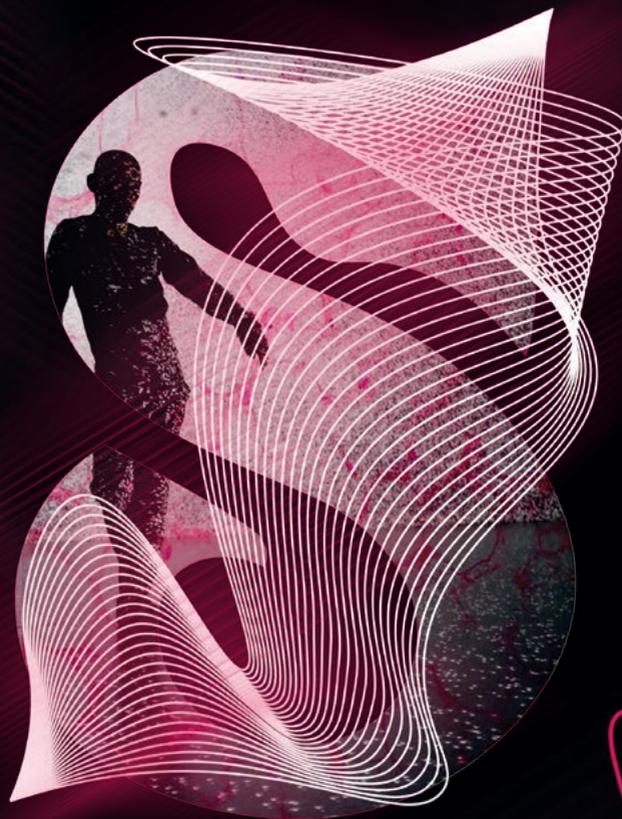


**GAIÁS**  
CIDADE DA  
CULTURA

# ONTE

**GAIÁS, CIDADE DA CULTURA**



**20 & 21 NOVEMBER 2025**

**INTERNATIONAL FORUM ON  
DIGITAL ART AND CULTURE**



**XUNTA  
DE GALICIA**

The background features a series of vibrant pink, wavy lines that create a sense of motion and depth. These lines originate from the right side and curve towards the left, eventually tapering into a dense, grid-like pattern on the left side. The overall effect is dynamic and futuristic.

# What is culture when everything changes?



*Sinte* was created as a space for reflection and dialogue on contemporary digital creation, its challenges and opportunities. On 20 and 21 November 2025, the first edition of this International Forum on Digital Art and Culture brings to Santiago de Compostela some of the most renowned voices currently shaping the field.

Artists, studios, cultural managers, and representatives from some of the most dynamic and innovative exhibition spaces will gather at Gaiás to share their perspectives on the present and future of art and the creative industries. They will do so in a context in which technological transformation is placing unprecedented pressure on

the cultural sphere, long-standing consensuses appear to be reaching their limits, and a new digitised art form is emerging—bringing with it new knowledge and new questions.

At a time when spaces are fully hybrid, when instant distribution and algorithms compete for our attention, and when both technology and audiences shape artistic production, *Sinte* seeks to ask a fundamental question: what is culture when everything changes?

# Programme

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## THURSDAY, 20 NOVEMBER 2025

- 10.00–10.30 h. Participant registration
- 10.30–11.00 h. Institutional welcome
- 11.00–12.00 h. Opening lecture by **Ferdi Alici**, Co-founder and Director, **Ouchhh Studio**
- 12.00–12.30 h. Coffee break
- 12.30–13.30 h. *Hypervisible and Invisible: Cultural Production and Technological Imaginaries in a Moment of Transition* | Lecture by **Bani Brusadin**, Programme Curator, **Medialab Matadero**
- 13.30 – 14.30 h. *Galicia digital* | Round table with:
- **Manuel Meijide**, Founder and Director, *Mundos Digitales Transmedia*.
  - **Cora Novoa**, Music Producer and DJ.
  - **Manuel Viqueira**, Director, Screenwriter and Animator
  - **Fátima García Doval** Head of Strategic Coordination and Innovation, Consellería de Educación, Ciencia, Universidades e FP.
  - **Carlos Seijo**, Co-director, Maxina Studio.
  - Moderated by **Tamara Montero**, journalist
- 14.30–16.00 h. Lunch break
- 16.00–17.00 h. *Beyond the Space. What Can a Cultural Space Be Today?* | Talk with **Luis Fernandes** (Director, Gnration, Braga)
- 17.00–18.30 h. *When Everything Changes* | Round table with:
- **Mónica Rikić**, Electronic Artist and Creative Coder.
  - **Elena Neira**, Lecturer, Researcher, and Writer.
  - **José Luis Romo**, Artistic Director, Matadero Madrid.
  - Moderated by **Miguel Ángel Cajigal**, Art Historian and Cultural Educator.
- 18.30–19.30 h. *Materia* | AV Live by **Maotik**, followed by a conversation with Xulio Vázquez, Programme Coordinator, *Sinte*

## VIERNES 21 NOVIEMBRE 2025\*

- 11.00–12.00 h. *Onirica ()* | Lecture by **Filippo Aldovini** and **Matteo Salsi**,  
**fuse\* studio**
- 12.00–12.30 h. Coffee break
- 12.30–14.00 h. *Creativity in the Age of Mediated Emotion* |  
Round table with:
- **Miguel Espada**, Co-founder, EspadaySantacruz & SpecialGuestX.
  - **Diego Avendaño**, Founder, Avestudio.
  - **Javier Mujica** y **Laura Gabriela Martínez**, Director and Producer, Vitamin Studio.
  - **Pier Concari**, Concept Development & Client Success Manager, Trison.
  - MOderated by: **Maya Pixelskaya**, Media Host and Cultural Educator.
- 14.00–15.00 h. Guided tour of the Galician Digital Arts Centre \*\*
- 14.00–16.00 h. Lunch break
- 16.00–18.00 h. *Present Future [Three Perspectives]* | Round table with:
- **Pablo de Soto**, Curator, Researcher, Lecturer, and Cultural Manager.
  - **Bani Brusadin**, Curator, Medialab Matadero.
  - **Ingrid Guardiola**, Lecturer, Essayist, Producer, and Audiovisual Director.
  - CModerated by **Marisol Salanova**, Art Curator and Critic, and **Xulio Vázquez**, Programme Coordinator, *Sinte*.
- 18.30–19.00 h. *While going to a condition*, by **Hiroaki Umeda\*\***
- 19.30–20.00 h. *Intensional Particle*, by **Hiroaki Umeda\*\***

(\*) Programación sujeta a cambios

(\*\*) Según turno asignado

# Programme

The background features a complex, abstract graphic composed of numerous thin, parallel pink lines. These lines are arranged in a way that creates a sense of depth and movement, resembling a series of overlapping, wavy planes or a 3D grid that has been distorted. The lines are most densely packed in the lower right quadrant, where they form a grid-like pattern, and become more sparse and curved as they move towards the upper left. The overall effect is a dynamic, flowing structure against a solid black background.

# Opening Lecture

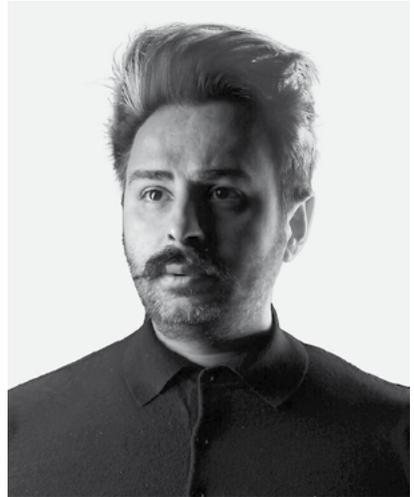
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## by Ferdi Alici

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**FERDI ALICI, CO-FOUNDER AND  
DIRECTOR OF OUCHHH STUDIO**

**THURSDAY, 20 NOVEMBER, 11.00 – 12.00 H  
CINC BUILDING (CONVENTION HALL)**



Ferdi Alici is a generative artist, and the co-founder and director of Ouchhh Studio. A pioneer in the field of digital art and new media, he has built a trajectory of more than a decade marked by unprecedented innovation at the intersection of art, science, and technology.

Ouchhh is the studio behind the large-scale audiovisual installation *Language of Gods*, which transforms the interior of the new Grand Egyptian Museum in Cairo, reimagining the iconography of ancient hieroglyphs through the lens of artificial intelligence. The project merges the world's largest archaeological dataset with digital art.

Based in Istanbul, with offices in Los Angeles, Vienna, Barcelona, Paris, London, and Berlin, Ouchhh has created artistic projects on every continent, working for museums, institutions, and companies including NASA,

Google, Signal, CERN, Mori Museum Tokyo, the Singapore Art and Science Museum, Mercedes, Nike, Audi, League of Legends, Sony PlayStation, Paramount Pictures, Warner Bros., and many others.

Ouchhh's team includes engineers, researchers, academics, AI programmers, data scientists, architects, creative coders, designers, new media artists, and motion graphics specialists. Their work focuses on new media interactive platforms, data-driven painting and sculpture, artificial intelligence, kinetic art, immersive experiences, and video mapping.

# Hypervisible and Invisible. Cultural Production and Technological Imaginaries in a Time of Transition

## LECTURE

BANI BRUSADIN, PROGRAMME CURATOR AT MEDIALAB MATADERO

THURSDAY, 20 NOVEMBER, 12.30 – 13.30 H.

CINC BUILDING (CONVENTION HALL)

**Technological imagination fuels the volatility of a society obsessed with controlling the future while sinking into uncertainty. Technological promises are translated into increasingly sophisticated consumer products, while at the same time they materially reshape critical infrastructures, social relations, and ecosystems.**

In a present where *cyberpunk* fantasies turn into strategies and dystopias become business models, making culture means tracing the vectors—both material and symbolic—that are redesigning the foundations of society. The 21st century is not simply the 20th century in high resolution and

with more bandwidth: it is a new place, with different languages, habits, and problems.

To think about the digital today is to enter unmapped territory: it requires recognising invisible connections, experimenting across disciplines, and trusting alternatives that do not yet have a name. It demands a new, unstable language—yet one that is necessary to understand phenomena that evolve faster than our capacity to perceive them.

This lecture explores these tensions through practice, connecting cultural contexts with the shifting landscape of contemporary creation.



## Bani Brusadin

A contemporary art curator, lecturer, and researcher, his work explores critical technologies, planetary infrastructures, and the aesthetics and politics of digital cultures.

He is currently the Curator of Medialab Matadero and of the 5th Industrial Art Biennial (Croatia). He was part of the curatorial team of *transmediale 2023* and co-founded *The Influencers* (2004–2019), a festival of unconventional art, communication guerrilla, and radical entertainment.

His projects—rooted in network cultures and speculative imagination—examine how artists respond to the

systemic transformations shaping contemporary life and the possible futures now at stake.

He holds a PhD in Artistic Production from the University of Barcelona and teaches in undergraduate and master's programmes in communication, design, and art.

# Digital Galicia

## ROUND TABLE

THURSDAY, 20 NOVEMBER, 13.30 – 14.30 H

CINC BUILDING (CONVENTION HALL)

Led by the main agents of digital creation in Galicia, we will analyse the future challenges for our culture at its intersection with contemporary digitalities. We will discuss the opportunities that digital creation offers to Galician culture, the renewal of audiences, structures and narratives, and how to innovate from a periphery that is no longer such.

## PARTICIPANTS:

### Manuel Meijide



With more than 30 years of experience in advanced visualisation, he is director and founder of *Mundos Digitales Transmedia*—an organisation dedicated to events and activities linked to 3D animation, visual effects and new media— and president of *AI Assemble*, an association that brings together companies, laboratories, professionals and institutions related to the research and development of Artificial Intelligence in contexts of high scientific specialisation.

Manuel Meijide is also director of the A Coruña-based company ILUX Visual Technologies, specialised in information management and advanced visualisation, which develops projects in areas such as *Smart*

*Cities*, Industry 4.0, Digital Twin or Virtual Production, among others. For almost two decades he was also coordinator of more than 70 R&D projects in the Advanced Visualisation Group VidealAB at the School of Civil Engineering (ETS) of the University of A Coruña.

## Cora Novoa



Music producer, DJ, creative director and researcher, Cora Novoa works at the intersection of art and technology. She has taken her AV Live show all over the world at festivals such as Sónar Barcelona, Tate Modern, Fabric London and Mutek Montreal.

She combines her artistic career with other professional roles: *Ableton Official Trainer*, music-content curator, delivering masterclasses on the music industry and creativity, and the creative direction of her own record label, *Seeking the Velvet*.

She is also an artist on the Canadian label Turbo Recordings, owned by Tiga, and on the French label *Citizen Records*, founded by electronic-music producer Vitalic, where her tracks have been remixed by artists such as Louisahhh, Djedjotronic, Pional and Maelstrom.

## Manuel Viqueira



Creative, screenwriter, director-filmmaker, editor and animator born in A Coruña in 1980, Manuel Viqueira develops his work in animation, VFX and motion-graphics projects.

He stands out particularly in the field of music videos, with work for Warner Music L.A. on productions by international artists such as Robert Plant, Green Day and Gary Clark Jr., as well as for prominent Spanish musicians including Love of Lesbian, La Pegatina, Macaco, Soziedad Alkohólika and La Polla Records.

He has produced animations for numerous documentaries, including *No somos nada*, directed by Javier Corcuera and selected at the 2021 San Sebastián Film Festival; *Colección Mer* by Pedro González; and *La batalla desconocida* by Paula Cons.

In the advertising and corporate sphere he has collaborated with brands and organisations such as Estrella Galicia, Leche Pascual, R, Cinfo, DepGames and the Xunta de Galicia, as well as with festivals like O Marisquiño, Hematofesti and Festival Imaxinaria. Since 2020 he has been an associate lecturer on the Degree in Animation and Videogames at the University of A Coruña.

## Carlos Seijo



Co-director of the Galician studio Maxina, specialised in visual effects, 3D animation, visualisation and immersive experiences.

A Galician audiovisual artist, his trajectory springs from computer-generated aesthetics and graphics which, in his latest projects, merge with extended-reality technologies and the creation of immersive experiences focused on museum spaces, with a creative impetus closely linked to virtual and mixed reality technologies and artificial intelligence.

Based in Santiago de Compostela, Maxina combines artistic sensibility and new technologies and has more than a decade of experience collaborating with Galician and Spanish institutions close to science, art, innovation and culture – such as the Guggenheim Bilbao, the Gaiás Centre Museum of the City of Culture, the Xunta de Galicia and Afundación – and with companies including Ulma, Ferrovial, Netflix, TVG, Abanca and Cadena SER, among others.

## Fátima García Doval



Head of the Strategic Coordination and Innovation Service at the Regional Ministry of Education, Science, Universities and Vocational Training. Coordinator of Galivero within the Polos Creativos innovation project. PhD in Educational Research and Innovation. Researcher in education, technology and inclusion.

### **CONDUCE:**

## Tamara Montero



Graduate in Journalism from the University of Santiago de Compostela, she has worked since 2008 at La Voz de Galicia, where she writes about social and cultural issues. She was the winner of the XIII Fernández del Riego Prize for Opinion Journalism and the XXXII Xosé Aurelio Carracedo Prize.

# Overflowing the Space. What Can a Cultural Space Be Today?

**INTERVIEW WITH LUÍS FERNANDES, ARTISTIC DIRECTOR OF GNRATION**

**THURSDAY, 20 NOVEMBER, 16.00 – 17.00 H**

**CINC BUILDING (CONVENTION HALL)**

**We go deeper into the challenges facing cultural spaces, also emphasising the cultural and geographical proximity that links us to Portugal, the creation of synergies and the challenges of generating our own artistic and technological ecosystem.**

## **Luís Fernandes**



Musician, sound artist and curator based in Braga (Portugal), he works in the field of experimental electronic music, composing music for film, video, theatre, contemporary dance and installations, and has collaborated with key figures in contemporary Portuguese music and with international artists such as Hans-Joachim Roedelius, Rhys Chatham and Toshimaru Nakamura.

He has been Artistic Director of the Semibreve Festival since 2011 and, since 2014, also of GNRATION, a cultural space for creation, performance and exhibition in the fields of music and contemporary arts, as well as in the relationship between art and technology.

Situated in Braga in a building open to the community, GNRATION aims to establish itself as a hub for cultural and creative dynamics, positioning itself as a space oriented towards awareness-raising and the education of new audiences, exposing them to differentiated and relevant artistic practices from a contemporary and cosmopolitan perspective.

It is part of the Portuguese Network of Theatres and Cine-Theatres (RTCP) and the Portuguese Network for Contemporary Art (RPAC), and is also the only Portuguese institution integrated into the European Media Art Platform (EMAP), which promotes new works and artists in the field of media art.

# When Everything Changes

## ROUND TABLE

THURSDAY, 20 NOVEMBER, 17.00 – 18.30 H

CINC BUILDING (CONVENTION HALL)

**We discuss access, rights and the delegation of sensibilities. Also, strategies and adaptations to an ever-changing environment. A conversation to delve into digital transformation from three different paradigms: platform culture, the public institution, and the artist.**

### PARTICIPANTS:

#### **Mónica Rikić**



Electronic artist and creative coder.

Born and based in Barcelona, she was awarded the National Culture Prize of Catalonia in 2021.

Her practice focuses on creative coding and electronics, combining them with non-digital objects to create interactive

projects, robotic installations and handcrafted electronic devices. She is interested in developing alternative technologies through creative coding and electronics. Her proposals mix technology and philosophy through art, creating technological artefacts that are removed from any need for functionality or productivity, aiming only to construct critical devices that activate collective thought and debate, seeking to offer experiences that propose alternative ways of thinking about technologies, robotics and open hardware.

Her works form part of collections such as the NewArt Foundation, the DKV Collection and the National Collection of Contemporary Art of Catalonia.

#### **José Luis Romo**



He began his professional career at *La Luna de Metrópoli*, the weekend supplement of the newspaper *El Mundo*, where he coordinated the Performing

Arts and Art sections, working for 15 years as a cultural journalist.

In 2019 he moved into cultural management as performing-arts advisor at Madrid City Council, where he participated in projects such as the redesign of the municipal theatres, the creation of the Conde Duque Centre for Contemporary Culture and the 21 Districts programme to bring culture closer to Madrid's neighbourhoods. In 2023 he was appointed Director of the Contemporary Creation Centre Matadero Madrid.

### Elena Neira



Lecturer, researcher and writer specialising in new models of audiovisual distribution.

Holder of degrees in Law and Audiovisual Communication, she is a Professor of Communication at the Open University of Catalonia (UOC) and a member of the GAME research group at the same university. Her main research lines are the impact of streaming platforms on the television industry and on audiences. On this subject she has given talks and lectures, including a TED Talk about Netflix.

She was chosen as one of the 50 most influential women in the Spanish audiovisual business by Forbes magazine. Her books include *El espectador social* (UOC Publishing, 2013), *La otra pantalla* (UOC Publishing, 2015) and *Streaming Wars: la nueva televisión* (Libros Cúpula, 2020).

### CONDUCE:

### Miguel Ángel Cajigal



Art historian and cultural communicator, Miguel Ángel Cajigal Vera (A Coruña, 1981) is part of the educational team at the Cidade da Cultura Foundation and directs the Master's Degree in Education in Museums and Cultural Spaces at the Universidad Miguel de Cervantes. He is a member of the International Council on Monuments and Sites (ICOMOS) and the International Council of Museums (ICOM). He collaborates as a communicator with media such as *Radio Galega*, *Onda Cero*, *TVE* and *La Voz de Galicia*.

# Materia

## MAOTIK

**AV LIVE**

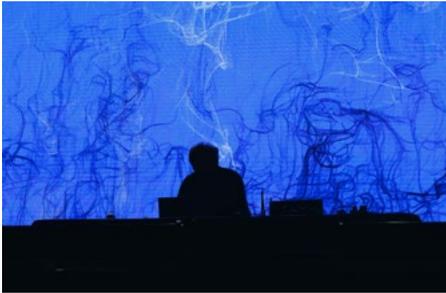
**THURSDAY, 20 NOVEMBER, 18.30 – 19.30 H**

**CINC BUILDING (CONVENTION HALL)**



Art is a transformation, a passage from one state to another, a continuous metamorphosis. This project explores the different transformations of matter, embodying each process in a living, dynamic artwork. In this audiovisual performance, generative images and sound design are synchronised to express the transition from one state to another, incorporating the essence of perpetual change.

Through generative-sound techniques, Maotik manipulates the musical composition in real time, so that each state of matter has its own sonic signature inspired by the behaviour of sound waves in different media (solids, liquids, gases and plasmas). The visual images are produced using real-time generative software, with organic forms directly linked to sound parameters for fluid synchronisation.



In a fusion of art and science, the performance translates concepts of matter into sensory experiences, aiming to represent the continuous cycles of transformation in nature and the changes of matter through a poetic lens that highlights the beauty of natural processes.

## **Maotik**

Mathieu Le Sourd, Maotik, is a French digital artist focused on creating immersive environments, interactive installations and audiovisual performances that sit at the intersection of art, science and technology.

Using custom-designed software that transforms perceptions in real time, his approach to generative art is defined by the fluid movement of images and their seamless integration into

immersive spaces. His work is inspired by nature, from which he abstracts essence through audiovisual sculptures based on chance, creating unique immersive experiences.

His work has been presented at international festivals and institutions around the world, including Mutek, Sónar, Art Basel, Frieze London, FIAC Paris, Signal Festival in Prague, the British Film Institute in London, Ars Electronica in Linz, Miraikan Science Museum in Tokyo, B39 in Seoul, Funkhaus in Berlin, La Biennale di Venezia, Serralves Foundation, W1 Curates, CCCB and Philharmonie in Paris.

# Onirica ()

**fuse\* studio**

**LECTURE BY FILIPPO ALDOVINI & MATTEO SALSI, FUSE STUDIO**

**FRIDAY, 21 NOVEMBER, 11.00 – 12.00 H**

**CINC BUILDING (CONVENTION HALL)**



What lies between an algorithm and the dream world? What can the dreams of 28,748 people tell us if we interpret them as sensitive material from which to create a work of art? With Fuse Studio, we delve into the expressive use of generative models, artificial intelligence and algorithms through their piece *Onirica ()*, to gain a deeper understanding of the creative use of data as a privileged medium in contemporary creation.

*Onirica ()* is an audiovisual work that explores the dimension of dreams, interpreting through synthetic languages the human mind's creative capacity while asleep. Using algorithms capable of translating textual content into images, *Onirica ()* brings narratives of nocturnal visions back into the domain of the visible, offering new reflections on the relationship between human and machine, between tool and creator.



The result is a stream of consciousness in which dreams unfold one after another like a series of short films, following the real cadence of the NREM and REM phases that occur throughout a night's sleep. The sequences are artificially generated by a machine learning system that translates the written text of dreams into a series of successive hallucinations that give life to the characters, objects and landscapes described.

### **fuse\* studio**

Founded in 2007, *fuse\** is an art studio dedicated to exploring the creative potential of contemporary technologies and their profound influence on the way we live, think and connect with the world.

Led by its founders Mattia Carretti (b. 1981, Italy) and Luca Camellini (b. 1981, Italy), the studio brings together a multidisciplinary group of artists, architects, engineers and designers who collaborate to create innovative projects, artworks, performances

and exhibitions, while also pursuing research and experimentation.

Known for its large-scale installations and live performances, *fuse\** constantly experiments with new relationships between the physical and the digital, the natural and the artificial, exploring a wide range of artistic media including sculpture, print, video, light and sound.

The studio has presented its work at art institutions and international festivals such as the V&A Museum (United Kingdom), Dongdaemun Design Plaza (South Korea), Mutek (Canada, Mexico, USA), Today's Art (Netherlands), Sónar (Turkey), Artechouse (USA), the National Museum of China (China), the STRP Biennial (Netherlands), and RomaEuropa (Italy), among many others.

# Creativity in the Age of Mediated Emotion

## ROUND TABLE

FRIDAY, 21 NOVEMBER, 12.30 – 14.00 H

CINC BUILDING (CONVENTION HALL)

The boundary between artistic creation and cultural, communicative and fully digitalised content is under debate. Along with it, many of the historical consensuses on what art is in the digitally driven contemporary world. In an environment of collective, instantaneous creativity – compressed, ripped, hacked, shared and nomadic – what defines a work of art?

## PARTICIPANTS:

### Miguel Espada



PhD in Mathematics, co-founder of the iconic studio EspadaySantacruz and the creative technology agency SpecialGuestX.

Based in New York and Madrid, SpecialGuestX specialises in creating emotional narratives using Artificial Intelligence, Robotics and Data, earning the trust of globally renowned artists, institutions and brands such as Google, Meta, OK Go, Universal Robots and Georgetown University to develop communication pieces that reflect their most innovative initiatives.

In 2025, the agency's work was recognised by Cannes Lions, Fast Company Innovation by Design Awards, Ciclope, UX Design Awards, and FWA Awards, and also received nominations at SXSW and the Campaign Agency of the Year Awards.

## Diego Avendaño



Interested in areas such as graphic and web design, photography, cinematography, music and sound design, fine arts, animation and motion graphics, video games, and virtual and augmented reality, the blending of artistic disciplines and new technologies through experimentation has been the driving force of Diego Avendaño's professional career.

In 2001, he founded avestudio, now comprising 17 professionals, which over more than two decades has developed all kinds of projects for clients worldwide, including fashion films, photographic campaigns, website creation, apps, interactive applications, digital signage, and more.

Avendaño also develops his own projects for the entertainment industry – audiovisual, animation and video games – taking charge of creative concept, script, production, directing, post-production, VFX, music and sound design.

## Javier Mujica y Laura Gabriela Martínez



Creative studio based in Valencia, Vitamin aims to transform ideas into unique and interactive experiences.

With a team of engineers, programmers, graphic artists, audiovisual creators, marketing specialists and producers, the studio works on both commercial and artistic projects at national and international level, creating experiences that inspire and connect, and approaching each project as a conversation between art and technological possibility.

Javier Mujica is – alongside Pablo Alpe – co-founder and Creative Director of Vitamin Studio. After studying Fine Arts, he discovered his true passion

in digital art and entered the then-innovative world of videomapping, which became his main creative language.

Laura Gabriela Martínez is Production Director. Trained in advertising, she found her true vocation in event production, which she complemented with a Master's degree in Event Organisation. In her native Dominican Republic, she ran her own company, Elementa, and after moving to Valencia she brought that experience to Vitamin, where she leads projects from start to finish, closely supporting clients at every stage.

### Pier Concari

Pier Concari Herrero is Concept Development & Client Success Manager at Trison, a global company based in A Coruña dedicated to the digitalisation of spaces to create unique customer experiences through the integration of audiovisual systems, the production of creative and spectacular digital content, and the implementation of innovative sensory marketing solutions.

Since its creation, the company's commitment to continuous innovation, talent acquisition and international vision has driven sustained growth, positioning it among the European market leaders in the audiovisual integration sector.

Today, Trison has 19 branches in 14 countries across Europe, Asia and the Americas, and carries out an average of 5,000 projects per year in around 100 countries.

### CONDUCE:

### Maya Pixelskaya



Maya Pixelskaya is a television presenter, communicator, illustrator, and enthusiast of history, art and video games. She is the host of the fifth season of *El condensador de fluzo*, a programme on world history broadcast on La 2 of TVE. In her podcast *Gente muerta*, she humorously explores historical figures, featuring some of the most renowned historians and comedians in Spain as guests.

# Present Future [Three Perspectives]

## ROUND TABLE

FRIDAY, 21 NOVEMBER, 16.00 – 18.30 H

CINC BUILDING (CONVENTION HALL)

Escuchamos a tres de las principales voces de la cultura digital a través de un ejercicio próximo a la ficción especulativa. Buscamos expandir los límites, desbordar los formatos habituales y explorar el potencial de la tecnología en la creación de nuestros imaginarios futuros.

## PARTICIPANTS:

### Pablo de Soto



Curator, researcher, educator, and cultural manager, Pablo de Soto (Gijón, 1977) advocates for an integrative approach to 21st-century culture and the far-reaching transformations brought about by the digital era and the ecological transition.

Between 2022 and 2025 he was Director of LABoral Centro de Arte y Creación Industrial, where he developed a public programme centred on popular experimentalism and curated exhibitions including

*Millennials, Digital Machines, The Cathedral of Rain, The World Is Forest, and Barricades on the Ice.*

Holding a Master's in Architecture from the Royal Institute of Technology in Stockholm and a PhD in Communication and Culture from the Federal University of Rio de Janeiro, he is co-founder of *hackitectura.net* (2002–2011), a collective of artists, hackers, and activists whose work has been shown at leading institutions such as the Museo Nacional Centro de Arte Reina Sofía, LABORal, the National Museum of Contemporary Art in Greece, and BIACS YOUiverse (Seville Contemporary Art Biennial).

### Bani Brusadin



Curator of contemporary art, lecturer and researcher whose work explores critical technologies, planetary infrastructures, and the aesthetics and politics of digital cultures.

He is currently curator at Medialab Matadero and of the 5th Industrial Art Biennial (Croatia). He was part of the curatorial team of *transmediale*

2023 and co-founded *The Influencers* (2004–2019), a festival devoted to unconventional art, communication guerrilla, and radical entertainment.

Rooted in network cultures and speculative imagination, his projects examine how artists respond to the systemic transformations shaping contemporary life and the possible futures currently at stake.

He holds a PhD in Artistic Production from the University of Barcelona and teaches in undergraduate and postgraduate programmes in communication, design, and art.

### Ingrid Guardiola



Lecturer, essayist, producer, and audiovisual director.

She holds a PhD in Humanities from Pompeu Fabra University (2015), and her work investigates the relationships between culture, technology, and society, with a particular focus on gender and inequality.

She was Associate Professor at Pompeu Fabra University (2009–2015), is

currently a lecturer at the University of Girona, and served as Director of Bòlit – Centre d'Art Contemporani de Girona (2021–2025). In the field of cultural management, she has produced or coordinated projects at the Centre de Cultura Contemporània de Barcelona (CCCB), including *Soy Cámara*, *BCNmp7*, *Gandules*, *En Guerra*, *NANO*, *Canal Alfa for Kosmopolis*, *NOW*, and *Xcèntric*.

#### CONDUCEN:

#### Marisol Salanova



Art critic and exhibition curator, Director and Editor-in-Chief at *Arteinformado*. Marisol Salanova is widely recognised for her distinctive curatorial approach and her commitment to contemporary artistic practices. She is a regular contributor to ABC and Cadena SER, where she writes and speaks on art, technology, and communication.

#### Xulio Vázquez



Cultural manager specialising in the design and coordination of innovation projects and in implementing processes related to digital transition. He is co-founder of *HITO Cultura & Tecnología* and Programme Coordinator of the *International Forum on Digital Art and Culture, Sinte*.

# While going to a condition

**HIROAKI UMEDA**

**DANCE PERFORMANCE**

**FRIDAY, 21 NOVEMBER, 18.30–19.00 H**

**MUSEO CENTRO GAIÁS (1ST FLOOR)**





From the beginning of his career, Umeda—a photographer turned choreographer—has aspired to “present dance pieces as two-dimensional graphic art.” *In While Going to a Condition*, he places at the back of the stage an electronic light canvas that flickers at dizzying speed. Geometric and monochromatic, this highly abstract image is designed to be perceived through peripheral vision. Occasionally synchronised with digitally generated drum sounds that evoke primordial rhythms, the piece captivates through the frenetic yet lyrical movements of the dancer positioned at the centre of the stage.

Umeda begins from the most basic state—standing—and gradually gains momentum until, at a certain point, he transcends the ordinary physical condition and reaches an extraordinary physical aura. From the ordinary to the extraordinary, and then back again. The audience experiences an incessant transformation of different physical states.

## Hiroaki Umeda

Choreographer and dancer Hiroaki Umeda is one of the leading figures of Japan’s avant-garde art scene. Since founding his company S20, his subtle yet explosive dance pieces have toured extensively across the world to great critical acclaim. Umeda is known for a highly holistic artistic methodology, deeply rooted in digital practices, that embraces not only physical elements such as dance but also optical, sensory and, above all, spatio-temporal components as part of the choreography.

Driven by a profound interest in the choreography of time and space, Umeda has expanded his work beyond choreography and dance, creating as a composer, lighting designer, scenographer and visual artist.

# Intensional particle

**HIROAKI UMEDA**

**DANCE PERFORMANCE**

**FRIDAY, 21 NOVEMBER, 19.30–20.00 H**

**MUSEO CENTRO GAIÁS (1ST FLOOR)**



A horizontal line projected on the screen trembles. Suddenly, it multiplies dramatically, as if releasing its inherent energy. Likewise, when Umeda trembles on stage, the hidden energy stored in his body travels from the pelvis to the spine, to the arms, and finally to the screen, where the energy becomes visible through curved lines reminiscent of a solar corona.

Waterfalls and rivers, when seen from afar, appear to maintain static forms; yet when one zooms in to a microscopic level, they reveal incessant movements such as waves, vortices and countercurrents.

Based on this creative concept, Umeda reinterprets particles not as static molecules, but as "active particles (or mass points)" and visualises, in space, the intensional force hidden within them. The transient forms of the digital particles—suggesting dissolving solids, liquid sublimation, and temperature or heat-transfer

algorithms—are synchronised and synthesised with Umeda's movements, producing an entire universe that dances like a living organism.

The slow-burning heat that lingers after such an information overload will remain in the bodies of the audience long after the performance ends.

# Gaiás, Cidade da Cultura

**The City of Culture presents itself as a driver to promote innovative projects in the field of culture, entrepreneurship and technology, and a point to connect Galicia to the rest of the world. Built on the top of Mount Gaiás, one of the hills surrounding Santiago de Compostela, this city that seems to emerge from the earth stands as an architectural icon of modern Galicia, in dialogue with the centuriesold Compostela, a World Heritage site and destination of the Way of Saint James.**



It is managed by the The City of Culture of Galicia Foundation, which depends on the Galician Government.

This space, dedicated to culture, entrepreneurship and technology, houses four cultural institutions:

**Gaiás Center Museum.** Its beauty and flexibility make it the perfect space to host large-scale exhibitions, cultural events and performing arts shows.

#### **Library and Archive of Galicia.**

They preserve the bibliographic and documentary memory of the community and act as headers of the public network of libraries and archives.

#### **Center for Creative Entrepreneurship.**

Welcomes the Axencia Galega das Industrias Culturais (AGADIC), which promotes business in the cultural sector, a coworking space, a business incubator and an area of ICT companies.

#### **Center for Cultural Innovation (CINC).**

It is the headquarters of the Cidade da Cultura Foundation and the Axencia para a modernización tecnolóxica de Galicia, which brings together the technological services of the Galician Administration.

**The Fontán Building.** It makes the Cidade da Cultura a reference in inter-university research and collaboration and in heritage studies, hosting the European Center for Research in Cultural Landscapes, the Institute of Heritage Sciences (dependent on the CSIC) and services that support the three Galician universities.

**Natural spaces.** The Galicia Forest, the Literary Garden and the Park of the Lake are the main green spaces in the Gaiás. These are the places where you can enjoy nature, relax, practice sports and healthy lifestyle habits through its network of paths and admire new faces of the city of Compostela.

# Galician Digital Arts Centre



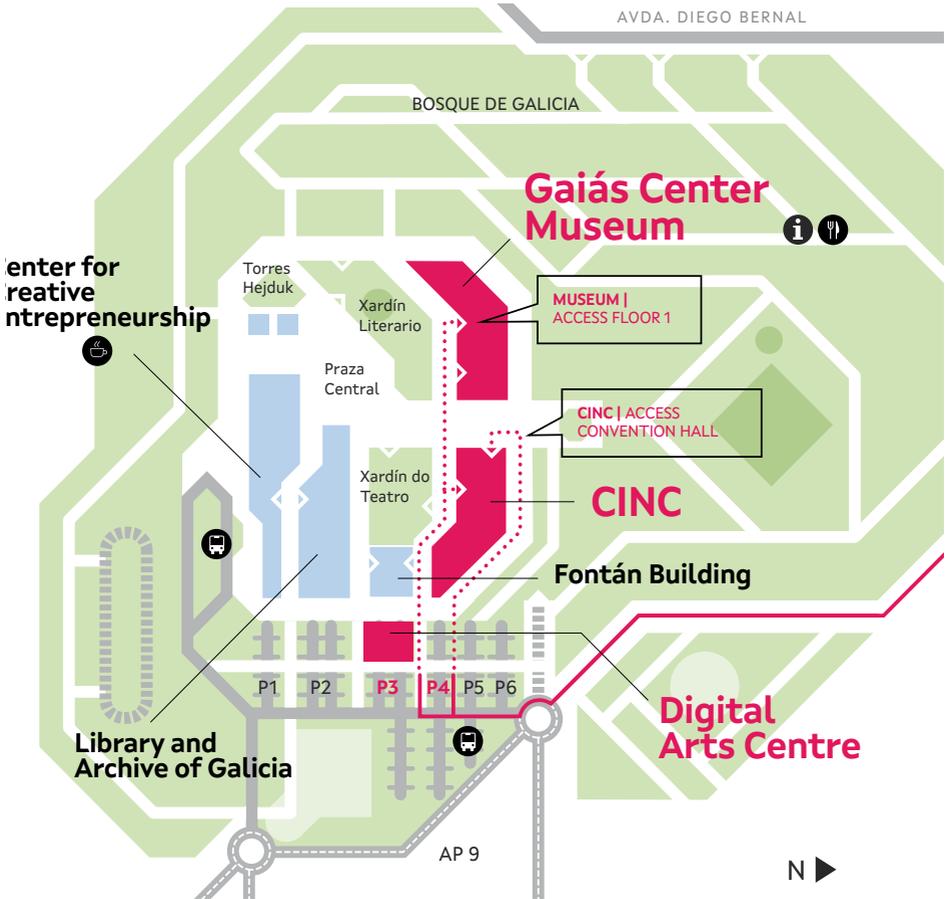
Opening in 2026 at the Cidade da Cultura, the Galician Digital Arts Centre aims to harness the potential of digital technologies in the development of culture across all formats and in physical, virtual and hybrid environments.

Conceived as a benchmark centre within the Spanish cultural landscape—and a pioneer in promoting digital creative technologies from within public institutions—it aspires to position itself as a leading laboratory for experimentation with current and future technologies and platforms, generating new opportunities for innovation in the field of digital arts.

In addition to fostering artistic and creative research and experimentation through innovative technologies, platforms and formats, the first Galician Digital Arts Centre seeks to showcase the possibilities of digital technologies in artistic creation, cultural dissemination and education. It also aims to bring to Galician audiences artistic productions that are rarely available in other exhibition centres or on mainstream cultural platforms.

# Access

- By car
- ..... Pedestrian access



# Practical Information

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## Access:

- **By car:**

Free parking. Open daily from 8:00 to 23:00.

- **By bus:**

**LÍNEA 9:** Monday–Friday (working days) | Saturday mornings.

**Departures from Praza de Galicia:**

Mon–Fri (working days): 7:30, 8:30, 9:50, 11:00, 12:10, 13:20, 14:30, 15:40, 16:50, 18:00, 19:10, 20:20, 21:30, 22:30. Saturdays (working days): from 8:30 to 13:30 (every 60 min). **Departures from the Cidade da Cultura:** Mon–Fri (working days): 8:00, 9:15, 10:25, 11:35, 12:45, 13:55, 15:05, 16:15, 17:25, 18:35, 19:45, 20:55, 22:00. Saturdays (working days): from 9:00 to 13:00 (every 60 min).

**Line C11:** Saturday afternoons | Sundays and public holidays.

Extended service to Viso / Multiusos (approx. via Xeneral Pardiñas): Saturdays (working days): 17:30, 19:45, 20:00. Sundays and public holidays: 10:15, 13:45, 17:35, 20:05.

- **By Taxi:** Tel.: 981 56 92 92

## Information and Visitor Services:

**Information about the SINTE Forum:**

CINC Building — Information desk

**Information about the Cidade da Cultura:**

Museo Centro Gaiás — Visitor services, Monday to Sunday, 10:00–20:00

**Contact:** 881 997 584 / informacion.cdc[@]xunta.gal

## Exhibitions and Guided Visits at the Gaiás

The exhibitions at the Museo Centro Gaiás can be visited from Tuesday to Sunday, 10:00–20:00.

The Museum's education team offers guided visits to explore the architecture of the complex and the temporary exhibitions. Check schedules and make your booking at [cidadedacultura.gal](http://cidadedacultura.gal).

arquitectura del complejo y las exposiciones temporales. Consulta horarios y reserva en [cidadedacultura.gal](http://cidadedacultura.gal)



**SINTE.**  
**International Forum**  
**on Digital Art and**  
**Culture**

**When everything**  
**changes**

**20 & 21**  
**November 2025**  
**Cidade da Cultura**  
**de Galicia**  
**(City of Culture of**  
**Galicia)**