

within networks that seek purity, when life itself depends on entanglement, excess, and regeneration. **Brianna Leatherbury**'s site-specific video *Liquidation* documents the Netherlands' dispossession of certain histories and industries through its real estate. The installation features a greenhouse humidifier occupying several properties owned and auctioned online by the Dutch government. Instead of water, the humidifier rhythmically fills these buildings with a mist of artificial sweat. *Liquidation* records the historical dispossession of each building by the state for profit, with the humidifier as the ghostly and efficient protagonist. It brings together these different spaces and temporalities, along with the economies to which they were connected, into a single hybrid virtual space.

*DITOPIA KIBLA REMIX*, produced by KIBLA, is a photo-animation by **Marko Košnik** with music by vocalist **Barbara Thun**. It features more than 1,700 photographs and is based on images taken fifteen years earlier, supplemented with new shots from events in KiBela and artKIT in 2024. The original version of the project was exhibited in KiBela in 2009 as an interactive installation that enabled continuous travel through controlled transitions between photographs and allowed visitors to explore them using hand movements. *DITOPIA ATMOS LJUBLJANA* is a related photo-animation by Marko Košnik with his own music, using an extensive collection of photographs captured during continuous walks through exhibition openings at numerous venues in Ljubljana, particularly in connection with the production activities of the Kersnikova Institute. The author compiled a significant part of the material in 2009 and presented it as the interactive installation *Ditopia Kažipot Ljubljana* in the Kapelica Gallery at Kersnikova 4. In 2024, he expanded his »1 photo every 3 steps« photographic journey to include additional spaces and events, and invited some of the artists and visitors he photographed fifteen years earlier to appear again in front of the lens.

**Paul Destieu** begins with a demo video focused on the practice of tai chi chuan (literally "shadow boxing"), which he found online. *Méditation sur la méthode / Meditation on the Method* is a reworked version of this practice. By applying video compression processes – also known as data gathering – that alter the coding of data transfer rates and temporal references, he creates disruptions in the original content, or glitches in the visual frame, that correspond to the sequence of movements performed by the martial arts master. By capturing and visualizing the mechanisms of different flows at play, the work materializes a concrete representation of the encounter between body, space, and movement.

The renowned Australian artist **Stelarc** once said of KIBLA, founded in 1996, "This is the best cybernetic space in the world." KIBLA PORTAL, established in 2012 when Maribor and its partner cities were the European Capital of Culture, is located in the city's first textile factory, founded in 1922. In 2020, we also established KIBLA2LAB there, a research-based media and interdisciplinary laboratory at the intersection of research art, production, design, architecture, and culture. We proposed its entry into the register of cultural heritage, as the original state of the space – the floor, walls, and ceiling – was preserved and equipped with mobile, easily removable elements. The factory was vital for the economic and (multi) cultural development of the city; the investors were two Czech industrialists. After the boom of the textile industry, the city was known until the 1990s as the "Yugoslav Manchester," with Maribor also recognized as the second-largest industrial city in Yugoslavia.

Next year, KIBLA will turn thirty ...

– Peter Tomaž Dobrila

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KIBLIX 2025 | Artistic Intelligence, international group exhibition  
International Festival of Arts, Technology and Science  
20 November–30 December 2025  
KIBLA PORTAL

KIBLA PORTAL, Valvasorjeva 40, 2nd floor, Maribor.  
Opening hours: Monday to Friday from 3 to 5 pm or by prior appointment (kibla@kibla.org). Closed on Saturdays, Sundays, and holidays.

# KIBLIX 2025

## International Festival of Arts, Technology and Science

### Artistic Intelligence international group exhibition

20 November–30 December 2025

KIBLA PORTAL

Analog, quantum, digital

*"My brain is just a receiver. There is an essence in the universe from which we derive knowledge, power and inspiration. I have not penetrated the secrets of this essence, but I know it exists."*

Nikola Tesla

The KIBLIX International Festival of Art, Technology and Science in 2025 explores a world shaped by nature, humanity, tools, technology, research, science, and art. These are the seven pillars of creation and evolution, seven elements of action, and seven sensibilities of art-making, with thought serving as a cross-current – a river fed by streams, a course we steer as we sail toward the seas. We originate in water, are formed in air, and breathe and dwell on Earth, which serves as a general signifier of the surface and a broad definition of the material beneath us. It is more accurate to say that we live on a planet that is both elemental and diverse, rich in the finest nuances of thought and vibrant with the subtlest feelings. We carry the ancient within us to understand history, live in the here and now, and look to the future.

We understand and remember. We turn to tools whose creation relies on ancient engineering; we continue tradition and wager on space-time to create our own worlds for journeys both inward and outward, across landscapes that reveal pathways through gorges and allow us to gaze beyond them, as if enchanted by the web of our own presence at the scene of the "crime." We use and exhaust, exploit and destroy, enrich and deplete ourselves, yet we also expand and persist, even if regressively and passively. We are actors and passors, observers and companions – beings and material.

The analog and digital intertwine in human and media reality as a unified organism. In art and digital media across all artistic fields – visual and fine art, (audiovisual) performance and theater, music and literature – they draw on an original, personal ascent. Through sensory engagement with sound and vision, interactivity, audience involvement, and collaborative artistic practices, artists working individually or collectively can rely on their own "personal poetics" to address audiences and local communities, using available means and drawing inspiration from people and the environment, as well as its natural and cultural heritage.

Artificial intelligence and nature. Sound and electronics. Sensors and interaction. Camera and surveillance, observation and distortion, data and parameters, screen and image. Digital and analog reality. The computer and the Paleozoic. From nature into the human, and from the human back into nature. From nature to nature. The analog as the primordial source. The digital as artificial, as simulation and simulacrum. Artificial intelligence as mechanical memory and recapitulation of remembrance, regeneration of life. As a remnant of collective consciousness we carry within. As the thought that we exist. As the conviction that we can. As the fact that things will work out.

Nature is both analog and discrete, as quantum physics or quantum mechanics shows that the smallest particles of nature – smaller than atoms, the so-called elementary particles or quanta – can exist in multiple places at once. In quantum mechanics, a *quantum* is the smallest indivisible amount of any physical quantity that can participate in an interaction. Physical quantities assume only specific values – they are *quantized* – and each of these values is called a quantum. Individual quanta often behave as particles, but some quantities cannot be treated as particles, though they remain *quantized* and are expressed as *quanta*. Quanta appear either as matter, divided into quarks and leptons, or as force carriers, called gluons, bosons, photons, and gravitons.

A *fundamental particle*, or elementary particle, is a subatomic entity without internal structure and not composed of smaller components. The set of fundamental particles includes twelve fermions and twelve antifermions – quarks, leptons, antiquarks, and antileptons – commonly described as particles of matter and antimatter. In addition, there are the bosons: the gauge bosons and the Higgs boson, generally understood as force-carrying particles that mediate interactions between fermions. Any particle made of two or more fundamental particles is considered composite, such as a hadron. A hadron consists of two or more quarks bound together by the strong force. In the current Standard Model, there are seventeen fundamental particles: six quarks, six leptons, and five bosons. They differ in mass, electric charge, and spin.

The concept of the quantum was introduced in 1900 by the German physicist Max Planck (1858–1947). He proposed that bodies emit and absorb energy in discrete units, which he called quanta. This was the only way he could explain blackbody radiation. Planck presented his findings to the German Physical Society on December 14, 1900, thereby introducing the idea of quantization for the first time. Until then, electromagnetic radiation had been assumed to be a continuous phenomenon. Examples of quanta include the *photon*, the quantum of the electromagnetic field; the *phonon*, the quantum of mechanical vibrational energy in condensed matter; the *gluon*, the quantum of the strong nuclear force; and the *graviton*, the quantum believed to be the carrier of the gravitational field.

Although photons are often associated with light, this association applies only to the narrow band of the visible region of the electromagnetic spectrum. Even within this band, light is often found in quantum states that are not pure but are superpositions of different quantum states. Such superpositions may be coherent, as in the so-called coherent state exemplified by the idealized light emitted by a perfect laser, or chaotic, as in the thermal state that describes light in thermal equilibrium, known as blackbody radiation. A recurring question in physics is whether the human eye can physiologically detect a single photon. Neural filtering allows a signal to reach the brain only if between five and nine photons strike the retina within 100 milliseconds; anything less is masked by excessive optical “noise”.

The laws of quantum mechanics require that the energies, momenta, and polarizations of photons exist only as probabilistic values. Therefore, it is impossible to predict which specific molecule a given photon will excite.

Artistic intelligence as thought and meaning. As analog fact and digital action. Nature as technology, and technology as nature. The human being as interface, mediator, and medium between environments and tools. Programmer and designer. And user. A conglomerate of nature and its outgrowths and extensions. Coexistence and collaboration. Interaction in all directions. Even in harmful and primarily self-serving intentions, disregarding consequences. Yet it could be different if we internalized our actions as responsible toward everything: ourselves, others, nature, the world, the universe, the cosmos, or the multiverse. Let us not forget Galileo: “And yet it moves.”

Undoubtedly, such impulses have taken a certain form, though perhaps only as apparitions stretched between the subconscious and the conscious, the actual and the realized, private emotion and lived experience – what belongs to us alone and remains unknown to others. Somewhere on city streets that compel encounters and interpersonal negotiation, our inner world emerges as we discern the outer one. Through this inner world, we construct our relationships with others, the foundation of society and the social. Just as communication bridges distance on personal and collective levels, art is a universal “form” of passage between spaces, both external and internal. What is at first opaque or enigmatic becomes legible, a process we might call emotional intelligence. This is an inevitable outcome of human development, even the essence of being (human), though it may remain in that in-between realm through which art renders the individual and collective unconscious newly perceptible.

All the artists participating in this year’s KIBLIX festival continue to blend analog and digital elements. Painter **Aleksij Kobal** has explored the human-technological threshold for several years through analog-digital painting, layering classical oil painting over a digitally designed and printed background. The exhibited works have meaningful titles – *Europe*, *Narcissus’s Tower*, *Gaza*, *Pentagon*, *Chinese Wall*, and *Waterhouse* – and serve as symbolic markers of past, present, and future, offering commentaries on reality that merge through digital animation into an “infinite” *Möbius Band*.

Pulse Inside, a spatial sound installation by **Jiyun Park**, explores the hidden acoustic life of urban structures. Set up within the PORTAL, it intervenes in an existing architectural element – a load-bearing column – and expands its function. By embedding speakers, the column becomes a resonant conduit, transmitting sounds recorded over two days along the Drava River and on three bridges in Maribor. Listening through the tube, the building reveals the vibrant pulse of the city within itself. The column will continue to resonate even after KIBLIX ends.

The duo P L A T E A U R E S I D U E, consisting of **Aljaž Celarc** and **Eva Pavlič Seifert**, invited **Samo Kutin** and **Enja Grabrijan** to create the music for their project *Anima Spirare: Aeolian Harp*. The Aeolian harp is a thirteen-string instrument played by the wind. Designed and crafted to allow the wind shape the sound of the work, it draws its resonance from a nearly 6,500-year-old fir timber discovered in the Čadrg wetland by brothers **Gorazd** and **Jani Kutin**.

**Maria Alves** has created the interactive light installation *Echoes of Light*, inspired by the geometry and luminosity of stained-glass windows. It invites viewers on a quiet journey through time. Sensor-driven shifts in color and shadow respond to presence and movement, transforming perception into a subtle, participatory act of co-creation.

**Lilit Stepanyan**, in her work *If Only Time Was Tangible*, asks what would happen if time were tangible – if we could hold it still. If time stopped, would nature also become motionless, or would it continue its inner rhythm despite the suspension? Through an interplay of plants, flowers, and video, she reflects on the dialogue between temporal stillness and the ceaseless movement of living forms. Which is truly more solid: time or nature? Can genuine stillness ever really exist?

**Arpi Voskanyan** has been active in literature since the mid-1990s. The author of four books and the recipient of numerous literary awards, she presents the film *Korean Delicacy*, in which she performs and for which she received the short film award at the Golden Apricot festival in Yerevan, Armenia. The film recalls the crisis in post-Soviet Armenia, when food was scarce. The father and his friend kill a dog and eat it, then lie to the eight-year-old boy, telling him the dog broke free from its leash and ran away. After speaking with him, however, they must go out and search for the family pet.

In the project *Ars Corporis Motus*, **Zoran Srdić Janežič** and **Matic Potočnik** draw from personal experiences of physical limitation – moments of muscle contraction or simple inability to move. They reveal the body’s biomechanics by recording and visualizing the reduction of movement: the differences between the intention to move and the ability to do so. The visualized reduction becomes an image of incapacity and can serve as a contemporary votive sculpture, one that does not depict an ideal body but instead a memory of movement transformed into limitation. The artists highlight a traumatic form that appears as a negative space created where the body is unable to perform motion.

In the musical GARDEN, written and directed by **Vlado Repnik Gotvan** with dramaturgy by **Nina Meško**, **Loup Abramovici**, **Jana Jevtović**, **Bass Jansson**, **Jurij Podgoršek**, and – in the film – **Marieke Werner** and **Meg Stuart** repeatedly return to the same point. For the GARDEN, its own operation remains its greatest mystery. This existential moment ensures that no expression attains a final or unchanging form, yet still communicates something. Uncertainty is the foundation of efficiency, and unreliability is a sign of goodwill. When we lose sight of both the beginning and the end, we can experience existence peacefully. Uncertainty. There is no fear of data. Desertion is a condition of freedom. And victory, as always, belongs to the defeated.

In her short film *Radial Drift*, **Dora Ramljak** explores how systems designed to preserve life often create exclusion. The film traces the boundaries between bodies, infrastructures, and environments, exploring how matter circulates through them, and how identity forms in the space between intake and expulsion. Moving through themes of transformation, decay, and renewal, it uses metabolism as a framework to question dominant separations between nature and culture, organic and synthetic, self and other. Filmed at an algae farm, where organic growth and engineered systems converge, the film examines how life is managed, filtered, and optimized, revealing the infrastructures that regulate not only water and energy, but also bodies, labor, and desire. In this space of cultivated growth and controlled decay, film questions the systems we build to sustain life – and what they exclude in the process. It asks what it means to exist