

**AKSIOMA**  
Institute for Contemporary Art  
Ljubljana

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**Ljubljana, 26 March 2018**

## PRESS RELEASE

Aksioma – Institute for Contemporary Art and Kino Šiška are pleased to announce the sixth edition of the conference series *Tactics & Practice*.

### **Transnationalisms** ***Bodies, Borders, and Technology***

[aksioma.org/transnationalisms](http://aksioma.org/transnationalisms)

Conference and exhibition curated by: James Bridle

#### **Kino Šiška, Ljubljana**

Trg prekomorskih brigad 3, Ljubljana

24 – 25 April 2018

Speakers: James Bridle, Marco Ferrari, Denis Maksimov, Mojca Pajnik, Eleanor Saitta, Jean Peters  
(The Peng! Collective)

#### **+MSUM Museum of Contemporary Art Metelkova**

Maistrova 3, Ljubljana

24 April – 18 May, 2018

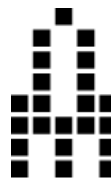
Artists: Studio Folder

#### **Aksioma | Project Space**

Komenskega 18, Ljubljana

25 April – 25 May, 2018

Artists: Raphael Fabre, Jeremy Hutchison, They Are Here, Julian Oliver, Daniela Ortiz, Jonas Staal

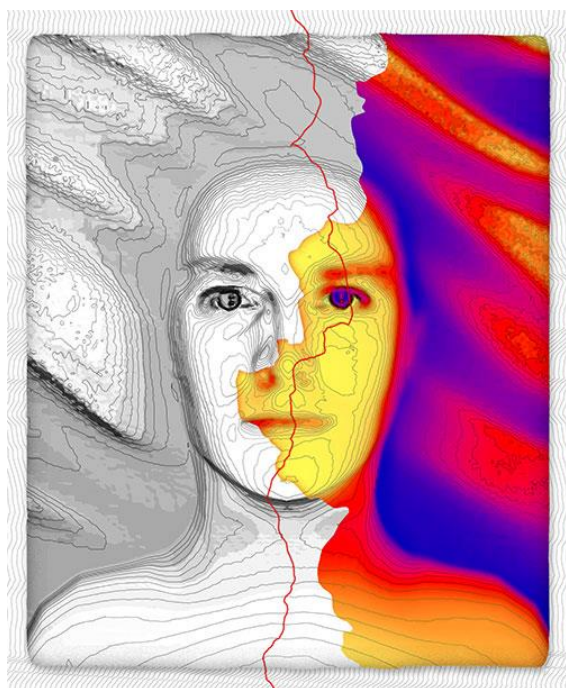


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## Registration:

[Please fill in the registration form by 23 April 2018.](#)

## Transnationalisms - *Bodies, Borders, and Technology*



We live in a time of stark and often violent paradoxes: the increasing liberalisation of social values in some parts of the world compared to increasing fundamentalism in others; the wealth of scientific discovery and technological advances in contrast to climate denialism, “post-factual” and conspiracy-driven politics; freedom of movement for goods and finance while individual movement is ever more constricted and subject to law; a drive towards agency, legibility and transparency of process while automation, computerisation and digitisation, render more of the world opaque and remote. At every level, mass movement of peoples and the rise of planetary-scale computation is changing the way we think and understand questions of geography, politics, and national identity.

These ever-increasing contradictions are seen most acutely at the border. Not merely the border between physical zones and between nation states, with their differing legal jurisdictions and requirements for entry and residency, but also the border between the physical and digital, when we apparently - but perhaps misleadingly and certainly temporarily - cross over into a different zone of possibility and expression.

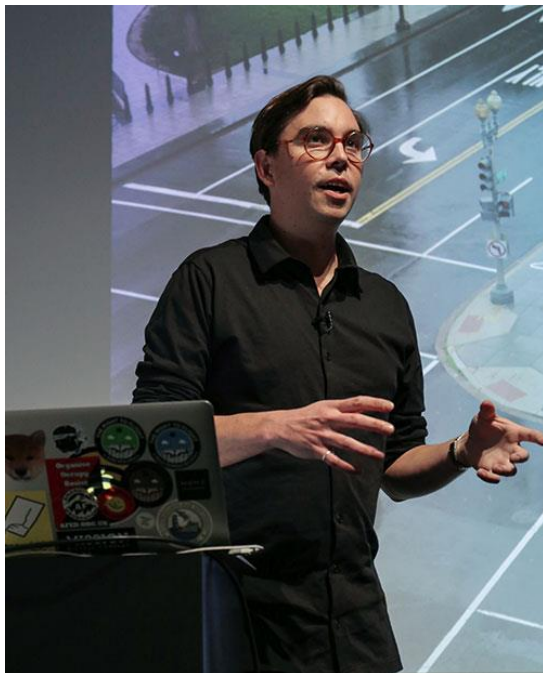
This contradiction is also clear in the balkanisation of newly independent and fragmenting states, and in the rising current of nationalism across Europe, which seems to run in parallel to, and might even be accelerated by, digital connectivity. Some of the most outwardly regressive powers themselves employ what Kremlin theorist Vladislav Surkov has called “non-linear strategy”: a strategy of obfuscation and deliberate contradiction clearly indebted to the convolutions and confusions of the digital terrain - and of art. As ever more varied expressions of individual identity are encouraged, revealed, made possible and validated by online engagement, so at the same time a desperate rearguard action is being fought



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to codify and restrain those identities - online and off. These new emergent identities are, inevitably and by necessity, transient and contingent, slippery and subject to change and redefinition.

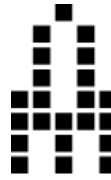
The artists featured in *Transnationalisms* address the effect of these pressures on our bodies, our environment, and our political practices. They register shifts in geography as disturbances in the blood and the electromagnetic spectrum. They draw new maps and propose new hybrid forms of expression and identity. In the exhibition and in associated lectures from artists, researchers and theorists, *Transnationalisms* acknowledges and even celebrates the contradictions of the present moment, while insisting on the transformative possibilities of digital tools and networks on historical forms of nationalism, citizenship, and human rights. While the nation state is not about to disappear, it is already pierced and entangled with other, radically different forms. Alternative models and protocols of citizenship, identity, and nationhood are being prototyped and distributed online and through new technologies. *Transnationalisms* examines the ways in which these new forms are brought into the physical world and used to disrupt and enfold existing systems. It does not assume the passing of old regimes, but proclaims the inevitability of new ones, and strives to make them legible, comprehensible, and accessible.



**James Bridle** is an artist and writer working across technologies and disciplines. His artworks and installations have been exhibited in Europe, North and South America, Asia and Australia, and have been viewed by hundreds of thousands of visitors online. He has been commissioned by organisations including the Victoria & Albert Museum, the Barbican, Artangel, the Oslo Architecture Triennale, the Istanbul Design Biennial, and been honoured by Ars Electronica, the Japan Media Arts Festival, and the Design Museum, London. His writing on literature, culture and networks has appeared in magazines and newspapers including Frieze, Wired, Domus, Cabinet, the Atlantic, the New Statesman, and many others, in print and online, and he has written a regular column for the Observer. "New Dark Age", his book about technology, knowledge, and the end of the future, is forthcoming from Verso (UK & US) in 2018. He

lectures regularly on radio, at conferences, universities, and other events, including SXSW, Lift, the Global Art Forum, Re:Publica and TED. He was been a resident at Lighthouse, Brighton, the White Building, London, and Eyebeam, New York, and an Adjunct Professor on the Interactive Telecommunications Programme at New York University.

His work can be found at <http://jamesbridle.com>



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## Programme overview

### Tuesday, 24 April 2018

17:00–17:45 James Bridle: *The Real Name Game*

17:45–18:15 Mojca Pajnik: *Reclaiming Humanity: The Utopias of World Citizenship*

18:15–18:30 Break

18:30–19:00 Marco Ferrari: *Italian Limes: Mapping the Shifting Border across Alpine Glaciers*

19:00–19:30 Q&A

20:30 Exhibition opening

*Transnationalisms* – Part I

+MSUM Museum of Contemporary Art Metelkova, Maistrova 3, Ljubljana

Artists: Studio Folder

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### Wednesday, 25 April 2018

17:00–17:45 Eleanor Saitta: *Performing States*

17:45–18:15 Denis Maksimov: *steið æv næulænd [State of Noland]: On potent futures post-sovereignty, nationalism & imperialism*

18:15–18:30 Break

18:30–19:00 Jean Peters (The Peng! Collective): *Hacking politics with subversion, civil disobedience and law*

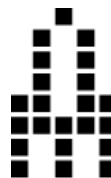
19:00–19:30 Q&A

20:30 Exhibition opening

*Transnationalisms* – Part II

Aksioma Project Space, Komenskega 18, Ljubljana

Artists: Raphael Fabre, Jeremy Hutchison, They Are Here, Julian Oliver, Daniela Ortiz, Jonas Staal



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## Day 1

**Tuesday, 24 April 2018**

17:00–19:30

Kino Šiška

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**17:00–17:45**

**James Bridle:** *The Real Name Game*

New technologies are allowing new forms of identity and community to flourish and be recognised, from virtual citizenships to digital nations, and gender identities to non-human actors. At the same time, systems of power and governance attempt to corral and suppress identity within geographical borders and database schema. James Bridle explores the uses and abuses of identity in his own practice, and the work of others.

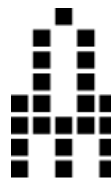


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**17:45–18:15**

**Mojca Pajnik:** *Reclaiming Humanity: The Utopias of World Citizenship*

The transnational reality of living in contemporary global societies poses several challenges for contemporary societies. Second-class citizenships, inhuman border regimes and fake security have robbed millions of individuals of their humanity, and fed populist rage against migrants. New forms of "world citizenship" are needed to reclaim humanity from "the globalization of indifference".



**Mojca Pajnik** is an Associate Professor at the Faculty of Social Sciences, University of Ljubljana and a senior research advisor at the Peace Institute in Ljubljana. She has undertaken inter-disciplinary research, coupled with public interventions on topics from fields of political science and communications such as citizenship, populism, racism, migration, alternative media and gender.

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**18:30–19:00**

**Marco Ferrari:** *Italian Limes: Mapping the Shifting Border across Alpine Glaciers*

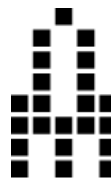
Italy's northern borders traverse snowfields and ice sheets at high altitudes, mostly following the path of the Alpine watershed. As global warming melts the glaciers, so the border shifts, tracked by a network of sensors installed by Studio Folder. Marco Ferrari will discuss the genesis of the project and studio's ongoing research on the history of Italian border surveys.



**Marco Ferrari** is an architect, co-founder (together with Elisa Pasqual) of Studio Folder, a design and visual research agency based in Milan, Italy. His main research interests pivot around the understanding of the relationships between cartography and politics, working across a diverse range of outcomes and methodologies. He has been Creative Director of Domus magazine between 2011 and 2013, and a regular graphics editor for Abitare magazine between 2007 and 2011. He has been teaching 'Methods and Tools for Representation' at

ISIA in Urbino since 2010, and led an Information Design research laboratory at the MA Communication Design at IUAV University in Venice, between 2013 and 2016.

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**20:30**

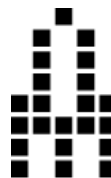
***Transnationalisms – Part I***

**Exhibition opening** | Museum of Contemporary Art Metelkova, Maistrova 3, Ljubljana

Artists: Studio Folder

Open through 18 May 2018.





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## Day 2

Wednesday, 25 April 2018

17:00–19:30

Kino Šiška

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**17:00–17:45**

**Eleanor Saitta:** *Performing States*

We have built our concept of the nation on the ideas of institutions, of fixed points on maps, in time, and in law. We're also somewhat aware that this is fiction? Here, we'll explore how we might re-understand what we call a "nation".



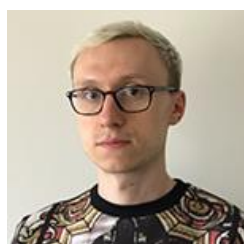
**Eleanor Saitta** is an independent security and privacy architecture and strategy consultant with media, finance, healthcare, infrastructure, and software clients across the US and Europe. She is also a hacker, designer, artist, writer, and barbarian. She makes a living and a vocation of understanding how complex systems and stories operate and redesigning them to work, or at least fail, better.

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**17:45–18:15**

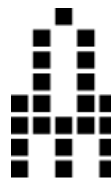
**Denis Maksimov:** *stert æv nœulænd [State of Noland]: On potent futures post-sovereignty, nationalism & imperialism*

The nation state is a modern fiction, but despite all the criticism of it, it is still regarded as a fundamental component of the political order, a tabula rasa for (re)structuring power. State of Noland proposes a different 'state of mind', not aligned with any geopolitical entity, and a 'state-after-state' as a constellation of practices that functionally replace nation-state monopoly.



**Denis Maksimov** FRSA is a curator, writer and political scientist. His work is focused on genesis, legitimisation and transformation of aesthetico-political phenomena such as mythology, ideology and regimes of power. Together with Timo Tuominen he is co-founder of Avenir Institute, a think tank at the intersection of epistemology, politics, technology and aesthetics with a focus on critical analysis of potentiality in futures.





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**18:30–19:00**

**Jean Peters (The Peng! Collective):** *Hacking politics with subversion, civil disobedience and law*

Peng!'s art functions as a burning barricade in the media biosphere. What are the challenges to this position when working across national boundaries? Something apparently edgy in Germany might be illegal in Poland or the UK. In Europe, freedom of art is of greatest importance; in the US, freedom of speech. In the midst of questions of left-wing censorship and right-wing subversion, Peng! share their tactics for disrupting both sides of the debate.



**Jean Peters** works for a major international publishing house that should not be named here. She is quick in thought, elegant in gestures, romantic in morals and deep in eye-to-eye looks. Instead of finishing her business degree at the University of Alabama Business School, she chose to invest her time into repeated public humiliation of the local Ku Klux Klan. When they finally dissolved, she migrated to Europe and landed up in Berlin heading up the Peng! Division on bureaucracy.

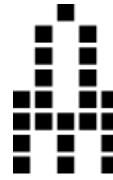
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**20:30**

***Transnationalisms – Part II***

**Exhibition opening** | Aksioma Project Space, Komenskega 18, Ljubljana

Artists: Raphael Fabre, Jeremy Hutchison, They Are Here, Julian Oliver, Daniela Ortiz, Jonas Staal  
Open through 25 May 2018.



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## The Exhibition

### Artists and Works

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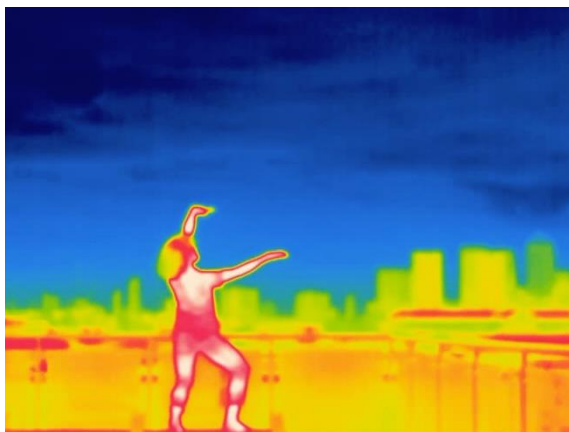
#### **They Are Here**

*We Help Each Other Grow*, 2017

Video, 4:00

Music: *We've Helped Each Other Grow* composed and performed by Mx World.

Performed by and co-choreographed with Thiru Seelan.

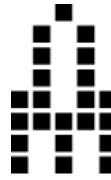


Thiru Seelan dances on an East London rooftop, looking out towards the skyline of the Canary Wharf financial district. His movements are inspired by the dance form Bharatanatyam, traditionally only performed by women and taught to Thiru in secret by his younger sister. Thiru is a Tamil refugee and when he arrived in the UK in 2010, following six months of detention in Sri Lanka during which he was tortured for his political affiliations, Canary Wharf was his first home. His movement is recorded by a heat sensitive camera more conventionally used as surveillance technology and

deployed to monitor borders and crossing points, where bodies are recorded and captured through their thermal signature. The song 'We've helped each other grow', composed and performed by London based Mx World, was chosen with Thiru to soundtrack the performance. Mx is a prefix that does not indicate gender. In the UK, it can be used on many official documents – including passports. The repeated refrain, 'We've helped each other grow' suggests a communal vision for self and social development.

**They Are Here** (f. 2006) is a collaborative practice steered by Helen Walker and Harun Morrison. They are currently based in London and on the River Lea. Their work can be read as a series of context specific games. The entry, invitation or participation can be as significant as the game's conditions and structure. Through these games, they seek to create ephemeral systems and temporary, micro-communities that offer an alternate means of engaging with a situation, history or ideology. In parallel, they initiate multi-year socially engaged projects that become generative spaces for further works. They Are Here work across media and types of site, particularly civic spaces.

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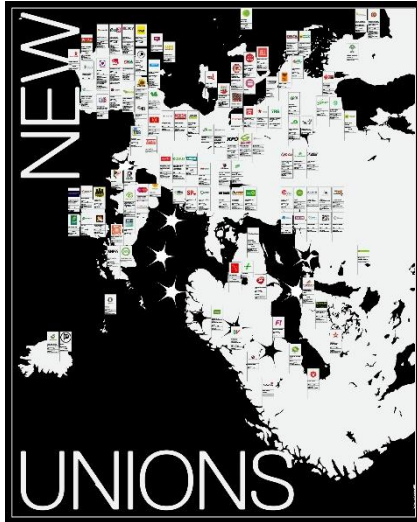


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**Jonas Staal**

*New Unions - Map, First draft, 2016*

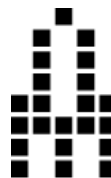
Print, 250cm x 198cm



Jonas Staal's *New Unions* is an artistic campaign supporting progressive, emancipatory, and autonomist movements all over Europe, and proposing the creation of a "transdemocratic union" which is not limited by the boundaries of nation states. The *New Unions* map illustrates the recent, massive rise in social movements and new political parties which are creating new models of political assembly and decision making while challenging traditional national and institutional structures. From the civil initiative in Iceland to collectively rewrite the constitution after the economic crash, to regional independence movements and pan-European solidarity groups, these emerging political experiments propose new forms of transdemocratic practices. This map is the first in a series which is continuously updated to reflect the evolving geography of transdemocracy.

**Jonas Staal** lives and works in Rotterdam (NL). He has studied monumental art in Enschede (NL) and Boston (US) and received his PhD for research on Art and Propaganda in the 21st Century from the University of Leiden (NL). His work includes interventions in public space, exhibitions, theater plays, publications and lectures, focusing on the relationship between art, democracy and propaganda. Staal is the founder of the artistic and political organization New World Summit and, together with BAK, basis voor actuele kunst, Utrecht (NL), of the New World Academy.

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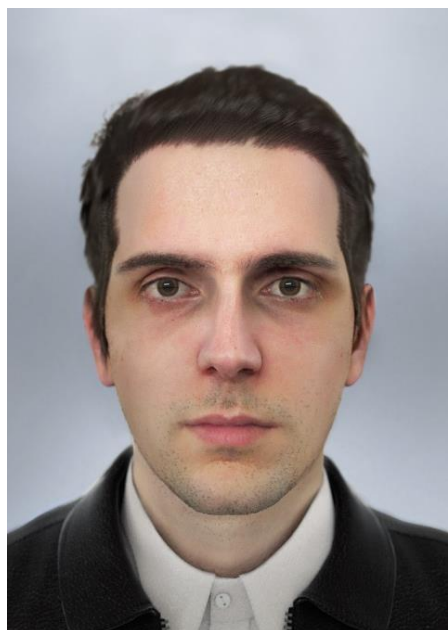


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**Raphael Fabre**

*CNI*, 2017

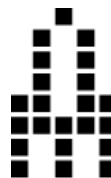
Digital Print, Documents



On April 7th, 2017, Raphael Fabre submitted a request for a French ID card. All of his papers were deemed to be legal and authentic and so the demand was accepted and a new national ID card was issued. In fact, the photo submitted to accompany this request was created on a computer, from a 3D model, using several different pieces of software and special effects techniques developed for movies and video games. Just as our relationship with governments and other forms of authority is increasingly based on digital information, so the image on the ID is entirely virtual. The artist's self-portrait suggests the way in which citizens can construct their own identities, even in an age of powerful and often dehumanising technologies.

**Raphaël Fabre** works on the interference of fictions and narrative storytelling in the real world, using techniques ranging from digital 3D technologies to set decoration. Born in 1989, he lives and works in Paris.

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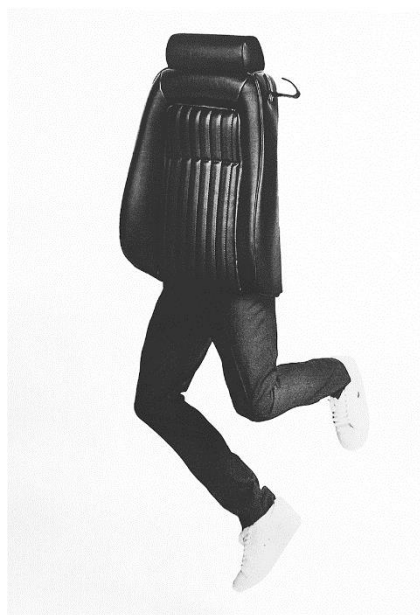


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**Jeremy Hutchison**

*Movables*, 2017

Prints

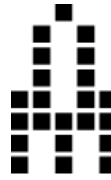


The starting point for this work was a found photograph, taken by police at a border point somewhere in the Balkans. It showed the inside of a Mercedes, the headrests torn open to reveal a person hiding inside each seat. This photograph testifies to a reality where human bodies attempt to disguise themselves as inanimate objects, simply to acquire the same freedom of movement as consumer goods. 'Movables' translates this absurdity into a series of photo collages, combining elements of high-end fashion and car adverts, enacting an anthropomorphic fusion between the male form and the consumer product. The results are disquieting yet familiar, since they appropriate a visual language that saturates our everyday urban surroundings, highlighting the connections between transnational freedoms and limitations, and international trade.

**Jeremy Hutchison** works with situational performance. Operating in sites of production and consumption, he often collaborates with factory employees, migrant labourers, online workers and job-seekers to examine the structures that limit human existence. How are unequal human relations constructed by global capital? How do consumer products function as portraits of exploitative material structures? In the process of developing these works, each context becomes a stage; a metaphor for the production of reason. To some extent, his projects are rehearsals for an uncertain kind of freedom. He was recently a member of the Whitney Independent Study Program in New York.

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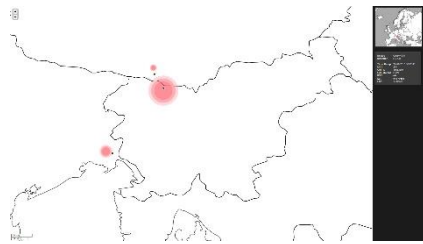
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**Julian Oliver**

*Border Bumping*, 2012-2014

Digital map

Map designed and developed by Till Nagel and Christopher Pietsch

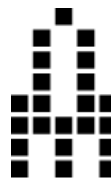


*Border Bumping* is a project to map the ways in which national boundaries shift and overlap in the electromagnetic spectrum. Using a freely available, custom-built smartphone application, *Border Bumping* agents collect cell tower and location data as they traverse national borders in trains, cars, buses, boats or on foot. Close to the border, cellular devices hop from network to network across neighbouring countries, often before or after we

ourselves have arrived. These moments, when the device operates in one territory whilst the body continues in another, can be seen to produce a new and contradictory terrain for action: a tele-cartography, produced by movement and new technologies.

**Julian Oliver** is a New Zealander, Critical Engineer and artist based in Berlin. His work and lectures have been presented at many museums, galleries, international electronic-art events and conferences, including the Tate Modern, Transmediale, the Chaos Computer Congress, Ars Electronica, FILE and the Japan Media Arts Festival. Julian has received several awards, most notably the distinguished Golden Nica at Prix Ars Electronica 2011 for the project Newstweek (with Daniil Vasiliev). He is the co-author of the Critical Engineering Manifesto and co-founder of Crypto Party in Berlin, who's shared studio Weise7 hosted the first three crypto-parties worldwide.

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**Daniela Ortiz**

*Jus Sanguinis*, 2016

Video, 03:28; reproduction of drawing



*Jus sanguinis*, meaning 'the right of the blood', is one of the main ways in which people acquire citizenship: from the blood of their parents. Daniela Ortiz is an artist of Peruvian descent living in Spain, where only babies with Spanish blood are recognized as subjects with the right to the nationality at the moment of the birth. As a result, her child would not have access to Spanish nationality. In this performance, undertaken when Ortiz was four months pregnant, she receives a blood transfusion from a Spanish

citizen, directly challenging the racist and nationalist regime of citizenship which would classify her Spanish-born child as an immigrant.

**Daniela Ortiz** (Cusco, 1985) lives and works in Barcelona. Through her work, she generates spaces of tension in which the concepts of nationality, racialization, social class and gender are explored in order to critically understand structures of inclusion and exclusion in society. Her recent projects and research revolve around the issue of migration control, its links to colonialism, and its management by European-white states and societies. At the same time, she has produced projects about the Peruvian upper class and its exploitative relationship with domestic workers. Daniela gives talks and participates in discussions on Europe's migration control system and its ties to coloniality in different contexts.

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**Studio Folder** (Marco Ferrari, Elisa Pasqual) with Delfino Sisto Legnani, Pietro Leoni, Alessandro Mason, Angelo Semeraro, Livia Shamir

*Italian Limes*, 2016

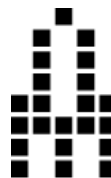
Mixed media, dimensions variable



*Italian Limes* is a research project and an interactive installation that explores the most remote Alpine regions, where national borders drift with glaciers. Installed at 3,300m above sea level on the watershed separating Italy and Austria, a network of GPS sensors monitored the shifting position of the border between the two countries due to climate change. By focusing on the fragile balance of the Alpine ecosystem, *Italian Limes* shows how natural frontiers are subject to the complexity of ecological and

territorial processes—and that they depend on the technologies and historical norms that are used to represent them. The full dataset can be explored at [www.italianlimes.net](http://www.italianlimes.net).

**Studio Folder** is an agency for visual research founded by Marco Ferrari and Elisa Pasqual in 2011. The studio's work spans between the cultural and commercial domains and the investigation of autonomous research paths, while working through a diverse range of outcomes—from data visualisation to the design of exhibitions, editorial products and digital platforms.



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## Notes to the Editor

Photos available for free download: <http://www.aksioma.org/press/transnationalisms.zip>

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**Tactics & Practice** is a series of seminars Aksioma started in 2010, with 5 editions up to 2017. The series aims to refresh and expand the new media arts educational offering in Slovenia, providing useful tools and insights into the field for creators at various stages in their careers. Often accompanied by an exhibition exploring similar topics and involving some of the same main characters, each event investigates a set of issues with a flexible format, that may include lectures, performances, conversations and round tables, in different arrangements. While the pilot event was broader in scope, compiling a snapshot of the state of new media art from different angles, the ones that followed went from questioning the very definition of New Media Art (*Tactics&Practice #2 - Beyond New Media Art*, 2014) to analyzing the tension between art, social networking, political activism, and business logics, through a network of multiple, distributed, playful and disruptive practices (*Tactics&Practice #3 - Networked Disruption*); from discussing the delicate and often awkward role of art and imagination in the age of mass surveillance (*Tactics&Practice #4 - The Black Chamber*, 2016), to exploring modes of intervention that cannot be reduced to individual or collective identities (*Tactics&Practice #5 - Proper and improper names*, 2017).

MORE: <http://aksioma.org/tactics.practice/>

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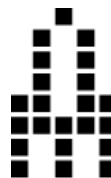
**Aksioma – Institute for Contemporary Art, Ljubljana** (2002), is a non-profit cultural organisation with the status of “public interest in the field of culture”. With the regular support of local public and private funding, it produces, presents and disseminates projects in the fields of new media and visual and performing arts. Aksioma explores social, political, ethical, and aesthetic concerns, critically discussing and investigating the structures of modern society in the Web 2.0 age.

From 2014 to 2016 it was the project leader for [\*Masters&Servers - Networked Cultures In The Post-Digital Age\*](#), a 24-month project co-funded by the Creative Europe Programme of the European Union and since May 2017 it has led the new european project [\*State Machines - Art, Work, and Identity in an Age of Planetary-Scale Computation\*](#).

MORE: <http://aksioma.org/>

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**State Machines - Art, Work, and Identity in an Age of Planetary-Scale Computation** (2017-19) is a collaborative project that investigates the new relationships between states, citizens, and the stateless made possible by emerging technologies. Focussing on how such technologies impact identity and citizenship, digital labour, and finance, the project joins five experienced partners from Slovenia (Aksioma), the Netherlands ([\*Institute of Network Cultures\*](#)), the UK ([\*Furtherfield\*](#)), Cyprus ([\*NeMe\*](#)),



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and Croatia ([Drugo more](#)) together with a range of artists, curators, theorists, and audiences. Workshops on blockchain technology, research into new cognitive models and forms of citizenship, and conferences on democratic participation and networked cultural production will be organised alongside art exhibitions, new commissions, and publications, with the aim of building new kinds of literacy for digital understanding and participation. *State Machines* insists on the need for new forms of expression and new artistic practices to address the most urgent questions of our time, and seeks to educate and empower the digital subjects of today to become active, engaged, and effective digital citizens of tomorrow. The project is co-funded by the Creative Europe Programme of the European Union.

MORE: <http://www.statemachines.eu/>

## Credits

PRODUCTION: [Aksioma – Institute for Contemporary Art](#), Ljubljana; [Drugo more](#), Rijeka, 2018



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COPRODUCTION: [Kino Šiška](#)



CONFERENCE SERIES: [Tactics & Practice](#)



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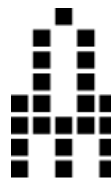
**MG+MSUM**

SPONSOR: Best proof prints for the project *Movables* by Jeremy Hutchison has been made possible by [Dnevnik d.d.](#)

**DNEVNIK**

*Transnationalisms* is realized in the framework of [State Machines](#), a joint project by Aksioma (SI), Drugo more (HR), Furtherfield (UK), Institute of Network Cultures (NL) and NeMe (CY).





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