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Art's Fair

Kino Šiška, Ljubljana

Generative

Liselotte van Daele

DuctTape Collective  
(Polina Slavova &  
Nai-Syuan Ye)

Adrian Samuel Stell Pičman

Senka Milutinović

Abe Pazos Solatie

Tanja Minarik

Carolin Liebl &  
Nikolas Schmid-Pfähler

Verena Mayrhofer

Lucian Shin

Tristan Rolin

Interference  
(Vesna & Borut Vega)

# Liselotte van Daele

## Untitled (2023)

Through the use of innovative techniques, van Daele works to extend the notion of print. With playful mastery, she explores the editability of the image, creating and generating images through homemade analogue setups that blend seamlessly with digital processes. This processual fusion results in artefacts that give residence to matter and texture while also inviting forth speculation and emotion. Operating under the name [@xox\\_is\\_not\\_alone](#), she presents her works as a continuous exploration of identity and connection, challenging binaries and inviting both herself and her audience to reconsider the conventional boundaries of printmaking.

**Liselotte van Daele** (1989, Belgium) breaks away from defined concepts of art and the artist in her practice. Defining her practice as a “print label without fixed limits, indefinite in form”, she embraces the fluidity and ever-evolving nature of her work, which reflects not only her journey as a printmaker but also her engagement with the broader art community, fostering a sense of shared creativity and innovation.

Website: [www.xoxisnotalone.com](http://www.xoxisnotalone.com)

Instagram: [@xox\\_is\\_not\\_alone](#)



# DuctTape Collective

## Polina Slavova & Nai-Syuan Ye

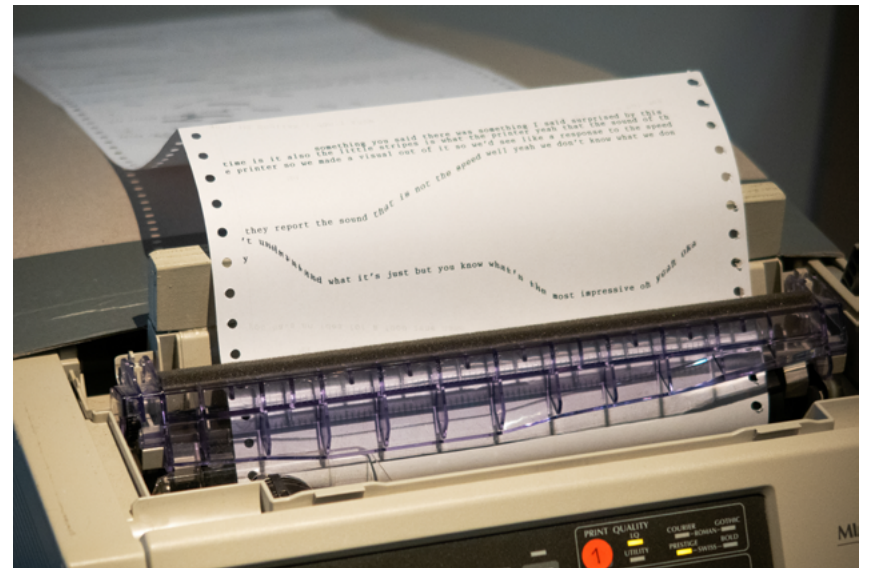
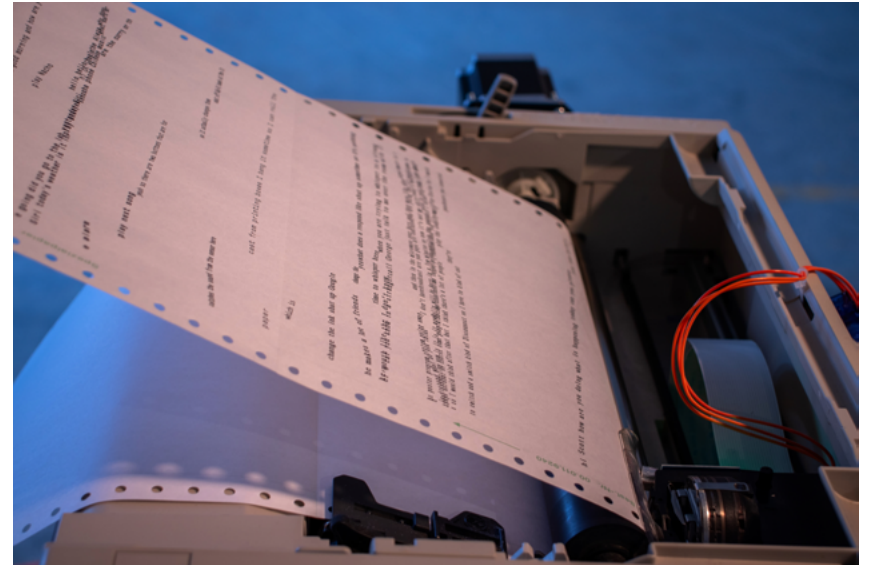
### (Not) Jammed (2023)

*(Not) Jammed* is an interactive installation through which the DuctTape Collective breaks free from the notion of carefulness around technology. They allow the viewer to explore what can be done with a printer outside the constraints of its intended use. The work invites you to engage with a dot matrix printer named Scott and, in this way, to actively participate in the production process behind printmaking.

**DuctTape Collective** is a research duo consisting of Nai-Syuan Ye (1998, Taiwan) and Polina Slavova (1999, Bulgaria), based in Arnhem, the Netherlands. The duo explores methods for generating machines with a focus on character building. Central to their work is making technology easily accessible to a larger public through the use of humour, storytelling and interactivity.

Website: [ducttapecollective.com](https://ducttapecollective.com)

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



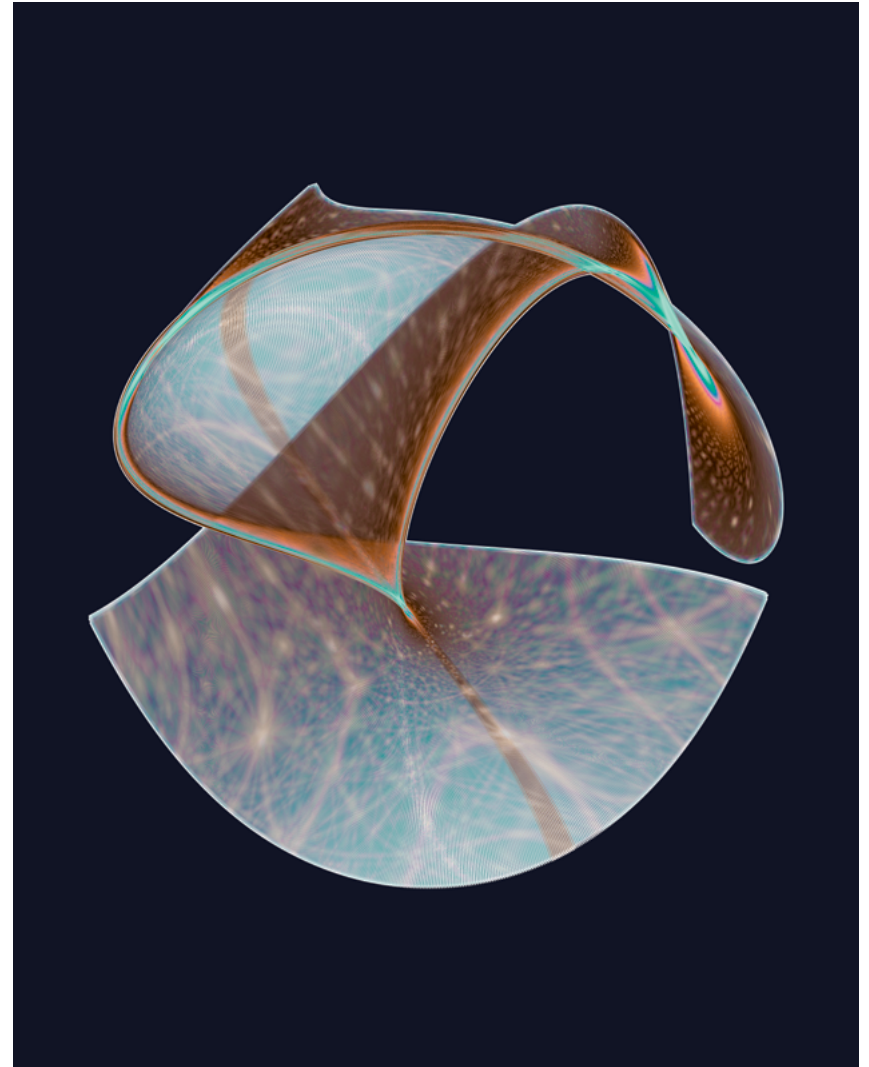
# Adrian Samuel Stell Pičman

## Life Forms (2023–2024)

Each work in the series originates from an underlying geometry generated from a set of functions that can produce numerous geometries that follow the same logic. These are further refined through the adjustment of pixel values, resulting in many colour variations. Throughout the process, Stell Pičman explores the possibilities of space, by tweaking the generation parameters, playing with colour channels and experimenting with moiré patterns.

**Adrian Samuel Stell Pičman's** (1997, Slovenia) exploration of moiré patterns in the digital realm is inspired by early exposure to 3D modelling and parametric design. While he initially pursued architecture, a shift in focus led him to a new path in life sciences. Currently, he is in his second year of the Molecular and Functional Biology master's programme in Ljubljana, while still further pursuing his passion for visual exploration.

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



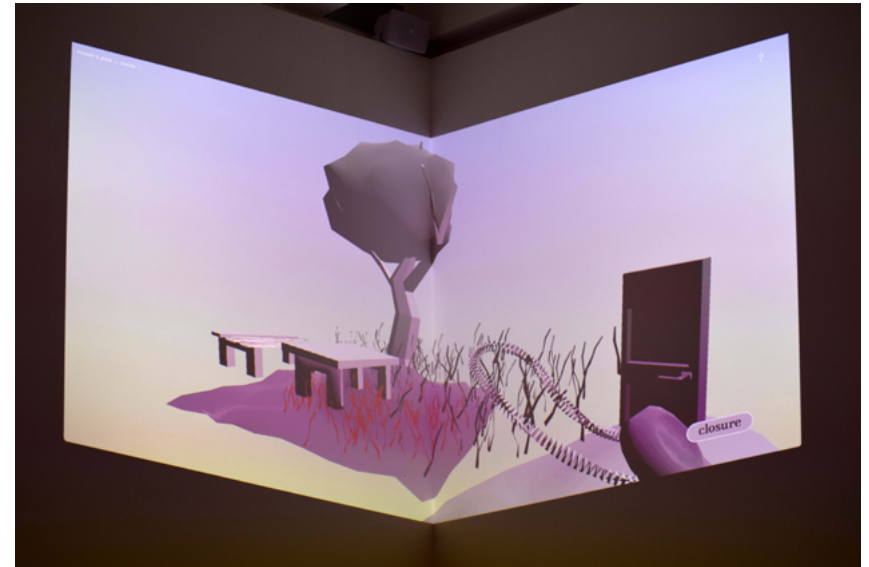
# Senka Milutinović

## **Momentary Lapse in Memory (2023)**

*Momentary Lapse in Memory* is an interactive digital environment concerning the memory landscape of the 1999 NATO bombing of Yugoslavia. It scrutinises the creation of monumental narratives which weaponise collective memories and turns toward inquiring about how oral histories of traumatic events can exist without being instrumentalised. By doing so, it makes space for the unreliable mechanisms of both memory and its transmission to steer and sway.

**Senka Milutinović** (1999, Serbia) holds a BA in graphic design from the Willem de Kooning Academy in Rotterdam, the Netherlands. As a designer and researcher, they have an interest in media theory, archival practices and queering narratives. They've received awards for individual and collective projects, such as the Golden Calf for Digital Culture Production of the Netherlands Film Festival.

Website: [senkamilutinovic.com](http://senkamilutinovic.com)



# Abe Pazos Solatie

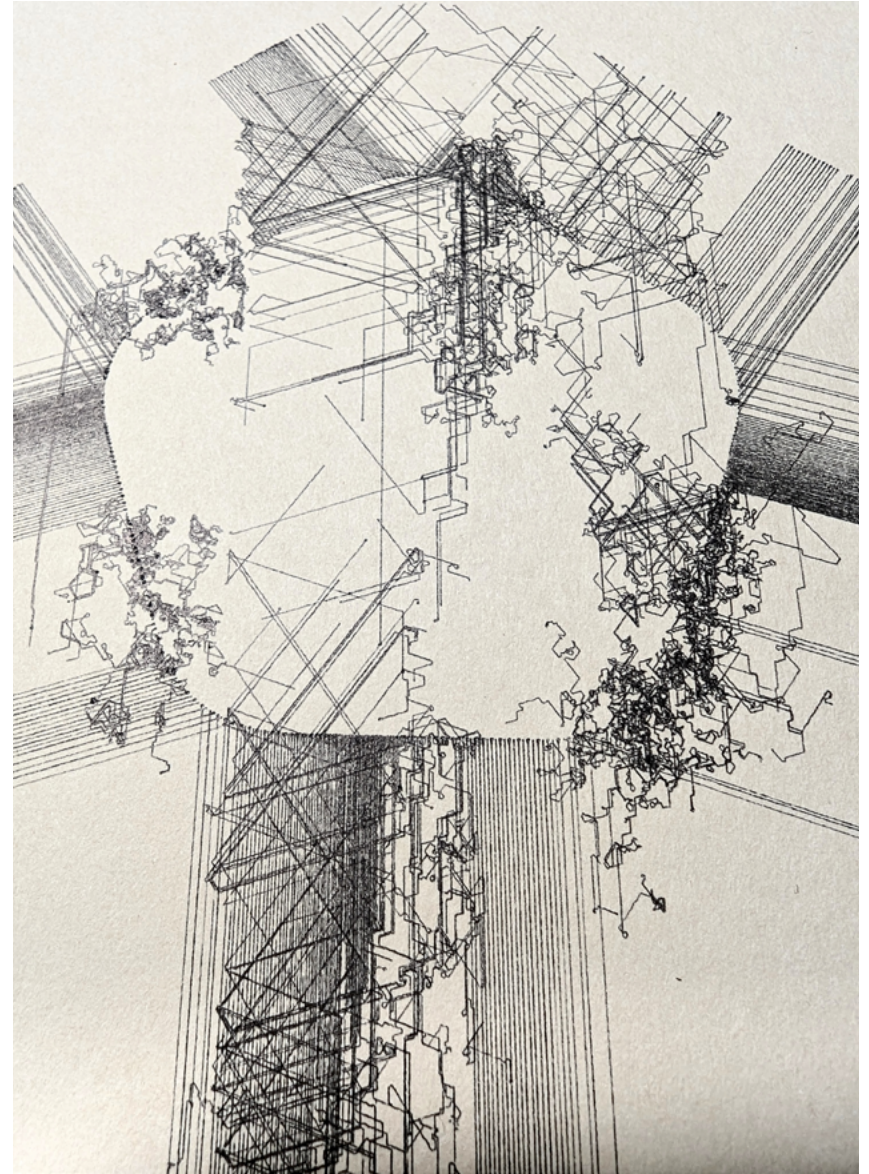
## **Ink Waves Decoded (2020–2024)**

*Ink Waves Decoded* is a long-term project in which the artist studies his doodles trying to understand what underlying rules they might follow. When making abstract drawings, he connects the lines in specific ways, where certain things are allowed to happen and others are not. He tries to decipher those unwritten rules and convert them to computer code which generates new drawings that are brought back to paper by using a pen-plotter. The process reveals just how hard it is to put into words what our intuition tells us.

**Abe Pazos Solatie** (1975, Finland) is an artist who writes computer code to generate still, animated and interactive audiovisual works. He explores the connections between nature and algorithms by creating slow, organic, growing and decaying visuals. He has a computer science and interactive design background, is a passionate contributor to free, open-source software for the arts and performs live visuals.

Website: [www.hamoid.com](http://www.hamoid.com)

Social media profile: [genart.social/@hamoid](https://genart.social/@hamoid)



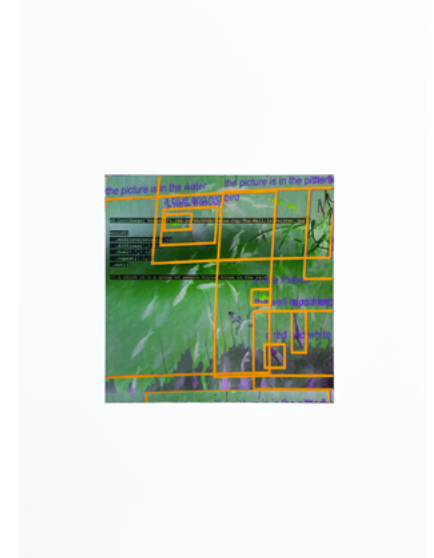
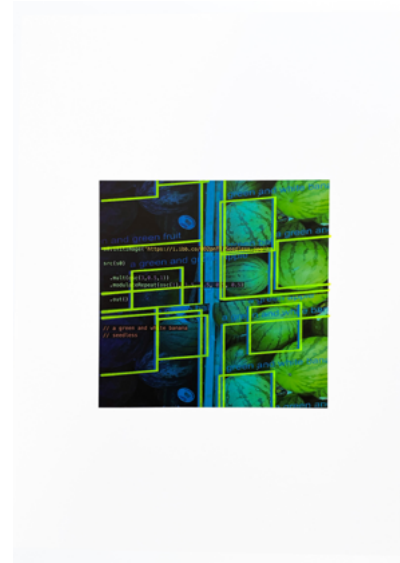
# Tanja Minarik

## I think it's a group of people flying kites in the rain (2023/2024)

The project *I think it's a group of people flying kites in the rain* started with a database of the artist's photographs from one year of life that she intended to rewrite in co-creation with ML algorithms to make some sense out of it. Computer Vision algorithms DenseCap and YOLO v8 were used to analyse and describe the images. These descriptions and images were remixed within the Hydra environment to create new visual compositions. Subsequently, screenshots of the Hydra patches are printed digitally and the lines from initial object detection are printed in the silkscreen technique.

**Tanja Minarik** (1983, Croatia) is a visual artist who works in the field of video art, generative art, audiovisual performances and immersive environments. She started coding at the age of ten and has occasionally employed algorithms ever since. Member of the UR Institute and queerANarchive collective. She holds a BA in Film and video from the Arts Academy in Split, Croatia and an MA in New Media Arts from the Academy of Fine Arts in Zagreb, Croatia.

Instagram: [@tanja400z](https://www.instagram.com/tanja400z)



# Carolin Liebl & Nikolas Schmid-Pfähler

## **Spitting Bot and the Extrudies series (2020–2024)**

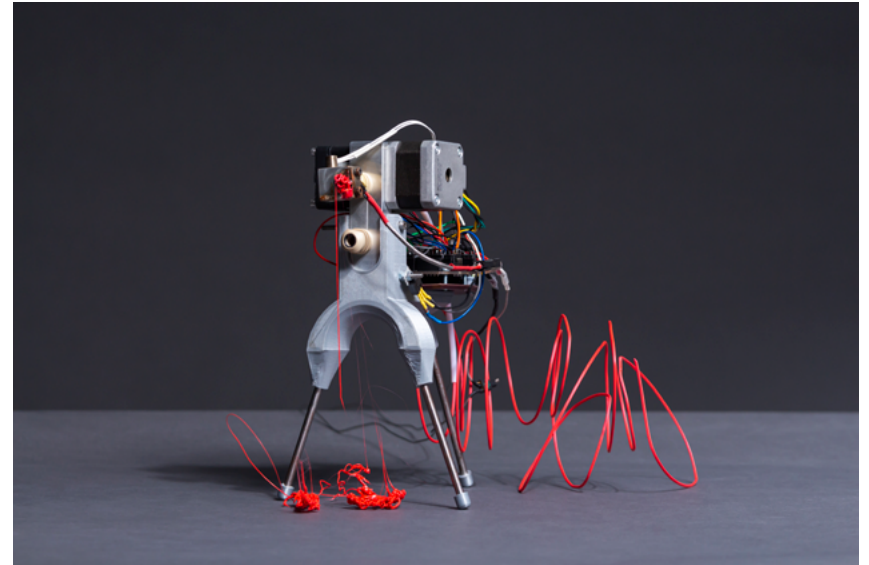
Mechanical and refreshingly original, this little robot fashions objects out of melted plastic. From what appears like a beak, it squeezes out the colourful substance like a primordial liquid. The blobby cord coils in on itself, forming squiggles and loops that harden into a solid body. Once the resulting object is large or heavy enough, it falls over onto a pile of individual mini-sculptures, pulling tough strands along with it.

## **Artefacts of the RE:PLACES installation (2020–2024)**

The series is a selection of sculptures that were created during exhibitions of the *RE:PLACES* installation at various venues. They are unique results of the interplay between robot movement, the person controlling the robot, material behaviour and spatial conditions. Like the series *Extrudies*, they are made from a type of plastic called PLA (polylactic acid), which is derived from plant-based raw materials.

**Carolin Liebl** (1989, Germany) and **Nikolas Schmid-Pfähler** (1987, Germany) generate strange plastic sculptures in collaboration with quirky robots. In doing so, they examine the interweaving of the natural and the artificial, the human and the non-human, material and ideology.

Website: [www.radiate.fish](http://www.radiate.fish) / Instagram: [@carolin\\_nikolas](https://www.instagram.com/carolin_nikolas)





# Verena Mayrhofer

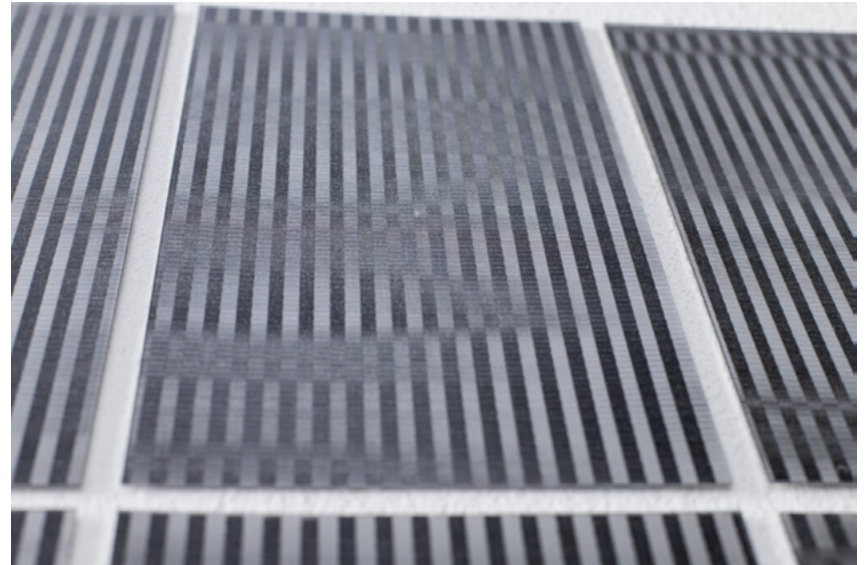
## float (2021)

The image is based on black and white stripes that are printed on several small areas with the lenticular technique. The lenticular foils are fixed so that two or more images alternate during movement. The intentional irregularity in the manual processing of machine-made components such as foils and prints, creates optical streaks, grey areas and organic patterns while the individual images tilt from positive to negative. Despite the reduced prints of black and white stripes, an individual image emerges due to the position of the viewers.

**Verena Mayrhofer** (1984, Austria) lives and works in Linz and Stadt Haag. In her sculptures and installations, she juxtaposes digital aesthetics with analogue haptics. Her works imitate digital space while blurring its hard edges. In the process, the nostalgically transfigured view of the analogue world is questioned and reflected upon.

Website: [www.verenamayrhofer.at](http://www.verenamayrhofer.at)

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



# Lucian Shin

## How Does An Android Dream Of Electric Worm? (2024)

If we, our memories, our emotions and our abilities are our neural network, could we reincarnate a living entity by replicating its entire neural network? Based on scientific research and an open project, *How Does An Android Dream Of Electric Worm?* is a project exploring the possibility of digital transplantation and corporeal transformation of a nematode and its consciousness, challenging us to reimagine the very definition of life as it could be.

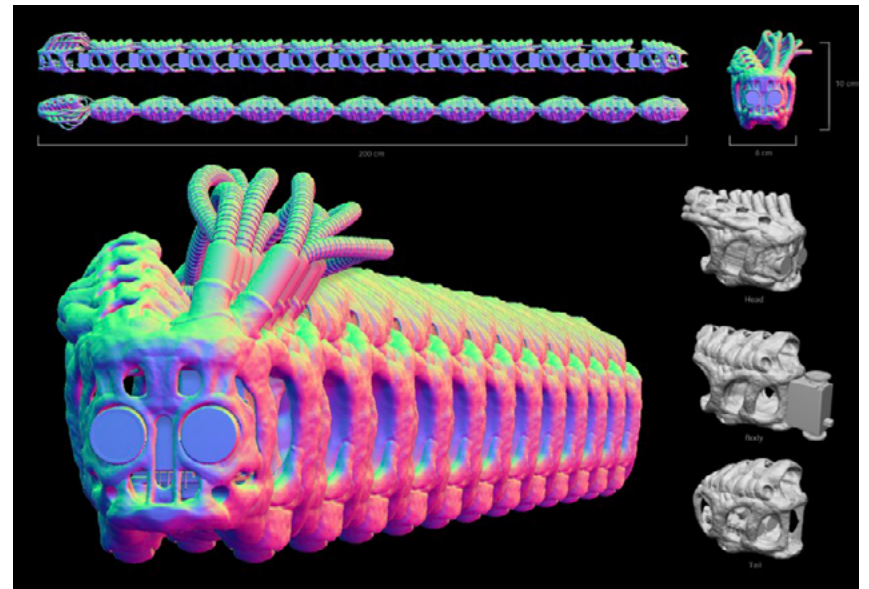
## Song from Cthulhu (2022)

*Song from Cthulhu* is a visual experimentation that uses AI-generated images for 3D modelling to bring to life a speculative character from the artist's fictional writing that delves into Cthulhu, Myrmecoleon, desires, submissive fetishism and violence.

**Lucian Shin** is an artist whose artistic practice lies at the intersection of science, technology, and art. For the last few years, Shin has been exploring different life forms and their ecologies. Shin received a BA in Fine Art from Goldsmiths University of London with First Class Honour. Selected exhibitions include *Impermanent*, *Prelude to Space* and *I Know A Guy*.

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

Images courtesy of the artist.



Price of individual artefacts: **30–300 EUR** (*How Does ...*), **15–25 EUR** (*Song From ...*)

# Tristan Rolin

## **Surfaces** (2022–ongoing)

The series *Surfaces* stems from a desire to confront digital imagery with the analogue processes of “making” an image. Technically speaking, it is a cross-mix between generative textures, photographic input sources and translation into a physical image on paper via the “primitive” photographic print process of cyanotype (also known as a blueprint). It is an experiment on the dichotomy of digital/analogue techniques and the status of the image as an object itself.

**Tristan Rolin** (1993, France) is an artist whose research focuses on observing the effects of recording, cutting, copying, reproducing, distorting, and reinterpreting. He is also a musician and regularly performs in different contexts and formations. In 2018, he received a Master’s Diploma from the High School of Fine Arts of Tourcoing, France. He now lives and works in Berlin, Germany.

Website: [tristanrolin.fr](http://tristanrolin.fr)

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



# Interference

## Vesna & Borut Vega

### PHMX/Phenakistomixer series (2015)

The series *Phenakistomixer* is a collection of 7 double-sided digital prints on vinyl discs – monochromatic animations, spiralling cycles of sequential images. The artists use vinyl discs as a live visual performance tool inspired by early animation devices that used the persistence of vision to create an illusion of motion. In addition to visual output, an experimental software-based sound engine was created, which translates camera pixels into sound.

**Interference** (2007–) is the creative tandem of media artist Vesna Vega (1979, Slovenia) and interactive technology wizard Borut Vega (1979, Slovenia). Their creative practice explores obsolete and modern technologies, experimental interfaces, blending glitch and generative processes with simulation, intelligent agents, virtual reality principles, media archaeology and live visuals.

Website: [www.interference.zone](http://www.interference.zone)

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

