

Echo 10-9

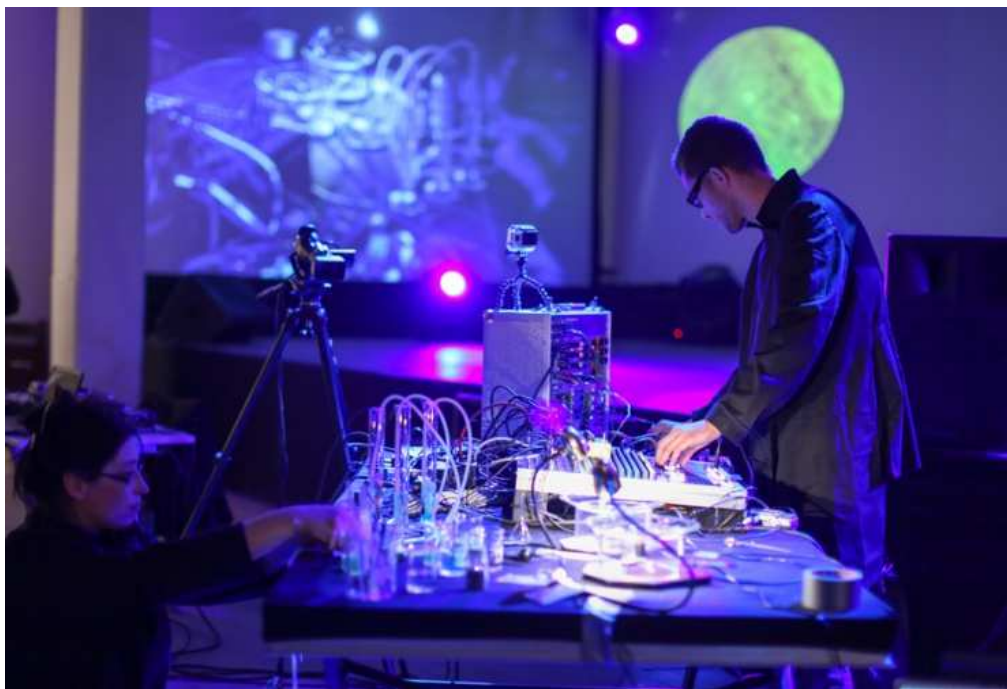


Photo by Boštjan Lah (Kibla archive)

The sound-video performance **echo 10⁹** takes place on the nano and microlevel. With a clear analog esthetic it demonstrates the formal characteristics of materials, which are transformed on the spot, creating ambient a/v landscapes.

The development of the **echo 10⁹** project is based on research and experiments with nanobots, which create their own choreography in relation to different micro- and macrofluids, nanomaterials and magnetic reaction fields, in unison with physical and chemical effects. With their interventions, the authors stimulate the self-generated or autopoietic chemical reactions on multiple levels, influencing the sonic composition and choreography between the nanobots.

The combination of physics, chemistry and computer vision creates an immersive environment and reveals invisible fields that create (auto)poetic effects with the sensory experience. By expanding the sensory specter the performance challenges the question of perception and arouses the idea of small-size worlds with different laws, co-existing on different levels – like an insight into a new dimension, or having the possibility to think the world differently.

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[MFRU-KIBLIX2013 performances / Robertina Šebjanič / Aleš Hieng Zergon \(SI\) by KIDKIBLA on YouTube](#)

Performances

- November 30th 2014 // Klub K4, Ljubljana // Festival Sonica
- November 7th 2014 // Kibla Portal // Part of Kiblix/MFRU festivals, Maribor // premiere

Bios

Robertina Šebjanič (1975) is an artist and cultural facilitator. In her art practice she is interested in humanist and natural science in the context of Bio-Art, AV performances and installation's within the context of contemporary art practice. Her ideas and concepts are often realized in collaboration with other authors, and thus through interdisciplinary and informal integration embodies in her work.

Aleš Hieng – Zergon (1984) is a chemical engineer and a musical performer. His improvised live performances are characterized by acoustically produced and modulated sounds and actions combined with field recordings, as well as the use of