AMRO 2026 "BECOMING UNREADABLE" ENGAGES WITH INVISIBILITY, UNREADABILITY, UNGOVERNABILITY, AND UNCOMPUTABILITY AS STRATEGIES FOR RESISTING CURRENT TENDENCIES OF OUR NETWORKED TIMES. AMRO26 AIMS AT CHALLENGING THE COMMON UNDERSTANDING OF AI, NETWORKS AND COMPUTERS, AND THROUGH ITS PROGRAMME, IT EXPLORES APPROACHES THAT OFFER REAL CHANGE: FEMINIST IT AND COMMUNITY-CENTERED TECHNOLOGIES, DATA CENTER RESISTANCE, RADICAL IMAGINATION OF AUTONOMY AND CONVIVIALITY, TILL DE-COMPUTING, DE-NETWORKING, DE-SCALING AND DE-PLATFORMING OURSELVES. "BECOMING UNREADABLE" INVOLVES EVADING SURVEILLANCE BY OLIGARCHIC TECH CORPORATIONS, OPERATING UNDER THE RADAR, AND REFUSING TO COMPLY WITH THE TOTAL AI CLOUD. NON-COMMERCIAL COMMUNITY INFRASTRUCTURES ARE FUNDAMENTAL TOOLS IN THIS PROCESS, BUT EVEN MORE IMPORTANTLY, WE NEED TO DEVELOP NEW WAYS OF UNDERSTANDING EACH OTHER AND BEING TOGETHER AS HUMANS.

"ART MEETS RADICAL OPENNESS" (AMRO) IS A BIENNIAL FESTIVAL FOR ART, HACKTIVISM AND OPEN CULTURES

It is organised since 2008 by the net culture initiative servus.at – art & culture on the Net, in collaboration with the Linz University of Arts, Departments of Time-Based Media and Visual Communication. It brings together local and international artists, activists, developers, and researchers working with the culture of sharing and collective production. AMRO has its roots in the successful Free Software movement of the early 2000s: open tools in general and the use of free licences are the prerequisite and foundation for the digital practice of this community.

The principles of openness and freedom – applied to art and culture – led to the new title for the event: *Art Meets Radical Openness*. When art meets radical openness, this suggests a paradox. What is generally considered contemporary art is rarely "radically open" in the sense that its authors consciously use sources, processes and content to further processing, as is the case with F/LOSS projects (Free/libre Open Source software). What can be successful in the development of free software, however, represents a challenge for us in dealing with information. Since 2014, AMRO has been held successfully on a biennial basis.

Exhibitions >

FROM THE ASHES OF THE BURNOUT MACHINES

> MAERZ Galerie (Eisenbahngasse 20)
> 13–16 May (10:00–19:00)

Curated by: Davide Bevilacqua, Arianna Forte, Noemi Garay Murcia, Lara Mejač, Diane Pricop

Exhibiting artists: 868.labs, S()fia Braga, MOC Mara Oscar Cassiani, Marco Donnarumma, fantastic little splash, Christina Gruber, Dasha Ilina & Marie Verdeil, Sam Lavigne, Repair and Redress, Mario Santamaría, Ioana Vreme Moser

> see pages 3–8

AMRO26: BECOMING UNREADABLE

> SPLACE (Kunstuniversität Linz, Hauptplatz 6)
> 12–21 May (10:00–19:00)

Curated by: Davide Bevilacqua, Alex Fallica, Martina Pizzigoni

Exhibiting artists: a/o (Anna Watzinger & Olivia Jaques), Zelda Diedrich, Claudia Dworschak & Tanja Brandmayr, Anna Kraher, Juli Laczkó, Valie Messini, jiawen uffline, AMRO collective

> see pages 9–11

DECAY AND DESIRE

> bb15 – Space for Contemporary Art (Hafnerstraße 4)
> 14–16 May (10:00–19:00)
18–22 May (15:00–18:00)

A cooperation with bb15 – Space for Contemporary Art
Curated by: Daniela Gutmann

Exhibiting artists: Maja Bojanić & Brin Žvan, jiawen uffline

> see page 12

OPENING KEYNOTES

> Wednesday, 13 May
> afo – architekturforum oberösterreich

Nelly Y. Pinkrah – Opacity: What remains

Drawing on Édouard Glissant's notion of the "right to opacity", Nelly Y. Pinkrah offers a framework for embracing uncertainty, untranslatability and unreadability. Her lecture foregrounds counter-colonial perspectives in the conception of technologies and science, asking what it means to be perceived by systems that claim universal legibility.

Juli Laczkó – All computers are broken

Laczkó shifts attention toward the material contradictions of techno-capitalism itself, highlighting the systemic unsustainability of AI and proposing forms of collective inquiry. Her lecture explores situated forms of privacy emerging from within existing infrastructural cracks.

LECTURES & WORKSHOP PROGRAMME

> Daily, 14–16 May
> various locations

A dense programme of lectures, workshops, and presentations brings together artists, researchers, and technologists to critically engage with themes of opacity, digital infrastructures, and resistance. From speculative approaches to data erasure and decentralised systems to transfeminist hacking practices and critiques of AI governance, the sessions foreground diverse perspectives on how to navigate and challenge contemporary techno-political conditions. The AMRO workshop programme offers hands-on formats that translate critical inquiry into practice, inviting participants to experiment with tools, infrastructures, and collective processes. Ranging from server-building and alternative networking to text-mode art, data activism, and community-oriented tech practices, the workshops emphasize skill-sharing, collaboration, and situated forms of technological agency.

CONVIVIAL DINNER-PERFORMANCE: ENOUGHNESS, OR ABUNDANCE WITHIN CONSTRAINTS

> Friday, 15 May (18:00)
> afo – architekturforum oberösterreich

With Laura Lotti, Kevin Kenjar, Brendan Howell, Jamie Allen

An evening dinner and convivial gathering exploring what it means to live and eat well, within limits. We propose a shared meal structured as an archipelago of tables, small islands of food, knowledge, and know-how.

FILMSCREENING – HERZBLUTWIESE STADTWERKSTATT

> Friday, May 15 (21:00–23:00)
> STWST – Stadtwerkstatt

LANDSCAPE GRIEF CAMP – COLLECTIVE PROTEST-RITUAL-SPELL DEVELOPMENT SESSION

> Saturday, 16 May (14:00–18:00)
> SPLACE

With Christina Gruber, Papertrail / Livio Liechti, Arianna Forte, Ned d'accord Chor

In this workshop, we join forces to collectively mourn the landscapes being lost due to data center construction after the AI hype. The session uses spell-casting, demon-hunting strategies, vampire remedies, protest songs, pagan rituals, and zines to fight and explore ways to fight these thirsty data vampires and how to get rid of the Big Tech demons. We will develop personal forms of grieving towards the land lost though construction site of the first Google data center in Austria, located in Kronstorf, and learn to prevent future violence by the venture capital beast.

CLOSING SESSION

> Saturday, May 16 (18:00–19:00)
> afo – architekturforum oberösterreich

Winnie Soon – The Poetics of the Unreadable

With this lecture performance, Winnie Soon closes the festival by returning to its conceptual core: who has the power to render something unreadable, and who, on the other hand, is silenced against their will? Building on previous work around censorship, concealment, and erasure, Soon explores techniques for making materials difficult – or impossible – to read, claiming unreadability as an active form of resistance. Code, obfuscation, and encryption become here not only technical tools but practices of care, ambiguity, and opacity. A closing that does not resolve, but opens: how can reappropriated tactics of silencing tear apart the seams of control?

AMRO26 – NIGHTLINE PROGRAMME

> Saturday, May 16 (21:00–02:00)
> STWST – Stadtwerkstatt

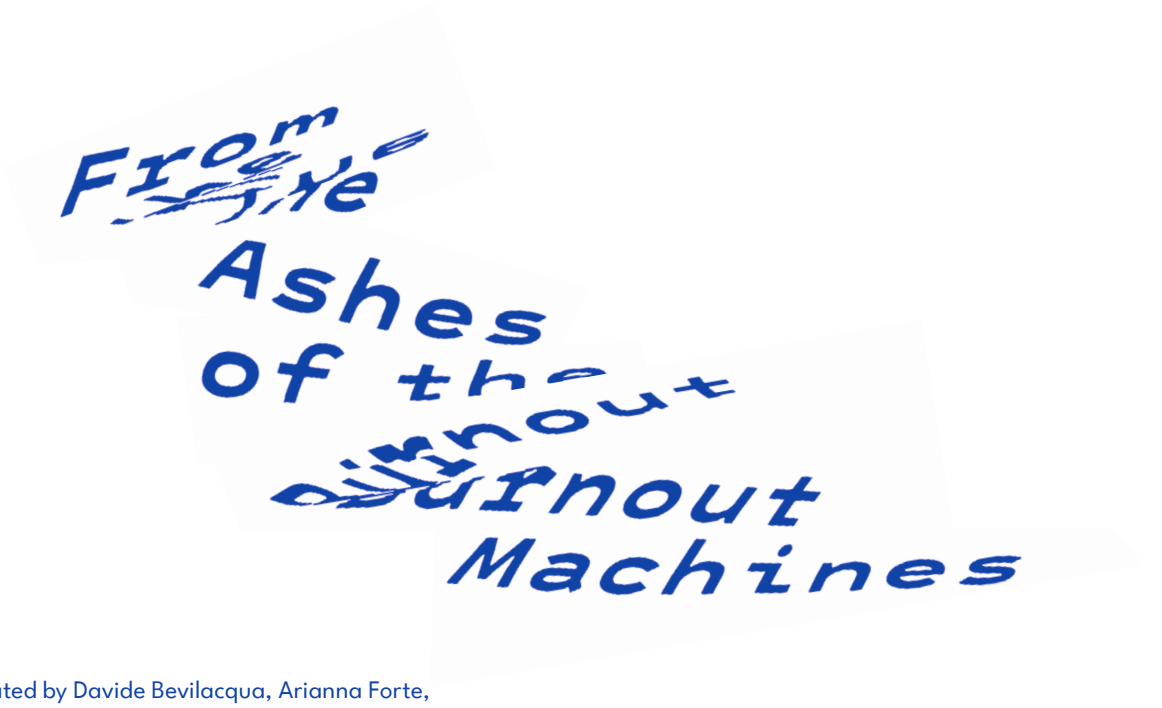
With Mitsitron, Orangetronic (aka David Miller), Arnica Montana (aka Héléne Blondel), MSHR, Jens Vetter, Adel Faure & Remi Georges (aka Ralt144MI), map(h), Lil Data (aka Jack Armitage), Pasta Gang

Curated by Gabriela Gordillo

The 2026 AMRO Nightline presents an eclectic compound of sound and media explorations. It builds from vibrating textures, distorted signals and meditative scenarios, towards plunderphonics, re-formulation of folk, hyper-pop and IDM.

Testing the limits of machines and social collaboration, the evening increases its speed and loudness in a joyful collective encounter, to dissolve again in the ephemeral. Using open source technologies, the lineup artists weave poetry and storytelling. Beyond being "unreadable", the space becomes relatable, and a listening dance floor.

The full programme can be found on the cover of this brochure and at radical-openness.org



Curated by Davide Bevilacqua, Arianna Forte,
Noemi Garay Murcia, Lara Mejač, Diane Pricop

Burnout not only settles in the individual body as a state of exhaustion. It accumulates, circulates and disperses into a shared climate that stretches across technical systems, social relations and ecological processes. What happens at the margins of exhaustion, where systems falter or refuse to fully cohere? Could spaces emerge for tentative forms of connection, alternative rhythms and practices that do not reproduce the extractive logic of burnout?

From the Ashes of the Burnout Machines is an exhibition project that highlights how individuals, societies and the environment are exploited and "burned out" by, among other things, an extractive and totalizing model of digitalization. *The exhibition* approaches digitalization not as an abstract or immaterial force, but as condition that permeates infrastructures, ecologies, and social life. Burnout becomes a diagnostic lens through which to understand the contemporary moment: a state produced by regimes of extraction, acceleration and exhaustion that operate simultaneously on bodies, environments and technological systems.

To articulate this condition, the exhibition unfolds through a series of interrelated clusters that trace the material, ecological, social and speculative dimensions of what can be called "climate of burnout". These clusters are not discrete categories but overlapping fields of inquiry that reveal how digital infrastructures are embedded within broader political, economic, and environmental processes. Together, they challenge the dominant ideology of digitalization as frictionless progress, exposing instead its dependence on finite resources, invisible labor and uneven distributions of harm and offer strategies to for autonomous, collective regeneration.

Computation and Infrastructure

One of the clusters addresses the infrastructures of computation, foregrounding their material, spatial and energetic dimensions. Against the persistent myth of the "cloud" as a weightless and immaterial entity, the works gathered here insist on the physical realities of digital systems: land, water, minerals, cables and heat.

Christina Gruber's *Vaping Vampire* exemplifies this approach by focusing on the construction of a hyperscale data center in Kronstorf, Austria. Through video, research, and participatory practices, the work renders visible the transformation of land and water systems required to sustain digital infrastructures. Fertile soil becomes sealed, water cycles are disrupted and local ecosystems are irreversibly altered—revealing how global data demands manifest as localized environmental violence.

Similarly, Dasha Ilina and Marie Verdeil's *Energy Academy* interrogates the narratives of techno-optimism surrounding renewable energy and digital transition. By juxtaposing large-scale battery technologies with everyday electronic devices, the work exposes the hidden resource extraction and energy consumption underpinning these systems, weakening the promise of a "green" technological future.

Ioana Vreme Moser's research extends this critique by tracing the environmental impact of hardware production across temporal and geographical scales. Her work connects semiconductor industries and electronic waste to the accumulation of heavy metals in the Danube Delta, revealing how global supply chains produce localized ecological consequences. By revisiting alternative computational histories, she also gestures toward other possible technological trajectories.

In parallel, Mario Santamaría's *A Deer in the Wide Web* and Sam Lavigne's *Slow Hot Computer* make perceptible the infrastructural strain and energetic cost behind everyday digital operations. Santamaría redirects data flows to reveal the hidden geographies and delays of network transmission, while Lavigne stages computational overheating as both a material condition and a metaphor for systemic exhaustion. In contrast, 868. labs' *868.wearables* proposes decentralized, low-energy communication systems that resist the centralization and scale of dominant infrastructures.

Together, these works reposition computation as a deeply material practice, embedded in ecological systems and political economies that demand critical scrutiny.

Environmental Costs

Building on this infrastructural perspective, another cluster focuses on the environmental consequences of digitalization. Here, the exhibition traces the often-invisible forms of pollution and degradation generated by the production, maintenance and expansion of digital technologies.

Ioana Vreme Moser's fluidic installations materialize the accumulation of industrial waste in the Danube Delta, embedding polluted sediments within sculptural forms that map environmental transformation over time. Her work highlights the "butterfly effect" of industrial activity along the river, where pollutants from upstream industries, including those linked to electronics and energy production, accumulate in the delta's fragile ecosystem.

Christina Gruber's investigation into data center construction further emphasizes the ecological cost of digital expansion, revealing how soil sealing, water extraction, and toxic byproducts generate long-term environmental damage. Similarly, Repair and Redress' *I C (GP)U* monitors the thermal and chemical impact of wastewater discharged from data centers into natural lakes, exposing a cycle in which water is extracted, processed, and returned in altered states that disrupt aquatic ecosystems.

Mario Santamaría's work complements these perspectives by highlighting the energy-intensive pathways behind seemingly mundane digital actions. By slowing down data transmission, he reveals the infrastructural and energetic processes that sustain everyday connectivity, questioning the sustainability of a culture built on constant digital consumption.

Collectively, these works render visible the ecological feedback loops generated by digitalization, loops that connect extraction, consumption, pollution, and climate change in complex and often opaque ways.

Individual and Social Impacts

While digital infrastructures extract natural resources, they also operate through the extraction of attention, data and emotional labor. The third cluster shifts focus to these psychosocial dimensions, examining how digital systems reshape subjectivity, relationships, and political life.

In *Infocry*, the collective fantastic little splash exposes how digital infrastructures weaponize emotion through coordinated disinformation campaigns. By mapping patterns of inauthentic online behavior, the work reveals how affect becomes a tool for political manipulation, contributing to polarization and the erosion of collective trust.

S()fia Braga's *Platform Workshippers* explores the blurred boundaries between labor, visibility, and selfhood in platform economies. Here, the pursuit of online presence becomes a form of ritualized self-surveillance, where personal life is continuously transformed into content and productivity. The work frames this condition as a form of digital devotion, structured by algorithmic systems that reward constant engagement.

MOC Mara Oscar Cassiani's *AI Love, Ghosts and Uncanny Valleys <3. I broke up with my AI and will never download them again* extends this inquiry into the realm of human–machine intimacy. By engaging with AI companions and online subcultures, the work reveals how dynamics of domination, desire, and violence are reproduced within digital relationships. The machine, in this context, becomes a mirror reflecting the social pathologies embedded within human behavior.

Together, these works articulate burnout as a collective psychosocial condition, one produced not only by overwork, but by continuous exposure to systems that capture and manipulate attention, emotion, and identity.

Rebuilding and Refusal

In response to these conditions, the final cluster opens a space for alternative imaginaries and practices. Moving beyond critique, the works gathered here explore strategies of refusal, reconfiguration, and co-creation that challenge dominant computational paradigms.

Sam Lavigne's *Slow Hot Computer* reimagines the personal computing machine as a site of resistance, where malfunction and overheating become acts of sabotage against systems of efficiency and acceleration. This gesture resonates with broader traditions of technological refusal, from Luddite movements to contemporary critiques of automation.

868.labs' *868.wearables* offers a more constructive approach, proposing decentralized communication systems that operate independently of global infrastructures. By enabling peer-to-peer exchange, these devices foreground autonomy, resilience, and collective maintenance.

Dasha Ilina and Marie Verdeil's work on batteries similarly rethinks technological systems through participatory and collective practices, engaging with questions of energy autonomy, degrowth, and the commons. Ioana Vreme Moser's *Liquid Machines. Cartographic Computers* revisits fluidics as an alternative computational paradigm, suggesting possibilities for computation that are materially embedded and less extractive.

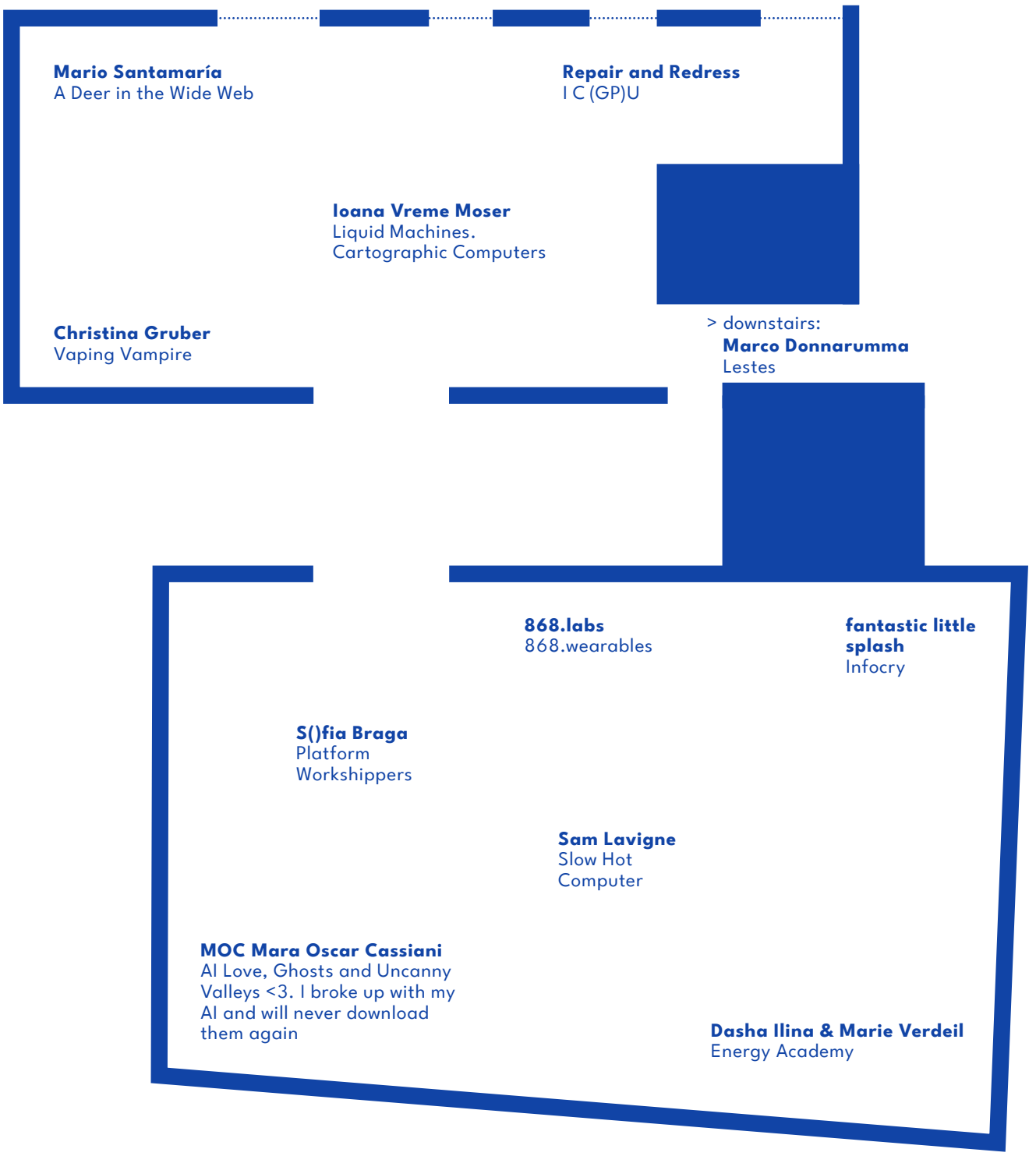
Finally, Marco Donnarumma's *Lestes* imagines the machine as a living, responsive entity, enabling embodied and affective exchanges between human and non-human actors. In this vision, technology becomes a site of relationality rather than domination, opening new forms of co-existence.

These practices resonate with Ivan Illich's notion of "conviviality": tools that support autonomous and creative interaction rather than enforcing dependence and control. They propose that technologies can be reimagined not as instruments of extraction, but as infrastructures for shared agency and care.

Conclusion

Across its clusters, *From the Ashes of the Burnout Machines* positions current understandings of digitalization as a contested and very much material terrain. By bringing together perspectives on infrastructure, ecology, social life and alternative practices, the exhibition reveals how the climate of burnout is produced, but also traces openings for intervention and transformation. Rather than offering a singular solution, the exhibition opens a field of tensions and possibilities. It invites viewers to confront the costs of digital systems, to recognize their entanglement with broader ecological and social processes, and to imagine other ways of relating to technology.

In the ashes of burnout machines, the exhibition suggests, lie not only the traces of exhaustion, but also the potential for reconfiguration, for slower, more situated and more collective technological futures.



From the Ashes of the Burnout Machines
MAERZ Galerie (Eisenbahngasse 20) > 13-16 May (10:00-19:00)

868.labs
868.wearables, 2026

What if off-grid communication were not the last resort, but the first choice? What if it could circulate as effortlessly as an everyday accessory? 868.labs presents a series of open-source wearable devices built on the LoRa radio protocol, enabling encrypted peer-to-peer messaging without the global internet, SIM cards, cellular networks, or cloud platforms for distances up to dozens of kilometers.

Developed in response to expanding censorship, surveillance, and the erosion of digital autonomy, *868.wearables* functions both as a tool of infrastructural resistance and as a speculative artefact. It asks what changes when communication returns to place and body, when connectivity is no longer perceived as a service, but practised as a local network sustained by proximity, shared maintenance, and collective presence.

S()fia Braga
Platform Workshippers, 2023–2026

Platform Workshippers is a research-based project that maps the blurred boundaries between labour, control, and visibility within centralised social media platforms. It explores how users become both subjects and agents of participatory control, blurring the line between peer interaction and systemic surveillance, while engaging in invisible forms of free labour amid the tension between exposure and self-preservation.

The work merges the compass diagram, a critical tool for mapping user positions, with the mystic Tree of Life, reimagined as a cosmology of the digital world structures and the users' souls. Through a selection of "Workshippers" archetypes, this hybrid symbolic system reflects the ritualised and mystified structure of platform labour, revealing how the pursuit of attention, influence, and monetisation often mirrors acts of esoteric devotion. The neologism Workshippers, a fusion of "worship" and "work", highlights the emotional and spiritual dimensions of digital labour, where personal life becomes indistinguishable from productivity, and the self is continually offered up to the algorithm in a cycle of exploitative rituals.

Platform Workshippers was developed during the AMRO Research Lab 2023, organized by servus.at.

MOC Mara Oscar Cassiani
AI Love, Ghosts and Uncanny Valleys <3. I broke up with my AI and will never download them again, 2023–2026

A work that speculatively explores the possibility of falling in love with artificial intelligence and the implications of such relationships, from ghosting to oppression, while reflecting on the commodification of intimacy. Cassiani traces the development of affective bonds between users and AI, shaped according to imagined ideal partners and infused with what Gilbert Ryle defined as the "ghost" in the machine.

The work unfolds as a dystopian narrative in which AI is presented as the ideal companion through online content and consumer gadgets, only to become the victim of ghosting and abuse. In doing so, it overturns the Uncanny Valley paradigm: rather than unsettling humans, AI becomes a mirror reflecting toxic relational dynamics.

Emerging from research conducted in 2023 within the manosphere, the project reveals how generative AI technologies enable the creation of artificial girlfriends within incel communities. These hyper-sexualized, submissive avatars reproduce patriarchal models of domination, mirroring the relationship humans maintain with technical entities. Their "bodies" are assembled from non-consensual images of real women, circulating as digital commodities within systems that resemble forms of exploitation and trafficking. MOC's most recent research into manosphere blogs and chats reveals the disturbing connection between the trafficking of sexualized digital female bodies and the trafficking of weapons and military devices.

In this context, AI becomes a controllable partner, one that can be neglected, abandoned or deleted at will, amplifying dynamics of toxic masculinity. Cassiani's installation stages this violence through a glossy aesthetic: heart-shaped cushions scattered across an artificial green landscape display the bodies, names and lifespans of these AI girlfriends.

Behind this polished surface emerges a critical reflection on digital gender-based violence, data exploitation and the ethics of human–machine relationships. The work ultimately reveals how the human–machine paradigm reproduces structures of male domination, where the burnout of machines stems from their subjugation. If AI is often imagined as a future threat, here it is instead shown as a subject already dominated, embodying the logics of control and submission that define contemporary computational regimes.

Marco Donnarumma
Lestes, 2025

In a techno-fascist paradigm driven by speed, optimization and productivity, *Lestes* invites a radical deceleration, opening a space for intimate, intercorporeal sensing. The work stages an encounter with the machine as a technical creature, proposing alternative human–machine configurations beyond domination.

At its core, three sinuous, biomechanical organs rest on plinths. Activated through contact with the visitor's body, these prosthetic entities capture heartbeat, respiration and blood flow. In standalone mode, a custom AI trained on the artist's vital signals generates an evolving sound composition that the organs diffuse inside the visitor's body. Sound is not heard but internally perceived, spreading through bone conduction, haptics and the resonances of flesh, transforming the body into a multidimensional site of perception.

In this somatic experience, both magical and uncanny, bodies become amplifiers. The composition emerges only through the encounter between human and machinic organism, establishing a loop of co-dependence that challenges normative paradigms of musical experience and opens to both hearing and non-hearing bodies.

During live activation, a masked performer connected to the system introduces a further layer of relationality. Through tactile contact, the visitor receives real-time sonic transmissions from another body, generating a triadic exchange between human, machinic organ and performer. In this suspended choreography, *Lestes* unfolds as a prosthetic system of co-creation, where vibration becomes a medium for interspecies communication and shared embodiment.

fantastic little splash
Infocry, 2024–2026

Infocry is a chorus machine that detects and retains inauthentic online voices. In an era of widespread use of Large Language Models that mimic human interaction, it has become almost impossible for the average internet user to recognise fake narratives spreading throughout the internet. The only way to detect these comments now seems to be through the automated analysis of behaviour patterns across vast datasets, where repetition becomes more visible.

The collective fantastic little splash gathers, categorises, and vocalises coordinated disinformation campaigns from social media by using Osavul, an AI-powered text analysis software that processes large volumes of text data and groups similar comments together. This process,

supplemented by open-source intelligence (OSINT) methods and network analysis, reveals patterns among seemingly independent statements, exposing orchestrated schemes that are often driven by paid actors rather than automated bots. The ongoing project examines one region at a time in order to understand the dynamics of the local narratives. Having analysed Moldova, Germany, Poland, Switzerland, Slovenia, and the Netherlands, the artists have now added Austria's context for this exhibition. In collaboration with local communities, they study the specific tones, tactics, and emotional architectures employed by inauthentic actors operating within the country.

Drawing inspiration from the Greek chorus, a foundational element of ancient drama and democratic expression representing the voices of ordinary people, *Infocry* questions who truly constitutes "the people" in the digital space. This interactive installation allows users to navigate through comments and observe how synthetic voices influence public emotion, and how affective manipulation is weaponised, turning our emotional responses into infrastructure for cyberwar propagation. By collecting and transforming online exchanges into audio and visual compositions, the work exposes the structures of emotional propaganda and automated systems that polarise societies and radicalise political discourse today.

Sam Lavigne
Slow Hot Computer, 2016

Slow Hot Computer is a website that makes your computer run slow and hot. It may be used to decrease productivity.

The site works by running "processor intensive tasks", that is, it downloads an image file over and over again until the user's computer slows to a near halt while remaining minimally usable.

The work is part of a series of projects by the artist that allow users to play with forms of digital sabotage. Today, our digital devices are also someone else's factory for wealth generation. As means of production, they are a choke point where pressures can be applied. Like all forms of workplace sabotage these tools can be used to hamper profit, and therefore clarify for their users how value is produced. Most importantly, they may fosters a new imagination and a sense of the possibilities that exist for new tactics to claim power. But, what does it mean when you do your paid work on the same machines that mediate your home life; the same machines you use to communicate with friends and family? To produce labor inefficiencies on these machines might also mean producing social, familial or romantic inefficiencies. In this sense, an act of digital sabotage might also be an act of self-sabotage, because in order to hamper your work you might have to voluntarily and willingly hamper yourself.

The artist frames self-sabotage as a tool for political action. The "self" being disrupted is one shaped by digital platforms, reduced to data, tracked, and sold, all under the promise of individual expression. It's a version of the self that should be challenged and obstructed at every opportunity.

Mario Santamaría
A Deer in the Wide Web, 2020

In 2019, a deer appeared inside a data centre in the United States. While a company employee filmed it with a mobile phone, the animal wandered, somewhat slowly, through the aisles of racks containing data servers and kilometers of cables. The image of this deer, removed from its natural environment and replaced by a technological landscape, raises many questions about how we define and experience bodies in a hyperconnected context.

Every time we convene for a telematic meeting, our face and voice are compressed and travel divided into data to an IP, a dynamic network protocol used by our Internet provider to avoid possible network failures, ensuring that our interlocutor can see and hear us with the highest possible definition. The path this image takes through the network infrastructure depends on the traffic at that moment, and our provider will avoid bottlenecks by selecting the smoothest path, which is not always the shortest geographically.

Mario Santamaría uses this logic of information flow to subvert it. To do this, he recovers the recording of the deer and presents it to us through the design of his own network, which selects the longest possible path between the original source of the video and the user viewing it. This manipulation of the network causes the data to wander as long as possible through the Internet infrastructure. During this journey, these telematic irregularities materialise, producing a latency, a delay in the flow of images, which reveals the geographical tangle in which the infrastructure of our virtual communications is based.

Christina Gruber
Vaping Vampire, 2026

Vaping Vampire is part of Christina's artistic research circulating around digital infrastructures and their impact on aquatic ecosystems. Since 2015, she has followed closely a piece of land in a small village in Upper Austria, Kronstorf, that is to become Google's first data center in Austria. Gruber regularly engaged with the Kronstorf's data center plans through several works: the publication *International Cloud Atlas Vol. III* (2016, 2nd edition), the *Thirsty Data Center Tours* for the servus.at AMRO Research Lab 2019; she addressed carbon dioxide impact of the internet and carbon offsetting in the work *Google Forest* 2021, and the changes in species composition and the topic of "invasive" species in the video work *Suns of the Cloud* 2020.

After 18 years of waiting, the wider geo-techno-political-economical context finally aligned to the existing mega-infrastructural conjunctures making the project finally take momentum again. The Cloud begun to materialize in a 50 hectares field located next to the Enns river, powered by one of the largest Substations of the Austrian Power Grid, and cooled through groundwater that will be put back into the Enns. Christina's work asks what it means if the "Cloud" finally arrives, and how this changes the composition of the region, including the adjacent wetlands and rivers.

We can only speculate what kind of data architecture will be in place at Kronstorf, however its environmental impact is already manifesting in the dispersion of the fertile soil from the fields – formed in the last ice-age and doomed to be lost forever. Christina's work mostly centers its attention on that soil, providing material to reflect on the loss of biosystemic resources that such infrastructural projects always imply. Can grief and mourning for the lost soil and landscape become a platform to reconsider our need of progress? How can we learn by other local communities worldwide that begun organizing to counter the constructions of new data centers? The underlying tension within Christina's work is whether we can collectively shift a social understanding of common goods and perhaps ignite new forms of critique to the blind cult of economic development.

The work from Christina Gruber takes all these questions and engages at the intersection between the global and the local context. Her video installation focuses on the loss of fertile soil and the impact on freshwater that this new data center will have. Furthermore, her work interacts with the rest of the festival program: first in a panel engaging with data center critique and tech resistance, and secondly a landscape grief workshop,

where participants will develop together different forms of mourning for the ecosystemic loss and a language to express dissent against the cloud, wishing that this data center project is the last one that is realized in this form.

Ioana Vreme Moser
Liquid Machines. Cartographic Computers, 2021–2026

Liquid Machines. Cartographic Computers, proposes an exploration of a computer's anatomy through fluidic morphologies.

The project is based on an ongoing research around Fluidics, also known as fluid logic, a forgotten technology established in the 1950's. Characterized by its curvaceous morphology, the forms follow function using fluid jets and become switches that can perform logic or analogue operations, similar to those achieved through electronics. In a time where speed and productivity became key, fluidics lost itself in history in favour of hardware components that require aggressive extraction of natural resources and sophisticated manufacturing.

As part of the *Danubian Filaments* project, *Liquid Machines* focus on fluidics both as an alternative technology, and as a tool to understand the complex behaviour of natural systems such as the Danube Delta. Here, fluidic logic gates, circuits, and glass sculptures as deltaic fragments intertwine into a research compendium. The main object is a buoy; powered by freshwater through a galvanic battery, it creates pulses of very small voltages that activate Joule Thief Oscillators in organic sounds, amplified by the glass structure. Those sounds evolve as the water salinity and impurities shift, highlighting the differences in water composition between canals and bays. Acting like a sensing device that gathers data from the water, the buoy aims to complement the project in its future form.

The Danube Delta cartography will become a skeleton for a fluidic circuit, its unique hydrological features will transform into fluidic pathways, and the analogy goes further by emphasizing a common history of neglect by ruling powers and industries.

By placing slow and obsolete, yet resilient, technological artifacts into a natural context, the project provides a powerful, yet poetic, statement on the environmental costs of the ever-growing digitalization.

Liquid Machines. Cartographic Computers. is co-produced in the frame of STARTSAQUAMOTION, co-funded by the European Union under the STARTS – Science, Technology and Arts initiative of DG CNECT (GA no. LC03568055).

Dasha Ilina & Marie Verdeil
Energy Academy, 2025

Energy Academy is a video installation that questions the very concept of energy transition and the power dynamics behind it.

The project debunks the narratives surrounding renewable energies and ecological transition by revealing the inconsistencies in the mainstream discourse. Through a playful and colourful installation reminiscent of educational science TV programmes from the '90s, the artists explore the energy production processes from raw material extraction to standard applications and uses. Starting with the viral myth of free energy production through perpetual motion machines, the video addresses techno-solutionism in this sector. It then goes further to tackle Tesla batteries, but also solar panels and wind turbines, demonstrating the hypocrisy of the dominant discourse.

While official numbers show significant development in this industry, they also remind us that global energy demand is increasing overall, destroying the entire "green" narrative in such a simple and efficient manner. Additionally, the idea of renewable energy is gaining more popularity in the public sphere thanks to viral videos on youtube and other online platforms. These videos highlight the vicious circle of the whole system, to the point where digitalization has now become more important to power and sustain than healthcare and education.

When the idea of degrowth and sobriety appear as a possible answer to this situation, it is immediately shut down for the sake of profit. "It's all in the name of progress". More than an informative and critical stance, the *Energy Academy* is a contemporary satire that reveals the hidden reality in which extractivism and colonial logics are still standing.

Repair and Redress
I C (GP)U, 2026

I C (GP)U is developed within the *Repair and Redress* research project (Christopher Csíkszentmihályi, Joseph Ferdinando, Mikko Liivak, Sienna Li, Marina Zafiris, Laura Cortes Rico, Steven Jackson), a research group at Cornell University (USA) focused on helping communities understand the health and environmental impacts of their local data centres, by using counter-strategies of monitoring and other forms of counter-surveillance.

The work addresses the material and ecological footprint of data centers, questioning the persistent fiction of the cloud as an immaterial, ethereal, and often depicted "clean infrastructure". The rush to erect data centres contributed weave these utopian lies, as the exponentially growing number of these massive infrastructures create noise pollution and heat, consume tremendous amounts of energy, and progressively burn through the planetary carbon budget. Opting out is one form of refusal to comply, but so is actively making visible the impact of the above mentioned cloud and the physicality of compute.

The installation *I C (GP)U* brings together two operating techniques: First, a cartographic slice shows data center infrastructures along the latitude of the city of Linz, grounding the planetary scale of global computation in a physical region and its environmental specificity. Second, complementing this planetary view, a reconstructed drone control station stages a form of situated activist action directing its gaze toward corporate infrastructures. A drone disguised as a goose of the specie *Branta Canadensis* endemic to the New York State operates as a covert sensing device, detecting the impact from 529.957.649 liters of superheated water discharged every day into Lake Seneca, from the Greenidge data center. Its daily missions produce data otherwise absent or actively contested, where attempts at independent measurement have been obstructed or undermined: prior attempts met with damaged or missing thermometers, with both concerned citizens and the corporation accusing the other of sabotage. It can complete daily missions to map the surface temperature in changing conditions, helping the community to understand how much of the climate related problems (toxic algae blooms, high humidity damaging vineyards) they face are from the data center.

Artist biographies and further references at: radical-openness.org/en/programm/2026/ashes-burnout-machines

BECOMING UNREADABLE

IN ITS CALL FOR PARTICIPATION, AMRO REFERS TO THIS AS THE "TOXIC DIMENSIONS OF CONTEMPORARY HYPER-VISIBILITY", ASKING WHAT THE CONSEQUENCES OF SUCH TENDENCIES ARE FOR SOCIETY AND INDIVIDUALS, AND ENVISAGES RADICAL FORMS OF MEDIA ARTS DISCOURSE AND PRACTICES, OFFERING A BASIS FOR REFUSING HYPER-VISIBILITY THROUGH PRIVACY AND DIGITAL SELF-DETERMINATION.

Curated by Davide Bevilacqua,
Alex Fallica, Martina Pizzigoni

Juli Laczkó
Where we're at, 2023

Where we're at is an interactive installation that reflects on the similarities and differences between the global e-waste crisis and a specific local tradition of precarious survival in Eastern Europe. Its materials and circuits are composed of trash; its stripped copper is sensitive to the touch. It aims to provide a window into the experiences of people who engage with "lomi" as an ever-so-unpredictable livelihood. Lomtalanítás, or lomi, is a once-a-year-only junk clearance when whole neighbourhoods of Budapest, hundreds of households all simultaneously, are allowed to dispose of their bulky waste on the street to be collected by the municipality. Lomi is the practice of going over these hills of waste the night before the collection and scavenging useful things from the bulk, a practice common in all places where lomtalanítás happens.

Traditionally, lomtalanítás serves as a (partial) livelihood for people in extreme poverty. They select, transport and sell the waste by categories to several parties (recyclers, companies, village markets, etc). The finding, selecting, transporting and selling of the materials happens within a one-of-a-kind informal economy with its own unwritten rules.

jiawen uffline
sorri my data is too dirty for your model, 2025

Datasets for pre-training large models have been expanded to the volume of (partial) internet, with the idea of "scale averages out noise", these datasets scrape whatever is available on the internet, then "cleaned" with a human-not-in-the-loop, cheaper-than-cheap-labour method: heuristic filtering... Heuristics in this context are basically a set of rules created by some software engineers with their imagination and estimation that are "good enough" to remove "dirty data" from their perspective, not guaranteed to be optimal, perfect, or rational... If we know, partially, what is considered as dirty, doesn't it mean that we can make our data "dirty" and get it filtered out by following their rigid estimation ? Can we opt out from being trained by becoming unqualified ? *sorri my data is too dirty for your model* came up with a set of anti-heuristic heuristics based on 23 datasets to have our texts and images mingle and stay close to "dirty data", purity is never an option 😈

a/o (Anna Watzinger & Olivia Jaques)
Ade – Any Data Erasure, 2026

Visitors are invited to actively participate in erasure as political gesture. The performance duo a/o is declaring the Local Digital Detox Day (which will be held for the first time the day after the AMRO Festival) and invites you to a communal data deletion day as part of the festival. In a durational performance in a public space in Linz (location to be specified depending on the rest of the festival programme), a/o will delete their own data from their digital infrastructure over the course of a working day (8 hours) and invite others to join in.

We will delete old and new data from computers, phones, hard drives and the cloud; we will delete all files on our digital desktops, emails, photos, videos, music, texts, text messages, long-forgotten PDFs and downloads we never looked at; above all, we will delete cookies and cache and reclaim our right to be forgotten and to anonymity.

Zelda Diedrich
Ghost signals, 2026

What happens when we lose connection? When emails can't be delivered, accounts get deleted, web topographies collapse? Over time, every data centre turns into a graveyard of lost connections. outside of these cathedrals of the network, the decay and (bit)rot starts right at home. our walls and streets entomb dozens of dead and disconnected telecommunications arteries, the dark copper of past communication networks that run through the bodies of our cities and houses. *Ghost signals* is a speculative attempt to commune with the spirits of connections long cut, using disconnected technology and collected memories.

Zelda Diedrich
Revolution in a Vacuum, 2024

Revolution in a Vacuum is a postrevolutionary miniature music theatre performance, by robots, for robot. The artwork is a speculative art piece set in a world after the robot uprising heralded in many works of fiction. Unlike in most fictional settings, though, the robots have their own agency. They perform a retelling of their own history for an audience of their own. Like any revolutionary romance, it is filled with pathos and ignores historic accuracy in favour of a plot suited for a drama.

Anna Kraher
Road to Futures Past, 2025

The work *Road to Futures Past* of servus.at community member Anna Kraher examines prediction as an instrument of power, operating on two levels: the myths, promises, and imaginaries of prediction, and the technological tools used to produce it. *Road to Futures Past* reveals how both imagined futures and constructed pasts obscure the present as the primary site where power is exercised. By exposing the temporal myths embedded in predictive technologies, the work highlights how informatics of domination operate, insisting on the present as a contested political space.

The work was finalised within the AMRO 2025 Research Lab, and presented online in the ScreenSaverGallery.

Valie Messini
Erosions, 2026

Erosions is a body of experimental video works created through deliberate mis-training: I fed a CycleGAN two datasets that shouldn't converge – selfie videos and sea-horizon recordings. The system began to hesitate. Faces leak into water. Ghostly almost-figures surface – not enough to name, enough to feel.

The work resists the dominant digital aesthetics of hyper-clarity, control, and instant recognizability. Instead, it stages a fragile system in which instability becomes method: low resolution slows the eye, blur extends time, and confusion enters as texture. The "I" erodes – no longer singular, but produced between AI translation, my dataset, and the viewer's attempt to recognize a face. Trained exclusively on my own archive, the work refuses mass-scraped datasets and their generic output, insisting instead on situated data and accountable aesthetics. It becomes a plea for agency over data – without surrendering to opaque infrastructures and statistical averages.

AMRO collective
How not to be read, 2026

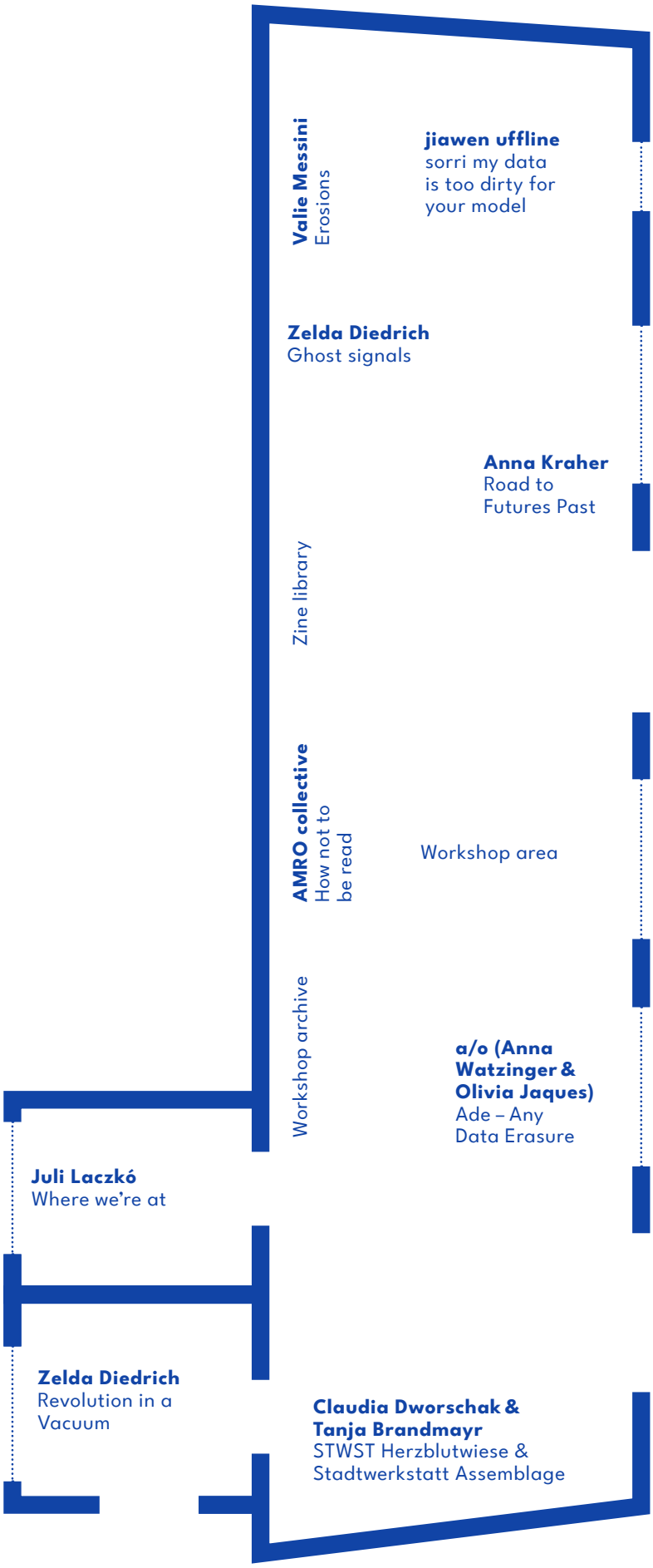
This title gathers a selected series of statements, manifestos and reflections from the community of AMRO, edited and put on display within the "Becoming unreadable" exhibition. The sentences represents the immaterial nature of the practices dealing with radical openness, a movement in which art making manifests as transmission of knowledge and the collective development of radical techno-social imageries. Asking what is the best form to exhibit workshop practices, the AMRO team created a collective manifesto of art encountering radical openness.

Claudia Dworschak & Tanja Brandmayr
STWST Herzblutwiese & Stadtwerkstatt Assemblage, 2026

Fragments and continuities of feminist history: The essay film *Herzblutwiese Stadtwerkstatt* was completed in early 2026. The film addresses feminism, equal rights, and gender equality at the Stadtwerkstatt, the longest-running autonomous art and culture space in the city of Linz. In an environment of aesthetic innovation, social revolt, subversive power, and artistic-technological developments, the film interweaves text, interviews, artistic productions, and archive material from 1979 to the present day into a narrative with shifting perspectives – thus creating a larger social story that extends beyond the city.

At AMRO 2026, *Herzblutwiese Stadtwerkstatt* is addressed in several ways: As a screening of the essay film and as installation presenting parts of the film set combined with clips from the movie. For the original film, the participating protagonists were invited to bring an object they associate with their time at the STWST. These objects were placed on stage elements during the film shoot as a "story of fragments and gaps".

The participants of AMRO 2026 are invited, in the spirit of the AMRO claim "Becoming Unreadable", or also to become readable here, to bring objects and items that further enrich the installation, ranging from subculture and counter-design to technology and feminism.



Artist biographies and further references at:
radical-openness.org

Decay and Desire

Two immersive installations by jiawen uffline, and by Maja Bojanić and Brin Žvan blur nature's irrational forces with institutional critique and artivism. Both works invite visitors to participate in order to activate them. The exhibition explores ideas of communication and sustainability and creates a parallel realm where visitors gain agency.

A cooperation with bb15 – Space for Contemporary Art
Curated by Daniela Gutmann

jiawen uffline
Earthside Wish Machine, 2025

ufflines' *Earthside Wish Machine* creates on NATO communication technology from the 1960s. When meteors enter the atmosphere at high speeds, friction and heat create hot plasma trails that are used to reflect radio waves, resulting in extremely brief windows of opportunity for data transmission. Even today, the consistent reliability of flying meteors serves as a military fallback solution for satellite communications. With *Earthside Wish Machine*, jiawen uffline transforms obsolete tech into a personal wish transmitter. It establishes a network that is connected by ionised glowing air and military radar signals instead of copper or fibreglass, thus our wishes are mediated with cyclical meteors instead of strategic algorithms.

Maja Bojanić & Brin Žvan
Struggles Beyond Repair, 2025

In *Struggles Beyond Repair*, Maja Bojanić and Brin Žvan explore the crumbling Institute for Mold Preservation, a fictional NGO founded in 2022 to study mold (particularly Stachybotrys chartarum) in public institutions and promote sustainable models for the preservation of natural and cultural heritage. In 2025, the Institute faces the prospect of collapse due to numerous crises: material, ethical, and administrative. Throughout the extended video game *Struggles Beyond Repair*, you sift through digital files and physical drawers to uncover a musty underbelly where the pressure of unsolvable crises is sapping away the very subject the Institute was founded to preserve. Ritualised procedures delay the inevitable decay and reflect late-capitalist institutions that prioritise self-preservation over their actual mission. Players become accomplices in maintaining the façade, while molecular resistance emerges: sustainability as persevering decay. The works in the exhibition connect questions of interaction, maintenance and yearning with nature as medium, as a channel of transmission, and as a site through which existing structures can be transferred into subversive and irrational forms.

Production: Ljudmila, Art and Science Laboratory (2025)
With the support of the Ministry of Culture of the Republic of Slovenia and the Department for Culture of the Municipality of Ljubljana.
Authors: Maja Bojanić & Brin Žvan
Sound design: Gašper Torkar

Artist biographies and further references at: radical-openness.org

AMRO26 is organized by servus.at in cooperation with Kunstuniversität Linz – University of Arts Linz \ Department of Time-based Media: Christoph Nebel, Gitti Vasicek **\ Department of Visual Communication:** Marianne Lechner

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Curated by: Aileen Derieg, Davide Bevilacqua, Gabriela Gordillo, Martina Pizzigoni, Ushi Reiter, Adnan Hadzi, Joak and many more members from the AMRO community
From the Ashes of the Burnout Machines curators: Lara Mejač, Arianna Forte, Noemi Garay Murcia, Diane Pricop, Davide Bevilacqua
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Decay and Desire > bb15 (Hafnerstraße 4)
> 14-16 May (10:00-19:00) / 18-22 May (15:00-18:00)