



PIKSEL - Festival for elektronisk kunst og fri teknologi

PIKSEL

festival for elektronisk kunst og fri teknologi

Strandgaten 207, 5004 Bergen, Norway

+47 90665018 info@piksel.no www.piksel.no

PIKSEL19

e/co,li:b-re.bel

Exhibition

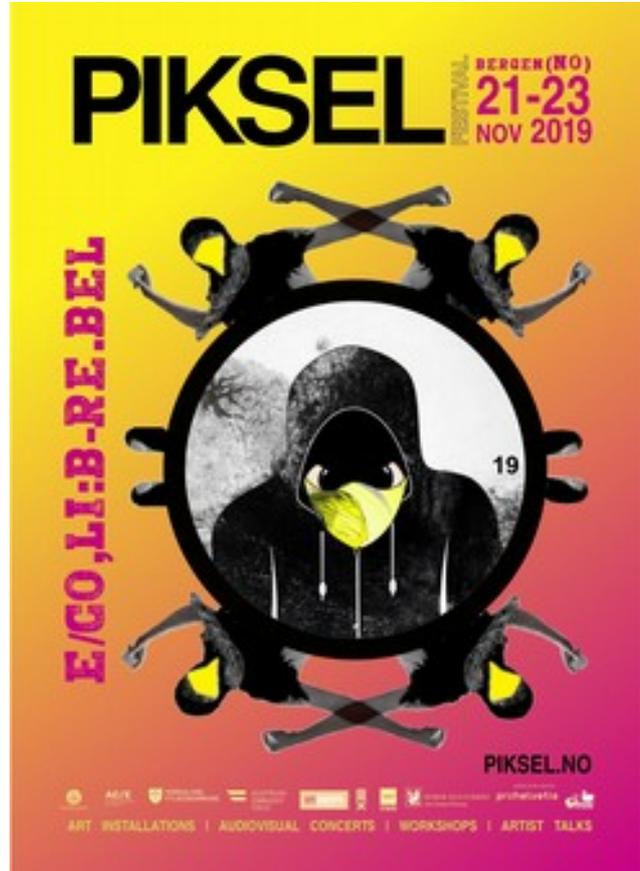
Venues:

S59

Strandgaten 59
5004 Bergen

Piksel Studio 207

Strandgaten 207
5004 Bergen



Thursday 21st – Opening night from 20:00 24:00

Friday 22nd – Saturday 23rd November from 11:00 – 17:00

----Exhibition tour from 16:00 to 17:00 : Send us an email if you want to attend or to make an special tour to piksel19@piksel.no

----Exhibition PRESS tour Wenesday from 16:00 to 17:00 : Send us an email if you want to attend or to make an special tour to piksel19@piksel.no

Piksel is supported by the Municipality of Bergen, Arts Council Norway, Hordaland Kommune, Community of Madrid, Austrian Embassy, Acción Cultural Española, Inaem, Beirut and Prohelvetia.



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Me, Myself & I

Marc Lee

<http://marclee.io/en/me-myself-and-i/>

Selfishness and narcissism are widespread, as selfie culture shows: We send mini-me's into the increasingly important virtual body of our society to make others aware of who we are and most importantly, aim to be. Fiction, fantasies, exhibitionism, confessions, self-indulgent activities, solipsism motifs are the drivers behind our virtual life, with corporations and media shaping our (perceived) reality and exploiting recklessly our desires and fantasies, leading us further away from reality. The permanent representation of the lives of others also creates pressure to depict one's own life, which becomes a design object, and strengthens the spiral of staging through selfies and body cult.

Marc Lee

<http://marclee.io/en/about/>

Marc Lee's works, which focus on real-time processed, computer programmed audio visual installations, have been shown in major Museums and new media art exhibitions including: ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz.





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Máquinas de lo invisible. Gabriela Munguía

Machines of the invisible are a series of site-specific reading and amplification devices of different environmental magnitudes that have transformed our planet in a geological level before the appearance of human being. Through DIY technologies, experimental electronics, sound, light and movement, this project investigates the convergence of possible ritual experiences through the use of contemporary technologies as terrestrial electro-geomantic acupuncture exercises. *#4 Aeolian vibrations* is the fourth activation of the project where the speed of wind is amplified and traduced into sound and light oscillations and vibrations.



Gabriela Munguía (México, 1985)
<http://www.gabrielamunguia.com/>

Artist, professor and researcher. Her work explores the biogeo-poetics and politics that construct our relationships with living and the natural phenomena, merging the fields of philosophy, ecology, electronic arts, bioart and diy technologies. She studied Arts and a master in Electronic Arts (UNTREF). She is professor and coordinator of the 3D Laboratory at the National University of Tres de Febrero. Is co-founder of Electrobiota Collective and co-coordinator of the Subaltern Geopoetics Laboratory. She has participate in different international exhibitions and festivals as: "La Fabrique du vivant" at the Centre Pompidou; Biennial Art Safental of the Institute of Land and Environmental Art; International Biennial of Contemporary Art of South America; Teheran Annual Digital Art Festival; Cairo Electronic and New Media Festival; Piksel Festival Art, Science and Free technologies; Factors 4.0 International Symposium of Art, Science and Technology of Rio Grande do Sul; Transpiksel Mx Festival, Art, science and free technology; Festival of Electronic Arts and Video Transitio_MX 06;



Espacio de Arte Contemporáneo de Montevideo; Gerald an B. Cantor Gallery; Internation Bienal Kosice; among others. She has been selected in different international art residencies: Summer Sessions at V2 for the Unstable Media; Sala Taller IV at EAC of Montevideo; RAM-MUTUCA Brazil; Alps Art Academy; and Barda del Desierto at the Patagonia. Currently is part of INNOVART France-Argentine Program of Art and Innovation.



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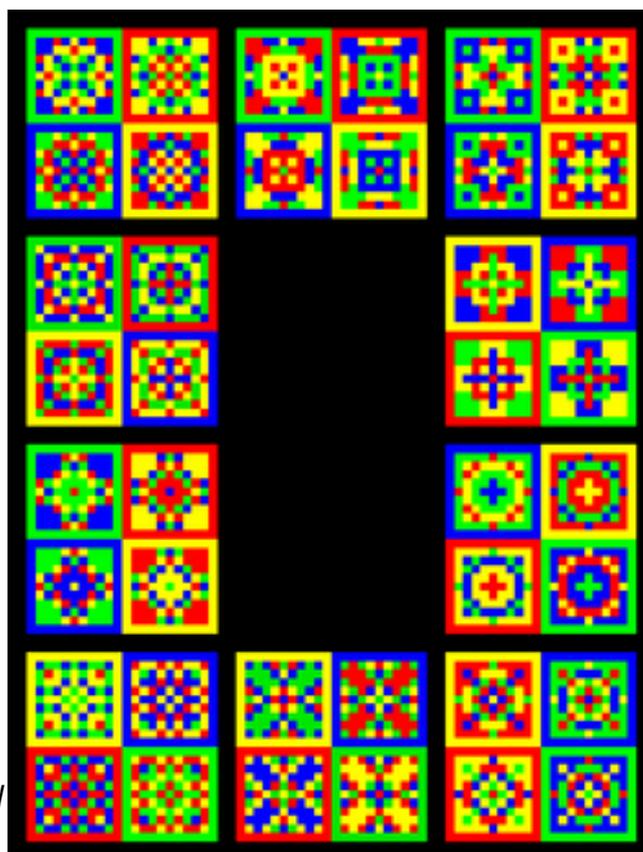
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Shuffling Stars Søren Krag

The installation Shuffling Stars is a randomized audio-visual piece utilizing two laptops and two PC-monitors with built-in speakers. Ten individual 'star'-shapes, each assigned its own particular sound, flash rapidly through their four colour variations for a duration of five seconds. The ten 'stars' are played simultaneously on each monitor in a randomized loop, thus continually generating new constellations, harmonies and disharmonies both visually and auditorily. All components of the installation (hardware and furniture) have been procured second hand.

Søren Krag

Søren Krag is a visual artist based in Bergen, Norway. He produces work within a wide range of artistic disciplines including; image, sound, video, installation and textiles, often with a special focus on utilizing electronic and digital tools. Krag is preoccupied with aesthetic ideas of symmetry and ornamentation, which have permeated the history of art('s and crafts), and which have wandered both historically and geographically between different civilizations and cultural regions. His work in diverse mediums may be seen as an expression of an ongoing material study.





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æther

Ivan Andre Paulsen, Itziar Markiegi

a chaotic and dynamical sonic sculpture of the piksel-exhibition, æther gives voice to the collective fields of electromagnetic radiation emanated from both the other installations and itself.

it is the collective unconscious of the exhibition, a map of the room and its occupants encrypted as sound, a thinly veiled and acerbic commentary on surveillance, a technological game of chinese whispers, a way to appropriate the work of others and make it our own.

By filling the exhibition space with a diversity of devices - either modified, open hardware or regular consumer electronics used in irregular ways - capable of transforming EMFs to sound, we propose to exhibit an audible exhibition of the activities in the whole exhibition.

Ivan Andre Paulsen

<https://soundcloud.com/irn-5>

Norway

IAP is a norwegian DIY-freak, improviser, harsh noise fanatic and political subversive with a penchant for weird aesthetics, balloon-dresses, unconventional approaches to sound and chaos. His genderfluid and unpredictable alter-ego čirnŭ has spread hir cathartic and brutal love around Europe in the form of pure, undiluted harsh noise both solo and together with hir brothers and sisters (both cis- and trans-) in noise the last few years, and believes fully in the healing and transformational powers of extremely loud and obnoxious sound. All rights reversed!



Itziar Markiegi

<https://janajan.tumblr.com/>

Spain

IM aka Jana Jan builds and transforms sound generators, mutates objects and experiments with feedback and different conductive materials that generate and alter sound with each movement of the body; explores the possibilities of sound, improvisation, randomness and performativity of sound; elaborates on the notions of error and transgender through fusion and transfusion of sound and visuals with DIY/DIWO elements, as well as through performative strategies.

Noise can be considered as an opening that shows that both music and gender are social constructions.



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Cached Experience Cached Collective

The Cached experience offers a glimpse of your digital self, revealing how the outline of your online activity is quantified, interpreted, and profiled by contemporary social media algorithms. It illustrates how machines are learning to perceive you as a social creature and the assumptions they make about you.

The visitor is prompted to login on a tablet with either their Facebook or Twitter profile. Once connected, a seemingly normal mirror activates, turning into a functional screen and addressing you by name. The mirror delivers a personalized, five-minute experience that relies on dynamic visual storytelling to form a better understanding of how your actions online are perceived by algorithms. Powered by the IBM Watson psychometric algorithm, Cached digests the text of your individual Facebook or Twitter posts, analyzing your word choice, syntax, the complexity of your sentences, etc. to generate a psychometric profile that describes your specific personality, habits, and predilections.

It is gradually revealed that this powerful analytical tool is used to create a detailed profile of users simply to allow advertisers or other entities to microtarget more precisely. By the end of the experience, all personal data is erased, and the visitor receives a unique printed receipt containing a summary of the analysis. It is the only record of their data, which can be shared, kept secret, or destroyed at their convenience. Cached is a user-friendly wake-up call; the experience invites you to critically think about the reflection your personal online behavior casts.



Cached Collective
<http://cached.id/>
Cached Collective

The Cached Collective is an international group of creatives of diverse backgrounds, who are dedicated to exploring how technology influences our individual lived realities. Because of the impenetrable way that modern technology functions, we strive to design impactful experiences that can be easily understood by a wide audience. We make the intangible tangible. Our experiential inquiries delve into data, algorithmic complexity, and obscure infrastructure, especially focusing on how these affect the individual.



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FANGo, a Facebook Amazon Netflix Google Obfuscator *Martin Nadal*

“FANGo” is a defense weapon against surveillance capitalism. Hidden under its appearance of mobile phone charger will be provided with a micro controller that takes control of the smartphone plugged in making queries to google, amazon and other search engines, launching videos in YouTube in order to deceive data brokers in their data capture process.

Facebook, Amazon, Netflix and Google were grouped under the acronym FANG as the most important and high-performing companies of the NASDAQ and pioneers of what is known today as surveillance capitalism.

In a similar way as industrial capitalism through its mechanics turned nature or work into a commodity such as real estate or labor, surveillance capitalism turns experiences that occur in the private sphere of the human being into commodities that can be bought and sold. The difference of this type of capitalism is substantial as it integrates the human experiences of private realm in the production processes without the individual being fully conscious. This affects the economic sphere but also the independence of the human being, because with the logic of maximizing profits the companies will try to modify the user's behaviour without the user being able to do much to defend himself. The aim of the project is to disrupt this mechanics, adding noise to the captured data, making it difficult to transform the captured user data into predictions, thus devaluing the value of the extracted data.



Martin Nadal
<http://martinnadal.eu/>
Interface Cultures, Kunst Uni Linz
Spain

Martin Nadal (BSc) is an artist/creative coder based in Linz and studying the Interface Cultures program at KunstUni. In the past years he has been working doing artworks related with blockchain. He is also interested in illustration and cinematography. His works have been shown at Radical Networks(US), CAC (CN), Ars Electronica, AMRO Festival y Settimana della Scienza (Genova). IAMAS (jp). ZKM (de).



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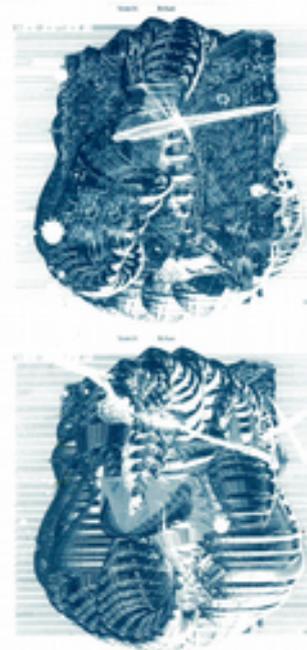
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Toxic Digits

Susana Gómez Larrañaga

Toxic Digits is generative audio-visual installation that reflects on the inherent proliferation of the digital and its long lasting toxic ramifications. Enabled by the extraction of energy and minerals, vast growing amounts of digital data are created and stored online. In addition to the polluting disposal of digital electronics, the pervasive toxicity of smart devices is also carried by the predatory algorithms empowered by big data mining - algorithms seeking the maximization of human consumption online. The digital enables and instigates a cyclical trend of consumption that revolves around the mining of the Earth and the mining of citizens' data.

By visually mirroring the number of relationships within tweets (mentions, hashtags, links and retweets), the work links natural processes with the growth of online digital information. The strategic use of tweet content refers to the fact that a database only needs more relations between extant content to increase its size. The result is a mutating organism shaped by past relations, a "material memory" that compels us to look at the present as a material extension of the past. Screenshots of the visuals are saved along the way storing a more-than-human memory that challenges techno-human-techno taxonomies.



Susana Gómez Larrañaga

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

University of Greenwich

United Kingdom

Susana G. Larrañaga A.K.A Susi Disorder (Spain) is an artist, educator and PhD candidate at the University of Greenwich. Fascinated by derelict sites and their entropic assemblages, her art-led research inquiry explores the ruins of the digital in the context of the Anthropocene. Susana's practice involves generative processes, print media and installation. She was one of the artists at the Digital Factory Residency in conjunction with Andy Warhol's exhibition (2016) at Firstsite. As part of LDN WMN (2018), she was commissioned by the Mayor of London and Tate Collective to create a public artwork in remembrance of the Indian suffragette Lolita Roy.



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Urinotron

Sandra and Gaspard Bébié-Valérian

"Urinotron" is an installation that can take many forms and whose function could be summed up to produce electricity at a local or even micro-local level, from an organic waste, familiar but intimate, the urine.

This project, bringing together the two artists Sandra and Gaspard Bébié-Valérian and the designer Dorian Reunkrilerk, has already been developed through two iterations, different but evolutive and each responding to a specific context (Paris, Melbourne).

The general shape of the Urinotron crosses the aesthetics of alchemy, the assembly of heterogeneous elements such as glass, steel, copper, carbon, aluminum, coal and constitutes a clandestine laboratory within which are assembled tanks, electrodes, batteries, cables. This great whole can be likened to a giant microbial battery, functional and whose objective is not so much to reproduce or improve existing research in laboratories on this subject but rather, through a symbolic and artistic bias, to develop a setting criticism of the technique to test the limits and create, then, a material judgment on the industrial and capitalist context about bioenergies.

The challenges associated with the energy transition engage us to rethink our uses, our consumption patterns and industrialization in our societies. From household appliances to transportation, from the management of public lighting to the optimization of web pages (a google search would be equivalent to a boiling water pot), each gesture is the object of the calculation of its carbon footprint and its cost energy. The hyper-industrialization and the abstract nature of pollution and global



Sandra and Gaspard Bébié-Valérian

<http://www.art-act.fr/en/>

Oudeis. A laboratory for digital, electronic and media arts

<http://www.oudeis.fr>

France

Sandra and Gaspard Bébié-Valérian work together since 2004. Their projects include organic, chemical and electronic materials. Interested in energy, food, climate, health or natural and industrial resources, they explore the intricate dependencies between industrial society and the living (human, animal, plant and microbial). Thinking about nature and industry interest them because it reveals, according to them, a paradigm of power games constitutive elements in our



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warming (micro-particles, gases, spatial and elusive temporalities on an individual scale) produce a shift, a decoupling between the production of energy and its use. The growing intermediation of these circuits plays a role in the loss of consciousness of each person's place. Yet as basic, unlimited and easily adaptable resources, renewable energies open up a resilient economic model. The intention of this project, symbolic and concrete, points the balance of power between a dominant, centralized electricity production and a microelectricity produced by each one of us, recyclable, reusable and sustainable.

society and break with a romantic vision of nature as an immutable environment. Sandra et Gaspard Bébié-Valérien have exhibited and participated in several exhibitions and festivals including Voltaje Festival (Bogota), Rua Red (Dublin), the EDF Foundation (Paris), the Pyramide du Louvre (Paris), the BIAN (Montreal), Centraltrack (Dallas), the National Dramatic Center (Montpellier), SKOL artcenter and Art Souterrain (Montreal) or the Santa Monica art center (Barcelona)...

This form of resistance to this economy in tension can be found outside, also, of the exhibition context, and makes it possible to think the project with a nesting in the public space within which the installation would maintain its specificity but would be connected to common uses, useful and to rethink the public space and its uses.

Photophonia

Sandra and Gaspard Bébié-Valérien

"Photophonia" is an installation inspired by an Alexander Graham Bell invention (1880), using light as a transmitter of sound. Although this invention might be considered as obsolete now, in regard of the current technologies, this protocol offers to build and propagate very small and localized networks. The question of the codification of language underlies also the process of this new creation, notably by articulating the politics of data with the plasticity of light, its universality and ephemeral beauty...

<https://vimeo.com/319523303>

<https://vimeo.com/353793886>



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You are the Ocean Ozge Samanci

This interactive installation allows participants to control a digitally simulated ocean using only their brainwaves. Calm seas and storms alike are powered by the viewer's thoughts; the sheer act of concentration can conjure a squall or sunshine. Participants intentionally control their thinking while surrounded by the magnified consequence of their thoughts.

A participant wears an EEG (electroencephalography) headset that measures her approximate attention and meditation levels via brainwaves. Attention level affects storminess: with higher concentration, the waves get higher and the clouds thicken. By calming her mind, the subject can create a calm ocean.

Humanity's relationship with the natural world is complex. Humans have a nervous system and perceive an illusionary boundary between their bodies and the rest of the world. A sip of water we drink was once in the ocean, a cloud, a plant. An atom in our body is billions of years old, coming from dying stars, and each atom has been a part of so many things: stardust, soil, sea, clouds, air, single-cell life, fish, bugs, birds. This concept appears in the holographic theory of the universe, different versions of indigenous cosmologies, Sufi mysticism, Big Bang theory and the history of evolution.

You are the Ocean is a collaboration between Ozge Samanci and Gabriel Caniglia.
Demo video: <https://vimeo.com/232792092>



Ozge Samanci

<http://www.ozgesamanci.com>

*Northwestern University, Associate Professor
United States*

Özge Samanci is an associate professor at Northwestern University. Her exhibition list includes FILE festival, SIGGRAPH Art Gallery, Currents New Media, The Tech Museum of Innovation, WRO Biennial, ADAF among others. Her graphic novel Dare to Disappoint has been translated into five languages. In 2017, she received the Berlin Prize and she was the Holtzbrinck Visual Arts Fellow at the American Academy in Berlin.



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Fiber Optic Ocean

Ozge Samanci

Fiber-Optic Ocean is a virtual reality experience that generates procedural music and light from live data. Fiber-Optic Ocean portrays the struggle of human beings to survive in the age of corporations via the metaphor of sharks in an ocean invaded by technology and interprets what happens when technology invades the world's oceans.

Human beings' selfish invasion of nature expands to the depth of oceans. Underwater surveillance cameras are revealing that sharks are drawn to fiber-optic cables and are biting down on them. One theory to explain this is that the magnetic field around the fiber-optic cables is stimulating the receptors in sharks' mouths and luring them to perceive the cables as prey. Google and AT&T are covering the cables with Kevlar-like matting to protect the cables from breaking because of shark attacks. Currently, there are few fiber-optic cables going through the oceans. In the future, it is possible that each developed country may build its own Internet infrastructure in order to protect its government from information leaks. In this speculative future, there will be more fiber-optic cables going through the ocean, confusing and overwhelming the sharks. Disruption of sharks will affect the entire ecosystem.



Four life-size shark skeletons are trapped in an ocean made of fiber-optic threads. The piece procedurally composes music made with trombone and choral voices generated by data coming from the GPS locations of tagged live sharks and human Internet use. The fiber-optic cables going through the sharks blink at a rate based on the speed of live sharks tracked with GPS data. Fiber-optic threads composing the ocean blink based on the speed of the Internet, symbolized with the number of tweets per second. The current struggle between sharks and technology corporations is a pristine symbol of the ongoing conflict between nature and culture. The two sides clash nose to nose on a thin fiber-optic line.

Fiber Optic Ocean is a collaboration between Ozge Samanci, Adam Snyder and Gabriel Caniglia.

Demo video: <https://vimeo.com/360114497>



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Digital Ice Core Cy Edgar Keener

In March of 2019, Cy Keener traveled to the Arctic to deploy RGB light and temperature sensors through sea ice. Digital Ice Core is a light sculpture that re-presents ambient light readings in the ice and ocean below at full scale, recorded at noon local time between April 5 and June 14. The sculpture enables viewers to experience a critical but vanishing aspect of the Arctic environment through open source electronics and data.

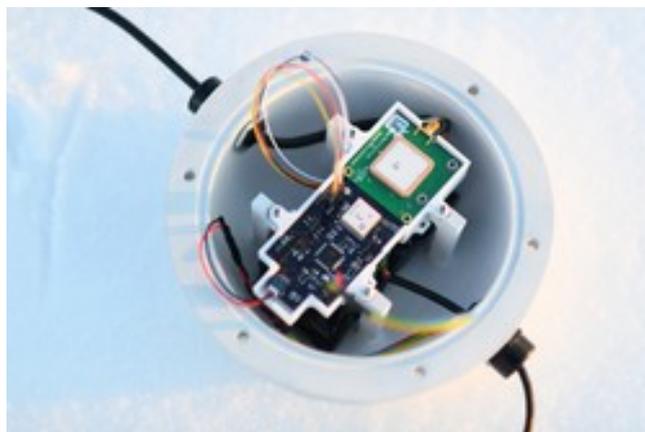
Video documentation of the deployment and sculpture here: <https://vimeo.com/351105731>

Cy Edgar Keener

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

Assistant Professor of Sculpture and Emerging Technology, University of Maryland United States

Cy Keener is an interdisciplinary artist who uses environmental sensing and kinetic sculpture to record and represent the natural world. He is an Assistant Professor of Sculpture and Emerging Technology at the University of Maryland. His work includes a range of data-based installations to visualize diverse phenomena including sea ice, wind, rain and ocean waves. He received a Master of Fine Arts from Stanford University, and a Master of Architecture from the University of California, Berkeley. Cy has completed commissioned installations at the Scottsdale Museum of Contemporary Art, Stanford University, Suyama Space in Seattle, and the Rubin Center for the Visual Arts at the University of Texas.



BSM/NHC v.2

[bionic sound machina | no human composer]

Oscar Martin

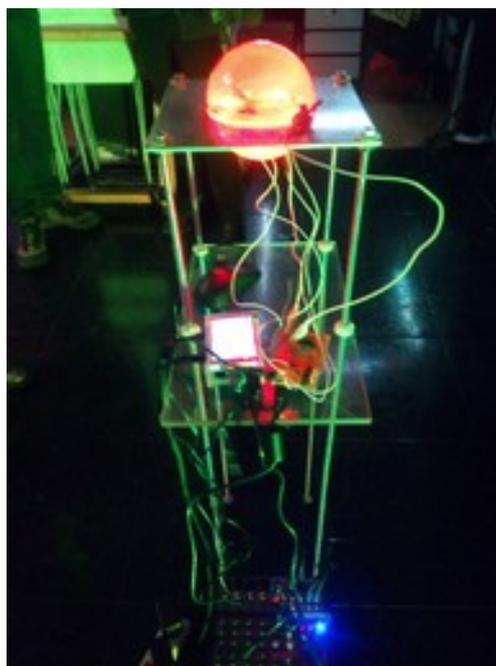
The start point of the installation it is to create a bio/artificial ecosystem that evolved symbiotically, generating a non-human sound composer. The bio / machine proposes an alliance between "intelligence" of a different nature, a chimeric device consisting of a biological pseudo intelligence (Physarum polycephalum) and an artificial pseudo-intelligence based on genetic algorithms. In a situation of exchange and mutual influence in their evolution the bio/machina allow us to discover new emergent behaviors perceptible through lights patterns, sounds and their organization in time.

The device will be formed by a colony of Physarum polycephalum, a computer where the genetic algorithms (software) and the sounds evolves (audible through speakers) and a number of electronic devices that read data, statements and responses of the colony of Physarum to the sound and light stimuli, generating interaction and exchange of information between them. In the other direction of the feedback the colony of Physarum is in charge to select and evaluate the evolution of the genetics sound algorithms of the software.

The first version of bsm/nhc was developed in 2015 at hangar.org <<http://hangar.org>> (Barcelona) and presented here in Pikel. This second version was developed this year (2019) during a residence at QO2 (Brussels).

web >

http://noconventions.mobi/noish/hotglue/?bsm_nhc



Oscar Martin
<http://noconventions.mobi/noish>
Spain