

servus.at Portfolio 2024



↑ Detail aus der Präsentation von Projekt "Touching Thoughts", 2024

whois servus.at

servus.at ist eine Netzkulturinitiative in Linz. Als Verein betreibt sie eine unabhängige IT-Infrastruktur basierend auf Open Source Software.

Durch nicht-kommerzielle Alternativen fördert sie einen freien und unabhängigen Zugang zu Kommunikationstechnologien. Zu ihren Mitgliedern zählen Kunst- und Kulturschaffende, alternative Bildungseinrichtungen, freie Radios, universitäre Einrichtungen, NGOs uvm.

Geboren in den turbulenten Medienkunst-Kontexten der 90er Jahre, beschäftigt sich servus.at mit zeitgenössischen Internet-Phänomenen und den Technologien, die diese ermöglichen. Diese beiden Seelen – die künstlerische und die technische – treffen sich in unserem Kultur-Datenzentrum, einem Raum, der gleichzeitig Daten beherbergt und Kunst vernetzt.

Die Server werden in der Tat nicht nur als „technology as a service“ verstanden, sondern sind der Ort, an dem die künstlerische Produktion und die kulturelle Arbeit aller unserer Mitglieder stattfindet.

Gleichzeitig ist die Entwicklung und Implementierung von Software Teil größerer kultureller und kritischer Prozesse, die in Medienkunstpraktiken verwurzelt sind: Wir beschäftigen uns mit der Analyse aktueller technologischer Trends wie z.B. Data-Harvesting oder digitaler Überwachung und diskutieren ihre gesellschaftspolitischen Auswirkungen und Ästhetik, indem wir proaktiv Experimentieren und uns mit alternativen Medienumgebungen für eine freie Gesellschaft einsetzen.

servus.at

- ↳ fördert die Verwendung von freier Open Source Software im Kunst- und Kulturfeld
- ↳ erforscht Phänomene digitaler Kultur & Kunst
- ↳ beleuchtet gesellschaftspolitische Implikationen im Umgang mit neuen Technologien
- ↳ beschäftigt sich mit zentralen Fragen der Informationsgesellschaft

Mitglieder

Der Verein servus.at zählt um die 280 eingetragene Mitglieder – Einzelpersonen und Vereine. Ein Großteil der Mitglieder unterstützt den Verein auch finanziell mit einem regelmäßigen Mitgliedsbeitrag. Die Mitglieder, denen es unmöglich ist einen finanziellen Beitrag zu leisten, unterstützt servus.at ehrenamtlich.

Unsere Projekte

Unsere Projekte gliedern sich in unterschiedliche thematische Bereiche:

forschen & experimentieren

Experimente und künstlerische Forschung im Umgang mit Technologien bilden eine Grundlage für neue gesellschaftsrelevante Fragestellungen im digitalen Informationszeitalter. Zusammenhänge und Erkenntnisse sollen in prozesshaften Situationen, Ausstellungen und Publikationen zugänglich gemacht werden.

vernetzen & unterstützen

Wir unterstützen Kunst- und Kulturschaffende, die mit Open Source Alternativen arbeiten, sich inhaltlich mit Herausforderungen unserer digitalen Welt beschäftigen oder auch gesellschaftliche Ungleichgewichte in diesem Zusammenhang aufdecken.

bilden & verbreiten

Die Vermittlung komplexer und politischer Zusammenhänge im Umgang mit neuen Medien sehen wir bis heute als eine der größten Herausforderung. Klassische Bildungsangebote beginnen und enden meist mit der Vermittlung von Funktionalitäten, ohne diese in irgend einer Weise zu kontextualisieren. Der Einsatz von Alternativen und die Kontextualisierung von politischen und gesellschaftsrelevanten Aspekten in diesem Zusammenhang ist die Besonderheit, die den Verein servus.at ausmacht.

entwickeln & umsetzen

Bei der Realisierung von Ideen und beim Einsatz digitaler Werkzeuge setzen wir ausnahmslos auf Alternativen aus der freien Software (FLOSS = free/libre Open Source Software) Gemeinde. Dabei unterstützen und fördern wir die damit in Verbindung stehenden Prinzipien der freien Software Bewegung.

servus.at TOOLBOX

Mit der TOOLBOX stellen wir unseren Mitgliedern freie Open Source Software Werkzeuge und vertrauenswürdige Basis-Dienste zur Verfügung. So wird auch ein großer Teil an Eigenmitteln erworben.

In der servus.at TOOLBOX sollen alle zur Verfügung stehenden digitalen Werkzeuge, entsprechend vermittelt werden.

Sie beinhaltet Tools wie:

- ↳ E-Mail
- ↳ Mailinglisten
- ↳ Newsletter-Infrastruktur
- ↳ Wiki-Werkzeuge
- ↳ Zugänge zu Webservern
- ↳ Internet-Infrastruktur
- ↳ Social Media Alternativen

Werkzeuge

- ↳ zum gemeinsamen Editieren von Inhalten
- ↳ für die künstlerische Produktion
- ↳ zum sicheren Austausch von Daten (Cloudcomputing)

Inhalte zur Vermittlung

- ↳ von Open Hardware für künstlerische Projekte
- ↳ von Methoden des Datenschutzes
- ↳ des Programmierens

Kooperationen

Kunstuniversität Linz

Seit 2008 kooperieren wir regelmäßig mit der Linzer Kunstuniversität

Stadtwerkstatt

die Stadtwerkstatt wird nicht nur infrastrukturell von uns betreut sondern ist von Zeit zu Zeit Projekt-Partnerin

Radio FRO

Auch das freie Radio wird von uns betreut und fungiert gleichzeitig als Kooperationspartnerin

dorfTV

Als Plattform für selbst gestaltete Inhalte, Öffentlichkeitsmedium für marginalisierte und medial vernachlässigte Themen, Experimentalfeld für individuelle Formate und Forum zur Stärkung der eigenen Medienkompetenz wird DORFTV mittlerweile von hunderten Personen genutzt.

FH Hagenberg

seit 2006 ist die FH Hagenberg bei uns Mitglied und innerhalb unserer Kooperation zur Vermittlung des Umgangs mit dem Content Management System Drupal

International

Piet Zwart Institut

Seit 2008 pflegen wir intensiven Austausch mit dem Piet Zwart Institut (Niederlande). Student*innen des Lehrgangs Media, Design & Communication sind immer Teil unseres Festivals AMRO. www.pzwart.nl

Universität Malta

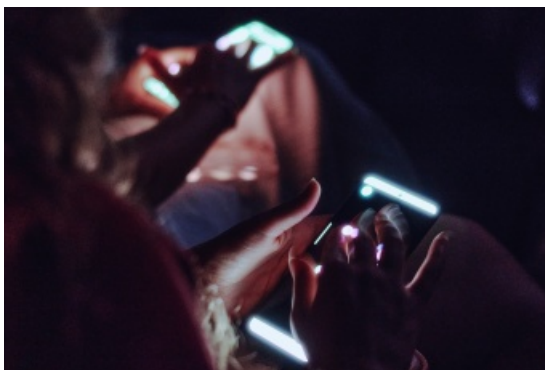
Dr. Adnan Hadziselimovic, seit Beginn an fixer Beteiligter an AMRO. Seit diesem Jahr konnte durch ihn die Kooperation mit der Universität Malta ins Leben gerufen werden.
www.um.edu.mt



Art Meets Radical Openness & Research Lab



Die Aktivitäten von servus.at finden unter dem Motto „Kunst trifft radikale Offenheit“ (Art Meets Radical Openness) statt, das sich sowohl auf FLOSS-Technologien - Freie und Libre Open Source Software - als auch auf die Offenheit gegenüber nicht-institutionellen künstlerischen Praktiken bezieht. Von der Kritik der Autor*innenschaft und Kommerzialisierung von Kunst bis hin zum Vorstoß zu Wissen und Kultur als Gemeingut. Im Rahmen von Art Meets Radical Openness organisiert servus.at sowohl sein Community-Festival als auch seine Research Labs.



Das AMRO-Festival ist eine alle zwei Jahre stattfindende Veranstaltung, die seit 2008 von servus.at in Zusammenarbeit mit der Kunstuniversität Linz organisiert wird. Die Veranstaltung bringt lokale und internationale Künstler*innen, Entwickler*innen, Hacktivist*innen, Weltverbesser*innen, Wissenschaftler*innen, Artist*innen in Form von unterschiedlichen Formaten (Ausstellung, Vorträge, Labore, Interventionen, etc) in Linz zusammen.

Neben dem Festival engagiert servus.at seine Community in langfristigen Forschungsprozessen, den so genannten Research Labs. Sie sind als eine Reihe von Residenzen, Präsentationen und Projekten in Zusammenarbeit mit der Gemeinschaft von Künstler*innen und Hacktivist*innen rund um servus.at gestaltet.



Die Projekte hier präsentiert wurden im 2023 als Teil des AMRO Research Labs 2023 und binden die 2022 und die 2024 Ausgaben des Festivals zusammen.

More information:

radical-openness.org
research.radical-openness.org
core.servus.at



Art Meets Radical Openness Festival

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More information:

radical-openness.org

research.radical-openness.org

core.servus.at

AMRO24 Dancing at the Crossroads 8th–11th May 2024

afo – architekturforum oberösterreich, STWST, bb15 – Space for Contemporary Art, MAERZ, DH5, /dev/! – Developer Lab of Linz, Willy*fred

The 2022 edition of Art Meets Radical Openness is dedicated to the rituals and the philosophies of debugging, which was taken in AMRO22 as starting point for a conversation between artists, groups and communities moving together between the fields of culture, politics and technologies.

We organize this community meeting in a time when AI is currently experiencing a massive upsurge in popularity and attention.

While the issues of exploitative and unfair labor conditions have been raised often in society and politics, their transformations in terms of automation and software-aided oppression, which are at the core of current AI development, are far from being widely understood. Many are aware that machine learning algorithms are improved by the underpaid work of many humans, but there is a lack of discussion, especially about the general process of extraction that transfers knowledge and energy from humans into AI systems and subsequently becomes wealth for a few. We see the field of AI as the next area where the game between privatization and commons will be played out. This topic will play a central role at AMRO24, also in view of the festival's roots in the open source and creative commons scene, where sharing knowledge as a commons plays an important role for creativity and community.

From a sustainability perspective, the most successful technological developments (see AI or blockchain-based NFTs) are becoming less and less compatible with concepts such as resource conservation, recycling and climate justice, which are playing an increasingly important role in other areas of human activity. Although the digital is repeatedly presented as a "counterpoint" to the physical reality, it is now known that the Internet consumes more and more energy and resources. However, there is a lack of viable models and, above all, inspiring examples to influence our actions.

Moreover, it seems more and more absurd to work on artistic programs under the current social and geopolitical situation. Wars are breaking out in the Middle East, anti-social radicalization and nationalism are on the rise. As philosopher Santiago Zabala (AMRO 2020 participant) says, the greatest emergency of our time is the absence of emergency. As a community concerned with technology for society, AMRO is appalled by how the machinery of war and media control is embedded in the same logic of exploitation, profit and conquest. If it is not a software or protocol that will save the world, then it is definitely a software suite that will contribute to its downfall.

To position itself in this state of paralysis, dancing at the crossroads, the 2024 Art Meets Radical Openness Festival focuses on alternatives to AI systems and exploring the limits of digital sustainability. The festival's program focuses on three areas: the unhype of AI and its understanding as the latest and most extensive structure of computational extraction; the reflection on possible

forms of computational degrowth and community infrastructures; and finally, the construction of spaces for dissent, where to learn how to act against the pervasive computational logic.

Machine Conditioning & Weighted Networks

In his research on "Unhype Artificial Intelligence", artist and researcher Francis Hunger proposes new terms to avoid the metaphorical and misleading mysticism of intelligence. Instead of "artificial intelligence", we should speak of "machine conditioning" and "weighted networks" in order to take a sober look at these technologies and their inner workings. With a similar approach, this festival focus examines the consequences of AI systems for data collection and knowledge generation, as well as the tension between data and interpretation.

Computational Degrowth & Permacomputing

The second focus of the festival includes practices of "computational degrowth" to take concrete steps towards sustainability in IT. This does not mean the endless optimization of overweight systems to degrow to zero percent, to make us feel better in the paradigm of endless growth. With the growing impact of the climate crisis, we are exploring models of low-power computing, solar power and solar-powered web servers that can make a tangible difference. The Permacomputing community has already done extensive research on this topic and will share their methodology and knowledge with the AMRO community.



About

AMRO24 offered 4 full days of activities and involved more than 95 contributors from 30 countries.

The event included a discursive program with keynotes, panels and lectures, workshops and showcases, and a nightline.

Contributors 2024

Ada, Adio Dinika, Adnan Hadzi, Aglaia Petta, Aileen Derieg, Aimilia Lontou, Aliaksandra Yakubouskaya, Anna Kraher, Ava Zevop, Aymeric Mansoux, Brendan Howell, Błażej Kotowski, Christoph Döberl, Cyborg Scooter Group (Cátia Sá, Erica Jewell, So Kanno), Dasha Ilina, David Hartmann, David Miller, Davide Bevilacqua, DH5 Senior*innen Chor, Diane Pricop, eeefff, Elliot Perkins / Ultra-red, Federico Poni, Felix Stalder, Gabriela Gordillo, hatsch, Heiko Schmid, Inari Wishiki (aka Yoshinari Nishiki), Irmak Ertaş, Javaneh, joak, Jovita Pristovšek, KairUs,kamo , Kim Carrington, Konrad Becker, Lina Bautista (aka Linalab), Linda Kronman , Luka Prinčič, Mariana Marangoni, Marina Gržinić, Martin Disley, Martin Gius , Michal Klodner, Mitsitron, Murad Khan, Nestor Siré, Nicolas Gourault, Niharika Singhal , Ola Bonati, Paris Marx, Patrícia J. Reis, Patrick Derieg, Philip Leitner, Pluriversidad Nómada (Lucía Egaña and Pablo Selín), REINCANTAMENTO, Rémi Georges, romi N/A, Sanela Jahić, Sarah Groff Hennigh-Palermo, Selena Savić , Seyi Olojo, Shusha Niederberger, Simon Repp, Stadtwerkstatt / STWST, Stefanie Wuschitz , Steffen Köhn, Stephen Kerr, Sule, Tamara Wilhelm, Timo Hoogland , Tjaša Kancler, ultramorbidi, Us(c)hi Reiter, Valentina Vuksic, Vesna Manojlovic , Vo Ezn, World Information Institute, Xin Xin, Yann Patrick Martins.

AMRO is organized by servus.at in cooperation with the department of Zeitbasierte Medien of the Kunstuniversität Linz.

Funded by

Bundesministerium Kunst, Kultur, öffentlicher Dienst und Sport;
Kulturland Oberösterreich; Linz Kultur

Main Sponsors:

LINZ AG, arte Hotel Linz

Partners:

afo – architekturforum oberösterreich,aksioma, bb15, DIE REFERENTIN, DH5, dorfTV, Maerz, Piet Zwart Institute,Potato Publishing, Radio FRO, Raumschiff, STWST, Willy*fred, DevLoL hackerspace.

EMAP Network presentation support:

EMAP, IMPAKT, werkleitz, EU Commission.

Program Overview AMRO 2024

Day 1 – 8th May 2024

Opening

- ↳ Welcome to AMRO24: Davide Bevilacqua, Brigitte Hütter, Christoph Nebel, Us(c)hi Reiter, Theresa Muhl, Aileen Derieg practices", by Marloes de Valk

Keynotes

- ↳ Generative pasts of AI", by Selena Savić
- ↳ "Libertarians No More! How Tech is Embracing the State to Amplify Its Power", by Paris Marx

Day 2 – 9th May 2024

Morning Lectures

- ↳ Host: Adnan Hadzi
- ↳ Moderator: Kim Carrington
- ↳ "Insurgent Flows & Materiality of Clouds", with , Marina Gržinić, Tjaša Kancler, Jovita Pristovšek, Pluriversidad Nómada, Kim Carrington , Elliot Perkins / Ultra-red

Workshops

- ↳ "sudo ./almanac.sh – init" by Federico Poni
- ↳ "Networked Improvisation in TidalCycles", by Martin Gius
- ↳ "The internet is dead, long live the internet!" by Christoph Döberl & Patrick Derieg
- ↳ "What is the sound of the conflict we cannot hear?", by Elliot Perkins / Ultra-red
- ↳ "where_is_my_money" by Vo Ezn
- ↳ "Senzor Saiki" by Michal Klodner & Aliaksandra Yakubouskaya
- ↳ "Collaborative Music Coding with Flok and Mercury for the Web", by Timo Hoogland & Lina Bautista (aka Linalab)
- ↳ "Unknown Label – Exhibition Tour" with Nicolas Gourault

Afternoon Lectures:

- ↳ Host: Sabina Köfler
- ↳ AI Ethics with Niharika Singhal & KairUs

Evening program:

Netzpolitischer abend #71 / AMRO24 edition"

- ↳ with Xin Xin, hatsch, Luka Prinčič & eeeffff

"AMRO Nightline #1 / @DH5"

- ↳ with Martin Gius, Sarah Groff Hennigh-Palermo, David Miller & DH5 Senior*innen ChorD

Day 3 – 10th May 2024

Morning Lectures

- ↳ Host: Diane Pricop
- ↳ "Lightning Talks" Patrícia J. Reis, Valentina Vuksic and Inari Wishiki (aka Yoshinari Nishiki)
- ↳ "Morning Session: Magic and Metaphors" with Anna Kraher, Dasha Ilina, Yann Patrick Martins and Sarah Groff Hennigh-Palermo

Workshops

- ↳ "Permacomputing your way out of casual dystopia" by Ola Bonati and Brendan Howell
- ↳ "Algorithmic solidarity: can colonialism be encoded into algorithms?", by eeefff
- ↳ "Network Bending: Hijacking Open-Source Generative Audio AI Models For Creative Purposes", by Błażej Kotowski
- ↳ "How to navigate online images : introduction to OSINT and 3D camera-mapping", by Nicolas Gourault
- ↳ "Reorganizing the Internet", by Nestor Siré & Steffen Köhn
- ↳ "publish public plugins" by Stephen Kerr & kamo
- ↳ "Under the Calculative Gaze, Sanela Jahić – Exhibition Tour" with Davide Bevilacqua
- ↳ "Interfestival channel to LGM2024*", by Simon Repp

Evening Program

- ↳ Film "Entangled Recurrents", by World Information Institute, Felix Stalder & Konrad Becker

AMRO Nightline #2 / @STWST

- ↳ with Mitsitron, Luka Prinčič, ultramorbidi & romi

Day 4 – 11th May 2024

Morning Lectures

- ↳ Morning Session with Adio Dinika & Javaneh
- ↳ "Morning Session: Magic and Metaphors" with Diane Pricop, Anna Kraher, Dasha Ilina, Yann Patrick Martins and Sarah Groff Hennigh-Palermo

Workshops

- ↳ ""DOVE hands on" by hatsch
- ↳ "Play with Clay PCB", by Patrícia J. Reis & Stefanie Wuschitz
- ↳ "Internet of Squirrels", by Vesna Manojlovic
- ↳ "Archive of Daily Disobedience", by Shusha Niederberger & Heiko Schmid
- ↳ "Turning off the Internet" by Ada, Stephen Kerr, Irmak Ertaş & Aglaia Petta
- ↳ "Jordan B. Peterson Thought a Bollywood Film Was AI-Generated" by Sarah Groff Hennigh-Palermo & Dasha Ilina
- ↳ "The Art of (un)making: A Guideline for Creative Avoidance of Production" by Inari Wishiki (aka Yoshinari Nishiki)
- ↳ "Introduction to Adversarial Acoustics" by Murad Khan & Martin Disley
- ↳ "Abstracts of Resistance: Translation through the digital in-between" by Javaneh
- ↳ "sudo ./almanac.sh pt. 2" by Federico Poni
- ↳ "Building Consentful Protocols" by Xin Xin

Evening Lectures

- ↳ "Evening session: Resisting Reclaiming Appropriating" with Adnan Hadzi, Shusha Niederberger, Linda Kronman and Mariana Marangoni

AMRO Nightline #3 / @STWST

- ↳ with Błażej Kotowski, Tamara Wilhelm, Philip Leitner, Rémi Georges, Valentina Vuksic, Timo Hoogland, Lina Bautista (aka Linalab) and Sule

AMRO EXHIBITIONS

- ↳ "AMRO24 Showcase" with STWST, Murad Khan, Martin Disley, joak, Dasha Ilina, REINCANTAMENTO, Javaneh, Patrícia J. Reis, Stefanie Wuschitz, Marina Gržinić, Tjaša Kancler, Jovita Pristovšek, Nestor Siré, Steffen Köhn & Cyborg Scooter Group (Cátia Sá, Erica Jewell, So Kanno)
- ↳ "Under the Calculative Gaze" by Sanela Jahić
- ↳ "Unknown Label" by Nicolas Gourault



Press

Les Nouveaux Riches

Dancing at the Crossroads, interview with Davide Bevilacqua, Gabriela Gordillo, Ushi Reiter, Theresa Muhl, and Aileen Derieg

<https://www.les-nouveaux-riches.com/art-meets-radical-openness-2024/>

Die Referentin #35 - März/April/Mai 2024

At the Crossroads, article by Davide Bevilacqua

<https://diereferentin.servus.at/at-the-crossroads/>

Obsolete.studio

Under the Calculative Gaze, interview to Sanela Jahić on Obsolete.studio

<https://obsolete.studio/blog/under-the-calculative-gaze/>

Digital Meets Culture

From "Flirting with Burnouts / Looking at Points Tipping / Reseeding Resistance" into "Dancing at the Crossroads" interview with Davide Bevilacqua

<https://www.digitalmeetsculture.net/article/an-interview-with-amro-festival-co-curator-davide-bevilacqua/>



Re:ARDC – Rethinking the Artist Run Data Center

When: on going

Location: internet / servus.at datacenter

Since mid-2023, we at servus have been following a process of evaluation and restructuring called reARDC (rethinking the Artist Run Data Center).

The process started with the need to update the software that runs our main websites core.servus.at and radical-openness.org, which unsurprisingly opened a pandora's box of questions like "does it still make sense to host our own infrastructure?", "where is the community?" & "why are we still using Drupal?"

The project eventually boiled down to a few points about how we present and document our work, and how we make our community visible and give them a space to connect and grow. This means that we will indeed restructure core.servus.at & radical-openness.org, but mainly we'll focus on the community of members and regular contributors, who will be made visible in a community.servus.at website, including their projects.

Finally, we decided to take this opportunity to collect and document some stories that deal with the context of our work, namely those of the autonomous infrastructure, self-hosting and the set of experimental instance projects that have been realized over the years within the server cluster.

ReARDC is funded through the grant for the Digitale Transformation of the Bundeskanzleramt.

Currently developing the project: Sophie Morelli, Federico Poni, Aimilia Liontou, Vinzenz Landl and Davide Bevilacqua.

Members survey – online

As part of the ReARDC project, we launched a member survey to document our projects and collaborations, and to give more space to our community of members and their practices, which is consisted mainly by individual artists, collectives, initiatives, associations and cultural workers. In the survey, we asked our members to provide information about their practice, their projects, and some keywords that describe their activities. Additionally the survey was accompanied by a few more questions, about how our members see themselves in the servus community. This gave us a basis on how to continue the ReARDC project and was a helpful feedback on what we are doing.

Websites:

<https://core.servus.at/en/projekt/2023/reardc-rethinking-artist-run-data-center>

<https://core.servus.at/en/projekt/reardc-rethinking-artist-run-data-center/member-survey-community-visualization>

<https://umfrage.servus.at/index.php/356976?lang=en>

<https://community.servus.at/>

Press:

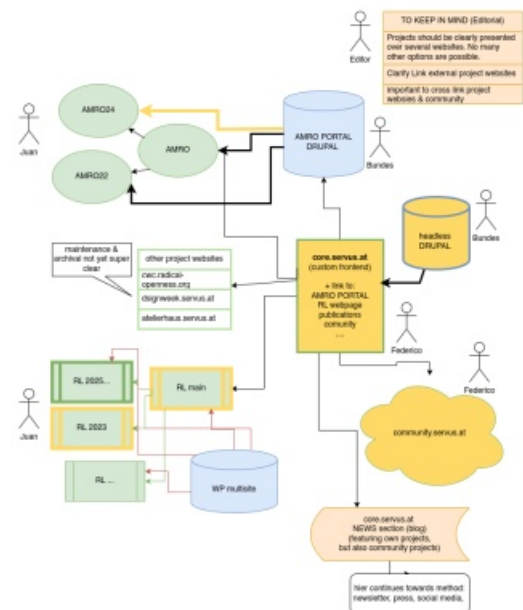
VERSORGERIN #141 März 2024

Re:thinking the Artist Run Data Center by Vinzenz Gideon Landl

<https://versorgerin.stwst.at/artikel/03-2024/rethinking-the-artist-run-data-center>

Project context: Why, how, and what is the ARDC? by Vinzenz Gideon Landl

<https://core.servus.at/en/projekt/reardc-rethinking-artist-run-data-center/project-context-why-how-and-what-ardc>



Touching thoughts Volumetric visions in digital pathology, neuroscience and media art

When: 4th–8th September 2024

Location:

JKU medSPACE, LAB building, MED Campus I

Touching Thoughts is an art-science cooperation project that aims at exploring protocols and modes of three-dimensional imaging in the field of digital pathology, and how scientific and medical knowledge and truth are generated through digital technologies.

The collaboration involves researchers from the Medical Faculty of JKU and invited artists Simone C Niquille, Chaeyoung Kim & Francesco Luzzana, Błażej Kotowski, Jiawen Uffline and Sofia Talanti. The scientists worked together with the artists on a set of images of body tissues realized by confocal and light sheet microscopy, which allows the production of three-dimensional microscopic and nanoscopic visualizations of brain samples and other body tissues affected by cancer or other pathologies. Such advanced imaging technologies allow researchers to reach a new order of magnitude of reality, effectively taking a medical investigation beyond the limits of physical observation.

How does the digital make all this possible? How can such a research process, which relies on complex machines and large data processes, be made more visible through everyday digital technologies? How can we demystify the technological layers of machine vision and make the scientific process behind the image more visible? What is the role of the human being in such algorithmically created realities?

The artists involved in the project explored the visualizations and data produced by the scientists, examined the production protocols, and each focused on selected aspects of the imaging process. Simone C Niquille created an audio piece about the three dimensions of the human body and the technologies that attempt to capture its volume, interviewing scientists and documenting their goals, ideals, and visions for volumetric representation. Chaeyoung Kim & Francesco Luzzana followed the journey of the sample and the protocols that regulate its movements, inviting the audience to become part of this choreography of hands and gestures. Jiawen Uffline reflected on the porous boundaries between what is the scope of observation, the cells and their components, and the inevitable leakage of interstitial fluids and data. Błażej Kotowski tested the invisible rules that govern the uncoordinated synchronicity of cellular automatisms, creating an evolving simulation of living, healthy, and cancerous tissues. Finally, Sofia Talanti imagined the final transcendence of the cyborg, a creature of organic and mechanical nature that represents both the quest for scientific knowledge and the limits of any technology.

These projects together with new images produced by the scientists and further documentation materials about the imaging protocols, are on display during Ars Electronica Festival at JKU MED Campus in two presentation sessions in the medSPACE and in an exhibition.

Participating artists & scientists

Davide Bevilacqua, Sewmi Delana, Saad Ahmed Faisal, Jan Maximilian Janssen, Jiawen Uffline, Chaeyoung Kim, Sabina Köfler, Błażej Kotowski, Francesco Luzzana, Michelle Mottl, Simone C Niquille, Sofia Talanti, Lisa Wurm

Cooperation partners & supporters:

JKU – Department of Pathology and Molecular Pathology

JKU – Institute of Anatomy and Cell Biology

servus.at – Kunst und Kultur im Netz

Ars Electronica Festival

The project is funded by JKU LIT and Land Oberösterreich

Special thanks to the LINZAG, servus.at main sponsor 2024-2025

& to Kunstuniversität Linz

Project's website: <https://touching-thoughts.servus.at/>





Touching Thoughts Volumetric vision in digital pathology, neuroscience & media art

Touching Thoughts is an art-science cooperation project that aims at exploring protocols and modes of three-dimensional imaging in the field of digital pathology, and how scientific and medical knowledge and truth are generated through digital technologies.

The collaboration involves researchers from the Medical Faculty of JKU and invited artists Simone C. Niquille, Chaeyoung Kim & Francesco Luzzana, Blazej Kotowski, Jansen Uffink and Sofia Talati. The scientists worked together with the artists on a set of images of body tissues, created by confocal and light sheet microscopy, which allowed the production of three-dimensional microscopic and histological visualisations of brain samples and other body tissues affected by cancer or other pathologies. Such advanced imaging technologies allow researchers to reach a new order of magnitude of reality, effectively taking a medical investigation beyond the limits of physical observation.

How does the digital make all this possible? How can such a research process, which relies on complex machines and large data processes, be made more visible through everyday digital technologies? How can we demystify the technological layers of machine vision and make the scientific process behind the image more visible? What is the role of the human being in such algorithmically created realities?

The artists explored the visualisations and data produced by the scientists, and each focused on selected aspects of the imaging protocol. Simone C. Niquille created a piece about the three dimensions of the human body and the technologies that attempt to capture its volume, interviewing scientists and documenting their goals, ideals, and visions for volumetric representation. Chaeyoung Kim & Francesco Luzzana followed the journey of the sample and the protocols that regulate its movements, inviting the audience to become part of this choreography of hands and gestures. Jansen Uffink reflected on the porous boundaries between what is the scope of observation, the cells and their components, and the inevitable leakage of extracellular fluids and data. Blazej Kotowski tested the invisible rules that govern the uncoordinated synchronicity of cellular automations, creating an evolving simulation of living, healthy, and cancerous tissues. Finally, Sofia Talati imagined the transcendence of the cyborg, a creature of organic and mechanical nature that represents both the quest for scientific knowledge and the limits of any technology.

These projects together with new images produced by the scientists and further documentation materials about the imaging protocols, are on display during Ars Electronica Festival at JKU MED Campus in two presentation sessions in the medSPACE and in an exhibition.

Presentations @ medSPACE

5th + 8th September
16:30–18:00

Exhibition @ medSPACE foyer
4th–8th September
10:00–20:00

Participating artists and scientists

David Berthoin, Severa Dabala,
Said Ahmed Elmag, Jan Heilmann, Jansen
Uffink, Chaeyoung Kim,
Sofia Talati, Blazej Kotowski,
Francesco Luzzana, Michele Wast,
Simone C. Niquille, Sofia Talati, Lisa Wern

Project Coordination

Simone Höfler, Jan Heilmann, Jansen
Uffink, David Berthoin

Concept/Location, Hosting, Financing

Amelia Lortie
Technical Production & Setup
Viktor Leifert
Photo Documentation: Salina Filizova

Video Editing: Eva Maria Dreierbauer

Video Production: Mollagel

Graphic Illustration: Salina
Nepeski Thaler

University of Arts Linz, Theater Pöchl, STWS,
Johns Hopkins, Harvard University,
Tobias Hoffmann, Michaela Huber,
Pia Inacker, Simon Heilmann, Lisa Probst,
Ars Electronica, Andreas Buchner,
Christian Thurn, Ingrid Nagelschneider,
Boris Kuhn



MFRU30: Off the Shelf. Post-Consumerist Imageries When the Business Left the Building

**30th International Computer Art Festival
18th-27th October 2024
Velika Kavarna at Glavni Trg in Maribor / Slovenia**

For the upcoming 30th Edition, servus.at had the opportunity to collaborate in different levels with the MFRU Festival in Maribor, Slovenia. As an infrastructure and datacenter, servus.at provided the necessary cloud services for the operation of the festival and at the same time we were invited to co-curate the program of the MFRU30. Artists from the AMRO and servus.at community will present new and old projects during the Festival.

This year's edition of MFRU, the International Festival of Computer Arts, titled Off the Shelf. Post-Consumerist Imageries When the Business Left the Building, explores the positioning of digital and media art towards sustainable and social forms of living economies and the commerce of goods.

Observing the global polycrisis and the growing discussions about abandoning the capitalist logic raise the question of what this future would look like and how we could achieve it. Instead of looking for pre-packaged solutions, the festival calls for unconventional thinking, experimental settings and community-centred processes while imagining how a post-consumerist world could be structured and how it could function.

The festival program combines economies, ecologies and intermedia discourse by focusing on fundamental areas, such as real estate and urban regeneration, nourishment and basic needs, fashion and beauty, technologies and entertainment, but also nostalgia and rituals, and generally critiquing a lifestyle linked to individual wealth. The invited artistic positions reflect on these dimensions proposing works that take a critical stance on common value systems and at the same time exploit their contradictions in order to develop visions and tools for a social life that is not centred merely on consumption.

Off the Shelf explores viable alternatives for low-impact, regenerative and community-oriented projects and, in the context of the climate emergency, contributes to envisioning a radical reorganisation of society.

Curated by Davide Bevilacqua and Lara Mejač.

Website:
<https://www.mfru.org/>



mfru30 EKONOMIJE PO KONCU POSLOVANJA
IMAGINATIVE ECONOMIES
WHEN THE BUSINESS
LEFT THE BUILDING
mfru30 18. 10. _____ 27. 10.
**PRAZNE POLICE
OFF THE SHELF**

