

13. — 19.
NOV 2014

CYNETART
festspielhaus
hellerau



MICROSCOPE SESSION 2014

clubbing night

Festspielhaus Hellerau, Great Hall

LIVE: Ghost Radio, Anaxy, Cyclotron
inroom overhead video installation:
SUN DRAWING WATER by CARLA CHAN HO CHOI (HK)
Visuals: VideoJam im 360° Fulldome

Samstag, 15. November, 23 Uhr

- details under [AV/Shows](#)
- Listen + download
- Flyer



→ NEWS



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|--------|--------|---------|---------|--------|---------|--------|
| DO/THU | FR/FRI | SAM/SAT | SON/SUN | MO | DIE/TUE | MI/WED |
| 13.NOV | 14.NOV | 15.NOV | 16.NOV | 17.NOV | 18.NOV | 19.NOV |

EXHIBITION

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CYNETART: International Festival for
computerbased art ▲

AV-SHOWS/CLUBBING

EMDL FULLDOME

METAMUSIC

CYNETART_PANORAMA

AWARD WINNER 2014

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CYNETART AWARD WINNER 2014

CYNETART jury 2014

Deborah Hustić (media artist, blogger and curator based in Zagreb, Croatia.)

Neja Tomšič (artist, researcher and co-founder of MoTA – Museum of Transitory Art (Ljubljana, Slovenia))

Alain Bieber (art critic, project manager for ARTE Creative, Strasbourg, France)

Andreas Ullrich (artist, curator based in Dresden, Germany)

Terms and conditions & jury biografies you can find reading the web pages of the cfp
WWW.CYNETART.DE/CFP/2014?L=E.

Grant from the Saxon State Minister for Higher Education, Research and the Arts:
10,000 EUR

PLAYING WITH ANTS AND OTHER INSECTS: ANT MIMICRY IN
RELATION TO GAMES AND CULTURE BY KUIAI SHEN

Jury statement:

Alain Bieber

«Insects have played a major role influencing human society and culture», says Kuai Shen, who calls himself an Insect Media Artist. His impressive research project and interactive bio-installation «Playing with ants & other insects» focuses and reflects social play of ants with mimicry in the human culture of play. This investigation and also Shens impressive installations always combine insects, humans and technology in an educational and entertaining way. This award should support Shen in his research in the field of Biomimetics, post-human ecology and phenomenology and allow him to build more amazing installations. And do not forget was was already told in the bible: «Go to the ant thou sluggard; consider her ways, and be wise.»

Neja Tomšič

Kuai Shen's project on ants poses the hypothesis that human technology has been strongly influenced by ants and other insects. As a result of in depth analysis of structures and

The Artist-in-Residence Grant from the Saxon State Minister for for Higher Education, Research and the Arts 2015 awarded in cooperation with the Office of Cultural and Historic Preservation, City of Dresden: 10,200 EUR

THE FUTURE OF ROBOTS IN ELECTRONIC MUSIC BY MORITZ
SIMON GEIST

Jury statement:

Deborah Hustić

Moritz Simon Geist's work definitely needs to have a continuation because of the author's lucidity, persistence and project's potential to develop in cutting edge playground for grown-ups. The necessity to contribute the growth of music robotics makes it a perfect example for artist-in-residence in order to get the full potential from the author's vision and hands-on engineering. Robotics can be used in many areas of our everyday lives, hence Mr. Geist's body of work already made has a great potential to go further in discovering the possibilities of robotics, mechanics and sound art.

Alain Bieber

«What does electronic music lack? Robots!», says robotic engineer and media artist Moritz Simon Geist. And yes, he is right! For years humans are imitating robots (Kraftwerk, Daft Punk etc.) - we finally need more robots imitating humans. Geist has

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systems of their labor organisation, mobility, co-dependence and symbiosis with other species, communication, architecture, and decision-making among other, it interprets them as the insect-avatars of human made technological systems. It does so through a playful interdisciplinary installation comprising of an interactive book and computer vision software. But most importantly this project underlines the role of play in socialisation as well as learning. His structure of the alien, the network and the material portal, addresses the three layers of interrelation between complex insect societies and game systems, while playfully exposing ants as a shadow matrix through which the structures and processes in human-designed social and technological systems can be better interpreted and understood.

Deborah Hustić

Biological, scientific and cultural intersections and interplays among species and determined environments are in the focus of Kuan Shen's artwork. The installation 'Playing with Ants and other insects' hence demonstrates to viewers the scientific objectives and the awareness of complexity these kinds of projects can bring in the context of cultural and social studies, most notably gaming theory combined with post-humanism and technology. Metaphorically said we could say that Kuai Shen uses sort of scientific and artistic microscopy in order to get many perspectives on the life of ants through the lenses of different disciplines.

→ [HTTP://KUAISHEN.TV/PWA&OI_2012.PDF](http://kuaishen.tv/pwa&oi_2012.pdf)

already finished one robotic drum set and I think this Artist-in-Residence-Stipendium is a good way to help him develop his planned ensemble of musical robots. I really like that his concept is treating some important questions of the future, like the perception of technology, the robotization of society or the artificial intelligence, but still comes in a very playful and entertaining way: through electronical music. And a great detail as well: Geist is releasing all drawings and files under Creative Commons.

Neja Tomšič

Turning back to physical roots of electronic music, Geist proposes an open source, hack based approach to different levels of music making – the acoustics, performance and production. His robotic ensembles expose the inner workings of electronic music by turning back to the instruments of the 80s, discovering and illustrating the mechanisms behind the well-known electronic music sound diapason. His proposal expresses a long-term dedication and enthusiasm to his ongoing research on musical robots, with the aim of creating a live performance. The excellence of his proposal as well as his body of work has undoubtedly convinced me his Future of Robots in Electronic Music is the winner in this category.

→ WWW.SONICROBOTS.COM

CYNETART Award in cooperation with HELLERAU (European Centre for the Arts):
5,000 EUR

NIGREDO BY MARCO DONNARUMMA & MARIJE BAALMAN

Jury statement:

Deborah Hustić

Marco Donnaruma's work places human perception, body and behavioural senses in the first place making this way the intermedia arts and open source design truly a part of creative scientific exploratorium. Donnaruma's work explores cutting edge bioacoustics and body & mind related topics in a wider scope of self-reflection with an obvious aim to put an individual in the centre of the media, in the centre of self-awareness, and in a way in the centre of technologically determined environment. But on the other hand it also shows the way open source design could be used for the above mention purposes by totally removing technological alienation in order to get us back to our bodies again by fearlessly delving into the unknown and unconscious darkness of sound and stimulation.

Alain Bieber

The installation « Nigredo » from Marco Donnarumma is a deep travel into the dark unknowns of the subconscious mind, it offers an intimate, personal and intensive experience. The body of the visitor is wired to sensors, the own heart, muscles and vein tissues are producing a sound environment called « Bioacoustics », and the surprising installation leads to a performance where the fine lines of distinction between self and not-self are completely blurred. This artwork combines some things only the best artworks can do: It uses newest science and technology (biofeedback methods and wearable bioacoustic technology) to create this experience, it is still very emotionally (and even physical), it touches and might change you, and for sure, it is a unforgettable experience.

Neja Tomšič

With Nigredo's seemingly simple and minimalistic auditive, visual and physical set-up,

CYNETART Award in cooperation with Ostsächsische Sparkasse Dresden: 5,000 EUR

HUMANE AFTER PEOPLE (IVOR DIOSI & DARIJA CZIBULKA):
MOLDING THE SIGNIFIER

Jury statement:

Deborah Hustić

Molding the Signifier project presents the importance of consisted and radical devotion to combine 'the next nature' of our possible environments and explorations about the way we might perceive it. By using artificial intelligence and BIO cultures authors are researching and marking possible patterns of virtual humanity, but through the layers of linguistics the project is getting deeper comprehension of the machines' neural processes, as well as human central nervous systems. With a special interest I will follow this work that has deep and multi-layered structure and by its character could evolve enormously.

Neja Tomšič

According to the authors virtual humans are the signifiers of an unknown future. Trapped in the bodies of human projections of perfection, upgraded with simulated responsiveness and emotionality, they speak to us in the language of theory. The installation interprets madness as a process of deconstruction caused by invasive species, underlining the dichotomy of the natural (the model) and the digital. With this synapse it lacks an original approach to addressing the notion of nature, but it nevertheless visualises the invasion of the natural into the digital, thus simulating a digital madness. We are exposed to their 'reality' and their 'nature'. I see the innovation and excellence of Molding the signifier in the effect this model of interpretation achieves: it enables the viewer to deconstruct his own emotional experience and lets him experience empathy when facing a decay and loss of contact with the 'real' of the digital humans.

Alain Bieber

Already the interdisciplinary approach is impressive: This work combines art, cybernetics, ecology, linguistics and biology. During the installation a contaminated biologic culture is in real-time infecting a virtual human and leading into digital mental madness. The virtual human is reacting to visitors, looking and speaking to them, what makes it even stronger. The visitor is forced to become a helpless voyeur of this digital decay. This work is a disturbing artistic research about the uncanny valley and the linguistic theory by Ferdinand de Saussure.

→ [HTTPS://VIMEO.COM/IVR/MOLDINGTHESIGNIFIER](https://vimeo.com/IVR/MOLDINGTHESIGNIFIER)

Donnarumma creates a self-containing performance in which all the stimuli and events derive from the performer himself. It places the performance in the event of his self-perception being experientially altered. He metaphorically touches the remains, the waste (the nigredo)- as the materialisation of that which cannot be transformed in alchemic processes. What in the human existence are the remains, which can't be transformed? The body, the self? This experience of becoming one with the world – losing the feeling of self, is achieved on a physical level, while the performative part is marked by the visitor's own physical body. The question of the body and its spatial expression expands to theories of consciousness. In the performance we experience the contradiction of transcending our selves, while being conscious that this experience derives from our own bodies themselves.

[FURTHER DETAILS TO NIGREDO](#)

CYNETART ARTE Creative Commission in cooperation with ARTE Creative: 2,500 EUR

◆ METAMUSIC ◆ BY ALIEN PRODUCTIONS

Jury statement:

Neja Tomšič

Metamusic's subject are animals instead of humans. With this it questions media art, especially its correlation to science and bio-technology, which commonly replicates scientific methodologies and data. Metamusic does not pretend a connection between the natural and the digital, it rather openly divides the two. Human music has no meaning to the parrots, and it therefore provides them tools to build their own. Metamusic playfully detours the usual attempts to connect the natural and the digital by turning the natural into data and signals. At the same time it shows us life, which we enforce upon caged animals- it addresses animal boredom.

Alain Bieber

We all know that animals should be free. But if they are kept in a zoo: Let's try to find the best ways to keep them happy. The Austrian network of media artists Alien Productions are creating interactive sound installations for zoo animals. I like that this project thinks first about the rights and needs of the animals - and not about the humans. It is even realized in collaboration with zoologists and zookeepers. The main aim is to help the animals fight boredom. And as we know from the animal tales from Jean de La Fontaine: We can learn a lot from animals. It is really interesting how the animals use the music instruments and what kind of sounds they are creating. And at the end the birds and the artists can even give a concert together - and are helping us as well to fight boredom.

Deborah Hustić

Animals and human beings, what an unbreakable bond these relations can bring, and this is exactly underlined in Alien Productions's project metamusic. But where is the shift? Human beings tend to make clothes for animals, tend to dictate desired behavior from the animals or to play music for them. But Mr. Math's way to switch the position and maintain the idea of animals being into position to create the music they want is absolutely amazing. There is no doubt that metamusic has a great potential as a continual project, but if we look at it as a unique work, itself it creates a combination of scientific explorations in biology, zoology, sonology and humanistic behavioral studies combined with intermedia arts.

[details to metamusic](#)

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