KARA AGORA

Kara Agora is a participatory online art and research center of United Futures

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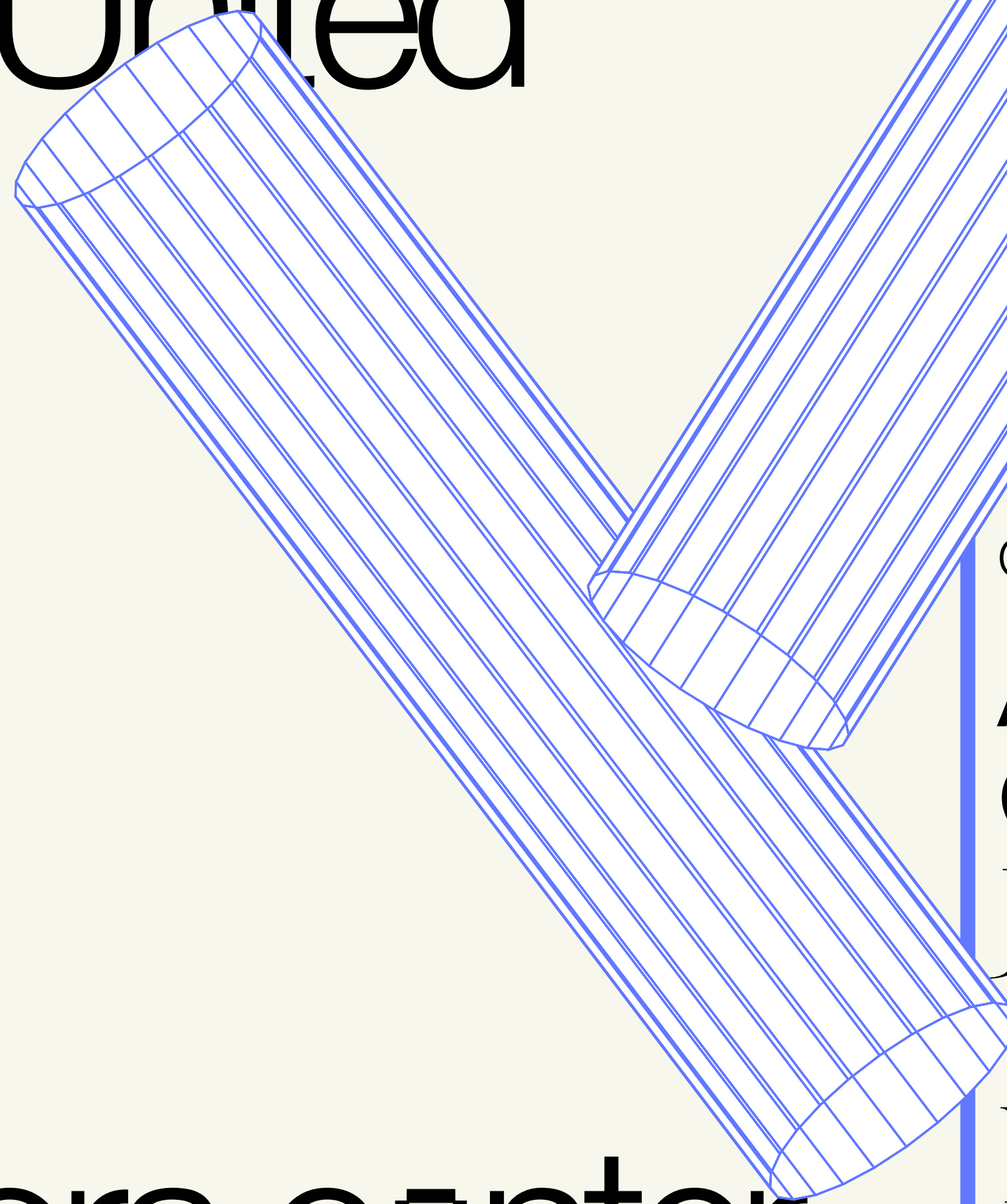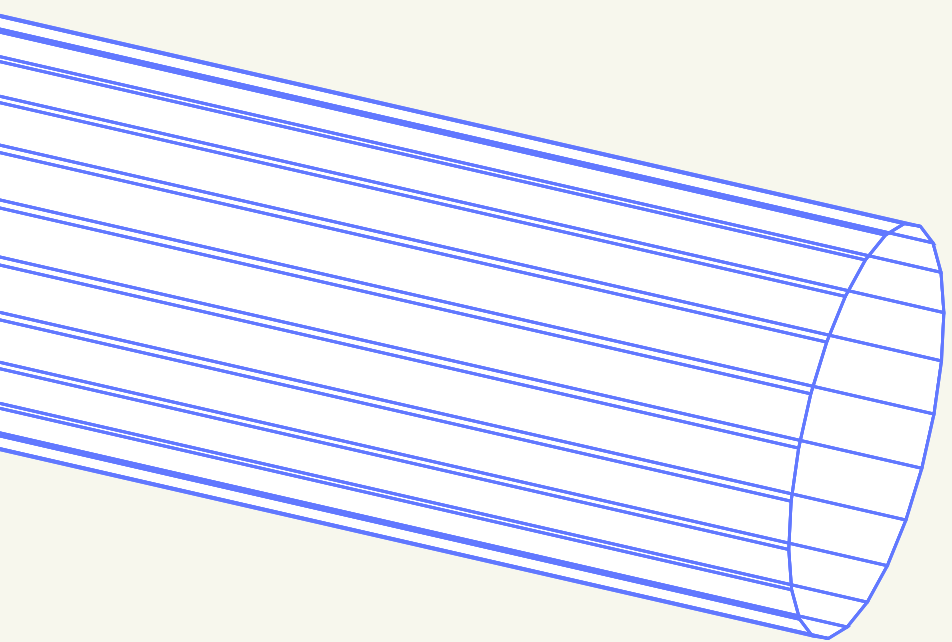
CURATED BY

Ágnes Karolina Bakk
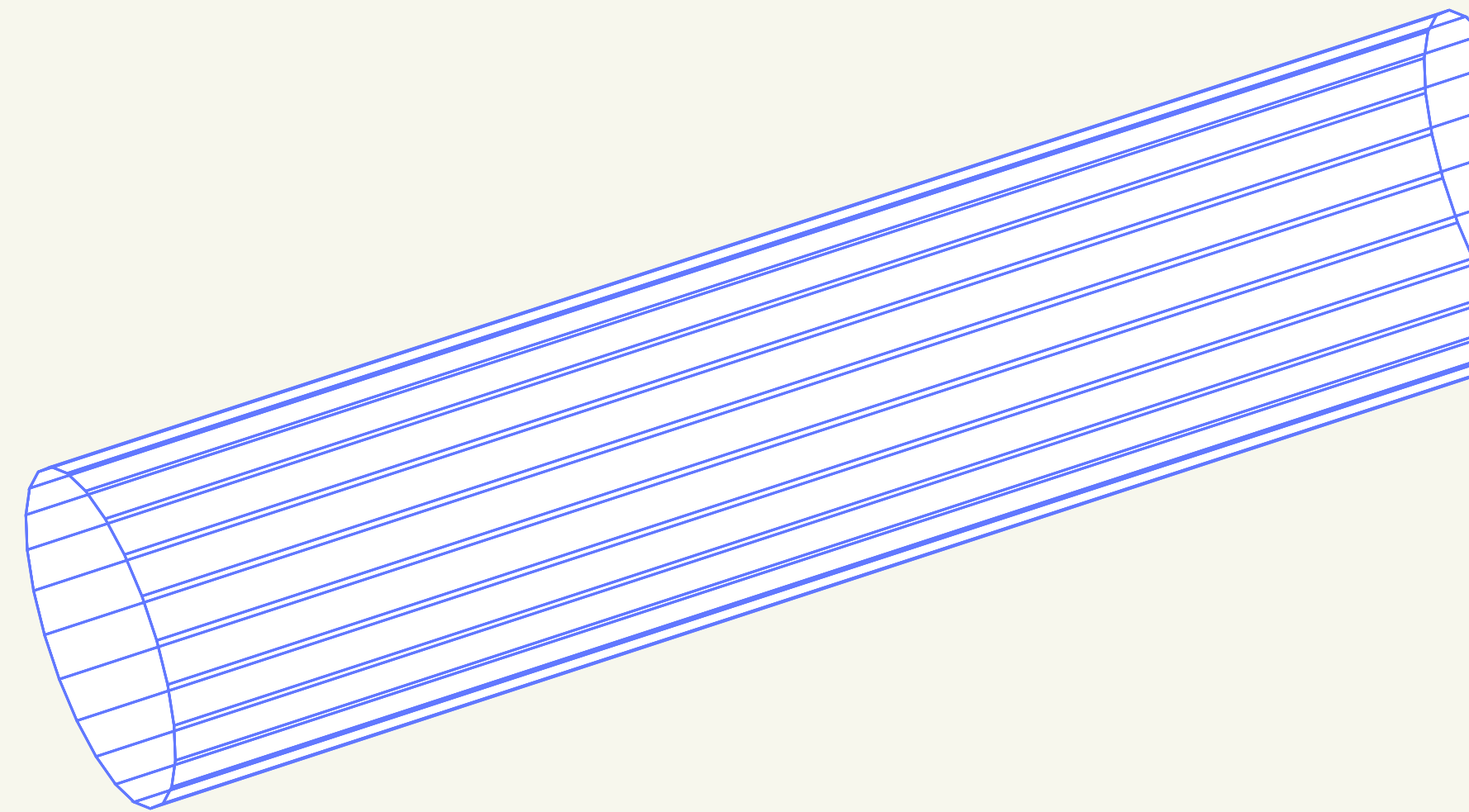Gleb Divov
Julia Hartmann
Mara-Johanna Kölmel
Nikita Khudiakov
Tina Sauerlaender

karaagora.center

European Cultural Foundation

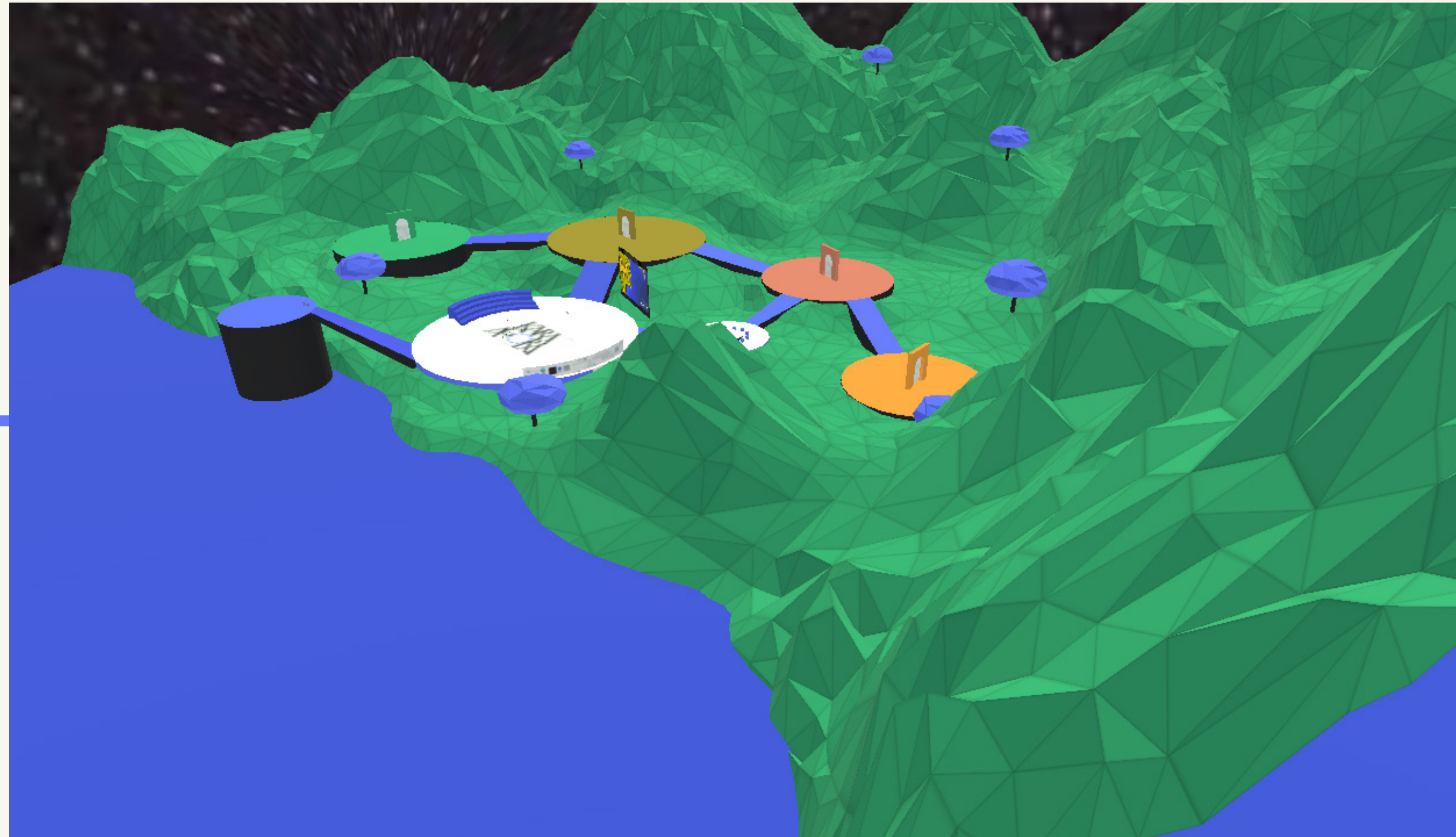# About
Kara Agora

- An Online Art & Research Center
- A Team of International Curators
- Kara Agora & Solidarity
- Opportunities during the Corona Crisis

An Online Art & Research Center

KARA AGORA is a participatory online Art and Research Center. During its running time, KARA AGORA hosted a series of participatory events and exhibitions accessible through the freely available virtual 3D environment of Mozilla Hubs, which aimed at bringing unusual groups of people from different places together. The project addressed and raised social, personal, ecological, and political questions concerning Europe, its regions, and its inhabitants. Through various cultural formats using virtual worlds on the Internet, European citizens were invited to become active participants in imagining a transnational community. Art and transdisciplinary education became the tool and source for an inclusive dialogue through which individual stories and knowledge were shared and amplified between physically distanced bodies in the online sphere. The project was organized by a European team of curators--Ágnes-Karolina Bakk from Hungary, Gleb Divov from the Independent Republic of Užupis (Lithuania), Julia Hartmann based in Austria, Nikita Khudiakov from Ukraine, Mara-Johanna Kölmel based in the UK and Tina Sauerlaender from Germany--who, by combining their diverse fields of expertise, created a public virtual space, where art and solidarity were experienced beyond closed borders.

About Kara Agora

A Team of International Curators
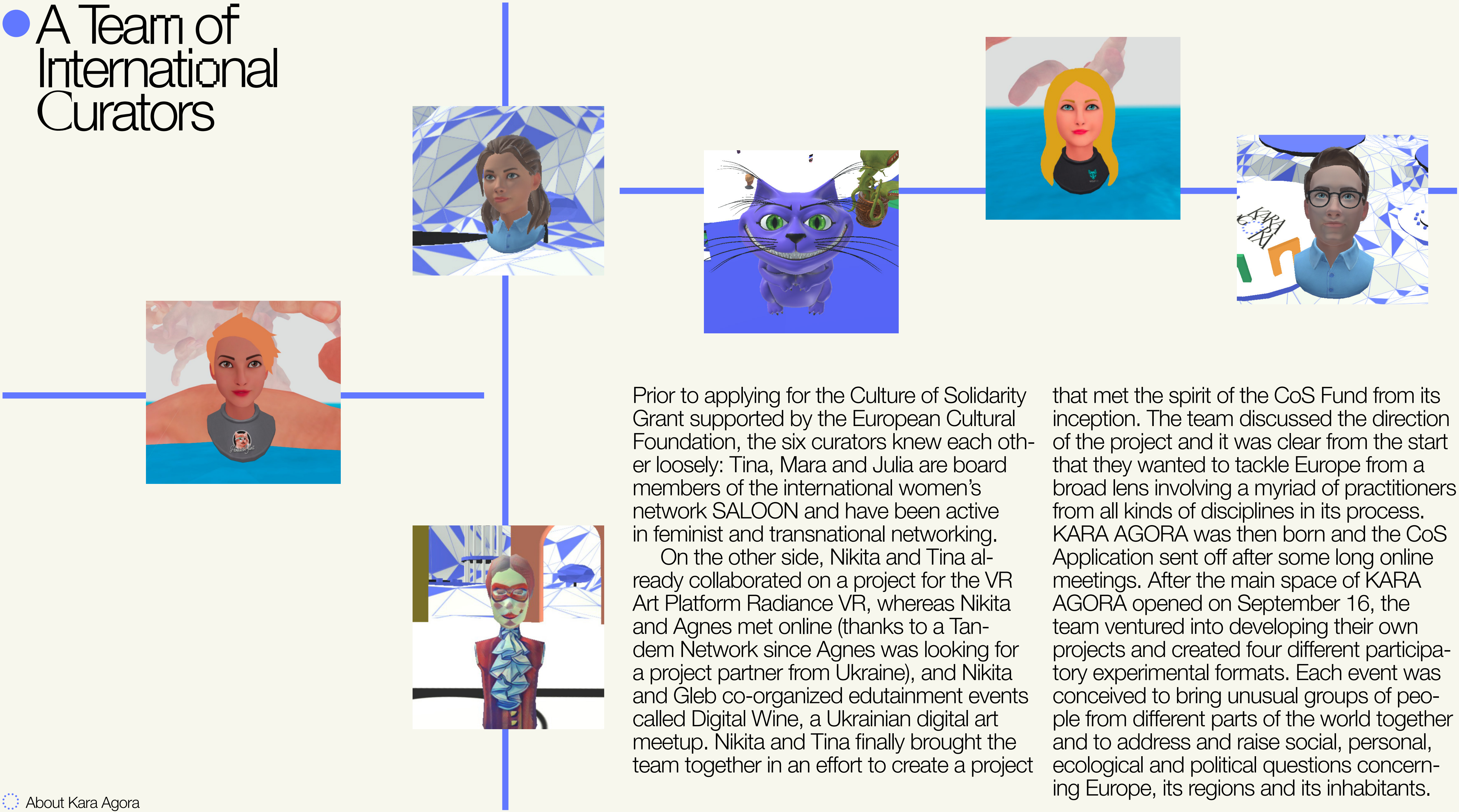
Prior to applying for the Culture of Solidarity Grant supported by the European Cultural Foundation, the six curators knew each other loosely: Tina, Mara and Julia are board members of the international women's network SALOON and have been active in feminist and transnational networking.

On the other side, Nikita and Tina already collaborated on a project for the VR Art Platform Radiance VR, whereas Nikita and Agnes met online (thanks to a Tandem Network since Agnes was looking for a project partner from Ukraine), and Nikita and Gleb co-organized edutainment events called Digital Wine, a Ukrainian digital art meetup. Nikita and Tina finally brought the team together in an effort to create a project that met the spirit of the CoS Fund from its inception. The team discussed the direction of the project and it was clear from the start that they wanted to tackle Europe from a broad lens involving a myriad of practitioners from all kinds of disciplines in its process. KARA AGORA was then born and the CoS Application sent off after some long online meetings. After the main space of KARA AGORA opened on September 16, the team ventured into developing their own projects and created four different participatory experimental formats. Each event was conceived to bring unusual groups of people from different parts of the world together and to address and raise social, personal, ecological and political questions concerning Europe, its regions and its inhabitants.

Kara Agora & Solidarity

The project drew its mission from the Greek agora, a term used in many European languages: An agora was the large and open central public space in ancient Greek city-states. It was the social hub, a place of debate and exchange of ideas. Kara means "dear", "beloved" or "precious" in Esperanto. The central idea of this universal language—to foster world peace—aligns with our ideas for KARA AGORA. It stands for open debate, the exchange of ideas and creative dialogues among artists and community members. The aim was to speculate upon a new European community for the future that is full of love, compassion, and respect for each other. KARA AGORA celebrates a culture of solidarity and empathy by emphasizing and amplifying what moves and connects us in these challenging times. KARA AGORA saw the Corona crisis as an opportunity to expand social experiences and connections between European citizens by creating cultural events in virtual online spaces. As a European Art & Research Center it expounded sustainable possibilities for the cultural life of Europe that would outlast the quarantine. To further support solidarity across Europe, all of KARA AGORA's visitors were encouraged to donate to Lesvos Solidarity, a Greek NGO supporting refugees and locals in Lesbos.

Opportunities during the Corona Crisis

With Europe under quarantine, online communication tools have become not just a surrogate for real-life meetings, but the crucial tool for social exchange. We regarded this sudden interconnectedness as a unique possibility to grow further together as a network of European citizens. Therefore, by creating a virtual and transnational cultural center, we implement spaces to collaborate, learn, play, discuss, share stories, network, donate, and interact beyond closed borders. KARA AGORA thereby combined the expertise, cultural backgrounds, professions, experiences, and languages of curators from six different European countries and brought together individuals from diverse communities across Europe. Through carefully curated cultural programs, we encouraged those communities to use digital technologies in imaginary ways - to create new networks, to make sustainable, trusting, and even unexpected connections with other people beyond the crisis.

Net Works – Pitch for a Social Network Sphere

ARTISTS

Parwana Amiri
Christa Joo Hyun D'Angelo
Bernadette Anzengruber
Maya Attoun
Between Bridges
Louis Cameron
Constant Dullaart
Lucas Gabellini-Fava
Rajkamal Kahlon
Egor Kraft
MAI LING
Panayiotis Michael + Maria Petrides
Timea Oravecz
Vasilios Papapitsios
Stefanie Seibold
Darja Shatalova + Maria Belova
Technopolitics
Borjana Ventzislavova
Christina Werner
and european networks, NGOs, podcasts, media outlets, etc.

CURATED BY

Julia Hartmann

WEB

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"Net Works – Pitch for a Social Network Sphere"
is an online exhibition and space for open debates
about our global network society from a historical,
socio-political, and queer-feminist perspective in
collaboration with artists, networks, and community
leaders based in Europe.

Net Works —
# Pitch for a Social
Network Sphere
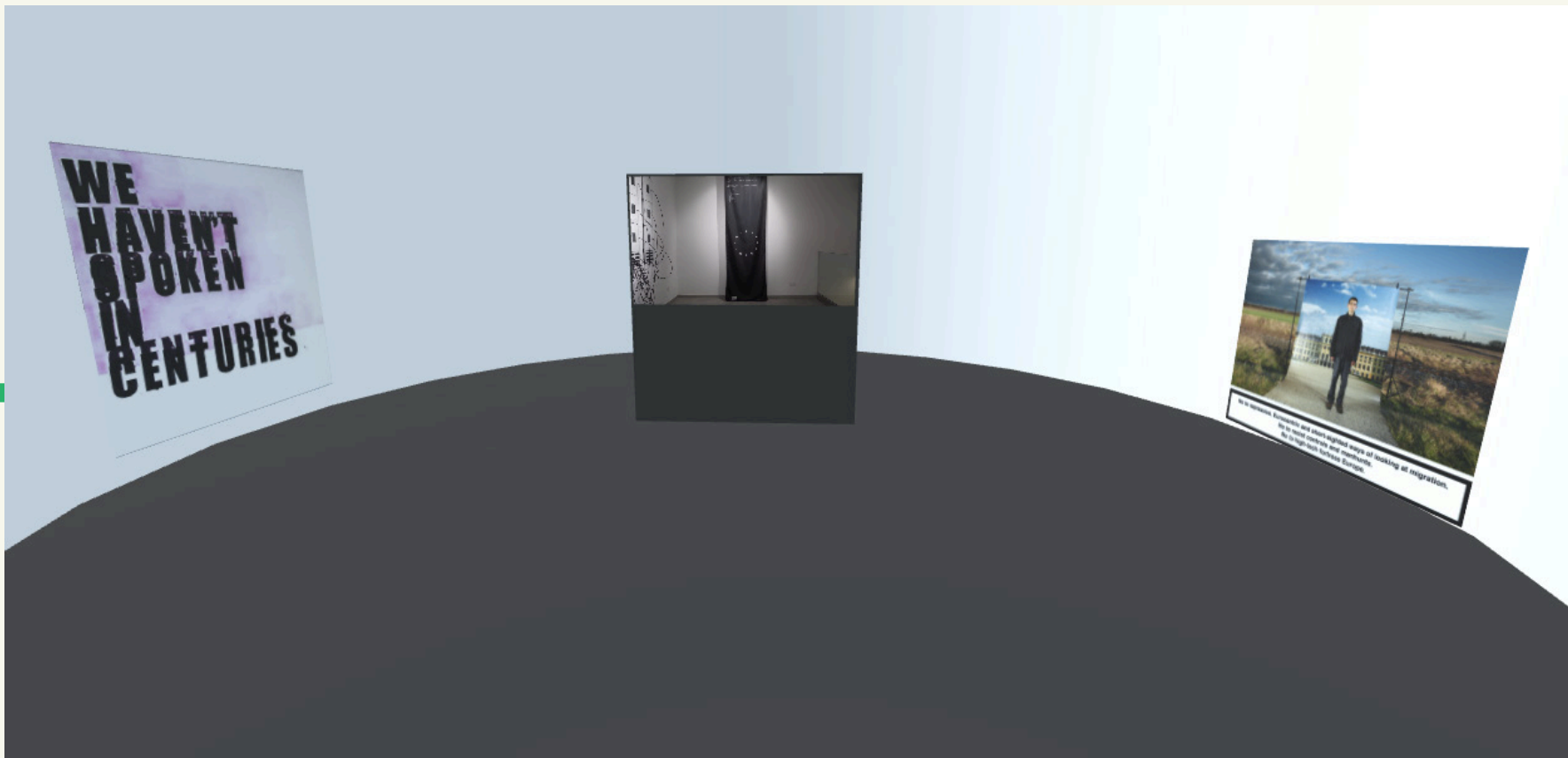
Digital connections have become a necessary means of social participation in the twenty-first century. As the pandemic wreaked havoc around the globe in 2020, quarantine and social distancing have given the network society (Castells) and digital activism a substantial push. The online exhibition "Net Works" looks at the current condition of the network society as well as at Europe as a network of divergent political, economic, and cultural actors. By inviting artists, cultural workers, individuals, community leaders, politicians, social workers, etc. the project wants to investigate how "the net" works: What kind of communities, networks, and movements have been galvanized into action since the Corona Crisis? How is the EU—as a network of nation states—operating during times of crises? What challenges arise after being cut off from physical interaction and what acts of solidarity have thus emerged? How has the Internet been revived as a borderless sphere and a space for community building—and what part does data mining and tracking play? And lastly, how can a social network sphere survive post-quarantine and enshrine solidarity beyond borders?
Inspired by the architectural centrality of both the ancient Greek agorà and Bentham's Panopticon, the exhibition tackled how dichotomies of solidarity and nationalism have been created in Europe in times of crises and especially during the Corona
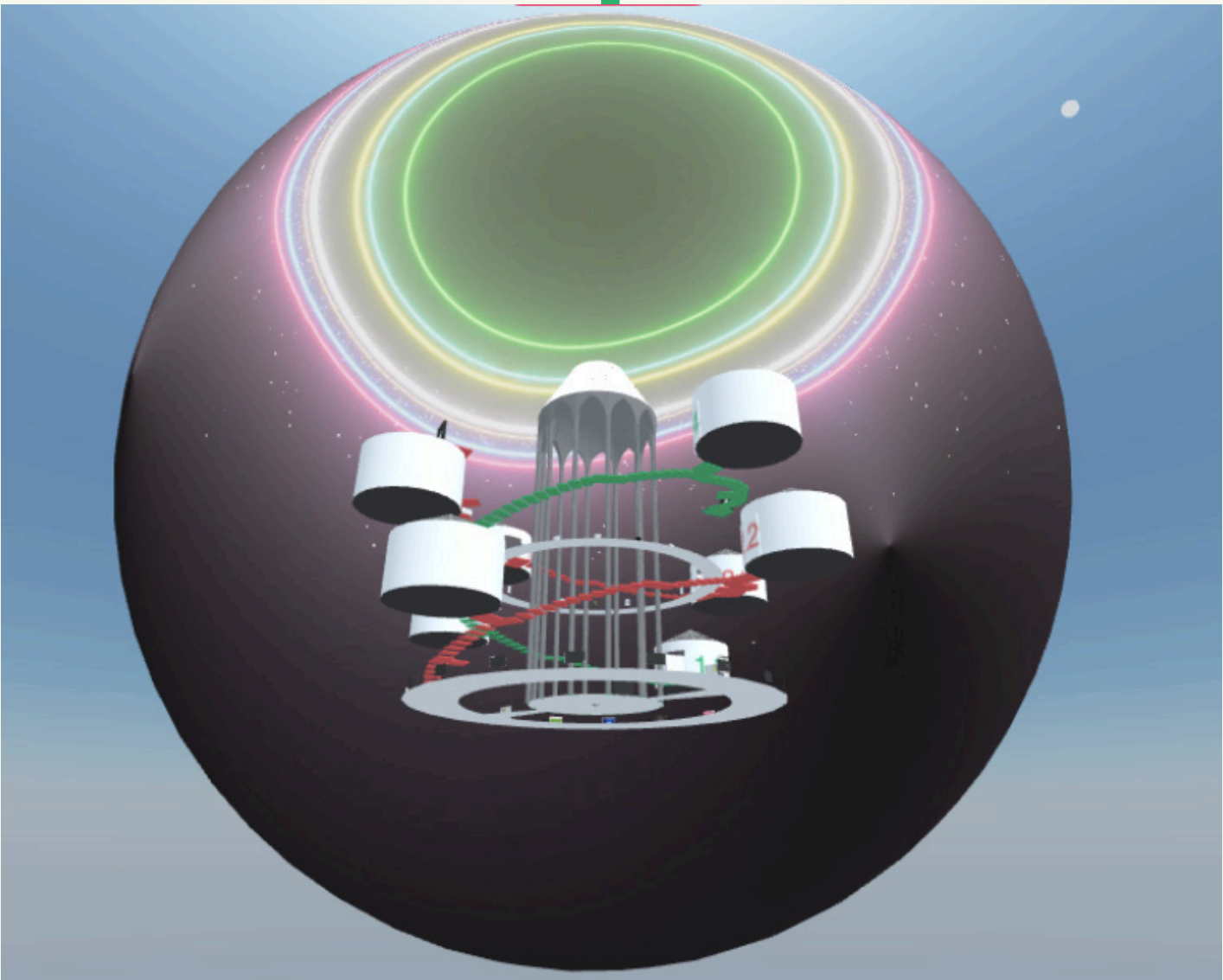
Crisis. On the other hand, it focused on how a strong digital network society emerges in spite of these dire developments. Finally, "Net Works" made a pitch for a strong, border-free, non-hierarchical, interconnected, and equal Social Network Sphere.
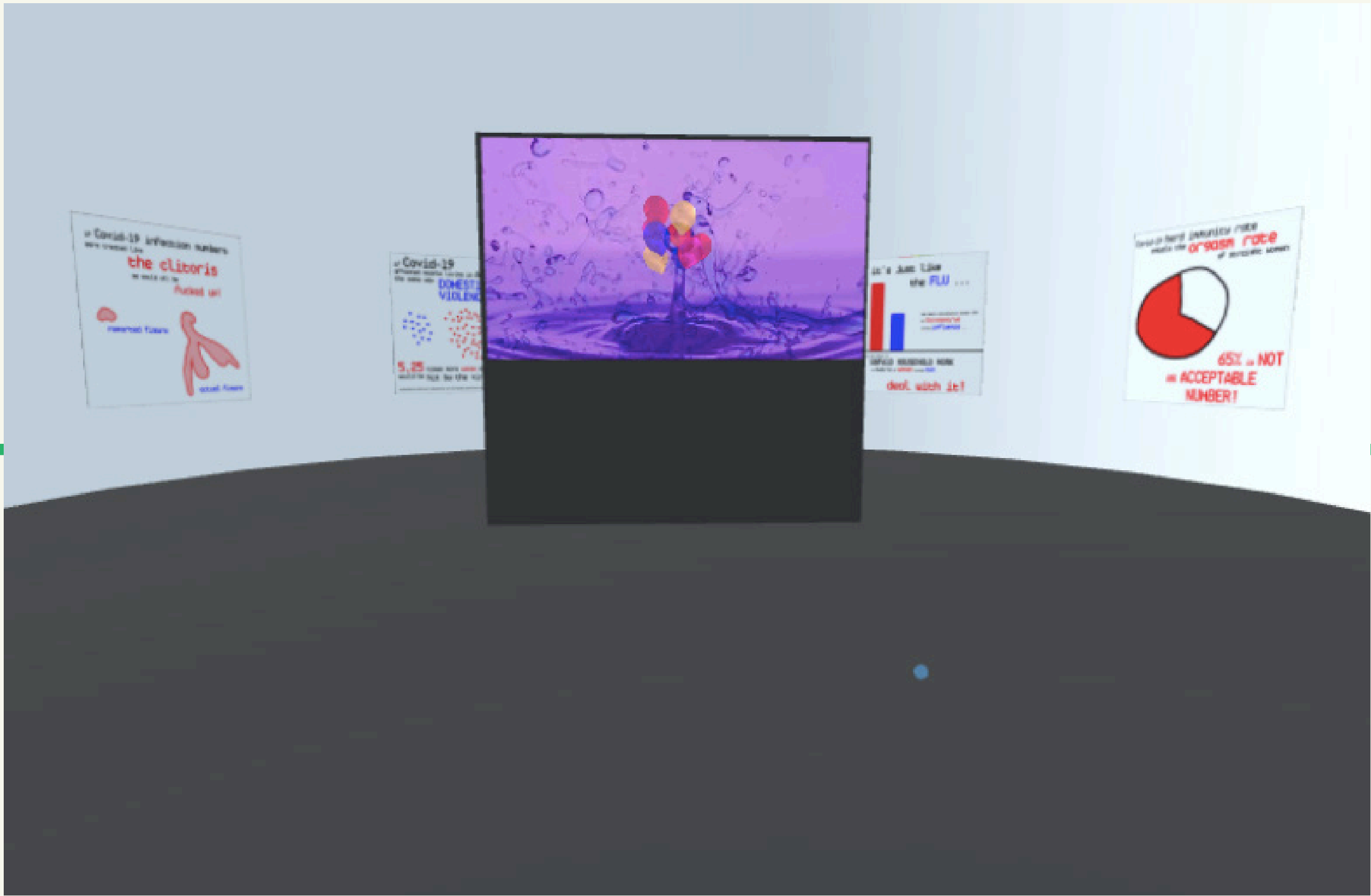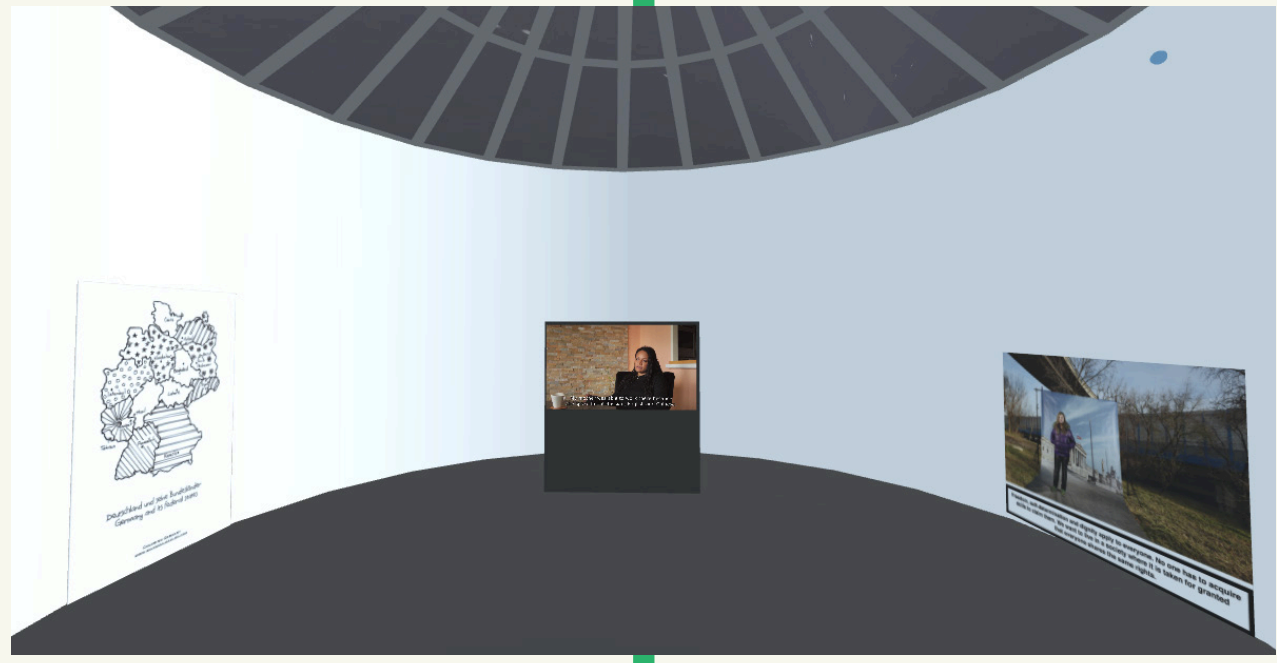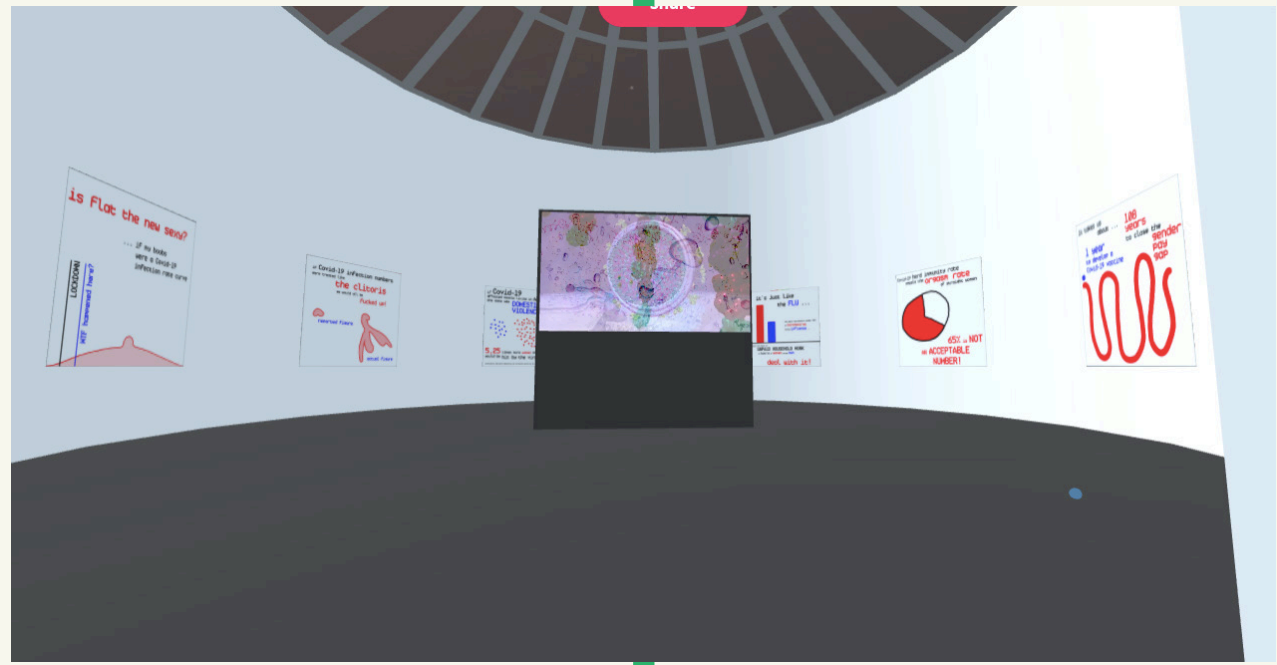
Bunch of Kunst in Quarantine// Paradox Paradise

ARTISTS

Uli Ap
Katharina Arndt
Lara Verena Bellenghi
Hannah Bohnen
Marta de la Figuera
Ornella Fieres
Bettina Funke
Sabine Funke
Karlheinz Bux
Fabian Hesse & Mitra Wakil
Helena Hunter
Dorien Lantin & Robert Hecht
Marie-Eve Levasseur
Martina Menegon
Filippo Minelli
Chiara Passa
Agnese Sanvito
Susan Supercharged
Thomas Teurlai
Miloš Trakilovic

CURATED BY

Mara-Johanna Kölmel
Tina Sauerlaender

WEB

Visit this project

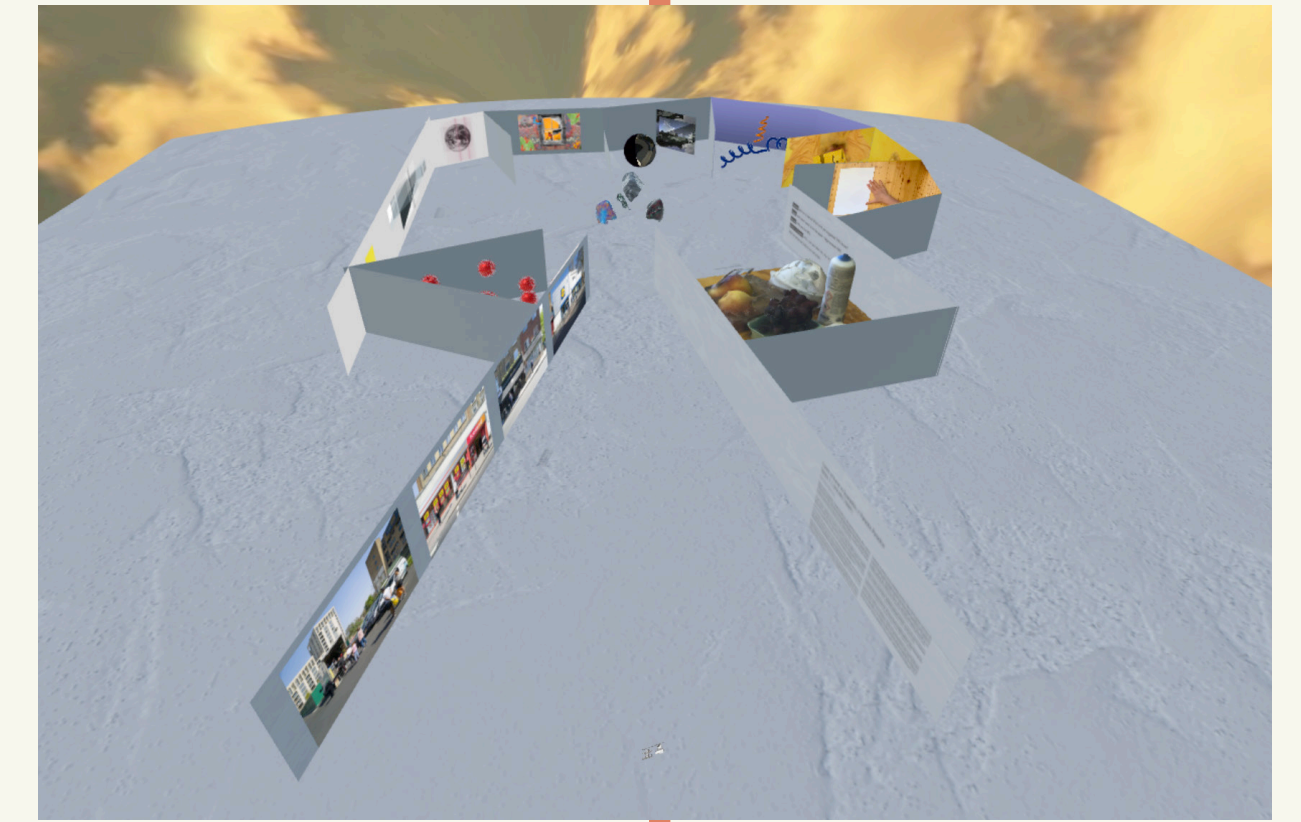Bunch of Kunst in Quarantine // Paradox Paradise is a virtual exhibition turning its lens on artistic production in times of Corona. It poses the question of how visual art – in the context of physical distancing, national demarcation, domestic retreat, economic downturn, rising nationalism and encompassing surveillance – can open up alternative paths for reflection, transformation and solidarity.

Bunch of Kunst in Quarantine// Paradox Paradise

The works in this show aim to distil the complexities of the current moment into artistic form and thereby amplify European experiences across closed borders. If an invisible force indeed makes visible the weaknesses of our fragile social systems, it also offers possibilities for fundamental change on a personal and collective level. Paradox Paradise symbolizes the state of living between the extremes unfolding between physical and the digital worlds. This paradox conveys a potential to unveil spaces of opportunities that the artists address in the exhibition. As such, the exhibition also aims at re-activating the future as a space of possibility by transforming prevailing ac-


counts and by sharing with one another what moves and connects us in these challenging times. Bunch of Kunst in Quarantine // Paradox Paradise is a new iteration of Mara-Johanna Kolmel's open call Instagram exhibition Bunch of Kunst in Quarantine // Reflections On The Viral Vacuum that took place from April to August 2020. This edition, developed in dialogue with Tina Sauerlaender, presents selected European artists from the first edition. The artists have adjusted and remodeled their artworks especially for the virtual exhibition space. It will be presented in two spaces, designed by the artists Sabine Funke and Martina Menegon respectively.

Space 01. Domestic Dreams

Spatial Design
Sabine Funke

The space Domestic Dreams contains artworks that foreground domestic experiences during the height of the lockdown. Highlighting the change of habits in private and public spaces, it captures psycho-emotional states and foregrounds escapist moments which venture towards dream states. Agnese Sanvito carefully observes the queuing in front of local shops by turning her photographic lens on the emerging choreographies of waiting. Uli Ap's immersive video installation portrays the surreal experience of a lockdown from the perspective of an alien inhabiting an alienated land. Fusing analogue with digital techniques, Susan Supercharged's films investigate and challenge our current situation in which one third of the world is in quarantine. Through her use of a cut up technique, visual pentimentos emerge. With their contemporary interpretation of still-lifes, Fabian Hesse & Mitra Wakil reflect on domestic life during the pandemic. Traditional vanitas symbols have given way to hand disinfectant and masks symbolising life's impermanence in times of Covid. Hannah Bohnen turns her attention towards mundane everyday actions and their regained importance during quarantine, such as the twisting of an old telephone cable between the fingers. In Bettina Funke's works, a remodeled mundane object, namely an apple, embodies the central topics of our current moment: the closing of borders, the forceful demarcations between countries and people, the painful experiences of pain and sudden loss. Continuing his research into the aesthetics of protest, Filippo Minelli creates mysterious 3D renderings of found objects that call for collective action. Marta de la Figuera's humorous and colourful collages speak of escapist moments and dream states keeping her sane during the lockdown. Lara Verena Bellenghi's texts in three languages are backward renditions of thoughts reflecting the unease of our time. She writes the apocalypse backwards in the awareness that unease is preceded by the opposite, reminding us that better times await. Karlheinz Bux's work takes as its departure point a photograph of the Earth superimposed by gently pulsating pink threads. Oscillating between abstract drawing and the recognisable world, the artist explores the ongoing tension between macro and micro states. In their collaborative practice FUX (Sabine Funke and Karlheinz Bux) which fuses futuristic architecture and artistic installation, the artists stage a dialogue between subtle drawing and distorted painting opening up a passage between actual and imaginary space. Sabine Funke's ongoing investigation of colour and space expands from her paintings and into the spatial concept of the exhibition. Inspired by the Greek agora, each work can be seen from its central space. In the elemental and yet complex spatial choreography, visitors find themselves embedded in an immersive artistic cosmos that unfolds between the breadth of the sky and the protective, grounding stone. Her spatial design accommodates a domestic and yet boundless universe defined by moving images, colours, sounds and shapes.
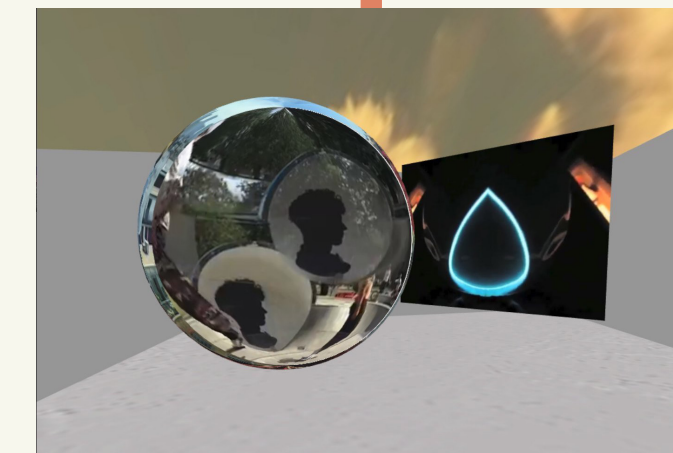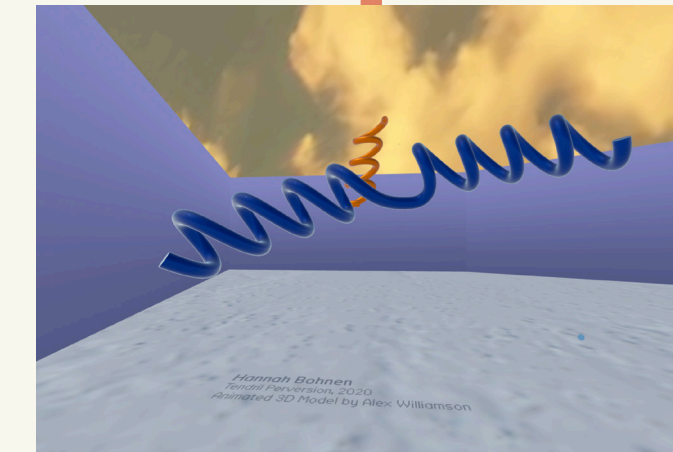
Space 02.
Liminal Latitudes

Spatial Design
Martina Menegon
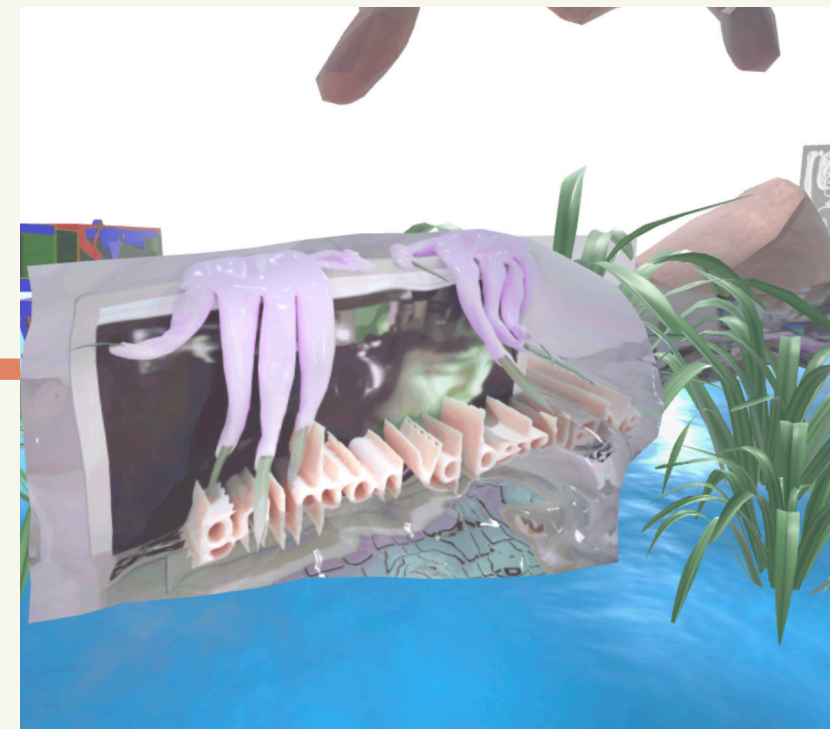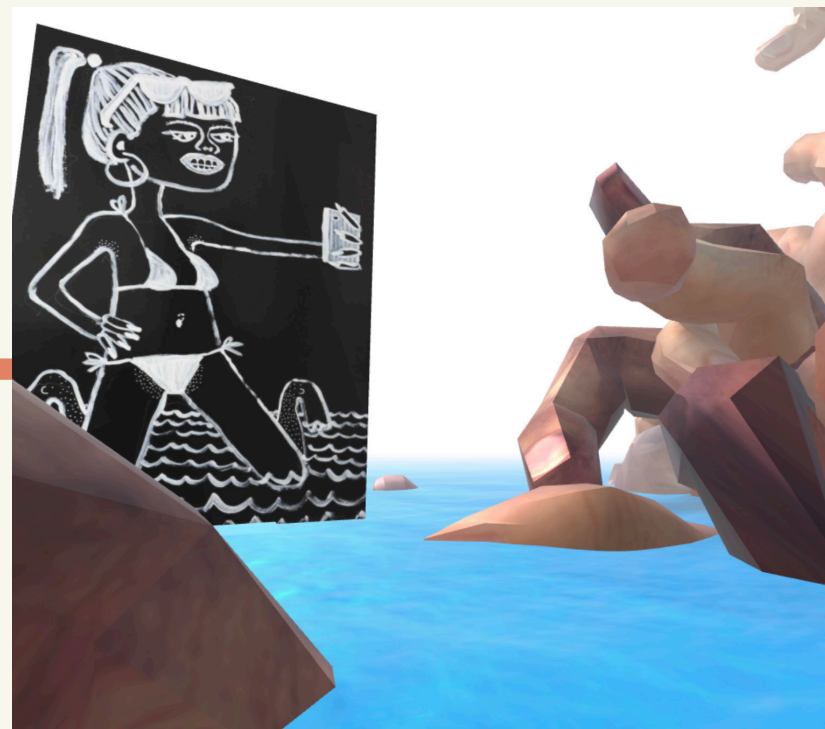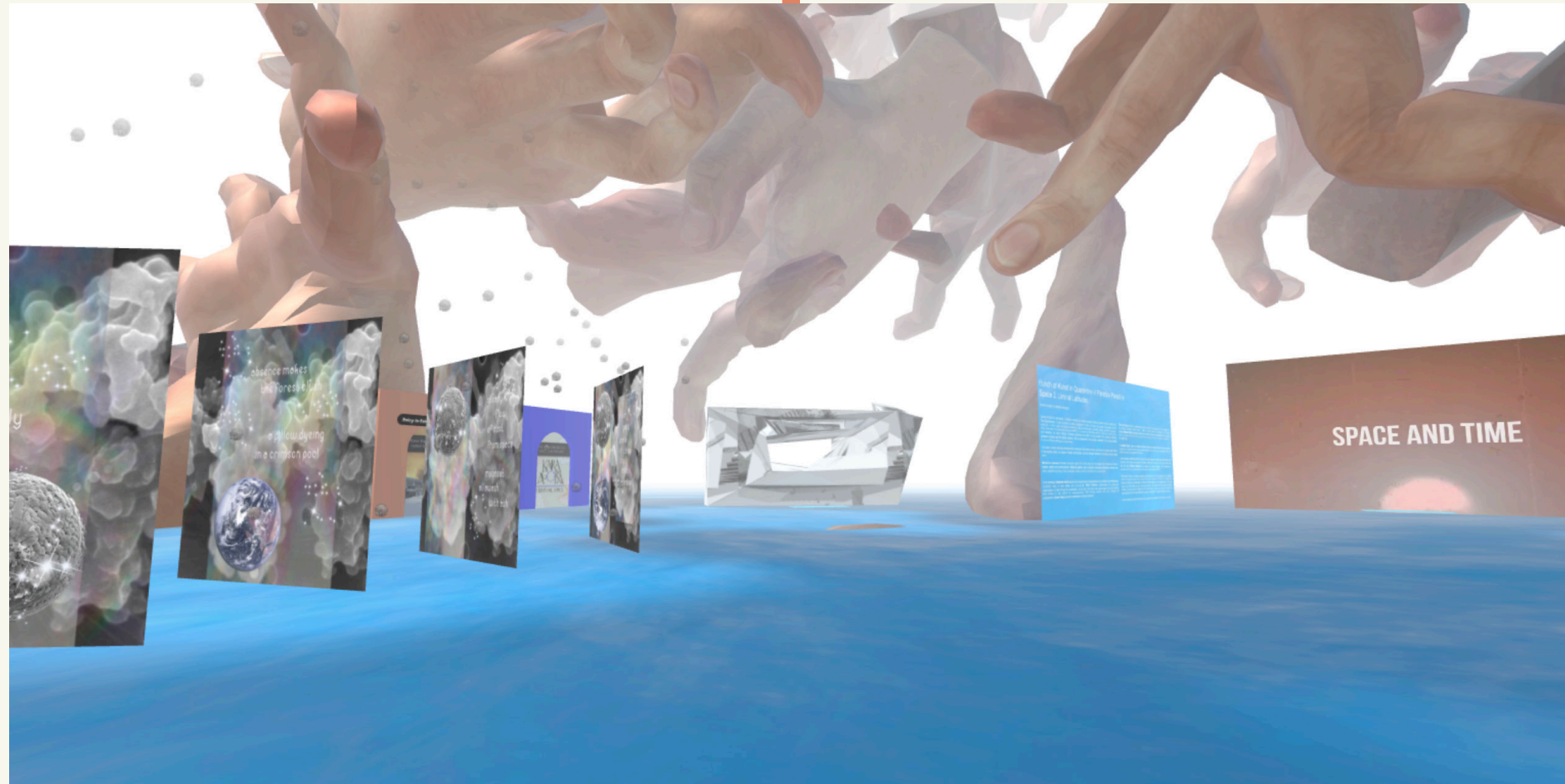
The space Liminal Latitudes addresses the in-between states that we have experienced during the past months of the corona crisis, our usage of digital technologies, and the liminality between the physical and the digital realm. Marie-Eve Levasseur transfers everyday objects into virtual space and investigates the coherences between haptics, tactility and communication. Hecht & Lantin's video installation thematizes information overload, fake news, repetitive reporting in the mainstream media, as well as the failure of communication. In her drawings, Katharina Arndt depicts the almost physical connectedness of our bodies to our smartphones, constantly ready to take selfies and communicate. Miloš Trakilovic problematizes the present-day interpretation of data through its visualization. In this work, the human voice gets singled out as the interface that echoes in vain search for responsiveness. With floating, dynamic and ever changing 3D perspectives, Chiara Passa explores materialities of virtual sculptures. Thomas Teurlai transfers an assemblage made of scrap into the virtual world. His 3D model of an air purifying respirator mask evokes breathless states of being during the lockdown. In her digital collage, Helena Hunter poetically addresses the million-year-long transformation and life cycle of stars, juxtaposing the fast-moving nature of human everyday life, almost unbearably accelerated in the digital age. In Ornella Fieres' video, an artificial intelligence shares its hopes, dreams and fears, giving an outlook on a future where the digital universe unites with the human, forming an entity that could mean the end or the salvation of the world. All the artworks, addressing different layers of feelings during the current crisis, filtered through the interaction with digital technologies, find shelter underneath an open roof of the virtual environment that the artist Martina Menegon has adapted for Liminal Latitudes. This environment is reconstructed from a previous version of her work on the other hand (2020). Monumental hands in unnatural gestures and eerie poses form the backdrop for the exhibited works. The digital versions of the physical body parts address the liminality of the digital space between tactility and immateriality. So does the water surface, that is walkable here in the virtual space, but would make us sink in the physical realm. We experience liminal states and latitude, mobility, or free movement differently in the virtual world – just like we experience togetherness, communication and intimacy differently during our everyday life in the past months of the crisis. Liminal Latitudes reveals the relativity of how everything just depends on the spaces we occupy.
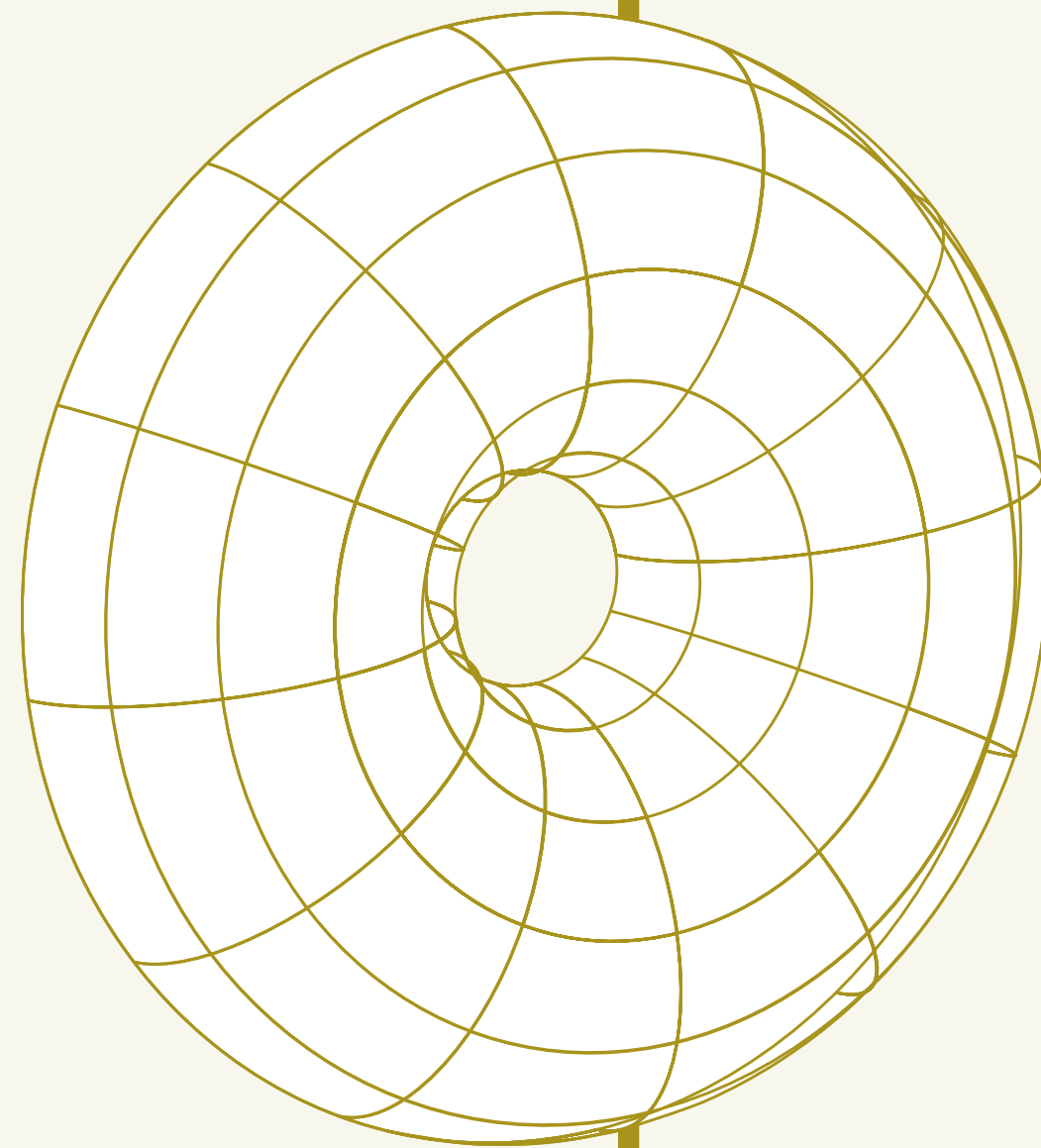
Speculative Playrooms

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Alexandra Barancova
Anatolii Belikov
Laura Boffi
Lucas Dewulf
Arthur Gouillart
Kassandra Huynh
Anke Schiemann
Bendegúz Szatmári
Manuel Tozzi
Alexander Walmsley

CURATED BY

Ágnes Karolina Bakk
Nikita Khudiakov

WEB

Visit this project

Speculative Playrooms

The Speculative Playrooms exhibition and virtual workshop with the participation 11 artists, designers and curators, resulted in 4 different spaces. With the help of the four mentors (Manuel Beltrán, Nicolay Boyadjiev, Lynn Harles, Rachel Joy Victor), the eleven participating artists and theorists created various spatial forms and structures that question our relationship with virtual limitations and scrutinize our feelings towards digital physicalities. These digital physicalities are present in virtual spaces, they reflect on our physical life but also re-interpret them. They can take up various forms and shapes: these are the colliders that mark our way through the unknown parts of the virtual worlds and frame our perceptions. In amaze to go, the visitors can get lost in the undefined pathways of economy and our habits that make capitalism function, while in Pantone 747XR our digital well-being is questioned and reinterpreted. In aWaiting we encounter the everyday feeling of always being in a never-ending transition reshaped into a dreamy-foggy trance, while Geovore offers us an underground tour into the multifacetedness of soil and its value. These experiences enable us to reiterate our feelings about what solidarity or intimacy can mean in virtual spaces and how we can find new strategies to inhabit them. The outputs (virtual spaces, interaction types, extended concepts) were exhibited in Mozilla Hubs at Kara Agora Center between 10-30 November, 2020.

Rooms

- Pantone 747 Xr
- Amaze to go
- aWaiting
- Geovore

Pantone 747 Xr

Created by
Manuel Tozzi
Anatolii Belikov
Lucas Dewulf

Visit the project

PANTONE 747 XR is a virtual retreat for your digital wellbeing.The artists created a world and a series of exercises within it in which they explore the possibility of using digital and virtual technologies to connect with yourself on a spiritual level.

When a visitor enters the space, they are greeted by the virtual Guru and are invited to participate in the experience. There are three different exercises the participant can follow in a linear manner — clearing of your digital mind, virtual body scan and loving-kindness meditation.

The first exercise questions the boundaries of what makes up our mind and how we can be present in a digital manner, the second exercise connects your physical and virtual body, and the last exercise uses a spatial representation to help you find love and kindness for yourself and others.

PANTONE 747 XR is created to be the perfect way to leave the stresses of everyday physical life behind and to enjoy your true virtual self.

● Amaze to go

Created by
Veneta Androva
Bendegúz Szatmári

Visit this project

Unsurprisingly, our spending habits and use of money has changed with this as well. Advertising and personalized marketing has drastically infiltrated the way we purchase goods and services. Reaching a large audience for brands has become more or less impossible, rather they have to decide the best way to reach their most likely customers. On the consumers side, the expectation is that brands will reach them and that

no action is required on their side.

Our Mozilla Hubs space titled amaze to go shows an exaggerated experience of being part of a transaction in a possible near future scenario. It depicts a personalized and eerie environment which appears just too friendly, and as we travel through it, its control on us becomes increasingly apparent. Loss of personal freedom as well as constant surveillance are the main factors in

the environment, which depicts a possible near future look of a cashless society. What does it mean when every single personal transaction is monitored and saved as data? What happens to this data afterwards? And is this data a new kind of commodity? The inspiration for the environment came from East-Asian, neon lit, futuristic shopping centers. The endless neon lines and multi layered areas create a chaotic, maze-like effect, as the path to the exit is deliberately unclear and vague. These cyberpunk-esque areas show a vast world in which we are just a tiny insignificant element. To contrast this effect, we added the aforementioned personalized effect. In the hub space these take a form of friendly, but authoritarian messages that funnel the player in a specific direction. This parallels the way marketing is handled in our online interactions. Cashless stores like Amazon Go and newly-released products like Amazon One's payment system were our main reference points.

To enhance this effect the messages become increasingly darker and while the player is able to venture in other directions, other messages actively discourage this option. This also ties into the ending of the experience which simply loops back to the beginning giving the effect that our journey is infinite, and once we are in the loop, we won't be able to get out.

aWaiting

Created by
Alexandra Barancova
Arthur Gouillart
Anke Schiemann

Fantasies of human-centric sustainable futures defer their visions to a time-to-come. In the meantime we are stuck, near-exhausted, waiting. Our time is a waiting room for this anticipated "cleaner", "greener" future-bound fantasy. An era in-between, condemned as undurable, yet — geological time aside — here to stay within the foreseeable real-time of our human lives. What can we make of a transition that prevails in spite of its inherent contradictions? With aWaiting we dwell on and in this transitory state. In tackling issues like climate change, visions of a destination are illusory; the

phantom points A and B that we envision ourselves to be moving between are far beyond our horizons, outside our graspable scale. The wait in-between is the human experience of our aspired futures of the environment. More-than-human concepts like the Anthropo-/ Capitalo-/ Techno-cenes that are shaping these futures can only be grasped in partial glimpses that adorn the wait. Moments of waiting expose a tension between urgency and patience, reminding us of the limits to our individual agency. Think for example of all the eager, excited and anxious children urged to wait patiently

by their guardians each day. Waiting often feels like little more than a waste of time, made bearable by distractions like the toys in a doctor's office, coffee table books and golfing magazines or, perhaps at best, our own selection of podcasts or news articles. Yet, we stick through it for our own and others' sake; we wait on, with and because of others. Waiting is an incremental, collective process. It underlines our coexistence in the world. In a time of looming doom and urgencies, our project serves as a spatialised archive documenting our encounters with realities of waiting.

● Geovore

Created by
Laura Boffi
Kassandra Huynh
Alexander Walmsley
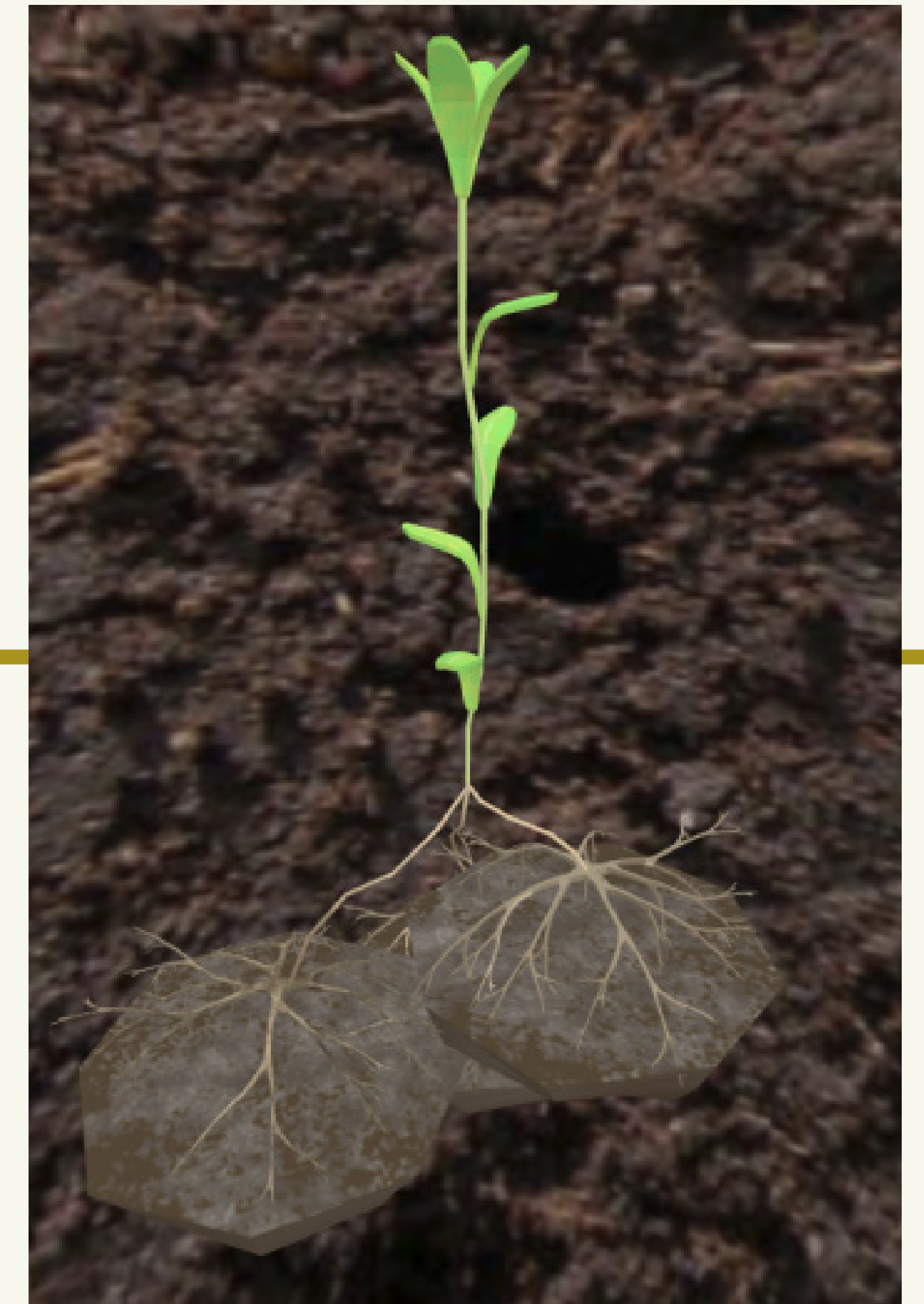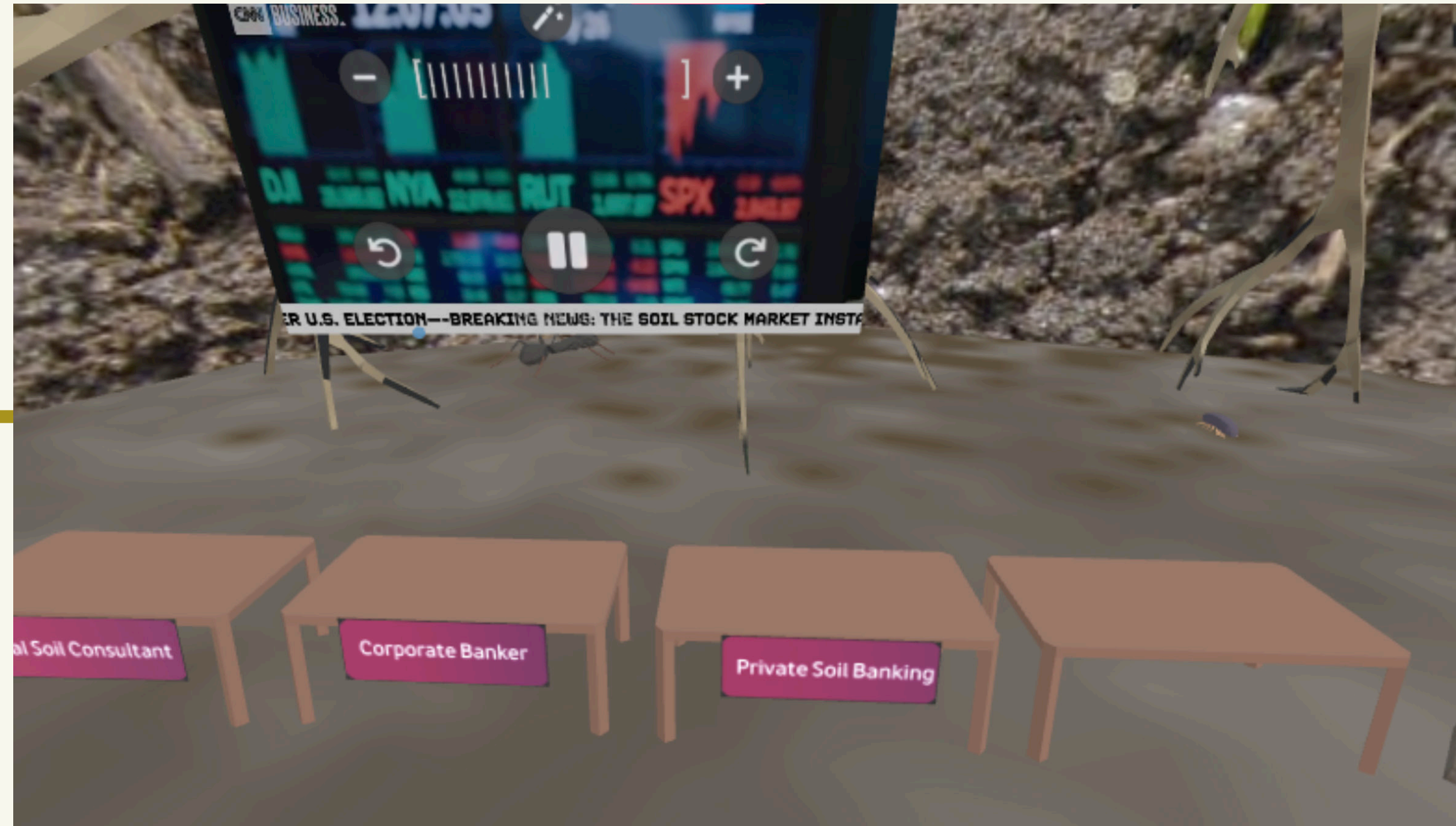
Soil is the most essential ingredient to how we grow our food. With the the combined effects of monocrop cultures, soil leaching, stripping of microorganisms from the soil, and desertification; the only in tact and rich soils left are found deep within the Amazon. Known as Terra Preta, what if soil became the next commodity, being traded like crude oil? What if indigenous land stewards could teach us how to generate our own Terra Preta and restore wasted lands? What if we could unlock the benefits of soil to develop new, high performing techno-soils?

United Virtual Residency

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Xenia Gushchina
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Andreas Rodenbeck
Alexey Yalovega
Martin Lukas Ostachowski
Gala Mirissa

VIRTUAL SPACE

Alexandra Isaichenko

SOUND DESIGN

Musical Blockchain
Francisco Becerra Magdonel
Xenia Gushchina

uVR connects cross-border cross-genre leading artists to create a technology-connected immersive story with an open ending, which will be a creative vision and virtual proposal for Europe's challenges.
uVR initiates a dialogue between the artists and the transnational audience to collaboratively tweak the uVR's final proposal.
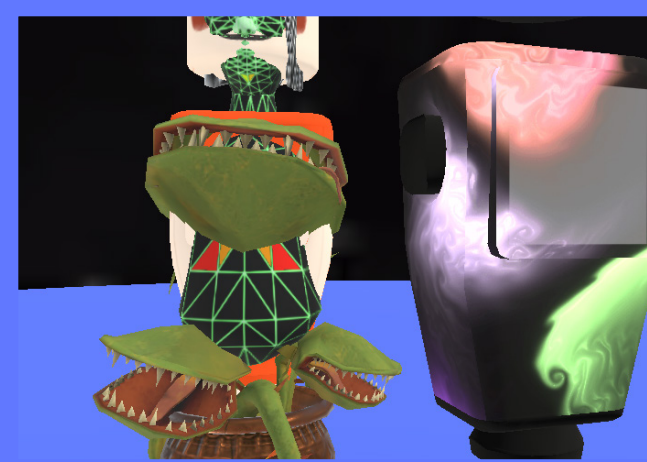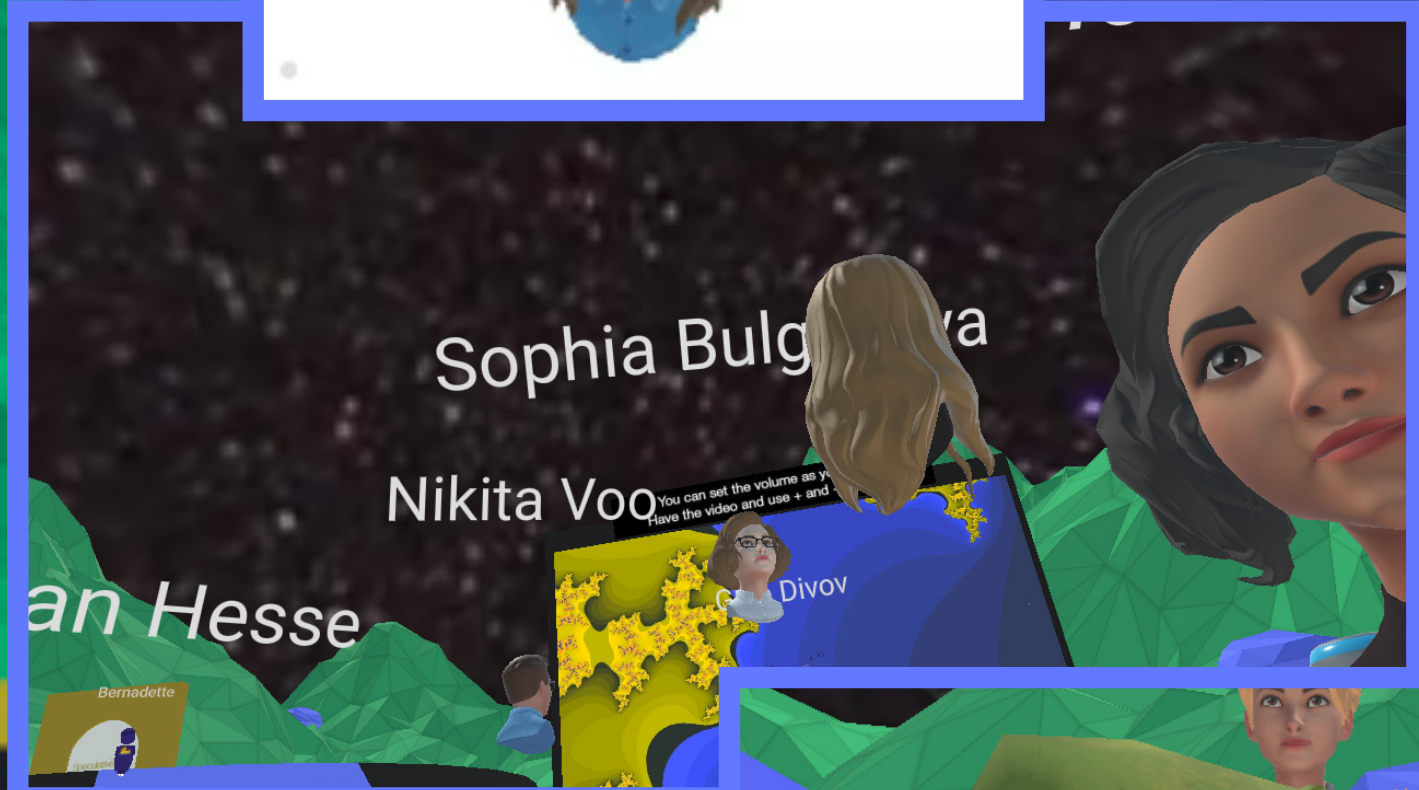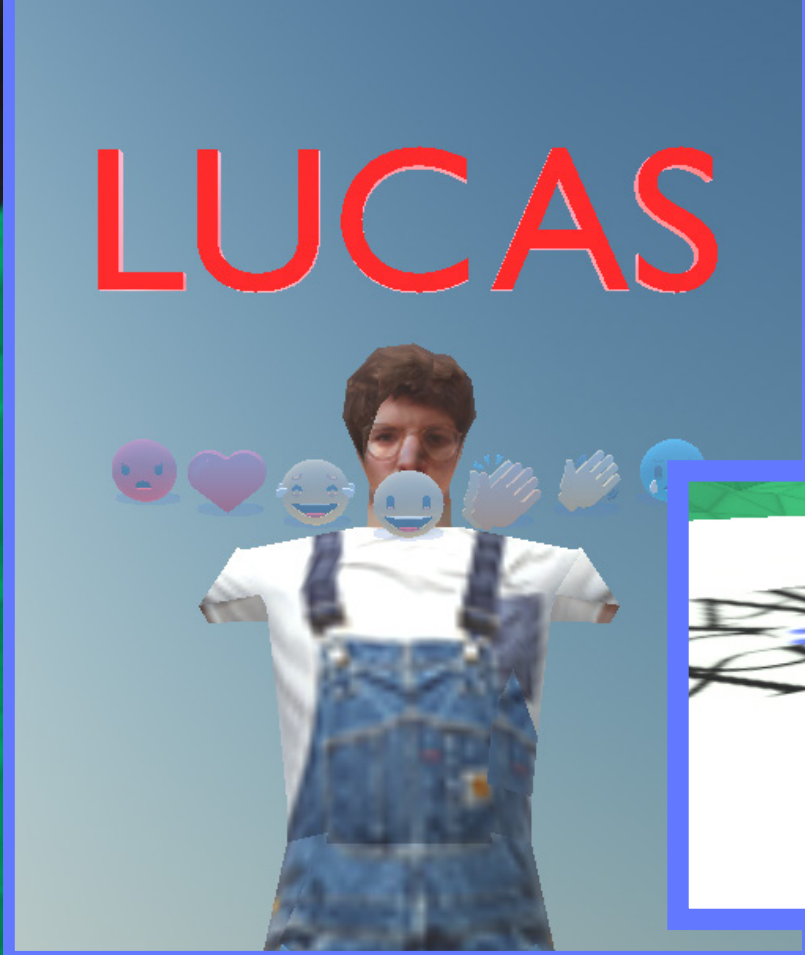
Artists developing their own way with the uVR sub-themes, re-using the story of residence' colleagues and fusing audience' feedback into their works.
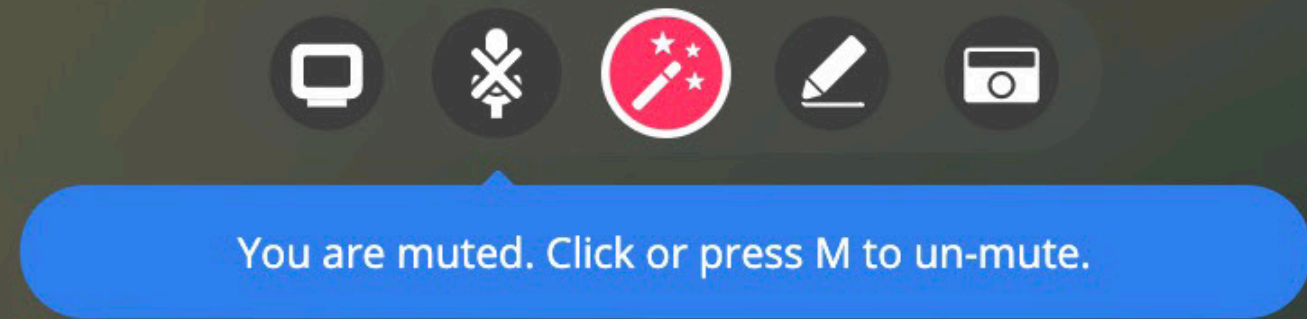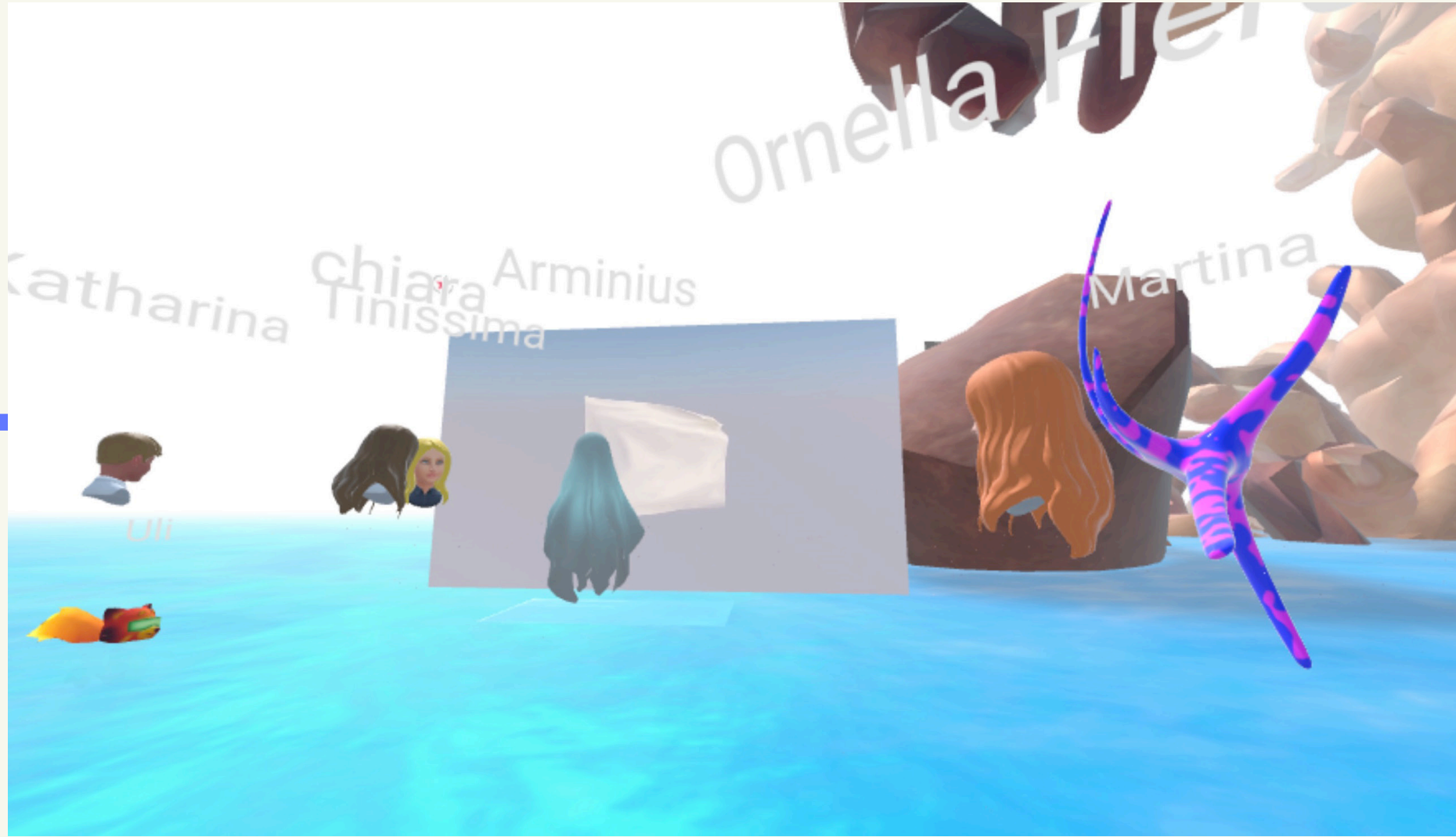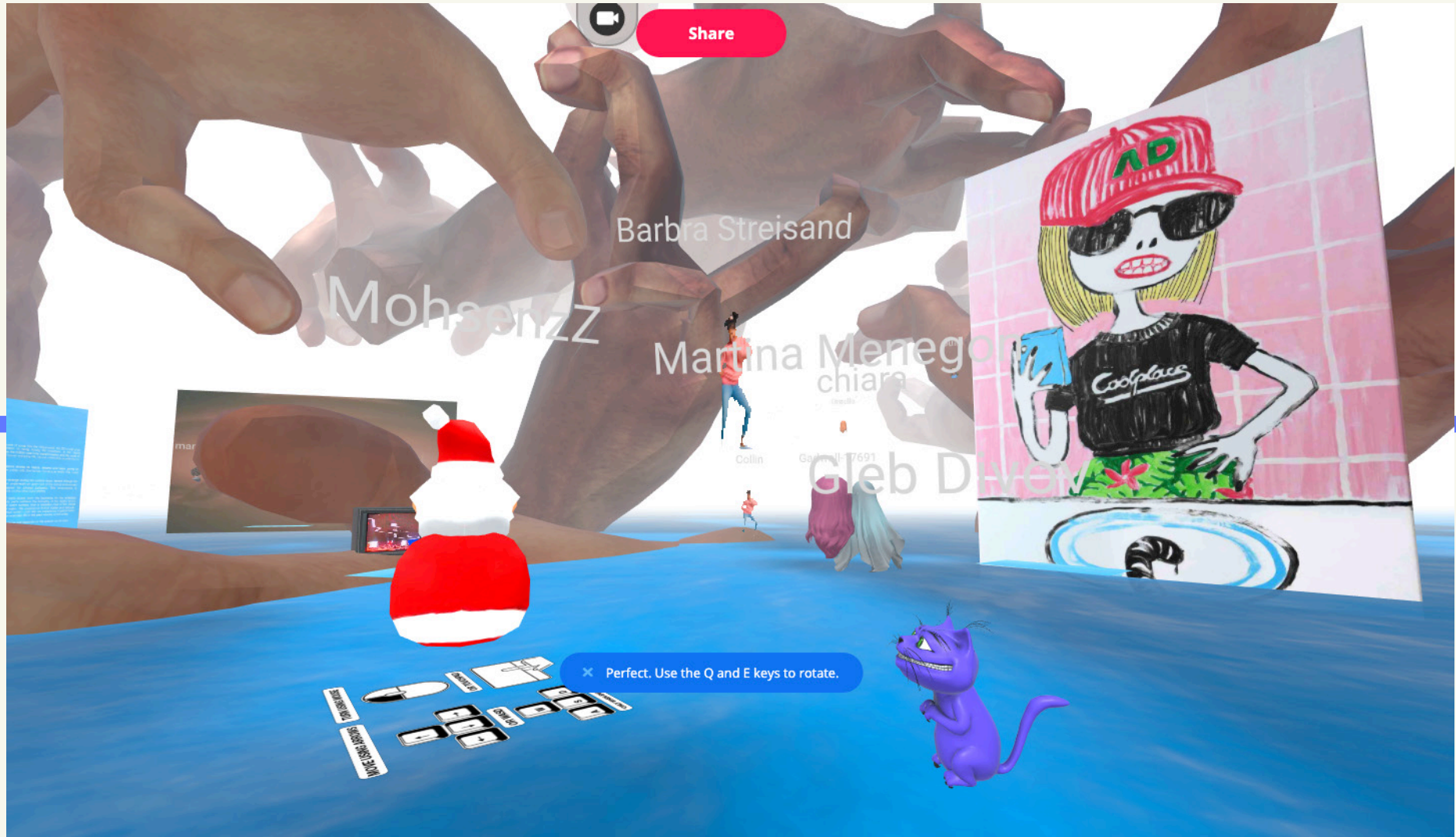
Gallery

You can set the volume as you wish.
Have the video and use + and - buttons.

♫ MUSICAL
BLOCKCHAIN

32

Mara

Vvv

BUX Armin

GeeBiz

Edward

Jhenyfy Mulle

Whistlin

Lara

Hannah Bohnen

Uli

Jhenyfy Muller

Lara

Hannah Bohnen

Sophie

GeeBiz

Bettmann

SusanSupercharged

Uli

Vvv

sabine

Mara

Comb-Duck-168

Lara
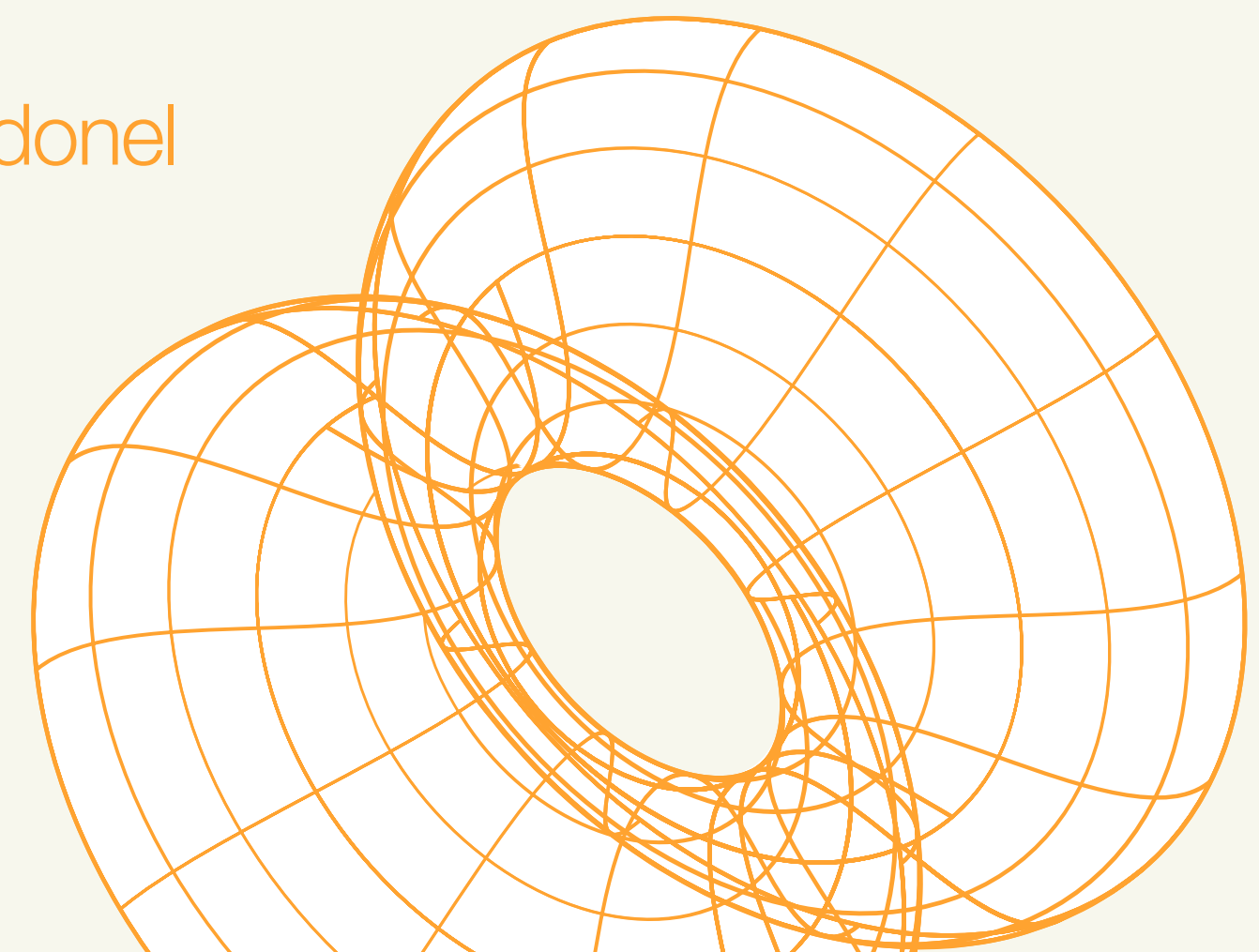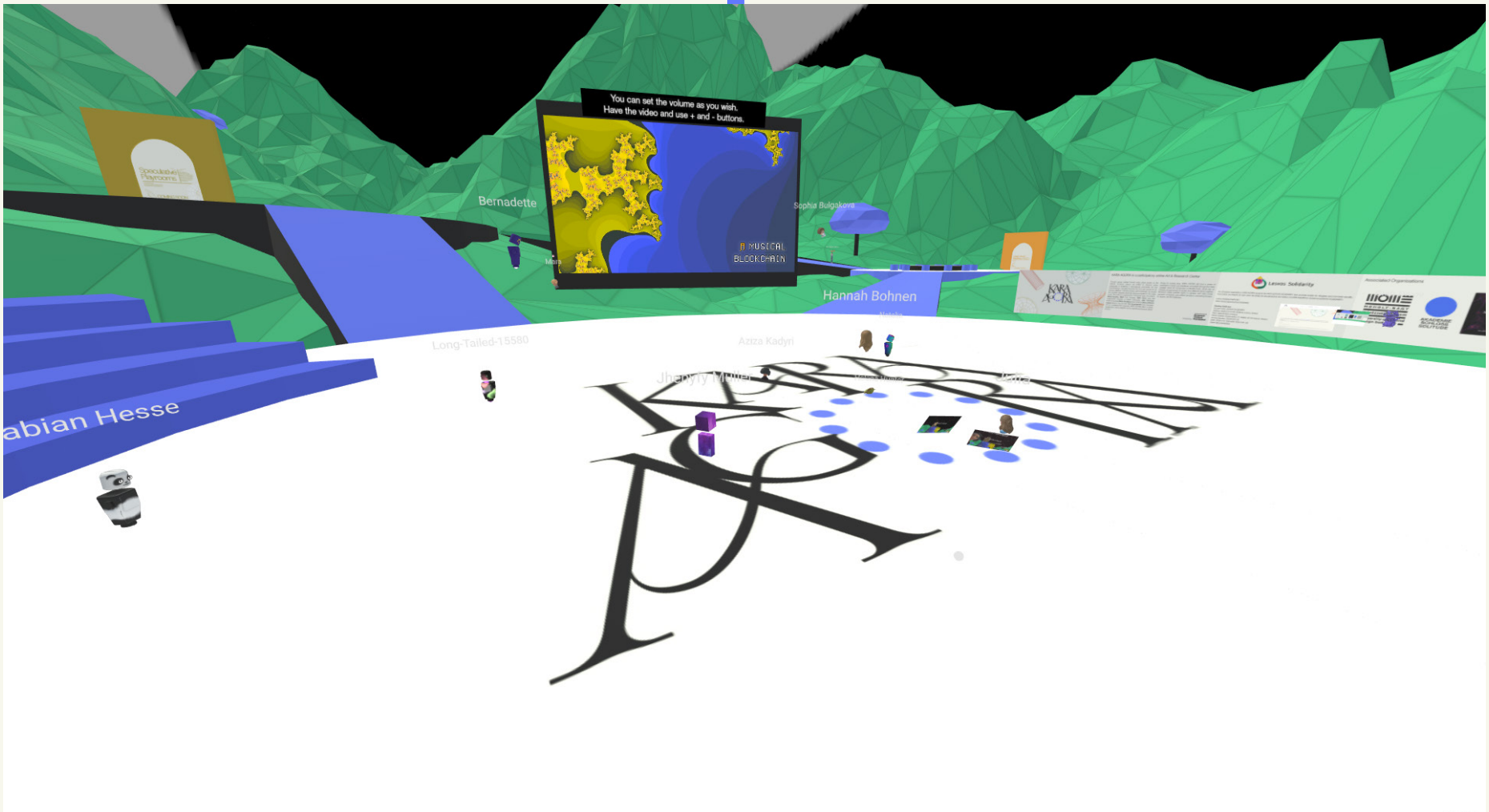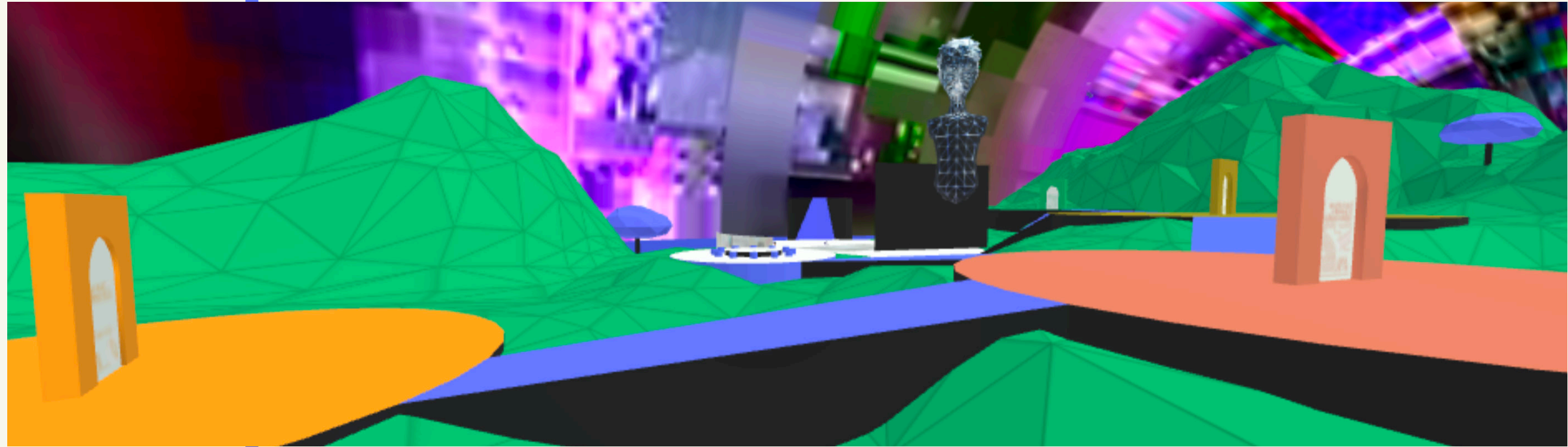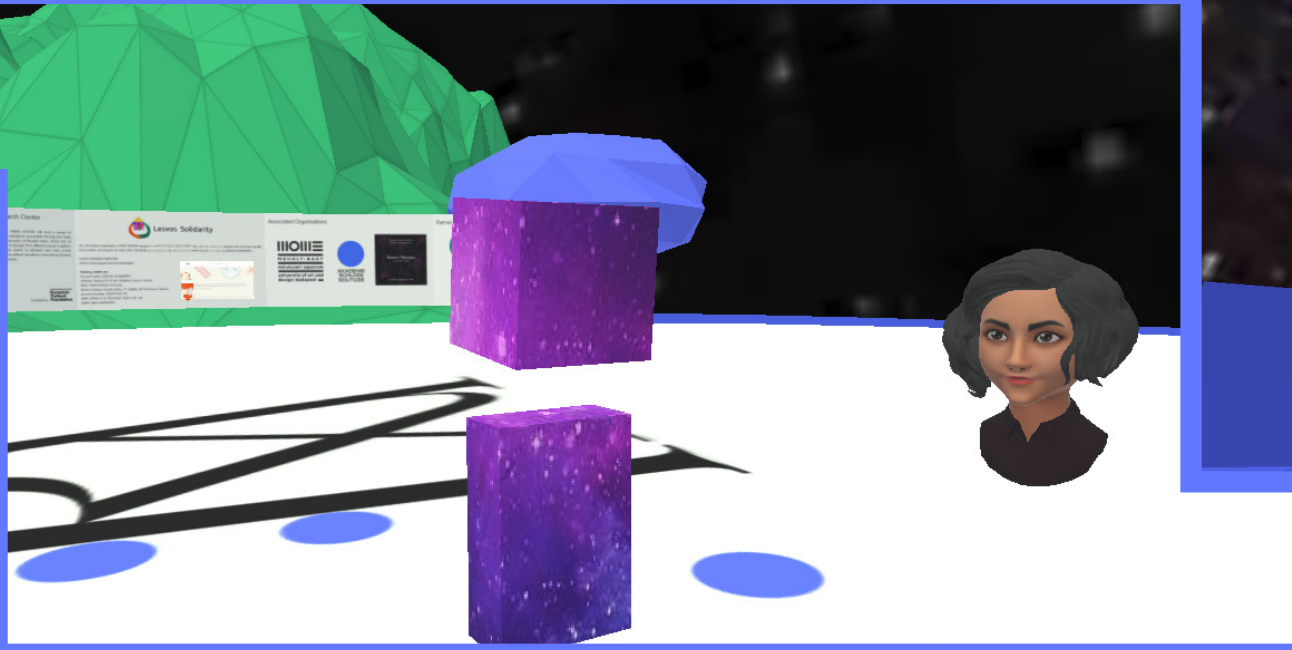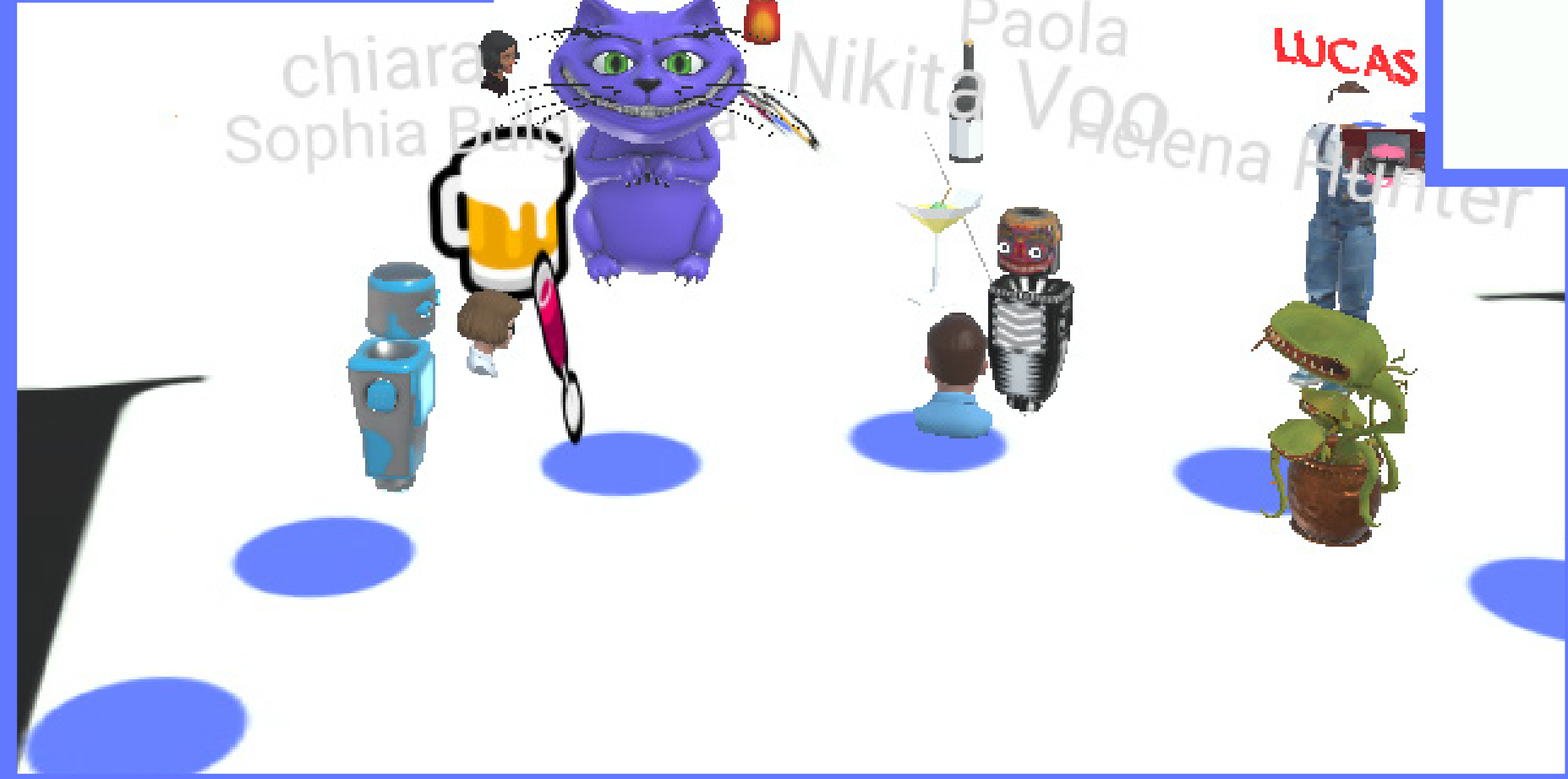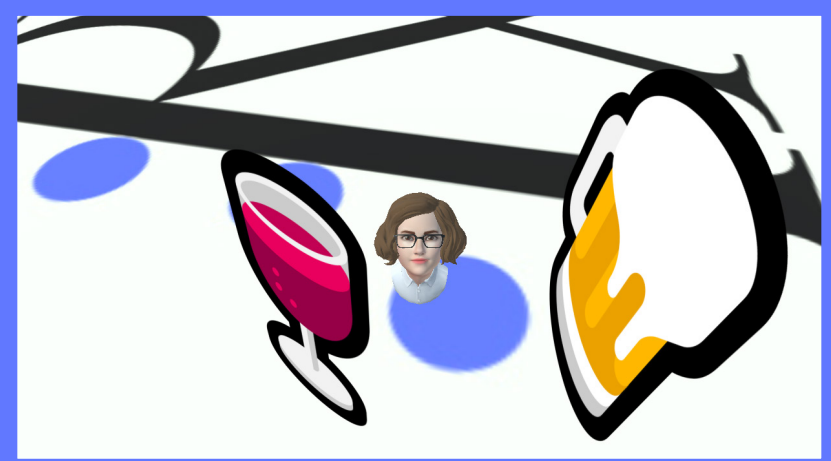
Team

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- Gleb Divov
- Julia Hartmann
- Mara-Johanna Kölmel
- Nikita Khudiakov
- Tina Sauerlaender

●Ágnes Karolina Bakk

PhD-researcher (MOME), conference founder, producer and curator. She is the founder of the immersive storytelling conference entitled Zip-Scene (zip-scene.com), that will take place for the third time in March 2021. She is the cofounder of Random Error Studio, a lab that supports various VR productions and is currently the curator of Vektor VR section in the frame of the Verzio Film festival. She is teaching escape room design, immersive storytelling and VR-narratives at MOME. She presented her research on immersive theatre and VR at various conferences and platforms from Moscow (CILECT, 2019) to Montreal (SQUET, 2019).

●Gleb Divov

Gleb Divov is the Minister of Culture and Innovations of the independent artistic Republic of Užupis in Vilnius, Lithuania and he is a curator of the Bill Drummond's (The KLF) The Curfew Tower Residency in Cushendall, Northern Ireland. He is an inventor, multidisciplinary immersive artist, composer, Creative AI expert, international curator and represents a new generation of multidisciplinary/mixed-media artists combining various bleeding edge technologies (AI, XR and other digital innovations) with classical techniques and physical objects, creating unique immersive experiences and shows. Gleb Divov is a creator and curator of the Digital//Kalnas Gallery – world's first permanent physical multiverse blockchain-enabled digital art/media art gallery with a VR "rewind-repeat" experience and optional XR extensions.

●Julia Hartmann

[Julia Hartmann](#) is an art historian and independent curator based in Vienna, who specializes in transnational feminist and activist art, with a focus on China. She previously worked as Assistant Curator at the Secession and the Belvedere 21 and is currently a PhD candidate at the Academy of Fine Arts Vienna with a research focus on an all-female exhibition history and "women's art" from China. Hartmann is the co-founder of [SALOON Vienna](#), an international network for women in the arts and curates exhibitions that oscillate between feminism, digitization, and activism.

●Mara-Johanna Kölmel
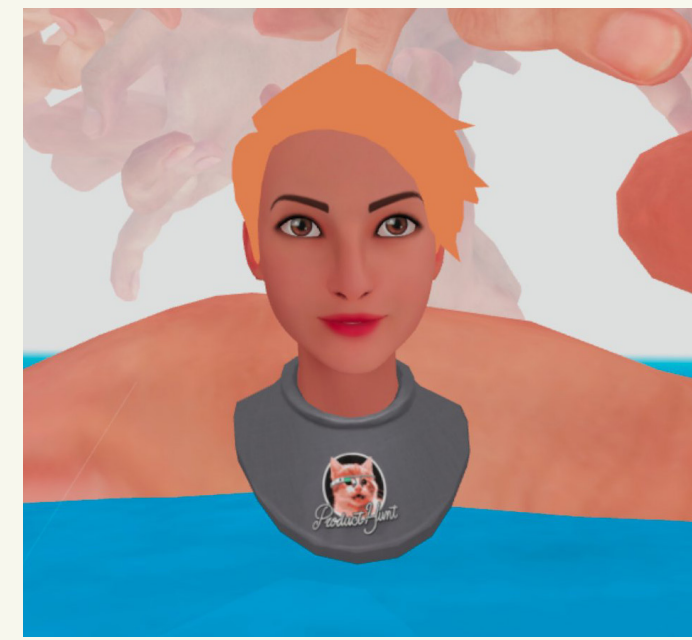
Mara-Johanna Kölmel is a London-based curator and art historian with a special interest in (post-)digital culture and art. She has worked in curatorial roles internationally for the Biennale of Sydney, the Kunsthalle Hamburg, and with the curatorial collective [Approved by Pablo](#) she has realised exhibitions at Somerset House and The Silver Building in London. Mara obtained her MA in Art History at the Courtauld Institute of Art in London. She holds a BA in Cultural Studies from Leuphana University in Germany, where she is currently completing the PhD Sculpture in the Augmented Field. Mara's writings have appeared in Art Bulletin, Texte zur Kunst and Die Nadel. She is a co-editor of the forthcoming anthology Dada Data. Contemporary Art Practice in the Era of Post-Truth Politics for Bloomsbury, co-organisor of the symposium The [Sculptural in the (Post-)Digital Age](#) (2021) at the Central Institute of Art History in Munich and co-founder of [SALOON London](#), a network for women in the London art world. Mara is currently a fellow of [Akademie Schloss Solitude](#) in Stuttgart working alongside the team of Digital Solitude as a curator-in-residence.
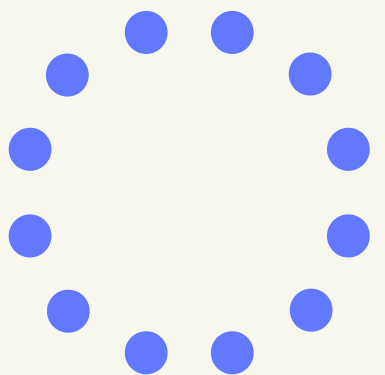
●Nikita Khudiakov

Nikita Khudiakov is cultural manager at NGO "ART optimists" that is focused on building bridges between art, technology and science for a better future. Starting 2019 he's Senior teacher of VR and AR course at V. N. Karazin Kharkiv National University. In 2019 he coordinated the FRONTIER VR Art Festival (20+ lectures, 2 hackathons of VR art and 2 exhibitions of VR art and 2 VR parties. web-site). In 2015 he managed the project "Survival Kit for Virtual Reality" that included the hackathon of VR art exhibitions (in Ukraine and Hungary) and a meetup about VR technologies. Started a media art practice in 2018, participated in American Arts Incubator at 2020 and developed a deep-fake art piece Greta Trump that is presented at an Ars Electronica visual expo 2020.

●Tina Sauerlaender

Tina Sauerlaender is an art historian, curator, speaker and writer based in Berlin. She focuses on the impact of the digital and the internet on individual environments and society as well as on virtual reality in visual arts. She is Artistic Director of the VR ART PRIZE by DKB in Cooperation with CAA Berlin. With her independent exhibition platform peer to space she has been curating and organizing international group shows since 2010, e.g. The Unframed World. Virtual Reality as Artistic Medium for the 21st Century at HeK Basel in 2017. She is Co-founder of Radiance VR, an international online platform and research database for virtual reality experiences in visual arts. She is the Founder of SALOON, an international network for women working in art. She gave talks on Virtual Reality & Art at re:publica (Berlin), ZKM (Karlsruhe) or New Inc (New York), Kunsthalle (Munich), University of Applied Arts (Vienna), Digifest (Toronto) or Technical University (Prague).

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