

(Dis)Connect
Media Art Festival Łódź

18-22 January, 2023 | Art_Inkubator Łódź

(Dis)Connect Media Art Festival Łódź brings together local and international communities and unpacks the state of flux in which we find ourselves today. The program consists of the 'Here and Elsewhere' exhibition, the 'Zjawiska/Actions' live performances, and the 'Energy Workshop'. Over the course of five days, the festival creates a platform for meaningful encounters between publics and art.

Situated in the post-industrial city of Łódź, we pick up the scraps of the myth of progress and explore the tensions between translocal urban experiences of the public and the private. Local artists address a perceived disconnection between the city's industrial past versus its contemporary reality, collecting and transforming threads of ephemeral soundscapes while re-purposing industrial artifacts. Focusing on subjectivities, the work of international artists mirrors connections and disconnections of intimate, urban, and virtual spaces. In a literal interpretation, the festival responds to the current state of fluctuating access to resources as a direct consequence of the energy crisis. *(Dis)Connect Media Art Festival Łódź* welcomes you to consider these urgent issues with us at the historical Art_Inkubator factory.

This festival is co-produced by the Erasmus Mundus Excellence Joint Master's Programme *Media Arts Cultures* (cohort 5) and Art_Inkubator in association with the University of Łódź.

Media Art Festival Łódź

18 - 22 January
Art_Inkubator
Free Entry

Kolektyw Pełnia (PL)
Syntia Chojnowska (PL)
No przesada (PL)
Pointless Geometry (PL)
Justyna Banaszczyk,
Darek Pietraszewski
& Tomek Popakul (PL)
Magdalena Skotnicka (PL)

Santiago Caicedo (CO)
Fer del Monte (MX)
Nuria Cano Erazo (PE)
Kevin Baltazar (SV)
María José Rojas (CO)
Alexis Ibarra Ibarra,
Blanca Rebeca Ibarra Ríos
& Alejandro Ibarra Roldán (MX)
Benazir Basauri Torres
& Jesper Thieme Hansen (PE/DK)
koikill (SV)

(Dis)Connect

More info
@disconnect.lodz

UNIVERSITY OF ŁÓDŹ

MEDIA ARTS CULTURES
ERASMUS MUNDUS JOINT MASTER'S PROGRAM

ART INKUBATOR
W FABRYCE SZTUKI

Official opening event

Pleasure of Items | performens multimedialny Kolektywu Pełnia

Ideą performensu jest prezentacja audytywnego życia przedmiotów, którymi otaczamy się na co dzień, z wyróżnieniem skal przestrzeni dźwiękowych z kolejnych etapów ich życia.

Punktem wyjścia jest osobista przestrzeń dźwiękowa tworzona przez każdego z nas w każdej sekundzie naszego życia. Istotnymi elementami performensu będą wielokanałowe projekcje, przestrzenne mikrostruktury dźwiękowe na obiektach oraz żywa rzeźba tworzona przez artystki – uczestniczki tego działania.

Paradoksalnie etap użytkowania przedmiotu w prywatnych przestrzeniach jest etapem subtelnym, często względnie cichym i nieinwazyjnym. Przy tym przedmiot taki staje się wówczas elementem współtworzącym nowe osobne środowisko dźwiękowe. Człowiek sprytnie, ku swej wygodzie, nauczył się produkować przedmioty, które istotnie poprawiają jego byt w sposób dla niego samego coraz mniej zauważalny, coraz bardziej intymny. Sfera audytywna to ekskluzywna sfera życia ludzkiego, która w znacznej mierze przyczynia się do zwiększenia komfortu i poziomu jakości życia. Jednak etap osobisty poprzedza produkcja, a po niej często następuje utylizacja. Co za tym idzie, w dalszym ciągu pełną parą pracują fabryki i zakłady, których huk od dekad nie cichnie.

Twórczynie:

Aleksandra Chciuk - założycielka Kolektywu Pełnia, kierowniczka Pracowni Audiosfera na Akademii Sztuk Pięknych w Łodzi
Joanna Dreczka
Natalia Kędzierska
Alicja Pangowska

KOLEKTYW PEŁNIA

CHCIUK/DRECZKA/KĘDZIERSKA/PANGOWSKA



PLEASURE

OF ITEMS

PERFORMENS MULTIMEDIALNY

FABRYKA SZTUKI
UL. TYMIENIECKIEGO 3

18/01/2023

GODZ. 18.30



Facebook-event: <https://fb.me/e/2dx4Y2zAO>

Artists
(DIS)CONNECT FESTIVAL
18th – 22th of January
Art Inkubator

Kolektyw Pełnia (PL)

Syntia Chojnowska (PL)

No przesada (PL)

TJ Głupiec & Copy Corpo (PL)

Justyna Banaszczyk, Darek Pietraszewski & Tomek Popakul (PL)

Magdalena Skotnicka (PL)

Santiago Caicedo (CO)

Fer del Monte (MX)

Kevin Baltazar (SV)

Nuria Cano Erazo (PE)

María José Rojas (CO)

Alexis Ibarra Ibarra, Blanca Rebeca Ibarra Ríos & Alejandro Ibarra Roldán (MX)

Benazir Basauri Torres & Jesper Thiemer Hansen (PE/DK)

koikill (SV)

Justyna Banaszczyk, Darek Pietraszewski & Tomek Popakul (PL)



Justyna Banaszczyk – FOQL, Experimental electronic and dance music artist, author of radio dramas, film scores and video game soundtracks. In 2020 nominated by Unsound festival for SHAPE platform - a platform for innovative music and audiovisual art from Europe co-funded by the Creative Europe programme of the European Union. Scholarship from Polish Ministry of Culture in 2020. Scholarship from artists union ZAIKS in 2020. Supported by Instytut Adama Mickiewicza ("Polish Culture Abroad" - tour on Ukraine). Performed live: Unsound festival (3 times), Sacrum Profanum, Festiwal Przemiany (Centrum Nauki Kopernik), Tauron Nowa Muzyka, Avant Art Festiwal and many, many more. Her sounds bring to mind IDM and industrial, but their most distinctive features are complex rhythms and often harsh sounds, which constantly explore and contradict the artist's musical identity – a trait that is reflected in her largely improvised live performances.

<https://soundsfoolish.com/>

Darek Pietraszewski - Copy Corpo, an improviser and promoter of independent music, as well as co-founder of the cassette label Pointless Geometry. He makes music using electronic and electroacoustic objects. Together with Justyna Banaszczyk, he co-organizes the Warsaw concert series focused on experimental music – "V/A – Various Artist". As VJ Copy Corpo, he creates visualizations based on feedback and VHS footage, working within the aesthetics of analogue glitch and psychedelic color structures. In his improvised sets he uses analogue video mixers, video cameras and other peripheral devices.

<https://www.facebook.com/copycorpo/>

Tomek Popakul – ASTMA, an animation director, musician, graphic designer, music video creator. Graduated Lodz Film School on direction animation and special effects. Parallely studied there scriptwriting for 1 year. His graduation movie "Ziegenort" was shown on many international festivals and gained many awards incl. main award fro animated movie on New Horizons festival in Wrocław, award for best animation on Cracow Film Festival, Grand Prix in Oberhausen, and award for best animation on Brooklyn film festival. As musician performs under name ASTMA. Released debut album "Anekumena" on SD memory card in Audile Snow label, second album "Koniec Antropocenu" on cassette in Pointless Geometry, newest album "Mountain Scream" in digital form in Intruder Alert . Creator of music videos for labels Brutaż, and Syntetyk and cover artist for label Pointless Geometry.

<https://vimeo.com/tomekpopakul>

Kolektyw Pełnia (PL)



Kolektyw Pełnia, a collective in search of a performance form oscillating between concert, installation, video and spatial performative action. A collective whose artists ask questions from a dynamic perspective.

“We are interested in the jitteriness of the world, whose meandering elements we try to discipline into a new perceptual formula. What most frustrates us is the undefinability of this formula”.

The wide range of disciplines undertaken in the private lives of female creators, translates into interdisciplinarity in soundart activities.

The creators of the collective: Aleksandra Chciuk, Joanna Dreczka, Natalia Kędzierska, Alicja Pangowska from Academy of Fine Arts in Łódź

About the performance: The primary concern for the creators of the collective Pełnia in creating the concept for the performance *Pleasure of Things* was to present the scales of sound spaces that make up the various stages of the life of everyday objects. Paradoxically, the time of an object used in personal spaces is a subtle stage, often relatively quiet and non-invasive. At the same time, such an object then becomes an element that co-creates a new, separate sound environment. Man, cleverly, to his own convenience, has learned to produce objects that significantly enhance his existence, in a way that is less and less noticeable to himself, more and more intimate. The auditory sphere is an exclusive sphere of life that contributes significantly to the comfort and quality level of life.

However, the personal stage precedes production and is followed by disposal. As a result, factories and plants continue to bustle, the rumble of which has not shrunk for decades.

Referring to the idea of personal sound space, the authors talk about the auditory life of objects by recognizing three dimensions of space: social, intimate and mediated.

No przesada (PL)



Foto credits to Dollarmoda

Martyna Konieczny, fashion designer from the Academy of Fine Arts in Łódź, associated with the Foundation Działania in Łódź, where she conducts classes with children and young people about fashion, costume and painting. At the foundation's headquarters, she created her tailoring workshop under the banner “No przesada” (No Exaggeration). She made costumes design for many etudes of the Łódź Film School and for plays in Polish theaters, including the Contemporary Theater in Szczecin, Komuna Warszawa, and the Dance Theater in Poznań. She has worked on costume design and styling for music videos and performances for artists such as Siksa, Young Leosia, Żabson, the Cracow group Ćpaj Stajl, and as a stylist on the set of the Top Model Poland show. Currently, she is busy working with children, developing her brand, and painting in her spare time. Her latest project was a fashion show of the latest collection prepared together with the participation of her Foundation students.

About the artwork: As part of the festival, the most recent collection with the working title "*friends are like silent angels who lift us up when our wings forget how to fly*" will be compressed and presented as a scenographic installation with video about No przesada (No Exaggeration) in circulation. The showcase includes a performative process to create the eighteenth silhouette (the projects' last), which will close the collection at the upcoming fashion show.

Syntia Chojnowska (PL)



About the artworks: Plants, seemingly static to the human eye, are constantly engaged in a series of physiological processes. Flora is an attempt to capture the uniqueness of those processes through botanical compositions that vary depending on environmental conditions, including sunlight intensity, temperature, soil moisture, and even movement inside the room. The secrets of the plants' world are collected on the installation in real-time with the help of electrolytic sensors whose signals are subsequently subjected to musical interpretation.

Syntia Chojnowska, Composer, and composition student at the Grazyna and Kiejstut Bacewicz Academy of Music in Łódź, Poland, in the class of Prof. Olga Hans. In her work, she is inspired by minimalist and rock music. She seeks intermedia forms, combining sound with image, art, movement, and botany.

Selected works: *Impressions* for alto saxophone and piano (2018), *Botanical Garden* for rock band (2019), *String Quartet No. 1 in E minor* (2019), *It's already autumn in my room* for violin and piano (2020), *String Quartet No. 2* (2020) *Holophonizing structure* for flute (2020), *Lampshade* for chamber ensemble (2020), *Hic et nunc* for choir and tape (2021), *Diptych* for mezzo-soprano and chamber ensemble to words by Konrad Gora (2021), *Ballet* for accordion duet and choreography (2021), *Pilasters* for chamber ensemble (2022), *Mathemorphosis* for chamber ensemble (2022), *Kiaat* for flute, live electronics and video (2022).

TJ Głupiec & Copy Corpo (PL)



FOQL - Justyna Banaszczyk, Experimental electronic and dance music artist, author of radio dramas, film scores, and video game soundtracks. She works occasionally with vinyl and four-track tape recorders to create sound collages and mixtapes under the moniker *Głupiec* (meaning “Fool”). Former member of Oramics (2017–19), a collective aiming to promote equality and engage in educational activities on the electronic and club scene. The group scored a major success with the release of a charity compilation called *Total Solidarity*, which received media coverage around the world. Justyna co-runs the cassette-only label *Pointless Geometry*, which releases experimental electronic music. She is also involved in Radio Kapitał, the first community radio in Poland. She is also a resident on the Bristol-based Noods community radio. Among the principles of her work is the building of local scenes in opposition to corrupt ones, blown out of proportion by capital and profits, and gradually appropriated by major brands.

Copy Corpo - Darek Pietraszewski, an improviser, and promoter of independent music, as well as co-founder of the cassette-only *Pointless Geometry*. He makes music using electronic and electroacoustic objects. Together with Justyna Banaszczyk, he co-organizes the Warsaw concert series focused on experimental music – “V/A – *Various Artist*”. As VJ Copy

Corpo, he creates visualizations based on feedback and VHS footage, working within the aesthetics of analog glitch and psychedelic color structures. In his improvised sets, he uses analog video mixers, video cameras, and other peripheral devices.

Pointless Geometry, is an independent label founded in 2015 by Justyna Banaszczyk and Darek Pietraszewski in Warsaw, Poland but now based in Łódź. The label specializes in tape releases of experimental electronic, electroacoustic, and dance-esque music as well as audiovisual projects on VHS tapes, and is one of the most interesting labels in Poland. For the past seven years, the Pointless Geometry catalog has grown to include 50 releases by WIDT, Mchy i Porosty, Jakub Lemiszewski, Rafał Ryterski, Fischerle, Jakub Gliński, and Qba Janicki, Aleksandra Słyż, Edyta Jarząb just to name a few artists.

All the label entries are accompanied by carefully designed graphic covers, available in limited collector’s series, prepared by some of the best Polish artists such as Stachu Szumski, Sandra Sygur, Tomek Popakul, Małgorzata Mazur, Mila Nowcka, Joanna Dyba etc.

Santiago Caicedo (CO)



Santiago Caicedo (1976) is a Colombian artist and filmmaker. He directed the animated feature film "Virus Tropical" selected at festivals such as Berlinale and Annecy, his projects have received numerous distinctions around the world including audience awards at SXSW and BAFICI, the Quirino award for best Iberoamerican Animation and the Golden Lumiere award granted by the advance Imaging society for best stereoscopic feature Film. Santiago lives and works in Bogota as director of [Timbo Estudio](#), there he produces films, series, short films and live shows. He teaches at the University of Los Andes.

By enhancing graphics and fantasy in his unique style, Caicedo vanishes all references to common times or places and takes us away on trips to strange worlds. This attempts to break off traditional narrative structures, where many of his pieces are made of visual stories without dialogue in single sequences, has lead to Caicedo's collaborations with Nintendo and books like 3-DIY, Stereo 3D

Filmmaking and The Big Books of pussy and butt from Taschen where his alternative methods of producing stereoscopic images are highlighted.

About the artwork: Moving still // 2008 // Stereoscopic Short Film

To be a routine traveler. No surprises at the starting point, no surprises at the point of arrival. To feel the monotony of a recurring journey made too many times. Looking through the window of a train, imagining all that happens outside, following the rhythm, and then choosing not to.

Asking ourselves whether we want to, or if we can, still change roads.

Moving Still is a stereoscopic short film that uses an experimental technique from a single camera shot mixed with CG elements that build and destroy the city.

The film infuses routine travel with fantasy, challenging the monotony of our metaphorical journeys.

María José Rojas (CO)



María José Rojas is an artist, anthropologist and dancer. Photography is her artistic and documentation medium par excellence. Through photography, she combines her interest in documenting diverse socio-cultural realities with the exploration of the body and other artistic interests. She has experience working with communities, and over several years, she has built a very diverse portfolio in which she has compiled several series ranging from the registration of abandoned places to projects of body exploration and documentation of different socio-cultural contexts.

About the artwork: Rellenar // 2018 // Photography

"Rellenar" is a photographic and performance project where places in the city that have not been designed to be inhabited by human beings are revealed as "voids" that must be filled by the body. The body pushed to the limit ends up merging with the city, resulting in

these photographs showing how the established forms of inhabiting public space can be questioned through corporeality. From the photography that portrays the body in relation to the street, symmetries, and compositions that show the symbiosis between forms and materials that seem incompatible are constructed.

Fer del Monte, Gino Leyva, et al. (MX)



Fer del Monte is a Mexican artist, writer, playwright, director, producer and interdisciplinary creator. She works with texts, conceptualization and user experience. Her work focuses on the intersection between literature, dramaturgy and digitality, specifically through the conceptual development of "machine dramaturgy". Her lines of research are related to the analysis of textualities in the field of scenic and performing arts and with understanding writing as a body, as an expansion of a corporeal and performative experience, which are translated into digital pieces, dramaturgies, books, texts, processes and laboratories.

About the artworkk: (in)quietud // 2021 // Digital Interactive Experience

(in)quietud is a digital immersive experience that builds an updated and surreal imaginary about cities, specifically Mexico City. In an

interactive visual, sensory and sound journey, it invites the user to be the only spectator of a lonely city, where it seems that the bodies have become an echo of what they were and are, and where they will find the stillness to contemplate the human and non-human power of the spaces we inhabit.

Kevin Baltazar (SV)



Kevin Baltazar is a Salvadoran artist who performs a series of events about socio-spatial inequalities, oriented to the body as his "territory", and tracing marginal spaces and deplorable structures from urbanities for the construction of identity; new performative practices; anti-portraiture; and narratives of memory and self-representation. These multidisciplinary explorations find a juncture in violence, superstition, poverty, racism, anonymity and the formations of the modern/colonial world system as factors that, combined, appear to be forces and residues for contemporary creation.

About the artwork: Faceless // 2017 // Photography

Faceless depicts humanity as being tied to rolling environments, the realness of objects, and the systems that have been contaminated and deconfigured by the current times. Faceless shows the lack of

identity attached to urban matter:

it represents a contemporary metaphor about anonymity and impunity by utilizing a special PVC band called "cinta de sombrero", typical from the Mesoamerican region.

Faceless reflects on the people, the urban area, the bodies, the transitions and mutations of identity as a monstrous and abstract individual. The action of covering, tying and creating parasitic interventions is used as a representation of the dominance over the being and as a way of intervening conflicting forms of humanity itself.

Magdalena Skotnicka (PL)



Magdalena Skotnicka is a Polish artist, a third-year student of photography and multimedia at the Academy of Fine Arts in Lodz. Her main area of interest is corporeality. She creates mainly video, performance and self-portraits. She finds inspiration for her works in dance, which is her passion, and in the carefree state of mind of a child. She often refers in her works to her childhood and her relationship with her parents.

Her works have been exhibited in several photography exhibitions in Poland like the 2019 KIPISZ event, the FotoCafe clubhouse, Ostatnia Scena (2021), SZPACYR (2022), Ciałość (2022), and Hideout (2022), as well as in the SPAW and PARTS IN COMMON exhibitions accompanying the Fotofestiwal in Lodz (2022). She was published in the KWAS collective's magazine. In collaboration with the 19 Rivers collective, she created an author's zine (2021).

About the artwork: inhabitation // 2022 // Photograph and Video

inhabitation explores the relationship between man and place as a kind of harmonized coexistence, experiencing „things at hand”.

- inhabitation- defines the inseparable coexistence of the body and the surrounding space. It does not mean spatial residence in a room. It is an existential sense of „having a home” or „being at home”, which expresses a special relationship of intimate coexistence.

Nuria Cano Erazo (PE)



Artist. Bachelor in plastic and visual arts with honors in the specialty of painting from the National School of Fine Arts. Master's degree in Art History and Curatorship from the PUCP. Cano have had five solo exhibitions: Habitación en Lima at Museo de Arte de San Marcos (2018), Retorno al seno at Centro AENBA (2018), Bajo Soles Mostrencos at ICPNA (2016), Un río yace en mi espalda at Centro Colich (2016) and Testimonios retratados at Alianza Francesa (2014). She obtained an artistic residency at L'escale gallery in Ile d' Oleron - France (2018).

About the artworks: A river lies on my back // 2016 // Video

A river lies on my back

It is true that far away

from the place of origin goes with

his face still without form,

he takes care of it and walks towards

"built" land.

He leaves the sea,

Only a bird passes by arriving

To a thousand fallen walls

He hangs the painting,

He takes care of its origin,

But fatigue does not let him know

With how much soil.

The blue face will be covered. The video deals with going out of your usual space, your landscape, you are the water and you have to go inhabit another space. That pushes your identity to undergo a transformation, which is why this destructed space is a representation of something constructed, of a city, maybe.

Alexis Ibarra Ibarra, Blanca Rebeca Ibarra Ríos, and Alejandro Ibarra Roldán (MX)

Alexis Ibarra Ibarra is a Mexican visual artist, writer, researcher and curator of videogames and new media art. She has exhibited her work in Mexico, Denmark, and now in Poland. Driven by her inner chaos, she obsessively explores the intimate juxtaposition and contrast of beauty and monstrosity in her artistic and literary practice. She is the daughter of two architects that showed her how to see the world in terms of spaces and crazy possibilities.

Blanca Rebeca Ibarra Ríos is a Mexican architect and writer. She studied Architecture at The National Autonomous University of Mexico and is co-founder and co-director of Ibarra Arquitectos in Mexico City. She is a member of The College of Architects of Mexico City and a marvelous mother of three.

Alejandro Ibarra Roldán is a Mexican architect and traditional visual artist. He studied Architecture at The National Autonomous University of Mexico and is co-founder and co-director of Ibarra Arquitectos in Mexico City. He is a member of The College of Architects of Mexico City and a wonderful father of three.

About the artworks: Paper Cloud // Mexico // 2022-2023 // Mixed Media

For two weeks, Alexis, who left Mexico City to study in Europe, communicated with her mother, Blanca Rebeca, through handwritten texts, and her father, Alejandro, through painting and illustration. Alexis asked her parents to engage in a game where they would share their experiences, thoughts, and emotions regarding their sense of belonging while inhabiting

what they call "home," the cities they live or have lived in, and their inner spaces, as well as to disclose the hardships of missing each other and trying to find a way to connect despite living in different continents.

For the narrative compound of the piece, Alexis started a conversation with her mother: They would reply to each other by writing their thoughts on a piece of paper and sending a picture or scan of the text, mimicking the aesthetics of a messaging app. Similarly, for the visual compound of the piece, Alexis started an illustration that she scanned and sent to her father, who printed the image, continued the illustration, and sent a picture back. They followed the same process until the illustration was considered finished.

Using daily life technology and their own hands, the authors—a daughter, a mother, and a father—built together a new materializing virtual space where they could inhabit, coexist, and share on an intense and deep level in spite of distance and the lack of time. In this piece, by mixing analog and digital techniques, the ethereal communication that occurred in the cloud materialized on paper.

This fresh, liminal space was constructed, deconstructed, and reconstructed by the artists—the sender-receivers—and the technology itself, which added noise, blurriness, and an unintended beauty to this new world: Three smartphones, two home scanners, two home printers, and the internet degraded and reshaped the images, words, and feelings that served as the prime materials to build, in a melancholic land, a cozy yet eerie home.

Cece Manzano (koikill) (SV)



The idea originates from my experience of living between four cities in two years. It derives from my experience of feeling surveilled, both by the city's inhabitants and by legal protocols. At the same time, I observe myself in the temporary society I inhabit in an attempt to fit in.

Koikill is a Multimedia Designer and VJ from El Salvador. She specializes in multimedia installations and motion design, both in commercial and cultural fields. Her experience includes Animation, Graphic design, 3D Modelling and Video editing. Her current interest is to discover and develop the future connections between artistic practices and the creative industry, particularly in live music performances.

About the artworks: Portales // 2023 // Livestream Intervention

Portales consists of a video installation and livestream intervention that incorporates real-time surveillance cameras from two of the cities I have lived in: San Salvador, my hometown, and Łódź, my temporary city.

A text is displayed in the form of subtitles. The text poetically describes my experience related to migrating, and the fear that the adapting process provokes; a process in which the unknown replaces the memories of the familiar. I seek a neutral space between the unknown and the familiar, a void where the two conflicting notions can be reconciled.

Benazir Basauri Torres and Jesper Thiemer Hansen (PE/DK)



Benazir Basauri Torres is a Peruvian artist who explores the observation of ourselves, The Other and what is produced in that encounter, carried out on the Internet as the main common scenario. Nevertheless, handmade objects are always present in her artwork, the final work is usually shown as an installation integrated by different pieces such as phrases, drawings, sculptures, audios, GIFs and videos that propose a critical reflection of our immediate reality. Her work has been shown internationally in exhibitions such as Mutation Week Festival (Aalborg, Denmark, 2022), MANA Contemporary, Open Studios (Miami, 2019), Unter den Nägeln (Erfurt-Germany, 2021), The Internet is my favorite artist, shown as part of FASE Festival of art, science and technology (Buenos Aires, 2017), Basauri Torres is currently doing an artist-in-residence program in Portugal

Jesper Thiemer Hansen is an artist that creates spatial art installations and works that mainly focus on sound, video, audiovisuality and acousmatics. In his works, he explores perception, philosophy and politics through technological aesthetics, typically through interactivity and participation.

About the artwork: Reaction GIFs // Sharing is caring 2023 Internet-Based Audiovisual Piece

We live in a time of crisis, from which we often seek refuge in virtual spaces that act as parallel worlds, worlds that remain safe and unaffected by whatever is happening IRL. Nevertheless, can we really refer to them as such? Can we talk about a separation between physical and virtual spaces? Can a crisis that originated in a physical space extend into a virtual space?

The artwork deals with the exploration of two virtual formats: GIF and MP3. This conversation will be hosted on the Internet, but, is the Internet a safe space? The group of academics and hackers who developed the Internet had the aim to spread information and make it accessible for everyone, this project reclaims this aim.

"Reaction GIFs // Sharing is caring" is presented as an internet-based audiovisual piece, the set up is defined in relation to the space it will be exhibited in. This piece is ultimately an invitation to reflect on how we (re)act in times of crisis. How do we connect? Who do we relate to? Are we able to recognize similarities among ourselves and the space we are inhabiting?