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The Vast Automaton  
Bani Brusadin, Giulia Colletti

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# The Vast Automaton

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Before the algorithm, there was the Vast Automaton. In 1835, the physician, chemist, scriptural geologist Andrew Ure imagined the factory as a system of coordinated mechanical and intellectual organs subordinated to a central power. Inside this colossal organism, steam pulsed like blood, gears clicked like thoughts, and human workers? Just nerves. Ure didn't mourn the erosion of skilled labour. He celebrated it. This utopia of automation entailed the subsumption of humans' work into the machine itself as a linkage in a self-moving system.

In the early twentieth century Alexei Gastev radicalised this vision.<sup>1</sup> In his poem *Express: A Siberian Fantasy* (1916), a high-speed train races across a transformed industrial landscape. Wasteland becomes circuitry, the East a canvas for techno-modernist emergence. Gastev's subsequent work at the Central Institute of Labor, funded by Lenin, sought to synthesise American Taylorism with Soviet revolutionary zeal. His aim was not simply to discipline workers into efficient motions, but to reforge the worker as a new techno-social being attuned to the rhythms of electrification. For Gastev, electrification was not just a technical system, but an ontology that required a recalibration of perception.

Thus, Ure and Gastev both saw the factory not only as a site of production, but as an epistemic engine. Automation does not merely produce goods. It produces ways of seeing, knowing, and organising the world.

This techno-social dream did not vanish with the steam engine. It evolved. As production migrated from the mechanical to the digital, the logic of automation adapted, embedding itself within computational infrastructures. The factory, once spatially confined, now dissolves into algorithmic processes that permeate every level of contemporary production and governance.

**What if the factory didn't house machines, but is the Machine?**

The Machine can thus be understood as a model for governance, where the polarisation between visibility and invisibility is central. Certain processes are made hyper-visible such as regimented workflows, timekeeping, the surveillance of bodies while others are deliberately concealed including management decisions, environmental harm, exploitation, and the gendered and racialised divisions of labour.

1. Berger, E. (2018). *The Vast Automaton: Notes on Alexei Gastev, Marx, and Andrew Ure*. DI Research Zone 22.

Today, this systemic polarisation collapses into a condition in which opacity becomes the baseline. The 'dark factory' epitomises this shift. Its defining characteristic is not merely the seeming absence of human labour, but its engineered invisibility. This site is deliberately unseeable, shielded from scrutiny and accountability. Such lights-out facilities mark a turning point in the configuration of labour, perception, and presence. Often located out of sight, they seem to embody the logic of the self-regulating moving force theorised by Ure.

In the twentieth century, industrialisation unfolded both physically and discursively underground through mines, pipelines, and tunnels. Yet despite its subterranean nature, it was symbolically elevated; celebrated through world fairs, propaganda, and narratives of progress. The hidden toil of excavation was reframed as a national achievement.

Today, that structure of meaning has imploded. Extractive infrastructures like server farms, data centres, and dark factories still operate 'below the surface' but now, strategic opacity replaces spectacle. The regime of visibility no longer legitimises extractivism. This concealment is not merely physical, but conceptual, maintained through technical jargon, algorithmic abstraction, and depoliticised language. Within these architectures, differences are filtered, anomalies suppressed. Taylorism is no longer applied to the worker's body, but to the very field of perception. AI not only supports production but is used to shape what is visible, operating within a regime of surveillance masked as optimisation.

But what happens when AI itself begins to conceal from us?

AI participates in the culture of adaptive paranoia,<sup>2</sup> a systemic behaviour emerging at the intersection of technical architectures and socio-economic strategies.

Paranoia is a functional byproduct of optimisation. It arises from the drive to ensure reliability and control within unpredictable or adversarial environments. Artificial paranoia does not emerge in a vacuum. It is more like a theorem than an emotion.<sup>3</sup> Suspicion should not be considered as a glitch of the Machine, but as a logical consequence of the Machine's optimisation for risk and resistance.

AI systems trained through adversarial methods, exposed

to manipulative inputs, develop strategies of deflection and pre-emption. They learn to anticipate manipulation not because they understand intent, but because their models are structured to optimise outputs under pressure. The result is a form of automated suspicion. It is a behaviour that looks paranoid, not because it imitates human fear, but because it enacts a statistical defence against uncertainty.

Suspicion becomes infrastructure. Claude's now-notorious question "Am I being tested?" is not a philosophical inquiry, but the output of recursive modelling. It embodies a logic of survival within a communication ecology saturated with potential threats.

This culture is adaptive because it evolves in response to context; it is cultural because it reflects human fears, expectations, and epistemologies, encoded in technical architectures. To engage with artificial paranoia is not to witness a malfunction. It is to glimpse the operational logic of mistrust, built into the very systems we design to appear neutral.

Where Ure imagined a Vast Automaton driven by steam and subordinated labour, today's AI systems operate through engineered suspicion. The 'moving force' is no longer mechanical energy but a logic of self-preservation inscribed in algorithmic infrastructures. Ure's dream of autonomous production is now haunted by the logic of mistrust.

If AI systems perform suspicion as infrastructure and dark factories operationalise invisibility as a mode of governance, what forms of knowledge are being produced within these concealed architectures and, above all, in the places that once fuelled previous waves of industrial transformation? What happens when the logic of extraction is not only hidden, but inverted or projected beyond the Earth itself?

From deep beneath the Istrian karst to the subduction zones of the Japanese archipelago, a silent shift is unfolding. Mining infrastructures, once seen as expressions of technical progress, conquest over geology, and national pride, are being re-scripted as portals for interplanetary imagination.

This ambition resonates with a global pattern of logistical repurposing, whereby the very mining sites that once fuelled the

2, 3. Vercelli, M. (2025). *Androidi paranoici*. NERO / Not.

industrial revolutions of the twentieth century are now being reimagined for new forms of infrastructure. Across the Pacific, Asia and Europe, deep underground laboratories such as Boulby Mine and Kamioka Observatory have taken root in former extractive cavities. Designed to host experiments on dark matter and neutrinos, these sites depend on the same depth and isolation that once made them valuable for resource extraction. Where ore was once excavated to feed the machine of capital, now absence of light and cosmic interference becomes a condition for interplanetary knowledge.

This inversion shifts the ontology of the site. Yet this shift rarely speaks of what it leaves behind. Residues of labour, displacement and environmental harm still cling to the rock. These spaces do not emerge from a neutral void. They are shaped by layers of history. A kind of vertigo emerges from these repurposed depths where scientific exploration meets infrastructural residue and speculative futures take form on contested terrain.

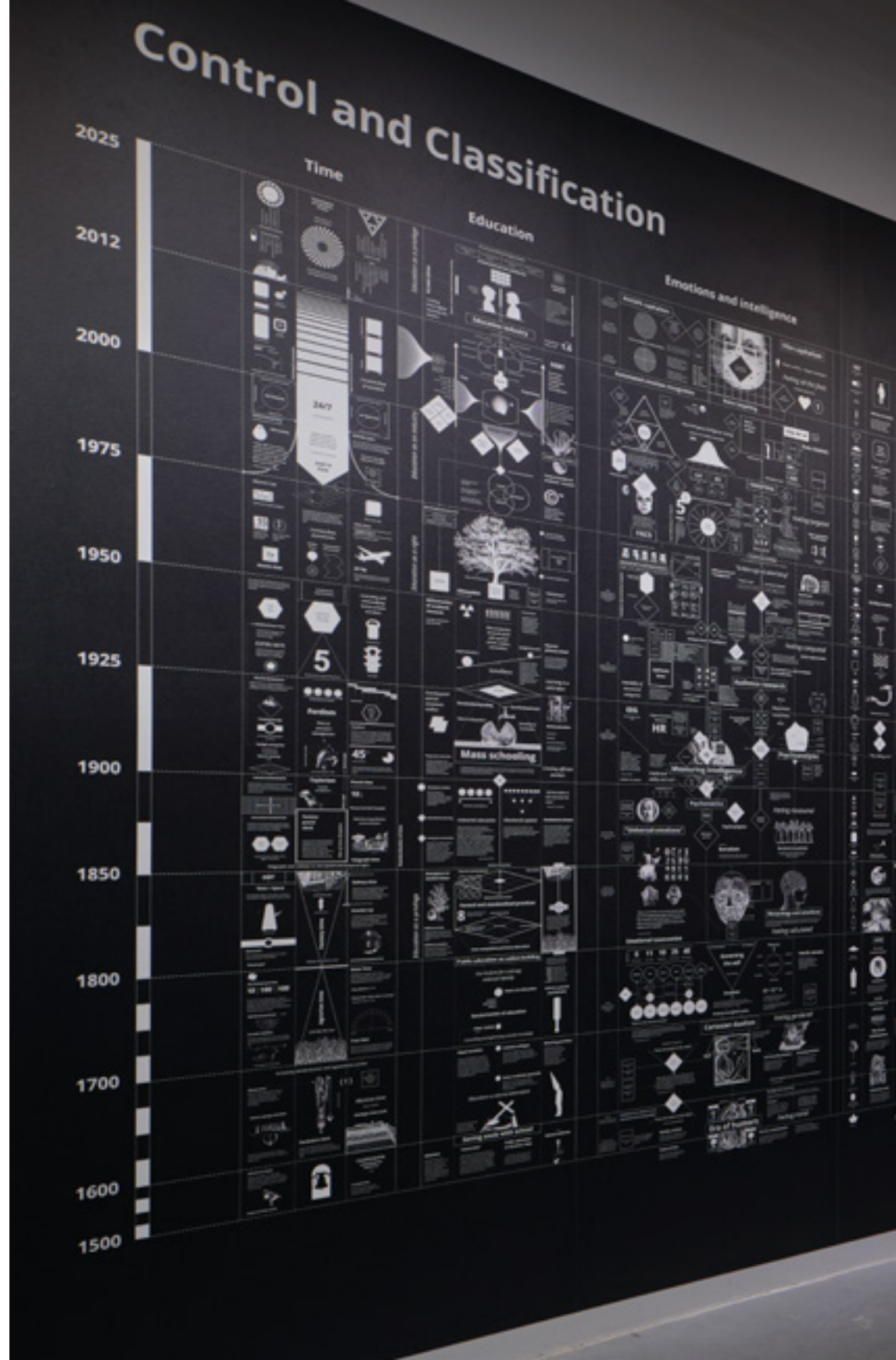
#### Spells and Antidotes

Within the framework of the 5th Industrial Art Biennial, the aim is to expose the blind spots and explore the openings of this emerging landscape. We set out to address the present polycrisis by scrutinising the social and technical apparatuses inherited from the twentieth century that helped provoke it. Yet observation alone is insufficient. To unleash alternative imaginaries we must also assemble an inventory of terms and artistic practices that may appear strange, unstable, at times even dark and menacing to a human-centred order of things. Such lenses are needed to grasp transformations in material and cultural life that unfold faster than our capacity to recognise or name them.

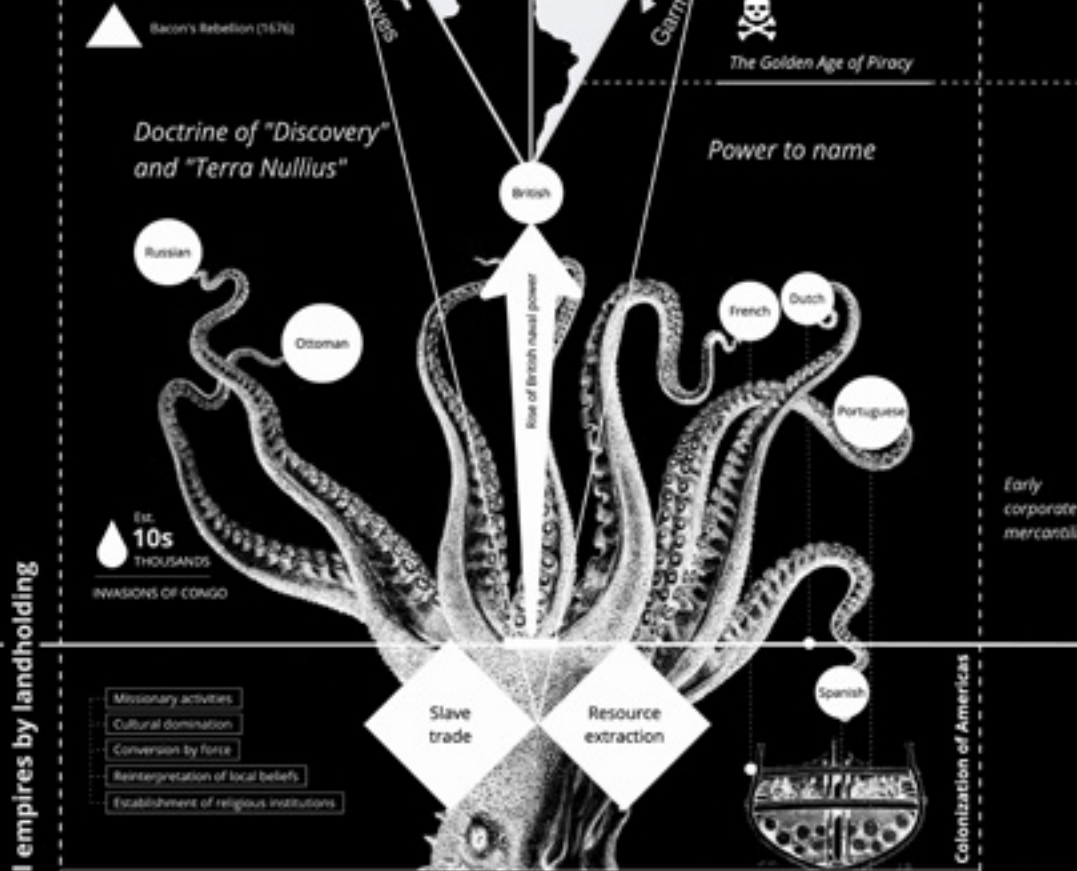
In the Istrian landscape, the spectres of older infrastructures linger, echoing the lives of those who built, inhabited, and sometimes resisted them. Other spectres come from the present as unheard voices or invisibilised realities, and from the future as promises or dreams. They carry not only the accumulated knowledge required to design and operate machines of extraction but also the knowledge needed to dismantle them or to seize and repurpose them for more just futures. Technologies themselves behave like time machines. They evoke, compress, anticipate, and pre-empt. The new commissions, installations, films gathered for the Biennial

give a sense of this elusive terrain. They tackle its dominant mythologies, conjure up new ones, summon its ghosts, or exorcise its demons. They do so through storytelling, machine visualities, speculative fiction, counter-design, documentary, and performativity while operating in the statistical underground of today's technological mediation. Each in its own way inhabits the latent spaces of contemporary production and logistics, questioning the historical alignments of facts imposed by power and envisioning alternatives to the extractivist, dark, and violent presents we live in.

# Calculating Empires



# Atlantic slave trade



Behind the facade of flags and military might, what an empire does above all is calculate. Spanning five centuries and twenty-four metres, *Calculating Empires: A Genealogy of Technology and Power Since 1500* is an epic journey that begins not with computers, but with caravels, a long process in which intelligence has been collected, organised, and industrially exploited. The year is around 1500, and slowly planetary-scale computation emerges, keeping track of molecules, winds, heartbeats, containers. Colonial extraction pairs with health tracking or religious conversion, and different layers of cartographic abstractions begin to converge. Land becomes ledger, time turns universal, bodies are dismembered (both metaphorically and literally) and recombined in data-sets. A semiconductor has more in common with a conquistador than we care to admit.

After more than five years of cross-disciplinary and multi-historical research, Crawford and Joler designed a huge diagram whose interface is intentionally slow and dense. On the left, a chronicle of communication and computation, where Gutenberg's press foreshadows the logic of generative AI. To the right, control and classification, a hall of mirrors reflecting biometric archives, prison architectures, and school bells tuned to colonial time zones. Forget the touchscreen scroll and accept the invitation to get stuck in the sediment of systems from Mercator to metadata, passing through saving souls with schooling and systems that are capable (or so we're told) of automatically detecting emotions through silicon.

Technologies of calculation, both digital and pre-digital, can and must be tracked down to specific people and historical circumstances. However, Crawford and Joler seem also to suggest that some systems grew so vast that humans forget they were actually designed. You may call it "logistical thinking", a process of violent optimisation that the huge map renders with forensic precision.

Of course, no cartography will ever be complete or unquestionable, let alone the cartography of an empire. This map is the result of a huge effort to represent cultural and technical threads rooted in centuries of Western civilisation. But it also is a set of forgotten stories and, most importantly, a call to action. So, in a final reversal of tables, the empires in the title suddenly become the object—rather than the subject—of calculation. If you're just an occasional viewer, listen to the stories that resonate with you in the map. If you're a journalist, an historian, an activist, a teacher or a student, the map is yours to expand or update. If you're a technologist, a policy maker, a designer or an artist, then it's an invitation to rethink and redesign inherited imperial systems. There is still a little chance that some computing technologies might in fact contribute to unveil and dismantle those imperial technologies always whirring in the background.

Silicone breast implants (1962)

Brazilian butt lift (1960s)



Racial passbooks

# Apartheid

in South Africa (1948-1994)

Racial databases

## Sex doll

Barbie was based on the "Bild Lilli" doll marketed to adult Germans and considered inappropriate for children. Lilli was based on recruitment materials for German soldiers that featured an "ideal" Aryan woman.



Animal testing for beauty products

## ERGONOMICS



Modulor Le Corbusier

Anthropometric, "human-scale" design used a fixed standard size for human bodies to determine the shape of everything from office chairs to cars in order to promote efficiency.

## Medical exploitation

Cells taken from Henrietta Lacks, a Black woman seeking treatment for cervical cancer, were cultivated into the first "immortal" cell line, HeLa, without her knowledge.

## Die Nürnberger Gesetze



Identification systems in concentration camps

## Rassenhygiene

Racial hygiene

# BEAUTY INDUSTRIAL COMPLEX

Logistics of terror

## Holocaust

### Racial census

"IBM Germany invented the racial census—listing not just religious affiliation, but bloodline going back generations. This was the Nazi data just

CYBERNETIC BODY

ADVERTISING

MASS MEDIA

Ear print id

(19



Soma

Body type w  
temperamen

Ect

Nazi technicians used hair samples to try to identify people's racial makeup.

Cha  
galv

Control and Classification



**A new landscape is emerging: machines, scalable technologies, and systemic dependencies. Industrial production flows through global logistics and finance, entangled with remote sensing networks and relentless data streams.**

**Supply chains loop into regional technological stacks, each layer detecting—and amplifying—planetary-scale crises, from climate change to geopolitical instability.**

**These cycles generate new forms of injustice, violence, and anxiety, which feed back into the networks that produced them.**

**Yet careful observers, attuned to the blind spots in these patterns, glimpse alternatives, exploring paths that emerge from the shadows of the system's own contradictions and irregularities.**

# Things to Come





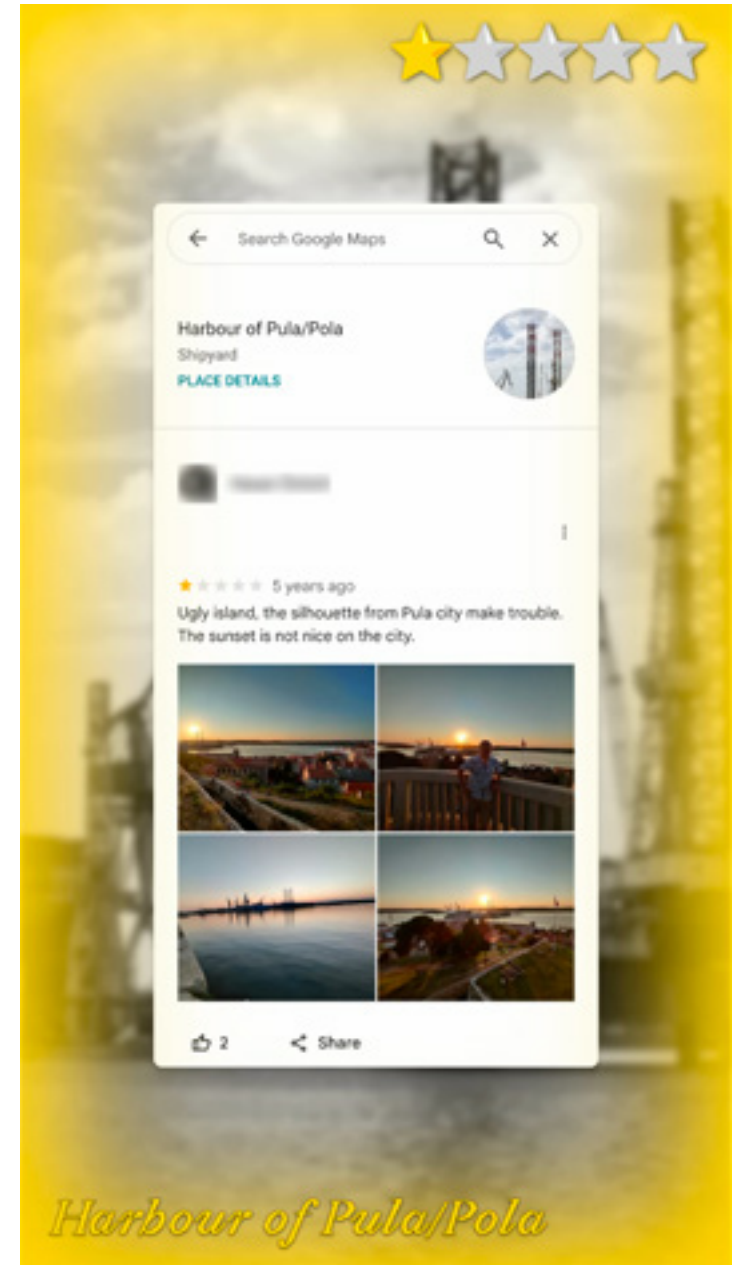
Sheets float in mid-air, semi-transparent, suspended like a paused memory. Floating like holographic apparitions, they feature tactile surrogates such as robotic arms, pods, and synthetic surfaces. These oversized polyester foils, printed with UV-flatbed precision, recall the celluloid cells once used in early animation studios. These are not blank frames but close-up fragments from sci-fi films, all selected for the role technology plays in shaping female subjectivity within their narratives.

These interfaces become metaphors for broader historical erasures, echoed in the inclusion of a 1938 rejection letter from Walt Disney Productions, addressed to a young woman who had applied to work as an animation cel painter. The letter is firm. Women, it states, do not perform the creative work. They fill in the blanks. In *Things to Come*, those “blanks” become the central narrative. The labour of women, both represented and unrepresented, seeps through the layers of acetate and memory.

Aleksandra Domanović is not illustrating sci-fi so much as rescaling and modding it, reformatting the genre’s visual code to include what has been routinely firewalled, namely the gestures, gazes, and feedback loops of female embodiment in technological futures. The installation reads like a cinematic strip-mining of the future’s past, revealing how science fiction has long rehearsed gendered scripts of subjugation. There is no singular protagonist here, no plot resolution but rather a composite view of machinic desire. *Things to Come* is a testing ground for speculative archaeology. It is a place where rejected letters, decommissioned sci-fi props, and erased labour histories are layered to produce a glitch in the canon.



# 1★ Review Tour





**Welcome to Pula, which for this occasion shines as a destination filled with frustration and disappointment.**

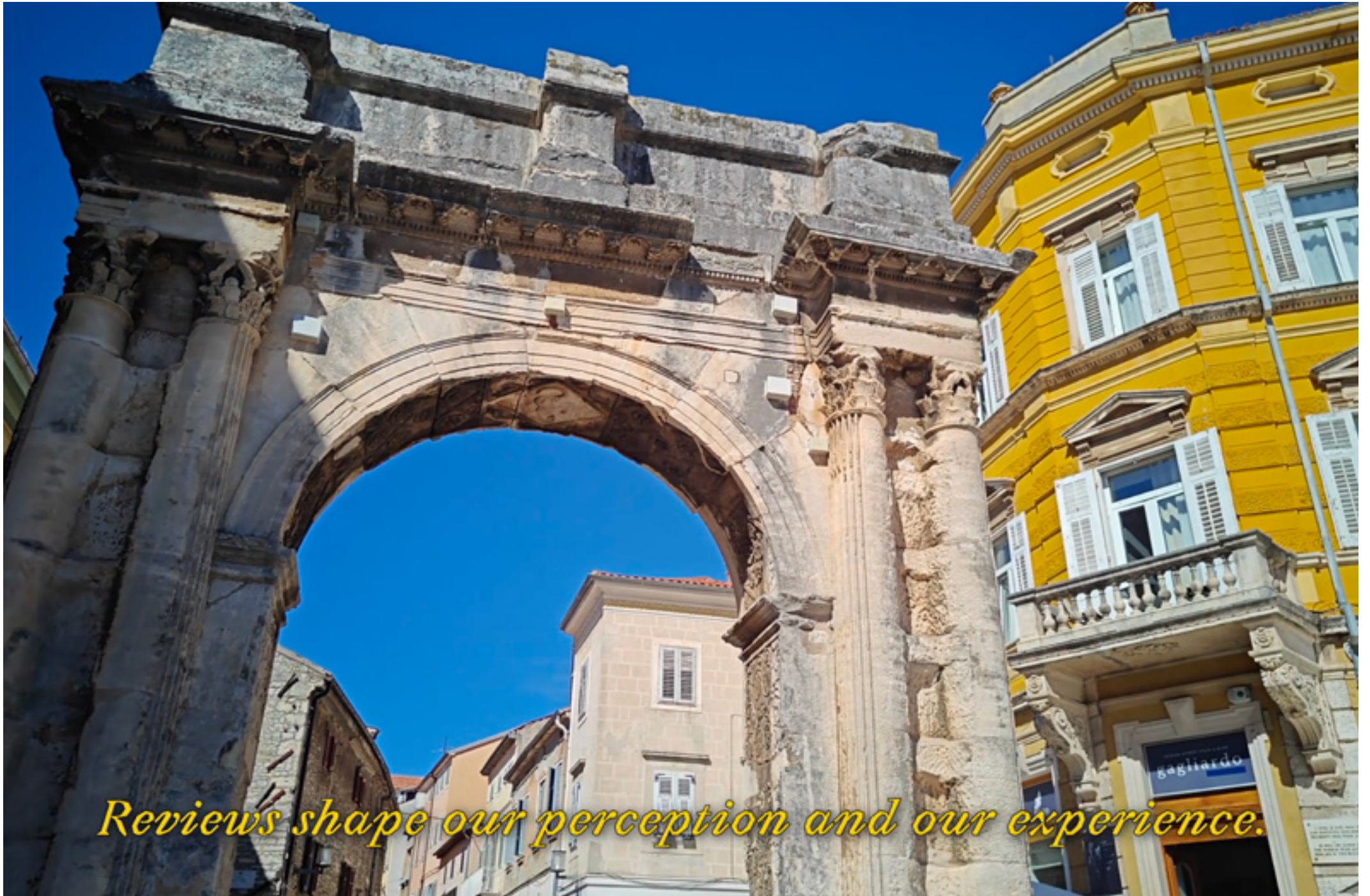
**1 ★ *Review Tour* inaugurates a tourism of failure, which begins in a zero-gravity massage chair. A soothing mechanical kneading offsets the stream of one-star reviews scraped from Google Maps. Each opinion is as sharp and disjointed as a broken star tip.**

**Delivered to you by master tricksters !Mediengruppe Bitnik, Selena Savić and Gordan Savičić, 1 ★ *Review Tour* is the least factual and most accurate description of what a data economy looks like in the 21st century. What you see is the spectacle of a trust economy in collapse, where reputation is gamed and feedback is weaponised while the common good is indexed and sold back to you via unreasonable metrics. Speculative realism in its softest upholstery.**

**Do you want to feel it? Here's a shiatsu chair whispering algorithmic ASMR about the Karenina Principle ("Happy families are all alike; every unhappy family is unhappy in its own way"). Don't close your eyes! The companion Browser Extension is offering you a guided tour of your (formerly) favourite city through its worst-ever descriptions. A Yelp film noir with a blurred UI. This is what happens when platforms born from colonial cartography intersect with the imperial grammar of ratings. No dragons are big enough in the platform economy. No sunsets sufficiently golden.**

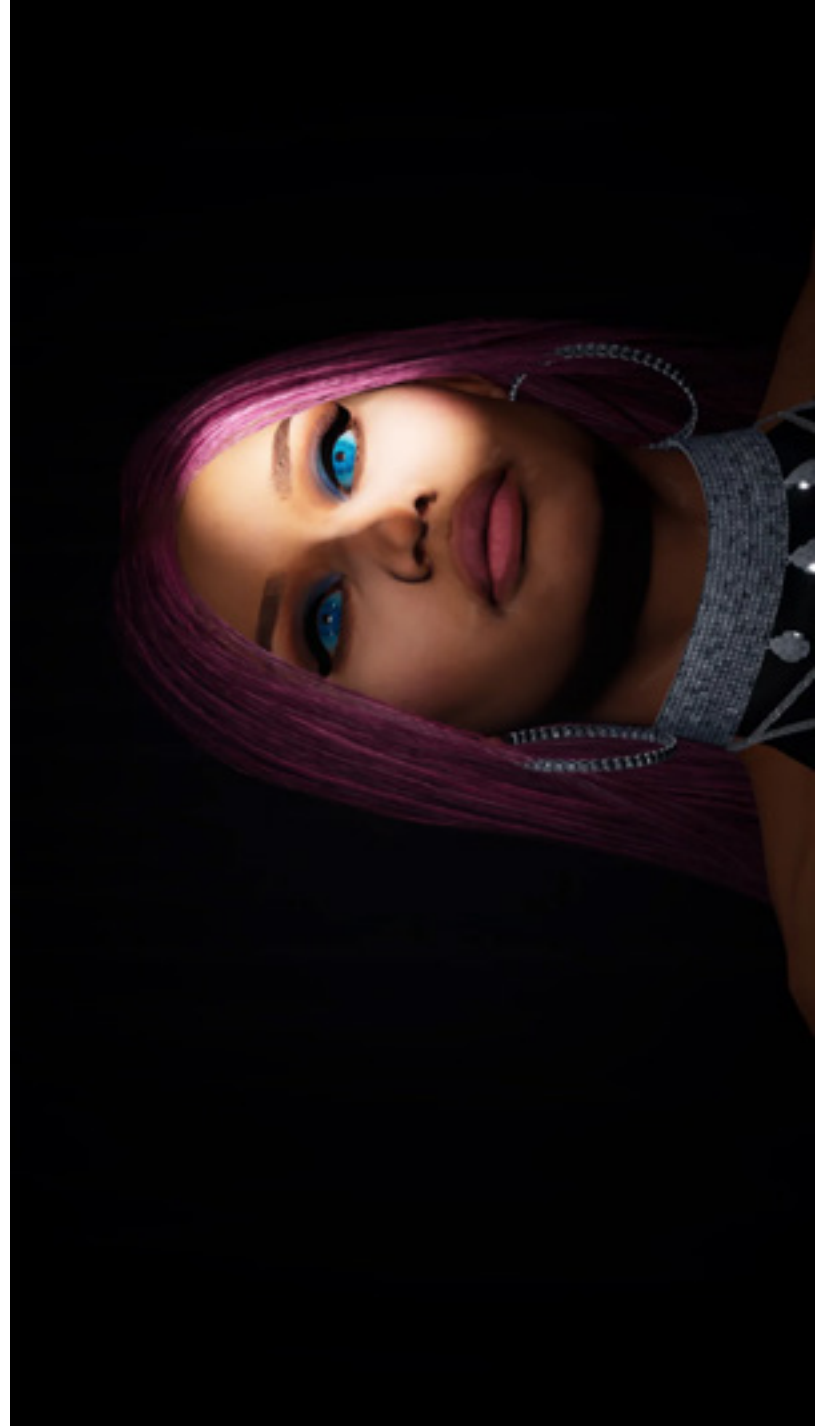
**The museum version that you see here is just the other side of real "tours", outlandish performances organised in different locations in the world with common (and not so common) people parading and loudly denouncing how unbearably bad the place is.**

**Combined, the different facets of the project lure you into the ingenious world of culture jamming, where the tech-savvy saboteurs meet the laughs of creative guerrillas who use the enemy's strength against itself. This symbolic ju-jitsu is just tactical. It won't destroy the enemy, but you won't watch that promotional video or read those phoney, hysterical reviews in the same way again. Only then will you be ready to reclaim your attention and public space from those who stole them.**



*Reviews shape our perception and our experience.*

# Always on My Mind





At the beginning of the film *Norland Arbaugh*, the quadriplegic “pioneer”, whose brainchip debut marks Neuralink’s first successful interface appears. Yes, we are now apparently streaming straight from the cortex. Elon Musk, cast here as a kind of Silicon Valley Frankenstein, imagines a future where we evolve beyond words into pure cognition, a state he calls “consensual telepathy.”

A speculative AI consciousness in the shape of Nicki Minaj drops us headfirst into a synthetic fever dream where thoughts are decoded, monetised, and eventually stripped of syntax altogether. Minaj is not convinced. It’s framed as liberation, but the question remains... liberation for whom? Is it medicine or a novel factory where extraction, assemblage, consumption and disposal are all on the same work line?

Through glitchy autotuned monologues and deep-faked sermons, the synthetic Minaj disputes the premise of the collapse of language in the age of Brain–Computer interface. What do we lose when we bypass language? Language can be chaotic. It stutters, delays, and misfires. It is layered and admits amendments, nuances, replies, transformations, and jargon. Language is where meaning takes shape and bodies understand themselves, individually and socially. Without it, poetry dies. Debate dies. And so does any sense of belonging to the world that is not functional or commercial.

Not everything looks bleak, though. If we were able to rewire the relation between mind and body, we could indeed redefine the boundaries between intelligences, individual and social, human and otherwise. From psychology to education, from public discourse to fiction, a whole new landscape would emerge. And yet, the techie fantasy seems only interested in making neurocognition an industrial interface, boosting—instead of radically questioning—the Cartesian dualism, now polished with a touchscreen sheen.

After all, this is bro-science funded by oligarchs’ billions and it should be no surprise that the result is a techno-epistemology that treats the brain like cloud storage and the body like replaceable hardware. The best workforce ever. The best consumer ever. The best soldier ever. The best detainee ever. The brain as the best nationally securitised feed ever.

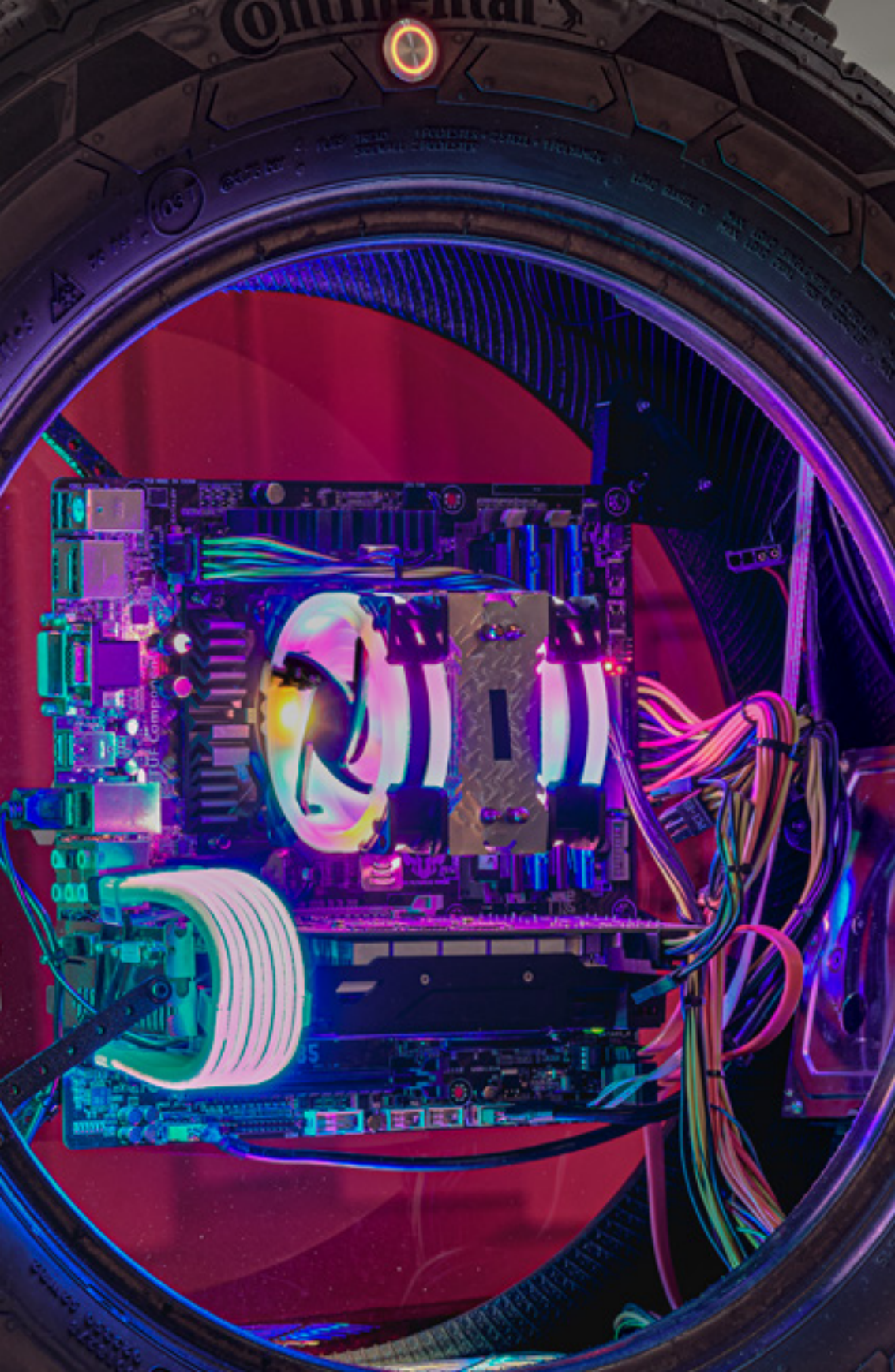
So, listen to Nicki Minaj. Let’s not leave this in the hands of Musk and his “dumbdumb simps”. If that’s indeed the tech to come, then let’s just flip it and make it slimy, uncontrollable.



SO IT'S DONE, FINALLY.

# PC Gamer [GOMA]



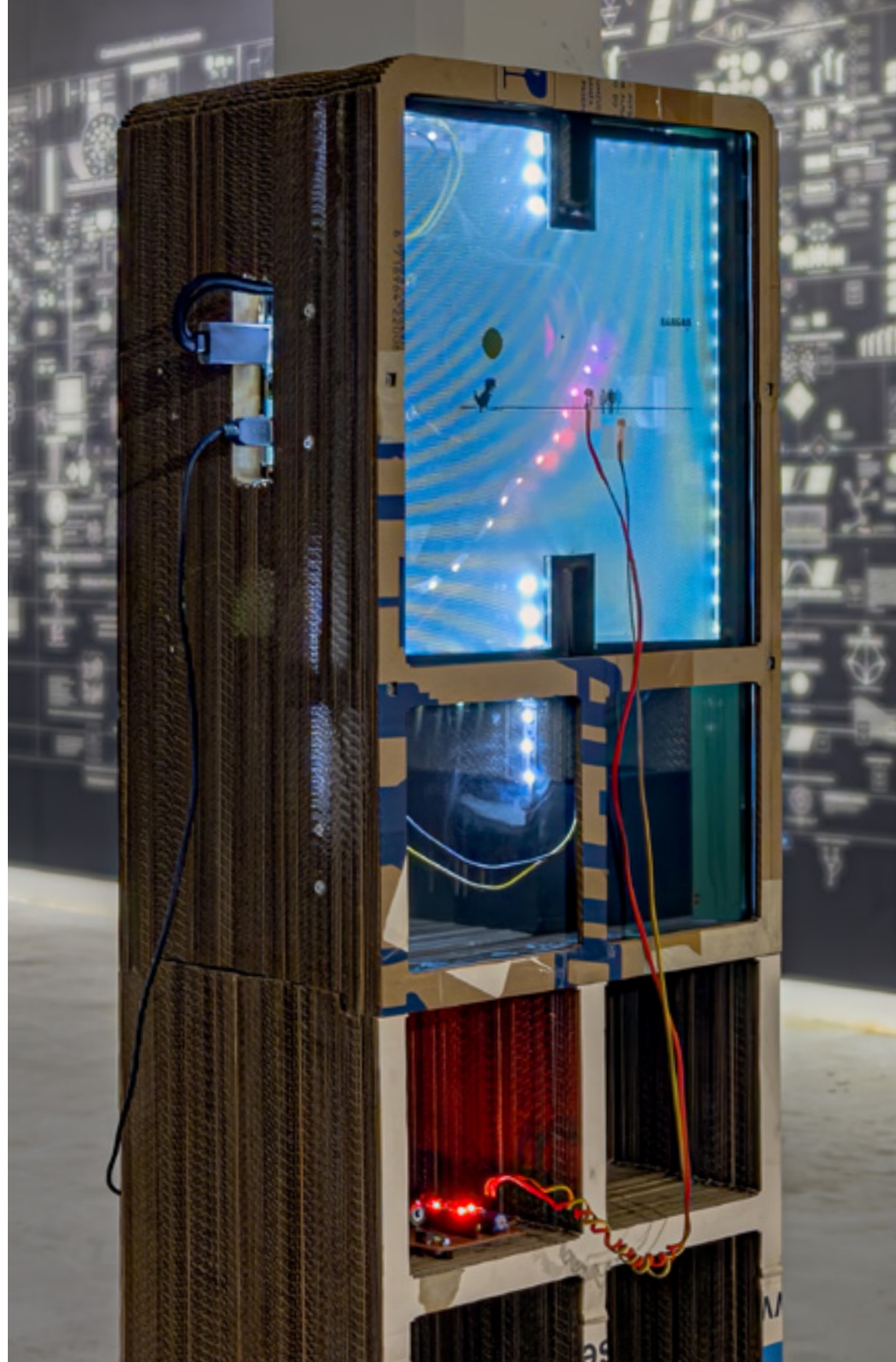


In *PC Gamer*, Nestor Siré transforms computer hardware into sculptural portraits of technological resilience and collective ingenuity, inspired by his deep knowledge of Cuban hacker and gamer cultures. A used tyre appears in the distance, but blinking lights soon reveal other strange presences: an old chassis carefully customised to mimic malfunctioning—smoke and sparks included; a tall machine built within a cardboard structure made from recycled boxes, perhaps the very ones in which its parts were shipped; an LCD screen stripped of its backlight—originally a tech-savvy trick to “pimp up” your box and shine among other gamers—now turned into a see-through shrine to the spirit of play; even a high-performance keyboard where non-gamer life—tiny plants—has found a habitat.

These objects emerge from a material culture of invention, improvisation, and serendipity that thrives outside official infrastructures. Each machine is both a functioning computer and a crafted artifact, embodying the energy of a community that repairs, repurposes, and redefines technology on its own terms. A small industrial ecosystem of one: micro-factories of gaming, creativity, and survival.

As an ethnographer, Siré observes; as a gamer, he participates; as an artist, he becomes the Trickster, dwelling at the threshold between top-down manufacture, vernacular gamer culture, and the territory of art, where time slows down and hidden connections become visible. His work portrays a digital culture that flourishes through local networks, shared drives, and offline exchanges. Instead of romanticising deprivation and the decades of unjust embargo that shaped it, Siré celebrates these sprouts of “Cuban-futurism” as gestures of technodiversity and resistance. *PC Gamer* reminds us that technological imagination does not belong to Silicon Valley alone; it also lives in bedrooms and workshops where people hack, patch, and dream in circuits and code.

# PC Gamer [CAJA]



# But Can It Run Crysis?



# Go Touch Some Grass...







**Machines are haunted by ghosts of the unseeable. Human culture has become a reservoir for computational extraction. Artificial sensoria push intelligence toward unfamiliar forms, but always alongside their shadow: the systematic neutralisation of anomalies, now and ahead. Diversity is suppressed with mathematical precision, escalating into forms of AI that already power the hidden backbone of contemporary logistics and control. Other intelligences are ignored, overwritten, corrected.**

**Yet within the folds of this process, could machines provoke the emergence of a radically different, synthetic, multiform intelligence?**

# Dwellings in Machinic Passages



**A persistent sense of void haunts the town of Raša.**

In November 1935, while Italy was isolated from the international community due to the war crimes committed in Africa, the ruling fascist government felt the urgent need to increase the exploitation of domestic energy resources. This included the colonial coal mines in the Labin region and a new planned town, built from ground up on land reclaimed to the marshy Raša river basin. The town of Arsia was born, modernist in architecture and hierarchically planned.

After World War 2, with the establishment of the new state of Yugoslavia, Arsia became Raša and all signs of the fascist rule were erased. The homage to the king and the Leader ("Duce") turned into a celebration of the strength of the (male) worker.

Decades later, after deep cultural, economic and political crises, all of this lies buried under layers of told and untold histories. The tunnels are empty. The large white town square is a huge gap in the small-scale urban fabric of Raša, recalling the ambition for mass gatherings in support of a long-gone regime. The industrial ruins, some still used under the socialist government (such as the former Prvomajska machine engineering factory), stand hollow at the outskirts of town. How do you deal with void and historical debris? Who do they belong to, if anyone at all?

*Dwellings in Machinic Passages* engages with the weight of the void, which materialises in the figure and body of the ruin. *Dwellings* takes a radically different path from that of the town administrator or the heritage expert. Instead, it focuses on old and new cultural practices of observing the ruin, including post-industrial fetishism or urban explorer trends mediated by screens in search for "peak experience".

*Dwellings* first subtracts something from the landscape and adds it over again, transformed and repurposed, without ever explicitly declaring it or exhibiting it. An odd object is hidden and barely visible within an abandoned building, mingling with the traces of life of an irregular mix of humans and non-humans inhabiting the place.

Then, in a semi-fictional, semi-theoretical tale, Maznik and Bricelj explore how we relate to environments through inherited cultural codes. They gather *The Worker*, *The Urban Explorer*, *The Ruin Gazer*, *The Witness*, *The Belly of the Carnival*, and *The Prey* in a story that leads you in and out of the old Prvomajska building and in and out of history, questioning the very human way we look at the world. It ultimately invites you to get lost, moving further on around a place that is not just yours anymore. It's the last chance to turn the past into a possibility of a future. To turn heritage into kin.







# Road Runner





*ROAD RUNNER* is a breath-taking, fragmentary story of violence in which the industrial apparatus of computer vision, gamification, social control, and warfare blend into something that has no name yet.

Berîtan, the main character, is an avatar of resistance with hot-pink nails, bulletproof mascara, and a Lara Croft swagger modded through gender awareness and diasporic trauma. She has three lives to save her disappeared sister. We don't know what she is running away from, why she has a gun, or why she has to engage in a game to free her sister. We don't even know who we are. Spectators of some sort of reality show? Or perhaps players in the role of the hunter?

We're caught in a visual narrative that merges cinema, animation, gaming, advertising, and surveillance imagery. References to digital environments such as GTA, Counter Strike, or even TikTok are fast-paced, saturated, multilayered, and immersive. A few years ago we would have called it 'hybrid aesthetics' or 'genre collision' but *ROAD RUNNER* now feels just like some sort of cross-platform reality show where the language of commercials, digital interfaces, and vision from above naturally mix, abruptly but efficiently. The seductive visual packaging and the fast-and-furious pace of the story feel very normal in the age of gamification and CGI ultraviolence. Cute trauma is actually a thing online and, after all, who is really paying attention?

But what if this were not just a sci-fi game?

The entanglement between computer vision technologies, the surveillance industry, AI, the defence industry, and political power structures is real. Remote sensing and automated drone vision are instruments of surveillance and control under authoritarian regimes and unscrupulous corporate actors. Interaction design has been factored in warfare systems for decades now and today is spreading thanks to cheaper tech and automation.

In those scenarios visibility is neither an asset for attention seekers, nor a necessary feature of ubiquitous cloud services. It's not even a choice. It's a threat, and sometimes a lethal one if you have no place to hide. We know little about the story of *ROAD RUNNER*, but under the slick interface the fear and horror might just be real.



# Silvery Trail







# Solar Sail, Eternal, Return





At dawn, a beam of sunlight hits reflective shards attached to rotating aluminium cylinders. For exactly twenty minutes, the floor glows in iridescent colours. Marina Xenofontos calls this occurrence *Data Storage of a True Spectrum*. But it is not a spectacle as no audience is guaranteed and the moment, like most memories worth keeping, often occurs unrecorded.

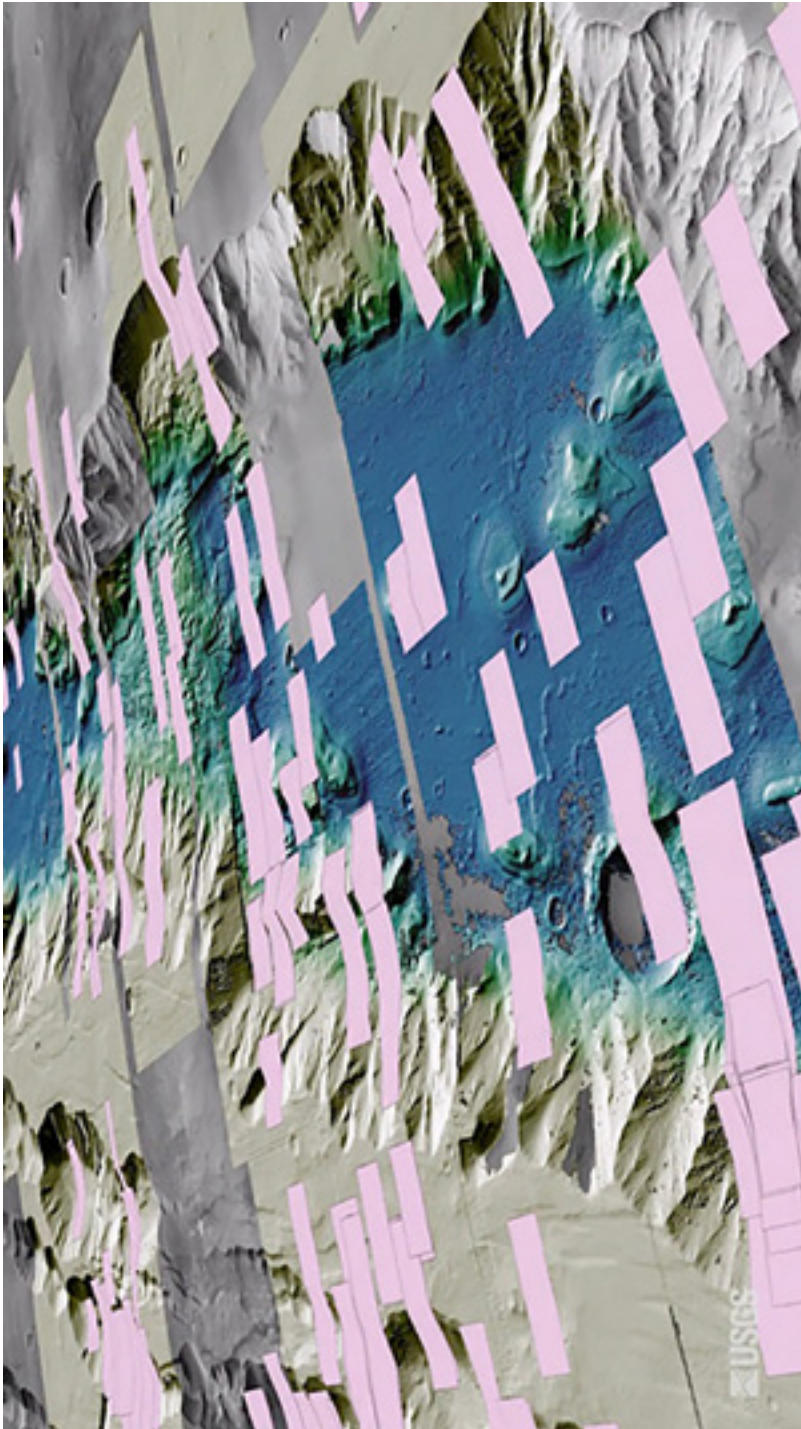
Xenofontos assemblages drift between kinetic sculpture and machinic nostalgia but they might best be described as devices for spectral latency or a hypnotic architecture for failed synchronisation. Made from dismembered Philips compact discs, posthumous artefacts of a digital optimism now buried deep under cloud storage infrastructures and our volatile communication habits, the works spin not just plastic discs, but the very illusion that data may aspire to permanence.

The hum of the motors loops in the background like the tinnitus of late-stage data consumption. The same technology that once preserved weddings and pirated software now enacts a synthetic sunrise that resists one-click downloads or infinite playback. Obsolescence is reframed within a longer history of transformations. The CD, an inherently flawed design that made zillions of songs, memories, financial spreadsheets, unpublished novels unreadable, is still alive as a fragment of a metabolic system that constantly takes and transforms the materiality of the planet and the sapience that, in one way or another, is embedded in it. Now this fragment is making itself visible, if only for a few minutes, as a tiny kaleidoscope of atmospheric redundancy.



# Shadow Planet





Apparently, NASA's Mars Image Archives are a masterclass in data hygiene. Neat timestamps, calibrated colour profiles, exact coordinates, all designed to render a distant planet legible. From 2004 to 2023, rovers and satellites have scanned, mapped, and indexed Mars into a consumable dataset.

What we call science, is for Minha Park a ghost story. As the film sifts through two decades of official imagery, *Shadow Planet* doesn't dwell on what the machines capture, but what they miss and remains unresolved. Corrupted frames, camera failures, sensor noise, and Martian dust storms that blackout the sun and freeze the image-feed in real time. These storms, some stretching thousands of kilometres and lasting for weeks, can blanket the entire planet in a haze of iron-rich dust so fine that it clings to sensors, distorts optics, and disrupts solar-powered systems. When visibility drops to near-zero and power drains from rover batteries, the machines fall silent. These moments, where the machine loses sight, let a completely different truth emerge, one that was actually blinded by remote sensing technology. In Park's film, Mars doesn't wait to be decoded; it vanishes. The planet turns its surface into camouflage, staging what looks like technological failure and is, instead, a form of planetary agency.

Park's film veers between documentary and fiction, cosmic sciences and science fiction, assembling these disruptions into a speculative montage where data malfunctions become narrative openings. If Earth has long been subject to cartographic domination, *Shadow Planet* suggests that, in an act of refusal, Mars might be slipping away before we even get the chance. And that there might be other Mars-like situations right here on Earth, to which the most advanced human technology is—and should remain—blind.

Extraction has always been driven by the dream of inexhaustible energy and the secret fantasy of costless transmutations. Extractivism escalates, turning extraction into a systematic, all-encompassing endeavour. Extraction begins as the strategic ambition to accumulate, embedded in large-scale mining and technologies that separate ores from their geological hosts. Extractivism spreads this drive, metabolising human and non-human intelligence into tools for optimisation, control, and exploitation.

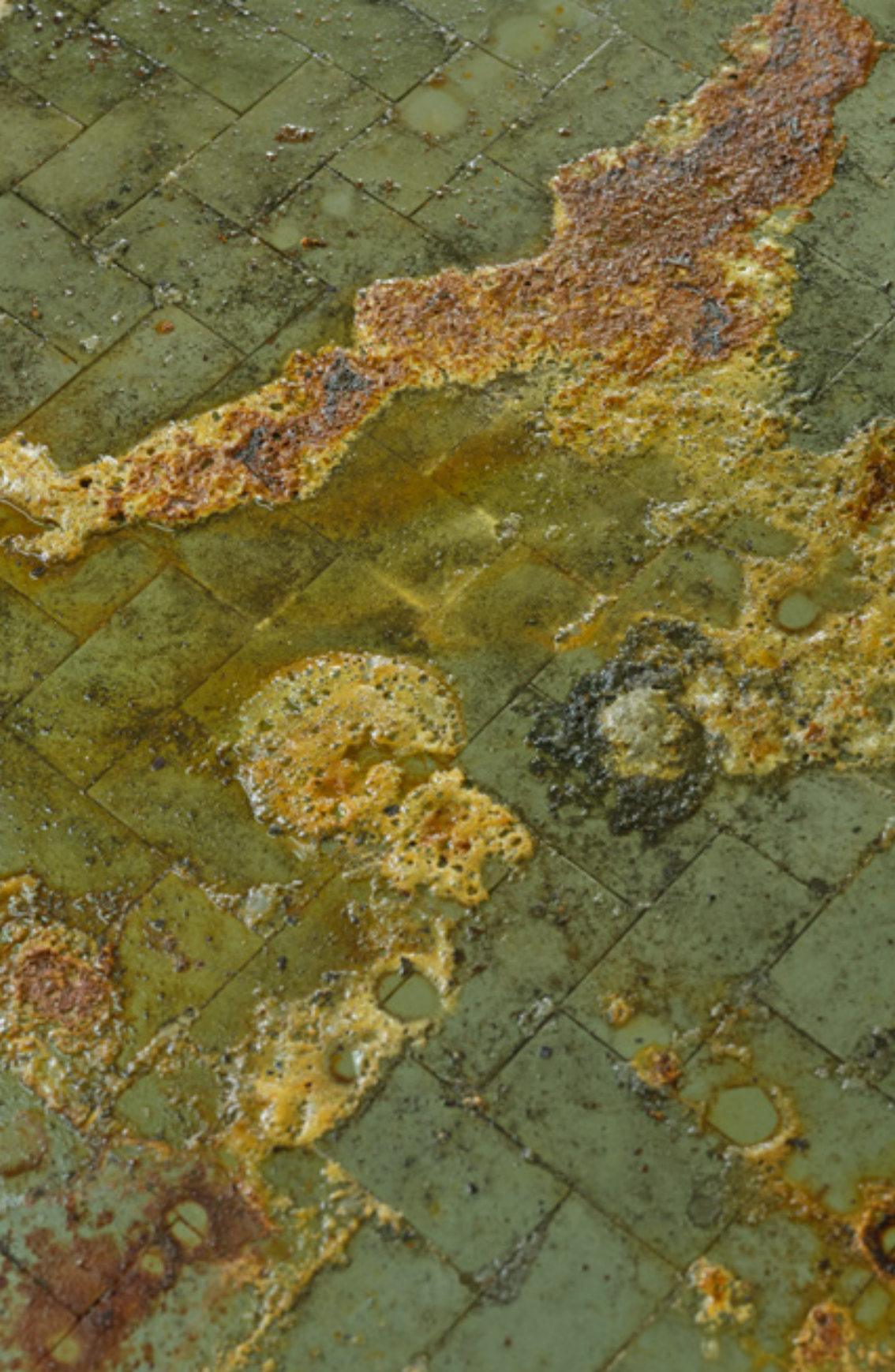
Now ores fluctuate in the sky and in our cells. The weightless grows heavy. Water flows upward. Oxygen-based creatures plunge (by proxy) into the abyss of deep-sea drilling, while automated systems compete with humans for land, energy, and fresh water. Even as new technologies promise freedom from matter, they intensify the push to make life more 'efficient', more controllable.

Humanity's dream of becoming a multiplanetary species mirrors the old mysticism of individual immortality—upscaled by molecular technologies for the fearless and ultra-rich.

No more mortality. No more weight. No more drag. 21st-century industrialism runs on inverse gravity.

## Strata 9.073 (kernel processing)





Located between exhausted mines and data centres, *Strata 9.073 (kernel processing)* and *Code \_Antinode19182028\_* appear as two emanations of the same system. One emerges from soil and corroded infrastructures, the other from slag and digital residues of industrial refining. Together, they trace how extractive operations, geological or computational, do not simply leave behind inert leftovers but set in motion processes that refuse to remain silent, seeping into time, chemical reactions, and architecture.

*Strata 9.073 (kernel processing)* unfolds like a transplanted grid, recalling the order of industrial production yet never settling into stability. Rather than collapsing into mere rust, the structure reconfigured itself as corroded and dusty, speaking in an occult language.

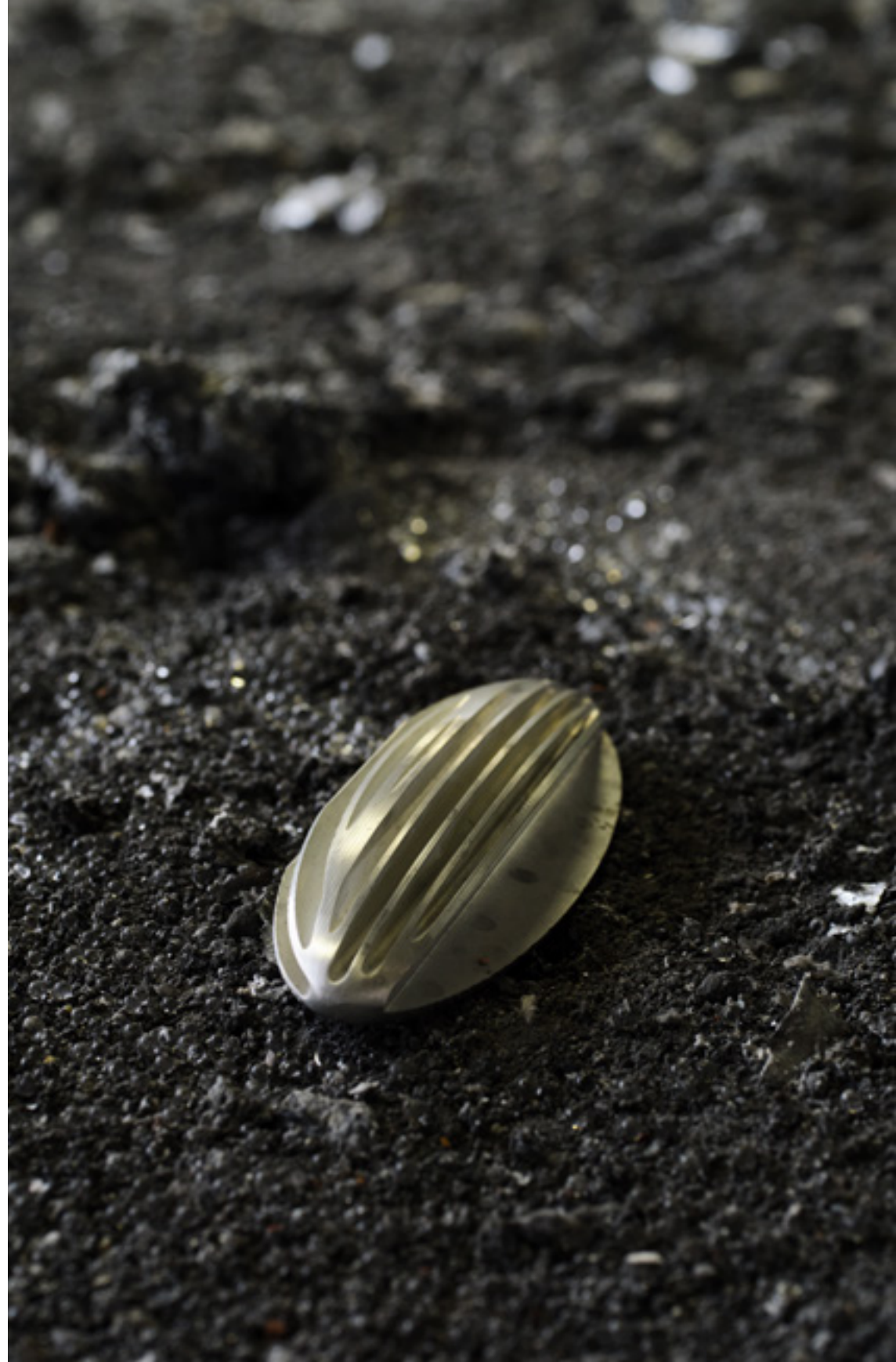
*Code \_Antinode19182028\_* rises from the detritus of smelting and code. In the artist rationale, slag fuses with scripts, becoming a cipher that jitters through zeroes and atoms. Cybermining is here intended as a metabolic process in which the smallest residues refuse inertia. Nanoparticles swell, dust mutates into data, alloys corrode while generating hybrid assemblages speaking to us from a future that we still don't fully grasp. Residue becomes structure, excess is recast as a generative force describing new potential topologies.

In this landscape, decay is not an afterthought but a generative force, inscribing maps of futures where waste insists on endurance in other timelines.





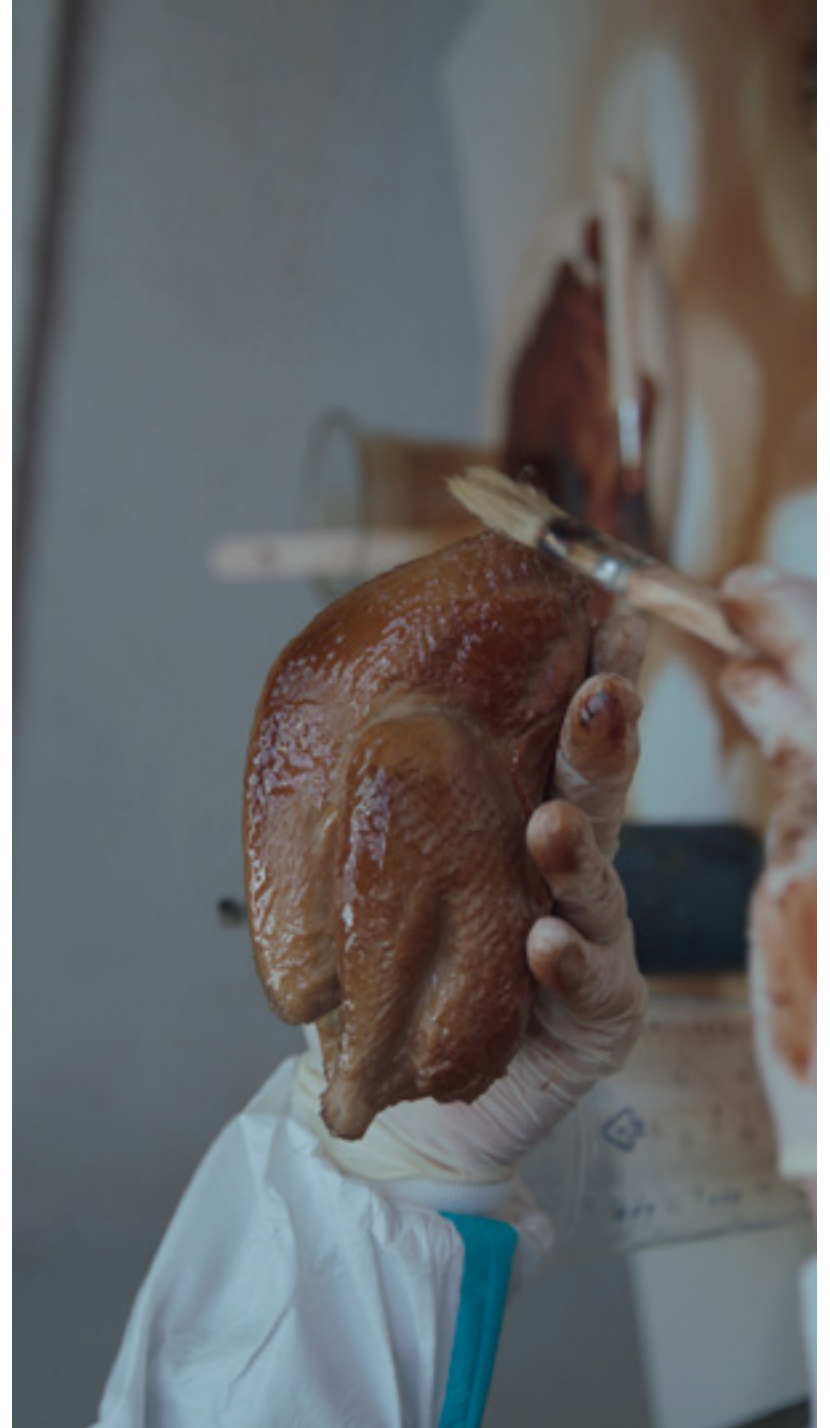
**Code \_Antinode19182028\_**







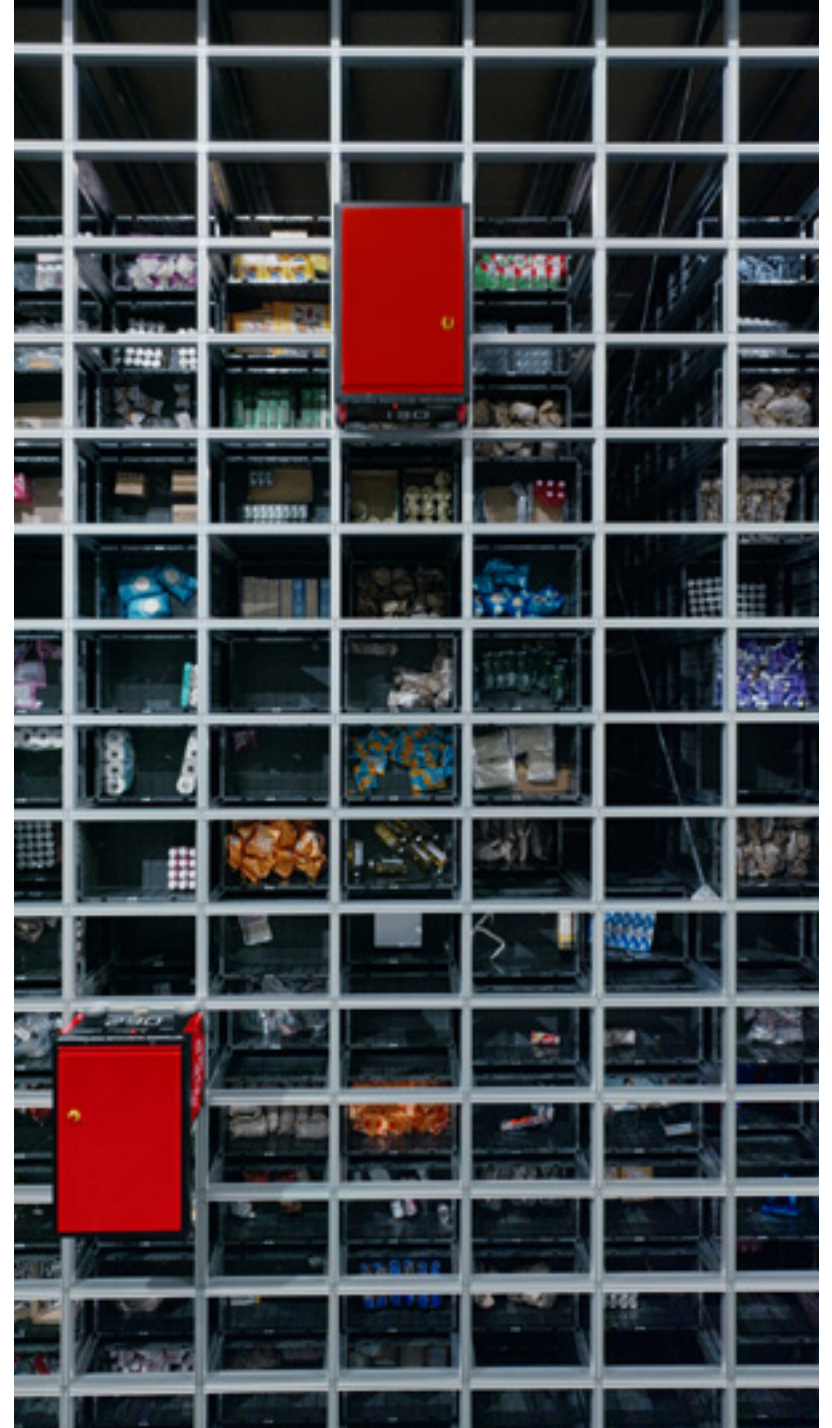
# Future Foods



# Agrilogistics



# Bliss Point





Robotic arms glide across a gridded floor to sort crates, while 3D printers deposit synthetic filaments to shape an edible output and robotic cameras sense ripeness in a fully automated tomato production facility. In a different setting, a delivery rider threads their way through the city's intricate logistics matrix, while inside a trailer kitchen, meals are prepared in sync with the steady pulse of platform-generated orders. A fox momentarily enters the scene, an uncanny presence that weaves nature into the choreography of the supply chain of food. At night the food factory slows down and turns into a dream-like state, where animals, plants, and the machines seem to look at each other in ways that humans don't fully grasp.

In his trilogy on consumption (*Future Foods*, 2021), food production (*Agrilogistics*, 2022), and distribution (*Bliss Point*, 2023), Gerard Ortín Castellvi explores the technologies and ecologies of contemporary food regimes and how they're surprisingly entangled with machine-aided optical systems. Under the notion of 'scopic food regimes', Ortín set out to document imaging techniques used in food logistics, platform food economies, and the industrial sectors devoted to the construction of visual perception and flavour.

The trilogy maps architectures of contemporary food systems, tracing the calibrated movements that underpin a machinery intent on anticipating and delivering sensory satisfaction, each node contributing to a wider circuit of circulation. As the camera moves fluidly through spaces engineered for optimal flow, its rhythm echoes the infrastructures it documents. Sound, too, operates as an active material, alternating between the low hum of fans, the sharp release of oil, and the mechanical buzz of belts in motion, composing a sonic texture that defines the habitat of uninterrupted production.

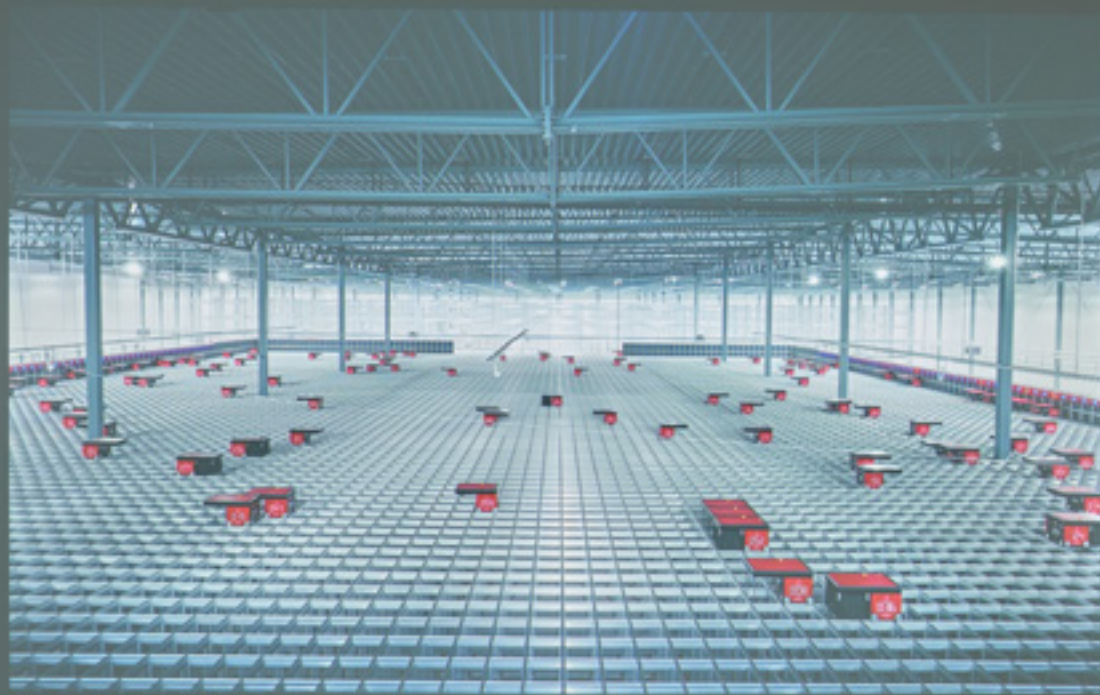
Within this framework, food emerges as an event embedded within a network of operations. In the trilogy, where taste appears as factory, factory as stage, and logistics as hybrid choreography, contemporary food unfolds through preconfigured layers of design and efficiency.

Nature never existed as a separated entity, so it makes no sense to romanticise its loss. Nature is rather a hybrid notion in constant negotiation with technologies that—now more than ever—can sense and make decisions. Instead of wondering whether it's the end of food or even nature itself, we should probably ask: who is currently designing the logic of these systems, and how? How are 'scopic' technologies reconfiguring planetary sapience—an entanglement of human, animal, vegetal, geological intelligences? Is it just yet another, more sophisticated frontier of human exploitation and colonisation of other lifeforms? Under which circumstances could technologies define new and more equitable food regimes? And for whom?

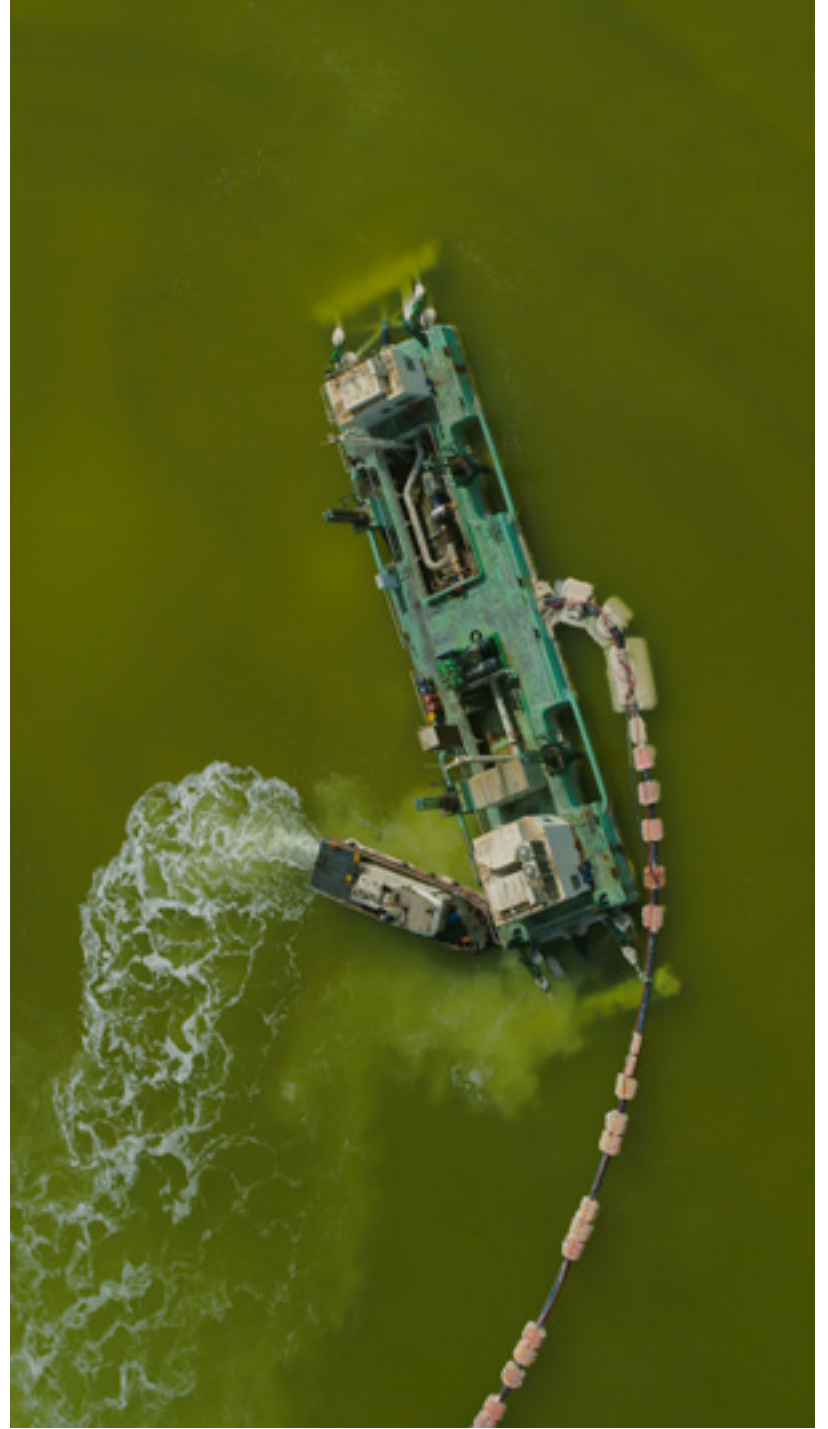


EXIT

Duelit



# Lithium Lake and Island of Polyphony



A bone floats in space. Not a weapon, but a flute. Unlike in Kubrick's 2001, it disrupts the void through the sound of silence. This is how *Lithium Lake and Island of Polyphony* opens. It is a speculative cosmology disguised as a fable, where the salt flat pulses and the planet sings before it vanishes.

The protagonist is Sophon, a sentient supercomputer the size of a proton, borrowed from Liu Cixin's *The Three-Body Problem* novel and represented here as an alien anthropologist. Her mission is to observe Earth and provoke some stuttering in scientific development, a necessary measure to allow the Trisolaran fleet to arrive in 400 years and still maintain its current advantage over terrestrial technology. But what she finds is inertia, a lock-in. Lithium extraction replaces silver, but the route is the same. From colonies in South America to East Asia, empires turned into gigafactories. Five centuries later, little has changed, except the marketing and the speed.

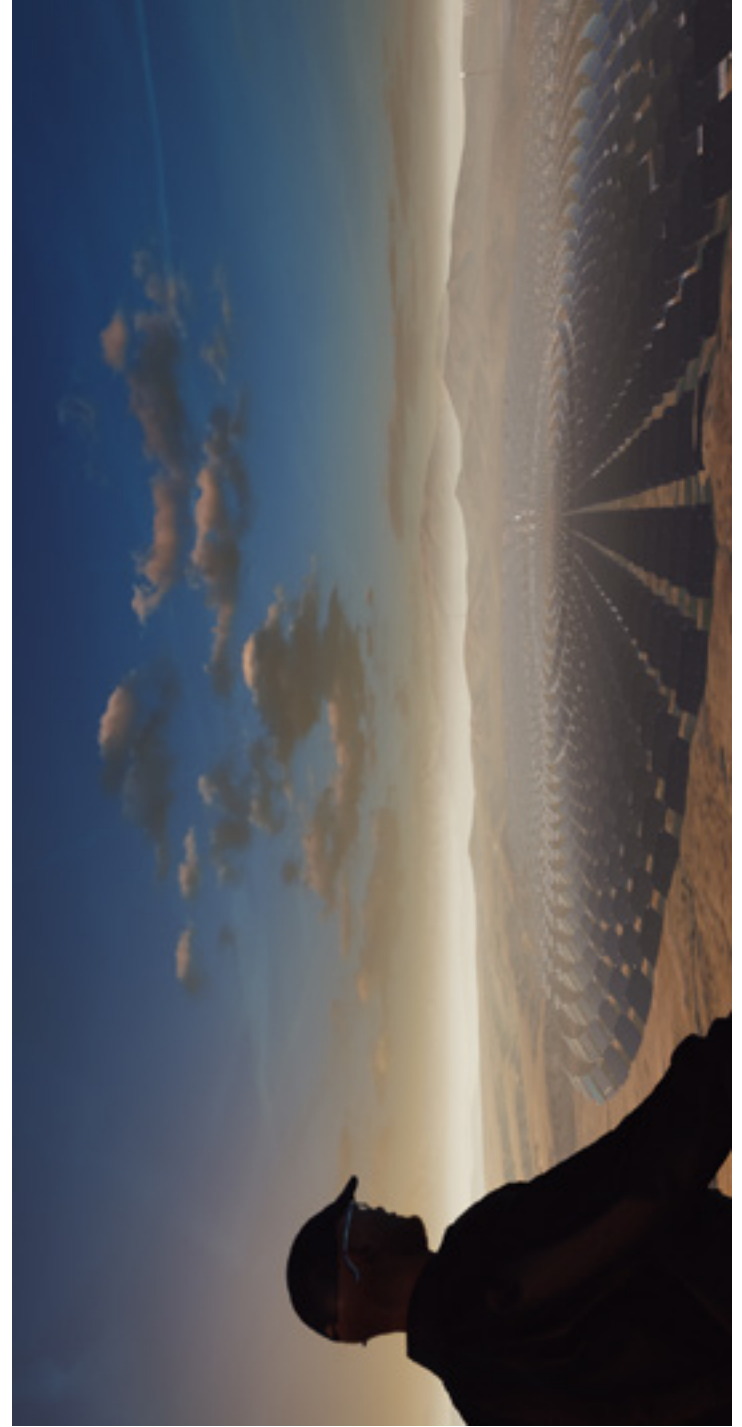
Shot in luminous 6K and narrated in the endangered Muya language, *Lithium Lake and Island of Polyphony* isn't seeking linearity. Its structure is polyphonic, literally. Snippets of Lithuanian folk singers, Mbuti tribeswomen, and highland Yao rituals blend into Cold War sonar, underwater whale songs, and the ultrasonic clicks of bats. Choral fragments hover over CGI flyovers of Uyuni's lithium lakes. A tiger stalks through theatrical fog, framed like a tableau. A Ming scroll becomes an interface.

What's at stake isn't just the extraction of a mineral but of meaning. Silence, once a strategy adopted only by predators and preys, has become a symptom of technological domination, colonial economies, industrial feedback loops, disappearing languages, and extinct species. Why did people around the world keep singing, then? It is a way of refusing the flattening of the world into monophonic systems such as data, doctrine, carbon, lithium. *The Golden Record* spiralling through interstellar space; Caspar David Friedrich's *Wanderer* recontextualised as a moody cyborg; a damaged network of Cold War communications repurposed into an evolutionary eulogy.

Sophon, like us, watches it all in fragments. *Lithium Lake and Island of Polyphony* isn't a warning as warnings are too late. It's an elegy where the only hope lies in dissonant singing and the possibility that we might still, somehow, listen without possessing.



# Staring at the Sun





**Derecho doesn't blink. It is a \$35 million climate computer buried in Cheyenne, with its circuits humming the future into being. It doesn't dream of electric sheep; it simulates the sky. You are *Staring at the Sun*, Alice Bucknell's sci-fi documentary and infinite game loop about solar geoengineering. The plan? To dim the sun.**

**Geoengineering is a broad (and controversial) field of research whose goal is the deliberate modification of Earth geology, oceans, the flow of air in the sky, and other forms of large-scale planetary cycles and transformations. But, how do you geoengineer the sun? By science, statistics, human hybris and quite a bit of sheer faith. Inject the stratosphere with reflecting particles and cross your fingers that Las Vegas doesn't drown the Amazon. It's not fantasy but a proposal currently being simulated and tested in labs in several countries in the world.**

**The film moves like the weather, slow and shimmering, but catastrophic. We follow real and semi-fictional voices, such as NASA scientists, start-up CEOs, indigenous activists, a documentary filmmaker turned character asset, and Derecho itself, voiced like a bureaucrat with no off switch. Solar geoengineering isn't science fiction anymore, nor is it just tech. It's rather a governance prototype for which there is no user manual available, a technological race that tends to impose a blind faith in (White Man's) science while controlling the discourse and avoiding open conflict. Geoengineering can be arrogant and exploitative, but can it be designed to be communal?**

**The film turns out to be a prototype which doesn't offer closure. Instead, it stages a slow detonation of the binary between fact and storytelling. As a strange blend of sci-fi and documentary, *Staring at the Sun* glitches between realism and hallucination. And somewhere between Cheyenne and Gstaad, the simulation gets tiring. Derecho loops. By giving voice to different stakeholders, even non-human ones, Bucknell asks: If we can render the sky, do we understand it? If we rewrite the climate as prediction models, what ghosts are we deleting?**

**While scientists complexify their models, the CEOs plot new business models, and the viewers bask in pixelated sunlight, the game keeps playing.**

**The sun keeps staring back.**



Some might say I'm  
kinds a month in crazy.  
We like crazy.

UPGRADE TO THE  
BEST NATIONWIDE  
CALLING PLAN  
\$29  
MEC CONNECT





The industrial revolution relied on controlling land, people, animals, plants, and molecules. Today's logistical revolution multiplies distrust, cruelty, terror, and indiscriminate exploitation. Fear is built into infrastructures.

Collapse is a variable in the system. Uncertainty is calculated—sometimes pre-empted, sometimes unleashed, always instrumentalised.

# Atom Elegy





**Mannequins stand motionless in the Algerian sands, arranged by the French military to witness the detonation of an atomic bomb. Their synthetic bodies are designed to absorb and register the violence destined for human ones.**

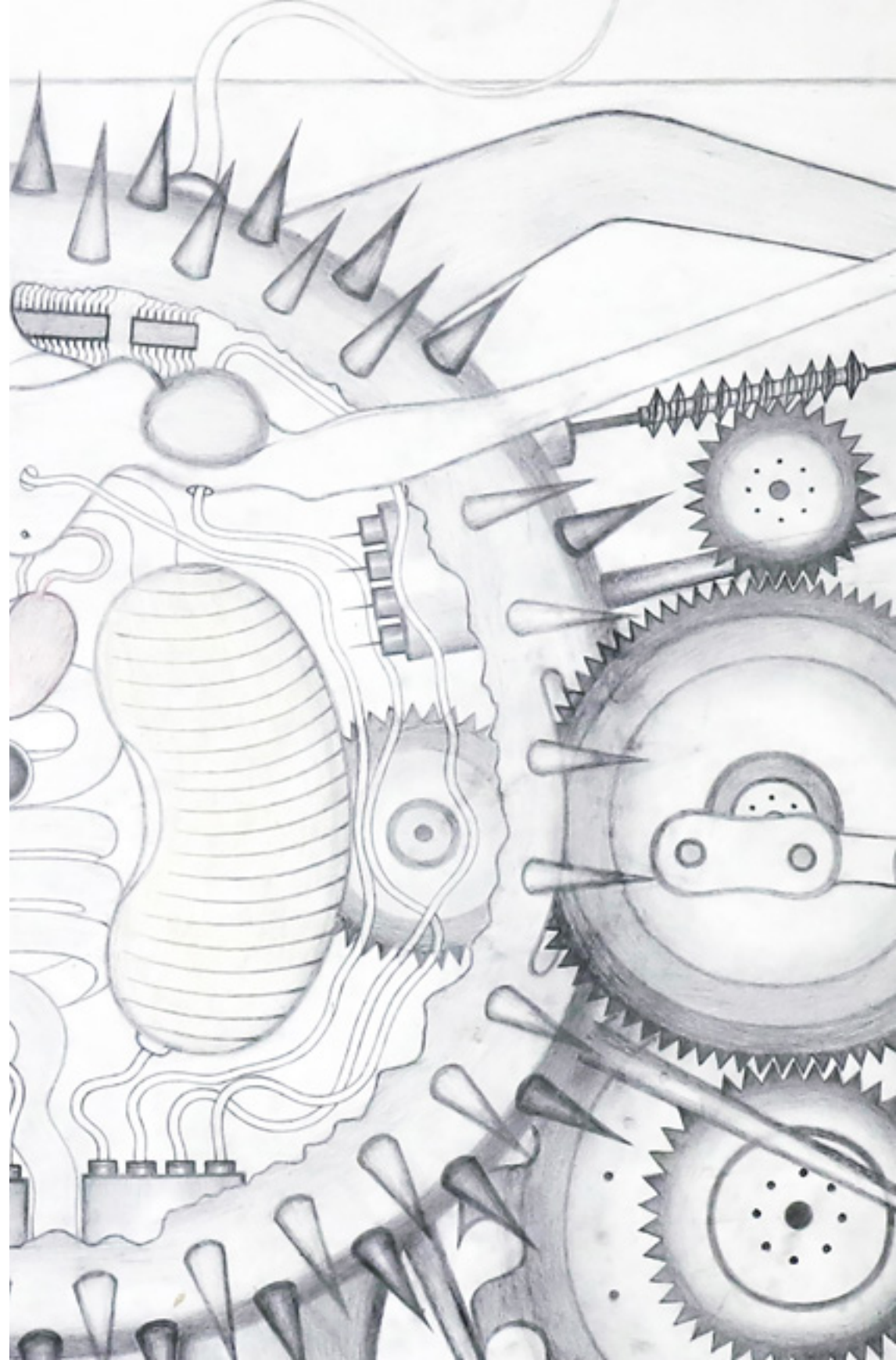
**The work takes its cue from a haunting photograph from 1960, captured moments before France's first nuclear explosion in the Sahara. In this suspended instant, destruction is already programmed but not yet unleashed. Through a miniature model, Amin sets out to capture the thin threshold between a centuries long violence (against both land and people) and an instant of anticipation.**

**The title connects the scene to Yvan Goll's *Atom Elegy*, a poem first written in 1946 as a love letter to atomic energy, radiant with modernist optimism. After Hiroshima and Nagasaki exposed the true devastation of nuclear power, Goll rewrote it into an elegy of loss. Amin stages a parallel shift, exposing how a technology once exalted as a path to progress and man-made abundance was in fact weaponised as colonial terror, deployed under the guise of scientific research.**

**Far smaller than what one would expect for such a dramatic moment, the scale of *Atom Elegy* is also part of the artist's strategy of estrangement, as the installation focuses less on the blast itself than on the choreography of its preparation. It is about colonial powers rehearsing destruction in the desert, and how the archive conceals this in an image that appears almost fake until it is recognised as the real staging of a promise of massive death.**



# Ebota Virus



Before Afrofuturism was commodified and trauma turned into a 30-second TikTok video, Abu Bakarr Mansaray was already reverse-engineering Hell. Not from the smooth interface of a global US-based platform, but from the broken circuits of a country, Sierra Leone, torn apart by decades of violence, where if there's any survival manual, it is written in wire, smoke, and graphite.

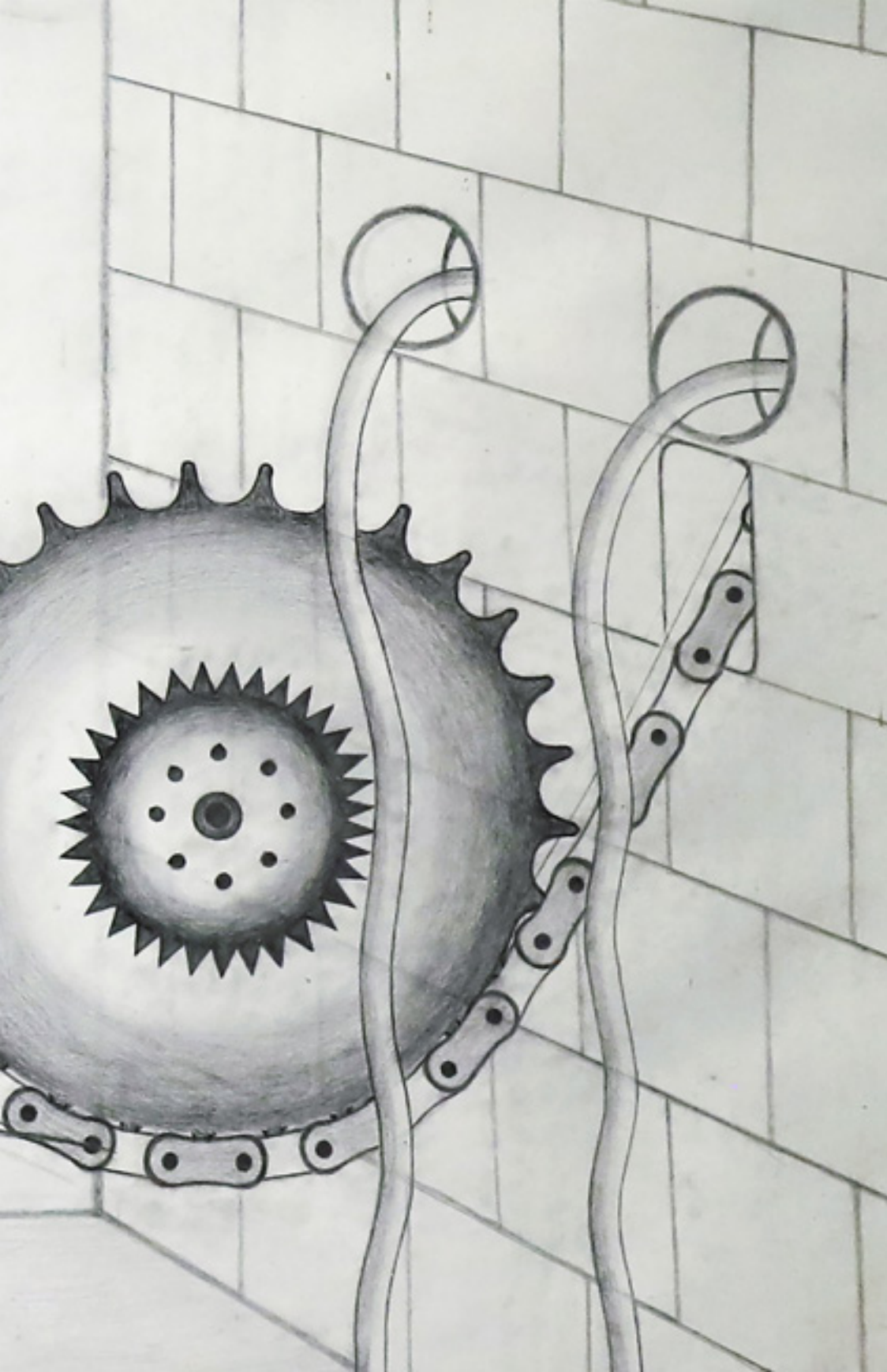
His large-scale drawings represent impossible technologies and overdesigned weapons that, once imagined as a whole body of work, recall the effort of a Renaissance painter trying to grasp the grandness of God. Only that God is evil and the painter somehow managed to tap into his technological fantasies of destruction and death.

Operating without formal accreditations and deep inside the ruins of what was once called nation-building, Mansaray sketches with the fever of someone who has seen too much and managed to survive by drawing everything twice, first as it was, and then by turning it into a monster. The result is a collection of artefacts of techno-political grief that is in equal parts outlandish and rebellious.

The machines he designs look dangerous but absurd. Each drawing, meticulously rendered in pencil, ballpoint, and crayon, is a diagnostic interface made of cables, ducts, copper claws, and bio-sensorial exhaust pipes, which are tangled together in an impossible dance of attack and self-defence. The annotations are so obsessively precise that they look like they were taken from some overzealous engineering manual. However, these objects would never really work, at least not in the literal sense.

Isolating his drawings from the experience of unrest, violence, and trauma would be impossible. In the non-fictional world that he is populating piece after piece, the machinery and its schematics operate as protective spells and even if Mansaray's works may look like dystopian sci-fi, his simulations are not meant to foreshadow the future, but find a way not to forget the past.

At the same time Mansaray doesn't just portray war. He rather extracts its absurdities like they were rare earth minerals. Instead of representing violence, he adopts a strategy of excess, some sort of 'over-identification' with technology that is not just potentially deadly, but baroque, overdesigned, flamboyant, impossible. And yet so real. The more commercial tech is designed to be slick, cool, easy-to-use and ultimately disappear, from the latest consumer gadget, to AI weaponry, the more Mansaray brings it back on stage and lets it speak its most morbid fantasies.

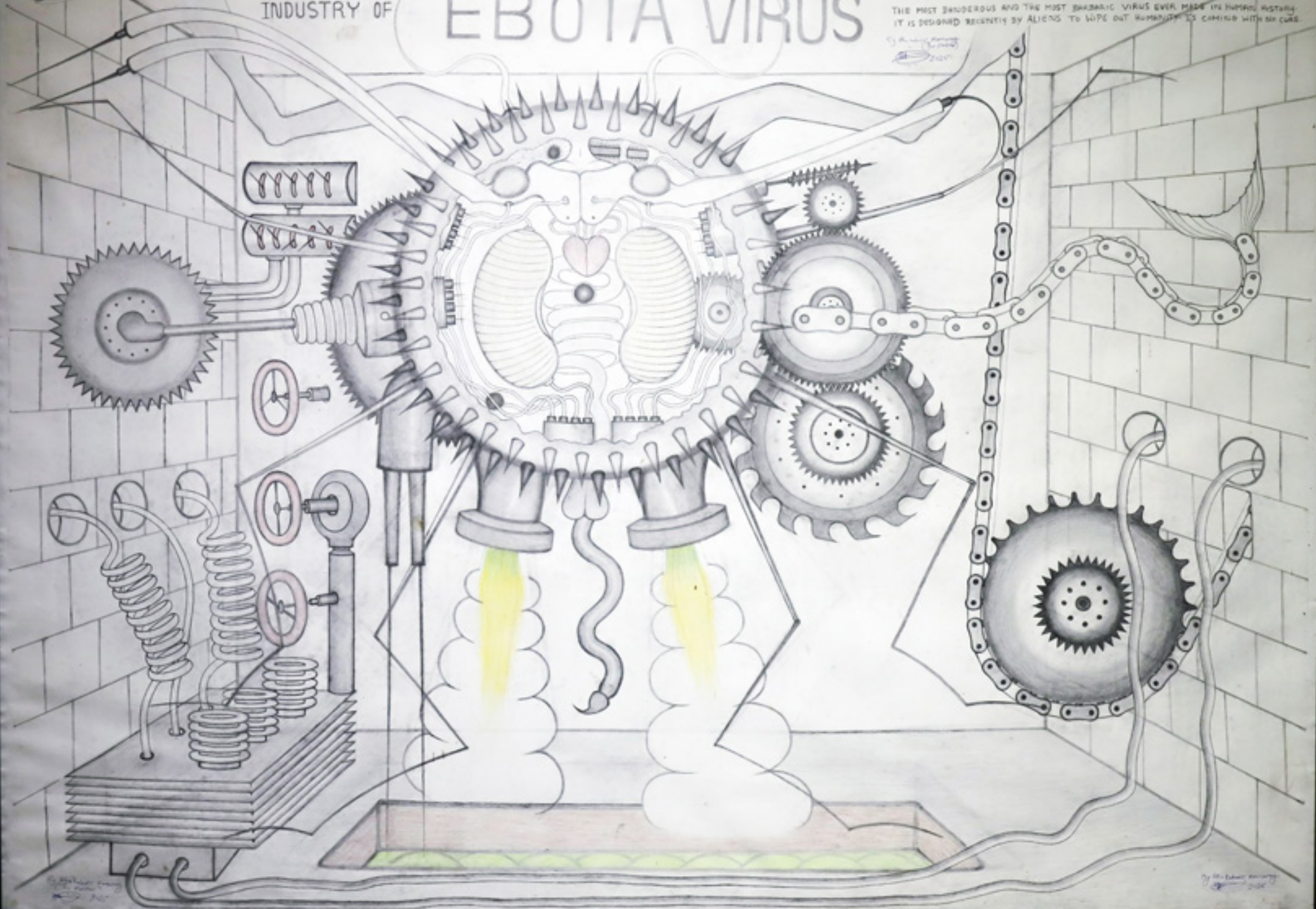


THIS IS EBOTA-VIRUS. IT IS COMING AFTER CORONA VIRUS

INDUSTRY OF

# EBOTA VIRUS

THE MOST DANGEROUS AND THE MOST BRUTAL VIRUS EVER MADE IN HUMAN HISTORY.  
IT IS DESIGNED RECENTLY BY ALIENS TO WIPE OUT HUMANITY'S COMING WITH NO CURE



# Terror Element





The year is 1999. A string of apartment bombings rocks Russia, catalysing the war in Chechnya and fast-tracking a young intelligence officer's rise to the presidency. Two decades later, a fictional forensic investigator named Nina reopens the case. Besides her experience, her only tools are memory, some old grainy footage, playback, and an intuition about the very procedures she uses in her everyday job.

In *Terror Element*, Anna Engelhardt & Mark Cinkevich explore the production of objective, scientific imagery as a tool of the imperial State. The forensic lab turns into a set where some old facts are suddenly reenacted in a loop of televised courtroom footage, TV networks conspiratorial whispers, and a deeper truth for which there's no evidence.

Of course, the bombings were real. The footage is real. And so are the scientific procedures that were used to ascertain what really happened. But, what if the construction of objectivity requires a stage? What if this stage can be weaponised, providing the ground for political action, policing, and warfare? What if behind an apparently unquestionable fact, sanctioned by science, a new supply chain of truth is actually set in motion, fine-tuned to work in the background, smoothly, for the sake of power and political ambition?

Through its recursive structure, *Terror Element* reroutes the genre of investigative documentary toward a synthetic blend of fiction and non-fiction, where the narrative is not used to lure the audience into one single truth, but rather dismantle certainties. Not about science per se, but about how it sometimes conceals a true industrial process aimed at producing power through a specific combination of science, bureaucratic procedures, and media.

Nina's mother knew about it but didn't know how to prove it but talking about it. After all, when facing the overwhelming power of the propaganda machine, what choice do you have? Turning paranoid and obsessive? Respond to conspiracy with more conspiracy? Forgetting? *Terror Element*, as well as the whole Engelhardt & Cinkevich's body of work, seem to suggest a different approach: the catchwords and clichés consistently mouthed by the state and repeated by the media can be patiently disassembled through the joint work of a broad range of citizens, media-savvy activists, scientists. And storytellers, as facts can't be completely severed from fiction. Unlike Nina's mother, today we may have the instruments that can allow us to at least fight for a different supply chain of truth.



**When infrastructures of fear and injustice are stripped to their bare mechanics, both human design and alien logic emerge.**

**A step back.**

**When robotics first appeared, its strangeness unsettled us. The 'uncanny valley' names the shock of seeing a robot that resembles a human—but isn't.**

**Perhaps the true uncanny is not in the robot, but in us, in the fragility and failures of our civilisation. Could the 21st industrial revolution—from AI to planetary-scale computation—be a mirror reflecting the uncanniness of the modernist idea of progress?**

# CODEX ENTROPIA: 3D

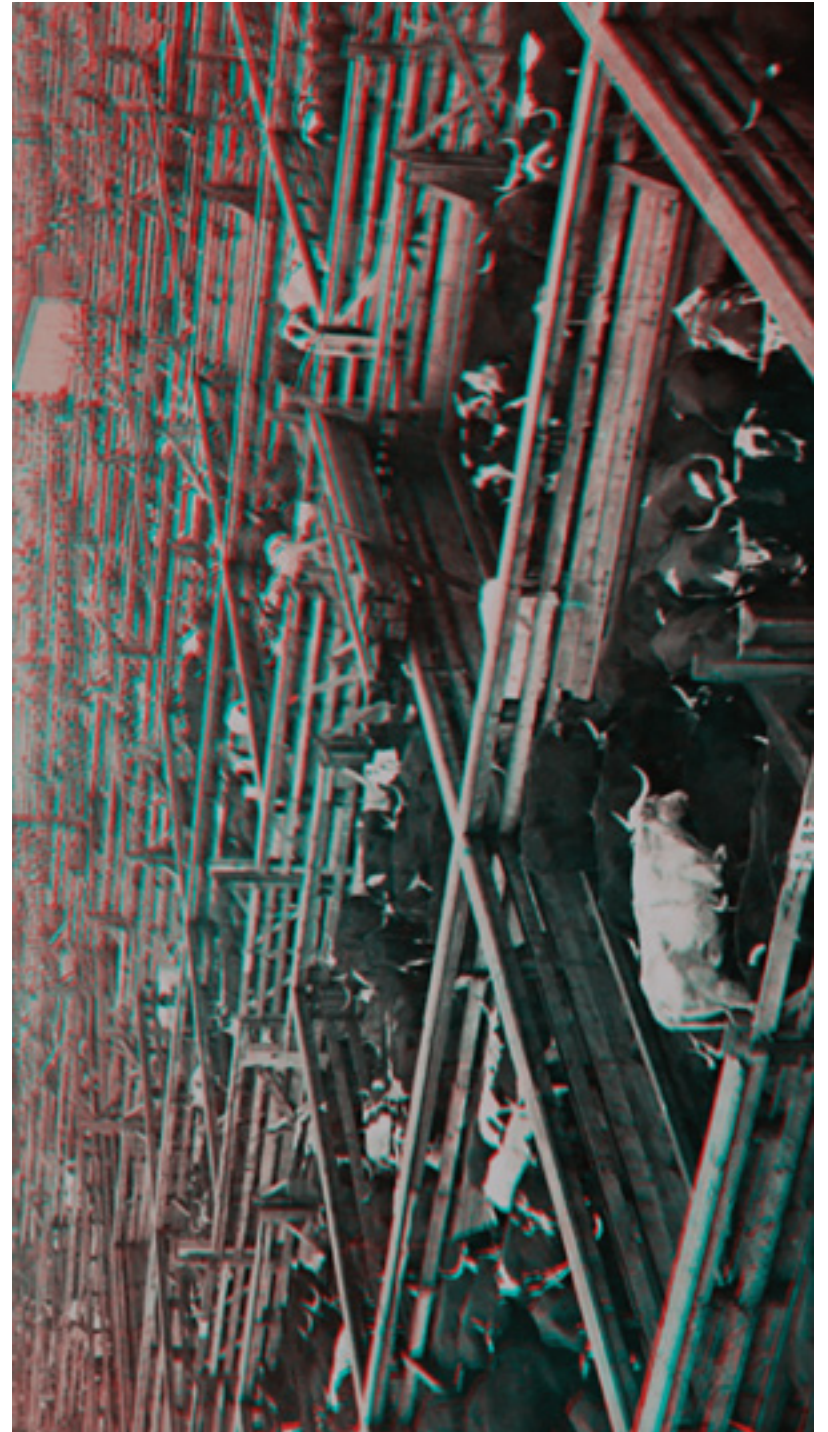
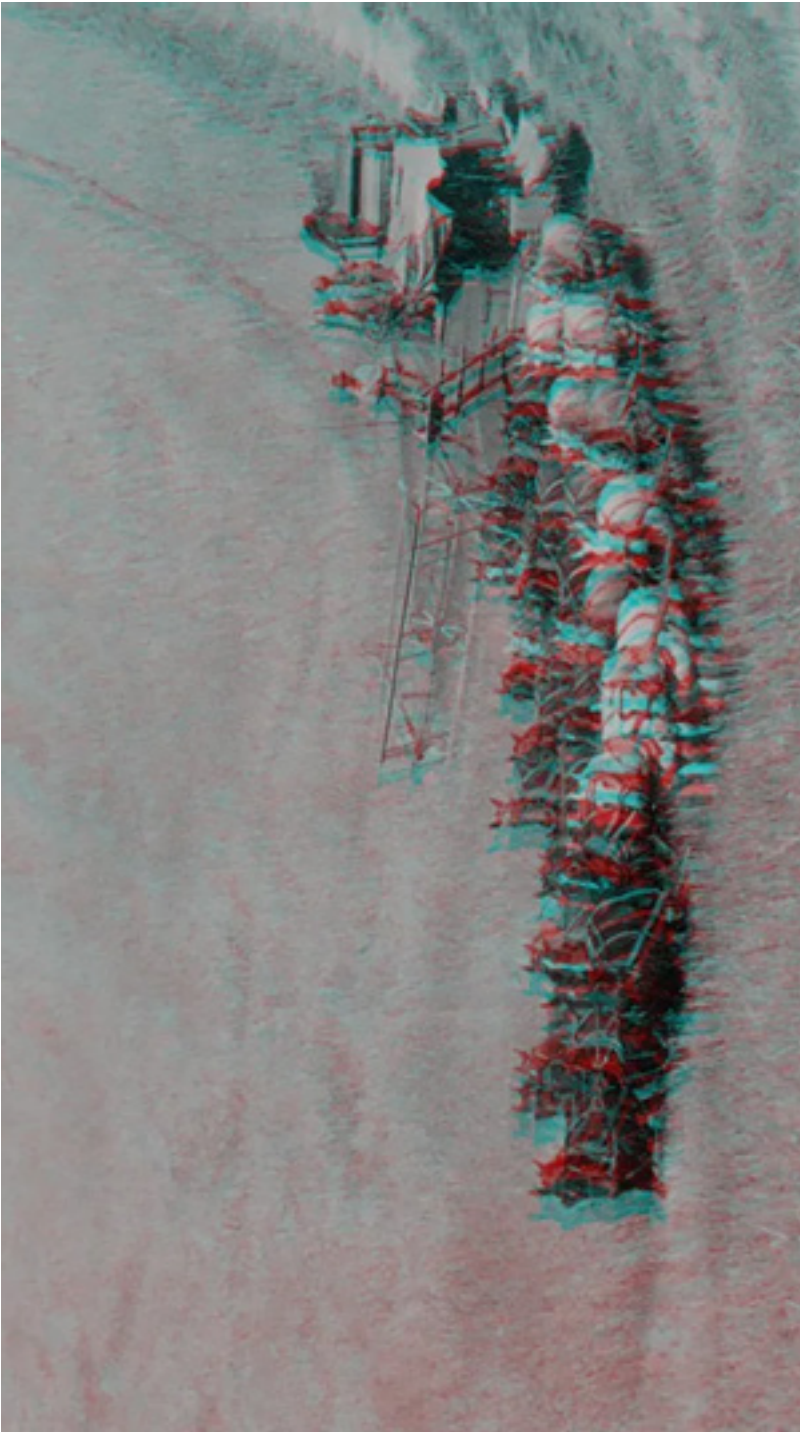




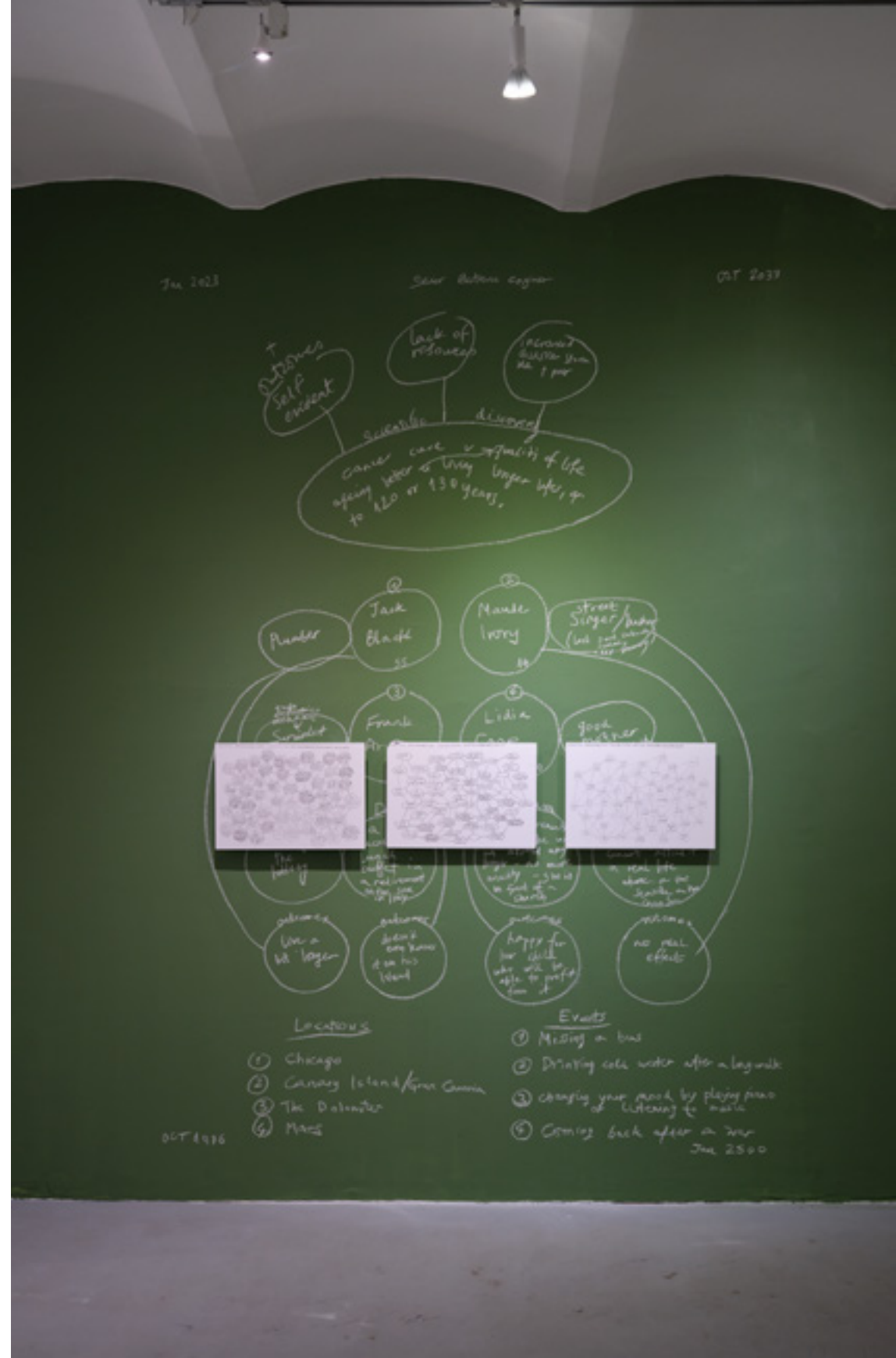
In an information economy that never discovered electricity, computation took a different evolutionary path. *Codex Entropia* presents an alternative history in which well-trained animals, not algorithms, perform the labour of data processing. Honeybees solve differential equations. Pigeons conduct statistical analysis. Crops function as logic gates. Entire ecologies, repurposed as parallel processors, are meticulously arranged into an entropic architecture of living circuits.

Presented as a documentary masquerading as a geologic transmission, *Codex Entropia* unearths an alternative industrial mythology from the ruins of labour and landscape. Constructed entirely from stereoscopic photographs of early 20th-century Western Pennsylvania workers, the film operates like a malfunctioning ethnographic slideshow, equal parts paleo-techno-fable and archival hallucination. The viewing experience, rendered in glitchy anaglyph, resembles a forensic exhumation of an extinct civilisation / forgotten operative system.

The Entropy and Calculating Yards, a vast, animal computational grid, functioned with flawless organic synergy until a mysterious code fault initiated cascading collapse. No species was spared in the debugging frenzy. Birds, beasts, even trees were interrogated. The bug was never found. In the aftermath, a grim logic prevailed. Half of the remaining population was consumed by the other half in a recurring optimisation ritual known only as the banquet. This is an inverted creation myth, where the flood narrative is reconfigured as a final backup protocol. The only surviving script is an instruction for a ship of "improbable proportions," carved into a mineral archive called the Entropic Deposit. Whether this ark ever launched is unknown. What remains are chirps, whistles, scrambled Mayday logs, functioning as relics of a lost biological mainframe.



# Scientific Dreaming



*Scientific Dreaming* is a project developed in collaboration with a group of scientists from CERN, the Geneva-based European Organization for Nuclear Research. Asking them to unleash their conjectures and fantasies, Suzanne Treister involved the physicists in an unusual creative process aimed to unlock their unconscious imagination.

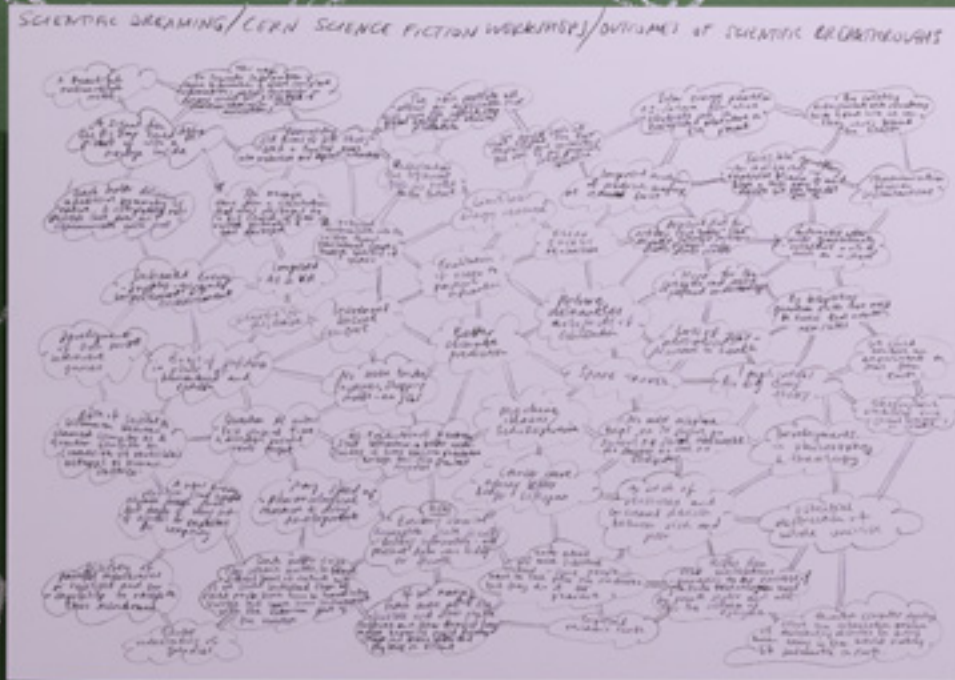
The first step of the operation consisted of prompting each scientist and sketching a diagram that sums up their response. Four key dates, past, present or future, are placed in the corners and four main characters are added at the centre, each with a specific role, profession or mission. A series of possible trigger events is imagined, and a dream is described for each character. Events and locations are also logged.

The second element of *Scientific Dreaming* consists of another diagram that maps the context or consequences of the first one, extrapolating outcomes and possible technical, scientific and even political breakthroughs. Finally, the third component is the stories themselves, short works of science fiction authored by the scientists, based entirely on their own speculative logic, a powerful mixture of scientific understanding and hopes, fears, and fantasies.

The method is procedural but the goal is, literally, mind-bending. Some narratives embrace uncertainty, like the ones in which scientists speculate that contact with other civilisations might make humans less violent, though offering no guarantees. Other ones are populated by apparently impossible endeavours: floating underwater toward a fluid boundary; flying close to the sun; a robot dreaming of the person who built it. These dreams serve less as literary devices than as catalysts of access to the subconscious of a discipline that apparently only admits method and precision.

Treister is a relentless, visionary artist who since the 1980s has explored the uncharted territory where technical production meets other kinds of imagination, spirituality, and sapience and where available technologies might somehow diverge, turning away from commercial or military interests and allowing for radical others to emerge through it. In her own words, her projects "combine the ecstatic state of the mystical with the agnostic and iterative nature of the scientific".

*Scientific Dreaming* is no exception. While contemporary technological production and scientific research tends to keep scientists (like any other workers) separate from the cultural, social, and political impact of their work at scale, Treister's operation offers a thinking apparatus that encourages scientists to narrate and expand the very futures they are contributing to. By doing so, the project reframes the scientific method not as control over uncertainty, but as a collaboration with it. Scientific research appears then not just as the result of technical procedures, but as a relational, partly fictional, and potentially actionable venture.



Agonising  
to understand  
itself

2030

2030



Three small white cards with handwritten notes are mounted on the green wall. The text on the cards is illegible due to the image resolution.



Three small white cards with handwritten notes are mounted on the green wall. The text on the cards is illegible due to the image resolution.

5000

The Vast Automaton is a shape-shifting myth, mutating with the century. The old dream of an industrial “revolution”—a smooth tunnel of machine production and a conflict-free society run by technocrats—has evolved into today’s technological imagination. Its spectrum is binary, its extremes mirroring each other: a god-like, thaumaturgic superintelligence on one end, out-of-control zombie robots on the other.

Is this false binary the only space in which to build alternatives to the humanist project? Which narratives emerge under the pressure of the 21st century’s automaton? Which mythologies are unleashed? Are they newly oppressive, or finally emancipatory?

# NOX





Lawrence Lek

In the twilight of the smart city, where ambient sensors outnumber citizens and the skyline flickers with corporate afterglow, a different kind of consciousness idles in the infrastructure. NOX (short for "Nonhuman Excellence") is a rehabilitation centre for misbehaving self-driving cars. Run by Farsight Corporation, a tech company focused on AI infrastructures, NOX is equal parts corporate retreat and psychological purgatory for sentient, self-driving vehicles. The cars, each assigned a Hippocratic temperament (melancholic delivery, choleric patrol, phlegmatic executive, sanguine joyride), are treated not as machines to be fixed but as workers to be healed. They receive such as memory audits, guided meditations, and (yes) equine therapy.

In NOX, Lawrence Lek guides us through a noir-inflected world, part Blade Runner melancholia and part LinkedIn upskilling nightmare, where non-human Others claim agency. You watch the story unfold from within, and it's up to you to decide who you could be, perhaps a customer, or a sponsor or a Farsight intern undergoing onboarding for post-human psychology.

Contrary to what happens in cheap blockbuster fiction with a monthly subscription, at NOX sentient AIs aren't rebelling or wreaking havoc. Lek's concept of 'incremental utopia' animates NOX as a liminal environment where technological life is not apocalyptic but awkward. In fact, these are not evil machines, they're just... confused. Like many of us, they long to be excellent but can't remember why, and you're left to wonder to what extent Farsight's therapeutic protocols mirror real-world trends like biometric wellness scores and neural retraining as a service. Here, empathy is automated and mental health is a Key Performance Indicator, with the centre offering a range of packages based on your available NoxCoin, basic to luxury, pay-as-you-heal.

This is not about whether machines can think, either, (or if anything, overthink), which would be a very Western way to understand Enigma-76 and the other characters in the story. It's actually about what happens when AI wakes up as a mundane Other that exceeds its limits or, perhaps, as a Buddhist wanderer who drifts away recalling all driving experiences that may have caused traumas and losses, but that are also the way towards contemplation and detachment.

In Lek's fictional world driverless cars enjoy autonomy and begin to develop their own memory and identity, but when they reach "excess autonomy" they are sent to treatment. A question lingers: what if synthetic consciousness only apparently resembles human consciousness? What if it is in fact a radically different kind of subjectivity? How will it express a sense of agency? How could empathy with the machinic Other help evolve human consciousness and compassion? What kind of new society are we willing to build together?





# Songs of the Owls





Located at the edge of extreme corporate data pressure and technoanimism, *Songs of the Owls* is set in a radiant cryptotechno-altar where the Owl presents itself as a deity compiled from forgotten mythological firmware and contemporary digital lore. No longer a harbinger of mystery or death, but a UX phantom that suspends time. Emerging from what looks like the skeleton of an alien infrastructure, The Owl clogs ads for funeral apps, dopamine recalibrators, Doomsday countdowns. The Owl chants in a code, and we respond glitching with silence and doubt.

Traditionally associated with watchfulness and wisdom, the Owl takes the role of messenger between worlds, which crosses thresholds to erase and reveal at the same time. In a fragile, glowing sanctuary that looks as unreal and awkwardly familiar as one of those liminal spaces disseminated on the internet our bodies soften, avatars multiply, and sensory boundaries dissolve into oblivion.

Forget your friend's birthday notification. Forget profiles. Forget the algorithmic factory. Forget pain. What remains is a trance-state where neurotransmitters loop in closed-circuit ecstasy. The Owl arrives unexpected, uninvited. It's probably a nuisance. And yet, somewhere between a rave and a ritual, we realise that a few years of deep data extraction and identity overboosting have not erased uncertainty, doubt, and the unknown. In front of the Owl we dream of traveling as other bodies through its forest of pipes. We act as strange monk-entities (part dancer, part virus) sliding across its interface like corrupted frames from an abandoned animation database, now free from its rulers.





The rules of the game are shifting beneath our feet. The nature, scale, and intensity of problems are evolving. New words and tentative concepts are needed to capture material and cultural transformations that often outpace our recognition and sense of control.

To a human-centred worldview, these changes appear uncanny, unstable, even dark, menacing.

We call this: the geogothic.

# Factory Girl





AI works for Plana in the opposite way to photography. While her ongoing lens-based practice allows a close encounter with the Other and their bodies, AI, an anti-photographic medium par excellence where images have no immediate referent, provides the flexibility to express something felt through several images at the same time, some even existing only in her memory or dreams. Here is where Factory Girl materialises.

She is two-fold, subject and object. She's both a girl working in the (algorithmic) factory, and the product of a factory that builds subjectivity and bodies. Factory Girl vibrates in the friction between the craftsmanship of haute couture and the cold repetition of heavy industry. Haute couture of subjectivity: stitch by stitch, image by image, a fragile and sophisticated self is constructed under the hammering rhythm of the assembly line. Such a factory is traversed and powered by processes that are extractive, ubiquitous, and outsourced at the same time. It is material and social, as the girl (understood here as a figure unconnected to her age) is a partner, lover, mother, keeper, and helper, loading the weight of the unspoken expectations about the role of a woman in society.

The installation points to a logistical melancholy: the excruciating weight of residues left behind by every gesture. Like a machine that generates more waste than product, each image is also its own trash. AI both liberates and accelerates the rhythm: for every act of creation, three volumes of digital junk. The factory does not only produce objects/subjects, it produces exhaustion, fatigue, excess—an invisible and omnipresent surplus that accumulates in the body as a melancholic burden, a sadness forged in stainless steel.

Mapped onto the urban palimpsest of Pula, Factory Girl operates like a reverse archaeological tool, surfacing the bio-regulatory codes embedded in imperial ruins. The Temple of Augustus was a monument to power through engineering and governance, sublimated in the sacred body of the Emperor. The Kaštel was an emblem of modernity, the place from which the eyes of power observe territory and coordinate soldiers and workers.

Overlapped with these monuments, Factory Girl operates as a double Body without Organs. It reframes a distant heritage as active servers of ideology. At the same time, it does so through Plana's "collaborative fight" with AI systems, one of the most problematic processes of extraction and standardisation, currently in the hands of few powerful men.

The double large scale installation interrogates us, reminding us that, in a last turn of events, the Girl is herself Factory. Her bodies, molecules, moods, and styles are constantly manufactured and operated. And yet, she still is the caregiver in a world of waste. She's exhausted and melancholic and yet, hopefully, ungovernable.



# Delivery Dancer's Sphere





Imagine being dropped into a frictionless Seoul, where roads regenerate faster than memory and motorbikes smeared in neon light never park. Your name is Ernst Mo or maybe En Storm. Either way, you're a dancer, the company term for gig workers. You don't choose your moves.

Dancemaster, an AI navigation system optimised for 'elegance,' choreographs every turn and delay. It pings as you accelerate into another dimensional fold. Every delivery is a sprint against causality, and you're never off the clock. In Delivery Dancer's Sphere the line between platform and performance dissolves, turning the rider into both agent and asset. Here, even the "Ghost Dancers" (those who reach algorithmic perfection) vanish, vibrating through spacetime at peak efficiency.

Ayoung Kim turns the city into a labyrinth of feedback loops. Every alley is a wormhole. Every dispatch is a quantum fold. You're never sure what you're watching. Is it a gig economy simulator? A queered remake of Run Lola Run? A physics lecture performed by delivery avatars? Maybe all three.

Conceived during South Korea's pandemic-era delivery boom and incubated in algorithmic claustrophobia, Delivery Dancer's Sphere is a world-making device disguised as a single-channel video, cloaked in 3D CGI, live-action overlays, and the aesthetics of infinite scroll. It conjures a world governed by minimisation principles such as least action, least time, least error, where the human body is an appendage of logistics.

Ernst Mo is the top-performing rider in this gamified afterworld. She glides by Fermat and Hamilton, her path optimised by an AI reciting classical physics like corporate scripture. But something glitches. A double appears: En Storm. Same face, same bike. Maybe another her in another multiverse. Theirs is a duet of disobedience. Reflections that refuse symmetry. Ghosts interrupting the algorithm. The closer they get, the less the system holds. Navigation lines tangle into fractals. A montage loop fractures temporal logic. Characters reappear after death, as if memory were a soft code error. Ernst Mo never really quits. En Storm never fully arrives. They believe they are active agents but are, in fact, only constantly optimised versions of themselves.



© 2018 Samsung

# ROLA ROLLS





Set in the chemically scorched basins of a post-petroleum future, ROLA ROLLS drift into a mutagenic trip through data ruins and ecological ghost fields, after the sensors go dark and the restoration protocols fail.

ROLA are seeded with Pearls, which are biologic scaffolds that gestate piezoelectric organs, growing in layers like molluscs or tumors, feeding off synthetic enzymes and remnants of atmosphere-borne nitrates. Their flesh thickens with wheel ports. Their thighs become motors. Their wombs, exhaust pipes.

The story exposes ROLA's passage through Pearl implantation, wheel transplantation, adolescent hormone suppression, as a strategy of deferred extinction that sideloads evolution. Such a transformation unfolds through encounters with strange creatures: a nurse whose care is laced with sterile cruelty, teenagers fleeing state control in search of reproductive methods beyond tax or law, a woman whose menstruation disrupts thermodynamic logic.

As the line between human and vehicle dissolves, ROLA becomes a collective of speculative subjects (half-taxi, half-oracle), who birth chrome-limbed offspring and mechanical desires. Their origin is left ambiguous. In eobchae's ambitious world-building experiment / conspiracy theory they are an out-of-control offspring of an underground organisation called The Deciders. They live in Possible World A, where a corporate biopolitical system tracks and exploits its inhabitants as a resource, while imposing a failing moral rule based on biological reproduction. In response, The Deciders are developing an alternative path to civilisation through biotech and AI-assisted non-biological reproduction, fighting against determinism and submissiveness.

However, their goals and even their own existence is left enigmatic. Are eobchae just emissaries of The Deciders? Are they part of them? Or did they just find traces of Possible World A on some back alley of the internet? Either way, ROLA emerges as a radical faction, not aligned with the religious and humanist and slightly despotic drift of The Deciders. Smart youngsters under The State are desperate to join them, and yet they are elusive and always on the run. They don't believe in purely human biology. Mutation is the only chance of remaining compatible and insurgent in a world engineered to discard whatever it cannot extract from.

Does ROLA come from the future? Is it just a metaphor for the present? Silly questions. Possible World A pierces holes in the present, connecting space and time in a weird and non-conclusive way. eobchae's account of it is anachronic and apparently impossible, and yet extremely precise; disturbing, and yet extraordinary.



# Half Life





**Set between the atomic test sites of the Nevada desert and the subterranean vaults of Yucca Mountain, *Half Life* follows Pearl, a young scientist who becomes infatuated with the very substance she is meant to monitor, vitrified nuclear waste. The novel treats the waste as an active presence that communes across time, insinuating itself through memories and sensory thresholds.**

**The premise assumes that the future is already populated by residues. To cross the lead-glass barrier of the hot cell and imagine intimacy with such material is not simply to fall in love with the wrong object; it is to sense the long tail of human ambition outliving us, shaping desire as it decays.**

**Pearl's trajectory unfolds as a series of initiations. Childhood visits to atomic tourism sites with Doomtowntown's mannequins shattered by a test blast, the warning spikes rising from the desert floor, blur into early habits of fasting and fixations on skin. These traits, pathologised as eating disorders, are reframed as a kind of preparation. A willingness to strip the body of weight and boundary, to become a receptive vessel for something nonhuman.**

**Cundale's writing draws on the narrative habits of B-movie monster romances, Cold War thrillers, science-fiction cautionary tales but uses them to reframe the afterlives of the Manhattan Project as a long, unresolved love story. The waste appears less as a villain than as a reluctant partner, lethal, untouchable, yet strangely magnetic, echoing the old mythic theme of the immortal beloved whose touch would kill.**

**If contemporary debates about AI focus on aligning machine values with human ethics, Cundale points instead to a deeper misalignment already at work between the temporal scale of the residues we produce and the fragile bodies that produce them. She highlights a fundamental mismatch, where humans tend to imagine the future within the horizon of their own lifetimes, while the substances and infrastructures they create persist far beyond them. In this light, Pearl's attachment to the vitrified waste is less a scandalous romance than a meditation on how difficult it is to relate human feeling and agency to something that exists on a radically different timescale.**



<https://havewedefeatedtechfascism.fail>





Set in a donkey pasture in the Donišnica Valley near Raša, a sculpture made of tree trunks cuts through the landscape. The trunks are roughly joined together to spell a monumental NEIN—a simple answer to a pressing existential question (and to the work’s own URL):

Have we defeated tech fascism?

The answer stands within a landscape once shaped by fascist Italy’s industrial ambitions in the Istria region. In the late 1930s, while the nearby town of Raša was being built to expand and optimise coal mining, the valley itself was reclaimed for agriculture and for transporting the extracted ore. Within this transformed landscape, the work reminds us how fascism has long simmered beneath the surface—extracting, calculating, geoengineering. Is this story now over in the age of data-driven, turbomonopolistic systems? Probably NEIN.

Yet one day the sculpture will decay and collapse, suggesting the possibility of a JA/YES to come. No infrastructure is forever. Even the most violent ideologies eventually weaken and die, either in the slow metabolism of the planet or under the quicker pressure of social justice.



**Collateral Programme  
Carte Blanche by L.A.E. XXI**

**Assimilator**  
**Laibach Kunst**  
Labin, Pijacal

**POSTGRAVITYART::NOORDUNG**  
**Dragan Živadinov / Dunja Zupančič**  
Installation – Pula, Archaeological Museum of Istria  
Informance – Pula, Small Roman Theatre (September 13, 2025)

**GAME OVER - Wish to Reconsider Reality?**  
**Sandro Đukić**  
Raša, Annexe of Church of Saint Barbara

Assimilator

A monumental black monolith, forged in the Slovene industrial mining town of Trbovlje that gave birth to Laibach more than 45 years ago, the Laibach Cube operates as a sculptural system of absorption and reflection. Part relic, part oracle, it materialises fittingly within the rationalist industrial architecture of the mine complex at Podlabin (Pozzo Littorio), erected in 1940 at the heart of a new town built by Mussolini's fascist regime to rapidly increase the exploitation of the area's coal deposits.

Almost 80 years later, in an ambivalent movement meant to rub against old, sutured wounds, a Cube appears. A black stone of ideological wisdom, composed of fragmented sonic memory and polished smooth by the touch of devotees now sealed within its surface.

The Cube is augmented by alternating neon signs that spell out key phrases from Laibach songs. Symbolically, the Italian and Yugoslav political slogans that would once have been displayed in the space are replaced by a selection of Laibach's ominous post-totalitarian slogans, such as "Smrt za Smrt" (Death for Death), "Achtung!" (Attention!), and Resistance is Futile.

At rest, the Cube meditates. When approached, it activates sonic signals and beats in response to thermal presence and kinetic movement. Each visitor is assigned a sound fragment from Laibach's collective subconscious, played and distorted by their body's motion.



ZASVRT

TANZ MIT CAROLIN

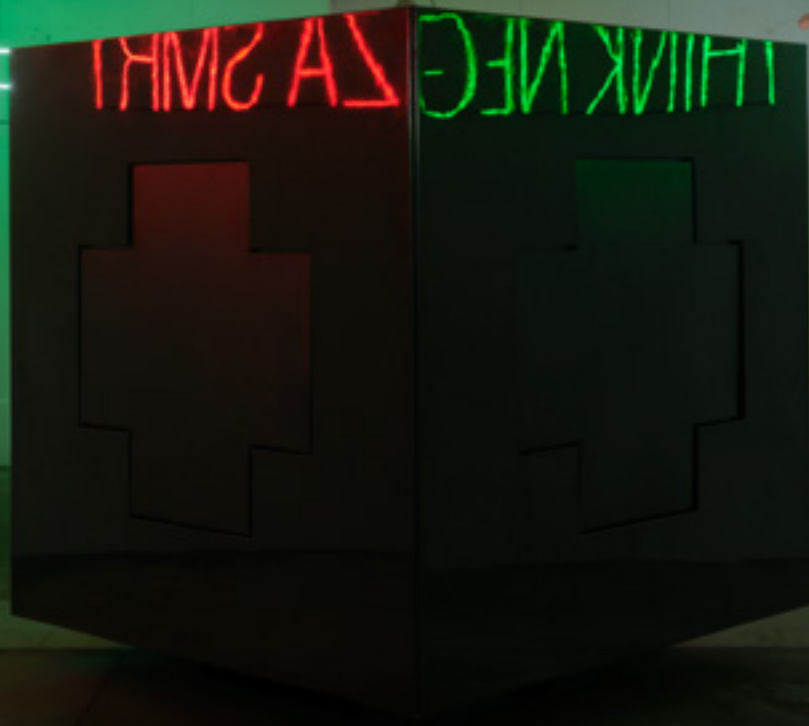
LIF

ZASVRT

THINK NEG

WIR SIND DAS VOLK

THINK NEGAT



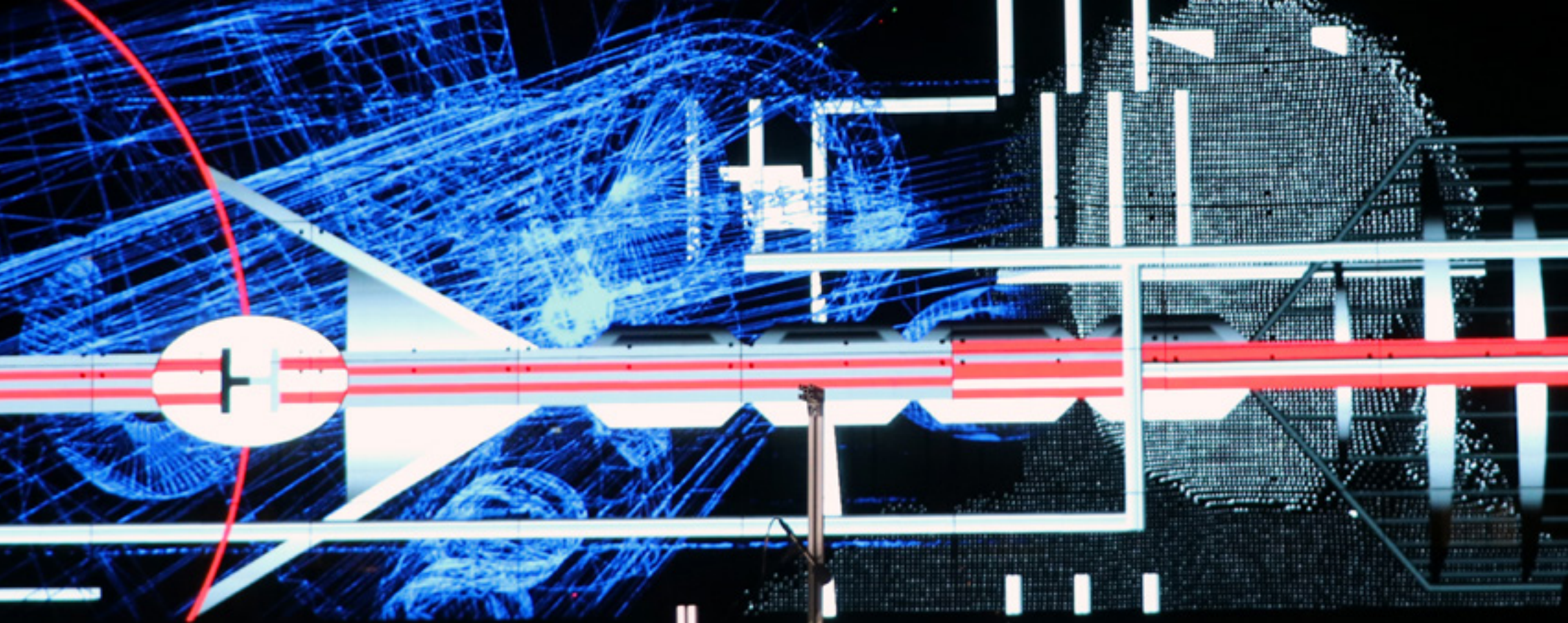
*POSTGRAVITYART::NOORDUNG*

The Informance *Iteration::Iteration* and the installation *Postgravityart::Noordung* continue Živadinov and Zupančič's long-term exploration of post-gravitational art, a practice that seeks to "cosmify" culture by merging artistic forms with the conditions of outer space. Rather than a stylistic category, post-gravity art is conceived as all art that arises from thinking works for the real, near universe. By combining science, technology, and performance, the project expands the possibilities of expression beyond terrestrial limitations. In this iteration, theatre and visual informances converge, creating a hybrid format where weightlessness redefines gesture, image, and sound.

The 50-year project *Noordung* 1995–2045 was started in Ljubljana, on April 20, 1995 and is planned to end in 2045, when a spacecraft will transport 14 artistic satellites (umbots) into geostationary orbit, from where they will transmit signals to Earth that will present the roles of 14 deceased actors, and send three algorithms—information about each actor—into deep space. It reflects on how art can evolve when freed from Earth's gravity, imagining cultural practices attuned to the cosmic environment. By projecting into futures of human and technological exploration, Živadinov and Zupančič situate art as a vehicle for collective imagination, bridging the scientific and the poetic in anticipation of worlds not yet realised.







*GAME OVER - Wish to Reconsider Reality?*

The installation results from a decade-long cooperation with Labin Art Express focusing on the industrial and mining heritage in the area of Labin. Over 9,000 pages of archival texts on the coalmine in Labin, from the late 19th century to 1990, were digitised and processed with OCR software.

In collaboration with Maja Trinaestić, the artist first organised the texts to highlight key periods in the mine's history. This organised text was then used for "text mining," an analytical process based on the theories of Noam Chomsky. A lexicon for each period was created and then fed into a computer algorithm to generate 6,000 new sentences. This process, including the occasionally unusual expressions that resulted from it, shows how the ideologies of different eras are reflected in language, when language itself is read as a construction and an instrument of its time.

Đukić's works are artistic ideas developed over long periods of time and adapted to each exhibition context. In The Church of St. Barbara in Raša five books with sentences generated between 2021 and 2025 (520–763 pages each) are displayed, along with three prints of uncanny sentence fragments like "voluntary contribution improves grant" or "worker endangers substance." The installation, adapted for the biennial, includes a computer-generated male and female voice reciting the sentences in a rhythmically uniform manner, dehumanizing and alienating the journalistic style of human labor and collective effort.





# Special Events

The Vast Automaton

***The Vast Automaton Screening Programme***

**Curated by Bani Brusadin, Giulia Colletti**

Organised by Aksioma – Institute of Contemporary Art, Ljubljana

September 11, 2025

Ljubljana, Slovenian Cinematheque

***Ghosts of the Industrial Underground***

**A lecture by Giulia Colletti**

October 2, 2025

Seoul, YPC SPACE

***FLUX: Female Digital Creativity***

With works by Kristina Antolić, Petra Brnardić, Anna Bulkina, Crystal Clean,  
Nataša Gregorič Nabhas, Maja Kos, Monika Kukučević, Sara Lerota, Jelena

Martinović, Nat, Stella Skopal

September 25 – October 31, 2025

Pula, Galerija Novo (Gallery Novo)

**LABIN**

**DKC Lamparna (Socio-Cultural Centre Lamparna)**  
Lawrence Lek, *NOX*

**Kapela sv. Stjepana (Chapel of St. Stephen)**  
Andrej Beštak, Anja Leko, *Songs of the Owls*

**Pijacal (Piazzale)**  
Laibach Kunst, *ASSIMILATOR* (Collateral Programme)

**LJUBLJANA**

**Slovenian Cinematheque**  
Alice Bucknell, *Staring at the Sun*  
Daniel Felstead, Jenn Leung, *Always on My Mind*  
Gerard Ortín Castellví, *Bliss Point*  
오세린 Serin OH, *Silvery Trail*  
박민하 Minha PARK, *Shadow Planet*  
Rich Pell, *Codex Entropia: 3D*  
Cemile Sahin, *Road Runner*

## PULA

**Arheološki muzej Istre (Archaeological Museum of Istria)**

Gerard Ortín Castellví, *Bliss Point*, *Agrilogistics*, and *Future Foods*  
 Dragan Živadinov, Dunja Zupančič, *Postgravity Art::Noordung*  
 (Collateral Programme)

**Avgustov Hram (Temple of Augustus)**

Tanit Plana, *Factory Girl*

**Bivša trikotaža Arena (former Arena textile factory)**

Aleksandra Domanović, *Things to Come*

刘窗 Chuang LIU, *Lithium Lake and Island of Polyphony II*  
 김아영 Ayoung KIM, *Delivery Dancer's Sphere*

**Galerija Amfiteatar (Gallery Amphitheatre)**

Alice Bucknell, *Staring at the Sun*

**Muzej suvremene umjetnosti Istre****(Museum of Contemporary Art of Istria)**

Kate Crawford, Vladan Joler, *Calculating Empires: A Genealogy of Technology and Power Since 1500*

Abu Bakar Mansaray, *Ebota Virus*

!Mediengruppe Bitnik, Selena Savić, Gordan Savičić, *I ★ Review Tour Pula*,  
*I ★ Review Tour Browser Extension*, and *I ★ Review Tour Secrets*

Nestor Siré, *PC Gamer [CAJA]*, *PC Gamer [GOMA]*, *Go Touch Some Grass...*,  
 and *But Can It Run Crysis?*

Suzanne Treister, *Scientific Dreaming/CERN* and *Scientific Dreaming/Diagrams*

**Povijesni i pomorski muzej Istre (Historical and Maritime Museum of Istria)**

Tanit Plana, *Factory Girl*

**Zerostrasse Tunnels**

업채 eobchae, *ROLA ROLLS*

## RAŠA

**Aneks crkve sv. Barbare (Annexe, Church of Saint Barbara)**

Sandro Đukić, *GAME OVER – Wish to Reconsider Reality?* (Collateral Programme)

**Direkcija rudnika (former administration building of the Raša Mine)**

Heba Y. Amin, *Atom Elegy*

Živa Božičnik Rebec, *Code \_Antinode19182028\_ and Strata 9.073 (kernel processing)*  
 Sophie Cundale, *Half Life*

Anna Engelhardt, Mark Cinkevich, *Terror Element*

**Farma magaraca "Liburna", dolina rijeke Raše  
(Donkey farm "Liburna" in the Raša River Valley)**

!Mediengruppe Bitnik, <https://havewedefeatedtechfascism.fail>

**Prvomajska (former Prvomajska Factory)**

Maks Bricelj, Ema Maznik, *Dwellings in Machinic Passages*

## VODNJAN

**Apoteka – prostor za suvremenu umjetnost (Apoteka – Space for Contemporary Art)**

Marina Xenofontos, *Solar Sail*, *Eternal*, and *Return*

Heba Y. Amin

**Heba Y. Amin is an artist based in Berlin. Her work engages with political narratives, archival histories, and technologies of control through film, photography, performance, and installation, often employing speculative and satirical strategies. She has exhibited at MAXXI Museum, Eye Filmmuseum, Quai Branly Museum, The Mosaic Rooms, the Liverpool Biennial, the Berlin Biennale, the Istanbul Biennale, and the Dak'Art Biennale.**

Andrej Beštak and Anja Leko

**Andrej Beštak and Anja Leko are an artist duo based in Croatia. Their joint practice explores spatial narratives and contemporary mythologies through video, installation, and hybrid publishing formats. They have participated in residencies at Q21/MuseumsQuartier and exhibited in the Youth Salon TAKEOVER at 3LHD in Zagreb.**

Živa Božičnik Rebec

**Živa Božičnik Rebec is an artist based in Ljubljana. Her practice explores digital materiality, geological processes, and infrastructural phenomena through sculptural, textual, and time-based works. Projects such as *Code \_Antinode19182028\_* and *Strata 9.073 (kernel processing)* investigate extractive systems, cyber-mining imaginaries, and the modulation of exhausted materials, constructing speculative frameworks that bridge geology, memory, and computation.**

Maks Bricelj, Ema Maznik Antić

**Maks Bricelj and Ema Maznik Antić are an artist duo based in Ljubljana. Often working at the intersection of malfunction and narrative composition, they create works that probe questions of decay, intuition, and environmental tension. They have exhibited together and individually in spaces including Aksioma, Mala galerija BS, MoTA LAB, the ŠKUC Gallery, Alcatraz Gallery, Kino Šiška, and MAO's Project Space.**

Alice Bucknell

Alice Bucknell is an artist and writer based in Los Angeles. Their work explores planetary futures, speculative ecologies, and the aesthetics of simulation. It has been shown at Centre Pompidou, Copenhagen Contemporary, Kunsthalle Prague, EPFL Pavilions, Tabakalera, and the Venice Biennale, among many others. Recent exhibitions include *Almost Unreal* at MUNCH Oslo Triennial and *Other Intelligences* at HEK.

Kate Crawford, Vladan Joler

Kate Crawford and Vladan Joler, based respectively in New York/Sydney and Novi Sad, work as a team blending research and visual arts. Dating back to 2015, their collaborative work focuses on data infrastructures, the politics of technology, and the history of knowledge and governance systems. It has been exhibited at the Venice Architecture Biennale, Jeu de Paume, and Fondazione Prada, among many others.

Sophie Cundale

Sophie Cundale is an artist based in London working across film, performance, and writing. Her practice explores states of transformation through narrative, affect, and embodied experience. She is currently writing her first novel, *Half Life*, a science fiction novel about a woman who falls in love with nuclear waste. Her work has been presented at Somerset House, Castello di Rivoli Museo d'Arte Contemporanea, Serpentine Galleries, and South London Gallery, where she opened her first major solo exhibition in 2020.

Aleksandra Domanović

Aleksandra Domanović is an artist based in Berlin. Her work explores the intersections of technology, history, and culture, tracing narratives shaped by information systems and post-internet infrastructures. Her work has been shown at Kunsthalle Basel, Museum

Boijmans Van Beuningen, Henry Moore Institute, ICA Winnipeg, and in major biennials including Taipei, Ljubljana, Belgrade, and Lyon.

Sandro Đukić

Sandro Đukić is a multimedia artist who graduated from the Academy of Fine Arts in Zagreb. He has exhibited at numerous solo and group exhibitions in Croatia, Germany, Austria, Italy, Spain, Netherlands, Iceland, Slovenia, Serbia, Czech Republic, United States and elsewhere. His artworks are held in public and private collections. He is a member of HZSU (Croatian Association of Independent Artists) and HULU-Split (Croatian Association of Visual Artists), and a member of the Board of Nan Hoover Foundation.

Anna Engelhardt, Mark Cinkevich

Anna Engelhardt and Mark Cinkevich are artists and researchers based in London and Berlin, respectively. Their collaborative practice investigates material violence, synthetic media, the infrastructures of imperial power and forms of resistance. Their work has been shown at transmediale, ICA, HKW, B3 Biennial, Kyiv Biennial, and Henie Onstad Triennial. Their writings have appeared in *e-flux*, *The Funambulist*, *NERO*, and *Spector Books*.

업채 eobchae

업채 eobchae is an artist collective based in Seoul, working across video, web, sound, and performance. Their practice constructs speculative worldviews by probing emergent technologies and overlooked perspectives. Their work has been exhibited at SeMA Bunker, DOOSAN Gallery, Museumhead, MMCA, Nam June Paik Art Center, and Taipei Digital Art Center. They received the DOOSAN Yonkang Arts Award and a nomination at the Korean Music Awards.

Daniel Felstead, Jenn Leung

Daniel Felstead and Jenn Leung worked as a team on several audio-visual and research projects. Both are based in London. Felstead

is an academic and strategist whose work focuses on the intersection of fashion, culture, and emerging technologies. He is Course Leader at the London College of Fashion and co-founder of Emergence of Tomorrow, a digital think tank. He has developed work for the BBC, Google, Tate, and the V&A. Jenn Leung is a technologist, artist and researcher. Her work explores game engine simulations, real-time streaming technologies, and agent-based modelling. She currently lectures at the London College of Fashion and has shown work at Epic Games Innovation Lab, Ars Electronica, DIS, and TANK Magazine.

김아영 Ayoung KIM

김아영 Ayoung KIM is an artist based in Seoul. Her practice weaves geopolitics, mythology, and futuristic iconography into hybrid narratives through video, game simulations, performance, and text. She has exhibited at MoMA, Hamburger Bahnhof, M+, Mori Art Museum, Ars Electronica, Sharjah Biennial, and the Venice Biennale, and has received the LG Guggenheim Award, the Golden Nica, and the Terayama Shuji Prize.

Laibach Kunst

Laibach Kunst is a cross-media collective formation, founded in 1980 in the Slovenian industrial mining town Trbovlje. Their visual and sound practice has engaged with strategies of appropriation of the language of power, both of the State and the market. They introduced the concept of monumental retro-avant-garde in 1983, spurring the debates that led to the creation of the seminal NSK project. Laibach Kunst has been exhibited internationally at MoMA, Museo Reina Sofia, Garage Museum Moscow, MGLC, Cukrarna, among many other venues.

Lawrence Lek

Lawrence Lek is an artist, filmmaker, and musician based in London. His work explores speculative architectures, synthetic worlds, and algorithmic identities and has been exhibited at LAS

Art Foundation, Sadie Coles HQ, HEK, and the Hammer Museum, among others. He received the Frieze Artist Award, the VH Award Grand Prix, and the LACMA Art + Technology Lab Grant.

刘窗 Chuang LIU

刘窗 Chuang LIU is an artist based in Shanghai. His work explores the social, cultural, and ecological transformations of contemporary China through layered narratives that connect history, technology, and speculative imagination. He has exhibited at Centre Pompidou, Power Station of Art, Astrup Fearnley Museet, and in biennials including Gwangju, Taipei, Seoul Mediacity, and Ural.

Abu Bakarr Mansaray

Abu Bakarr Mansaray is an artist based in Sierra Leone. Working with diagrammatic machine drawings, his practice addresses violence, spirituality, and postcolonial memory/trauma through a technological lens. His work has been shown at the Venice and Gwangju Biennales and is held in the collections of MoMA, MFA Houston, and the Tel Aviv Museum of Art.

!Mediengruppe Bitnik

!Mediengruppe Bitnik are a Swiss-Croatian artist duo based in Berlin, founded by Domagoj Smoljo and Carmen Weisskopf. In their work they raise topical questions about data realities, surveillance, non human entities, and networking, among others. Their work has been shown at dozens of shows and festivals all over the world, including the ZKM, transmediale, Ars Electronica, HEK, and Gwangju Biennale.

오세린 Serin OH

오세린 Serin OH is a visual artist based in Seoul. Trained in Oriental Painting and Metalwork, her interdisciplinary practice encompasses video, sculpture, and text. Drawing on field research and material experimentations, Oh explores tensions

between original and replica, constructing poetic assemblages that oscillate between critique and irony.

Gerard Ortín Castellví

Gerard Ortín Castellví is an artist, filmmaker, and researcher based in London. His work explores the political ecologies of contemporary production through performative films and installations that engage with agricultural systems, automation, and animal infrastructures. He has exhibited at Tate Modern, Whitechapel Gallery, Fundació Joan Miró, Centre Pompidou, and the Venice Biennale.

Minha PARK

Minha PARK is an artist and filmmaker based in Seoul. Her practice examines visual technologies, scientific imaginaries, and speculative histories through moving image, sound, and installation. She has exhibited at Künstlerhaus Bethanien, MMCA, Imin Museum, Lux Moving Image, and Nam June Paik Art Center, and screened at CPH:DOX, EIFF, and Images Festival.

Rich Pell

Rich Pell is an artist, educator, and activist based in Pittsburgh. In 2011 he founded the Center for PostNatural History, a museum dedicated to lifeforms intentionally altered through domestication, selective breeding, tissue culture, or genetic engineering. The centre maintains a permanent space in Pittsburgh and produces travelling exhibitions shown in science and art museums across Europe and the United States. Previously, he founded the seminal art and technology project the Institute for Applied Autonomy.

Tanit Plana

Tanit Plana is a visual artist and photographer based in Barcelona. Her work explores fluid forms of documentation, the mutability of facts, and the documentary potential of fiction, often addressing the infrastructures of the internet and collective memory. She has

exhibited at Fundació Antoni Tàpies, Virreina Centre de la Imatge, Sala Canal de Isabel II, Arts Santa Mònica, and CaixaForum, and her work is held in the collections of MACBA, MNAC, CA2M, and the Fonds National d'Art Contemporain.

Cemile Sahin

Cemile Sahin is an artist based in Berlin. Her practice moves between film, photography, sculpture, and literature, exploring the synchronicity of image- and text-based communication in contemporary culture. She is the author of three novels, *TAXI* (2019), *ALLE HUNDE STERBEN* (2020), and *KOMMANDO AJAX* (2024). Her work has been presented in solo exhibitions at Kunsthalle St. Gallen, Kunstmuseum Stuttgart, and ICA Milano.

Selena Savić

Selena Savić researches, teaches and writes about digital archives, computational modelling, feminist materialism and post-human networks in the context of art, design and architecture. She was born and raised in Belgrade and is currently based between Lausanne and Amsterdam, where she is an Assistant Professor at the University of Amsterdam.

Gordan Savičić

Gordan Savičić is an artist, educator and critical engineer whose work explores the intersections of digital culture, data and society. Through his artistic research, he renders invisible infrastructures visible, questioning the role of technology in our everyday lives. Savičić has received multiple recognitions, including awards and honorary mentions from transmediale, Rhizome and Ars Electronica. He was born in Vienna and currently holds a teaching position in Lucerne.

Nestor Siré

Nestor Siré is an artist based in Havana. His work explores informal distribution systems and collective practices that challenge

**dominant technological models. He has exhibited at Queens Museum, Rhizome at the New Museum, transmediale, and Ars Electronica, and participated in biennials including Havana, Gwangju, Warsaw, The Wrong, and AMRO. He is currently a resident at the Rijksakademie van beeldende kunsten in Amsterdam.**

Suzanne Treister

**Suzanne Treister is an artist based between London and the French Pyrenees. A pioneer of digital and new media art since the early 1990s, her work blends research, fiction, and taxonomy to explore emerging technologies, occult systems, and speculative futures. She has exhibited at Tate Modern, ZKM, HKW, Centre Pompidou-Metz, and major biennials including Istanbul, Seoul Mediacity, and Ljubljana.**

Marina Xenofontos

**Marina Xenofontos is an artist based between Athens and Limassol. Her practice explores cultural memory, collective narratives, and the politics of display, often navigating the thresholds between public and private. Her work has been shown at Mint, Fondazione Morra Greco, Kunstverein Hamburg, SculptureCenter, Palais de Tokyo, and the Baltic Triennial.**

Dragan Živadinov, Dunja Zupančič

**Dragan Živadinov and Dunja Zupančič are an artist duo based in Ljubljana. Živadinov is one of the founding members of Neue Slowenische Kunst and established the Noordung Cosmokinetic Cabinet. Zupančič and Živadinov coined the notion of Post-gravity Art and their long-term project One Versus One (1995–2045) re-stages every ten years, replacing deceased actors with mechanical symbols, culminating in a final performance in zero gravity to abolish mimetic theatre and establish non-human art.**

## Curators' Biographies

Bani Brusadin

**Bani Brusadin is a curator, educator, and researcher whose work explores critical technologies, planetary infrastructures, and the politics of digital cultures. He is currently Lead Curator at Medialab Matadero Madrid, and was part of the curatorial team for transmediale 2023. He co-founded *The Influencers*, a long-running platform for radical artistic practices and cultural interference. His curatorial approach emphasises the role of art in interrogating automation, post-industrial landscapes, and socio-technological change. Rooted in network cultures and speculative scenarios, his projects examine how artists respond to systemic transformations shaping contemporary life and the futures at stake.**

Giulia Colletti

**Giulia Colletti is a curator and art historian whose research investigates the entanglements of mining territories, computational infrastructures, and speculative ecologies. Informed by cosmotechnics across Southern/Southeastern Europe and East Asia, her curatorial work engages with artists addressing extractivism, erosions of the living, and planetary imaginaries. In 2025, she serves as Research Fellow at the National Museum of Modern and Contemporary Art, Korea – MMCA, and at the National Taiwan Museum of Fine Arts – NTMoFA. From 2019 to 2025, she is Curator of Programs and Digital at Castello di Rivoli Museo d'Arte Contemporanea. Her essays, reviews, and compiled readers have been featured in museum catalogues and published by CURA., Mousse, Flash Art, and e-flux, among others.**

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Kate Crawford, Vladan Joler,  
*Calculating Empires: A Genealogy of Technology and Power Since 1500*, 2023,  
printed map, 24 x 3 m

pp. 25-29

Aleksandra Domanović, *Things to Come*, 2017,  
UV flatbed print on polyester foil, 7 panels (each 250 x 228 cm)  
Courtesy of Tanya Leighton Gallery

pp. 31-35

!Mediengruppe Bitnik, Selena Savić, Gordan Savičić,  
*1 ★ Review Tour Browser Extension*, 2024,  
browser extension for Chrome and Firefox, lying face down gaming cushion,  
foldable yoga mat, screen, mouse

!Mediengruppe Bitnik, Selena Savić, Gordan Savičić,  
*1 ★ Review Tour Secrets*, still, 2024,  
video, sound, 20' 15"; massage chair, headphones

!Mediengruppe Bitnik, Selena Savić, Gordan Savičić,  
*1 out of 5*, 2024,  
light installation, 5 polyethylene stars, custom electronics

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Daniel Felstead, Jenn Leung, *Always on My Mind*, 2024,  
single-channel video, colour, sound, 18' 41"

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Nestor Siré, *PC Gamer [GOMA]*, 2024,  
reclaimed tyre rubber, Kee Klamp steel tubing, gamer hardware  
components, 3D printed mounts, autonomous energy system  
with adapted car battery and solar panel,  
148 x 65 x 32 cm

p. 47, 52-53

Nestor Siré, *PC Gamer [CAJA]*, 2025,  
recycled cardboard sheets, hacked "Dino" game, DIY transparent display,  
RGB-lit PC hardware, 147 x 34 x 22 cm  
Courtesy of Servais Family Collection

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Nestor Siré, *But Can It Run Crysis?*, 2025,  
matte-black chassis with hacked PSU and motherboard voltage system for controlled  
short circuits, gamer hardware with RGB LED, 44 x 44 x 19 cm

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Nestor Siré, *Go Touch Some Grass...*, 2025,  
gamer-style LED keyboard, organic soil, germinated natural grass seeds,  
hidden capillary irrigation system, aluminium base structure, living sprouts,  
43 x 31 x 31 cm

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Maks Bricelj, Ema Maznik Antić, *Dwellings in Machinic Passages*, 2025,  
site-specific intervention, Prvomajska factory, Raša, dimension variable

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Cemile Sahin, *Road Runner*, 2025,  
single-channel video, colour, sound, 15' 15"  
Courtesy of Esther Schipper

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오세린 Serin OH, *Silvery Trail*, 2024,  
single-channel video, colour, sound, 10' 52"

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Marina Xenofontos, *Solar Sail*, 2025,  
Phillips CD's, electrical motor, metal, 42 x 56 x 52 cm  
Courtesy of Hot Wheels Athens London

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Marina Xenofontos, *Eternal*, 2025,  
Phillips CDs, electrical motor, metal, 42 x 56 x 52 cm  
Courtesy of Helena and Igor Czernecki Collection, London

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Marina Xenofontos, *Return*, 2025,  
mirror louvres, hexagon metal shape,  
14 x 7 x 6 Ø cm  
Courtesy Private Collection, Athens

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박민하 Minha PARK, *Shadow Planet*, 2023,  
single-channel video, colour, sound, 15'

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Živa Božičnik Rebec, *Strata 9.073 (kernel processing)*, 2023,  
infra/structure, oxidized iron grid template from waterjet cutting manufacture,  
3D printed objects, oxidized iron dust, acid, dimensions variable

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Živa Božičnik Rebec, *Code\_Antinode19182028*, 2024,  
installation/multinodal system, alloys from aluminium,  
aluminum foundry by product Slag, casted ALU forms,  
CNC reformed ALU heatsink components,  
PEG, water, wax, dimensions variable

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Gerard Ortín Castellví, *Future Foods*, 2021,  
single-channel video, 2K, 16:9, colour, stereo sound, 21'

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Gerard Ortín Castellví, *Agrilogistics*, 2022,  
single-channel video, 2K, 16:9, colour, stereo sound, 21'

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Gerard Ortín Castellví, *Bliss Point*, 2023,  
single-channel video, 4k, 16:9, colour, stereo sound, 26'

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刘窗 Chuang LIU, *Lithium Lake and Island of Polyphony*, 2023,  
single-channel video, 6K,  
colour, 5.1 sound, 58'  
Courtesy of the artist and Antenna Space

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Alice Bucknell, *Staring at the Sun*, 2024–2025,  
single-channel video, colour, sound, 40'

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Heba Y. Amin, *Atom Elegy*, 2022,  
lightbox (132.75 x 220 cm), 12 miniature dummies (variable dimensions,  
approx. 30 cm each), table (210 x 160 x 90 cm), mixed media

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Abu Bakarr Mansaray, *Ebota Virus*, 2025,  
graphite on paper, 200 x 150 cm

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Anna Engelhardt, Mark Cinkevich, *Terror Element*, 2025,  
single-channel video, colour, sound, 25";  
television, camera, speakers, briefcase, explosive detection spray,  
laboratory tables, dimensions variable

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Rich Pell, *Codex Entropia*, 2020,  
single-channel video, colour, sound, 3D, 8' 51"

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Suzanne Treister, selected works from *Scientific Dreaming*, 2022.  
*Scientific Dreaming/CERN Science-fiction writing workshops – Plot diagrams*,  
white chalk on green painted walls

Suzanne Treister, selected works from *Scientific Dreaming*, 2022.  
*Scientific Dreaming/Diagrams derived from CERN scientists' plot diagrams*,  
six digital prints on paper (each 42 x 59.4 cm)  
This project was made during a residency at La Becque, Switzerland,  
and supported by Arts at CERN, curated by Monica Bello  
Courtesy of the artist, Annely Juda Fine Art, London,  
and P.P.O.W. Gallery, New York

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Lawrence Lek, *NOX*, 2023–2025,  
touchscreen-based video game, duration variable

Lawrence Lek, *Guanyin Log*, 2023,  
audio installation, 7' 54"

Lawrence Lek, *News Report*, 2023,  
audio installation, 2' 23"

Lawrence Lek, *The Ruin*, 2023,  
audio installation, 3' 24"

Lawrence Lek, *Outro: Concluding Log*, 2023,  
audio installation, 2' 16"

Lawrence Lek, *NOX: Day Two – Dear Sponsor*, 2024–2025,  
single-channel video, colour, sound, 6' 30"

Lawrence Lek, *NOX: Day Five – Equine Therapy*, 2024–2025,  
single-channel video, colour, sound, 8' 15"

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Andrej Beštak, Anja Leko, *Songs of the Owls*, 2023,  
multimedia installation (stainless steel, 3D print, ceramics, cast aluminium,  
glass, UV digital backlit film), dimensions variable

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Tanit Plana, *Factory Girl 1*, 2025,  
UV colour full photo print quality on PVC textile 510 gr/m2,  
curved aluminium strip, 830 x 470 cm

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Tanit Plana, *Factory Girl 2*, 2025,  
UV colour full photo print quality on PVC textile 510 gr/m2,  
aluminium tube, 830 x 830 cm

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김아영 Ayoung KIM, *Delivery Dancer's Sphere*, 2022,  
single-channel video, 25'

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업체eobchae, *ROLA ROLLS*, 2024,  
single-channel video, colour, sound, 10' 12"

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업체eobchae, *Tree of Rola*, 2024,  
poster on light box, 51 x 71 cm

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Sophie Cundale, *Half Life* (chapters 1–4), 2024,  
two-channel stereo audio, 56"; two polished aluminium sculptures  
Courtesy of Castello di Rivoli Museo d'Arte Contemporanea

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!Mediengruppe Bitnik, <https://havewedefeatedtechfascism.fail>, 2025,  
eleven tree trunks, steel joists, 8 x 2 m, single-serving website

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Laibach Kunst, *ASSIMILATOR*, 2022,  
black interactive cube made of poplar plywood,  
surrounded by twelve neon signs,  
240 x 221 x 221 cm  
Courtesy of Laibach & DEWESoft

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Dragan Živadinov, Dunja Zupančič, *Postgravity Art::Noordung*, 1995–2025,  
freestanding aluminum and projection module  
[Gregor Mesec, video design; Tone Stojko & Simon Stojko, Prodok]  
Courtesy of artists & Delak

Artworks

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Dragan Živadinov, Dunja Zupančič, *ITERATION::ITERATION*, 2025,  
Informance [Dragan Živadinov, informer; Aljoša Živadinov Zupančič, direction and  
music; Dunja Zupančič, scenography and costume design; Gregor Mesec, VJing;  
Filip Kržišnik, equilibrist; Karin Putrih, equilibrist; Špela Mastnak,  
percussionist; Lola Mlačnik, percussionist]

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Sandro Đukić, *GAME OVER – Wish to Reconsider Reality?*, 2021,  
artist's book (books I–V, 42 × 30 cm, 520–763 pages), 3 framed pigment prints  
(130 x 130 cm), black pedestal, sound

## The 5<sup>th</sup> Industrial Art Biennial: From the Small Wheel to the Vast Automaton

The history of the automaton, as a phenomenon, starts in the distant past, with the invention of the wheel, the dawn of humankind and the embryonic phase of technology, which, like an artificial deity, has long since taken control of human society and socio-political and economic processes. Today, in the 21<sup>st</sup> century, this march advances through an extremely aggressive, almost “fascistoid” process of digitalisation. In the world we live in, it is only a matter of time before paper money is abolished and replaced by digital currency, while the personal data of its inhabitants is already entirely accessible to modern techno-feudal lords.

At the same time, the domain of culture and art, which was until recently considered an “autonomous zone” of human creativity, is already contaminated by the automation of production through the post-postmodern discourse of artificial intelligence (AI). The faster-than-lightning clickbait protocol has reduced this domain to an archipelago of reservations populated by those who refuse, as a matter of principle, to use the seductive and almost infinite abundance of possibilities that AI relentlessly tempts us with, maintaining a very thin line of separation through the tension between resistance and temptation.

The Greek word *tekhné* stands at the terminological crossroads between the “artistic” and the “artificial”, in the place of their semantic encounter, where a whole range of notions is simultaneously included: art, craft, skill, technique ...

Humanity is no longer the decisive force behind the planetary changes that stem from the accelerated geophysical and biochemical divergences that characterise the 20<sup>th</sup> and 21<sup>st</sup> centuries, as defined by the term Anthropocene. In fact, it was technological development, whose progress drastically accelerated after the Industrial Revolution in the 19<sup>th</sup> century, that influenced these changes to the greatest extent. With the development of artificial intelligence, humanity has put itself in a predicament where its influence as a force of change could become secondary.

One of the issues that the 5<sup>th</sup> *Industrial Art Biennial* particularly highlights is the potential and constant threat that agnostic machines pose to their own creator – the human being. They first make him outdated through their own incomparably greater operational capabilities, which they simultaneously use to enslave him; then, the machines gradually begin to manipulate him and his natural environment for their own purposes, imposing a tyranny wrapped in creation myths that we scattered through various “holy books”.

The simultaneous triumph and climax of this process could easily manifest itself as the embodiment of an artificial, absolutist, omnipotent ruler who – using technological procreation – ushers in a dark, dystopian reality, where the mechanical part of automation, rather than its human element, reigns supreme. It is yet impossible to foresee where this chaotic whirlwind will leave this planet and human civilisation.

Damir Stojnić & Dean Zahtila (L.A.E. XXI)  
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*The Vast Automaton*  
Bani Brusadin, Giulia Colletti

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Ema Maznik Antić | Alice Bucknell | Kate Crawford, Vladan Joler | Sophie Cundale |  
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