



CYFEST.ART

2-18.09.2023

15

OUTFEEST

VULNERABILITY

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CYFEST 15

THE INTERNATIONAL MEDIA
ART FESTIVAL

cyfest.art

SEPTEMBER 2–18, 2023
YEREVAN, ARMENIA

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CYFEST

CYFEST is one of Eastern Europe's largest international media art festivals. Founded by a group of independent artists in 2007, its primary mission is to support interdisciplinary collaboration, dialogue, and experiments, examine various visual languages and technological cultures and present them to a wide audience. CYFEST unites professionals in the field of art and representatives of scientific communities: artists, curators, engineers, programmers, media activists, and theoreticians.

CYFEST is a nomadic cultural event. Since 2013, its exhibitions, concerts, performances, video screenings, lectures, and master classes have been held all over the world: in the U.S.A. (New York, San Francisco, Miami, Minneapolis, Arizona, and Alaska), Armenia (Yerevan), Belgium (Brussels), Brazil (São Paulo), Great Britain (London, Dartington), Germany (Berlin), Spain (Barcelona), Italy (Venice, Caserta), Columbia (Bogota, Manizales), Finland (Helsinki), France (Paris), South Korea (Gwangju) and Japan (Fukuoka).

The first **CYFEST** constituted a small program of events. The festival exposition opened with Andy Warhol's installation *Silver Clouds* contributed by the artist's museum in Pittsburg (U.S.A.). The festival has also been memorable by the exhibition *History of the E.A.T. 1960–2000*, dedicated to the lab *Experiments in Art and Technology* of engineers Billy Klüver and Fred Waldhauer and artists Robert Rauschenberg and Robert Whitman. In subsequent years, CYFEST has consistently expanded, becoming more comprehensive and complex. From 2007 to 2023, over 350 artists and collectives participated in it. Among them are the pioneers of electronic music, some of the more influential experimental musicians in U.S.

history: David Rosenboom, Phill Niblock, and Al Margolis; Austrian post-conceptual artist, curator and theoretician of media art, director of Z.K.M. Center for Art and Media in Karlsruhe Peter Weibel; artist, founder, and editor-in-chief of e-flux journal Anton Vidokle; innovative video artist Bjørn Melhus; conceptual artist and author of the first *total installations* Irina Nakhova and others. The festival projects in Venice and New York in 2019–2022, organized in collaboration with Kolodzei Art Foundation, united works of contemporary artists with creations of the XX century classics: Erik Bulatov, Ilya Kabakov, Mihail Chemiakin, Ernst Neizvestny, Francisco Arana Infante, Valentina Povarova, Lydia Masterkova and others.

Since 2020, **CYFEST** has collaborated with the International Society for the Arts, Sciences, and Technology *Leonardo*, contributed to *the Leonardo Journal* and organized *LASER Talks*. The last issue of *Leonardo*, put out by the M.I.T. Press, contains texts of the world-renowned French artist whose work enacts the most significant biotechnological and trans-personal metamorphosis in the history of art ORLAN and the internationally recognized multi-disciplinary collective of artists, designers, and writers Slavs and Tatars.

CYFEST 15

VENUES

2–18.09.2023
HayArt Cultural Center
7a Mashtots Ave.

3–18.09.2023
Institute for Contemporary Art (I.C.A. Yerevan)
47 Avet Avetisyan St.

6–18.09.2023
Yerevan Botanical Garden
1 Acharyan St.

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Mariam Arami (Papoyan)
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Mónica Naranjo Uribe
David Watson
Where Dogs Run
Armen Yesayants
Pim Zwier

VULNERABILITY

Concept of the International Media Art Festival CYFEST 15

CYFEST 15: Vulnerability is a series of traveling exhibitions hosted worldwide by prominent cultural and public institutions. CYFEST 15 took place in Yerevan, Armenia and Miami, USA, in 2023, and will continue in Venice, Italy, and in New York, USA, in 2024.

Colombia – Bogota, Manizales, 26.05–8.06.2023
XXII International Image Festival, XENOLandscapes,
Museo de Artes Visuales (MAV), Universidad de Bogotá
Jorge Tadeo Lozano and Museo de Arte de Caldas

Armenia – Yerevan, 2–18.09.2023
HayArt Cultural Center, Yerevan Botanical Garden,
Institute for Contemporary Art (I.C.A. Yerevan)

USA – Miami, 1.12.2023 – 3.01.2024
The Deering Estate

Italy – Venice, 15.04–30.08.2024
CREA – One Contemporary Art Space

USA – New York, 4–29.11.2024
The National Arts Club

Every man, every woman, every living creature is vulnerable. Nobody lives forever. Ever since the origin of human civilization, gods, demigods and heroes discovered one or more elements of vulnerability in them: in their body, history, encounters or relationship with the outside world. Now it becomes clear: it is not important what kind of global catastrophe could happen – ecological, anthropogenic, political, military or biological. Suddenly, everybody has seen how vulnerable their habitual existence is and that the world of well-being, promised by the Fourth Industrial Revolution, is an illusion that gets dissipated in an instant and that it gets replaced by chaos and suffering for no apparent reason.

Vulnerability is a natural quality of any human being. What's paradoxical is that it is precisely on this that the self-awareness and personal dignity of a human being seem to be based. Acknowledgement of one's own vulnerability makes us truly stronger. The expression of one's desires, reevaluation of personal boundaries and questioning are actions that entail a certain risk, but, at the same time, help to overcome the fear of being rejected or misunderstood. They prepare us for submerging into entropy without fear, but also without superfluous hope, and for meeting destruction face to face. By recognizing our vulnerability, we also discover the empathic ability in ourselves – this is what feeds our ethic responsibility towards the others, society and environment.

However, vulnerability and fragility are not always the same thing. In 2012, Professor Nassim Nicholas Taleb introduced the notion of antifragility into the world discourse. This concept presumes that the antifragile, having gone through trials and tribulations, becomes

better than before. That is to say, a certain portion of risk does such systems (and the human being is one of them) good. If they are fragile – chance events destroy them. However, if they are antifragile – errors and damages make them stronger and better. This is the world's fundamental quality, using which one could achieve tremendous successes.

Our present renounces compassion and responsibility in totally different forms than our past because the very notion of vulnerability has acquired new dimensions. In the posthuman age, in which anatomy, unlike it was maintained by Freud, is no longer destiny; we measure ourselves in the juxtaposition of two poles: Bio and Cyber. Of course, these poles reflect the schism in human nature between the "legacy of primeval dirt of the bodies" and the projection into a higher sphere of the spiritual, in which the flesh – an ephemeral material – will be sublimated by the unsubstantiated nature of information. However, the comparison of reason and computer, as the software of body and machine, while reflecting the Cartesian dualism of reason-body, still acquires a new resonance.

It appears that only art, as the pinnacle of manifestation of the "civilized reason", is capable of accumulating universal problems and constantly holding them in its attention field. Contemporary artists explore the "territories" that previously were not included into their area of interest: preservation of nature, social stability, self-identification, scientific research, medicine, artificial intelligence, politics and so forth. Above all, they explore not the disciplines themselves, but what's going on with human beings and how they change the world around them, first and foremost, from the ethic point of view.

Art can truly illuminate global matters, offer an unending comprehension of the common path and delineate an unexpected glance at the familiar world and to console with compassion and hope. It can inspire the creation of antifragile signs, upon which one could built a different future.

Vulnerability can be a truly positive force, as a counterbalance to obsessions of safety that we experience every day and that could not be guaranteed at any level.

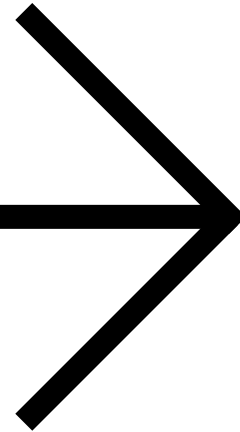
This ostensible fragility is, in fact, a stable and firmest foundation that is capable of withstanding any traumatic situations. As for whether or not yet another lesson would be learned – time, of course, will tell, though there is not much hope for this. Human tendency to regain one's own comfort at any cost frequently pushes aside the critical evaluation of reality.

Silvia Burini
Elena Gubanova

EXHIBITION

HayArt Cultural Center

2-18.09.2023



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**Babi Avelino &
Ronald Dagonnier**

Milena Avetisyan

Samvel Baghdasaryan

Max Blotas

Giuliana Cunéaz

Alexandra Dementieva

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Gray Cake

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Fabrizio Plessi

Katya Pryanik

**Samvel Saghatelian
(Sam Saga)**

Danielle Siembieda

Where Dogs Run



2.09.2023

**CYFEST 15 Opening Night at
The HayArt Cultural Center**



12

CYFEST 15 / Exhibition



CYFEST 15 / Exhibition

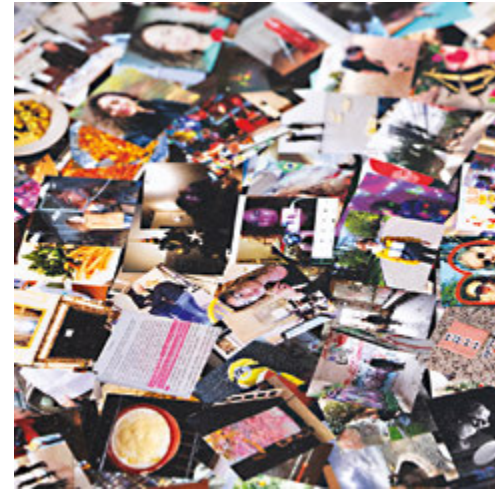
13

Babi Avelino &
Ronald Dagonnier

Almost Human, the Illusion of Understanding

Immersive installation, 2023

*Arduino Firmata, MadMapper; robotic arm with 6 servo motors,
2 webcams, projector, LED, computer; round wooden plinth*



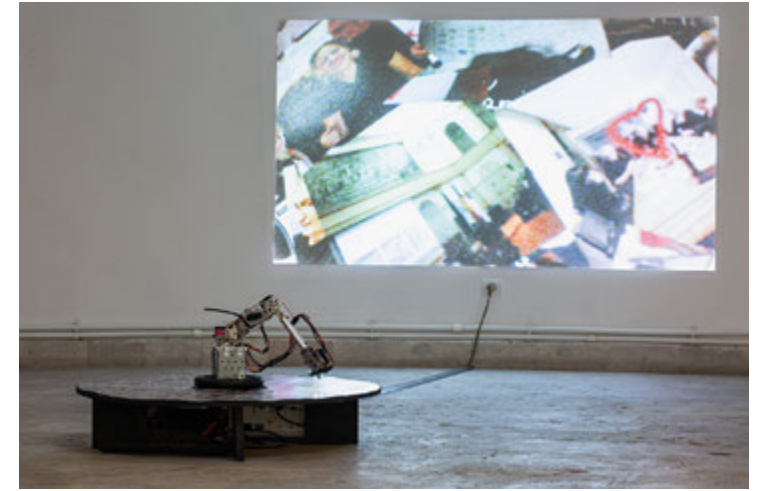
“Almost Human, the Illusion of Understanding” is an interactive art installation that explores the complexity of human relationships through the eyes of a robotic arm. The two artists worked together on this project for the first time, using photos and videos of their romantic relationship as raw material. They excavated their memories five years after they met.

The robotic arm is equipped with a camera that captures images of the photos arranged on the floor. These images are then projected onto a wall before it, creating a visual montage of the artists’ relationship. The robot moves around the room erratically, giving the impression of a desperate attempt to understand the human emotions and motivations underlying the relationship.

The projected images show intimate and sometimes conflicting moments in the artists’ relationship, ranging

from tenderness to frustration, joy, and sadness. Spectators are invited to stand in the room with the robot to see the projected images from their point of view and thus experience the installation immersively.

This installation questions the nature of human understanding and the possibility of translating it into robotic language. Through this immersive experience, the artists seek to challenge our ability to understand the complex relationships around us, inviting us to share their own experience of love and frustration, recapitulated five years after they met.



Milena Avetisyan

Weaving a Way Home

*Documentary photography, 2021 – ongoing
59 photographs, digital prints on photo paper*

When living in the present, it is hard to understand the value of what we own in the moment. The most important memory is that of the house you live in. Here, you have breakfast and lunch, fall asleep and wake up in the same bed every day, sliding your fingers on the patterns of the pillowcase, following these patterns.

This series of photos of old, soviet things reminds everyone of their grandmother's house, interweaving memories through patterns and objects, having the prototype of that house in front of their eyes. However, the series started with renovation in our home and I began to photograph, reconstructing the memory of my home.

By taking pictures of objects I found in different houses, I wove my home, the memories of the house and of myself. I could feel how my house was being transformed unaffected



by the latest design solutions, but rather by the past woven through the photographs.

– Milena Avetisyan



Samvel Baghdasaryan

Haun(t)remor

Installation, 2000

*Courtesy of the artist and "Samvel Baghdasaryan"
Art Foundation*

Samvel Baghdasaryan's HAUN(T) REMOR medium-based installation is a rectangular plane spread out horizontally and made of a layer of metal dust particles, which turns into a unique electronic scoreboard when the magnets hidden under the dust particles connect to an electric current. Under the influence of an electromagnetic field, they rotate and position themselves, enabling Armenian letters to appear and disappear on the plane's surface; the word HETAPNDOGH becomes visible, and due to the operation of the electric relay being three-phase, the word disappears in parts. Here, at this second intermediate stage, the drama of chance appears. The disappearance of the beginning of the word reveals that the letter combination on the board also suggests a separate word, DOGH, which is not noticeable when the word HETAPNDOGH is fully displayed.



*See the essay "Notes About Samvel Baghdasaryan's
HETAPN(DOGH) ("Haun(t)remor") Installation" by Nazareth
Karoyan on pp. 134–137 of this catalog.*

— Nazareth Karoyan

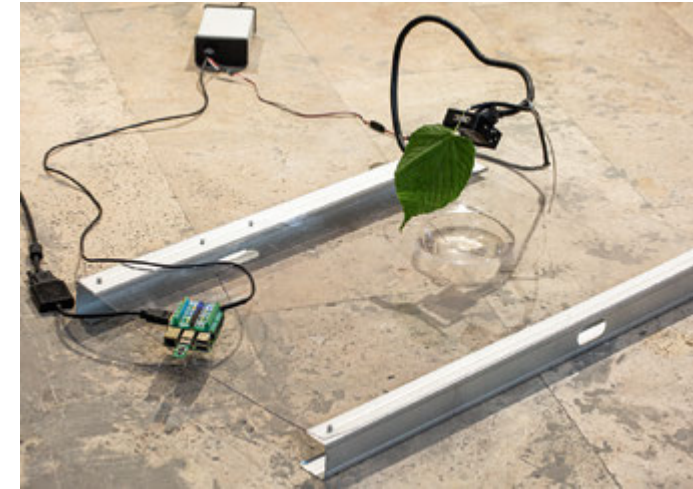


Max Blotas

Crystal clear / Eau de Roche

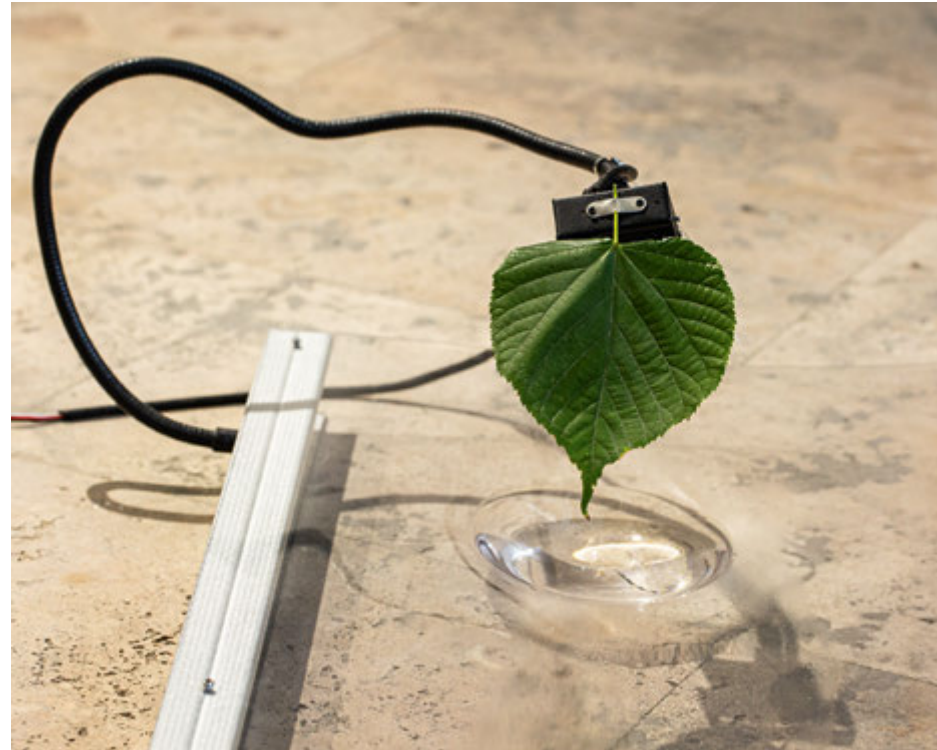
Installation, 2020

Python; infrared camera with embedded LED, motor, Raspberry Pi, 15" screen, 12" CRT display, PMMA box, aquarium pump, water, leaf



A dramatic static image of human hands is transformed via technology conversion into moving guilty shaky hands, revealing vulnerability that was previously hidden from the image.

The static digital photograph is displayed on a monitor. Above the pixelated image, a pump agitates the water inside a transparent container. The image is filmed through the flickering surface and is transferred as a live video onto a CCTV cathode-ray screen a few meters away. In the center, a motorized leaf propels transparent water-like drops (glycerine) onto the computer that controls it, in a repeated attempt to sabotage itself. The work generates a physical and temporal gap between video technologies. It also tackles the effort to comprehend and accept our own weaknesses through a change in our perspective.



Giuliana Cunéaz

The Seekers of Light ***(I Cercatori di Luce)***

Immersive installation, 2021

*Autodesk Maya; 3D, computer graphics, performance, videomapping, cinema;
full HD projectors, speakers; video [00:31:07, color, sound, loop]*

Assistant Director: Alessandro Reani

3D modeling: Sergio Ricciardi

Sound: Paolo Tofani

“The Seekers of Light” is a video installation on multi-screens featuring the participation of actress Angela Molina. It is an immersive work created with the use of sophisticated technologies and forms of expression ranging from performance to cinema, from dance to theater. Within a strikingly evocative work, the real figures move in a setting created in 3D. The central aspect of the work is the overcoming of vulnerability. The characters face the transition from darkness to light on the basis of a relationship of human complicity and solidarity. The serene sharing of social life and responsibility towards the ecosystem are fundamental components.



Alexandra Dementieva

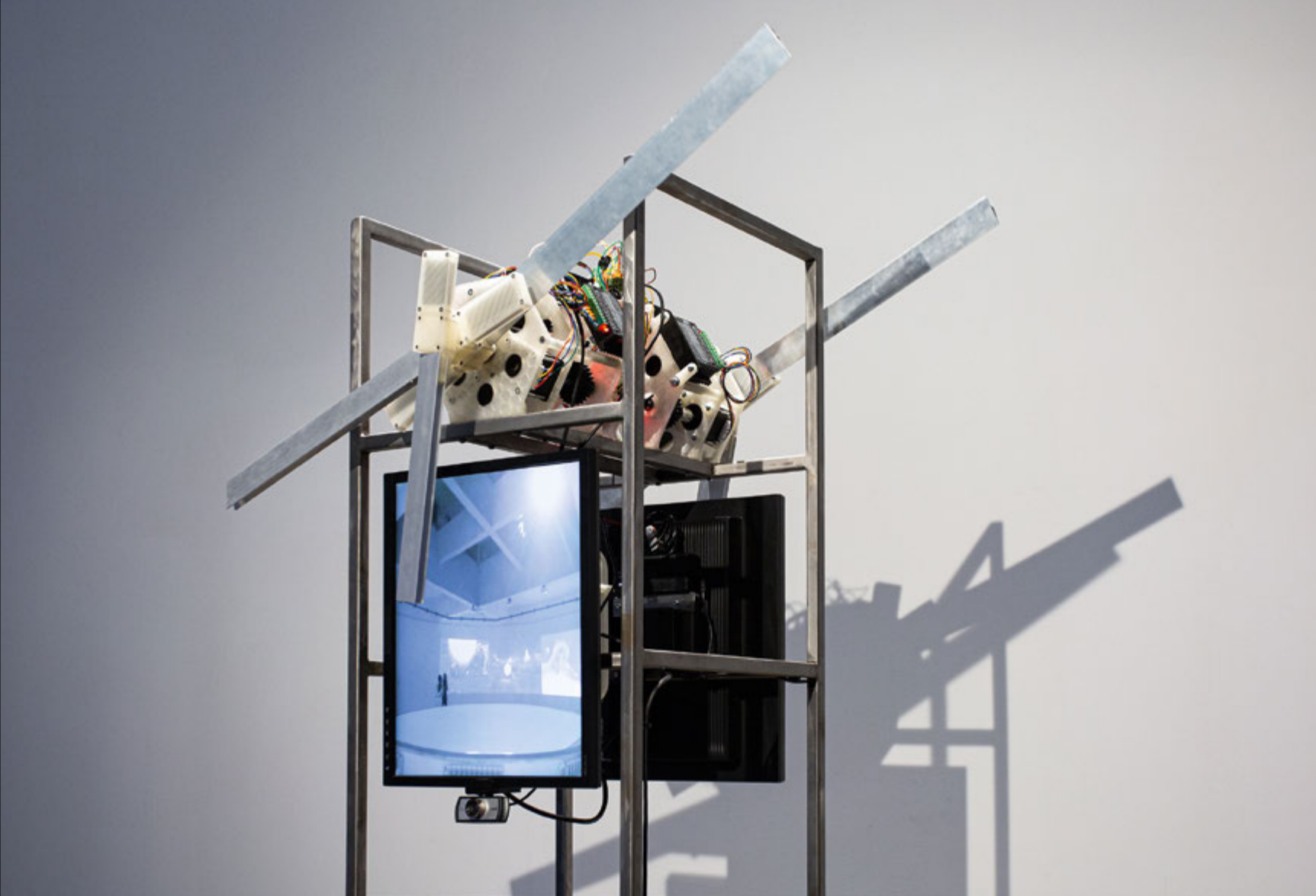
Chronoscape

Multimedia interactive installation, 2023

3D modeling, 3D printing, welding, soldering, laser cutting; Arduino, Fusion 360, Max/MSP; stepper motors, controller, 2 19" screens, Mac Mini, camera, proximity sensor, aluminium clock hands, shafts, drivers; steels frame

*Engineers: Alexey Grachev, Denis Markov, Sergey Komarov
Supported by CYLAND MediaArtLab*

The totem consists of a clock mechanism, a monitor, and hidden video camera. It is a symbolic representation or embodiment of the concept of time and serves as a reminder of its flow, the impermanence of life or the cyclical nature of existence. Standing in front of it, the visitors speeds up the clock with their presence – the more they stand, the faster the hands spin, the ticking sound speeds up, their image on the monitor screen breaks up into pixels and disappears completely. When the visitors leave, the clock returns to the original local time position.



Alexey Dymdymarchenko

Untitled

Installation, 2019

Sound [00:04:00, stereo, loop], audio player, headphones;
series of drawings: graphite pencil, charcoal,
wax crayon, pastel on paper, glass

Alexey Dymdymarchenko (1986–2020) is known for his minimalist, amalgam-like artworks that embrace sound, material, and process. Although influenced by his own experience of living in a residential institution (called an internat, PNI in Russian) his work does not refer to particular social conditions but rather takes up the radical possibilities of abstraction. Dymdymarchenko himself was minimally verbal and created each drawing by taking a box of fragments of wax crayons, graphite pencils, or pastels and dumping it out over the paper as a visual, gestural, and auditory process. The resulting composition suggests clusters of marks, dots, dashes, smudges, and scratches, melted into voluminous, cloudy shapes that simultaneously connote sound spectrograms, natural textures or scrawled graffiti. Into these decontextualized, non-hierarchical surfaces constructed via dust and



gesture, the artist inscribes his own narratives and creates a new form of autofiction at the time of the resurgence of figuration and identity politics in the arts.



Maria Cristina Finucci

TRANSMUTATION **(site-specific)**

Installation, 2023

Deep Learning with graphic inputs; Keras with TensorFlow Backend, Artivive; print on canvas, AR, metal wire mesh, rubber gloves, LED light

Special thanks to Claudia Marra, Riccardo Rossi, Cristiano D. Sebastiani



Industry produced objects are extremely vulnerable as they are consistently discarded by humans. Both humans and goods become victims of consumption culture. These discarded objects eventually end up being destroyed and melted together, leading to

a state of entropy. However, with the assistance of Artificial Intelligence, these objects manage to organize a new form of life for themselves.

My question is: What does an object experience when it undergoestransmutation and returns

to being part of the cycle of life and the universe? Does it retain any memory of its previous existence? In 2014, for an installation at the MAXXI Museum in Rome, I made a registry census of thousands of various plastic objects that could potentially be discarded after use. At CYFEST in Yerevan, I presented all these thousands of objects after their transmutation.

– Maria Cristina Finucci



Anna Frants

Trembling Creatures

Installation, 2010

Arduino; microcontroller, proximity sensors, servo motors, bicycle spokes, metal frame; felted wool hats

Felting: Hannes Kivits

*Robotics and programming: Alexey Grachev
Supported by CYLAND MediaArtLab*

In Dostoevsky's "Crime and Punishment", Raskolnikov pondered the question: "Am I a trembling creature, or do I have the right?" This installation answers both parts of this question positively: yes, you are a trembling creature, and yes, you do have the right... to tremble from any change in the world, like these felted hats by the Estonian artist, Hannes Kivits. These hats start to move, or rather to tremble, from any gesture by the viewer. Perhaps they literally follow the mandate of Paul the Apostle "to work out your salvation with fear and trembling." Or they remind us that life is movement — unlike the immovable stones in the Arctic Circle, that strangely enough served as an inspiration for this work.



Anna Frants

Vagaries of Affections

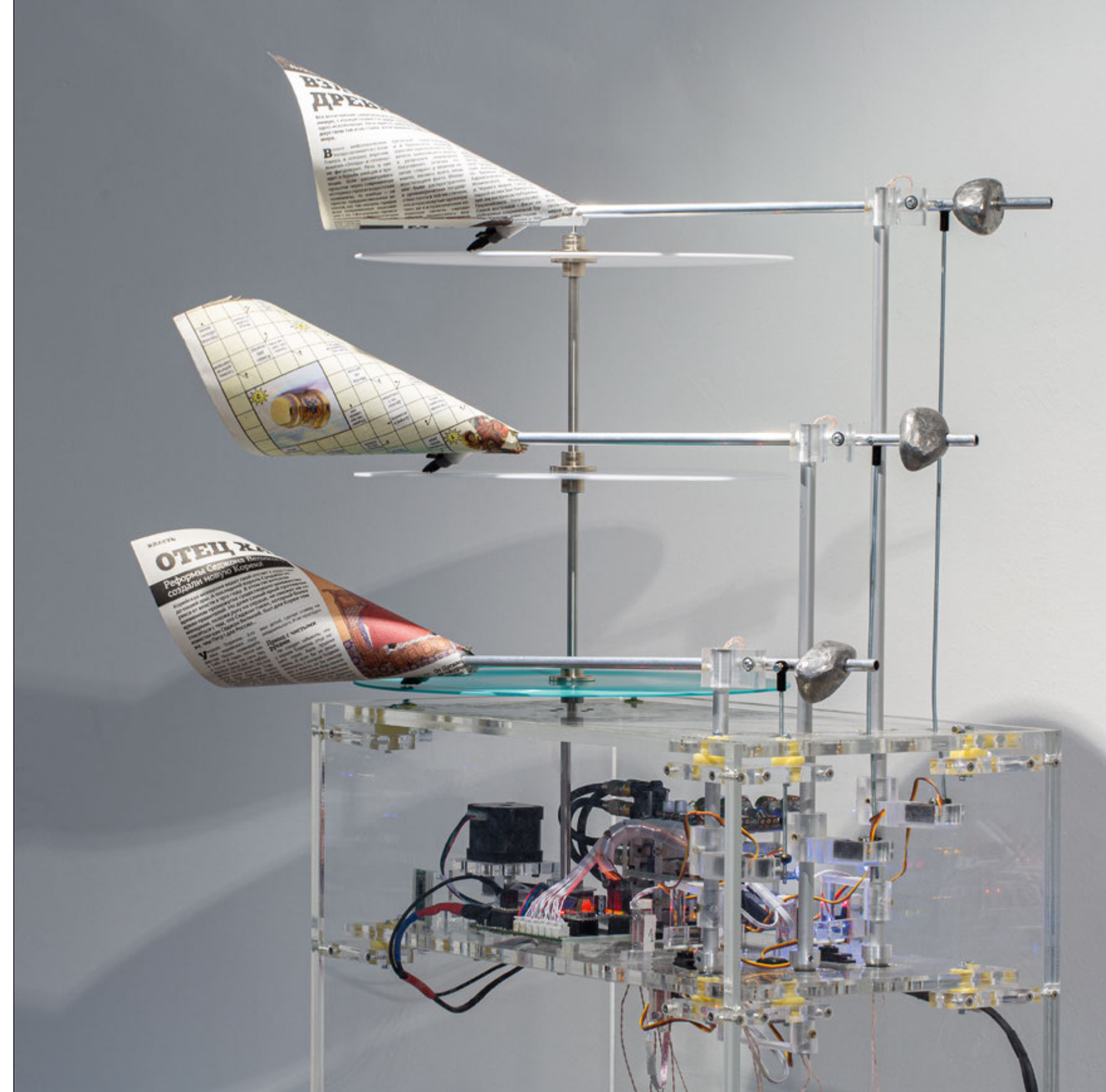
Installation, 2023

Arduino C; Arduino controllers; stepper and servo motors, aluminum tubes, steel, PLA plastic and paper acoustic horns, phono amplifiers, vinyl records

Engineers: Philipp Avetisov, Denis Andreev, Eugene Ovsyannikov, Dmitry Shirokov

Supported by CYLAND MediaArtLab

“Love is a many splendored things...”, “Love, I’ll be a fool, for you...” – and one could cite many other words of love. Furthermore, if we are to believe Google, quotations about love outnumber quotations on any other subject. In her installation “Vagaries of Affections”, Anna Frants reflects on this and shows that this feeling could be expressed not just in words, but also in numerous other sounds that are generated in various and never repeated combinations. Some people say that affection is just a chemical reaction, while others believe that we understand that we are in love when love songs finally make sense. This work of the artist demonstrates that, whatever “physicists and lyricists” claim, love is always unpredictable.



Elena Gubanova & Ivan Govorkov

Seventh Heaven

Site-specific installation, 2021

Arduino, MATLAB, Fusion 360; 3D modeling and printing; stepper motors, Arduino microcontroller, GT2 belt; hammocks, plaster, fishing line, white paint; speakers

Engineers: Alexey Grachev, Alexander Bochkov, Denis Markov, Denis Andreev

Supported by CYLAND MediaArtLab

“Seventh Heaven”, an expression signifying the highest degree of joy, happiness, and bliss, derives from the Greek philosopher Aristotle (384–322 BC), who described the arrangement of the celestial spheres in his work “On the Heavens”. The installation examines the urge to break free from the heaviness of existence, from boundaries and illusions, from fears and time, and from the Earth’s gravity.



Lena Herzog

Last Whispers. An Immersive Oratorio for Vanishing Voices, Collapsing Universes and a Falling Tree

*Installation (first version, AV), 2016;
(immersive version, VR), 2022*

*Blueprint, C++, Unreal Engine, Maya; AlloSphere; VR build and spatialized sound;
VR 360 playback [00:30:00, black and white, sound]; murals*

*Special thanks to Jonathan Yomayuzza, Marco Capalbo, Mark Mangini, Amanda Tasse,
Maggie Morris, Kevin Tsuki*



“Last Whispers” is an experiential, immersive project dedicated to the mass cultural extinction – of languages. It is an incantation of extinct and endangered languages. It is both a modern as well as a traditional choral work. The spatialized sound composition layers recordings of speech, recitatives, incantations, songs and ritual chants, with audible punctuations of sounds from nature and outer space frequencies (made audible), including gravitational waves of supernovas

(dying stars) recorded by LIGO, “The Listening Ear.”

The impact of “Last Whispers” is amplified through its use of cutting edge image and sound design, and technology. Visually, the audience is dropped into landscapes and symbols devoid of people, as human voices call from deep space.

The immersive and spatialized sound projection is interpreted by the human ear as a distinct 360°



soundscape. This enveloping visual and sound environment prompts the brain to perceive the voices in the piece as “present” and “real.” “Last Whispers”, premiered at The British Museum and The Venice Biennale.

William Latham

Panoramic B+W Mutation Mirror Organic Tadpole series

Computer drawing, video, 2023

Mutator (Evolution, AI and Physics software), custom software developed 1987 – present time; Nvidia 1080 Graphics Cards, PC, Kinect; high resolution black and white image printed on paper; video, 48" screen

Software: Stephen Todd and Peter Todd

The work is a B+W wall size panoramic snapshot of an evolved 3D mutator form having undergone structural mutation and interactive breeding by the artist and then put in an infinity mirror chamber and

rendered. This B+W drawing series follows directly from the artist's Fantasy Virus (Mutator) series which the team worked on through the Covid Epidemic. This new work is part of the Mutator project dating

back to the late 1980s. The work is a result of the ongoing creative and technical collaboration with Stephen and Peter Todd.



Ellen K. Levy

Untitled (Domino Theory)

New media installation, 2023

*Unity/Vuforia; Zibra Liquids Simulation;
Artivive; AR; animation, suspended platform,
painted prints, works on paper*

Untitled (Domino Theory) concerns the vulnerability of systems brought about by human action, especially anthropogenic climate change. I create a state of self-organized criticality to explore interactions between environment, system and observer. Migration can result from flooding and political turmoil, consequences of global warming. To exemplify this, I suspend a platform precariously upon which dominoes (“homes”) are positioned along migration routes on a map. Viewers must avoid toppling the structure. When viewed through AR, a video is triggered of floods toppling “homes”, suggesting how one’s actions influence the configuration of the entirety, key to our ability to ameliorate environmental disaster.



— Ellen K. Levy



Natalia Lyakh

Untitled 23

Video [00:01:13, color, sound, loop], 2023

32" screen, player, headphones

Vulnerability: Us and AI

Should we pose “semantic”, ethical, legal and psychological questions- to ask to AI? According to Searle’s “Chinese Room” theory, we can call our vulnerability sensory-semantic, and AI’s (non?) vulnerability syntactic.

We often expect deep answers from AI, but for now, our semantic filters are necessary and inevitable since “semantic” values ultimately determine development, creativity, discovery.

We see on the one side the elasticity and flexibility of “semantics” and on the other side boundless but predetermined possibilities of “syntax”.

When glass breaks, the resulting crystals retain some kinetic energy and continue moving for some time, then, due to inertia, this movement fades to zero. With the maximum degree of vulnerability test: on the one

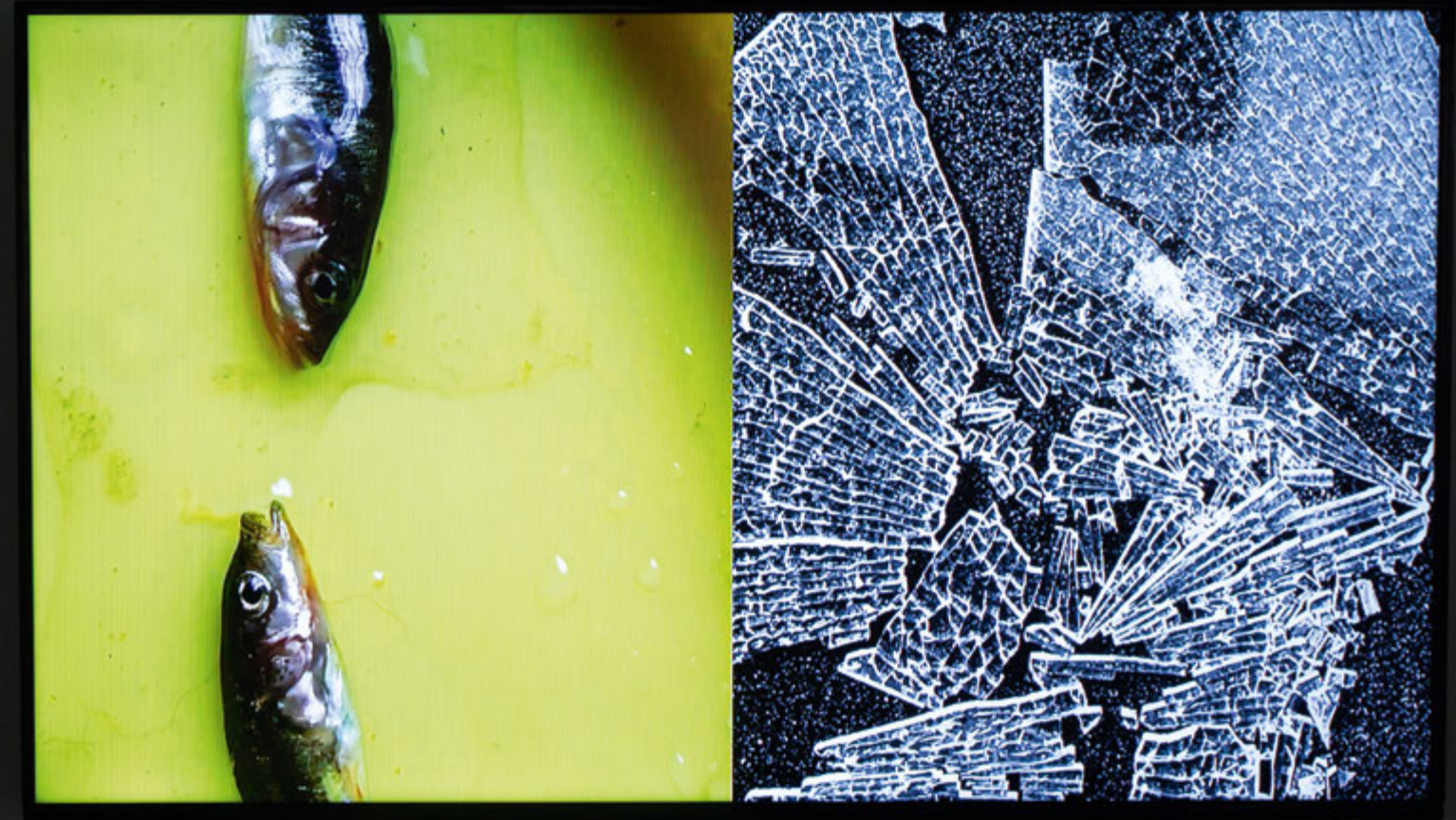


side, there is tension and super-effort of restoration, recovery and even development, and on the other side, a diminishing kinetic impulse.

Do we desire the emergence in the near future of an equivalent consciousness in AI? Do we still

retain control over this dimension? Shall we increasingly prize our different vulnerabilities especially the creative ones and cultivate and test them more and more?

— Natalia Lyakh



Tigran Martirosyan

QS-QS

Installation, 2023

An artistic text, as a birth that has to do with language environment, in addition to verbal specifics, is affected by linguistic thinking of the epoch. Characters in a Greek tragedy spoke in a completely different style, the speech of Shakespearean heroes was dissimilar, Chekhov's actors speak differently in their roles, and today's stage characters speak even more differently. It is precisely the epoch that contains the linguistic vulnerability of those characters, the one that lies in the realm of sensory experience of an actor. This is all the more true if the speech of such performers consists mostly of slang and strictly mundane emotions. In particular, the word KYANQS, in which case the poetic, high-style and passionate speech of Shakespearean heroes becomes perceptually difficult for him and practically unachievable. Borrowed from the slang of prostitutes, the primitive and noxious word, by its

very presence, makes inaccessible emotional nuances of love expressed by the sonnet language of Romeo and Juliet, Hamlet and Ophelia as well as the tone of their corresponding reproduction.



Tuula Närhinen

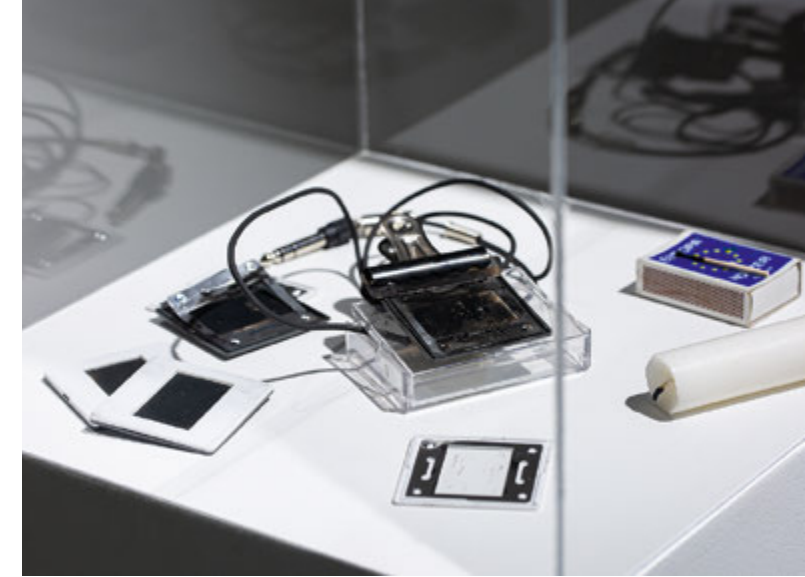
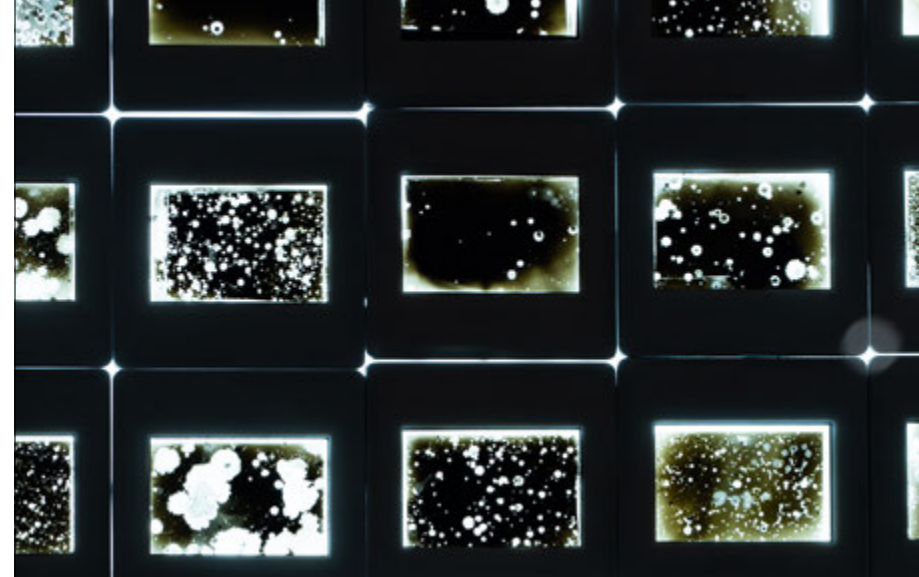
Drop Tracer

Sound and video installation, 2011

70 soot-coated glass slides, 4 pigment prints enlarged from the glass slides, 144x95 cm, the Drop Tracer instrument with an unexposed soot coated glass slide, candle, matchbox, HD video [00:49:20, color, sound, loop], projector

The Drop Tracer includes 35mm glass slide frames sensitized with soot and exposed to rain, photographic enlargements of the splash patterns made by the raindrops, and a video which allows the audience to experience the duration of the splashes. Falling on the soot-coated slide, raindrops leave traces which remain visible even after the water has evaporated. A contact microphone catches the sound of the collision.

The work draws from a method devised by the meteorologist Vincent J. Schaefer for recording raindrops' collision with glass. When a drop of rain hits the glass surface, air trapped under the droplet lifts up tiny particles of soot that end up creating explosion patterns on the surface of the slide.



Nao Nishihara
Diligent Machine
(Yerevan)

Kinetic sound machine, 2023

Mixed media

“Diligent Machine”, shifts our sense of time in our daily lives. It runs on a railway slowly with sounds of instruments and daily objects. The audience has to wait, and keep their senses sharp. These ideas and process are rooted in the “MA 間”, the traditional Japanese notion of time and space.



Patricia Olynyk
and Adam Hogan

Black Swan in Three Variations

Video installation, 2023

*3-channel video [UHD 4K; binaural sound], AR; 3 65" screens,
headphones, Apple iPad; plinth*

Drawing from Nassim Nicholas Taleb's timely and relevant book from his Incerto Series, "Antifragile", and the notion that individuals can gain from the impact of highly improbable events, this triptych and evocative soundscape offer three meditations on a selection of black swan events, including 9/11 and its aftermath, the 2008 Lehman Brothers bankruptcy and collapse of the global financial market, the sinking of the Titanic, and the recent rise of ChatGPT. The score in particular explores perceived randomness and variability through algorithmic electroacoustic composition and granular synthesis.



Fabrizio Plessi

Energy

Video installation, 2016

7 40" screens

What is the meaning of Energy, after all?

Changing and reversing the lapidary order of things.
This is Energy

Altering the rational pattern of our perception.
This is Energy

Overturning the very meaning of the work and extending its potential.
This is Energy

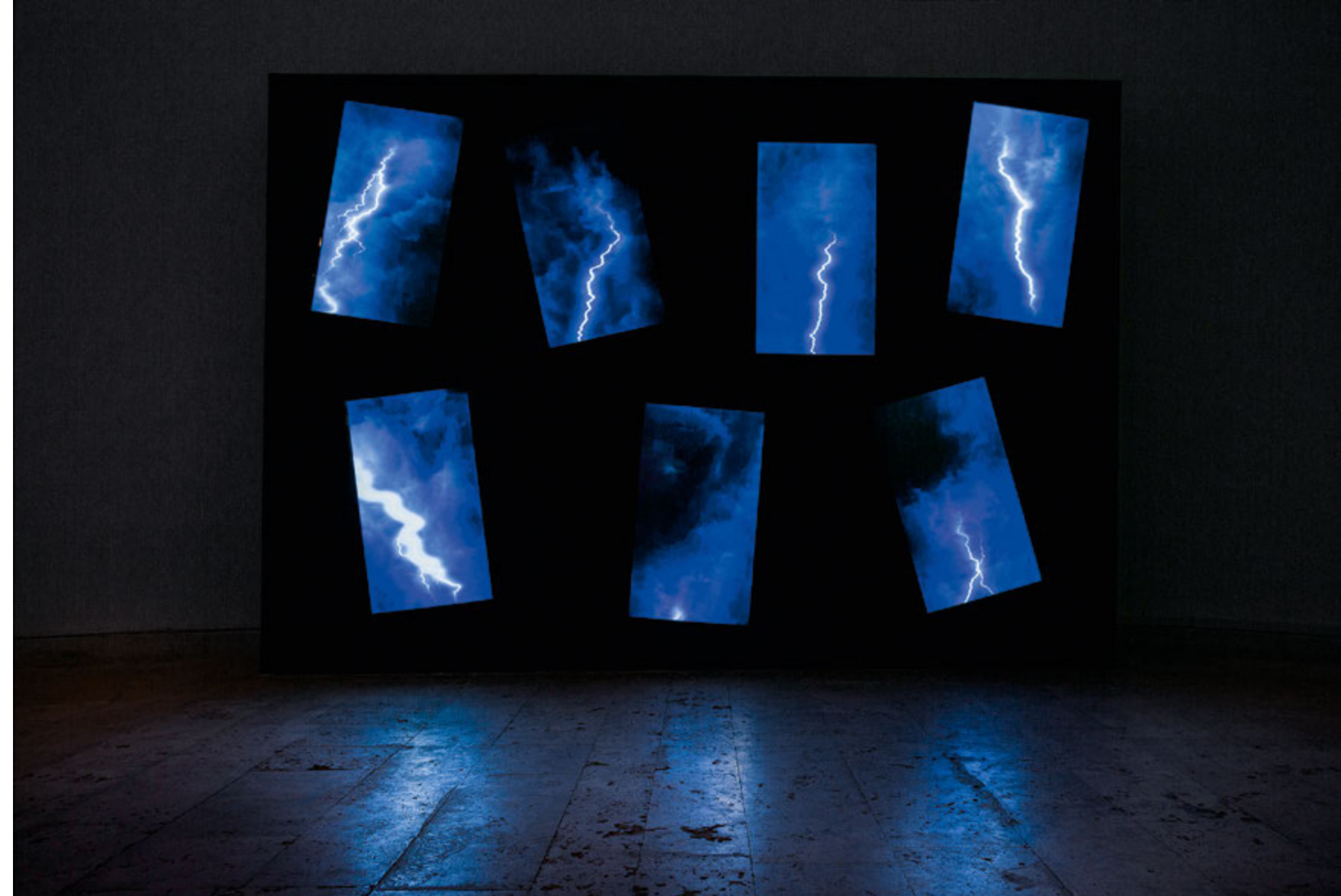
Running on unfamiliar terrain using unapproved strategies.
This is Energy

Entering and leaving without fear of the circumscribed borders.
This is Energy

Crossing without complexes the separateness and discomfort of creativity.
This is Energy

The true and authentic Energy, in the end, is only that of the light of a flash in
the deep darkness of the night.

— Fabrizio Plessi



Katya Pryanik

Flowers

Photography, video, 2019

6 prints produced in chlorophyll printing technique, 86x60 cm each; video [00:07:46, color, sound, loop]; 19" screen, headphones

Special thanks to Ludmila Zinchenko



Photosynthesis directly or indirectly supports almost all life forms on Earth. Photosynthesis starts when photons emitted by the Sun enter specific pigment molecules – chlorophyll contained in the membranes of the chloroplast cell organelles, ones that color the leaf green. It is chlorophyll in the process of photosynthesis that chemically reacts to the sunlight.

Photosensitivity is the ability of a substance to change its chemical or physical properties under sunlight exposure. Photography is closely related to this process. Kliment Timiryazev, botanist, first began to experiment with photosynthesis and discovered that light is absorbed through the grains of chlorophyll. Timiryazev named his own method of research “The photographic self-registration of the chlorophyll function on a living plant.”

After numerous experiments with different plants, I've elaborated a photosensitive emulsion, by which printing is carried out. This is an alcoholic extract of chlorophyll produced from the ficus leaves. Chlorophyll and the process of photosynthesis caused prints to acquire a light green color. The emulsion does not contain silver salts and other nonbiological chemical elements, therefore, the image is not fixed: over time, the color fades and then disappears completely.

Artificial flowers are placed on emulsified paper and illuminated by an ultraviolet lamp. They develop and come to life from

the dead through the process of photosynthesis, which in turn plays a leading role in the biosphere processes, globally forming organic matter from inorganic. Transformation of the living into the dead to represent life in a new specific dimension.

– Katya Pryanik



Samvel Saghatelian (Sam Saga)

Great Navigation

35mm prints on photo paper, 1998 (Yerevan);
2003 (USA) – ongoing

Special thanks to all the women from Yerevan to Los Angeles,
who let me use for this project their prepared meal, kitchen
utensils or washing water

Societies without established systems are often, in time, forced to survive by initially sacrificing a woman's integrity; separating her maternal role from her female sexuality. As stewards of the family hearth, charged with maintaining its cohesion and purity, mothers inhibit their sexual desires, channeling their primal energies into the daily routine of a patriarchal household. This project touches the curtailment of womens' sensuality, imagination and freedom for the abstraction of a higher good, the family structure becoming just another name for practical unity.

P. S. Personal

My mother often recalled one event. When I was a kid, playing in the park, she was sitting with her girlfriends on the bench. She noticed that a respectable old man sitting on a bench, dressed in a white suit, wearing a white summer hat and glasses, was following me with his

eyes. He turned to my mom and asked her:
– Is he your child? Take a good care of him, he will become an exceptionally talented person.

I remember that my mother was encouraged by that old men words and It was her dream to see her

child become a talented person. And now, in retrospect, I can say that her spirit navigated me to the Great Navigation.

– Samvel Saghatelian



Danielle Siembieda

Co-Operative Existence

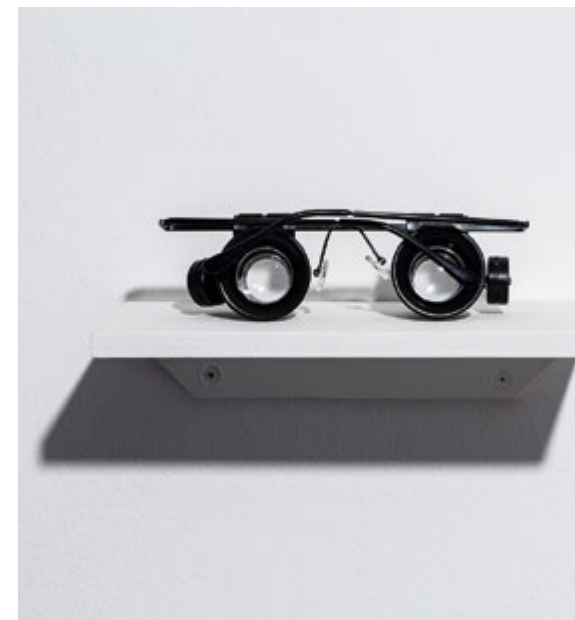
BioArt installation, 2023

Ferrofluid, plastic, wood, magnets



In a post-people world, the planet has become anti-fragile due to a combination of depopulation and evolution of the human and nature's own understanding of its science, genomic ancestry, and adaptation. Humans realized that their actions were causing irreversible damage to the environment, creating new systems and technologies aimed at preserving the planet's resources. However, nature's ability to adapt and evolve played a crucial role in the planet's transformation from a vulnerable to an anti-fragile one. Through natural selection and genetic variation, species were able to survive and thrive in changing environments, leading to a more diverse and resilient ecosystem. The descendants of Homosapiens have learned to coexist with nature, cultivating a mutualistic relationship that one must not

obliterate the other. Together, human ingenuity and nature's adaptive capacity have created a new paradigm of living that promotes sustainability, resilience, and long-term survival.



Where Dogs Run

Faces of Smell

Interactive installation, 2012

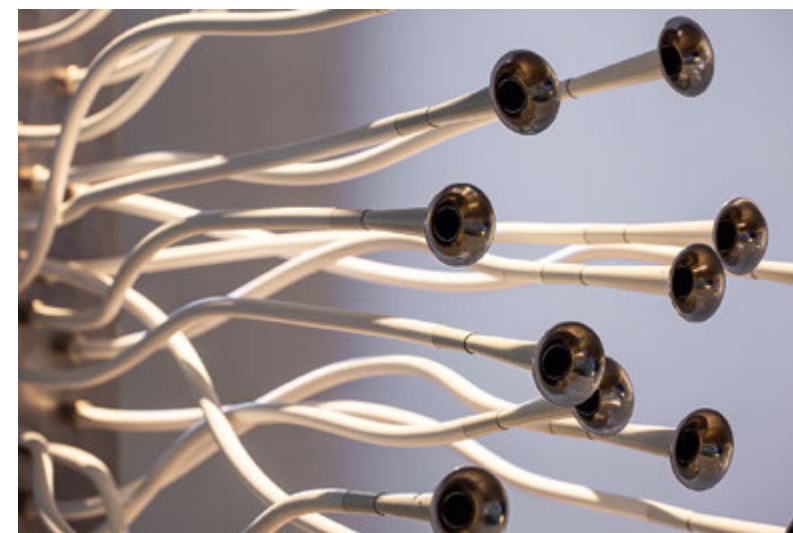
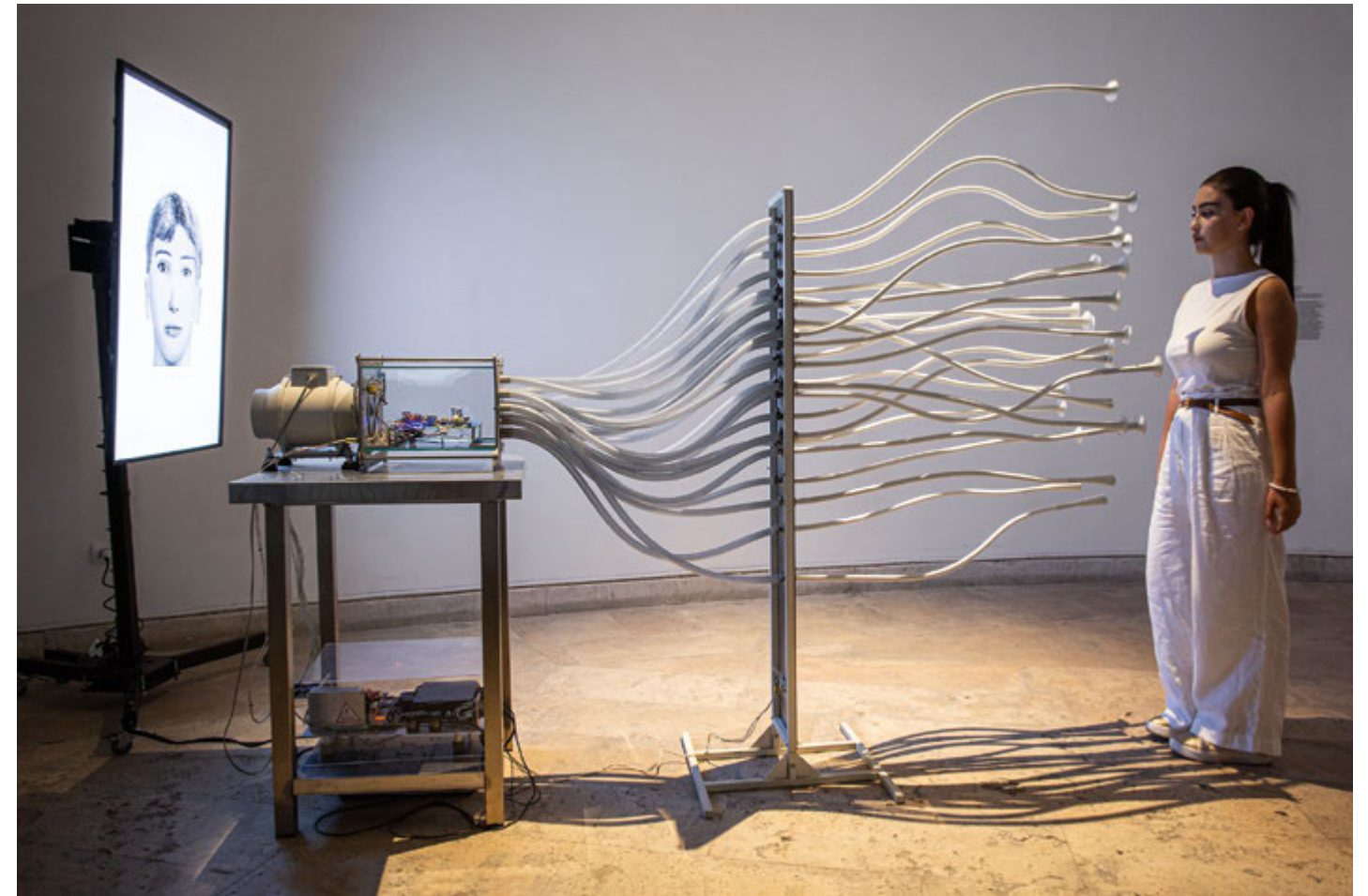
Arduino IDE; metal, plastic, glass, stainless steel, aluminum, silicone, gas sensors, photoion detector, electronic components, fan, microcontrollers, computer, 48" screen, stand, cutting table, range finder; screen, gas analyzer, air

Most people cannot reconstruct smells from memory (it's rather hard to mentally "picture" a familiar smell, although someone's face would be pretty easy to visualize). As yet, there exists no mechanism to even approximately reconstruct and reproduce a smell from memory. However, there is a well-established and widely used method of recalling and recreating a visual image: the facial composite, where a previously seen face is reconstructed by comparing and selecting individual facial features. We have decided to use the same method for fixing smells. To do that, we have created an array of gas analyzer sensors that continuously examine the space and the people within their operating range. The data from the gas analyzers constitute a pattern that is unique to this place, this person, and this moment in time — because airflow constantly changes the air composition in the space that is being examined. This unique,



ever-changing pattern is visualized in a facial composite. This is how it works: when a person approaches the analyzer, sniffing tubes "sniff" him, then gas analyzers process the information, which then passes to a computer program that translate air composition data into data concerning the shape and position

of facial features (the components of a facial composite). As a result, a person sees a face of their smell that is conditional, in no way related to their actual physical appearance.



Where Dogs Run

Knitting and Crocheting the Mandelbrot Set

Performance, 2007–2023, work in progress

Threads for knitting, text documentation of the process, knitting hook

*Performers: Maria Kuznetsova, Anna Tevosyan, Siranush Tonoyan,
Tatiana Briukhareva, Polina Naletova, Monika Sargsyan*

A woman is knitting the Mandelbrot set converted into a knitting pattern. She is bounding the void.

The Mandelbrot set can be called a boundary of escaping to infinity. One chooses a point not far from zero and then inputs two coordinates – x and y –, into two simple expressions. A resulting two numbers, the coordinates of a new point, are substituted into the same expression, and so on. So if the initial point is lucky (or not so “lucky”) to be within the Mandelbrot set, then, passing through the equation, all the subsequent points stay close to the origin. If the initial point is even a little bit beyond the set’s boundary, then its descendants will not hold a position; they will lose touch with the origin point and fly to infinity. The coordinates of the iterated points will only grow and will never return to the vicinity of zero, where their ancestors dwell.

The boundary of the Mandelbrot set cannot be described by even the most complex of equations. It is always generated by trial and error. One takes a point, performs repeated calculations, and sees whether the results remain bounded. It is impossible to check each point, as their number is even greater than the standard (countable) infinity, which in our childhood, used to begin somewhere beyond a million or a billion. The generated boundary is always approximate: one million of points is definitely inside the set, another million of points is definitely outside it, and the boundary is somewhere in-between. Any fragment of the boundary, even smallest one, looks similar to the entire boundary. That’s why it is called a self-similar shape, or a fractal. It is impossible to generate and draw it without a computer. There are many structures similar to the Mandelbrot set that exist in nature: blood vasculature,



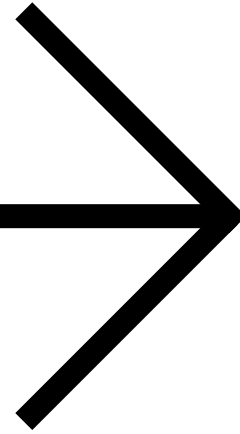
coastlines, etc. Our interest here is the attitude towards the indeterminable boundary. What is better: to stay inside and be marked black (the points within the set are traditionally marked black), or to stay outside knowing that one will have to fly to infinity anyway, or to exist on the boundary and infinitely self-similar?



EXHIBITION

Institute for Contemporary Art (I.C.A. Yerevan)

3-18.09.2023

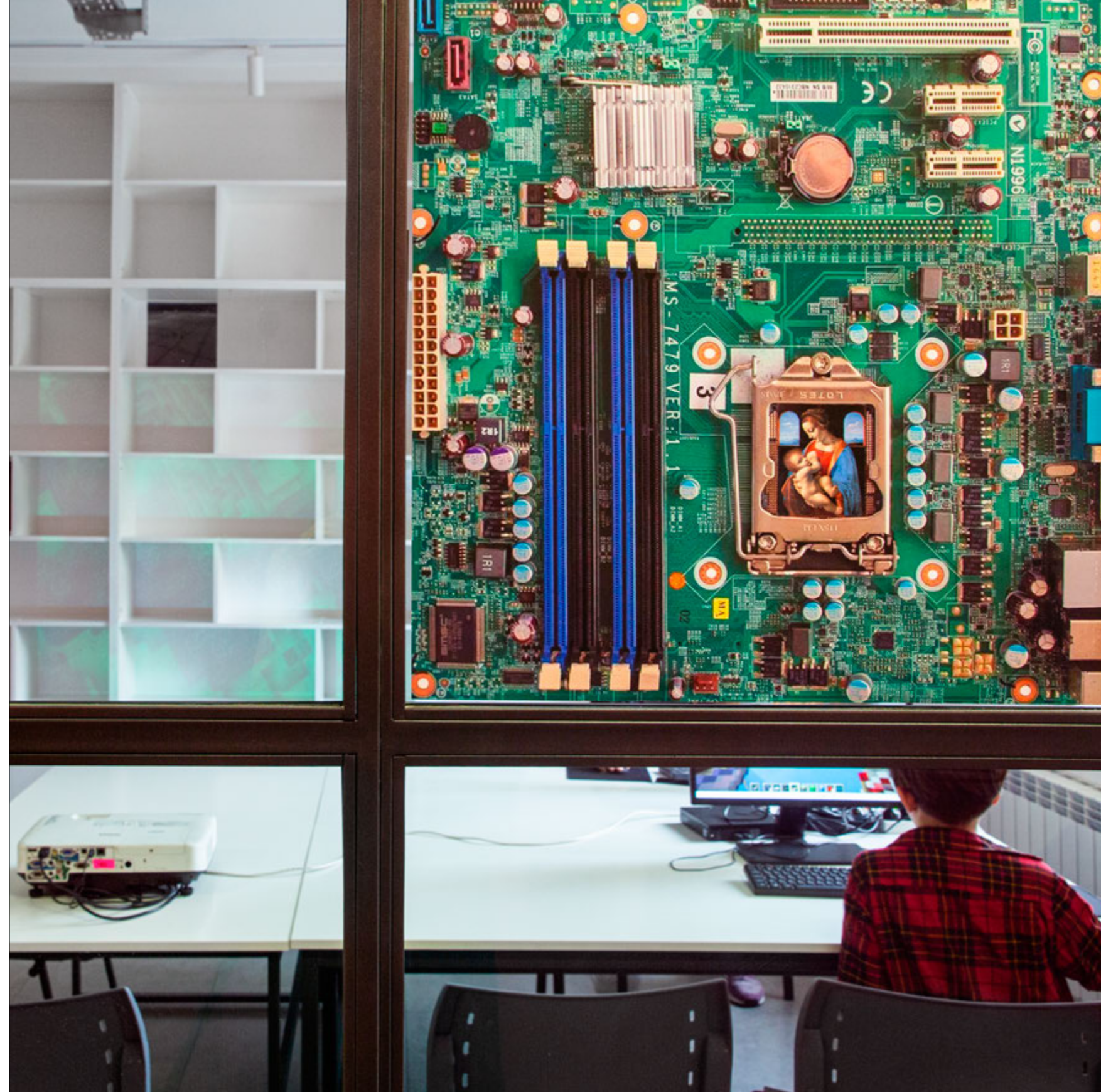


PARTICIPANTS

Mascha Danzis

Marc Lee

Pim Zwier



Mascha Danzis

The Motherboard (Experience of a Digital Motherhood)

Multimedia interactive installation, 2022

Minecraft; computer; video, 40" screen, headphones, projector; internet connection; table, chairs

Implemented with the support Garage program on emerging technologies and median art and research "GARAGE.DIGITAL"



If you ask a search engine about parenting, network, computer games, the articles explain how to protect a child from the net and draw the right boundaries between them and the medium. But what happens when, due to a pandemic or other social and political disasters,

the boundaries between parent and child are physically closed? Then the digital network can become a place of freedom, the only way to maintain the connection between the two. In 2019–2020, due to the pandemic, regular travel from Saint Petersburg to Marburg to see my child became

impossible. Therefore, my son Jonathan and I decided to rent a server and build a house in Minecraft, which became our virtual home. There we met every day to plant something together, eat together, travel, fight monsters and explore new areas of life. Digital activities became our everyday life for a long time, digital experiences and digital hugs. It changed our relationship, deepened it, and we became close in a new way. The Motherboard invites viewers into a digital home, guiding them through a shared online life with photographs and videos, and asking whether digital spaces can ever succeed in overcoming closed boundaries.

– Mascha Danzis



Marc Lee

Yerevan Unfiltered – TikTok and the Emerging Face of Culture

Net-based multi screen installation, 2023

Marc Lee in collaboration with Nelly Vardanyan

“Yerevan Unfiltered” is a net-based multi screen installation showcasing the influence of digital accessibility and questioning its impact on public consciousness, visual aesthetics, and identity structures. For this edition we will adapt the content and the questions to the festival theme, let local TikTokers from Yerevan have their say and to mix them with international influencers. With the help from TikTok Users from Armenia, user profiles, audio id’s and hashtags (e.g. vulnerability, fragility, antifragility, empathy), are researched. The posts will be automatically retrieved from tiktok.com. Questions will appear in large letters in front of the videos as following:

Is vulnerability a natural quality?

Are self-awareness and personal dignity based on vulnerability?

Does the acknowledgement of one’s own vulnerability makes us truly stronger?



Can empathic ability in ourselves grow by recognizing our own vulnerability?

Can vulnerability be a truly positive force, as a counterbalance to obsessions of safety that we experience every day and that could not be guaranteed at any level?

How will the next generation tell stories?

Can inclusive platforms create space for all voices? Are regular people the superstars of the future?



Pim Zwier

O, Collecting Eggs Despite the Times

film [00:80:00, color, sound, loop], 2022

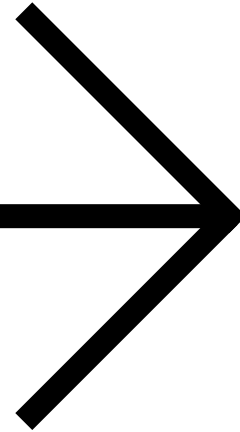
From the translucent golden eggs of the Tibetan bearded vulture to those of the British guillemot with their Jackson Pollock-like splashes, German ornithologist Max Schönwetter (1874–1961) collected them all. He devoted his life to oology, the study of birds' eggs. But while Schönwetter created order in his world of eggs, chaos broke out in the world around him on the eve of the World War II. Archive footage of turbulent outside events contrasts with re-enacted scenes from Schönwetter's study. As Nazis march through the streets, he measures eastern subalpine warbler's eggs. His correspondence with fellow scientists and collectors (heard in voiceover) evokes both the zeitgeist and the single-minded collecting urges of Schönwetter and his associates. A soldier on the Finnish-Russian front, for example, is delighted with the ptarmigan eggs he has found between battles.



EXHIBITION

Yerevan Botanical Garden

6–18.09.2023



PARTICIPANTS

Marina Alekseeva

Edgar Amroyan

Ludmila Belova

CYLAND Audio Archive:

/ Georgy Bagdasarov

Nick Edwards

Jonáš Gruska

Mark Hannesson

Max Kuiper & Thorstan Soltau

Kurvenschreiber

Yoshio Machida

Dmitry Morozov

Akira Rabelais

Vasily Stepanov

Hans Tammen

Sasash Ulz

Pete Um

Peter Vogel /

Anna Frants

Gray Cake

Ivan Govorkov

Styopa Grigoryan

Sander Hagelaar

Sergey Kishchenko

Irina Korina

Anastasia Koroleva

Gustavo Matamoros

Nao Nishihara

Taguhi Torosyan

Mónica Naranjo Uribe



6.09.2023

CYFEST 15 Opening Night at Yerevan Botanical Garden



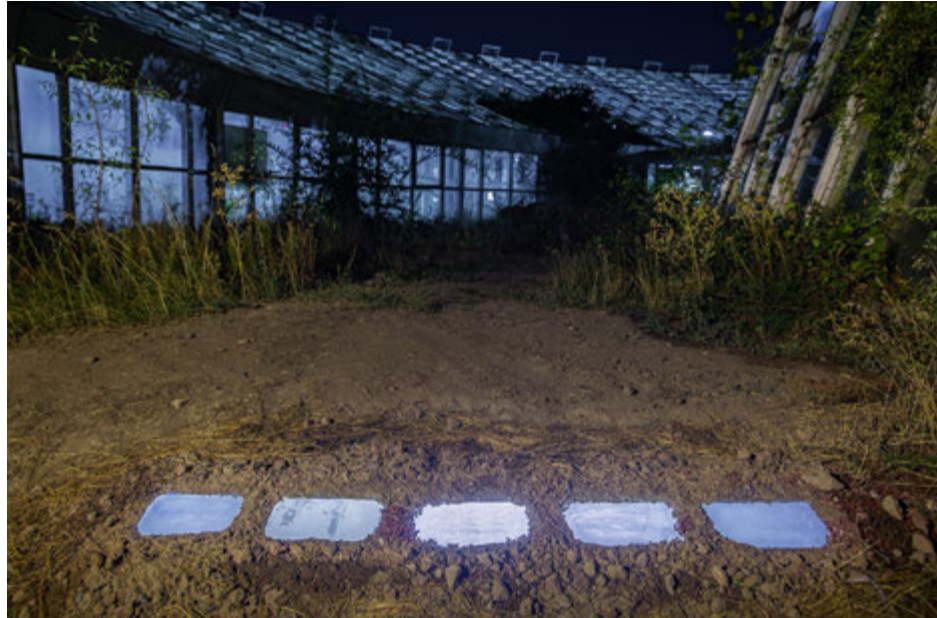
Marina Alekseeva

Goodbye

Video, 2023

10" digital picture frames, plexiglas; video [00:02:50, color, sound, loop]

Life is a movement, and it takes place even after that life is buried under ground. This could be invisible for the eye (if the remaining windows are to be backfilled), but we shall always hear at least a faint sound.



Edgar Amroyan

Rescue Ship

Installation, 2023

*Music: Johann Sebastian Bach, Ricercare à 6
(The Musical Offering; BWV 1079)*

Performer: Jeremy Cole

The installation “Rescue Ship” is an analogy to Aivazovsky’s painting “The Relief Ship”, banned in Russia. This installation plays the music that constitutes the essence of western culture. Music opens doors of the forbidden, pushing the boundaries of art towards the oceanic horizon.



Ludmila Belova

Eternal Present

Video Installation, 2023

*Video [00:06:18, color, sound, loop];
32" screen, frame*

"Because we go and beauty stays.
Because we are headed for the future,
while beauty is the eternal present.
<...> Aesthetic sense is the twin of
one's instinct for self-preservation
and is more reliable than ethics."
— Joseph Brodsky, "Watermark"

The fragility and vulnerability of
human life, its brevity and finiteness
are questions that torment a person,
everyone is looking for their own
answers. The consolation in this kind
of reflection is beauty. The beauty of
nature, art as a kind of "beauty".

Rainer Maria Rilke wrote "For beauty
is nothing but the beginning of terror".
The horror is that beauty remains in
the eternal present, in eternity, and
man gets only a moment.

The installation "Eternal Present" is
a monitor inserted into an antique
frame and looks like a painting
hanging on the wall. On the "picture"
you see, reminiscent of abstraction,



a composition of bright spots. There
is a close-up view of a fragment of
a natural landscape. At a distance
of two steps, this picture should
surprise with color and composition.
But, from a closer distance, the
strange movement that takes

place on the screen among these
bright spots is recognized and it
becomes clear that under the layer of
leaves and shells of shrimp, armies
of worms move in their eternal
movement.



CYLAND Audio Archive (CAA)

Selection of records from CAA, 2013 – ongoing

25 vinyl records, turntable, headphones



The CYLAND Audio Archive (CAA) is a division of CYLAND MediaArtLab, created to investigate archiving and exhibiting methodologies of sound art. This archive is a continuous process of working on a structure of various subgenres of sound art, making compilations, and cataloging the growing archive. To date, there are 58 releases in the archive, including works by more than 80 artists from every continent except Antarctica. All the records are available for listening on cyland.bandcamp.com.

Sound art has consistently been a part of CYLAND's festivals and exhibitions. We have been experimental with our approach, largely because when exhibited amongst multimedia installations, sound art can easily fall in the shadows.

It was a long process of trial and error to find a concept that

would manifest in physical form a presence of sound in an exhibition space. There were probes with using portable players or tablets, headphones or directional speakers. Surprisingly, the most suitable medium – vinyl records – has always been available and remains to be a means of record and archive, it's so well suited for representation of sound. Using records, we can now store, and showcase sound art in its most natural physical form. First-hand interaction with a turntable became a good additional feature. While the curator's job is to

SELECTION OF RECORDS FOR CYFEST-15 IN YEREVAN:

CAA-1 Nick Edwards
CAA-2 Peter Vogel
CAA-3 Hans Tammen
CAA-4 Dmitry ::vtol:: Morozov
CAA-5 Kurvenschreiber
CAA-8 Pete Um
CAA-9 Jonáš Gruska

compile a selection of records for an exhibition, people themselves manage the rest – they choose records to play, and run through descriptions. Each of the releases presented, are a stand-alone pieces accompanied with an artist statement, short commentary from auteur.

– *Sergey Komarov*

CAA-10 Yoshio Machida
CAA-12 Vasily Stepanov
CAA-13 Sasash Ulz
CAA-14 Georgy Bagdasarov
CAA-15 Max Kuiper & Thorstan Soltau
CAA-16 Mark Hannesson
CAA-17 Akira Rabelais



Anna Frants

Obstinacy and Persistence
from series “Coordinate System”

Installation, 2023

Arduino C, Python; Raspberry Pi 3, Arduino controllers; micro projectors, media players, LED strip; artificial plastic rock, podium. Engineers: Philipp Avetisov, Denis Andreev, Eugene Ovsyannikov, Dmitry Shirokov. Video engineer: Alexander Bochkov

Supported by CYLAND MediaArtLab

In her work “Obstinacy and Persistence”, Anna Frants reflects on these apparent synonyms. Obstinacy is common to both humans and animals, and even more so to the latter, since the saying goes “obstinate as a mule”, and not the other way around. As for persistence, it is mainly characteristic of people who possess this quality, helping them to win at any work, even as meaningless as the one Sisyphus had. Camus, however, believed that the Sisyphean labor has as much meaning as most of our contemporary jobs in factories or offices. An obstinate creature will make every effort to not budge. But a persistent person will be moving forward or upward, overcoming all the obstacles and being guided by a star in the sky or, by flickers of light running up the tamarind seedpod.



Ivan Govorkov

Step

Site-specific object, 2023

Pencil, stairs

Nothing is as vulnerable as human perception. For instance, one black line can change the perception of steps from horizontal to vertical and vice versa. And an illusion begins to be perceived as reality...



Gray Cake

Night in Gale

Generative AV, 2020

*Python, StyleGAN2, Magenta DDSP Timbre Transfer;
video [00:07:15, color, sound, loop]; 40" screen,
headphones*

*The project was started during MA in DA FEFU
(Vladivostok, Russia)*

Can we imagine plants that do not exist in nature? Is there any technology that may help us imagine such things? "Night in Gale" is a generative video art that answering this question. Neural network StyleGAN2 was trained on a huge data set of plant images from the archive of New York Botanical Garden, and the video is representing the imagination process.

The audio track is a nightingale song processed by the neural network algorithm Magenta DDSP Timbre Transfer to make it sound like a viola.



Styopa Grigoryan

ՆԱ

Bio-installation, 2023



In memory of my friend

“Նա” [Na] is a pronoun like he/she in English. However, “Նա” is used for both women and men. There is no gender in Armenian. There are many pronouns in Armenian: “Սա”, “Դա”, “Նա”, “Այս”, “Այդ”, “Այն” but it seems only “Նա” is versatile and breathy. “Նա” is born, “Նա” lives, “Նա” dies without diminishing, disappearing, annihilating, as long as we pronounce those two simple sounds. We love Նա, we hate Նա, we lose Նա, we miss Նա, we remember Նա and Նա takes shape every time we utter it. Նա is embodied in us.



You may not see “Նա”, but you are also “Նա” inside someone when you are no longer there for “you”. You are no longer “Նա”, but you are there, when they remember you.

ՆԱ is an experimental bio-installation, for which the necessary biomaterial is bees and dyes with natural

raw materials. For the exhibition period, they are placed in a glass polygon, with two separate flat levels. Holes in layers allow the insects to move freely in between the flat floors, staying inside. Bees feed by raw materials dyes. Gradually,

the inner layer transforms into a beeswax texture. Its appearance is unpredictable, as a natural result of the transformation of matter by the activity of insects.

— Styopa Grigoryan



Sander Hagelaar

Guidance

Installation, 2023

C++, Arduino IDE; Arduino microcontroller; water pumps, motors with nozzles, glass slumping kiln, glass objects, water pool structure

“Guidance” is an installation that invites visitors to explore the delicate interplay between strength and vulnerability. A jet of water powerfully directed upwards, only to be resolutely redirected downwards by an object hanging above.

Within this display, the water embodies qualities of strength and vulnerability, mirroring our own human condition. Its cascading movement echoes a delicate balance. Viewers are invited to reflect on the innate connections we share with water and the profound significance of the control we exert over our surroundings.



“Guidance” shows our relationship with forces beyond our control, our vulnerability. And the beauty of surrendering to our vulnerability. The art of losing.



Sergey Kishchenko

Venetiae: quintum corpus, series

Video installation, 2023

Bunker, video [00:06:00, color, sound, loop]

Video: Sergey Kishchenko

Music: Roza vetrov by Iraida Yusupova

Performance: Lydia Kavina, Theremin

Duck Test № 5 (Venetian), video [00:11:15, color, sound, loop]

Video: Sergey Kishchenko

Music: Mixolydia by Jorge Antunes

Performance: Lydia Kavina, Theremin

“Venetiae: Quintum Corpus” is a series of video-works prepared expressly for a joint performance with Lydia Kavina, composer and Theremin performer. They were created in Venice and dedicated to it. I have been living in this city for over half a year by now. My life here proved to be full of amazing, unexpected discoveries. I photographed umbrella pines in dense fogs in Alberoni, dunes and forest reserves in Lido and Pellestrina, lions with human faces in Venice and Chioggia, glass blowing in Murano, Venetian sky and courtyards and, finally, sinister bunkers and artillery fortifications left from the times of World War II.



Working on this series I used the philosophy of fluid flying screens in order to underline the world's fragility. One of the video sketches is dedicated to my alter ego “Duck-Man”, his memories of the lost motherland and his perceptions of Venice.

— *Sergey Kishchenko*



Irina Korina

On Vacation

Installation, 2019

Inflatable fabric sculptures, photo printing, potted plants, furniture

Commissioned for "The City of Tomorrow" group show at the New Tretyakov Gallery, Moscow

In the installation of the "relaxing columns," Irina Korina recalls her childhood in Moscow, trips with her parents to the museums, cartoon characters, caricatures from magazines, children's books and cinema.



Anastasia Koroleva

Drop by Drop

Sound installation, 2023

Copper sheet, droppers, piezoelectric pickups, active speakers

“Drop by Drop” is a sound installation comprised of manipulated analogue granules and refers to the inclusion of natural substance in the process of creating sound. In this sound installation, water becomes a conductor between man and sound, creating a sound organism. Each drop falls on the piezoelectric element, becomes a sound granule, and is broadcasted through the speakers.



Gustavo Matamoros

Glass House – Yerevan

Sound installation, 2023

*4 speakers, the inner atrium's architectural space;
non-stop loop of 00:01:14*

Glass House is a sound installation created for the large glass atrium at the Botanical Garden in Yerevan. This kind of sound installation seeks to make audible aspects of the particular acoustic personality of the given space. These acoustical features can be incredibly evocative when experienced as sustained tones. As they stimulate the architecture, these tones help transport the listener to a different realm of awareness and to experience a deeper connection with the invisible nature of the space. As a point of contrast, I usually like to bring in an additional, more familiar sound that is foreign to the site to provide a contrasting point of reference.

– Gustavo Matamoros



Taguhi Torosyan

RE:Born

Interactive sound installation with 3D printed sculptural objects, 2023

Arduino; proximity sensors, audio interface; multichannel speaker system, dimmable LED lights and spotlights; 3D printing; pedestals

Special thanks to Knar Khudoyan, Sone Baghdasaryan

“RE:Born” is an immersive art installation in Yerevan’s Botanical Garden. This experience weaves sound, motion, poetry, and artifacts, reflecting emotions found in hospital waiting areas, intertwined with military loss, maternal resilience, and societal procreation pressures. Motion sensors trigger poetry recitals, and a soundscape mirrors the hospital ambience and nature’s serenity. The viewer is invited to explore 3D printed artifacts symbolising the journey of women expecting their newborns following IVF treatments, representing loss, hope, and resilience. “RE:Born” sparks contemplation on societal impacts of war, fertility, and motherhood.



Mónica Naranjo Uribe

Serranía de la Macarena

Drawing installation, 2021

10 charcoal and ink drawings, digitally printed on fabric

Scientific advisor: Ana María Bedoya, biologist specialized in Podostemaceae, a family of aquatic plants to which Macarenia clavigera belongs

Singular life forms have emerged in isolated geographies, from the interaction of the specific conditions it hosts. The endemic plant “Macarenia clavigera” grows on the westernmost part of the Guiana Shield, the oldest exposed rock formation on the surface of the South-American continent, shared between the Guianas, Venezuela, Brazil and Colombia. The surface of this rock is molded with shapes that evoke the movement of waves of the ocean that once covered them. Only where water touches these rocks and flows again over them does this plant flourish.



What does a building sound like?

The greenhouse climatron of the Yerevan Botanical Garden was built in 1973–1979 by architects S. Shahsuvaryan and D. Hovakimyan. This is an innovative and unique example of Socialist Modernism that miraculously survived the 90s and retained its original form, space articulation, and architecture. “Glass House – Yerevan” by Gustavo Matamoros was recorded over the course of several days in September 2023 and is intended as a sonic portrait of the building’s current state of vulnerability and transition, irrevocably connected both to the past and future, the urban and natural.

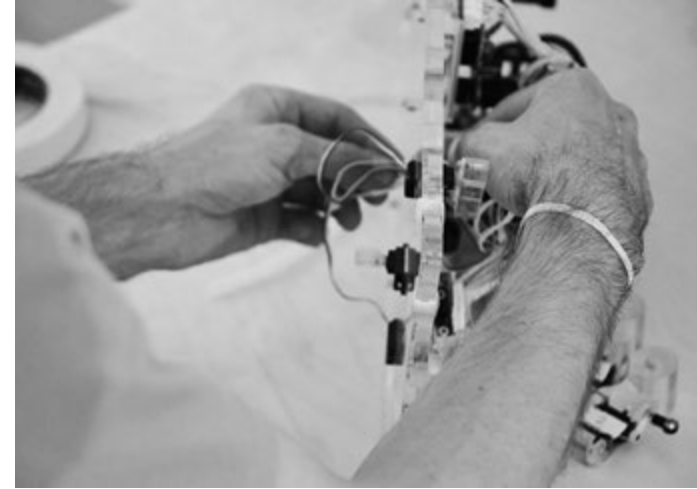
Edith Bunimovich captured a behind-the-scenes look at the artists’s work during the making of the installation, the purpose of which was to study the sound characteristics of this incredible historical space. — *Alexander Ivanov*

“Glass House is a sound installation created for the large glass atrium at the Botanical Garden in Yerevan. This kind of sound installation seeks to make audible aspects of the particular acoustic personality of the given space. These acoustical features can be incredibly evocative when experienced as sustained tones. As they stimulate the architecture, these tones help transport the listener to a different realm of awareness and to experience a deeper connection with the invisible nature of the space. As a point of contrast, I usually like to bring in an additional, more familiar sound that is foreign to the site to provide a contrasting point of reference.” — *Gustavo Matamoros*





CYFEST is a large and technologically complex event. During the past two years, we have collaborated with Edith Bunimovich, whose photographs have captured all phases of the preparation process and the people involved in the creation of the exhibition.



SOUND +

2–17.09.2023

VENUES

HayArt Cultural Center
7a Mashtots Ave.

Yerevan Botanical Garden
1 Acharyan St.

CURATOR

Sergey Komarov

PARTICIPANTS

Sergey Dmitriev

EJTECH

Gustavo Matamoros

Nao Nishihara

Nikita Prudnikov & Yulia Glukhova

David Watson

Vulnerability is the first core feeling that comes to mind when describing sound art. It is easy to disturb the sequence of events with an extraneous sound or to disappear in noise. It is easy to distract the listener from perceiving the invisible; it is easy to dissolve into one's listening, having lost oneself in the author's ideas.

As a natural counterbalance to this fragility, sound overtakes one way or another – comprehensible and pleasant or unwelcome, like a sound that marks an imminent danger. We can close our eyes or turn away if we don't want to see something, but the universe of sound information is structured differently. In such interpretations, it is the listener who is now vulnerable before the artwork.

– *Sergey Komarov*

PERFORMANCES



Nao Nishihara

Sound Performance (Yerevan)

Acoustic sound performance, 2023

Date: 2.09.2023, 19:30

Duration: 30 min

Location: HayArt Cultural Center

Date: 6.09.2023, 19:00

Duration: 30 min

Location: Yerevan Botanical Garden

My performance is an abstract musical expression in a friendly street performance style, with a drum on my back. The music I create is a fusion of diverse music, including contemporary, pop, hardcore punk, and traditional music from around the world. The live acoustic sound and the space proves our existence and sensations.

— Nao Nishihara



Gustavo Matamoros

Glass House — South Florida

Performance, 2023

Date: 6.09.2023, 19:30

Duration: 30 min

Location: Yerevan Botanical Garden

My performance consists of a single work featuring sounds collected

over many years in South Florida, the place where I live and work. The emerging soundscape is presented in four channels of audio surrounding the audience.

In contrast to my work with sound installations, which focus on exploring context, my performances often focus on two other aspects of information available to us as we experience sound. I am referring to gesture and character. "Glass House — South Florida" is a kind

of sound portrait of the area where I live. The work is composed of audible gestures sometimes captured in field recordings, and other times performed by holding and manipulating objects close-at-hand. These sounds are presented as side-by-side events and as overlappings. The soundscape is performed and moved around in immediate response to their behavior in the room.

— Gustavo Matamoros



David Watson

**David Watson
performs Watson
and Niblock**

Live music performance, 2023

Date: 8.09.2023, 19:00

Duration: 60 min

Location: HayArt Cultural Center

Phill Niblock, **Bag**, 2015
Phill Niblock, **Guitar 2 for 4**, 2020
David Watson, **Marfa Lines**, 2022
David Watson, **Improvisation**, 2023



Sergey Dmitriev

FFEntropy

Performance, 2023

*Audio tape loops destructing by blades;
cassette players and reel to reel tape
recorder*

Date: 9.09.2023, 19:00

Duration: 45 min

Location: HayArt Cultural Center

During the performance, randomly selected, found and prepared purposely tape loops will undergo mechanical and electromagnetic manipulation to fade out and asound consequent destruction.

This is a transformation from a dubious order to undeniable chaos, through which the matter – magnetic tape – will go back to the dust from which it initially appeared. A set of atoms, which was born with the stars, spent billion years to become a medium for a sound lasting for only the blink of an eye. All in all, cosmos does not care about the content – atoms in, atoms out.



Nikita Prudnikov &
Yulia Glukhova
Hrazdani Surfaces

Audiovisual electro-acoustic
performance, 2023

Date: 10.09.2023, 19:00

Duration: 20 min

Location: HayArt Cultural Center

Audiovisual electro-acoustic
performance based on random
findings from the Hrazdan flea-
market



EJTECH
(Judit Eszter Kárpáti /
Esteban de la Torre)

XENOPTYX

New media installation performance,
2022

Liquid crystal canvases, XYZ plotter
system, Eurorack synthesizer

Dates: 15.09.2023, 19:00

16.09.2023, 19:00

17.09.2023, 19:00

Duration: 20 min

Location: HayArt Cultural Center

Inherent to matter, as it reshapes
itself into exquisite intricate patterns
of infinite scales, is the perpetual
entanglement of becoming. EJTECH
proposes technologies for a new
faith by raising an altarpiece of
hardware cloaked in a mechanistic
shell, driven by its entrails of flowing
algorithmic logic. Traditionally
diptychs were only unfolded during
ceremonies as unifying gates
between mundane and holy spaces.
Miraculous thresholds serving
as both an obstacle and vehicle.
EJTECH's techno-organic framework
consists of two XREENS of extended
hyper physicality, unfolding matter
into a liquid-crystalline mesophase
of intertwined meaning and
materiality. The Acts of XENOPTYX
weave themselves into nonlinear
expressive proto-writing. Recursive



and elusive thermoglyphs evoking
incantations of prosodic verbal
dialects, creating a space for
contemplation of emergence.

LEARNING

One important field of CYLAND's activity is conducting educational events, master classes and internships for students, young specialists and wide audience. Open lectures and learning programs designed to generate a platform for dialogue and debates about the role that contemporary media art and culture can play within society.

1-16.09.2023

VENUES

HayArt Cultural Center
7a Mashtots Ave.

Institute for Contemporary Art (I.C.A. Yerevan)
47 Avet Avetisyan St.

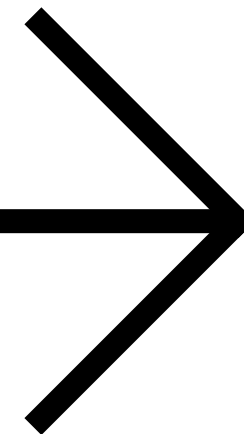
CURATORS

Anna Frants
Elena Gubanova

Ekaterina Drakunova
Coordinator

PARTICIPANTS

Alan Boldon
Silvia Burini, Olga Shishko, Maria Redaelli, Anastasia Kozachenko-Stravinsky and Maria Gatti Racah
Mascha Danzis
Lyudmila Davydova
Maria Cristina Finucci
Sargis Hovhannisyan
Nazareth Karoyan
Natalia Kolodzei
Marc Lee
Ellen K. Levy
Gustavo Matamoros
Patricia Olynyk
Ellen Pearlman
Danielle Siembieda
Armen Yesayants



A Joint LASER: LASER New York and LASER CYLAND

International Media Festivals and the Evolution of Transcultural Communities

Date: 01.09.2023, 20:00
Location: Institute for Contemporary Art (I.C.A. Yerevan)
Duration: 60 min

Speakers: **Ellen K. Levy, Patricia Olynyk, Sargis Hovhannisyan**
Moderator: **Natalia Kolodzei**



We are witnessing the development of many new local digital communities and international media festivals in art and science. Along with showcasing interactions between, and the politics of, technology and culture – technoculture – at least part of this growth aspires to develop effective, collaborative responses to the pressing social and environmental issues of our time. Given the severe reality of our varied situations, many digital communities aim for common solutions that may elude us. This LASER panel discussed some of the ways artists and curators are attempting to re-imagine our

precarious future by reconciling often-opposed values, (e.g., intrinsic vs. instrumental values of art; local vs. global concerns). Examples were drawn from a diversity of art communities and festivals.

Marc Lee

Workshop: Imagining a Future where AI Controls our Ecosystem

Date: 3.09.2023, 15:00
Location: Institute for Contemporary Art (I.C.A. Yerevan)
Duration: 90 min



Due to global warming and species extinction, our planet is becoming increasingly uninhabitable. Scientists now rely on genetic engineering, synthetic biology, and machine learning as potential tools to mitigate climate change and species loss. We imagine a speculative ecosystem in the near future, where artificial intelligence is used to create and optimize species to withstand the increasingly hostile environment. By doing so, we are using AI as a visualization tool. The AI and genetic

engineering tsunami is upon us. For those that are interested to engage with this new paradigm in creating and understanding the ethical implications in the midst of the climate crisis we find ourselves in, this workshop is your go-to.
– Marc Lee

Danielle Siembieda

Co-Operative Existence in a Post-People World

Date: 3.09.2023, 18:00
Duration: 60 min
Location: HayArt Cultural Center



Earth has become anti-fragile due to a combination of the depopulation and evolution of humans and nature's own understanding of its science, genomic ancestry, and adaptation. Through the lens of the morpheus influencer "Jean Gnome", this presentation will connect the naive gestures of curiosity of interspecies communication with the speculative imaging of a post-people world.

Ellen K. Levy

How Real Do Models Need To Be?

Date: 3.09.2023, 19:00
Duration: 45 min
Location: HayArt Cultural Center



Ellen K. Levy explores the entanglement of models (artistic and scientific) with life and their departure to and from reality. Her works often reference cascading events. She targets some of the complexities in planning futures threatened on multiple fronts. She fashions each habitat from a blend of patent drawings, modular units (dominoes, bricks) and constructivist architectural images. The structures embody numerous feedback processes, and they reference aspirations set at the crossroads of technology, economy, and politics. It has long been known that models depart from reality. J. P. Fox further points out "it is inappropriate to be concerned about mice when there are tigers abroad." And yes – the models will invariably be lacking, and the tigers (e.g., climate change, racism, epidemics) will still be waiting.

Patricia Olynyk

Spectacular Bodies: Tinkering by Design in the Posthuman Era

Date: 3.09.2023, 20:00

Duration: 45 min

Location: HayArt Cultural Center



New advances in medical science, transgenics, and biomechanics offer surgically and genetically-modified “superhumans”, cyborg fantasies, and new evolutionary futures that inspire the cultural imaginary. Beginning with Mary Shelley’s “Frankenstein”, a rich landscape of creative work has emerged, which re-imagines the human body by way of technology. Invasive genetic editing, prosthetic augmentation, bio-elective enhancement, and the synthesis of human and artificial intelligence all necessarily complicate the social and ethical dimensions of our technological future. This lecture discussed manipulations of the human form that summon Mary Shelley’s cautionary tale, which serves as both a metaphor for our darkest fears involving human evolution and an opportunity to consider the concept of “antifragility” as it relates to paradigm shifts in what it means to be human.

Alan Boldon

Vulnerability in Art, Education and Change-Making

Date: 4.09.2023, 16:00

Duration: 45 min

Location: Institute for Contemporary Art (I.C.A. Yerevan)



Alan Boldon presented a range of curated arts and education projects that illustrate the vital part vulnerability plays in creativity. He showed how this has informed his work as an artist, curator, higher education leader and consultant to senior teams in cultural organisations and universities around the world. This talk draw on these examples to propose ways to support interdisciplinary collaboration, reimagine learning and engage positively with the great challenges of our time.

Gustavo Matamoros

Sound: Audible Manifestation Of Change

Date: 4.09.2023, 19:00

Duration: 45 min

Location: HayArt Cultural Center



If life is change, sound is evidence of life. Every sound is unique as the expression of a natural event and contains the information necessary for us to discern it and relate to it. Nature communicates with us through sound, exposing us to aspects of how it works that would otherwise remain hidden.

The art I practice is not of self-expression, but of discovery. In this presentation, I showcase my work with sound in music and art, which focuses on sonifying three broad kinds of information embedded in every sound we hear: Content, Character, and Context.

The presentation feature examples of sound portraits, audibles, sound melodies, sound video, audio fiction, and sound installations to help make a

case in support of listening as a way of establishing a closer relationship with the world around us.

– Gustavo Matamoros

Maria Cristina Finucci

How Art Can Help the Planet and the Humans

Date: 4.09.2023, 20:00

Duration: 45 min

Location: HayArt Cultural Center



Maria Cristina Finucci illustrated, with numerous images and videos, the last ten years of “Wasteland,” an ongoing artwork aimed at raising awareness about the critical state of the planet. It is a participatory and transmedia artwork that involves universities, institutions, and foundations.

In 2013, at UNESCO in Paris, she established a new nation called the Garbage Patch State, whose territory is the plastic islands floating in the oceans. Since then, she has created numerous monumental installations in iconic locations around the world.

Mascha Danzis

The Motherboard, Digital Motherhood and Other Close Relationships

Date 7.09.2023, 18:00

Duration: 45 min

Location: Institute for Contemporary Art (I.C.A. Yerevan)



I started to notice long ago how the part of me that comes into contact with technology changes outside of it. All these texts about body extensions are just the first stage of accepting the technical in myself. We are part of technology from birth and even before it – the machines that transmitted the knowledge of my son’s heartbeat in my belly, the machines that take care of growing my premature baby, the expansion of my womb, the machines that help me breathe, feed and teleport my physical body, teleport my voice, thought and feelings, they are all part of me and I am part of them. In fact, there is no more outside of the technical bodily experience, even when someone performs a ritual of merging with nature by the sea or in the forest, the train that brought him to the sea and the road that was built to the place are

included in this process. In this way, digital motherhood is as natural as any other life process that has never been separated from technology. My presentation focus on my observations as a cyborg, and the different experiences of others living with tech within themselves.

– Mascha Danzis

Lyudmila Davydova

Vulnerability of Memory

Date: 11.09.2023, 19:30

Duration: 45 min

Location: HayArt Cultural Center



Among the many diverse gifts possessed by humans, one of the most important is memory, that, at times, becomes a synonym of life, especially when life retreats to a distant past. One and the same memory might have many witnesses, and therein lies its vulnerability. Everybody sees the past differently.

The subject of this lecture is about vulnerability of memory as a phenomenon of ancient culture, of the myth, in which an imagined world of mythological characters was incarnated in quite tangible images created by ancient masters out of clay, metal or stone.

An example of just such “vulnerability of memory” is the statues of “The Muses” from the collection of Ancient Department at the Hermitage. They were all purchased in 1861 by the decree of Alexander II as part of the collection that once belonged to Marchese Giovanni Pietro Campana (1809–1880).

The lecture’s content is not only the tale about the bright and tragic fate of this man and the story of gathering his collection that is currently housed in various museums in Italy, France, England and Russia, but, first and foremost, the stress was made, on the vulnerability of ancient monuments, to be more precise, of the Greco-Roman sculpture, that is an inherent part of the great classical heritage.

Silvia Burini, Olga Shishko,
Maria Redaelli, Anastasia
Kozachenko-Stravinsky,
Maria Gatti Racah

Mapping Diaspora: Russian Art in Exile

Date: 12.09.2023, 19:30

Duration: 45 min

Location: online

The Centre for Studies in Russian Art (CSAR) at Ca’ Foscari University of Venice has launched a project that will become a rallying point and analytical space for artistic projects created by those who left Russia because of the war or their political position.

The goal of the project is to trace and map what has been experienced in recent years, created, or is still in the process of comprehension.

The exodus of a significant number of Russian intellectuals is linked precisely to deep solidarity and

compassion for the country that is victim to the Russian invasion. The project is intended to bring together the results of various artistic forms of reflection and the experience of one of the most notable intellectual migrations of our time.



Ellen Pearlman

Language Is Leaving Me – An AI Opera Of The Skin 2023 – Work In Progress

Date: 14.09.2023, 19:30

Duration: 50 min

Location: HayArt Cultural Center

LILM interrogates the relationship between Artificial Intelligence (AI) cinema, epigenetic or inherited traumatic memories of cultures of diaspora, biometrics, performance, and algorithmic justice. AI cinema did not exist two years ago. The basic

algorithmic structures and tagging systems of AI purport to represent human experience past, present, and future but are critically flawed by lack of diversity and cultural contextualization. Nonetheless AI image rendering and sound is rapidly being codified into multi layered systems of sorting, identification, and control. LILM uses the basic structure of the algorithm and its 'prompt engineering' or set of text commands telling AI what type of visual and audio to locate and produce. These algorithms interrogate and recontextualize inherent biases and lack of representation from underserved and non-digitized cultures through structurally flawed semantic tagging embedded into massive image banks. LILM compares and contrasts algorithms, highlighting how memory and meaning deteriorate as signifiers become uncoupled from personal and cultural identity. Once implemented these systems will control routine tasks and human interaction, with no recourse to challenge or change them.



Public Talk: Armen Esayants, Nazareth Karoyan, Mascha Danzis

Date: 16.09.2023, 17:00

Location: Common Ground

Duration: 60 min



A public talk exploring the relationship between art and the current social situation in Armenia.

The discussion explored the helplessness, sadness, and readiness to tackle challenges amidst a societal backdrop of inaction. How does contemporary Armenian art perceive and respond to these emotions? Can art from around the world provide insights and solutions? Discover the connection between vulnerability as an integral part of the artistic process and the emotions many of us are currently experiencing.



VIDEO PROGRAM

5.09.2023, 19:00

7.09.2023, 19:00

VENUES

Institute for Contemporary Art (I.C.A. Yerevan)
47 Avet Avetisyan St.

CURATOR

Victoria Ilyushkina

PARTICIPANTS

Anna Ivonina
Nadezhda Bey
Marisa Benito
Maria Kuptsova
Selena Isho
Anastasia Lonshakova
Mariam Arami (Papoyan)
Eléonore de Montesquiou
Gor Margaryan

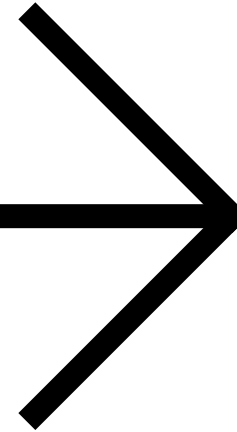
Total runtime: 84 min

REGENERATION

New structures are appearing, adapting to the current world's dynamic nature and resisting violence. They are launched by the disruption of traditional systems from sociopolitical cataclysms, eradications of the displacement of trauma, and losses.

In the works selected for this program, the artists reexamine notions common to us: language, motherland, home, nature, matter. They do it by deconstructing and rebuilding their personal stories and documentary evidence through the use of performative practice, verbal and nonverbal communication, digitizing and 3D modeling of their surroundings or by algorithms of computer-assisted instruction and artificial intelligence.

— *Victoria Ilyushkina*

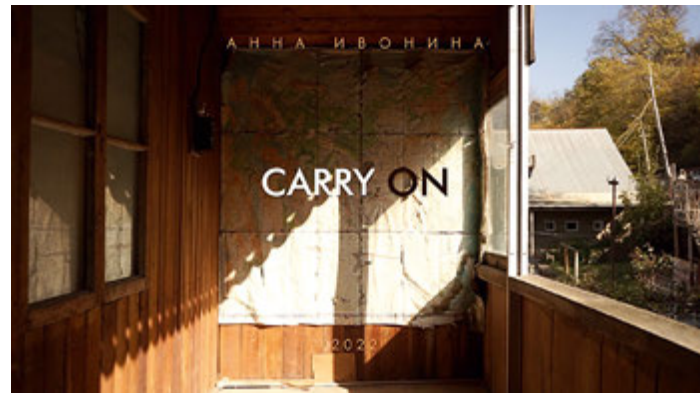


Anna Ivonina

Carry on

11 min. 6 sec., 2022

The film was created as part of the “Ether” project by the School of Young Artists, the PRO ARTE Foundation, in 2022. The film tells the stories of girls who left their homes in 2022 and invites viewers to explore what is kept in their luggage. “Carry On” provokes an examination into the concept of home. Is one’s home based on belongings, people, networks? Is it the specific place where you were born, raised, lived, or the place where you are now? After leaving Russia in 2022, the artist focused on exploring the theme of home.



Nadezhda Bey

To-Do list

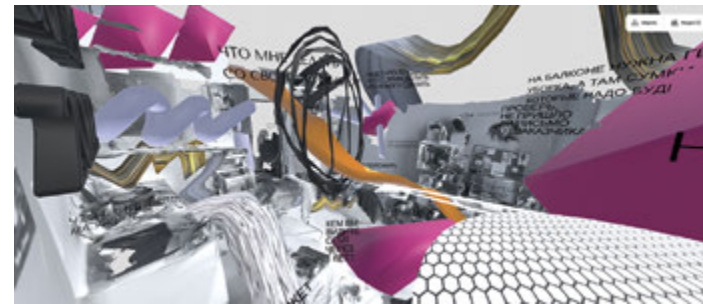
2 min. 35 sec., 2021

Sound: Vasya Filatova

In the “To-do list” project, Nadezhda experiments with the “VR space as an art object” format. This is a variation on installation, created entirely in digital form and therefore allows the viewer to exist in it differently than in the physical world. What people experience in

a physical space is a mental construct. And the digital space in this context is a continuation of the mental space. What, can the environment of their thoughts and experience — turned into a virtual place — tell us about the experience of another? Is it possible to find a way to communicate with another in the space of one’s perception of reality?

The project mixes the physical with the mental and sensory experience, creating a tangled digital architecture that the viewer can immerse themselves in with VR equipment and try to step into the artist’s shoes, in her experience.



Marisa Benito

They're all dead (Todos están muertos)

6 min. 23 sec., 2023

The project aims to focus attention on the physical photographic medium versus the immaterial digital medium. It is about how the relationship with images has transformed since losing materiality and becoming volatile, perishable, and overabundant. Photography has become a means of communication; outdated, disposable, millions are generated every day, and we are drowning in an ocean of images.

The use of animation and video post-production allows the artist to elaborate a discourse in space-time,

to bring the photographs back to the present at a specific moment and duration. The aesthetic discourse revolves around the physical aspect of the support and its organic nature, which is why metaphors and visual and poetic games are articulated about the effects of the passage of time on matter and its degradation, disappearance or transformation.



Maria Kuptsova

ARBOR (Science Art project)

3 min. 54 sec., 2023

ARBOR is a cyborganic living entity grown through bio-artificial means using technology. It is a regenerative system in which the entire organism is alive, and the concept of life encompasses both biological and technological forms. The project offers an approach to extracting the intelligence of organic wood structures and reimagining their life cycle as a bio-artificial system that is alive in a cybernetic sense.

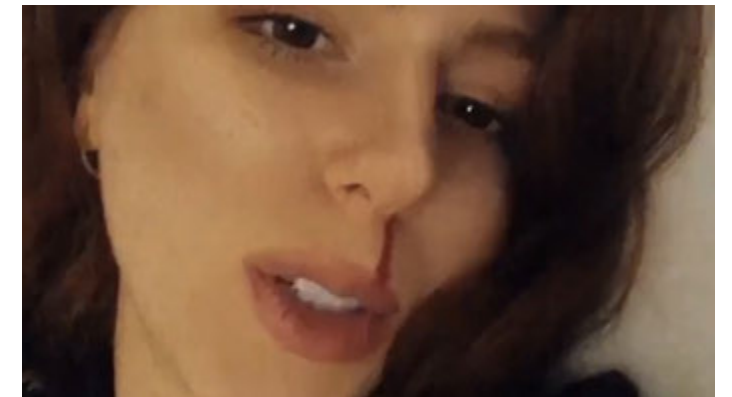
The project proposes a method of capturing the diverse properties possessed by a living tree using machine learning algorithms to embed its logic into a digital form. This method enables the creation of hybrid materiality that contains biological intelligence within a digital structure.



Selena Isho

I peel off my fragile skin

3 min. 24 sec., 2021



The artist’s manifesto is aimed at criticizing the dominant masculine structure of the world, patriarchal authority, and social inequality. In an attempt to rebuild her own female corporeality and gain social power, the heroine only finds herself facing her own fragility and vulnerability again. The video features a voice-over of the artist’s feminist letter, read by a Google voice assistant. This represents a delegation of the familiar act

of speaking to someone else, as her own voice has never been heard before. Unintentional language deformation occurs, raising the question of who the language belongs to.

Anastasiia Lonshakova

SARMA project **Led film**

21 min. 58 sec., 2017

Choreographer, Director, Editor: Anastasiia Lonshakova

Composer: Matiss Chudars



SARMA International project. Dance performance on the ice of the Baikal Lake. The Sarma project is the result of a master's study and was filmed on Lake Baikal in winter with the LabirintLab group, which is engaged in the research, development, and construction of labyrinths. The video explores the relationship between man and nature, in which the boundaries of verbal communication break down. Since ancient times, it was believed that the forms of nonverbal communication – movement and dance – made it possible to get in touch with the nonhuman side of the world. The film is a documentary-plastic story of one week spent by the film crew on the ice of Lake Baikal in the village, where the strongest wind, the sarma, arises.

Mariam Arami (Papoyan)

Dzhnhal (snow melting process)

9 min. 46 sec., 2021

The content of the work performed as part of the Festival of Snow and Ice Sculptures is checked through a word game. This is a video performance, the components of which are snow and earth. A word symbolizing the intensity of loss and pain that befell society and the Armenian people is born on a flat, snow-covered area, like white paper and a new page.

The work "Dzhnhal", created by ephemeral particles of nature and the language of nature, conveys the allegory of the cycle of time, the warmth of memories and the pain of physical loss.



Eléonore de Montesquiou

Eksperiment Katja

9 min. 25 sec., 2022

Music: Lucy Railton

Katja was born in 1992, an experimental generation for the new Republic of Estonia. She is floating, neither attached to Estonia, nor to Russia. Like Little Red Riding hood, she has freed herself from experiments and fears

imposed on her. The film suggests several metaphors to describe the trauma of the displaced – from Little Red Riding Hood to the keyword of experiment. Location: Narva, Estonia.



Gor Margaryan

Phantomfug

16 min. 48 sec., 2022



A film-essay delving into the memories of war and their enduring omnipresence that appears never-ending. Drawing upon personal and autobiographical

considerations, the movie follows the imprints left by the experience of war. With the persistent emergence of new violent conflicts, they continue to exert a lasting influence on one's emotional realm and familial bonds.

NOTES About Samvel Baghdasaryan's HETAPN(DOGH) ("Haun(t)remor") installation

Nazareth Karoyan

Samvel Baghdasaryan's HAUN(T)REMOR medium-based installation is a rectangular plane spread out horizontally and made of a layer of metal dust particles, which turns into a unique electronic scoreboard when the magnets hidden under the dust particles are connected to an electric current source. Under the influence of an electromagnetic field, they rotate and position themselves so that Armenian letters appear and disappear on the plane's surface, which appears to be the word HETAPNDOGH. And since the operation of the electric relay is three-phase, the word disappears in parts. Here, at this second intermediate stage, the drama of chance appears. The disappearance of the beginning of the word reveals that the letter combination left on the board also suggests a separate word, DOGH, which is not noticeable when the word HETAPNDOGH is fully displayed.

This work was first presented in 2000 at the 2nd Gyumri International Biennale. The artist's interest in metal, particularly the properties of metal dust and the electromagnetic field, had emerged and was already evident in the work exhibited in the first Armenian pavilion at the Venice Biennale. Bagdasarian's attention to what he calls "the least promising, but the most enigmatical" sculpture material is further developed, leading to transformations that push the artist's work towards conceptual art.

Indeed, if the Venetian installation "Accident/ Experience" could still be attributed to the field of minimalism (albeit in minimal dimensions, formal, plastic and architectural qualities, as well as the fact that the artist is engaged in aesthetic activities that were still present), then the mere fact that the central place in the HETAPNDOGH installation is given to the text, would be



enough to consider the work as a work of conceptual art. What is important is what the text says, what the material does, how mutually transparent the text, the material and the medium are, and how they can provide fluidity in producing meaning.

In this installation by Baghdasaryan, the text is not the definition of a physical or mental object but a record of a bodily or mental state. Therefore, like any other inscription, this text is not substantial but circumstantial. It is not aimed at the mind or establishing order, but it is addressed to the emotional body and is meant to take its existence hostage. Nor is it a language act that can be repeated, but an involuntary self-confession that is in itself unspeakable. It also means that the text cannot be indifferent to its lack of certainty and reliability. That is why the phrase HETAPNDOGH DOGH does not limit itself and is not content with itself but seeks an assurance outside of itself, transferred into matter and medium, reaching the possible source of its origin. The bearers of this action are emerging comparisons and isomorphisms. They are noticeable both between the partially repetitive structure of the text and the fractional process of the electromagnetic field and between the behavioral manifestations of the material involved in this process (dust particles crumble under the action of the field), and manifestations of psychological, physiological or somatic states that are recorded with the idiom HETAPNDOGH DOGH.

Samvel Baghdasaryan was one of the key players in the field of contemporary art in Armenia. With his work, he was able to make the transition from modern to contemporary art. Circumstances of both his artistic and work activities contributed to overcoming this difficult path, often full of obstacles. The historical period of the transition from the Soviet to the post-Soviet period also contributed to this.

Being a fundamental follower of modern art, at the beginning of his creative journey, he takes the path of abandoning narrative and turning to a new, expressive method of representation. While making that turn, however, the artist does not reject the themes, aesthetic principles and means of expression characteristic of modern Armenian pottery, but decides to move forward on an evolutionary path, incorporating these elements into the more conventional and abstract forms of pottery sculpture.

On the other hand, by founding and managing the pottery workshop of the National Center for Aesthetic Education together with his twin brother, also an artist Manvel Baghdasaryan, he was involved in the educational process and participated in the training of professionals. These two different spheres of activity, one artistic, the other educational, were identical in terms of the pursued goal. Both were focused on the result. One of them was the garden potter sculpture, the other was the young potter. Complementing each other, these spheres of activity did not mix until a certain moment. That moment comes during the years of Gorbachev's perestroika, when the artist's attention shifts from the result of the activity to the process leading to it.

This shift of attention in educational activities is expressed by the fact that Baghdasaryan begins to consider the student no longer as someone who will become an artist after the end of the educational process – and as a result of that process – but already during his studies. This acceleration leads to the fact that questions of social physics, microsociology and group psychology are pushed forward in the educational process, confronting the teacher and the

student with the problems of mutual influences, the construction of interpersonal relationships on the one hand, and the problems of the authority of groups and collectives, schools and institutions in general on the other.

In the field of creative work, the consequence of this change of point of view is that instead of the work of art, the technological processes of its production and their constituent elements appear in the scope of the artist's attention. In pottery, it is specifically about physical phenomena and processes (heat, light, electricity and magnetism) and their field properties (gravity, oscillations, frequency, height, amplitude, etc.).



Therefore, Baghdasaryan is completely absorbed in the study of these processes, phenomena and properties.

If we generalize, it can be said that these changes that are taking place in the artist's work were nothing but the reaction of the upheavals and tectonic shifts that appeared in the world's political system. The collapse of colonial empires in the 50s and 60s of the 20th century, the migration of the population of former colonies to the metropolises, the cultural and sexual revolutions, the revolutions in the field of information technology, reaching the Soviet Empire in the mid-80s and destroying it, completed the transition of modern civilization from industrial to post-industrial, and from the ideological to the technological era.



From firing clay and obtaining shell to assembling mobile structures from ready-made parts of various devices (objects and medium-specific installations) and, from erecting stationary sculptures to archiving the disappearing traces of social and political events as practices, Baghdasaryan had to be led not only to material and medium changes. They should come to take out as well the aesthetic principles on which the formal plastic language of his works was based, to cancel, in general, the practice of representation itself, where the essence is the author's person and the unique imprint of his/her hand. And the new conceptual mode of depiction that came to replace it, had to move Baghdasaryan's work, as a practice, from representation to the performance.

And here the self of the author is not important, because the function of speaking passes from the artist to the material. It is the material that speaks with its history—if it is a natural, cultural, or industrial artifact—and with its physical properties, if it is only primary raw material. And it is that speech that, reproducing its elements and structures, its acts and utterances, conveys at the same time - sometimes calm and regular, sometimes intermittent and broken - the breath of the anthropocene epoch when human life and activity, and, by extension, its existence in the universe are impossible to ignore anymore.



CYLAND and CYFEST: a Global Dialogue Between Art, Science and Technology

Maria Redaelli

Translated from Italian by Arabella Ciampi

Art, Science and Technology

Artistic creation has always been considered closely tied to technological and scientific progress: the technical innovations and discoveries that revolutionized the way we see the world have encouraged experiments with new expressive languages. Jurj Lotman highlights how science and art advance with an unstable, unpredictable dynamic, while technology advances at a constant and regular pace. The explosive processes of science and art therefore exist in antithesis to the gradual changes in technical and technological progress, acting in “a complex and dynamic dialogue with the stabilizing mechanisms”.¹ The Tartu semiotician explains this cultural mechanism by stating that

Gradual processes have a strong power of progress. In this sense, the relation between scientific discoveries and their technical implementation is interesting. The greatest scientific ideas are in a way similar to art: their origins are like an explosion. The technical implementation of new ideas develops according to the laws of gradual dynamics. Therefore, scientific ideas may be premature. Of course, technology has also known cases where its capabilities remain unconscious (for example, the use of gunpowder only for pyrotechnics in ancient China). However, in general, technology is characteristic of the fact that practical needs act as powerful stimulants of its progress. Therefore, the novelty in technology is the creation of what is predictable, the novelty in science and art is the creation of the unexpected.²

After the Second World War artists became increasingly interested in electronic and information technology. During this time technological equipment, but also ensuing and coherent theoretical discussions, began to spread. Acknowledging the expressive potentials of digital media determined the creation of new artistic forms that can be united under the umbrella term “media art”. For this type of experimentation, the collaboration between artists, scientists and engineers is fundamental. One of these pioneering experiences was the event “9 Evenings: Theatre and Engineering”, held on Lexington Avenue (New York) between the end of September and beginning of October 1966. Billy Klüver and Robert Rauschenberg organized this type of festival (nine events, as the title suggests) in which dancers, musicians, visual artists and engineers explored the interaction between human beings and machines. More than an artistic interdisciplinary approach, well known at the time thanks to the work done by *Fluxus*, the project “acted as a fertile laboratory for the invention or refinement of several technological devices seldom or never used before in theatrical or live performance settings or, indeed, even in the commercial domain”.³ The innovative character was twofold: on one hand, the preparatory research activity had lasted three months, on the other hand, it was presented “in the form of experiments, inventions and by implementing visual, audio and interactive systems”.⁴ This innovative approach led to the creation of *E.A.T. – Experiments in Art and Technology* in 1967, a lab that pursued and sustained artistic research in relation to new technologies.

However, although in the West the convergence between art, science and technology was advancing ever more rapidly since the 1960s, in the Soviet Union the same expressive research had not been possible because imported goods—including computing devices—were simply not available. Genuine experimentation with new technologies will only become possible thanks to the free circulation of goods following the dissolution of the Soviet Union. We are referring here

to the large-scale dissemination of such goods and not to their mere availability. Artistic experimentation with electronic devices had already been initiated in the 1960s by the collective founded by Lev Nusberg in 1962 as the ‘Collective of Free Artists’ [Kollektiv Svobodnykh Khudozhnikov], which later became “Dvizhenie” in 1964. This collective remained active until 1976 and developed a strong interest in cybernetics and the vision of a universe in which everything is connected, hence the interrelation between technological progress [Tekhnoevolyutsiya] and kineticism understood as a system [sistema kinetizm]. Nikolai Kuznetsov’s participation in the group allowed for technical support for experimentation, as he was employed at the Kurchatov Institute of Atomic Energy and had access to specific technical instruments. He was also responsible for constructing some of the machines developed by the group. Additionally, during the same period, we should mention the activities of the “Prometheus” Art Research Institute in Kazan and Bulat Galeev’s central role in exploring the possibilities of collaboration between aesthetic and psychological aspects of art and new technical and computer tools. Galeev’s and the Institute’s audio-visual performances are based on the idea of *svetomuzyka* (literally, light-music), which combines a visual component with an acoustic one. It’s also worth noting that experimentation included the creation of new musical instruments to achieve ideal sensorial perception by the spectator (such as the musical keyboards Prometei 1, Prometei 2, and Krystall). For this, the Institute relied on technical and economic support provided by its association with the Tatarstan Academy of Sciences and the State Technical University.

In this context, from the mid-1980s, the Moscow conceptualist group Collective Actions began videorecording some of their performances using a video camera brought to the Soviet Union for research by the then Ph.D. student Sabine Hänsen (who later became a member of the group). Lastly, going back to the 1960s, we cannot fail to mention one of the first computer animations ever performed: *Koshechka* [Kitty]

(1968), produced by a group of scientists from Moscow’s Lomonosov University, under the directives of Nikolai Konstantinov.⁵

Nevertheless, it must be specified that media art struggled to find its own place in the context of cultural and artistic institutions in Europe and in the United States, and was studied and historicized only towards the end of the last century, while in those same years in the territories of the ex-Soviet Union contemporary art was developing rapidly, as the first independent art galleries that finally showcased the variety of existing art forms started to appear. If during the Perestroika contemporary art began to find its own freedom, in the 1990s the autonomous organization of artistic events and independently-run creative and exhibition spaces began to emerge. As stated by the art critic and art historian Andrey Kovalev:

So by 1991, there was already nothing strange about an independent exhibition. The novelty lay elsewhere. Exhibitions in the second half of the 1980s were a form of self-organization for artists. [...] After the Soviet collapse curators found a new level of freedom—the era of individualism had arrived. Not only curators but also artists were able to separate themselves somewhat from the opinion of the art community.⁶

In 1999 art critic Viktor Misiano described the organization of artistic events in Russia as “*tusovka*”, a term for a group of people who get together for a party, an evening, or a social gathering. Its definition underlines how, at the time, the concept of autonomous organization was neither part of the official nor the unofficial (underground) culture. It wasn’t a closed or isolated system, it was simply untethered from the institutional, or so-called conventional, networks.

Therefore *tusovka* does not occur within the contours of what is commonly called official culture. It came about as the direct result of the breakdown of official culture and its institutions. [...] *Tusovka* represents a form of self-organization of the artistic environment that is chronically lacking in

state support. At the same time, *tusovka* cannot be considered as belonging to the underground, the typological alternative to official culture. [...] *Tusovka* is only a form of self-organization of the artistic environment that is chronically lacking any external repressive pressure. [...] A distinctive characteristic trait of *tusovka* is its bringing together of a number of people that are otherwise not organized in concrete structures—whether institutional or ideological—but only through the prospect of their gain; *tusovka* is a kind of artistic community that considers itself as pure potentiality. *Tusovka* is an artistic social project.⁷

In the context of such cultural dynamics, an independent art center undoubtedly allows for the exchange and dialogue between different disciplines, as well as between emerging and established artists, and therefore facilitates the development of original projects precisely because of its flexibility, which is not always found in museum settings.

One of the first independent initiatives in Russia that made a decisive mark on the development of artistic language combined with new technologies is in fact CYLAND MediaArtLab, a nonprofit organization established in Saint Petersburg in 2007 by a group of independent artists on the initiative of Anna Frants and Marina Koldobskaya. Its activity is based on the collaboration between artists and engineers to promote new artistic languages.

The idea of mutual cooperation echoes the method introduced by *E.A.T.* in New York, as confirmed by Anna Frants:

The prototype of the media art lab was *Experiments in Art and Technology (E.A.T.)*, founded by Billy Klüver in 1967 in New York. At the time of the opening of *E.A.T.*, he worked at the Bell Telephone Laboratories and actively engaged engineers and artists to collaborate in creating works of art. We were inspired by this idea together with Marina Koldobskaya, who was the director of the Petersburg branch of NCCA at that time, and

decided to remake it and to create CYLAND media art laboratory.⁸

The creation of the lab is in keeping with the historical legacy of Saint Petersburg, notably the home of technological advancement and constant cultural innovation, and at the same time it established itself as an independent space with an eye to the world. In the 17 years of its activity, CYLAND has distinguished itself for its international nature, having exhibited in twenty different countries and collaborated with artists from as many nations.

Since its inception, CYLAND's work has also advanced by paying close attention to the conservation of media art works (a current and absolutely crucial issue that is still being debated in publications and conferences), collecting the visual materials of artworks that have participated in the various festivals in a video archive. The more than 400 videos that make up the catalogue of The CYLAND Video Archive are not only dedicated to video art, net art, and computer graphics, but are also documents that attest to the preparation of some art projects and the development of educational programs. In addition, this fundamental resource can also be accessed online, thus fostering new interactions between artists and other skilled professionals in the field from all over the world. The same attention was directed towards the acoustic part, hence next to the video archive The CYLAND Audio Archive (CAA) was established, whose recordings are also available on *Bandcamp*. The preservation and circulation of media art projects represent an indispensable practice for the continuation of research in this field, considering the intrinsic time-based nature of these artworks. This accurately reflects CYLAND's ultimate goal of creating a space that provides new insights for the study and practice of this art form, together with the necessary support for young artists who are willing to use these new media. By all means, CYLAND MediaArtLab may be considered a hotbed for the practical elaboration of relevant issues on the international stage.

CYFEST: Itinerant Interdisciplinarity

The year CYLAND was founded coincides with the start of CYBERFEST (CYFEST from 2012), which quickly became one of the most important media art festivals in Eastern Europe and is poised to become one of the most prominent on the global scale considering its longevity, the participation over the years of more than 350 international artists and collectives, and the involvement of dozens of international curators and specialists. Each CYFEST is an opportunity to reflect on issues of global relevance and how these influence contemporary artistic practices. After several years of exhibitions in Saint Petersburg, in 2013 the team exported the main initiative abroad as well. The festival has been showcased in various cities in the United States and Great Britain, and in Armenia, Italy, Belgium, Finland, France, Germany, Spain, all the way to South America (Brazil and Colombia) and Northeast Asia (South Korea and Japan).

For its very first edition, CYBERFEST 2007, the cyberperformance *Speedless*, created by Anna Frants in collaboration with other members of CYLAND, was presented. Using video glasses, the participants in the performance controlled the recording, changing its speed and trajectory, through the movement of their bodies. During the presentation of the project there was interaction with the public, so the participants not only came into contact with artificial reality but also with the reactions of the audience. In addition to this cyberhappening, Andy Warhol's *Silver Clouds* (from the Andy Warhol Museum collection, Pittsburg) was exhibited; there was an exhibition on the history of *E.A.T.* from the 1960s to the 2000s, from the perspective of Billy Klüver, with photos by Rudy Burckhardt, David Gahr, Peter Moore, and Harry Shunk; and the video documentation of Robert Rauschenberg's performance *Open Score* was projected. Moreover, demonstrating how from the beginning CYLAND's activities were a sort of continuation of *E.A.T.*'s intentions, Julie Martin held a conference entitled "*Art, Technology and Collaboration. The History of E.A.T. 1960–2000*". Yet, over

the years CYLAND has certainly defined and set its own direction, distinguishing itself from many other similar experiences through the coming together of traditional, academic and media art.

CYBERFESTs, or the first editions of the festival, exhibited artworks that explored the relationship between human beings and technology and the role of cybernetics in the contemporary world. Installations, performances and sound artworks were presented, but there were also conferences and presentations that fostered critical and theoretical discussions alongside practical research. In those early years—2007–2009, there wasn't a specific topic of investigation. But starting from 2010, some possible questions were suggested, as in the case of "Домашние Тараканы / Domestic Bugs" (a play on words that compares invertebrates to computer malfunctions), 2010, where participants were invited, remarkably early on, to reflect on artificial intelligence and the possible independent existence of machines, on software flaws and possible consequences. Or, again, in 2011 the festival proposed the evocative slogan "Show Us Your Tongue!" accompanied by a crucial question posed by its curator Marina Koldobskaya: is art created by new technologies a new artistic language or a mere parody of "traditional art"?

Establishing itself as an annual event with an increasing number of artists and audience, the organization of the festival began to operate by developing themes chosen by the curators. While the first editions of CYBERFEST were focused on exploring new languages, later the themes were expanded, leaving a wider margin of possibilities. It must be underlined that the festival's formula corresponds to the global trend of exhibiting projects of this kind, as it allows many international artists to take part thanks to a specific call (in the case of CYFEST it is thematic). Furthermore, a free and dynamic space like the one created by an event that could be considered "ephemeral" stands out as an alternative to the grandiose European artistic and cultural (and museum) traditions. Without the need to look for an institution willing to welcome technological

art and new experimentations on a regular basis, a rather rare occurrence, proposing an independent festival means eliminating these kinds of problems. The target audience is different as well: in this way it's possible to reach a younger audience who, already receptive to new technologies, could become "regular" users of media art and supporters of it.

The first example of this widening of the theme of reference is the 2012 edition "At Heaven's Door", where the interpretation of the curatorial concept left ample space to subjective interpretation by referencing that invisible mystery that guides artistic inspiration. That year, alongside the performances and the exhibition, there were curated programs on video art ("Way Up" curated by Viktoria Ilyushkina), sound art ("Unseen Worlds" curated by Sergey Komarov), and a conference on the Internet ("MediaLog" curated by Olga Shustrova).

The debate on issues that tie digital technologies to the changes in the perception of time and space had the opportunity to be expanded further in some editions of the festival. This is a recurrent issue in the theoretical and practical elaboration of art together with new technologies and is also in line with the transient and nomadic essence of an event like CYFEST. We find it in several editions, like the one from 2013, "Time and Place", "Weather Forecast. Digital Cloudiness" (2017–2018) and in "Cosmos and Chaos" (2020–2021), the latter definitely influenced by the pandemic, a historical moment that stimulated careful consideration of the role of human beings in the universe and the function of new technologies in the artistic realm. Similarly, "Ferment" was proposed in 2021–2022, a theme that brings together the biological process of transforming food and the changes in the realm of artistic creation in an extremely evocative image.

A sense of human connection and community is explored in "The Other Home(s)" (2014), which monitored the emotional and cultural aspects linked to the concept of home, also understood from a computational standpoint as the point of departure and return for any journey. Consequently, the following year for "Patterns of

the Mind" (2015–2016) artists were invited to probe the concept of neo-tribalism, or so-called digital tribalism. The speed of digital communications and the rapid delivery of messages allows for the creation of groups of people (tribes) that are geographically distant but share the same interests. Naturally, this phenomenon concerns artists too.

A Decade of Exhibition Events at Ca' Foscari

The commitment to implementing educational programs is as important as the exhibition projects themselves. These programs aim to create an international network and introduce new themes and critical approaches to the field of new media. In fact, on the global scale artistic practice tackles the challenge posed by the assimilation of new media art into contemporary art institutions. Although these allow for its recognition in the artistic sphere (both historical and linguistic), more strictly speaking they also represent a limitation to its development. CYLAND devotes itself extensively to educational projects: the seminars, lessons, and workshops that it presents always showcase different approaches thanks to the participation of international curators and artists, as is the case with the exhibitions. It is here that we find the will to implement existing synergies and create new ones, amidst heterogeneous training and professions (physicists, engineers, programmers, artists, curators, art historians).

It is precisely in the sphere of collaboration with educational institutions that CYLAND established close ties with the Center for Studies in Russian Art (CSAR) at Ca' Foscari University in Venice, since its foundation in 2011. Specific exhibition projects in collaboration with or that presented CYFEST have been carried out in Venice almost on an annual basis. Maintaining autonomy in the organization, the collaboration with the university allows for the circulation of specific projects with the ultimate goal of reaching a young audience where their future is taking shape. Furthermore, offering exhibition events (free of charge) in educational settings certainly suits the goal of encouraging research in the field.

The first collaborative exhibition was "We Are Here" (2011) during the 54th Venice Biennale and it presented four installations in a suggestive dialogue between the interior (the column hall in the San Sebastiano building, Ca' Foscari University) and the exterior (a 16th century garden). The very title of the exhibition, almost a manifesto, an affirmation of its own presence, kickstarted a series of exhibition projects in Venice that continues to this day. In 2013 in fact, during the following Biennale, the exhibition "Capital of Nowhere" took place as part of CYFEST "Time and Place", which was dedicated to the dissolving of reality, lost in an urban environment overwhelmed by real images that blend with fictitious representations. A disorganized transformation in which artists, with their own creative acts, are bearers of the identity that we've lost. After that, in 2015 was the time of "On My Way", in which the artworks of contemporary artists were exhibited side by side with those by the Arefiev Circle (Alexander Arefiev, Rodion Gudzenko, Valentin Gromov, Rikhard Vasmi, Sholom Shvarz). As previously mentioned, a certain continuity is noticeable in the investigation of certain relevant issues, such as the interest in spaciality and media civilization. This latter project, however, also introduced the crucial temporal issue of artistic outcomes derived from previous research on new expressive means. These are exactly the interests on which the cooperation between CYLAND and CSAR is based. The persistent relevance of these issues led to the project "Hybris. Hybrids and Monsters in Contemporary Art" (2017), which investigated the connection and intermingling of contrasting elements in society (old and new media, individual and collective), generating a space where the artworks mutually influenced artistic perception, creating unexpected combinations.

In 2018, instead, CYFEST 11 was presented. The theme was "Weather Forecast: Digital Cloudiness", recalling meteorology to think about digital clouds, blurring the boundaries between "real" and digital worlds. Artists presented artworks that showed how the perception of reality changed through digital technologies and how these shape our social interactions. Nowadays

the metaphorical clouds store all types of information and even the most intimate thing we have, our memories, move into parallel worlds where they keep on existing without us, possibly even outliving us.

The last CYFEST presented at Ca' Foscari was "ID. Art:Tech Exhibition" (2019), where the issues of identity and self-identification when interacting with digital technologies were taken into consideration. Screens and alphanumeric codes deconstruct and multiply images and representations of the self, creating many living and parallel selves.

Lastly, a project that was different from any other previous experience was "Sostenibilart" (2022), only in the form of a digital publication. Although it was initially conceived as an exhibition event which aimed at raising awareness on the crucial issue of the sustainable nature of all our activities on the planet, the making of a catalogue was nevertheless able to reach the ultimate goal of "teaching" about sustainability through art. The works of artists, identified as "Ambassadors of Sustainability", were complemented with answers to the thematic questions posed by the curators. Juxtaposing artistic creation and human thought allowed for an in-depth analysis on the matter, inspiring and promoting a greater and more active environmental and human rights awareness.

In conclusion, we've seen how all the aforementioned projects and editions highlight the need to address in a timely and original manner a topic in constant evolution such as the role of new technologies in art, via both technical analysis and practical elaborations. This duty requires a synergy among professionals that collaborate with the objective of promoting an effective exchange of knowledge, helping create an organic and shared system that promotes the development of innovative projects. It can be said that CYLAND has been able to tap into such a need and has conceived of CYFEST precisely as an attempt to tackle this challenge. This approach also characterizes the last edition of the festival "Vulnerability" (2023–2024), where the themes of human and environmental fragility, together

with their resilience in tumultuous times replete with unpredictable changes, is addressed through the dialogue between art and computer devices. In this case, the creation of a multidisciplinary program makes it possible to trace a path for the future of humanity towards the creation of a world of solidarity, in which vulnerability is no longer simply considered as fragility, but as a source of energy, capable of inspiring new strategies of survival based on empathy and compassion.

¹ Yuri Lotman, *Semiosfera*, Sankt-Peterburg, Iskustvo-SPB, 2000, cit. p. 17. [own translation]

² Yuri Lotman, *Semiosfera*, cit. p. 17–18. [own translation]

³ Sylvie Lacerte, “9 Evenings: Theatre and Engineering”. Ten Performances that Bemused the New York Art World, in *Histories of Post-Digital: 1960 and 1970s Media Art Snapshots*, Ekmele Ertan (edited by), Istanbul, Akbank Sanat, 2014, pp. 11–29, cit. p.14.

⁴ Dalila D’Amico, *Atlante video-iconografico: Nine Evenings: Experiment in Art and Technology*, 1966, “Sciami”, n.5, 2019. Online: <https://webzine.sciami.com/atlante-video-iconografico-nine-evenings-experiment-in-art-and-technology-1966/> (last visited on: 02.02.2024). [own translation]

⁵ For further reading, see: Bulat Galeev, *The Fire of Prometheus: Music-Kinetic Art Experiments in the USSR*, “Leonardo”, vol. 21, n. 4, 1988, pp. 383–396; Bulat Galeev, *Music-Kinetic Art Medium: On the Work of the Group ‘Prometei’ (SKB)*, Kazan, U.S.S.R., “Leonardo”, vol. 9, n. 3, 1976, pp. 177–182; Bulat Galeev, *Ars Electronica in the International and Soviet Versions*, “Leonardo”, vol. 24, n. 4, 1991, pp. 475–481; Alexander Grigorev, *Kinetizm v Rossii XX vek. Gruppy DVIZHENIE. 1962–1976* [Kineticism in Russia in the XX c. The MOVEMENT group. 1962–1976], Moskva, Znak, 2016; Sabine Hänsgen, *The Snowfield as an Archive of Soviet Underground Performance Art*, in *Arctic Archives: Ice, Memory and Entropy*, Susi K. Frank, Kjetil A. Jakobsen (ed.), New York, Columbia University Pr., 2020, pp. 143–152; Lev Nusberg, *Cybertheater*, “Leonardo”, vol. 2, n. 1, 1969, pp. 61–62; Margareta Tillberg, *You are now leaving the American sector: the Russian group Dvizhenie, 1962–1978*, in *Place studies in*

art, media, science and technology. Historical investigations on the sites and the migration of knowledge, Andreas Broeckmann, Gunalan Nadarajan (ed.), Weimar, VDG, pp. 147–166.

⁶ Andrey Kovalev, *Installirovanie devyanostykh/Installing the '90s*, in *Rekonstrukcija 1990-2000/Reconstruction 1990–2000* (catalogue of the exhibition, Ekaterina Foundation 18.09.13–24.11.13), Alexandra Obukhova (edited by), Moskva, Garage, 2013, pp.18–39, cit. p. 21.

⁷ Viktor Misiano, *Kul’turnye protivorečija tusovki* [The cultural contradictions of tusovka], “Moskovsky Khudozhestvenny Zhurnal”, n.25, 1999. [own translation]

⁸ Daria Cherkashina, *Art and Technology Meet in St. Petersburg: An Interview with Five Female Artists of the CYLAND media art laboratory*, “Digital Icons. Studies in Russian, Eurasian and Central European New Media”, n. 19, 2018, pp. 129–142, cit. p.130.

BIOS

Marina Alekseeva

is an artist. Marina Alekseeva graduated from the Vera Mukhina Higher School of Art and Design (Leningrad, USSR) as a ceramist. She works in various media including installations, objects and painting. Participant of the Moscow Biennale of Contemporary Art (2011, Russia) and Panama Biennale of Contemporary Art (2013). Winner of the Sergey Kuryokhin Contemporary Art Award (2010, Russia) in the category “Art in Public Space” (together with Boris Kazakov). Nominee for the “Golden Mask” Theatre Award (2019, Russia) for set and costume design of Vladimir Rannev’s opera “Prose” (The Stanislavsky Electrotheatre, Moscow, Russia). Her works are held in the collections of the Russian Museum (St. Petersburg, Russia), Moscow Museum of Modern Art (Russia), Multimedia Art Museum (Moscow, Russia), Fundació Sorigué (Lleida, Spain), Art Vectors Investment Partnership (Vienna, Austria) and others. She lives and works in St. Petersburg, Russia.

Edgar Amroyan

is a painter, street art, and creates media installations, he is also a curator. Graduated from Yerevan State Academy of Fine Art (Faculty of painting). His art is researching post Soviet political and science art problems. The following projects can be distinguished: “Edo’s Yeraz”, “Magical associations”, “Soviet party”, “Civil war”, “Camp section number 1”, “Armenian manuscripts”. Edgar Amroyan is the author of the book “Suburban silence” about the Austrian scientist Konrad Lorenz’s Armenian period. He published this book together with Riccardo Draghi-Lorenz. Edgar Amroyan is a founder of political art group “Aryt Laboratory”. From the curator projects can be mentioned: installation art festival “Poliphonia”, alternative art festival “Form crisis” and Russian artists residence “Magic and science”. His works have been exhibited in Armenia and abroad, among them

ACCEA and State Museum of Nature of Armenia (Yerevan, Armenia), Gallery Annarumma 404 (Napoli, Italy), Loft Arte Gallery (Valdagno, Italy), Federal Chancellery (Vienna, Austria). He lives and works in Yerevan, Armenia.

Mariam Arami (Papoyan)

was born in Vagharshapat, Armenia. As an artist, she is more of a conceptualist and does not limit herself to any means of expression or artistic language. The most expressive generality of her works is their duality, which, regardless of the idea, allows the audience to create their hypothesis, as if giving consciousness to the work, leading to a new self-discovery. She is an art teacher at an Art School named after Eghishe Tatevosyan, a paper conservation and restoration specialist at the History Museum of Armenia, and an art director of the DADA hub ART gallery. She is a graphic and book designer and illustrator.

Babi Avelino & Ronald Dagonnier

Babi Avelino is an artist, studied communication sciences at Paulista University in Brazil. Using different mediums such as video, photography, technologies, sculpture and installation, Babi Avelino frequently addresses issues of identity, gender, and society’s intrinsic relationship with the cosmovision of indigenous peoples of Amazonia and traditions. She draws on her own memories to create works that capture rich cultural heritage, while addressing the contemporary challenges we face. Babi Avelino is working in collaboration with other artists and local communities to create participatory and engaged artworks. In 2019 she co-founded the “Collectif 5+” with Emilia Bellon and Roberta Sucato in Liège, Belgium. Babi Avelino explores new forms of artistic expression to share the stories and perspectives of popular traditions, while affirming her place as an engaged visual artist. She currently lives and works in Liège, Belgium. [/babiavelino.com/](http://babiavelino.com/)

Ronald Dagonnier is a digital and video artist. Ronald Dagonnier is a lecturer in Videography and professor of Digital Arts at the Beaux-Arts de Liège. He takes a critical look at the “sacred monsters” of our society — at the excesses of an economic system that ignores the individual. He has been exploring the “vanities” of history through research on the “re-materialization” of images in the form of videographic and digital objects, such as light projections, holograms, 3D prints. He has exhibited in numerous exhibitions worldwide, among them: Space collection (Belgium); ADGY (Beijing); Culture Development Co. Ltd, (China); Musée national de Szczecin (Poland); St. Petersburg Stieglitz State Academy of Art and Design (Russia); Display Gallery (UK); Museo Nacional de los Ferrocarriles Mexicanos (Mexico); Tainan National University of the arts (Taiwan); Musée d’Art Moderne de Dandong, Dandong (China); Nofound Photo Fair (France); Biennale de Poznan, 8th Baltic Biennial of Contemporary Art (Poland); Galerie Aéroplastics (Belgium); Musée Naval de Venise (Italy) [/ronalddagonnier.be/](http://ronalddagonnier.be/)

Milena Avetisyan

is photographer, musician, writer and poet. Since 2018, Milena Avetisyan has been studying at the Tumo Center for Creative Technologies and since 2020 at the photography faculty of Charles Aznavour State College of Culture. With the series “Weaving a way home” for which all images were shot on smartphone, she won TUMO’s annual The Vahé & Lucie Annual Award in 2021 for her documentary work; in 2022 — the “Half works” competition organized by the 4plus Documentary Photography Center; in 2023, she had a solo exhibition at The Goethe-Center in Yerevan. Works in documentary and street photography. She currently lives in Armenia.

Georgy Bagdasarov was born in an Armenian family to the sounds of rockets taking off into space from Kazakhstan. He never boarded any of those rockets and spent all his life living in various locations throughout Eurasia. He explores the space between analog and digital, and merges them together. His works are created under the strong influence of structural films, cooking recipes, and syntax of computer codes. Now, he lives and works in Prague.

Samvel Baghdassarian

(Yerevan, Armenia, 1956–2017) was a contemporary artist and innovative educator who played a pivotal role in establishing the contemporary Armenian art scene and experimental institutional frameworks. As a member of the first generation of critical artists to emerge in the late-1980s and early-1990s during the independence of Armenia, his artistic practice forged relations between various movements, developments, and transformations—technological, material, aesthetic, socio-political, and cultural. From 1983, Baghdassarian directed Fine Arts Studio-College at the Yerevan National Center of Aesthetics, where he co-founded the Department of Fine Arts, Armenian Open University (1999–2014). In 1995–96, he actively contributed to establishing the Armenian Center for Contemporary Experimental Art, while in 1995, he was one of two artists who presented the first Armenian National Pavilion at the 46th Venice Biennale. In 1997, within the framework of Documenta 10 in Kassel, Baghdassarian implemented the “Geo-Kunst expedition” action with a group of other Armenian contemporary artists. Key exhibitions include Moscow–Yerevan: The Question of the Ark (Yerevan, 1995), Great Atrophy (Yerevan, 1999), Adieu Parajanov (Vienna, 2003), and Soviet AgitArt: Restoration (Istanbul, 2007; Bialystok, 2011). Collections include Chicago “Vicky Hovhannisyán” Contemporary Art Gallery, Yerevan Museum of Modern Art, and Moscow

Museum of Modern Art. His artistic legacy and archive are managed by the “Samvel Baghdassarian” Art Foundation.

Ludmila Belova

is an artist and curator. Ludmila Belova graduated from the Abramtsevo Art and Industry School (Moscow Region, USSR). She works with video, sound, painting, and photography. Ludmila Belova investigates issues of memory, space and time; studies the impact of new technologies on the human being in art practices; makes the viewer a participant of the art process through interactivity. Her works have been exhibited in Europe, USA, Russia and Asia. Participant of the Moscow Biennale of Contemporary Art (2005, 2011, Russia), exhibitions parallel to the Venice Biennale (2011, 2013, 2015, 2017, 2019, Italy) and the parallel program of the Manifesta 10 Biennale (St. Petersburg, Russia, 2014). Winner of the prize “50 Bestern” ZKM (2000, Karlsruhe, Germany) and of the Sergey Kuryokhin Award (2017, Russia) for “Best Curatorial Project”. Participant of more than 50 local and international group exhibitions and festivals. Her works are held in the collections of the Russian Museum, the Anna Akhmatova Museum, Erarta Museum (St. Petersburg, Russia), the Kolodzei Art Foundation (New York, USA), and in private collections in Switzerland, Germany and Russia. She lives and works in St. Petersburg, Russia and Montenegro. [/ludmilabelova.com/](http://ludmilabelova.com/)

Marisa Benito

has a Bachelor’s Degree in Fine Arts and a Master’s Research Degree in Art. She lives and works in Córdoba, where she teaches Audiovisual Media at the “Mateo Inurria” School of Art. She combines her professional activity with audiovisual creation and photography. The aesthetics of her work are generated through images shaped by sensory experience, the imaginary and the memory, and photographic and cinematographic language.

Nadezhda Bey

is a VR artist and performer and a professor in the Art & Science program at ITMO University. She teaches disciplines related to digital art and virtual worlds. Since 2021, Nadezhda has been developing the InterActive Virtual Reality Laboratory. She has participated in international exhibitions and festivals of contemporary technological art and was awarded the ASTA Prize in the VR/AR category. In 2022, she was nominated for the Sergey Kuryokhin Contemporary Art Award in “Grand Prix” and “Best Media Object”. She is a frequent speaker as an expert on topics related to art, creative education, and new technologies.

Max Blotas

is an artist. His work addresses the relationship of landscapes and communication technologies through self-sustaining digital and biological networks. His installations take the form of hybrid ecosystems using electronic equipment mixed with organic life forms. Max Blotas creates miniature computer-controlled sets or environments that are continuously monitored using surveillance technologies and transmitted onto remote displays. The images produced reveal shifts in human perspective and make tangible parallels between digital content and the surrounding reality while exposing the multitude of realities and micro events that take place simultaneously within the network. He lives and works in Paris. [/maxblotas.com/](http://maxblotas.com/)

Alan Boldon

is the Founder and Director of Weave, and the Managing Director of Dartington Trust. As an artist he has exhibited throughout Europe, USA, Canada and SE Asia. He gives keynote addresses all over the world and advised towns, cities, NGOs and Universities in many countries. His main areas of interest are the arts, leadership, learning innovation and placemaking. He is currently Co-Chair of the Leonardo LASER committee. [/weaveglobal.org/](http://weaveglobal.org/)

Silvia Burini

is full Professor in Contemporary Art History. She teaches History of Russian Art, History of Contemporary Art, and Contemporary Art Curatorship at Ca’ Foscari University of Venice, where for over ten years she has directed the Center for Studies in Russian Art (CSAR). Since 2011, she has been a member of the advisory board of CYFEST, and since 2019 she has been part of the artistic committee of the Russian Pavilion at the Venice Biennale. Her research interests are in Russian figurative arts (XVII–XXI centuries) and international contemporary art. She has also been researching the comparative study of art systems (painting and literature). She deals with the semiotics of culture and the figurative arts (mainly concerning the works of Yuri Lotman, of whom she is a translator to).

Valentino Catricalà

is a scholar and contemporary art curator specialised in the analysis of the relationship of artists with new technologies and media. He is the curator of the SODA gallery, Modal in Manchester and a lecturer at Manchester Metropolitan University. He started to investigate the relationship between art, innovation, science and technology when founded, as the artistic director, the Rome Media Art Festival — which took place at MAXXI Museum in Rome, and was promoted by the Fondazione Mondo Digitale.

Giuliana Cunéaz

is an artist. Giuliana Cunéaz utilizes various artistic media, from video installations to sculpture, from photography to painting, including screen painting. Since the early 1990s, she has embarked on an exploration where plastic research merges with video experimentation. In 2004, 3D became part of her investigation, incorporating elements from the world of science and nanoscience to create virtual landscapes that interact with natural data. Notable exhibitions she

has participated in include Videoformes (France), the São Paulo Biennial, Tina B (Czechia), the Biennial of Contemporary Art of Seville (Spain), Project Daejeon (South Korea), The Light Art Mantua Biennale (Italy), Festival Internacional de la Imagen (Colombia), and the Teheran Annual Digital Art Exhibition (Iran). She lives and works in Milan, Italy. [/giulianacuneaz.com/](http://giulianacuneaz.com/)

CYLAND Audio Archive (CAA)

is a division of CYLAND MediaArtLab, created to investigate archiving and exhibiting methodologies of sound art. This archive is a continuous process of working on a structure of various subgenres of sound art, making compilations, and cataloging the growing archive. To date, there are 58 releases in the archive, including works by more than 80 artists from every continent except Antarctica. All the records are available for listening on cyland.bandcamp.com.

Mascha Danzis

is an interdisciplinary artist. Mascha Danzis works as a video artist and conceptual photographer. She graduated from the Academy of Art in Kassel at the Faculty of Visual Communication under the direction of Prof Björn Melhus and Prof. Bernhard Prinz, where in 2005, she received the highest award from the Kassel Academy of Art for the film “Lucy.” As part of the postgraduate program at the Berlin University of the Arts, she studied the perception of video installations in the exhibition space by the viewer. From 2016 to 2023, she was an Associate Professor in the Department of Interdisciplinary Studies and Practices in the Field of Arts at St. Petersburg University. In her art, she explores the impact of mass media culture on everyday life, feelings and interpersonal relationships. She often uses herself as a research object in her work—many of her works are autobiographical. [/maschadanzis.com/](http://maschadanzis.com/)

Lyudmila Davydova is Ph.D. in Art History. Professor of the Foreign Art Faculty at St. Petersburg Repin Academy of Fine Arts. Senior Research Associate at the Department of Ancient World and a sculpture curator at the State Hermitage.

Alexandra Dementieva is an artist. Alexandra Dementieva studied journalism in Moscow, USSR, and fine arts in Brussels, Belgium. Her principal interest as an artist is the use of social psychology, perception theory and behaviorism in media installations that combine dance, music, cinema and performance. She organizes LASER Talks Brussels and teaches at the Royal Academy of Fine Arts (Brussels, Belgium). Dementieva received the first prize for the best mono-channel video at VAD Festival (2005, Girona, Spain). She is a participant of numerous exhibitions in major international cultural institutions, including Rubin Museum (New York, USA), MACRO Museum (Rome, Italy), Centro de la Imagen Museum (Mexico City, Mexico), the Hermitage Museum (St. Petersburg, Russia), Moscow Museum of Contemporary Art (Russia), and others. She lives and works in Brussels, Belgium.

alexdementieva.org/

Sergey Dmitriev aka Пурпурный Дядя is Experimental musician inspired by the whole range of sounds all around him. He is working with found sounds and field recordings, using micro sampling, granular synthesis, repetitive loops and rhythms; exploring architectural acoustics and its use in improvisational music. prpluncl.bandcamp.com/

Alexey Dymdymarchenko (1986–2020) was an artist known for his minimalist, amalgam-like objects that embraced sound, material, and process. His works have been shown in exhibitions and festivals, including *Crip Ritual* at Doris McCarthy Gallery,

University of Toronto Scarborough (2022, Canada), and the CYFEST 12: ID Sound Program (2019, St. Petersburg, Russia). He is represented by the *Perspektivy Art Studio (Perspektiven e.V.)* and an independent group of activists and friends.

Nick Edwards is mining his powerful saturated sound using a basic carry on setup. He started to elaborate on these skills during the late 80s by using simple analog equipment, mixing sounds from well known Bristol musical phenomena and early radiophonic experiments. Incredibly productive, he works hard to present the world a wide range of pieces made under various aliases, in many collaborations. His work spans from sound art pieces such as “RINGWORM BLUES/ SKALASHADE” to more pop sounds for major experimental labels.

EJTECH [*’ertek’*] is Judit Eszter Kárpáti and Esteban de la Torre, a polydisciplinary artist duo working with hyperphysical interfaces, programmable matter, and augmented textiles as media to investigate sensorial and conceptual relationships between subject and object. Sound, space, light and time as material building blocks are paramount elements in their practice, analyzing unfolding patterns between technology and the human body. Driven by material research, resulting in performative installations, multichannel sonic sculptures and dynamic surfaces. Influenced by the philosophy of New Materialism, Holonic Theory and Somaesthetics, EJTECH aims to provide tools for exploring liminality, thirdspace, and the elusive state of now. ejtech.studio/

Maria Cristina Finucci is an Italian architect and artist. In 2013, at UNESCO in Paris, she founded the Garbage Patch State, an art action aimed at raising awareness to the issue

of plastic in oceans. She has created numerous monumental installations in various venues around the world, including the UN building and the Roman Forum. In 2018, as Chief of State, she signed the U.N. Agenda 2030. She has received numerous awards, and her work has been exhibited in museums and public collections. In February 2019, Finucci was honored with the title of Grand Officer of the Merit Order of the Italian Republic. In 2022, the Finucci Foundation was established to promote art and sustainability garbagepatchstate.org/mariacristinafinucci.com/

Anna Frants is an artist, curator in the field of media art. She graduated from the Vera Mukhina Higher School of Art and Design (Leningrad, USSR) and Pratt Institute (New York, USA). Founder of the nonprofit cultural foundation CYLAND Foundation Inc. Cofounder of CYLAND MediaArtLab and CYFEST. Frants’ interactive installations have been showcased at Museum of Art and Design (New York, USA), Video Guerrilha Festival (Brazil), Manifesta 10 Biennale (2014, St. Petersburg, Russia), Hermitage Museum (St. Petersburg, Russia), Chelsea Art Museum (New York, USA), Russian Museum (St. Petersburg, Russia), Kunstquartier Bethanien (Berlin, Germany), Hatcham Church Gallery, Goldsmiths, University of London (UK), Dartington Estate (UK), Ca’ Foscari Zattere Cultural Flow Zone (Venice, Italy), MAXXI Museum (Rome, Italy), National Arts Club (New York, USA) and at other major venues all over the world. The artist’s works are held in the collections of the Russian Museum (St. Petersburg, Russia), Museum of Art and Design (New York, USA), Sergey Kuryokhin Center for Modern Art (St. Petersburg, Russia) and Kolodzei Art Foundation (New York, USA) as well as in numerous private collections. She lives and works in Miami, USA. annafrants.net/

Gray Cake is an art duo, made up of Alexander Serechenko and Katya Pryanik. Katya graduated from the Rodchenko Art School of Photography and Multimedia. She works with experimental manual photo printing, video, photo, installation. Alexander is a programmer with a MEdPhD InfoSec degree, as well as a musician and artist specializing in interactive environments and generative practices. Both have Masters degrees in Digital Art from the Far Eastern Federal University (Russia), winners and laureates of Pixel Fest (Yekaterinburg, Russia), Audi Born Digital Award (Moscow, Russia), Re:Store Digital Earth (Moscow, Russia), EOFA International Residence (Geneva, Switzerland). Their works are held in the collections of the Multimedia Art Museum (Moscow, Russia) and the Flux Foundation (Geneva, Switzerland). graycake.com/

Styopa Grigoryan is an artist. His artistic practice is focused on keeping art and life on one plane. Grigoryan’s academic education and artistic circles consist of diverse layers of society. He treats the frequent collision of these extremely different environments as an artistic experience. Styopa Grigoryan is experimenting with fine arts, probing various materials and styles: from collage to sculpture, from geometric abstraction to symbolism. He founded the DADA hub art gallery. Currently, he lives in Echmiadzin, Armenia.

Jonáš Gruska is a sound enthusiast & field recordist. Born in Czechoslovakia. Studied at the Institute of Sonology in The Hague (Netherlands) and at Music Academy in Cracow (Poland). His main focus is chaotic and polymetric rhythms, unconventional tunings, exploration of psychoacoustic properties of sound and field recording. He has created several site-specific sound installations, based on resonant properties of spaces and materials.

Gave workshops on sonification, field recording, electromagnetic listening, and programming for artists. He is the creator of Elektrosluch – electromagnetic listening device. jonasgru.sk/

Elena Gubanova & Ivan Govorkov **Elena Gubanova** is an artist and curator. She graduated from the Ilya Repin State Academic Institute of Painting, Sculpture and Architecture (Leningrad, USSR). Works in the fields of painting, sculpture, installations and video. As a curator, she is engaged in CYLAND MediaArtLab projects. Lecturer in the “Young Artist’s School” at the Pro Arte Foundation (St. Petersburg, Russia) in 2020–2021. Recipient of the Sergey Kuryokhin Contemporary Art Award (Russia) for “Best Work of Visual Art” (2012, together with Ivan Govorkov) and “Best Festival in the Field of Contemporary Art” (2018). Her works have been exhibited at major Russian and foreign venues, including the Hermitage Museum (St. Petersburg, Russia), Russian Museum (St. Petersburg, Russia), Museum of Moscow (Russia), Tretyakov Gallery (Moscow, Russia), University Ca’ Foscari (Venice, Italy), Goldsmiths, University of London (UK), Chelsea Art Museum (New York, USA), Kunstquartier Bethanien (Berlin, Germany) and National Arts Club (New York, USA). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to the Venice Biennale (since 2011, Venice, Italy); frequent participant and curator of CYFEST. Since 1990, she has worked in collaboration with Ivan Govorkov. She lives and works in St. Petersburg, Russia. elenagubanova.com/

Ivan Govorkov is an artist. He graduated from the Ilya Repin State Academic Institute of Painting, Sculpture and Architecture (Leningrad, USSR). He is engaged in philosophy, psychology, painting, drawing, sculpture and installations; he works at the junction

of traditional art and cutting-edge technologies. Professor of drawing at the Ilya Repin Institute (St. Petersburg, Russia). Recipient of the Sergey Kuryokhin Contemporary Art Award (2012, Russia) for “Best Work of Visual Art” (together with Elena Gubanova). His works have been exhibited at major Russian and foreign venues, including the Hermitage Museum (St. Petersburg, Russia), Russian Museum (St. Petersburg, Russia), Museum of Moscow (Russia), University Ca’ Foscari (Venice, Italy), Chelsea Art Museum (New York, USA), Kunstquartier Bethanien (Berlin, Germany) and Sky Gallery 2 (Tokyo, Japan). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to the Venice Biennale (since 2011, Venice, Italy); frequent participant of CYFEST. Since 1990, he has worked in collaboration with Elena Gubanova. He lives and works in St. Petersburg, Russia.

Sander Hagelaar is an experiential designer and artist with a profound fascination for the materials and movements found in the natural world. Embracing these elements, Hagelaar creates environments that allow for spontaneous occurrences, emphasizing freedom and unpredictability. This approach extends to a social dimension. Hagelaar’s conceptual and experimental practice draws on physics, bringing “living” objects and installations to life through kinetic motion or controlled chemical reactions. These projects foster shared experiences, exploring the concepts of chance and unexpected reactions. Intangible forces such as light, gravity, and air also play pivotal roles in his designs.

Mark Hannesson is a Canadian composer of instrumental and electronic music. Much of his work is focused on stillness and quiet. He is an active performer who uses a laptop without input mixers. He teaches courses in composition, music

technology and improvisation at the University of Alberta.

Lena Herzog

was born and raised in Russia's Urals. She studied languages and literature at St. Petersburg University, before emigrating to the United States in 1990 where she studied philosophy and history of science. She began working in various media in 1997. She authored seven art monographs and her work has been widely exhibited and reviewed. The work of the multidisciplinary conceptual artist Lena Herzog is centered around themes of ritual and gesture, loss and dislocation. In order to convey them, she has explored the intersection of art and science both as a subject and as a process, by utilizing early photographic, contemporary and alternative experimental techniques in her printing work, as well as cutting-edge sound, immersive installation and virtual reality technologies for other projects. [/lenaherzog.com/](http://lenaherzog.com/)

Sargis Hovhannisyan

is an artist, director of the Nikolay Nikoghosyan Cultural Foundation (Yerevan, Armenia), curator of the International Gyumri Art Week (Armenia) and independent projects. From 2013 to 2019, he worked as a lecturer at the Gyumri Branch of the Academy of Fine Arts of Armenia. He has participated in various exhibitions: group and solo, art festivals, artist exchange programs, international biennials in Armenia, Hungary, Poland, Germany, Austria, France, Turkey, Russia, Ukraine, Moldova, Latvia, Georgia.

Victoria Ilyushkina

is an artist and a curator. She is a curator of the CYLAND Video Archive and video programs of the CYFEST international festival of media art since 2009. In her creative projects, she studies the link of sound and image, and experiments with video in the field of modern choreography. [/videoarchive.cyland.org/](http://videoarchive.cyland.org/)

Selena Isho

was born in Kazan and, since 2013, has been living in St. Petersburg, Russia. She works in the genre of installations and three-dimensional objects of machine form. Her artistic practice includes porcelain sculpture, painting, graphics, textiles, video art, performance, and feminist writing. Her works predominantly feature existential, psychoanalytic motifs, themes of gender, corporality, and class privilege. Her works are held in private collections in Russia and abroad.

Anna Ivonina

developed an interest in space and environment through her work as a production designer in the film industry. When she became involved in contemporary art, she explored the theme of seeking new ways of coexistence and connection with the world in her projects. She examined the relationships between nature and humans, the living and the synthetic, the natural and the artificial, working with media such as installations and art objects. Studying at the PRO ARTE Foundation expanded her practice into photography and videography. After leaving Russia in 2022, the artist focused on research on the theme of home.

Nazareth Karoyan

is an art critic, curator, founder and director of the Institute for Contemporary Art. Ever since the 1980s, he has contributed actively to the formation of the contemporary art scene in Armenia. He was affiliated with the nonconformist artistic group "Black Square" and was one of the initiators' of the "3rd -floor" artistic movement during the Perestroika. At the beginning of the 90s after the collapse of the Soviet Union, when Armenia became an independent state, Karoyan has initiated several private art galleries in Armenia as well as the first Armenian contemporary art periodical, "In Vitro". Karoyan is the curator of around thirty

exhibitions in Armenia and abroad. In 2011 he has been one of the curators (with Ruben Arevshatyan) of National Pavilion of Armenia in 54th Venice International Biennale. His interests as art critic focus on the problems of institutionalization of contemporary art, cooperation with Europe, socio-political and media contexts and influence of their transformations in contemporary art. Karoyan is also a translator. In the scope of his priorities are the Continental Philosophy and main authors and texts of French poststructuralist traditions. His last translated text is "L'archéologie du savoir" of Michel Foucault (2022). In 2013 he was awarded by French Republic the order of "Chevalier des Arts et Lettres" for his efforts to promote French culture in Armenia and Armenian culture in France.

Sergey Kishchenko

is an artist. He studied at the Russian Academy of Theater Arts (RATI/GITIS); at the Institute of Contemporary Art Problems (IPSI/ICA Moscow, 2012–2014), the Open School of Manezh/MediaArtLab (2013–2015), and did an internship at Goldsmiths College in London, UK (2013). Sergey Kishchenko works with contemporary notions of democratic ideals, illusions and dreams of post-Soviet Russia. Through a synthesis of media – the genres of performance, theater, film, video-art, installation, and photo-documentation are equally present in his work – he constructs contemporary mythological inventions and explores the attributes that have become signs of cultural tradition in their modern interpretation. He currently lives and works in Venice, Italy.

Natalia Kolodzei

a honorary member of the Russian Academy of Arts, is a curator and art historian. Natalia Kolodzei is Executive Director of the Kolodzei Art Foundation (a US-based 501(c)(3) not-for-profit public foundation established in 1991),

and, along with Tatiana Kolodzei, owner of the Kolodzei Collection of Eastern European Art, containing over 7 000 artworks (paintings, sculptures, works on paper, photography, kinetic and digital art) by over 300 artists of the 20th and 21st centuries. Natalia Kolodzei has curated over eighty art exhibitions in the US, Europe and Russia. She is an author and editor of multiple publications and organized and contributed to symposiums and panel discussions for universities and museums worldwide, including co-chair LASER CYLAND Talks. In 2010 she was a member of Culture Sub-Working Group under the US-Russia Bilateral Presidential Commission. [/kolodzeiart.org/](http://kolodzeiart.org/)

Sergey Komarov

is a sound artist, curator, engineer and Max/MSP programmer. As a programmer, he is engaged in CYLAND MediaArtLab projects since 2008. Since 2012 – a curator of audio projects and CYLAND Audio Archive (cyland.bandcamp.com). Since 2015, together with Alexey Grachev, he has developed the project "Subjectivization of Sound" based on the interactions between technologies, space and spectators. Exhibits annually in CYFEST, "Archstoyanie" Festival (2014, Kaluga, Russia) and "The Creative Machine 2" exhibition at Goldsmiths, University of London (2018, UK). Currently lives and works in Yerevan, Armenia.

Irina Korina

graduated from Russian Academy of Theatre Arts in 2000 (faculty of stage design). She also studied at the Institute of Contemporary Art in Moscow, and in the Academy of Fine Arts in Vienna. As a stage designer, she collaborated with many Russian theaters, from the beginning of 2000-s started working in cinema. In 2009 Irina Korina was one of participants of the exhibition in the Russian pavilion at 53rd Venice Biennale. In 2017 her installation was presented within the main project of the 57th

Venice Biennale. Her solo shows were presented in GRAD foundation (London, UK), Brooklyn Academy of Music (New York, USA), Moscow Museum of Modern Art (Russia), within Steirischer Herbst festival (Graz, Austria). Korina took part in numerous group shows, including M HKA museum (Antwerp, Belgium), Saatchi gallery (London, UK), Kühlhaus space (Berlin, Germany). [/irinakorina.com/](http://irinakorina.com/)

Anastasia Koroleva

is a transdisciplinary artist, sound artist, and performer. Koroleva works in the field of multimedia and sound installation, interactive and autonomous sound objects, multichannel soundscapes, and performative practices at the intersection of art and science. Her artistic interests have led her to research the relationship between human and technology, the development of sound machines, the inclusion of natural and other agents in the process of creating art works, the impact of technology on sensory and cognitive perception. Participated in exhibitions and festivals in Europe and Russia, including Ars Electronica (Austria), the State Tretyakov Gallery, The Polytechnic Museum and the Multimedia Art Museum (Russia), DISTANT.gallery (The Netherlands), the Wrong biennale (online program, Spain), Soundmit (Italy), and others. She currently lives and works in Spain. [/anastasiakoroleva.art/](http://anastasiakoroleva.art/)

Max Kuiper & Thorsten Soltau

Thorsten Soltau. Artist. Specially interested in sound decay, conceptualism and dualism (philosophy/gender). A citizen of the "kingdom" of KREV – the conceptual art project "KonungaRikena Elgaland-Vargaland".

Max Kuiper. Artist. Has worked with images and text since 1978, and in the early 1980s also began to take an interest in sound, primarily sound collages. He creates sound installations, performances, audio

excursions and visual installations with a sound component under the label "Les Horribles Travailleurs", a name which refers to Rimbaud's "Letters of a Seer". He uses various methods and techniques, and makes recordings in abandoned factories and houses, cellars, bunkers etc.

Maria Kuptsova

is an artist, architect, and researcher. In her practice, she explores synthetic forms of intelligence and aesthetics, creating cyborganic objects, systems, processes, and interfaces. Maria's Ph.D. research, conducted under the supervision of Prof. Claudia Pasquero at the University of Innsbruck, points towards the possibility of developing a bio-machinic design technique to impart biological intelligence into inorganic objects and synthetic environments, as well as reveals the potential of alternative modes of reasoning to become an active design agency.

Kurvenschreiber

Synth duo/trio/quartet featuring Sergey Komarov, Ilya Sadovskii, Vlad Dobrovolski and Alex Grachev in any possible combination. The improv band got its name around 2010 at Sergey's home studio full of analog and other weird lab equipment. Being an improvisation band the guys maneuvered between rhythmic chaos flow and repeatable recurrent – the results became their signature balancing style. They have released several mini-albums under the Kurveschreiber name and under a variety of experimental electronic genres, including "pots rock" and "kurventronik". The last release of 2023, with Udacha Records, is a compilation of the works made over the last decade. Kurvenschreiber is a term that literally means plotter in German, but is understood more widely by the authors as one who produces the curves of vibration. [/soundcloud.com/kurvenschreiber/](http://soundcloud.com/kurvenschreiber/)

Anastasia Kozachenko-Stravinsky is presently studying a double Ph.D. program in History of Art (Ca' Foscari University of Venice). She holds a Bachelor's degree in Liberal Art, and a Master's degree in History of Russia (People's Friendship University of Russia). Studied History and Dialogue of Cultures from (Université Grenoble Alpes, France). She is a member of the scientific secretariat of the Centre for Studies in Russian Art (CSAR), a member of the International Association of Art Critics (AICA), and founder of the Stravinsky Family Fund.

William Latham

is a computer artist. William studied at Oxford University and at the Royal College of Art in London. He is well known for his pioneering Organic Computer Art project based on his work on the IBM with mathematician Stephen Todd. He has also worked in rave music and computer games development with Universal, Sony SCEE and Warner Bros. Since 2007, he has been Professor in Computer Art and Games Development at Goldsmiths, University of London. Since 2015 he has worked extensively on developing Mutator VR and Mutator artworks that have been shown worldwide including The Pompidou Centre, Paris (France), Shanghai (China), Venice (Italy) and Linz (Austria). He lives and works in London and Brighton, UK. [/mutatorvr.co.uk/](http://mutatorvr.co.uk/)

Marc Lee

is a Swiss artist. Marc Lee is experimenting with information and communication technologies. Within his contemporary art practice, he reflects critically on creative, cultural, social, ecological and political aspects. He creates network-oriented interactive art projects: interactive installations, media art, internet art, performance art, video art, augmented reality (AR) art, virtual reality (VR) art and mobile art apps. His works have been exhibited in major Museums and new media art

exhibitions including: ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz, HMKV Dortmund, HEK Basel, Fotomuseum Winterthur, Read_Me Festival Moscow, CeC Delhi, MoMA Shanghai, ICC Tokyo, Nam June Paik Art Center, Media Art Biennale and MMCA Seoul. He is lecturing, teaching and holding workshops about art and software art in many schools including the China Academy of Art (CAA) Hangzhou, Strelka Moscow, Shanghai Institute of Visual Art (SIVA), National Museum of Modern and Contemporary Art (MMCA) Seoul and ZHdK Zurich. [/marclee.io/](http://marclee.io/)

Ellen K. Levy

is an artist and writer. Her research focuses on complex systems and is informed by collaboration with scientists. She earned her doctorate in 2012 from the University of Plymouth, UK. Levy's solo exhibitions include the New York and National Academy of Sciences, USA. Levy received an art commission for NASA, was granted an AICA Award, and was a Distinguished Visiting Fellow (Skidmore College, USA). She has exhibited and published widely in the US and internationally. She lives and works in New York, USA. [/complexityart.com/](http://complexityart.com/)

Anastasia Lonshakova

is a contemporary dance and film dance artist from Irkutsk, Russia. Creator of Baikal Contemporary Dance Art in Irkutsk, creative producer of the international festival on Baikal Radi Sveta: Baikal.

Natalia Lyakh

is a multimedia artist. Passionate about painting, sculpture and photography from early childhood, she graduated with a Ph.D. in neuro-linguistics, focusing on brain-asymmetry and speech processing. Her scientific career did not hinder her artistic development – she continues to experiment with

photography and video art. Since 2000, Natalia Lyakh has devoted her full-time attention to photography, video art, short films and video installations, working in Paris, Stockholm, Istanbul, Milano, Rome, New York and London, participating in different art shows and festivals. Her work can be found in private and public collections, including the Russian Museum. Influenced by her former scientific research, she invites viewers to discover the magic dimensions, abstractions, hidden in the simplest objects that surround us, as seen through the lens of a microscope, the prism of binoculars, a periscope or a kaleidoscope. Her creations with plexiglas, aluminium, video or video installation are invitations to discover our daily life objects or situations with aesthetic, innovative and perplexing treatment. She lives and works in Paris, France. [/lyakhnatalia.com/](http://lyakhnatalia.com/)

Yoshio Machida

is a composer, steelpan player, visual artist. A Tokyo-based artist, he studied contemporary art, music and video at Tama Art University. He has engaged in international development and cooperation work in Asia and Africa. Through this experience, he had opportunities to touch to rare ethnic musics and learned a lot. His first album “Hypernatural” is inspired by these experiences. [/yoshiomachida.com/](http://yoshiomachida.com/)

Gor Margaryan

is a freelance artist and currently heads the media workshop at the Muthesius Academy of Fine Arts in Kiel. The focus of his artistic work lies in experimental film and media art, moving at the interface between art and new technology. Current works deal with human influences on our natural spaces, such as the destruction of the Amazon rainforest or the Siberian taiga. The aim of these projects is to show the viewer the aesthetics and beauty that are lost

through this negative human influence. The focus of Margaryan's work is always on people: they form both the starting point and the fixed point of his artistic explorations. In his films, installations and publications, this becomes clear in his recourse to man as a source of inspiration as well as a guide.

Tigran Martirosyan

is a theatre critic, publicist. Graduated from the Theatre Department of YSITC in 2007. He has been a member of juries and expert committees of national and international theatre and film festivals. He has worked as a journalist and theatre reporter. He is the author of more than one hundred academic works. His professional interests include artistic psychology and pantomime. In 2020 he coordinated the grant project of the theatre platform “Theatrical Points/Tateraketer”, implemented by RA MoESCS and the Theatre Workers' Union of Armenia. Since the same year he works as the coordinator-editor of theatricalpoints.com.

Gustavo Matamoros

is North American composer born in Venezuela who creates experimental music and sound art. He is the founder of the Subtropics Festival in Miami and a core member of Frozen Music – a sound art collective with David Dunn and Rene Barge that has included Russell Frehling and David Behrman. He is best known for his work with small sounds, as well as for his sound portraits; the use of “gated” recorded sound as an interactive element in live electroacoustic performance; his “noise melodies”; and for his site-specific and public sound art installations. [/gustavomatamoros.subtropics.org/](http://gustavomatamoros.subtropics.org/)

Eléonore de Montesquiou

is a French-Estonian artist. Eléonore de Montesquiou's work revolves around articulating private and official histories, personal and national identities. It tackles the intricacies and ambiguities

of living in the margins, based on her experience of uprootedness. Eléonore is primarily working with video; she tapes testimonies, creating prosthetic memories of repressed histories. In her documentary-informed works, her camera becomes the voice of these voiceless people. Her work is based on a documentary approach, translated in films, drawings and texts; it deals mainly with issues of integration/immigration/ meaning of a nation in Estonia, giving voice to the Russian community. A few years ago, she started working with asylum seekers from French-speaking countries in Estonia.

Dmitry ::vtol:: Morozov

is a transdisciplinary artist and researcher. He focuses on contemporary media arts including sound, robotics and installation, placing special emphasis on the link between emergent systems and new kinds of technological synthesis. [/vtol.cc/](http://vtol.cc/)

Tuula Närhinen

is an artist and researcher in visual arts. Tuula Närhinen holds an MFA from the Finnish Academy of Fine Arts and an MSc in Architecture from the Helsinki University of Technology. In 2016 she gained a Doctorate in Fine Arts from the Helsinki University of the Arts. Re-adapting methods and instruments derived from natural sciences, Närhinen facilitates visual renderings of natural phenomena. Alongside tracings and recordings, her installations showcase the processes of inscription and the DIY instruments implicated. Her works are represented in the collections of the Kiasma Museum of Contemporary Art and the Helsinki Art Museum. She lives and works in Helsinki, Finland. [/tuulanarhinen.net/](http://tuulanarhinen.net/)

Nao Nishihara

is an artist and active practitioner of sound activities, sound art, performance, recording, and instrument production. An object or human body inevitably produce

sound. Nao explores these sounds and attempts to show them through their activities, by using self-built machines and his own body. [/nishiharanao.blogspot.com/](http://nishiharanao.blogspot.com/)

Jérôme Nivet-Carzon

is a curator, founder and owner of the Nivet-Carzon Gallery (Paris, France) since 2007. He has organized more than 80 solo and group exhibitions in his gallery and has created exhibitions that have been presented in Russia, Lithuania, Kazakhstan, Spain and Turkey. He holds a master's degree in economics, politics and linguistics (Paris V and Paris X Universities, France) and studied art history at the Ateliers des Beaux-Arts de la Ville de Paris (France). Lives and works in Paris, France.

Patricia Olynyk & Adam Hogan

Patricia Olynyk is a multimedia artist, scholar and educator. Patricia Olynyk's work investigates science and technology-related themes and the ways in which social systems and institutional structures shape our understanding of the world. Olynyk is the Florence and Frank Bush Professor of Art at Washington University in St. Louis, Co-chair of Leonardo/ISAST's LASER Talks program in New York, and Medicine + Media Arts Fellow at UCLA's Art | Sci Center. Her work has been exhibited internationally at Palazzo Michiel, Venice; the Saitama Modern Art Museum, Japan; the Los Angeles International Biennial; The Brooklyn Museum; and the National Academy of Sciences in D.C. Olynyk's writing has been featured in Public Journal, the Routledge Companion to Biology in Art and Architecture, Leonardo Journal, and Bio/Matter/Techno Synthetics (Actar Press). She lives and works in the USA. [/patriciaolynyk.com/](http://patriciaolynyk.com/)

Adam Hogan is a media artist, cinematographer, composer, researcher, and advocate for film and media preservation. His work engages experimental approaches to moving

image and sound by using the mediums themselves through production and development to explore how media technologies shape our perception and relationships to spaces and histories. His work and collaborations have been featured in numerous national and international festivals, exhibitions and collections including: Ars Electronica, International Symposium on Electronic Art, CYFEST 13, Smithsonian Institution, Berlinale, Athens Digital Arts Festival, and more. Hogan holds a Ph.D. in Digital Arts and Experimental Media from the University of Washington, Seattle, USA. [/adam-hogan.com/](http://adam-hogan.com/)

Ellen Pearlman

is a New York based new media artist, critic, curator and educator. A Fulbright Research Fellow at The University of Warsaw, Department of Mathematics and Informatics she was also a Research Fellow at MIT and is a Senior Research Assistant Professor at RISEBA University in Latvia. She was Director of ThoughtWorks Arts, a high end art and technology research lab and Founder of Art-A-Hack (TM) a collaborative rapid prototyping workshop and methodology. She received her Ph.D. from the School of Creative Media, Hong Kong City University where her thesis “Noor – Is There A Place In Human Consciousness Where Surveillance Cannot Go?” was awarded Highest Global Honors from Leonardo LABS Abstracts.

Fabrizio Plessi

is a pioneer of Italian video art, and was the first to use a television monitor like real material. His first video installation goes back to 1974; it ran a relentless water and digital fire flow. Plessi has participated in numerous Venice Biennales since 1970, and film festivals. His work in international dance has helped cultivate his artistic practice that creates innovative and anticipative art experimentations. At the international level, he took part in Documenta and anthological exhibitions

in different museums around the world: Guggenheim in New York and Bilbao, Scuderie del Quirinale in Rome, Martin-Gropius-Bau in Berlin, MoCA in San Diego, Ludwig Museum in Koln. Fabrizio Plessi was one of the founders of the Kunsthochschule für Medien in Cologne, he was also Professor of Humanization of Technologies and Electronic Sceneographies from 1990 to 2000. [/fabrizioplessi.net/](http://fabrizioplessi.net/)

Nikita Prudnikov & Yulia Glukhova

Nikita Prudnikov (monekeer) is a musician, lecturer and technologist currently working in the field of applied machine learning in connection with sound art. Nikita is an author of “FLAKY”, a generative music framework which was used in live performances on various events including: Ars Electronica, Boiler Room, Gamma, Prepared Surroundings and others.

[/github.com/gnhdnb/Flaky/](https://github.com/gnhdnb/Flaky/)
[/soundcloud.com/monekeer/live-coding-equinox/](https://soundcloud.com/monekeer/live-coding-equinox/)

Yulia Glukhova (holoherz) started her career as a sound designer for movies. Interested in time-based forms of art, she reflects on the sensory of time and perception processes. Her works received several international awards, including Phonurgia Nova Award. She composes music, creates sound design, makes installations and performances exploring sound and audiovisual relationships. For several years she runs field recording workshops in Russia and works as a sound supervisor for the podcast studio “Radio Arzamas”.

Katya Pryanik

is an artist. Katya Pryanik focuses on experimental manual printing techniques and unconventional image creation. She uses different materials and tools, combining old media and new technologies. She is trying to create an environment, which can be unpredictable, eccentric, extraordinary, exciting; to not get stuck in one medium of expression, and to seek bold and unexpected

solutions. She works as a solo artist and also collaborated with Alexander Serechenko. Pryanik’s works are in the collections of MAMM (Russia), Mytishchi Art Gallery (Russia) and in private collections. She has participated in many group and international exhibitions since 2009. She is the winner “RISE” in the direction of “Contemporary Art”, and a member of the Creative Union of Artists in the section “Newest Trends”. [/pryanikate.com/en/](http://pryanikate.com/en/)

Akira Rabelais

an intellectual pioneer as much as anything else, Akira Rabelais issued forth musical creations and inventions from his perch at CalArts. Born and raised in South Texas, one of his childhood pastimes involved shooting metal plates with BB guns so that he could experience the unique sound that it caused.

[/akirarabelais.com/](http://akirarabelais.com/)

Maria Gatti Racah, Ph.D.

is a lecturer in Russian language and translation, a subject expert at the Department of Philosophy and Cultural Heritage at Venice Ca’ Foscari, and a member of the scientific secretariat of the Centre for the Study of the Arts of Russia (CSAR) at the same university. Her research interests focus mainly on the cultural history of the Russian emigration, the construction of historical-political narratives in the Soviet and post-Soviet context, and Russian-Jewish relations.

Maria Redaelli, Ph.D.

is a research fellow for the project CHANGES – Cultural Heritage Active Innovation for Sustainable Society and a subject expert at the Department of Philosophy and Cultural Heritage – Ca’ Foscari University of Venice. At Venetian University, she received her Ph.D. in History of the Arts (2022) with a project focused on the development of New Media Art in Russia. She collaborates with the Center for Studies in Russian Art (CSAR) as the coordinator of the scientific secretariat.

Samvel Saghatelian (Sam Saga)

graduated from the Yerevan Institute of Architecture in 1980. Saghatelian started his artistic practice in the 1990s, after the collapse of the USSR. In the past two decades his artistic explorations have been expressed through a multiplicity of styles, mediums and content. Some of his early works have been inspired by the tension between the pursuit of an Armenian identity in its post-independence existence and the simultaneous attempt to challenge its heritage. In 2001, Saghatelian was one of the artists representing the Armenian pavilion in the 49th Venice Biennale, in Italy. In 2002, he was awarded a Fellowship for ArtsLink/ Vermont Studio Center in Vermont, USA. Together with his wife founded the Black Maria Gallery, where he was also curator. While living in the United States, he actively participated in the Armenian art culture, holding solo exhibitions, and participating in group shows. In 2014, he held the exhibition “Borderline Reality” in Armavir Penitentiary Institution. It was marked Human Rights day and supported by OSCE office in Yerevan. Since 2015, he has been living and working in Armenia. [/samsaga.com/](http://samsaga.com/)

Olga Shishko

is an art historian, curator, specialist in the field of New Media and Video Art, visiting scholar at Ca’ Foscari University. She is founder of the Center for Culture and Art “MediaArtLab”, and founder and director of the MIFF Media Forum. Olga Shishko is the former curator of direction for “Pushkin XXI”, The Pushkin Museum of Fine Arts (Moscow, Russia). She curated numerous large-scale exhibitions, including “Soul journey. Bill Viola” (2021, Pushkin State Museum of Fine Arts), “At The End is The Beginning. The Secret Brotherhood of Tintoretto” (2019, special project of “Pushkin XXI”, Venice, Italy), “Man is Like a Bird. Travel Images” (2017, 57th Venice Biennale, Italy).

Danielle Siembieda

is a systems artist practicing at the intersection of community, emerging technology, and the environment. Her work has been exhibited and presented at festivals worldwide. Danielle Siembieda holds an MFA in Digital Media Art at San Jose State University at the CADRE Laboratory for New Media, focusing on green technology and sustainable materials. Outside her artistic career, she is helping grow the creative economy and cultural engagement in Silicon Valley with the City of San Jose. [/siembieda.com/@AlterEcoArtist/](http://siembieda.com/@AlterEcoArtist/)

Vasily Stepanov (P_SH)

is an artist, composer and DJ. Has worked in sound since 1995. The starting point for his art is information flows, eclectica and combining the incompatible.

Hans Tammen

is just another worker in rhythms, frequencies and intensities. He likes to set sounds in motion, and then sit back to watch the movements unfold. Using textures, timbre and dynamics as primary elements, his music is continuously shifting, with different layers floating into the foreground while others disappear. He performs regularly with prepared and microtonal guitars, Buchla Music Easel, and a Blippoo Box chaos synthesizer. He also performs with various pieces of software of his own design, made for the interactive processing of various objects or instruments. He regularly writes for large ensembles, notably his 18-piece chamber-jazz ensemble Third Eye Orchestra, and the all-electronic Dark Circuits Orchestra, both founded in 2005. [/tammen.org/](http://tammen.org/)

Taguhi Torosyan

is an artist, curator, and researcher, founder of Ars Techné Lab. Taguhi Torosyan is currently pursuing a Ph.D. in Arts and Cultural Studies at the Academy of Fine Arts Vienna. Her research delves into the intersections of hacker/maker

cultures, feminist new materialisms, relational art, pedagogy, and posthuman ecologies. As a former member of Mz* Baltazar’s Laboratory hackerspace and PEEK fellow, her focus lies in the “Feminist Hacking: Building Circuits as an Artistic Practice” project. Her work has been exhibited internationally, and she has curated exhibitions, programs, and workshops with a keen emphasis on media art, performance, and cinema.

Sasash Ulz

was a somewhat short-lived project out of Petrozavodsk, Karelia, an area of Russia bordering Finland. Headed by Sasha Mishkin, and heavily active in the first half of the 2010s, I first heard of Sashash Ulz through a tape on Minnesota’s Lighten Up Sounds. The tape was a marvelous example of lo-fi tape-looping and layering, where cheap keyboards and percussion loops just galloped in and out of a mangled headspace. — Arvo Zyló

Pete Um

is a tape-poet from Cambridge, UK. A master of the miniature electro-acoustic song-poem, a form he has more or less invented and crystallised himself, his work displays a sardonic wit combined with a healthy misanthropy, in marvellous micro-collages of voice, instruments, samples, and electronics. — Ergo Phizmiz

Mónica Naranjo Uribe

is a visual artist and an editor. Mónica is graduated from Visual Arts and Graphic Design in Medellín (Colombia) and the master program Communication Art and Design from the Royal College of Art in London (UK). Her geological oriented artistic research has been focused on rocks and underground formations that she explores in particular geographies and contexts. She combines scientific and intuitive perspectives based on her encounters with territories, to create site-specific interventions, videos, installations, sculptures, drawings and

publications. She is founder and editor of Nómada Ediciones, an independent publishing project specialized on narratives of places through cartographies, artist books and zines. [/monicanaranjou.info/](http://monicanaranjou.info/)

Peter Vogel

(1937–2017) is one of the pioneers of sound art. His work melds art and science. A glimpse into his early career history helps to explain how his practice came about. He came to realize that painting could not adequately convey a sense of time to the viewer. He increasingly turned to sound for this purpose, creating numerous three-dimensional works which he called "sound objects". — Jean Martin [/petervogel-heritage.de/](http://petervogel-heritage.de/)

David Watson

is an experimental musician, a guitarist and bagpiper. Originally from New Zealand, he has lived and worked in New York City since 1987. His guitar playing has been featured notably in John Zorn's Cobra and in groups with Ikue Mori, Christian Marclay, Zeena Parkins and Chris Mann. In the early 90's he added Highland bagpipes. He has created a new vocabulary for the instrument. In 2022 he became the Artistic Director of FourOneOne, an experimental platform in Williamsburg which has produced over one hundred concerts. [/davidwatsonmusic.net/](http://davidwatsonmusic.net/) fouroneoneprojects.org/

Where Dogs Run

was created in Ekaterinburg (Russia) in 2000. Group members: Natalia Grekhova, Alexey Korzukhin, Olga Inozemtseva. Their artistic practice lies primarily in a field of technological art and uses a wide range of multimedia: video, robotics, hybrid installations, performance and DIY. The group combines innovative visual techniques with scientific research instruments and low tech aesthetics. Most projects by Where Dogs Run deal with serious

scientific problems: the problem of three-body system, machine learning, natural language processing, virtual modeling, olfactory pollution, chemical communication. [/wheredogsrun.art/en/](http://wheredogsrun.art/en/)

Armen Yesayants

is an art historian and curator, based in Yerevan, Armenia. He holds a Ph.D. in Art History from Yerevan State University (YSU) and an MA in Arts and Cultural Management from King's College London. He has attended workshops and courses at Whitechapel Gallery and Tate Modern. He is the Director of Exhibitions at the Cafesjian Center for the Arts. He has curated or participated in the organisation of over forty exhibitions and has written extensively on Armenian art. His professional interests include but are not limited to modern and contemporary Armenian art. Armen Yesayants has taught at different institutions, including YSU, Armenian-Russian (Slavonic) University and the Institute of Theatre and Film. He has held numerous public lectures in Armenia and abroad. He is the co-author and co-host of the video-podcast ARTasovor.

Pim Zwier

is an independent media-artist / film maker. He obtained his MFA at the Piet Zwart Institute in Rotterdam in 2003. The artist makes documentaries, short films and video-installations. his films balance between documentary, experimental film and media-art. Zwier's films and video installations were shown at different international festivals, exhibitions, and on television.