

DEVICE_ART 8.026 — REZULTATI MOGU VARIIRATI / RESULTS MAY VARY

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Nešto ulazi, nešto drugo izlazi: vibracija se pretvara u zvuk, prolazak kozmičke čestice u bljesak svjetlosti, biološki signal u virtualni krajolik, podatak u prostor, a prisutnost tijela transformira se u pokret, odnosno u odgovor drugog sustava. Između jednog i drugog stanja nalazi se naprava — posrednik koji energiju, materiju i informaciju prevodi u iskustvo. Kroz umjetničke radove na izložbi, ta transdukcija odnosno prijelaz jednog oblika energije ili signala u drugi otvara širi prostor metamorfoze. U procesu se nešto mijenja, pojavljuje ili izmiče, zbog čega upravo tehnologija postaje prostor u kojem nastaju novi oblici, odnosi i ponašanja. Osmo izdanje Device_art festivala, nastalo u suradnji s korejskim kustosima i umjetnicima, okuplja radove u kojima tehnologija nije samo sredstvo, nego mjesto preobrazbe.

Gilbert Simondon terminom transdukcija opisuje proces nastajanja forme — transformaciju koja se širi kroz materiju i pritom je

mijenja i razvija. Catherine Malabou srodnu sposobnost preobrazbe pronalazi u pojmu plastičnosti: sposobnosti primanja forme, njezina oblikovanja, ali i razaranja. Polazeći od tih dviju misli, tehnologije u umjetničkom kontekstu Device_arta možemo promatrati ne kao zatvorene i dovršene objekte, nego kao procese u kojima se materija, energija, okoliš, pa i ljudsko tijelo međusobno oblikuju.

Tehnologija u ovim radovima nije crna kutija čije bi djelovanje trebalo mistificirati. Njezini su procesi često sasvim konkretni i poznati poput senzorskih očitavanja, prevodenja podataka, mehaničkog pokretanja materijala i sl. No zvuk nije samo posljedica vibracije, virtualni krajolik nije tek vizualizacija podatka, a kretanje stroja nije puka posljedica rada motora. Između tehničke operacije i njezina rezultata nastaje višak značenja — prostor u kojem uređaj prestaje biti samo funkcionalan objekt i postaje umjetnički medij.

Poetika stroja

Što se događa kada se stroj oslobodi imperativa učinkovitosti? Njegovo se ponašanje počinje otvarati prema pokretu, ritmu, ponavljanju i vremenu. U *Mercurialu* Yunchula Kima pohranjena torzijska energija elastičnih traka, oslobođena uz pomoć motora, proizvodi nagle prijelaze između napetosti i opuštanja. Pokret djeluje kao da se neprestano iznova uspostavlja, poput tijela koje reagira na vlastite unutarnje sile. Sličnu ambivalentnost proizvodi i zidni robot Choe U-rama, koji se nalazi na granici između stroja, životinje i imaginarne vrste. Njegovi precizni, beskonačni pokreti mogu se promatrati poput automatiziranog kaleidoskopa koji, umjesto boja, preslaguje oblike i ritmove, istodobno prizivajući pješčane mandale i mehanizme budućnosti.

U radu *Je li ovo život?* Hrvoja Hiršla pitanje se s pojedinačnog mehanizma premješta na kolektivnu razinu. Krećući se u roju prema principima algoritma Boids, keramičke sfere reagiraju jedna na drugu i na prostor koji ih okružuje. Njihova interakcija poprima obilježja koja povezujemo sa životom: pokret, reakciju, koordinaciju i samoorganizaciju. Upravo iz te neodređenosti proizlazi pitanje sadržano u naslovu rada — je li za iskustvo životnosti uopće potrebno postojanje živog tijela ili je dovoljno prepoznati ponašanje koje smo navikli povezivati sa životom?

Radovi Junga Sungyoona zadržavaju se u međuprostoru između mehanizma i ponašanja. U radu *Love Letter* dva se metalna stupa okreću jedan prema drugome, održavajući gotovo neprimjetan razmak. Smisao njihova pokreta je u trajanju, u činjenici da se nešto nastavlja događati. Stroj tako postaje tijelo čiji je osnovni izraz ritam.

Svjetlosna instalacija Earla Parka 100 *Fluorescent Tube Aura* materijalizira auru kroz stotine fluorescentnih cijevi, tehnologiju koja je nekoć bila gotovo nevidljivim dijelom svakodnevice, a danas postupno nestaje. Svjetlo istodobno proizvodi monumentalnost i govori o prolaznosti vlastitog tehnološkog statusa. Poput autoriteta koji ovisi o tome da bude prepoznat, i tehnologija svoju moć gubi kada prestane biti neophodna.

U navedenim se radovima stroj pojavljuje kao nešto što iz vlastitih materijala, ograničenja i ritmova generira nepredviđeno. Njegova se poetika očituje u preciznosti koja prelazi u ritam, ritualističnom ponavljanju i funkciji koja prerasta u ponašanje. Stroj tako prestaje biti tek naprava koja nešto čini i postaje način promatranja materije, energije i vremena u trenutku njihova organiziranja pred nama.

Biomehanizmi

UJOO + LIMHEEYOUNG u svom radu stvaraju nelagodu kakvu opisuje Catherine Malabou (iznenadna jeziva spoznaja stranca unutar sebe) ispreplićući nježnu ljudsku kosu i motorizirani stroj od nehrđajućeg čelika kojim upravlja mikroprocesor. Kontrast između stroja koji povlači, zapetljava i potom raspetljava kosu donekle podsjeća na dječju igru kamen-škare-papir: stroj i kosa naizgled ne pripadaju zajedno, a njihova se interakcija neprestano odvija na rubu između uništenja kose pod djelovanjem stroja i njezina tolikog zapetljavanja u mehanizmu da ga naposljetku blokira.

U radu *White Mirror* Ahyeon Ryu istražuje isprepletenost tijela i tehnologije, otvarajući pitanje njegove transformacije i modifikacije posredstvom medicinskih, ali i računalnih tehnologija. Silikonsko tijelo i njegova slika posredovana CCTV sustavom pritom zamagljuju granicu između fizičkog i tehnološkog oblikovanja tijela, ukazujući na načine na koje tehnologija mijenja ne samo njegov izgled nego i način na koji ga promatramo i doživljavamo.

Umjetnička interpretacija energetske transformacije i povezanosti života na zemlji u radu *Vital Remains* Haenae Yoo počiva na ideji da je sve na zemlji kružno povezano te da umiruće biljke proizvode ljekovite tvari. Ugrađeni seizmografski senzori detektiraju fizičku prisutnost posjetitelja, njihove korake i vibracije u prostoru. Reagirajući na publiku, instalacija ispušta "ljekoviti" i mirisni uzdah, istovremeno skrećući pozornost na činjenicu da procesi umiranja potiču otpuštanje elemenata koji su od životnog značaja za druge vrste.

U radu *Zmajevo zlato, goblinov smaragd* Huga Barangera okoliš špilje postaje aktivnim sudionikom zvučnog događaja. Svjetlost, temperatura i vlaga — uvjeti o kojima ovisi opstanak osjetljive mahovine — prevedeni su u vibracije prirodnih materijala, stvarajući zvuk bez tradicionalnog zvučnika. Kao da sam okoliš proizvodi vlastitu, jedva čujnu fiziologiju.

Slično tome, *NEO Suseok: Stone for Decoding #01* Hoonide Kima polazi od kamena kao materijala koji je nerazdvojivo povezan s mjestom, vremenom i uvjetima u kojima postoji. Skeniranjem, preoblikovanjem i ponovnom materijalizacijom kamena, praćenom zvukovima njegova izvornog okoliša, priroda se ne reproducira toliko koliko se uspostavlja novi odnos između materije, podataka i prostora. Kamen tako postaje svojevrstnim senzorom vlastite povijesti, tijelo koje nastavlja mijenjati značenje kroz susret s novim okolišem i tijelom posjetitelja.

Ovi radovi sugeriraju da smo već uronjeni u mrežu fizičkih, bioloških i tehnoloških odnosa koje neprestano razmjenjujemo i čije posljedice ne možemo uvijek predvidjeti. *Bio-organski mehanizmi* proizvode situacije u kojima postaje teško razlučiti gdje završava organizam, a gdje počinje njegov okoliš.

Instrumenti nevidljivog

Što se događa sa stvarima koje postoje, ali ih ne možemo čuti, vidjeti ili osjetiti? Radovi u ovoj cjelini polaze upravo od takvih pojava — od vibracija, frekvencija, sila i čestica koje su neprestano prisutne u prostoru, ali ostaju izvan dosega svakodnevne percepcije. Zvuk i svjetlost pritom se ne pojavljuju samo kao mediji, nego kao načini da se postojeće učini osjetljivim. Oni postaju posrednici između tijela i fizičkog svijeta, između onoga što se događa i onoga što možemo registrirati.

U *Alkemiji kristala* Tina Dožića, realiziranoj u suradnji s Ivanom Bojanić, Androm Giunijom i Miodragom Gladovićem, kristal soli postaje mjestom prijelaza između različitih oblika energije. Piezoelektrični učinak omogućuje da se gotovo nevidljiva svojstva materijala prevedu

u titraj, a titraj u zvuk. Kristali tako nisu tek izvori zvuka, već tijela koja na određeni način postaju čujna i služe kao instrumenti.

U radu *Musica Subsonica 0.1* Filipa Borellija pažnja se usmjerava prema frekvencijama koje izmiču slušanju i približavaju se području fizičkog osjeta. Prostor se pritom ne pojavljuje kao neutralna pozornica, već kao aktivno akustičko tijelo čije se vibracije mogu registrirati, modulariti i ponovno proizvesti.

Vladimir Novak u radu *Polje* stvara sličnu situaciju uz pomoć gotovo nevidljivih čeličnih niti: prostor postaje vidljivim za osjetila tek u trenutku kada ga tijelo poremeti, kada dodir ili najmanji pokret proizvede vibraciju i otvori mogućnost nastanka zvuka.

Kozmički bljesak Nike Jurlin i Ane Sladetić isti princip proširuje izvan granica zemaljskog prostora. Kozmički detektor registrira čestice koje iz dubokog svemira neprestano prolaze kroz nas i njihovu prisutnost prevodi u nasumične bljeskove LED svjetla. Ono što je inače nevidljivo tako postaje kratkotrajni svjetlosni događaj.

Na sasvim drugačiji način umjetnica Min-jeong An vizualizira ono što je oku nevidljivo. Emocionalna stanja i osobna iskustva, poput postporođajne depresije, prevodi u vizualni jezik anatomskih i znanstvenih crteža, dajući tako apstraktnim i unutarnjim iskustvima konkretnu, gotovo analitičku formu.

Iako proizlaze iz različitih materijala i fizikalnih fenomena, ove radove povezuje interes za ono što se nalazi na rubu osjeta. Njihov predmet nije toliko zvuk, svjetlost ili sam uređaj, koliko uvjeti pod kojima nešto uopće postaje dostupno iskustvu. Tehnologija ovdje služi kako bi stvarnosti dodala još jedan sloj, na način da registrira ono što je već prisutno, ali nam je nedostupno.

Piezoelektricitet, subsonične frekvencije, mikro-vibracije i kozmičke čestice pritom prestaju biti samo znanstveni fenomeni i postaju iskustveni događaji. U tom pomaku otvara se prostor između mjerenja i intuicije, fizike i imaginacije, materijalnog i gotovo nadnaravnog. Nevidljivo i nečujno postaje vidljivo i čujno ili pak barem naslutljivo. U tim radovima naprava tako postaje svojevrstno

prošireno osjetilo: događaje koji se odvijaju izvan granica ljudske percepcije prevodi u oblike koje možemo čuti, osjetiti ili vidjeti. Nevidljivo tako ulazi u prostor stvarnog iskustva.

Tehnologije bliskosti

Tehnologija je odavno postala jedno od sredstava kojima pokušavamo sačuvati ono što je prolazno: glas, lice, trag odnosa, sjećanje. No svaki takav pokušaj istodobno otvara i pitanje što se događa s iskustvom kada ga prevedemo u tehnički oblik. Bliskost se tada pojavljuje kao nešto što je moguće snimiti, reproducirati ili čak pretvoriti u podatak, ali nikada u potpunosti zadržati. U radovima Marijane Stanić i Vitra Drinkovića tehnologija postaje posrednikom između prisutnog i odsutnog, između unutar-njeg iskustva i svijeta koji ga okružuje.

U radu *Pričaj sa mnom* Marijane Stanić stari džuboks postaje neobičan uređaj: uz glazbu iz njega dopiru glasovi i rečenice preuzeti iz privatnih telefonskih razgovora, a posjetitelj ih aktivira ubacivanjem žetona. Intimna komunikacija tako prolazi kroz aparat koji je istodobno nostalgican i potrošački: ono što je nekada pripadalo privatnom prostoru razgovora postaje sadržajem koji možemo odabrati, pokrenuti i ponovno slušati. U radu Vitra Drinkovića tijelo preuzima ulogu takvog posrednika. U *A Being That You Love* otkucaji srca, moždana aktivnost i električna aktivnost kože mijenjaju virtualni krajolik Jaruna, pretvarajući unutarnja stanja u promjene prostora. Sjećanje, ljubav i gubitak ovdje nisu tek prikazani, nego se kroz tijelo ponovno aktiviraju.

Oba rada polaze od potrebe da se ogoli srž ljubavi. Kroz glasove dragih osoba dopiru prijateljski ljubavni savjeti, dok gejming platforma govori o procesu oporavka od bolnih prekida. Fizička reakcija na sjećanje — sve ono što ne možemo jednostavno spremati kao datoteku ipak pronalazi svoj tehnološki oblik. Upravo u tom nesavršenom prijevodu nastaje prostor bliskosti: između onoga što je bilo i onoga što još uvijek osjećamo, između tijela i njegova zapisa, između prisutnosti i odsutnosti.

Podaci koji izmiču

Podatak se često zamišlja kao nešto precizno i stabilno: činjenica koju je moguće zabilježiti, pohraniti, izračunati i ponovno reproducirati. U digitalnom svijetu gotovo sve može postati podatak — tijelo, prostor, pokret, glas, lice, vrijeme, lokacija. No jednom kada stvarnost prevedemo u podatke, ona više nije ista. Prolazeći kroz algoritme, uređaje i sustave, podaci se mijenjaju, preslaguju i počinju proizvoditi vlastite oblike. Između stvarnosti i njezina digitalnog zapisa tako se otvara prostor greške, slučajnosti i viška — ono što sustav nije predvidio, ali što upravo zato postaje vidljivo.

U radu Sookyun Yang fotografirani prostori prolaze kroz algoritamsku obradu i pretvaraju se u trodimenzionalne modele. Pritom nastaju pukotine između fizičkog i računalno proizvedenog svijeta: površine se deformiraju, granice predmeta nestaju, a pogreška postaje način da vidimo kako stroj uopće prepoznaje i sastavlja stvarnost. Taeyoon Choi računalstvo pak ne tretira samo kao tehnički postupak nego i kao jezik, materijal i način mišljenja. Sam računalstvo opisuje kao prostor susreta jezika i matematike, logike i elektriciteta, dok pojam *poetic computation* razumije kao davanje forme računalnom procesu. Pritom ga osobito zanima ono što se ne može svesti na binarnu logiku — međustanja, neizračunljivo, neodređeno.

Kod Ivana Marušića Klifa nekadašnji ekrani videointerfona više nisu samo nosači slike. Povezani u jedinstveni sustav, oni sliku premještaju, preslaguju i vraćaju u novim odnosima. Informacija tako prestaje biti statična i postaje svojevrsno kretanje kroz mrežu. U radu Kate Mijatović i Mihaela Gibe podatak o stvarnoj lokaciji gledatelja ulazi u virtualni prostor i određuje njegovo ponašanje: geografska koordinata postaje pokret, a činjenica o mjestu u kojem se nalazimo pretvara se u prostorno iskustvo.

U ovim radovima podatak je dio procesa i njegov materijal. Neutralnost zapisa koji tehnologija prenosi samo je prividna, jer nešto se u prijenosu mijenja i uspostavlja nove odnose.

Algoritamska pogreška, kretanje slike ili podatak o lokaciji tako postaju događaji sami po sebi. Upravo ono što izmiče kontroli sustava otvara prostor za novu sliku, novi prostor ili novo iskustvo. Tehnologija ovdje ne služi samo tome da stvarnost učini čitljivom, nego aktivno sudjeluje u njezinu preoblikovanju.

Možda se zato pitanje koje Device_art festival na kraju postavlja ne odnosi toliko na ono što tehnologija može učiniti, koliko na ono što se događa nama u susretu s njom. Simondonova transdukcija podrazumijeva da promjena ne ostavlja netaknutim ono kroz što prolazi: svaki prijenos istodobno uspostavlja novu situaciju. U tom smislu ni susret s uređajem nije jednosmjernan. Promatrajući ga, pokrećući ili mu se približavajući, ulazimo u proces čiji ishod nije unaprijed određen. Tu se Simondon približava Malabouinoj plastičnosti, sposobnosti forme da bude oblikovana i oblikuje, ali i da bude razorena. Upravo mogućnost gubitka poznate forme daje ovim susretima njihovu napetost. Malabouina „iznenadna jeziva spoznaja stranca unutar sebe“ u tom slučaju može se čitati i šire: stranac nije nužno stroj pred nama, nego ono nepoznato što susret s njime otkriva u nama samima. Umjesto jasne granice između čovjeka i tehnologije postavlja se pitanje mijenja li nas tehnologija samo kao sredstvo kojim se služimo ili kroz odnos s njom i sami postajemo nešto drugo.

Something goes in, and something else comes out: vibration becomes sound, the passage of a cosmic particle becomes a flash of light, a biological signal becomes a virtual landscape, data becomes space, and the presence of a body becomes the movement or response of another system. Standing between one state and another is a device — a mediator that translates energy, matter, and information into experience. This transduction, the passage of one form of energy or signal into another, generates a broader space of metamorphosis throughout the works presented in the exhibition. In the process, something changes, emerges, or slips away, making technology itself the space in which new forms, relations, and behaviours arise. The eighth edition of Device_art festival, developed in collaboration with Korean curators and artists, brings together works in which technology is not merely a tool, but a site of transformation.

Gilbert Simondon used the term *transduction* to describe the process through which form comes into being — a transformation that propagates through matter, changing and developing it as it proceeds. Catherine Malabou locates a related capacity for transformation in the concept of plasticity: the capacity to receive form, to give form, but also to destroy it. Between these two ideas, technology in the artistic context of Device_art can be understood not as a set of closed and finished objects, but as a series of processes through which matter, energy, environment, and even the human body mutually shape one another.

Technology in these works is not a black box whose workings need to be mystified. Its processes are often entirely concrete and familiar: sensory readings, data translation, the mechanical movement of matter, and so on. Yet sound is not merely the result of vibration, a virtual landscape is not simply a visualisation of data, and the movement of a machine is more than the consequence of a motor at work. A surplus of meaning emerges between a technical operation and what it produces — a space in which the device ceases to be merely a functional object and becomes an artistic medium.

Poetics of the Machine

What happens when a machine is freed from the imperative of efficiency? Machine behaviour begins to open itself to movement, rhythm, repetition, and time. In Yunchul Kim's *Mercurial*, torsional energy stored in elastic bands and released with the aid of a motor produces sudden transitions between tension and relaxation. The movement seems to remake itself again and again, like a body responding to its own internal forces. A similar ambiguity is produced by Choe U-ran's wall-mounted robot, poised somewhere between machine, animal, and imaginary species. Its precise, endless movements can be seen as an automated kaleidoscope that rearranges forms and rhythms instead of colours, evoking both sand mandalas and mechanisms of the future.

In Hrvoje Hiršl's *Is This Life?*, the question shifts from the individual mechanism to the collective. Ceramic spheres, moving as a swarm according to the algorithmic principles of Boids, react to one another and to the space around them. Their behaviour produces something we recognise as characteristic of life: movement, reaction, coordination, and self-organisation. It is precisely within this ambiguity that the question contained in the title emerges: does experiencing something as alive require the existence of a living body at all, or is it enough to recognise, before us, a kind of behaviour we have learned to associate with life?

Jung Sungyoon's works remain suspended in the space between mechanism and behaviour. In *Love Letter*, two metal columns turn towards one another while maintaining an almost imperceptible distance. The meaning of the movement lies in its duration, in the fact that something continues to happen. The machine becomes a body whose fundamental mode of expression is rhythm.

Earl Park's light installation *100 Fluorescent Tube Aura* materialises an aura through hundreds of fluorescent tubes, a technology that was once an almost invisible part of everyday life and is now gradually disappearing. The light simultaneously produces

monumentality and speaks of the transience of its own technological status. Like authority that depends on being recognised, technology too loses its power when it ceases to be indispensable.

In these works, the machine appears as something that produces the unforeseen through its own materials, limitations, and rhythms. Its poetics lies in precision turning into rhythm, in ritualistic repetition, in function becoming behaviour. The machine ceases to be merely a device that does something and becomes a way of observing matter, energy, and time as they organise themselves before us.

Biomechanisms

In their work, UJOO + LIMHEEYOUNG create the unease described by Catherine Malabou — the sudden, uncanny recognition of a stranger within oneself — by intertwining delicate human hair with a motorised stainless-steel machine controlled by a microprocessor. The contrast between the machine and hair, as it pulls, tangles, and untangles, is somewhat reminiscent of the children's game rock-paper-scissors: the two do not belong together, and their interaction constantly teeters on the edge of either the machine destroying the hair or the hair becoming so entangled that it brings the machine to a halt.

In *White Mirror*, Ahyeon Ryu explores the entanglement of the body and technology, raising questions about its transformation and modification through both medical and computational technologies. The silicone body and its image mediated through a CCTV system blur the boundary between the physical and technologically constructed body, pointing to the ways in which technology alters not only its appearance but also how we perceive and experience it.

Haena Yoo's *Vital Remains* offers an artistic interpretation of energy transformation and earthly interconnectedness, based on the idea that everything on Earth is cyclically connected and that dying plants provide us with medicinal substances. Built-in

seismographic sensors detect the physical presence of visitors, their footsteps, and the vibrations they send through the space. In response, the installation releases a “healing,” fragrant breath, while drawing attention to the fact that processes of dying trigger the release of elements vital to other species.

In Hugo Baranger’s *Dragon’s Gold*, *Goblin’s Emerald*, the cave environment becomes an active participant in the sonic event. Light, temperature, and humidity — the conditions on which the survival of delicate moss depends — are translated into vibrations of natural materials, producing sound without a conventional loudspeaker. It is as though the environment itself were producing its own barely audible physiology.

Similarly, Hoonida Kim’s *NEO Suseok: Stone for Decoding #01* takes as its point of departure a stone as matter inseparable from the place, time, and conditions in which it exists. Through scanning, reshaping, and re-materialising the stone, together with sounds from its original environment, nature is not so much reproduced as a new relationship is established between matter, data, and space. The stone thus becomes a kind of sensor of its own history, a body that continues to change meaning through its encounter with a new environment and the visitor’s body.

These works suggest that we are already immersed in a network of physical, biological, and technological relations, ones we continuously exchange and whose consequences we cannot always predict. *Bio-organic mechanisms* produce situations in which it becomes difficult to determine where the organism ends and its environment begins.

Instruments of the Invisible

What happens to things that exist but that we cannot hear, see, or feel? The works in this section begin precisely with such phenomena — with vibrations, frequencies, forces, and particles that are continuously present in space but remain beyond the reach of everyday perception. Sound and light appear here not

merely as media, but as ways of making what already exists perceptible. They become mediators between the body and the physical world, between what is happening and what we are capable of registering.

In *Alchemy of Crystals* by Tin Dožić, in collaboration with Ivana Bojanić, Andro Giunio, and Miodrag Gladović, a salt crystal becomes a site of transition between different forms of energy. The piezoelectric effect allows the almost invisible properties of matter to be translated into vibration, and vibration into sound. The crystals are therefore not merely sources of sound, but bodies that, in a sense, become audible and serve as instruments.

In Filip Borelli’s *Musica Subsonica 0.1*, attention shifts towards frequencies that escape hearing and approach the realm of physical sensation. Space no longer appears as a neutral stage but as an active acoustic body whose vibrations can be registered, modulated, and reproduced.

Vladimir Novak’s *Field* creates a similar situation through almost invisible steel threads: space becomes perceptible only when the body disturbs it, when a touch or the slightest movement produces a vibration and opens the possibility of sound. *Cosmic Flash* by Nika Jurlin and Ana Sladetić extends the same principle beyond terrestrial space. A cosmic detector registers particles from deep space that continuously pass through us and translates their presence into random flashes of LED light. What is invisible thus becomes a fleeting event of light. Artist Minjeong An takes a very different approach to visualizing the unseen. Drawing on emotional states and personal experiences, including postpartum depression, she uses the visual language of anatomical and scientific illustration to give abstract, internal experiences a tangible, almost analytical form.

Although they emerge from different materials and physical phenomena, these works share an interest in what lies at the threshold of perception. Their subject is not so much sound, light, or the device itself as the conditions under which something becomes accessible to experience in the first

place. Technology serves here to add another layer to reality by registering what is already present but inaccessible to us. Piezoelectricity, subsonic frequencies, micro-vibrations, and cosmic particles cease to be merely scientific phenomena and become experiential events. In this shift, a space opens between measurement and intuition, physics and imagination, the material and the almost supernatural. The invisible and inaudible become visible and audible — or at least perceptible at the edge of sensation.

In these works, the device thus becomes a kind of extended sense organ: it translates events already taking place beyond the limits of human perception into forms that we can hear, feel, or see. The invisible enters the realm of lived experience.

Technologies of Intimacy

Technology has long been one of the places in which we attempt to preserve what is transient: a voice, a face, the trace of a relationship, a memory. Yet every such attempt simultaneously raises the question of what happens to experience when we translate it into a technical form. Intimacy then appears as something that can be recorded, reproduced, or even converted into data, but never entirely retained. In the works of Marijana Stanić and Vitar Drinković, technology becomes a mediator between presence and absence, between inner experience and the world surrounding it.

In Marijana Stanić's *Talk to Me*, an old jukebox becomes an unusual device: alongside music, it plays voices and sentences taken from private telephone conversations, activated by the visitor inserting a token. Intimate communication thus passes through an apparatus that is at once nostalgic and commercial: what once belonged to the private space of conversation becomes something we can select, activate, and listen to again.

In Vitar Drinković's work, the body assumes the role of such a mediator. In *A Being That You Love*, heartbeats, brain activity, and the electrical activity of the skin alter the

virtual landscape of Jarun, transforming internal states into changes in space. Memory, love, and loss are not represented here; instead, they are reactivated through the body.

Both works begin with the desire to strip love down to its core. Through the voices of loved ones come friendly pieces of advice about love, while a gaming platform speaks about recovering from painful break-ups. The body's physical response to memory — everything that cannot simply be saved as a file — nevertheless finds a technological form. It is precisely within this imperfect translation that a space of intimacy emerges: between what once was and what we still feel, between the body and its record, between presence and absence.

Data That Slips Away

Data is often imagined as something precise and stable: a fact that can be recorded, stored, calculated, and reproduced. In the digital world, almost anything can become data — the body, space, movement, voice, face, time, location. Yet once reality has been translated into data, it is no longer the same reality. Passing through algorithms, devices, and systems, data changes, rearranges itself, and begins to produce forms of its own. Between reality and its digital record, a space of error, chance, and excess appears — something the system did not anticipate, but which becomes visible precisely because of that.

In Sookyun Yang's work, photographed spaces undergo algorithmic processing and are transformed into three-dimensional models. In the process, cracks emerge between the physical and computationally generated worlds: surfaces become distorted, the boundaries of objects disappear, and error becomes a way of seeing how the machine recognises and assembles reality in the first place.

Taeyoon Choi approaches computation not merely as a technical procedure but as a language, a material, and a mode of thought. He speaks of computation as a space in which language and mathematics, logic and

electricity meet, while understanding *poetic computation* as the act of giving form to a computational process. Equally important to him is what cannot be reduced to binary logic — the in-between, the uncomputable, the indeterminate.

In Ivan Marušić Klif's work, former video-intercom screens are no longer merely carriers of images. Connected into a single system, they move, rearrange, and return the image in new relationships. Information thus ceases to be static and becomes a kind of movement through a network. In the work of Kata Mijatović and Mihael Giba, data about the viewer's actual location enters virtual space and determines its behaviour: a geographical coordinate becomes movement, while the fact of where we are is transformed into a spatial experience.

In these works, data is part of the process and its material. The neutrality of the record transmitted by technology is merely apparent, because something changes in transmission and produces new relationships. Algorithmic error, the movement of an image, or location data become events in themselves. What escapes the system's control is precisely what opens a space for a new image, a new space, or a new experience. Technology no longer serves merely to make reality legible; it begins to reshape it.

Perhaps, then, the question *Device_art festival* ultimately poses is not what technology can do, but what happens to us in our encounter with it. Simondon's transduction implies that change does not leave untouched that through which it passes: every transmission simultaneously establishes a new situation. In this sense, our encounter with a device is not one-directional either. By observing it, activating it, or approaching it, we enter a process whose outcome is not predetermined.

Here Simondon approaches Malabou's plasticity: the capacity of form to be shaped and to shape, but also to be destroyed. It is precisely the possibility of losing a familiar form that gives these encounters their tension. Malabou's "sudden, uncanny recognition of a stranger within oneself" can therefore be read more broadly: the stranger is not necessarily the machine before us, but the unknown that our encounter with it reveals within ourselves. Instead of drawing a clear boundary between human beings and technology, the question becomes whether technology changes us merely as a tool we use, or whether, through our relationship with it, we too become something else.