



LAACT 25

N2 - the Eugeniusz Geppert Academy of Art and Design in Wrocław

The project will take place in Wrocław on the following dates:

- April 23 – May 31, 2025: exhibitions, workshops, lectures
- May 6 – 10, 2025: international scientific conference

Organiser:

The Eugeniusz Geppert Academy of Art and Design in Wrocław

Co-Organiser:

The National Centre for Culture Poland

lead by:

dr hab. Robert Sochacki

Media Art Department/ Stage Design Department -

the Eugeniusz Geppert Academy of Art and Design in Wrocław

noks collective

Partners:

Art Mediation Department/ Glass Department -

the Eugeniusz Geppert Academy of Art and Design in Wrocław

Institute of Cultural Studies – University of Wrocław

International partners:

University of Klagenfurt (Austria)

Saar Academy of Fine Arts / HBKsaar (Germany)

Danish Arts Foundation (Denmark)

Co-funded by the Ministry of Culture and National Heritage under the Cultural Programme of the Polish Presidency of the Council of the European Union 2025

Project is realized thanks to an art grants program: Mega Grant - the Eugeniusz Geppert Academy of Art and Design in Wrocław.

STATE – Tribute to Stan Ostoja-Kotkowski

The Videosyntezy exhibition, which was part of the Intermediale festival in 2024 included a section honoring Stan Ostoja-Kotkowski, a Polish pioneer of electronic art. In 1922, Ostoja-Kotkowski was born in a small town in Poland's north-central region. He moved to Australia in 1949 after studying art in Germany.

Stan worked with electronic images throughout his whole artistic career. He modified television to generate electronic paintings, and integrated image with sound, repeating that in his art he wanted to "free the imagination from the impediments of traditional media".

The year 2024 marked the 30th anniversary of both the death of Stan Ostoja-Kotkowski and the beginning of the Intermediale festival, which is the overarching idea of the Videosyntezy exhibition. On this occasion, the organisers of the Intermediale festival paid tribute to Ostoja from both a Polish and an international perspective. This is how the 'Tribute to Stan' project came about. They invited six artists to co-create the current media art concept. The following works were part of the overall ensemble:

1. Lodestones - Debora Bernagozzi (US)
2. Synchro – NiemannsLand (DK)
3. Lumiasonic 4OKS - Alberto Novello (IT)
4. Luminous shapes - Krzysztof Pawlik (PL)
5. In Memoriam: Joseph Stanislaw Ostoja-Kotkowski (Stan) Interdisciplinary Pioneer 1922-1994 - Kit Young (US)
6. Oscilloscope Improvisation - Eric Lennartson (US)

Małgorzata Dancewicz

Videosyntezy Main Curator

<https://intermediale.com/>

1. Lodestones - Debora Bernagozzi (US)

Lodestones (for Stan Ostoja-Kotkowski)

single channel video, color, no sound, 2024

Video: wobulator, Jones frame buffer, Panasonic MX-50 mixer, Eurorack modules, Signal Culture Modular Apps Input Amp, Frame Buffer, PXLMSH, and Video Mixer

In researching this piece, I learned that in the late 1950's Stan Ostoja-Kotkowski persuaded engineers at the Phillips Electronic Workshop at Australian Research Laboratories in Hendon to help him modify a CRT television. He used magnetism as a means to deflect the path of the electron gun pointed at the television's phosphor coated screen to create distorted and abstracted images. He then photographed these distortions and printed them, exhibiting them in a 1964 exhibition in Melbourne, Australia that did not appeal to local critics. My invitation to create a piece honoring Stan's work was my introduction to his work. Since the late 1990s I've used a similar device, the wobulator, in my own practice. This was designed by Nam June Paik and Shuya Abe in the late 1960s and uses oscillator driven electromagnets to cause the deflection.

I created *Lodestones* in a single live performance using a hybrid analog/digital approach, moving back and forth across the studio at Signal Culture, turning knobs, moving sliders, mixing the output of physical machines with apps to create a piece that feels like me while also evoking what I experienced in viewing Stan's photographs, laser works, and paintings.

Debora Bernagozzi

Artist & Curator

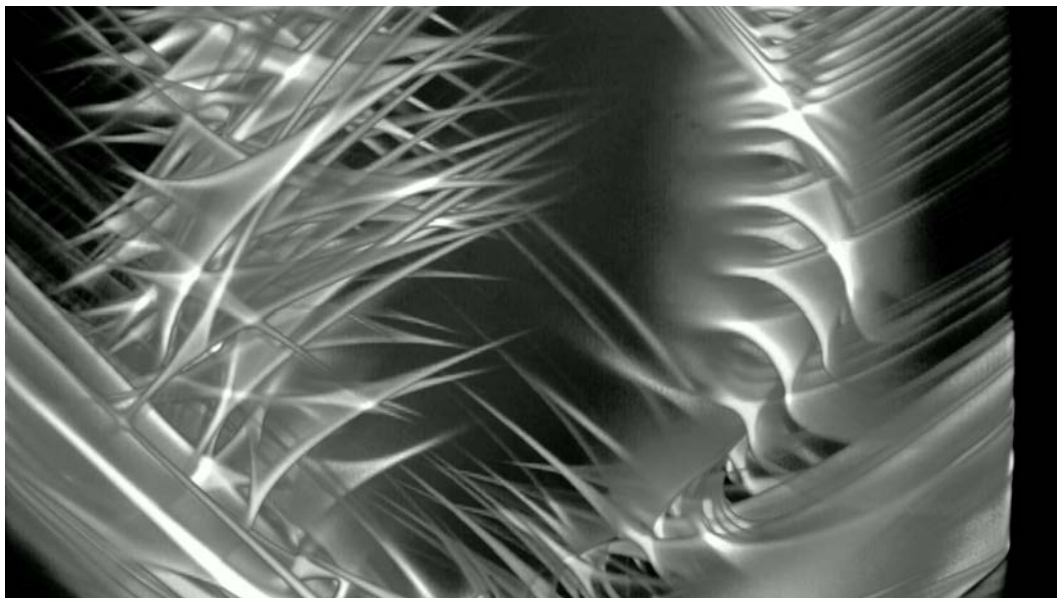
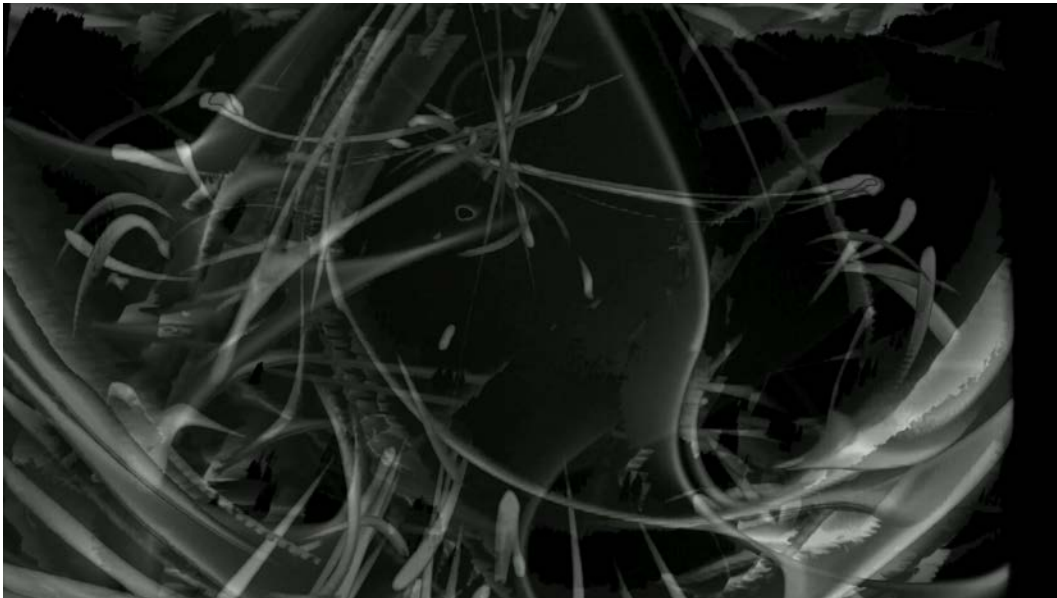
b. Moultrie, GA, 1971

Debora Bernagozzi works primarily with the mediums of video, photography, and fiber. Her ongoing body of video work consists of gestural, abstracted pieces that are more resonance than representation. She creates her work through a hybrid analog/digital method utilizing real-time video and audio processing techniques. She creates single channel pieces and installations, as well as doing live video performances, sometimes alongside her husband, artist Jason Bernagozzi. Her creative process is experiential, with video as well as with documentary photography and fiber art, including lacemaking.

She received her BFA in Video from the Atlanta College of Art in 1999 and her MFA in Electronic Integrated Art from Alfred University in 2002. Her work has been exhibited in the US and

internationally, including at the Denver Art Museum, Burchfield Penney Museum, Ann Arbor Film Festival, and the Kuala Lumpur Experimental Film and Video Festival. She was awarded artist residencies at the Experimental Television Center, Squeaky Wheel Media Arts Center, and in Kuala Lumpur. Her essays “Video Synthesis: Waveforms, Disruptions, Transformations, and Anti-Obsolescence” and “Signal Culture: Experimental Media Art, Community, Preservation, and Play” were published in both English and Polish in *Videosyntezy 2*, a book accompanying Intermediale Festival of Audiovisual Forms, Legnica, Poland. Her video performance work was referenced in the National Endowment for the Art publication *Tech as Art: Supporting Artists Who Use Technology as a Creative Medium*.

Inspired by residency experiences that were transformational for them both personally and artistically, Debora and Jason Bernagozzi, along with Hank Rudolph co-founded Signal Culture, a nonprofit organization that provides residencies, resources, and exhibition opportunities for artists, researchers, and innovators working in experimental media art. She serves as Executive Director while continuing to make and exhibit her own work.



2. Synchro – NiemannsLand (DK)

Synchro

Inspired by the work and person of Stanislaw Ostoja-Kostka, *Synchro* is an audiovisual piece crafted through the use of modular video synthesizers, mixers, and various forms of video feedback and processed video material. The soundscape, created on a modular synthesizer, partially synchronizes with the visuals, creating a harmonious blend. The overall aesthetic is both dark and minimalist, yet uplifting and light. The piece oscillates between grainy, abstract textures and sharp, precise lines, resulting in a compelling and dynamic audiovisual work.

NiemannsLand

NiemannsLand is a creative partnership between brothers Nicolai and Kristian Niemann-Nielsen. Their collaboration centers on various forms of visual art, with a particular emphasis on analog video art, which has been their main focus for years. Their setup mainly includes modular video synthesizers, mixers, cameras, vintage monitors, glitch modules, and video samplers. Their aesthetic style is diverse, often featuring an abstract expression that can be dark and minimalist, but also vibrant and deeply psychedelic. They create live visual performances and produce video art and installations. For their audiovisual projects, they closely collaborate with their friend and musician, Simon Fog-Petersen.

Simon Fog-Petersen

Simon Fog-Petersen is a musician, producer, and DJ with decades of experience in electronic music production and DJing. Over time, he has transitioned from using a computer to working with a modular synthesizer, incorporating both analog and digital modules. His style is a unique blend of quirky, organic, and mechanical elements. Simon is always exploring new, unconventional genres, and serves as NiemannsLand's regular musician creating soundscapes for their audiovisual works. He also performs live alongside the brothers.





3. Lumiasonic 4OKS - Alberto Novello (IT)

Lumiasonic 4OKS

Stan Ostoja-Kotkowski used the term chromasonics to describe the transformation of sound into images in his practice. Stan also extensively explored the lumia technique in which the space between the light source and the screen is used by the artist to interpose diffractive materials. The light beam gets decomposed into different colors and trajectories, usually employed by artists to create slowly evolving colorful landscapes.

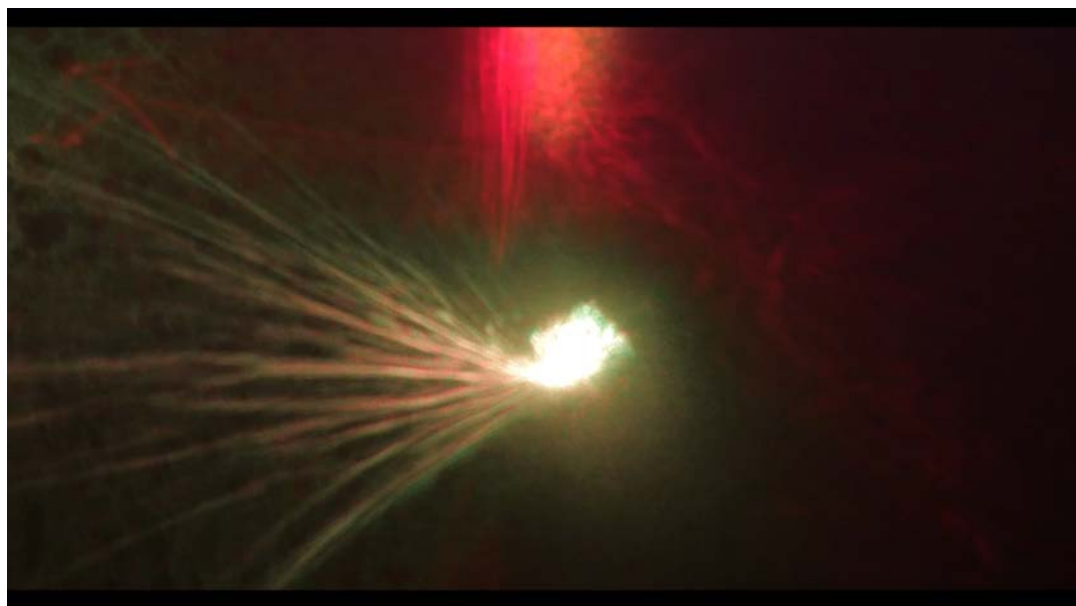
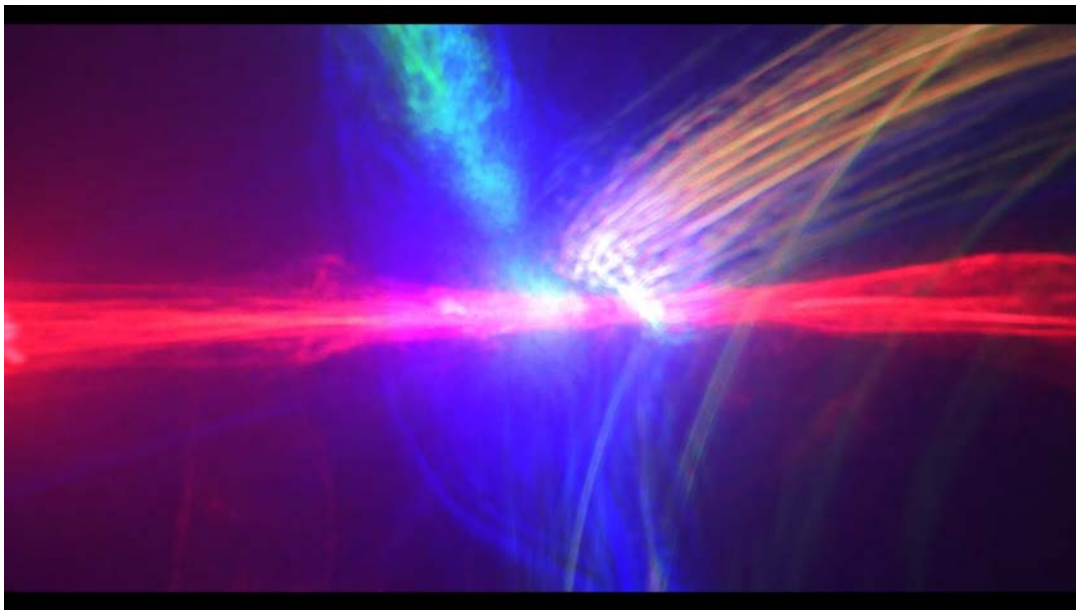
For this work dedicated to Stan, I decided to combine both techniques: I created an electroacoustic composition from sound materials collected during the years, then I used the sound signals to affect small displacements of the laser beam deflected through a piece of rough glass. I used lumia in a dynamic way, to create rhythm from fast splashes of light.

I collected several pieces of footage at different laser wavelengths and then recombined these pieces by splicing and juxtaposing the color parts I found more interesting for each moment of the sound composition.

The second part of the composition superposes direct laser beam recordings (no lumia) to the previous material. The challenge was how to merge these two different light aesthetics into one image, both functional in constructing a metaphor of time travel through deep space galaxies.

Alberto Novello

Alberto Novello's practice uses found or decontextualized analog devices to investigate the connections between light and sound in the form of contemplative installations and performances. He repurposes and modifies tools from our analog past: oscilloscopes, early game consoles, analog video mixers, and lasers. He is attracted to their intrinsic limitations and strong "personalities": fluid beam movement, vivid colors, infinite resolution, absence of frame rate and line aesthetics. By using these forgotten devices, he exposes the public to the aesthetic differences between the ubiquitous digital projections and the natural vibrance of analog beams, engaging the public to reflect on the sociopolitical impact of technology in a retrospective on technologization: what "old" means, and what value the "new" really adds.



4. Luminous shapes - Krzysztof Pawlik (PL)

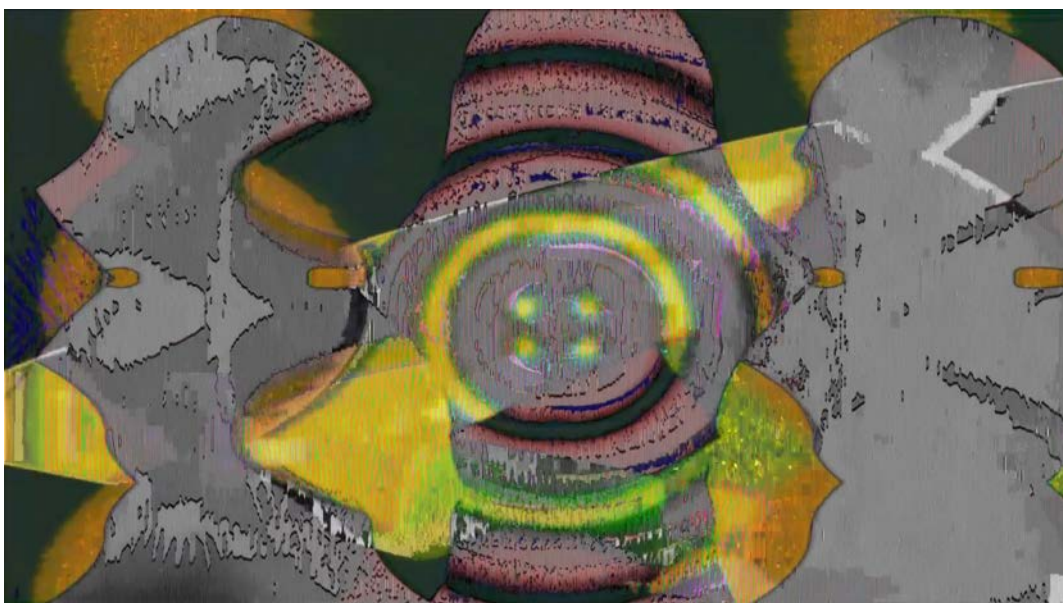
Luminous shapes

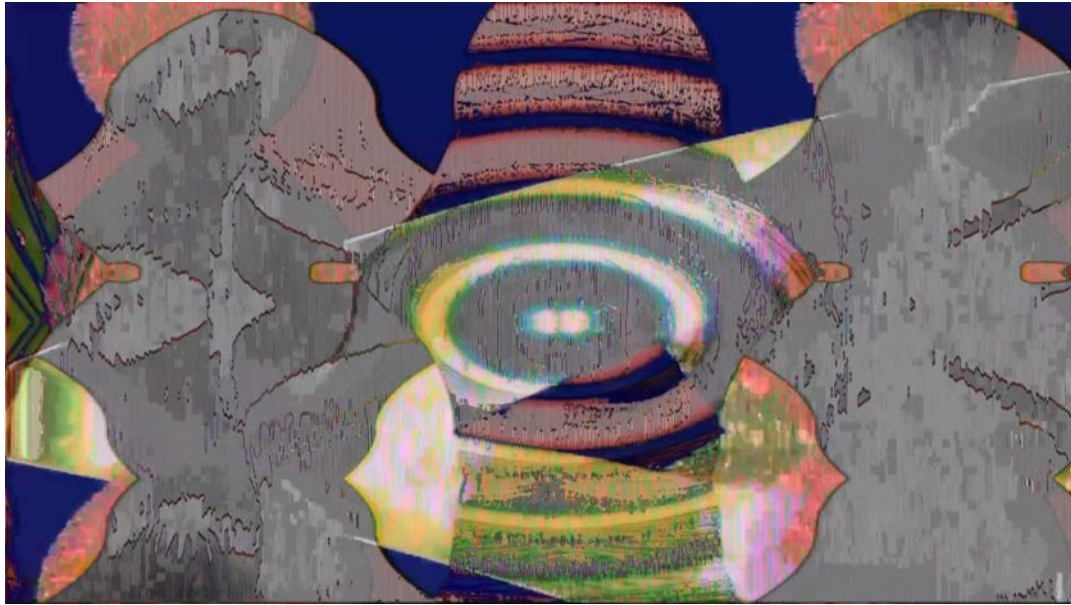
This video work draws inspiration from the profound exploration of light as both a medium and a material substance, a fundamental component of Stan's visionary artistic practice. By employing feedback techniques and analog video synthesis, the piece delves into the transformative potential of light, exploring its ability to shape and reshape visual forms.

The video unfolds as a dynamic interplay of light and shadow, texture and abstraction. Through the manipulation of light, the artist creates a mesmerizing visual experience, challenging the boundaries between the physical and the digital. The work invites the viewer to contemplate the nature of perception and the role of technology in shaping our understanding of reality.

Krzysztof Pawlik

Krzysztof Pawlik is the author of numerous works in the field of video art as well as installations and performances, which were presented at festivals and art-related events in Poland and abroad. He has likewise made many sound and visual realizations for the theatre scenes. He works in analog, digital and hybrid techniques, although recently he has been mainly interested in creating images and sounds using voltage controlled modular systems. He uses generators, oscillators, filters and other external tools and devices to produce and transform audio and video signals, treating the image and sound as equal elements of the work's structure. In addition to modular audio and video synthesis, to create his work he also uses feedback and glitch, image and sound overdrive and other techniques that give shape to the sounds and resonance to the images.





5. In Memoriam: Joseph Stanislaw Ostoja-Kotkowski (Stan) Interdisciplinary Pioneer 1922-1994 - Kit Young (US)

In Memoriam

They Become Living Things.

In Memoriam: Stan Ostoja-Kotkowski.

I was very curious when I was invited to make a piece about Stan. I did not know him and his work. Who could this person be and why had I not heard of him? I am very thankful to the Intermedial Festival for the introduction! Many of his statements about the arts, technology and life resonated very deeply with me. Now, after I have completed this piece, I feel that we are related. He could be my uncle in our family of artists who work across mediums in an interdisciplinary way. I feel both challenged and inspired by his work and wish he was still present. What stories he could tell! And what would he accomplish with the advances in technology that have been made in the last 30 years? Let us work to continue his legacy.

In making this piece I wanted to be true to Stan's method of working in a performative way. In the first minute of the piece I show clips from his 1980 interview that were inspiring to me. I masked the background so that just he was visible. This allowed me to immerse his image in my video synthesis and feedback systems. The video clips of Stan were loaded into a video sampler that let me play the clip backwards and forwards, at different speeds, from anywhere in the clip so that

both his image and his speech were fragmented and repeated. Another main piece of technology I used was a Wobbulator, or raster manipulator invited by Nam June Paik and Shuya Abe in the 1970's, (they were contemporaries of Stan!). I was lucky to be able to build one with the help of the artist Jen Kutler who led a workshop to guide us through much trickiness. The Wobbulator distorted Stan's image as I fed a sine wave into it's coils. The images were distorted in different ways depending on the volume and frequency of the sine wave. I did a couple runs of this performance, with one hand controlling the video sampler and the other controlling the Wobbulator and signal layering. The results were edited together in Final Cut Pro.

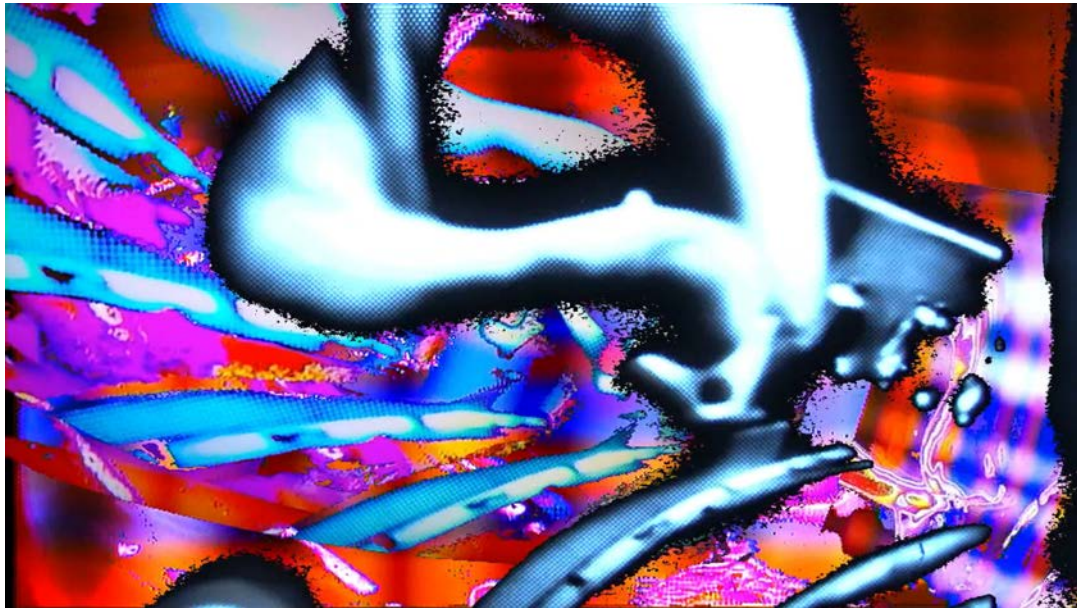
Again, thank you Stan, for giving us creative freedom!

Kit Young

Kit Young is an artist who produces video, and performance art. He builds video systems that can be played in an improvisational way. He performs collaboratively with other sound and visual artists at venues that host expanded cinema events. Experimental sessions conducted in his studio become video essays and shorts. Though his work utilizes new media technique, his practice is grounded in the experimental cinema thematic traditions of perception, awareness, social justice, and humor. He has been an artist in residence at the Squeaky Wheel Film and Media Center, (Buffalo, N.Y.), and at Signal Culture, (Owego, N.Y.). He is a guest lecturer at San Francisco State University, and is a

Berkeley Civic Arts Grant recipient. Recent screenings or performances have taken place at the Montreal Underground Film Festival, (Canada); Transient Visions Festival of the Moving Image, (Johnson City N.Y.); The Berkeley Video and Film Festival, (Berkeley, CA.); the Experimental Film Festival, (Middlesbrough, England); Crossroads Film Festival, (San Francisco); Coaxial Arts Foundation, (L.A.); Elastic Arts, (Chicago); Ann Arbor Film Festival 2020, (live stream).





6. Oscilloscope Improvisation - Eric Lennartson (US)

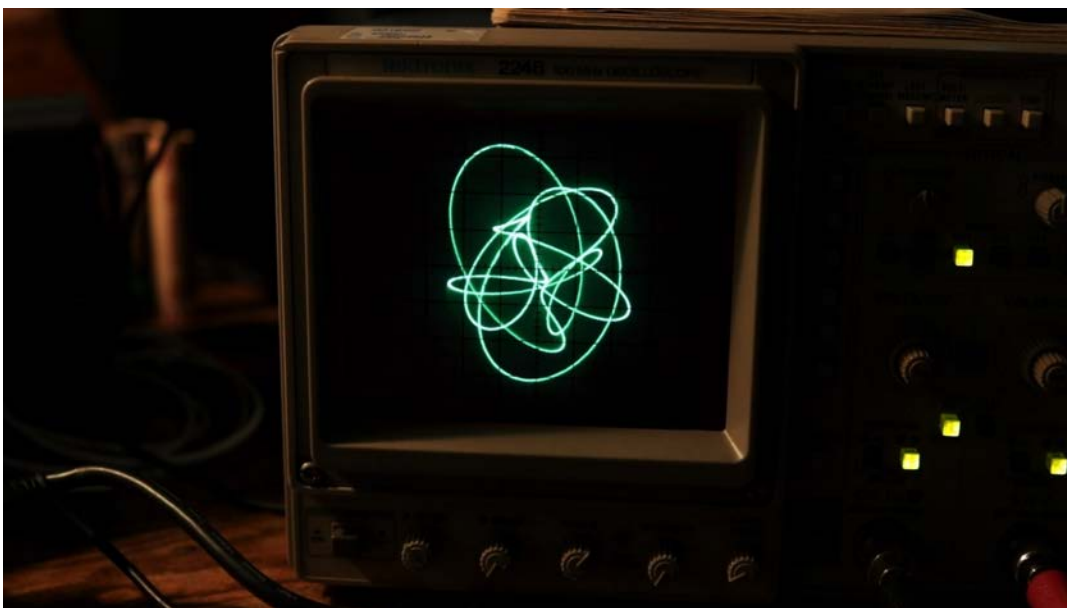
Oscilloscope Improvisation

On a base level, my work references Ostoja because many of the materials and overarching concepts are similar. Working with oscilloscopes, the interactions between light, visuals, and sound, and especially the idea in which he wanted to “free the imagination from the impediments of traditional media”. In my artistic practice in general, trying to assume as little as possible and free my imagination as Ostoja did, is a defining characteristic. His important work at the frontier of this medium is also something that I drew some inspiration from when I first began brainstorming what I might do for this project. Many of his works make use of lissajous figures, a kind of pattern that emerges from the relationship between two or more waveforms. In that vein, I chose to use them as the main visual material for the improvisation, and then paired it with harmonies of varying complexity, exploring the relationships between them in the improvisation. Stan Ostoja Kotkowski’s pioneering attitude, ethos, and original work in audiovisual art forms, is something that continues to inspire me.

Eric Lennartson

Eric Lennartson is an Oscilloscope Artist, Composer, and Improviser based in Los Angeles. His audio-visual work makes use of analog oscilloscopes, an old piece of electronic testing equipment. While performing, he sends the sounds from his computer directly to the scope and a set of speakers simultaneously. In doing so, sound and image create a feedback loop of meaning.

Although sounds create the images, the images have a direct influence on the creation of the sounds. The resulting effect is non-objective imagery that interacts with dense noise, pulsating tones, and unstable beats. Through this interaction he explores the intersections between the analog and the digital, as well as the different perspectives and meaning inherent to the sound and image themselves. He has a Master's in Performance and Composition from the California Institute of the Arts and a Bachelor's in Percussion Performance from the University of North Texas. His works have been presented at the Vector Hack Festival in Rijeka Croatia, Music For Your Inbox, and can also be seen as part of an installation at Meow Wolf's Omega Mart, in Las Vegas.





Wydarzenie kulturalne polskiej prezydencji w Radzie UE
Cultural event of the Polish presidency of the Council of the EU
Événement culturel de la présidence polonaise du Conseil de l'UE



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