

Generative Arts Fair



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Parameter

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Jiawen Uffline
Milan Milojković
Alevtina Senik
Dorijan Šiško & Aljaž Glaser
Vita Eva Weisseisen,
Aleksandar Tendjer
Julia Vollmer
Cyrus Khalatbari
Yann Martins
Saskia Freeke
Thomas Pausz
Qianxun Chen

The Parameter Fair is dedicated to presenting and selling works that imaginatively engage (re)generative methods and explore alternative modes of artistic production, the use of material resources and interfacing with a world in a state of multiple crises.

It aims to showcase and support transformative practices and aesthetics that challenge recommender systems, art markets and project-based production while emphasising care, accessibility, adaptability and resilience.

In its third edition, the fair features ten artists whose practices entangle new and traditional techniques, combine manual and mechanical processes, experiment across digital and analogue realms, and build upon the principles of open source, creative coding and permacomputing.

JIAWEN UFFLINE

004
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Earthside Wish Machine, 2025

The same meteors that carried our wishes were used by NATO for long-range communication in the 1960s. The *Earthside Wish Machine* is a time-based (literally, Earth's rotation- and orientation-based) site-situated meteor protocol for wish transmission. It sets up a (re)generative network connected by ionised, glowing air and military radar signals rather than copper or fibreglass, mediating our wishes with cyclical meteors rather than strategic algorithms.

Price of individual artefacts: 42.00 EUR

jiawen offline (*~362 PPM) exists as a User most of the time: in everyday life, technologically and politically. She sees technology as forms of memory and desire, with contaminated history but appearing pure, sterilised, decontextualised and dehistoricised, operating through reducing rather than relating. She views leaks as a definite part of digital reality and leaking as a method to survive together.

Website: worrymetaphor.net

Mastodon: tldr.nettime.org/@jwn

004

MILAN MILOJKOVIĆ & DANILO ŠAINOVIĆ

006
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Cold Peace, 2026

Cold Peace is a generative web art installation that autonomously produces continuous, unique audiovisual output. It explores the realities of war through glitch visuals and texts drawn from online data, challenging conventional passive perceptions. The audio consists of a live stream of coded or voice messages transmitted via shortwave frequencies, offering viewers a glimpse into the hidden communication of global powers. The title offers a satirical comment on the notion that we live in times of peace.

Price of individual artefacts:

20.00 EUR (prints), 1,000.00 EUR (software)

Milan Milojković (1986, Serbia) and Daniilo Šainović (1987, Serbia) are enthusiasts and researchers of electronic and experimental art and music. Over the past decade, they have collaborated on numerous projects, including generative art installations (*FilodenDron*, *SamoCrt*, *Prototip 1*), open-air happenings (*Ful kontakt s prirodom*), activist events (within the art collective *Petar Drapšin*) and concerts (most notably as part of the *Veče dron muzike* series in Novi Sad).

Website: github.com/milanmuz/

Facebook: @dronvece & @ukpetardrapšin

006

MITCHELL REPORT (ARAB-ISRAELI CONFLICT)

TRAIL EXT: 327,276 // ENTRY INDEX: 0_4189

ISRAELI LEADER ARIEL

THE PALESTINE

LIBERATION ORGANIZATION

ACCORDING TO THE SAME REPORT, DENIED THAT

[TEXT_STREAM: CIVIL CONFLICT IN THE PHILIPPINES]

186 - The Civil War breaks out and Henry Wilson is ready for action - imperialism.com

[TEXT_STREAM: TIMELINE OF KURDISH UPRISES]

Iraq war | Summary, Causes, Dates, Combatants, Casualties, & Facts - Britannica

[TEXT_STREAM: DRUGO CONFLICT]

'Executions, torture, abductions, rape' Ethiopia's hidden conflict - Pittsburgh Post-Gazette

IN ORDER TO GET THE ISRAELI-PALESTINIAN PEACE PROCESS TO TAKE OFF, WE HAVE NO BASIS ON WHICH TO...

THE MITCHELL REPORT

[TEXT_STREAM: DRUGO CONFLICT]

186 - The Civil War breaks out and Henry Wilson is ready for action - imperialism.com

[TEXT_STREAM: TIMELINE OF KURDISH UPRISES]

Iraq war | Summary, Causes, Dates, Combatants, Casualties, & Facts - Britannica

[TEXT_STREAM: DRUGO CONFLICT]

'Executions, torture, abductions, rape' Ethiopia's hidden conflict - Pittsburgh Post-Gazette

RUSSO-UKRAINIAN WAR

TRAIL EXT: 31,898 // ENTRY INDEX: 0_2189

PUTIN CALLED RUSSIANS AND UKRAINIANS "PEOPLE AND PEOPLE" IN EARLY 2014, THE EUROMAIDAN

AN APRIL 2022

DURING THE SECOND BUILD-UP, THE RUSSIAN

[TEXT_STREAM: RUSSIAN CIVIL WAR (2022-PRESENT)]

Instability in South Sudan | Global Conflict Tracker - cfr.org

[TEXT_STREAM: DISSENTING IN THE RUSSIAN ARMY]

Russian cartel members ordered to shoot at Border Patrol agents: Memo - Houstonian

[TEXT_STREAM: PALESTINIAN AUTHORITY-HEAVY BAK MILITARY CONFLICT]

Iraqi Home War (Iraq Conflict) | Explanation, Summary, Causes, Casualties, & Map - Britannica

PUTIN CALLED RUSSIANS AND UKRAINIANS "PEOPLE AND PEOPLE" IN EARLY 2014, THE EUROMAIDAN

AN APRIL 2022

DURING THE SECOND BUILD-UP, THE RUSSIAN

COUNTERING CLAIMS THAT NATO STARTED AND IS WAGING

BECAUSE THEY'RE RUSSIAN

[TEXT_STREAM: RUSSIAN CIVIL WAR (2022-PRESENT)]

Instability in South Sudan | Global Conflict Tracker - cfr.org

[TEXT_STREAM: DISSENTING IN THE RUSSIAN ARMY]

Russian cartel members ordered to shoot at Border Patrol agents: Memo - Houstonian

[TEXT_STREAM: PALESTINIAN AUTHORITY-HEAVY BAK MILITARY CONFLICT]

Iraqi Home War (Iraq Conflict) | Explanation, Summary, Causes, Casualties, & Map - Britannica

Images courtesy of the artists.

ALEVTINA SENIK

008
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crossroads, 2024

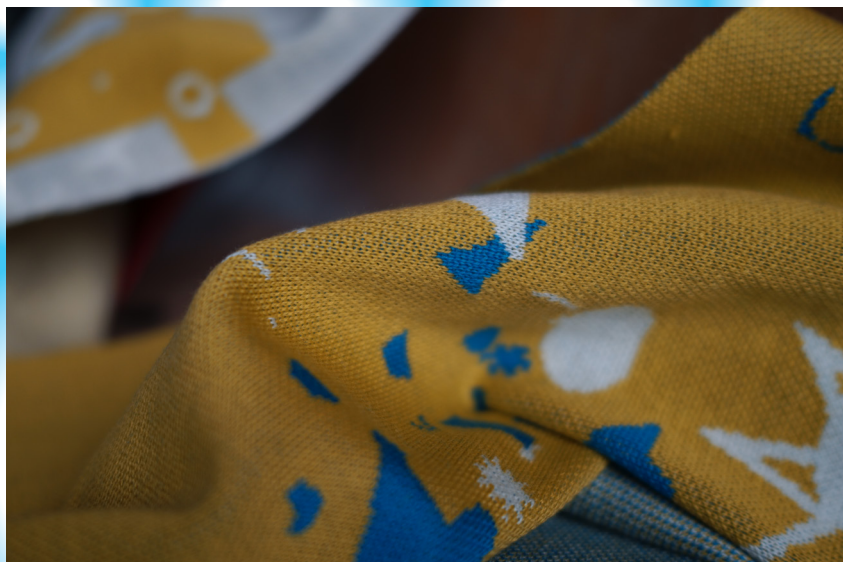
crossroads uses an open-source JavaScript framework, p5.js, to cypher a poem dedicated to political persecution in Russia and beyond. The work plays with levels of recognition, i.e., hidden meanings, and encodes three patterns into three different versions of machine-knit scarves. Although rooted in an individual case, the project underscores the urgency of political imprisonment worldwide, emphasising the consequences of digital control and the struggle for a free internet.

Price range of individual artefacts: 2.00–45.00 EUR

Alevtina Senik (1998, Russia) is a media artist. She holds an MA in liberal arts and is now pursuing her second MA in digital media in Bremen, Germany. Her practice is often research-driven and employs various digital and analogue tools along with sound, ceramics, text, performance and cultural work. She understands art as a bridge between academia and society, seeking to return enclosed academic knowledge to the public.

Instagram: @hetero.glossia

008



DORIJAN ŠIŠKO & ALJAŽ GLASER

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Test Portal: Loretext, 2025

Test Portal: Loretext is a publication that expands the themes of the installation *Test Portal* (osmo/za, 2025). The *Test Portal* project imagines a parallel world. A planet is covered in lava; how do its beings and creatures respond to that? How do their social media, their cuisine and their civil engineering look? The publication is a collection of texts that expand the installation's worldbuilding, exploring the deeper lore of the *Portal* lava world.

Price of individual artefacts: 15.00 EUR

Dorijan Šiško (1990, Slovenia) is an intermedia artist and graphic designer. His work has been presented internationally at exhibitions, festivals and institutions, and he has received several awards. He is a member of the Nimaš Izbire and Freštreš collectives and also teaches at ALUO in Ljubljana.

Aljaž Glaser (1990, Slovenia) is a translator, author and intermedia artist. He is a member of the art collective Freštreš. He translates from Russian, Church Slavonic and English into Slovenian and writes poetry.

Website: dorijansisko.com

Instagram: [@dorijandisko](https://www.instagram.com/dorijandisko) & [@aljazglaser](https://www.instagram.com/aljazglaser)

010



Images courtesy of the artists.

VITA EVA WEISSEISEN & ALEKSANDAR TENDJER

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livelovecalculate.com, 2024—

livelovecalculate.com is a gateway to a dreamscape of our possible futures, a perfect, peaceful, bright and always welcoming garden. It gives you answers, holds secrets and tells you how to care for it if you only ask. It offers hope – even if empty – in times of deep uncertainty and chaos. As a shelter from the outside world, it is rooted in irony: we dream of nature, yet retreat into the safe comfort of our computers. But can we really be blamed when the site is so kind to us, always ready with a gentle answer?

Price of individual artefacts: 5.00 EUR

Vita Eva Weisseisen (1999, Slovenia) is an intermedia artist, designer and DJ. They are currently completing their MA at UL ALUO. Their work explores (popular) culture through personal experience, creating diary-like records unconstrained by technique. Part of the queer collective Ustanova.

Aleksandar Tendjer (1996, Serbia) is a web developer and a digital artist currently pursuing an MA in Computer Science at UM. His work often takes the form of websites and digital environments that invite playful engagement while questioning dominant models of the internet.

Website: vitaevaweisseisen.com & alexextendjer.com

Instagram: @vitaeva__ & @tendjer

012

JULIA VOLLMER

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to burn into memory, 2025

What traces does generative AI leave beyond the image? As its energy demands rise, this work reframes computation as a process with tangible material consequences rather than an abstract operation. Generating images on a small microcontroller takes time. During this time, the device rests on a wax plate, slowly sinking as heat accumulates, thus leaving a thermal imprint. The process is completed by engraving its parameters onto a metal plate, forming a triptych of artefacts shaped by computation.

Price of individual artefacts: 150.00 EUR

Julia Vollmer (1995, Germany) is an artist working with machine learning, wearables, code and electronics. In her recent works, she explores the labour and resources of AI through heat as a medium. She studied Digital and Creative Media in Germany and Hong Kong and has exhibited worldwide. In 2025, her work won the Audience Award at lab.30 and the Hans-Peter-Schiffer Award.

Website: juliavollmer.de

Instagram: [@volljus](https://www.instagram.com/volljus)

014



CYRUS KHALATBARI with ELLIOTT CROSET

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Zombie GPU Synths, 2025

“Generative” has been captured: AI, LLMs, GPUs, energy consumption, inevitable progress. *Zombie GPU Synths* refuses that story. Each piece is a synthesiser built from discarded GPU components: the fan rewired as a light-to-sound transducer, the circuit board reborn as the chassis of an Atari Punk Console. Plug in a 9V battery. Make noise. A zine with each synth carries full open-source schematics so anyone can rebuild, modify and share their own.

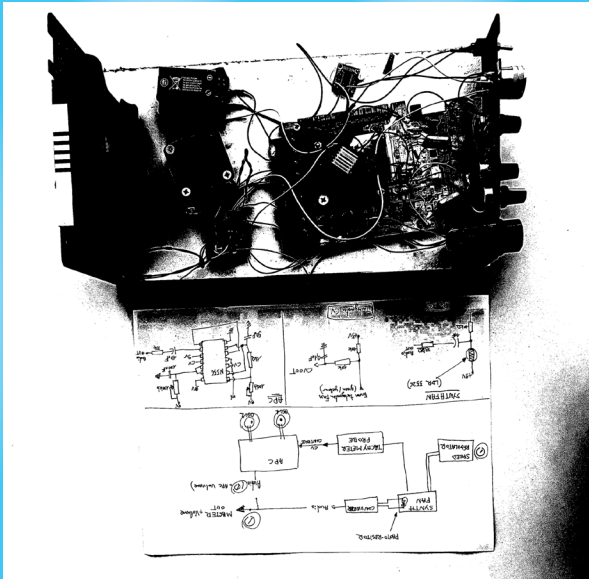
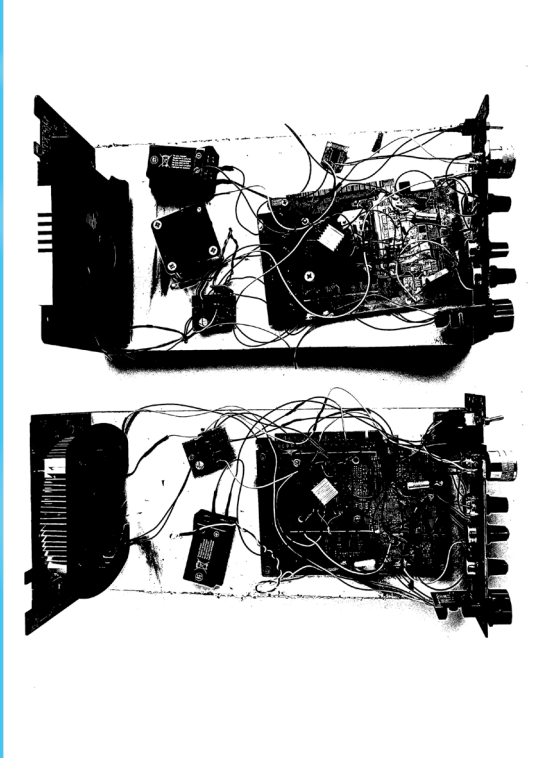
Price range of individual artefacts: 20.00–30.00 EUR

Cyrus Khalatbari (1991, Switzerland) is a design researcher, educator and critical engineer. Drawing on media archaeology and ethnographic fieldwork, he produces texts, electronics and curricula that question and nuance the environmental implications of computing power. His work has been shown at ISEA and Ars Electronica, and supported by the French Embassy in Switzerland and Ghana, and the European Union.

Website: cyruskhalatbari.com

Instagram: [@cyrus_khalatbari](https://www.instagram.com/cyrus_khalatbari)

016



Images courtesy of the artist.

YANN PATRICK MARTINS

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Elegy of the MD5 Hashing Algorithm, 2026

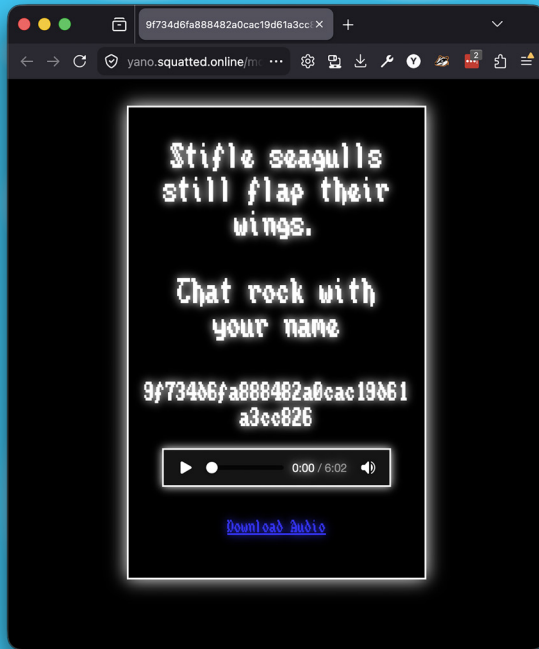
What started as a project to create a rhythmic generator based on the MD5 algorithm's output became a reflection on the lifecycle of algorithms. As the algorithm itself was deprecated (read: retired) in 2010, MD5 hashing will probably become a dead algorithm in the coming years – dead in the sense that no one will use it anymore. This project re-imagines the algorithm as an orchestra conductor and composer, writing the music for its own retirement (read: deprecation).

Price range of individual artefacts: 5.00–10.00 EUR

Yann Martins (1988, Switzerland) is a researcher && teacher && debugger && artist && Designer working within various media: sound && noise, algorithms, browsers, photography, micro controllers, 3D, game engines and storytelling. Currently working at the Critical Media Lab as a researcher in the field of critical debugging. He has exhibited, performed and conducted workshops in many festivals and venues, such as the Japan Media Art Festival, AMRO and CTM.

Website: yano.squatted.online
Instagram: [@younger_sibling_](https://www.instagram.com/younger_sibling_)

018



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/*****
* Elegy for the MD5 *
* hashing Algorithm *
*****/

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Broken,
but not retired.

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/*****
* I was entrusted with the deepest secrets. *
* I hid them behind hashes. *
* Those times are long gone. *
* My last job, to check for file integrity, *
* is also coming to an end. *
* *
* I am becoming a dead algorithm. *
* I can't protect secrets anymore. *
* *
* Yet, my deprecation brings me some solace. *
* I can still listen: your grievances, *
* memories, farewells. *
* *
* Fear not, I will hash them. *
* Not into bits, *
* Into requiems. *
*****/

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SASKIA FREEKE

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Radial Shift, 2026

Saskia Freeke's artistic practice explores the transformation of digital artworks, created with code, into physical objects or prints, by utilising machines and her own hands. With this linocut project, she transfers the generative design into a linoleum block by using a CNC engraving machine. When creating the prints, the ink design is not perfectly transferred to the paper, making each print unique.

Price range of individual artefacts: 40.00–85.00 EUR

Saskia Freeke (1986, The Netherlands) brings code into play to create geometric artworks on a daily basis. In her artistic practice, she builds upon her background in graphic and interaction design, exploring the realm of digital and physical materials and our interactions with technology. Her works and her practice stand out through their distinctive and playful characteristics, fusing code, theory, design and craft.

Website: saskiafreeke.nl

Mastodon: [@sasj](https://mastodon.social/@sasj)

Instagram: [@sasj_nl](https://www.instagram.com/sasj_nl)

020



THOMAS PAUSZ

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Shellreader series, 2025

The *Shellreader* series of prints and artefacts collapses two processes of trace-making: human writing and the algorithmic growth of seashells. Texts about sea ecology are encrypted into shell-like patterns by applying reaction–diffusion algorithms. With each transformation, the texts become less readable to humans, while from a shell’s perspective, the glyphs become clearer. Thus, the machinic encrypting process of *Shellreader* returns ecological knowledge to its non-human source.

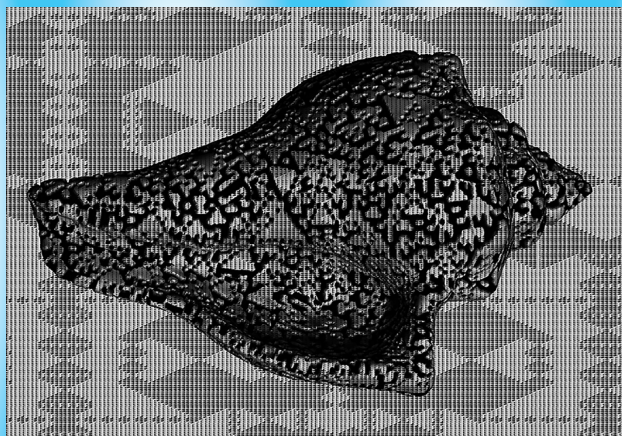
Price range of individual artefacts: 10.00–150.00 EUR

Thomas Pausz (1978, Iceland) is a speculative designer and artist exploring the poetics of multispecies co-creation through immersive field work in ecosystems and experimental media practice. He is an artist-researcher at the Intelligent Instruments Lab in Reykjavík (iil.is). His work creates “frictions” between life forms and technologies, probing the haunted intersections of biodiversity, technodiversity and environmental ethics.

Website: pausz.is

Instagram: [@thomaspausz](https://www.instagram.com/thomaspausz)

022



QIANXUN CHEN with MARIANA ROA OLIVA

024
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Seedlings_ : Walk in time, 2023

What would happen if you could grow a word? In this book, a series of textual seedlings sprout and set off to discover kinships between words. Born digital, the *Seedlings_* migrate from browser to page, exploring different modes of collaborative writing. Written through the interaction between a human writer and a group of algorithms, the book moves between the humorous, the poetic, the narrative and the visual to portray an ecosystem in which words connect, come alive and speak back.

Price range of individual artefacts: 2.00 – 40.00 EUR

Qianxun Chen (1993, Germany) is a media artist, educator and

researcher. Her work evokes non-human perspectives through alternative uses of technology and focuses on generative poetics, the aesthetics of algorithms and digital textuality. She holds an MFA in Literary Arts from Brown University and an MA in Digital Media from the University of the Arts Bremen. She currently teaches in the Digital Media program at Leuphana University of Lüneburg.

Website: chenqianxun.com

Instagram: [@qianxun.chen](https://www.instagram.com/qianxun.chen)

024



Photos: JiyeLee

Jiawen Uffline

026

Milan Milojković

026

Alevtina Senik

026

Dorijan Šiško & Aljaž Glaser

Vita Eva Weisseisen, Aleksandar Tendjer

Julia Vollmer

Cyrus Khalatbari

Yann Martins

Saskia Freeke

Thomas Pausz

Qianxun Chen

PARAMETER

Generative Arts Fair

Part of Adela – International Festival of Generative Arts

Production

Ljudmila Art and Science Laboratory (May 2025)

Curation

Maja Burja, Katja Pahor

International jury

Davide Bevilacqua, Maja Burja, Luka Frelj,
Katja Pahor, Veerle Pennock

Texts

Katarina Babič Derenda, Maja Burja, Juan Manuel Escalante, Sarah Groff Hennigh-Palermo, Alberto Harres, Aleksandra Jovanić, Strahinja Jovanović, Rosemary Lee, Francis Nowak, Katja Pahor, Bérénice Serra, Adrian Samuel Stell Pičman

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Eva Bevec

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LJUDMILA



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Ustanova
Mestna občina
Ljubljana



