Miha Godec

Personal info:
Name and surname: Miha Godec
Address: Koseskega ulica 13, 1000 Ljubljana, Slovenija
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Short:

Miha Godec (SI, 1988) is an interdisciplinary artist working across new media installation, sound, modular synthesis performance, and photography. He studied Biology at the Biotechnical Faculty in Ljubljana and later completed a Master's degree at the Academy of Arts, University of Nova Gorica, including an Erasmus exchange at ESAD College of Art and Design in Portugal. His research-driven art and science practice explores physical processes bio sistems creating sound and spatial installations. His work explores the ambivalent role of technology within environmental crisis and the anthropogenic imprint in the Anthropocene. He has realised 31 original projects and presented his work in 13 solo exhibitions and more than 50 group exhibitions and festivals internationally, including Ars Electronica (Linz), Piksel Festival (Bergen), Speculum Artium (Trbovlje), Sajeta Music Festival, and Clockwork Voltage. Alongside his installation practice, he performs experimental sound performances and works based on bio-sonification, generative systems, and live environmental input.

Long:

Miha Godec (SI, 1988) is an interdisciplinary artist working across new media installation, sound, modular synthesis performance, and photography. He studied Biology at the Biotechnical Faculty in Ljubljana before completing a Master's degree at the School of Arts, University of Nova Gorica, including an Erasmus exchange at ESAD College of Art and Design in Portugal. His scientific background continues to inform his artistic research. His practice is grounded in long-term engagement with ecological systems, water infrastructures, and art–science collaboration. He approaches technology not as an end in itself, but as a mediator between natural processes, scientific observation, and perceptual experience. Many of his works focus on water as material, medium, and infrastructural condition, translating processes such as filtration, condensation, bioactivity, and environmental data into kinetic systems and generative sound environments. Over the past fifteen years, he has developed a cumulative body of work in which projects evolve across exhibitions, sites, and contexts. He has realized 31 artistic projects and presented his work in 13 solo exhibitions

and more than 50 group exhibitions and festivals internationally. His work has been shown at Ars Electronica (2021–2024), Piksel Festival, Speculum Artium, Sajeta Music Festival, and Clockwork Voltage, among others. Alongside his installations, he performs experimental sound works based on bio-sonification, generative systems, and live environmental input. His performances extend his installation practice, translating ecological processes into temporal and sonic form. His work has received international recognition, including an Honorary Mention related to Prix Ars Electronica and awards in experimental media contexts. In parallel with his artistic work, Godec is active as an educator and researcher, contributing through teaching, workshops, and interdisciplinary collaboration. His practice reflects a sustained commitment to ecological inquiry, material experimentation, and the critical examination of technology within environmental crisis.

Statement:

My practice focuses on technological sculpture, bio-technological systems, installation, sound, and immersive environments. It translates scientific, speculative, and ecological processes, including recent discoveries, into sensory situations for audiences interested in art, science, ecology, and technology. These works also invite a slower form of attention, one in which the artwork is encountered as a living or semi-living dynamic process. Influenced by object-oriented and organism-oriented ontology, I approach nonhuman entities as participants within shared systems. Drawing from post-environmental art discourse, my practice asks what happens after ecological disruption: how natural systems respond to human intervention or exploitation, how technologies become part of that response, and whether such encounters can open new conditions for coexistence.

Web Portfolio:

www.godec.art

Chronological list of all public exhibitions, divided by type:

New media:

Solo exhibitions

2025, Dark_Oxygen: Malum Prohibitium, Osmoza Gallery, Ljubljana, Slovenia
2024-25, Fluvial Dialects: The Memory of Water, Kresija Gallery, Ljubljana, Slovenia
2024, H20ffgrid: Pluvio Collector, Xcenter (EPK GO25), Nova Gorica, Slovenia
2024, Roscoffensis I/O, Osmo/Za, Ljubljana, Slovenia
2022, D·still, Cirkulacija2, Ljubljana, Slovenia
2022, MEMES are forever, Pritličje, Ljubljana, Slovenia
2021, Con·d/s·ense, Osmo/Za, Ljubljana, Slovenia
2019, Palingeneza 2.0, MGLC Švicarija, Ljubljana, Slovenia
2019, David's Gaze, Kersnikova, Ljubljana, Slovenia

Group exhibitions

2026 Reviviscence, Con·d/s·ense, Festival dell'Acqua, Staranzano, Italy

2025, Roscoffensis I/O, Umetno, naravno in ekosistem zaupanja, Center for Contemporary Arts, Celje, Slovenia

2024, Δ[Delta], Piksel Festival, Bergen, Norway
2024, Δ[Delta], Ars Electronica, Linz, Austria
2024, D·still, Change in the Network, Center for Contemporary Arts, Celje, Slovenia
2024, Ex Nihilo, Festival dell'Acqua, Staranzano, Italy
2024, Δ[Delta], Iz take smo snovi kot sanje, Gallery Miklova House, Ribnica, Slovenia

2023-24, Roscoff I/O; Fluvial Dialects; Ex Nihilo, So_obstoj, City Gallery Ljubljana, Slovenia
2023, Fluvial Dialects, Ars Electronica, Linz, Austria
2023, Δ, konSekvence, Cukrarna, Ljubljana, Slovenia

2022, Ex nihilo Traceback(), Ecoart, Ljubljana, Slovenia
2022, Ex Nihilo, Hedonistika Festival / Ars Electronica, Linz, Austria

2021, The Flow of Emerald, Speculum Artium, Trbovlje, Slovenia
2021, VodkaRoulette, Roboexotica / Ars Electronica, Linz, Austria

2020, Searching for OO, Speculum Artium, Trbovlje, Slovenia
2020, Con·d/s·ense; pre, MAST Symposium, Kersnikova, Ljubljana, Slovenia
2020, Searching for OO and David's Gaze, Zajčja luknja, Cankarjev dom, Ljubljana, Slovenia

2019, David's Gaze, Speculum Artium, Trbovlje, Slovenia
2019, Waving Drops, esc medien kunst labor, Graz, Austria

2018, Con·d/s·ense, MAST module at MITI, Funchal, Madeira
2018, Searching for OO, Premiera 2018 – 4. trienale mladih umetnikov, Galerija sodobne umetnosti, Celje, Slovenia
2018, Palingenesis of Fluvial Dialects in Anthropocene Epoch II, Sajeta Music Festival, Tolmin, Slovenia
2018, Searching for OO in Topology – Future Evolution of Periplaneta, Kino Otok, Izola, Slovenia
2018, Pre-Palingeneza, Vivarium / Zavod Kersnikova, Ljubljana, Slovenia
2018, Palingenesis of Fluvial Dialects in Anthropocene Epoch, AU UNG, Gorica, Italy
2018, Palingenesis of Fluvial Dialects in Anthropocene Epoch, Pionirski dom, Ljubljana, Slovenia

2017, Palingenesis of Fluvial Dialects in Anthropocene Epoch, Pixxelpoint, Nova Gorica, Slovenia
2017, Palingenesis of Fluvial Dialects in Anthropocene Epoch in Roscoff; Seeing the Unseen, Black Clinic Festival, Zagreb, Croatia
2017, Searching for OO, MFRU, Maribor, Slovenia
2017, Roscoff; Seeing the Unseen, Speculum Artium, Trbovlje, Slovenia
2017, Searching for OO, School of Arts, Gorica, Italy
2017, Roscoff, School of Arts, Gorica, Italy

2016, Roscoff; Seeing the Unseen, Pixxelpoint, Gorica, Italy

Modular synth performanse:

2026 BIOsonus, Botanical garden, Ljubljana, Slovenia

2024 Pluvio, Xcenter (EPK GO25), Nova Gorica
2024 Organalog, Piksel festival, Bergen, Norway
2024 Organalog feat. Rok Zalokar, Clockwork Voltage festival, Cukrarna gallery, Ljubljana, Slovenia
2024 Clockwork Voltage Orchestra, Sound Explicit, Cukrarna, Ljubljana

2024 Organalog feat. Rok Zalokar, Ta veseli vrt se širi, Ljubljana, Slovenia
2024 Organalog, Festival Fuga, Koper, Slovenia
2024 Organalog, Sajeta music festival, Tolmin, Slovenia
2024 Organalog, Štrpedov rod, Zalog, Slovenia
2024 Organalog, Niansa, Rakov Škocijan, Slovenia

2023 Biodron (bio-sonification), Rethinkable, Nova Gorica, Slovenia
2023 Organalog, Indigo festival, Cukrarna, Ljubljana, Slovenia
2023 Biodron (bio-sonification), Mod x Mob, Nova Gorica, Slovenia
2023 Biodron (bio-sonification), Niansa, Krater, Ljubljana, Slovenia
2023 Biodron (bio-sonification), Štrpedov rod, Cerkno, Slovenia

2022 Biodron (bio-sonification),Clockwork Voltage, Osmoza, Ljubljana, Slovenia
2022 Symphotree, Day of Tech Culture, Nova Gorica, Slovenia
2022 Your Home (Vasily Kuzmich), Media Nox, Maribor, Slovenia
2022 Dronemental, Clockwork Voltage, Osmoza, Ljubljana, Slovenia
2022 Taming the Forest, Speculum Artium, Trbovlje, Slovenia
2022 Dronemental, Sajeta music festival, Tolmin, Slovenia

Photography:

2022, Solo exhibition, Surfing the Adriatic: A decade in search of happiness, Galerija peti štuk, Filozofska Fakulteta, Ljubljana, Slovenia
2017, Solo exhibition, Living with Guna-Yala Indians, STA, Ljubljana, Slovenija
2017, Group exhibition, Matchbox Pinhole, Tresor Hostel, Ljubljana, Slovenija
2016, Solo exhibition, Basque country, Zoo bar, Ljubljana, Slovenija,
2016, Solo exhibition, Fuerteventura, Centralna postaja, Ljubljana, Slovenija
2016, Group exhibition, Ujusansa summer, Druga pomoč, Ljubljana, Slovenija
2015, Group exhibition, In pursuit of happiness, School of art, Nova gorica, Slovenija
2014, Solo exhibition, Morocco, Geonavtik, Ljubljana, Slovenija
2012, Group exhibition, School of arts, Ljubljana, Slovenija
2012, Group exhibition, Student mobility exhibition, Caldas da Rainha, Portugalska
2011, Group exhibition, Filmska trgatev, Cultural Centre Grosuplje, Slovenija
2011, Group exhibition, School of arts, Ljubljana, Slovenija
2010, Group exhibition, Abstract figures, School of arts, Ljubljana, Slovenija
2009, Group exhibition, Portraits, School of arts, Ljubljana, Slovenija

Awards and nominations:

• Slovenian Design Awards: Interior of the Year – Private Interior. Zavod BIG; Jagoda studio (Danaja Jovandič) 2025
Godec participated in the project as a photographer. The project received two accolades: one from Zavod BIG (Slovenian Design Awards) and another at the “Arhitektura inventura 2022–2024” exhibition at Cankarjev Dom.
https://zavodbig.com/majhen-trnovski-pristan/

• Ars Electronica S+T+ARTS PRIZE Honorary Mention, Linz 2024
Miha Godec participated as a technical and production support for artist Robetina Šebjanic's project The Echinoidea Future – Adriatic Sensing which received an honourable mention at the 2024 S+T+ARTS PRIZE.
https://ars.electronica.art/starts-prize/en/echinoidea-future/?utm_source=chatgpt.com

• Eles 3000: Ustvarjalni projekt v javnem prostoru, 3rd place, 2024

With a team of architect, Martin Mušič, scientist phd Alenka Male and UR insititue and artist Robertina Šebjanič they as a collective won 3rd place, at a public space competition.
https://www.eles.si/novice/ArticleID/20983/Na-nate%C4%8Daju-ELES-3000-zmagal-projekt-Zemlja-ni-bila-vedno-imenovana-Zemlja

• Ars Electronica Honorary Mention for Digital Humanity, Linz 2023
Miha Godec participated in the project konS≡PARK—Academy for Contemporary Investigative Art, which received an honourable mention at the Prix Ars Electronica new media competition.
https://au.ung.si/en/2023/07/13/prix-ars-electronica-awards-2023-honorable-mention-to-our-project-kons-%E2%89%A1-park/

• Gamification award at Roboexotica, Ars Electroniac, Linz 2021
Miha Godec received an award at the Roboexotica festival, which is part of the Ars Electronica festival in Linz, Austria. It received an award in the best gamification robot series.
https://ars.electronica.art/newdigitaldeal/en/roboexotica/

• BR41N.IO 2nd place winner, Speculum Artium, Trbovlje 2019
Together with artist Valeri Wolf Gang and programmer Žiga Pavlovič, Miha Godec won second place at the BR41N.IO Brain computer interface designers' Hackaton competition of the Speculum Artium festival.

• TESLA Award nomination 2018
In 2018, he was also shortlisted for among the nominees for the TESLA award (Transdisciplinary Experimental Slovenian Art Award), awarded by MoTA - Museum of Transitory Art
http://tesla.motamuseum.com/2018-nominees/
http://vsu.ung.si/en/node/3760

• Ur institute – Black Clinic art incubator 2017
In 2017, Godec's project Palingenesis of Fluvial dialects in the Anthropocene Epoch received a prize awarded by the UR-Institute. His art project was selected for an art incubator and later exhibited in Zagreb at the Black Clinic exhibition.

https://ur-institute.org/
http://black-clinic.com/

• MFRU student grand 2017
In 2017, he received an award given by the International Festival of Computer Arts (MFRU) to the most promising students of Slovenian academies.
http://vsu.ung.si/skupnost/dogodki/2017/stipendijska-nagrada-za-miho-godca-na-mfru-v-mariboru
https://mkc.si/koledar/2017/10/10/jutri-otvoritev-23-mfru-v-media-noxu

• Red Bull Illume Image Quest 2013 – final top 250
At the world-famous, one of the largest and most prestigious sports photography competition Illume Image Quest, organized by the Red Bull company, his photo made it to the finals, i.e. to the top 10 photos in the Experimental category.
https://www.redbullillume.com/gallery/2013/photo/miha-godec-category-top-25-experimental-278

Projects / Works:

Dark Oxigen: Malum Prohibitium

Exhibited:
2025, solo exhibition, Osmoza gallery, Ljubljana, Slovenia

The installation Dark Oxygen investigates obscure yet highly specific processes within deep-sea ecosystems. The project is based on a breakthrough scientific discovery published in 2024 in Nature Geoscience (Nat. Geosci. 17, 2024)*, which revealed the phenomenon of so-called dark oxygen in the Pacific Ocean at a depth of approximately 4,000 metres below sea level. In these depths, where light never penetrates, scientists hypothesise that polymetallic nodules function as geobatteries, creating conditions for oxygen production without photosynthesis.

In collaboration with the Senckenberg Ocean Species Alliance (Frankfurt, Germany) and the Institute of Metals and Technology (IMT), Miha Godec reconstructs polymetallic nodules and electrolytic processes. The installation establishes a closed, interdependent loop between electrolysis, which generates dark oxygen, and aerobic bacteria whose activity is linked to algorithmic control and the amount of available oxygen. The system operates as a living, responsive structure in which technology, chemistry, and biology are continuously intertwined.

The project continues the artist’s ongoing series focused on less visible ecological dynamics and the ethical dilemmas of contemporary technologies. It interweaves art, science, and technology, opening a space for reflection on the relationships between humans, capital, and aquatic ecosystems. Polymetallic nodules are among the key sources of metals for batteries, electronics, and the green transition, and have therefore become the focus of intense economic interest. The project raises the question of how these non-human actors should be understood: as valuable strategic resources or as autonomous entities with their own processes and rhythms.

* https://doi.org/10.1038/s41561-024-01480-8

Author: Miha Godec
Curator: Maša Žekš
Year: 2025
Technical and Development Support: Institute of Metals and Technology (IMT), Kersnikova Institute
Photogrammetry and 3D Scans of Polymetallic Nodules: Senckenberg Ocean Species Alliance (Frankfurt, Germany),
Programming: Dimitry Morozov
Technology: computer, sensors, microcontrollers, pumps, laboratory glassware, metal, acrylic
Production: Artevida Institute
Co-production and Support: Institute of Metals and Technology (IMT), Atol Institute
Supported by: Municipality of Ljubljana
Special thanks: Dr. Irena Paulin (IMT), Nejc Velikajne (IMT), Prof. Dr. Nejc Hodnik (IMT)

H20ffgrid: Pluvio Collector

Exhibited:
2024-25, solo exhibition, GO25! xcCenter gallery, Nova Gorica, Slovenia

H20ffgrid: Pluvio Collector
Visitors are invited to pour water into the reservoir, replacing the rainwater that would otherwise have been collected on the roof of the xMobil*, and wait for it to be purified. During the filtration process, the flowing water creates an algorithmically generated soundscape. The device is not only an ecologically and technologically advanced solution for purifying rainwater or other natural water sources but also a symbolic system and an aesthetic object. In addition to purifying rainwater and water from streams, rivers, or lakes, H20ffgrid: Pluvio Collector invites visitors to a pagan-futuristic ritual that evokes hope for broad and sustainable access to potable water. In many cultures, water has long been associated with purification both physically and spiritually. The device is part of a series of works by Miha Godec, which explores purification and water-filtering processes as well as randomness in the organic and physical world. In his works, the flow of purified water serves as a data source for generating sound, revealing subtle signals from nature and their connection to the physical laws of the world. The sound created during the water purification process aims to contribute to the "cleansing" of the visitor's sensorium while opening a space for reflection on the paradoxes of modern water supply. These paradoxes arise from both technological and ecological principles of what was once a natural process but has now become increasingly mediated by technology. Perhaps only an artistic research approach is uniquely capable of reconciling these paradoxes, integrating art, science, and technology into an equal dialogue. This system employs a two-phase filtration process: a ceramic filter*** ensures mechanical

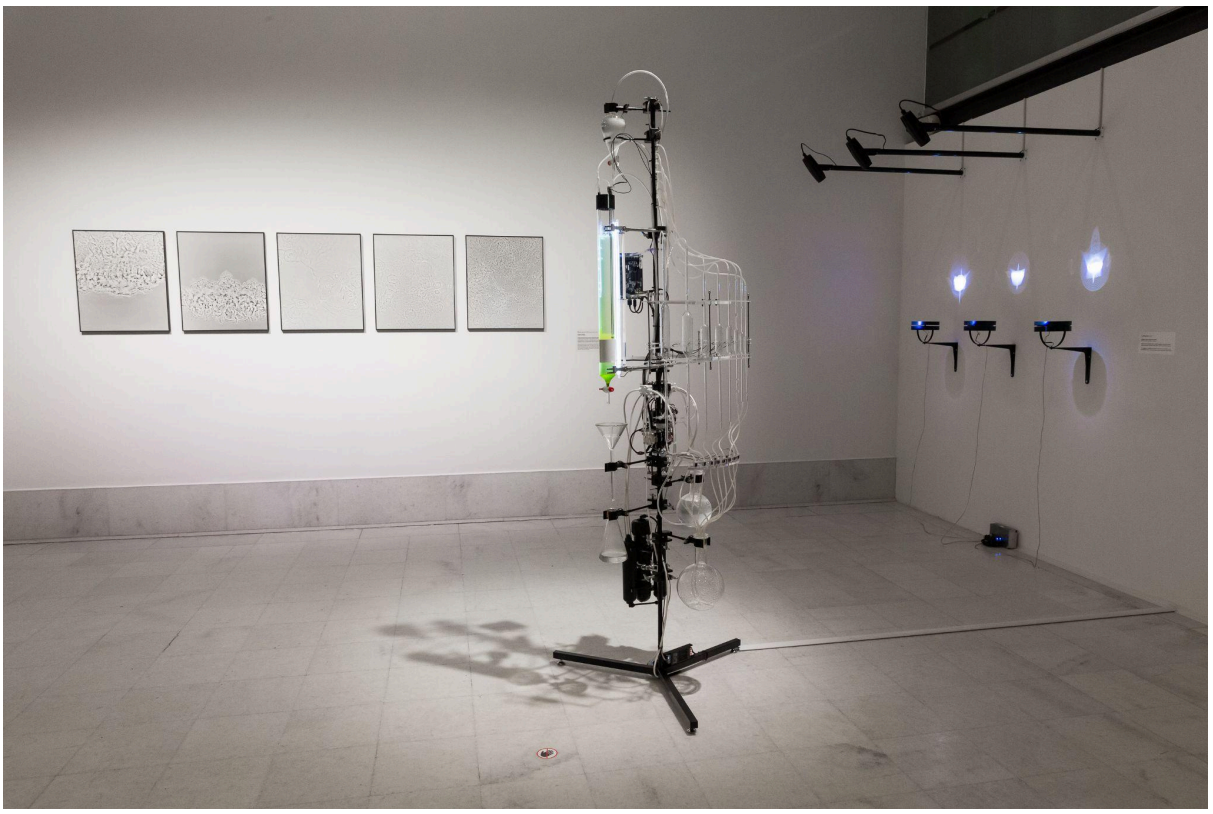
filtration, while ultraviolet light provides biological filtration. The installation uses the Pure Data (PD) software environment to create a generative soundscape. This soundscape is based on the random dripping of water onto sensors, which act as organic algorithmic triggers for sound sequences.

*xMobil is an art-science laboratory housed in a car trailer equipped with solar-powered electricity. It is part of the official program of GO! 2025 European Capital of Culture Nova Gorica - Gorizia.
www.instagram.com/xmobil25/ @xmobil25

** The series of art-research works by Miha Godec that led to the water filter presented here has been ongoing since 2017: Palingeneza, Palingeneza 2.0, Condsesn, Dstill.
http://godec.art

*** Special thanks to the design collective Pjorkkala (Žan Girandon, Pia Groleger, Luka Plesković) for developing and designing the ceramic component of the filter specifically for this project.
www.pjorkkala.si

Year: 2024
Author: Miha Godec
Curator: Peter Purg, xMobil (2022–25)
Production: xCenter, Mojca Stubelj Ars (2024)
Co-production: Artevida Institute
Ceramic water filter artists: Pjorkkala
Technical support and production: Dmitry Morozov, Roman B.



Salis

Exhibited:
2024-25, solo exhibition, Galerija Kresija Ljubljana, Slovenia

Reverse osmosis is one of the most widely used energy-efficient processes for extracting drinking water from seawater. The process also leaves a significant environmental trace, especially through the production of wastewater with high concentrations of salts and other residues, which industrial facilities often discharge back into the sea. Its ecological sustainability is therefore increasingly questioned. In Salis, Miha Godec focuses on this residual wastewater through a bioreactor in which the salt concentration surrounding Dunaliella salina is altered algorithmically over the course of the exhibition. This halophilic microalga can survive in highly saline environments and responds to stress through shifts in pigmentation, gradually moving between green, orange and reddish tones. A camera observes these chromatic changes, while an image-analysis system reads the colour values of the algae and feeds them back into the behaviour of the installation. The visual transformation is recorded over time and displayed on a monitor in the gallery, forming a slow archive of the organism's changing condition. Dunaliella salina is also commercially cultivated in hypersaline environments as a natural source of beta carotene, a pigment also found in carrots and used as a precursor of vitamin A. In Salis, the organism appears as ecological indicator, industrial resource and living witness to the residues of water purification.

Year: 2024
Author: Miha Godec

Curator: Irena Borić
Technical Support and Production: Dmitry Morozov, David Drolc
Analogue Photographs: Peter Fettich (Kela)
Darkroom Assistant: Luka Karlin
Bio Consulting: Dr. Timotej Turk Dermastia
Technology, Technique: Sound installations, PureData, microcontrollers
Production: Artevida
Financial Support: City of Ljubljana

Laniatus

Exhibited:
2024-25, solo exhibition, Galerija Kresija Ljubljana, Slovenia

Laniatus is a sound-light installation that explores the relationship between the materiality of water, light, and sound. At its core are small mirrors placed on the surface of water, animated by transducers that generate subtle and continuous vibrations. These ripples are transferred to the mirrors, which reflect and refract light into intricate, hypnotic patterns projected onto the surrounding space. The installation functions like a natural oscilloscope: sonic vibrations become visible through the movement of water, while light captures and renders these motions in real time. In this way, the path of the water is recorded as shifting cymatic patterns, light echoes that reveal the delicate micro-changes on the water's surface. Each mirror resonates with its own unique one-hour-long composition slowly evolving modulated drones, individually tuned to specific pitches. Together, they form a sustained A major chord,

creating a harmonic field where sound and image interweave into a unified perceptual experience. The title Laniatus, derived from the Latin word for rupture or tearing, references the breaking of light, the fragmented surface of the water, and the sonic disruptions created by the transducers. The installation becomes a meditative environment in which visitors can witness the interplay of elemental forces where sound shapes water, water bends light, and light traces time. Through this work, the artist continues to investigate the synesthetic connections between mediums, highlighting the poetic potential of natural phenomena those usually imperceptible until translated through the lens of art.

Year: 2024
Author: Miha Godec
Curator: Irena Borić
Technology, Technique: Sound installations, PureData, microcontrollers
Production: Artevida
Financial Support: City of Ljubljana

Roscoffensis I/O

Exhibited:
2024, Solo exhibition, Roscoffensis I/O, Osmo/Za, Ljubljana, Slovenia
2023-24, Group exhibition, So_obstoj, City Gallery Ljubljana, Slovenia

2024 Roscoffensis I/O: Miha Godec & Roscosmoe Lab

The Symsagittifera roscoffensis is a photosynthetic marine flat worm who lives in colonies on the tidal zone on the Atlantic coast. This green worm ingests but does not digest its algal partner, preserving it in its tissues to feed on its photosynthetic activity. This phenomenon has inspired futuristic speculative scenarios in which photosymbiotic humans would no longer need to feed. The biology of S. roscoffensis makes it a potential model for the development of bio-regenerative life-support systems applied to space research: oxygen production, recycling of CO2 and waste nitrogen metabolism, regenerative capacities of tissues, energy autonomy. The Roscosmoe Lab thus aims to design an autonomous module allowing to maintain the ecological conditions of a colony of S. roscoffensis in a closed circulating system for the duration of a space mission. The design methodology is implemented by a multidisciplinary team of scientists, artists, designers and researchers.
A milestone in this 10 years endeavour, the Roscoffensis I/O installation explores the intricate symbiosis between the S. Roscoffensis and artificial intelligence. Within the installation, a second layer of symbiosis is established between the animal-algae colony and an anthropomorphized artificial intelligence system. Roscoffensis I/O serves as a platform to investigate the autonomous survival capabilities of these symbiotic organisms in isolated or extreme environments, such as those encountered during space travel. By interlinking algae, animal, and machine systems, the installation probes the boundaries of biological and technological integration. It underscores the complexity of natural interdependencies and invites us to examine animal-plant-machine interrelationships in anthropotechnical constructs, and to reflect on the future of terrestrial life forms here and in outer space.

Artworks:

Roscoffensis I/O, Miha Godec, 2023-ongoing
Technical and development support: David Kolšek, David Drolc, Roman B.
Bio consulting: Dr. Xavier Bailly (CNRS – Sorbonne University), Dr. Timotej Turk Dermastia, Ewen Chardronnet, Ana Lokovšek Nib and Marine Biology Station Piran
AI consulting and development: Isonlab
Technology: sensors, microcontrollers, glass, metal
Production: Artevida
Special thanks: Michael Candy, Dmitry Morozov, Tilen Sepič, Simon Turnšek

Roscoffensis I/O – Tetraselmis incubator, algae incubator, 120x120x100cm, Miha Godec, 2024

S. Roscoffensis, Electronic Microscopy print, 100x100cm (O.K.vir)
Miha Godec & Matej Hočevar, The Institute of Metals and Technology (IMT), Slovenia

Roscosmoe - Mission Statement, 2020, updated in 2024
print on repositionable adhesive fabric (300x120cm), embedded screens
Roscosmoe Lab (graphic design: Olivier Morvan; concept and research: Ewen Chardronnet, Miha Turšič, Špela Petrič, Olivier Morvan)

Planetary: Tides, animation video, 3’, Olivier Morvan, 2024

Roscosmoe project notebook, Olivier Morvan, 2024
One panel of 24 prints+drawings on paper 20x18cm

Homo Photosyntheticus knowledge base, multi-channel/ single-channel interactive video matrix, 2022-ongoing
Ewen Chardronnet & Maya Minder, with Sandra Bühler (filmmaker) and Quentin Aurat (filmmaker/computer programming).

Roscosmoe space mission, animation trailer, 2'59, 2020
animation: Olivier Morvan, concept: Ewen Chardronnet

No title, Špela Petrič & Miha Turšič, Roscosmoe Lab residency video, 4'53, 2018

No title, Quentin Aurat & Ewen Chardronnet, research on the Praesagittifera naikaiensis by Dr. Xavier Bailly (CNRS – Sorbonne University) & Tosuke Sakagami (Okayama University) at Ushimado Marine Institute Japan, 6’59, 2024

Supported by the
https://roscosmoe.org
https://godec.art

2023 first public presentation

Roscoffensis I/O is a bio-art installation involving living organisms. The project looks in detail at the complex relationship and symbiosis between plants and animals, focusing in particular on the unique organisms with the Latin name Symsagittifera roscoffensis, which are small green flatworms about 15 millimetres long. They are basically animal organisms (worms), but in their initial developmental stage, they develop a symbiosis with the alga Tetraselmis convolutae, which they assimilate into their epidermis, thus becoming a plant-animal organism. This is a model for understanding the wider biological interactions and delicate balances that exist in nature. A self-sufficient organism can carry out photosynthesis with the algae and thus thrive in a closed biosphere, generating excess oxygen and opening up possibilities for space exploration. Our planet is a vast, complex and dynamic ecosystem, constantly changing due to a variety of internal and external factors. But there are similarities between a closed biosphere and the planet: as in a closed biosphere, all living and non-living elements on Earth are interconnected and interact with each other. Godec wants this project to remind the viewer that nothing in the universe is completely independent and that each entity is part of a wider web of constant interconnectedness.

Year: 2023
Technology and material: sensors, micro controllers, glass, metal;
bio consulting: Dr. Xavier Bailly Ph.D, Ewen Chardronnet;
technical support: David Drolc;
production: Artevida Zavod,
co-production: City Art Gallery Ljubljana (MGML);
special thanks: Ana Lokovšek Nib and Marine Biology Station Piran Photo: Miha Godec

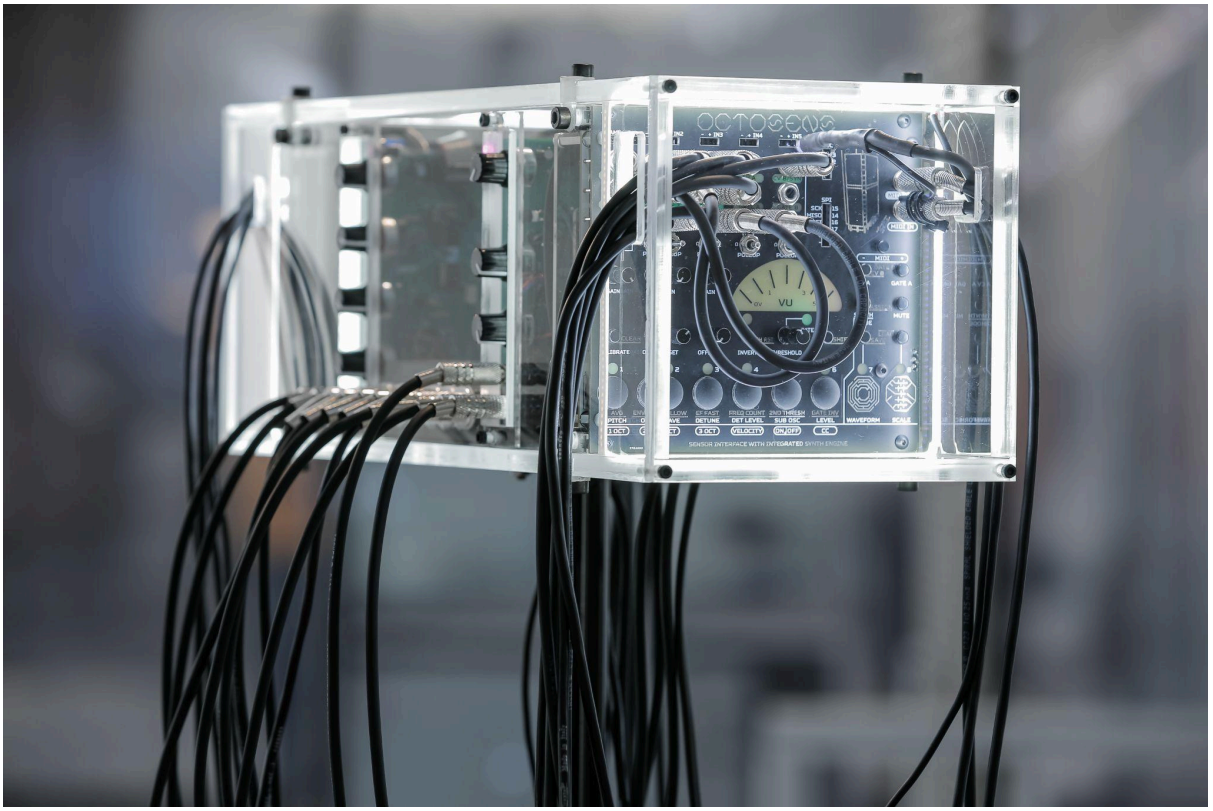
Fluvial dialects

Exhibited:

2024-25, Solo exhibition, Fluvial Dialects: The Memory of Water, Kresija Gallery, Ljubljana, Slovenia
2023-24, Group exhibition, So_obstoj, City Gallery Ljubljana, Slovenia
2023, Group exhibition, Theme exhibition, ARS Electronica, Linz, Austria

The project creates an environment for contemplation, where viewers can listen to the process of water purification and condensation and sharpen their senses with subtle sounds. Fluvial Dialects is a series of kinetic sound installations of the works presented in the exhibition – Palingenesis 2.0, Con-d/s- ense and D•still – that use water as the central medium to create a meditative space where visitors can listen to the sound of water being purified, condensed and distilled. The Fluvial Dialects project aims to raise awareness of global water scarcity, shed light on the impact of anthropogenic pollution on aquatic ecosystems and speculate on possible technologies that offer hope for a brighter future. Godec frames the subtle sounds of nature with new media art and water environmentalism while trying to bring the viewer to a higher level of awareness.

Year: 2023
Author: Miha Godec
Technical and development support: David Drolc, Laren Polič Zdravič, Matic Potočnik, Simon Streljaj
Consultants: Robertina Šebjanič, Rene Rusjan
Producer: Artevida Institute
Supported by: School of Arts University of Nova Gorica, Ministry of Culture Slovenia, Municipality of Ljubljana
Special thanks: The Projekt Atol Institute, PiNA, Zavod Kersnikova, BioTehna, Vivarium, Osmo/za, UR Institute, Interactive Technology Institute MITI, MAST
Presented with the kind suport of University of Nova Gorica School of Arts (SI)



Δ

Exhibited:
2024, Group exhibition, Δ[Delta], Piksel festival, Bergen, Norway
2024, Group exhibition, Δ[Delta], Ars Electronica,Linz, Austria
2024, Group exhibition, D·still, Change in the Network, Celje, Slovenia
2023, Group exhibition, konSekvence ≡ Fragmenti možnega ekosistema, Cukrarna, Ljubljana, Slovenia

The interactive sound installation titled Δ [Delta] uses bio-sonification to bring complex biological data closer to the human ear without looking at the binary data and trying to feel on an emotional level with sound the natural processes that are happening in living

organisms. By installing various sensors on the plants and feeding signals to the multi-sensorial synthesiser OctoSens, the artist has generated a constantly changing sound composition that responds to external stimuli.
By transforming complex biological data into sound, bio-sonification provides a unique and immersive way to experience the beauty and complexity of the natural world, inspiring a deeper appreciation and understanding of the web of life that surrounds us.

Year: 2023
Technical and development support: David Drolc, Gregor Krpič, Jakob Grčman, Simon Turnšek and other members of the OctoSens community, mentored by Václav Peloušek
Technology: Octosens, modular synthesiser, cables, sensors
Production: Artevida, Projekt Atol Institute, Youth Centre Velenje
Supported by:
konS ≡ Platform for Contemporary Investigative Art, University of California: Systemics Lab – Media Arts and Technology, Kone Foundation Finland, Arts Promotion Center Finland, Ministry of Culture of the Republic of Slovenia, European Regional Development Fund of the European Union, City of Ljubljana

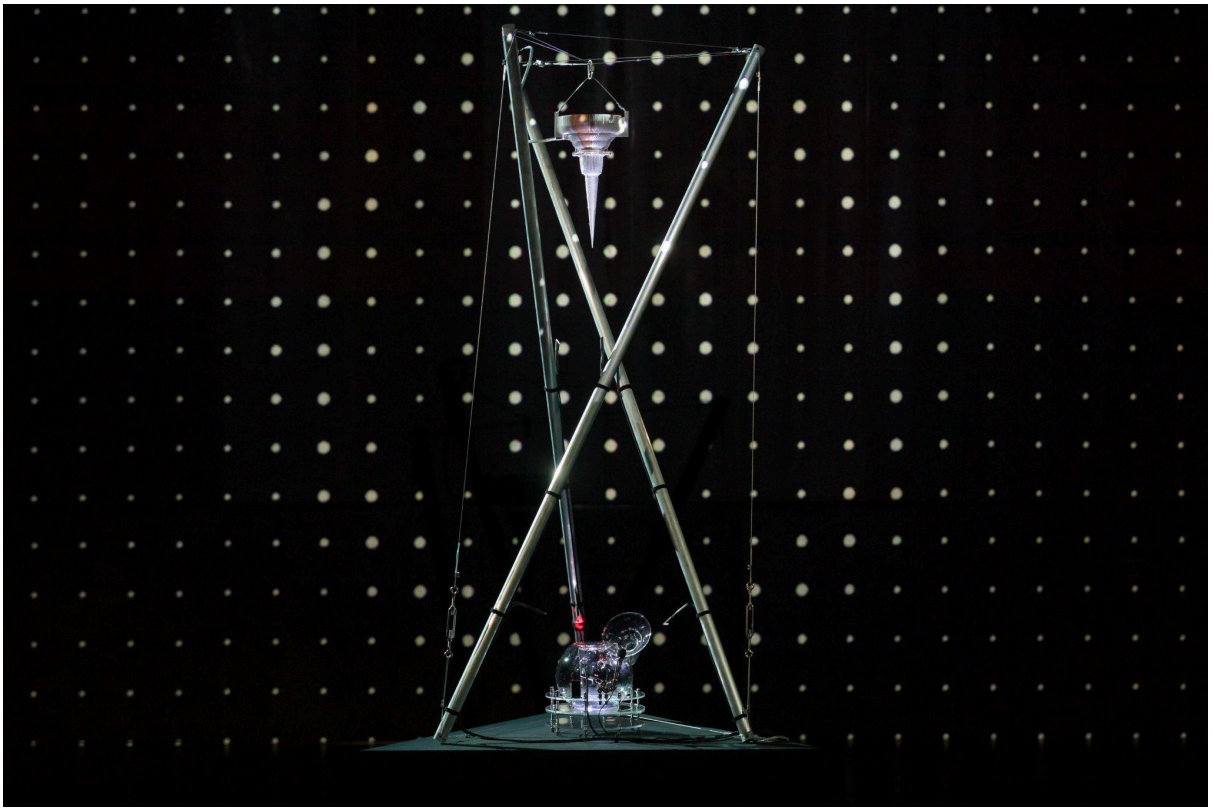
D•still

Exhibited:
2022, Solo exhibition, Cirkulacija2, Ljubljana, Slovenija

In the installation “D•still,” the age-old process of water distillation, a primary method for obtaining clean, drinkable water, is showcased. Distillation involves a physical process of changing the state of water; the water evaporates into a condensation container, leaving organic molecules and impurities (salts, heavy metals, etc.) in the original container. The project explores the issues of distillation, which is an energy-intensive process. The artist

attempts to convey to the viewer the importance of preventive conservation of a clean environment rather than addressing problems later on and questions whether technology can absolve us of responsibility for mistreating the environment and water.
The installation collects data influenced by various atmospheric pressures and sensors, which affects a sound algorithm. Elements of randomness are incorporated into the algorithms through natural physical processes (evaporation and condensation). Subtle sounds produced by the installations help the viewer sharpen their senses and notice the small, invisible beauty of nature. Natural processes, with the aid of sensors, trigger a system of algorithms that create a unique generative sound landscape, with which Godec tries to transcend the viewer into a heightened state of awareness.

Year: 2022
Curated by: Rea Vogrincic
Technical and development support: David Drolc
Technology: Electrical sound installation, PureData, Microcontrolers
Supported by:
Ministry of Culture of the Republic of Slovenia, Municipality of Ljubljana



Con·d/s·ense

Exhibited:
2023, Solo exhibition, Osmo/Za, Ljubljana, Slovenia
2018, Group exhibition, MAST module at MITI, Funchal, Madeira

New media audio-spatial installationCon·d/s·enseis a part of Godec's ongoing series of installations that are addressing issues of anthropogenic impacts on aquatic ecosystems by turning to direct action. The artist built a special device, which combines water acquisition and sonification of water, and at the same time, it adds a time dimension to a viewer's experience. The inspiration for this installation derives from the traditional Japanese ornamental sound device Suikinkutsu, which embodies the philosophy of observing delicate or imperceptible sounds of nature. The sound produced by the installation helps a viewer to sharpen their senses and to notice the almost invisible beauty of nature, such as the sound of the wind, insects, falling leaves or water droplets. With his installation, Godec sets subtle natural sounds within the context of new media art and water environmentalism, while he attempts to transcend a viewer to a higher level of awareness.
The installation uses a thermoelectric generator or Peltier junction to obtain water from the air while using condensation principles to create purified water. Condensation is a physical change in the state of matter of a substance, in this case, water. Water droplets are condensed on the cold bottom of the aluminium cone, and a drop is formed at the tip of the cone. When the droplet gets big enough, it drops into a bowl-like pot that resonates with the sound of a fallen drop.

Year: 2021
Technical and development support: Ahac Krašovec, Martin Konic
Production: Artevida
Co – Producers:Osmo/za (konzorcij Društvo Ljudmila, Zavod Delak
in Zavod Projekt Atol), Interactive Technology Institute MITI, Zavod Kersnikova,
MAST mastmodule.eu, The School of Arts University of Nova Gorica
Supported by:
Municipality of Ljubljana, Ministry of Culture of the Republic of Slovenia,

Ex Nihilo

Exhibited:

2024, Group exhibition, Ex Nihilo, Festival dell'Acqua, Staranzano, Italy
2023-24, Group exhibition, So_obstoj, City Gallery Ljubljana, Slovenia
2022, Groupexhibition, Traceback(), Ecoart,Galerija Y, Ljubljana Slovenija
2022, Group exhibition, Hedonistika festival- Ars Electronica, Linz, Avstrija

In the Ex Nihilo installation, water reappears as a central medium; the author investigates the occurrence of bubbles, their application in industry, acoustic pollution of the oceans and their sound effects on the human body and mind. The kinetic-sound installation is built by specially designed vessels inspired by English ceramic vessels and Peruvian traditional water musical instruments. Tilting the containers causes the water to flow between the chambers, creating a bubbling sound. The special shape of the container causes the air to be trapped in a closed area when it is tilted, and then when it is tilted again, it escapes due to the difference in air pressure, producing a sound. The movement of the sound containers is controlled by a microcontroller, and the soundscape is created by an algorithm that acquires data via the microphone and adjusts the frequency and speed of tilting, which in turn dictates the sound composition.
Flowing water can create a wide range of tones that, like white noise, can calm the mind. The beneficial (calming) effect of white noise on the mind has been scientifically proven, mainly because it contains a wide range of tones that cover or hide other disturbing sounds. The central theme of the project is the idea of the philosophy of observing the delicate or

imperceptible sounds of nature. The sound that the installation creates throughout the space helps the viewer to sharpen their senses and notice the almost invisible beauty of nature, the delicate sound of bubbling bubbles. Miha Godec's installation places subtle sounds of nature in the context of new media art and the environmental issue of water,while he attempts to transcend a viewer to a higher level of awareness.

Year: 2022
Technical and development support: Gregor Krpič, Alen Smolič, David Drolc
Technology: Arduino microcontroller, stepper motors and 3d printing
Production: Artevida
Co-Producers: PIFcamp and Zavod Kersnikova
Supported by: Ministry of Culture of the Republic of Slovenia, Municipality of Ljubljana

Palingeneza 2.0

Exhibited:
2019, Solo exhibition, MGLC Svicerija Ljubljana, Slovenia

Kinetic audio-visual installation titled Palingenesis 2.0 showcases one of the ways to purify polluted water which is a pressing issue in many parts of the world. In the installation water is the central medium with which Godec tries to create a meditative space in which the visitors can listen to the sound of water being purified. The title of the work Palingenesis refers to the idea of re-birth or processing, which is mentioned in various philosophical, theological, political and biological contexts. The dirty water becomes clear and drinkable again. Godec has explored the issue of drinkable water in various countries, such as

Indonesia, Gambia, Costa Rica and Senegal, where he studied the technical solutions for the simple and inexpensive production of the mentioned water installation. The ambient score of the installation which is produced by Laren Polič Zdravič is based on a combination of field recordings from different environments. Unique water tones and sound rhythms attempt to transcend a viewer to a higher level of relaxation and serenity.
The kinetic sound sculpture works on a basic sand and active charcoal filtration system but in comparison with a previously built filter, this one also includes a special filter that can filter 0,02 microns and in effect can filter 99.9% of bacteria and viruses. So, in theory, you could filter a river a local river or a water source to a point where it's safe to drink it. The installation is equipped with two microphones that record the sound of droplets passing through the filter. Randomly falling droplets create recognisable sound patterns that mimic a human heartbeat. Godec extensively researches the problems surrounding water in developed and third-world countries. Some of them he also visited and is looking for technical DIY solutions and how to showcase its natural purification properties through artistic endeavours.

Year: 2019
Technical and development support: Matic Potocnik, Simon Streljaj
Production: Artevida
Co – Producers:Zavod Kersnikova, UR Institute
Supported by: Municipality of Ljubljana

The Flow of Emerald

Exhibited:

2021, group exhibition, Speculum Artium, Delavski Dom, Trbovlje

The Flow of Emerald is a 360 virtual reality fully immersive video installation. The viewer is taken on a journey down the stream of one of the most beautiful rivers in Europe, the emerald-green river Soča. Amidst Triglav National Park, the river is flowing at its own pace and rhythm. With its subtle appreciation of the delicate visual dance of nature the VR film derives inspiration from the eco-cinema genre and tries to build with the new technology and media upon a legacy of Andrej Zdravic's films.
It takes 138 km for the emerald green river, which flows through western Slovenia and northeastern Italy, to reach the final destination of the Adriatic Sea. The river had an important historical, cultural and socioeconomic role in the region. Soča River holds many secrets, has seen many things throughout history and was admired by many artists and poets. Its beauty hides the horrors of World War I and the battles that were fought alongside the river. Even in the present day, the diversity of this aquatic landscape can still be admired from pristine mountain national park protected regions in the upper stream of the river to anthropogenically impacted and modified lower stream. Some areas of the river serve as a warning on how a life-full and energetic river can lose its vitality as a result of human exploitation. The end experience is a poetic journey through the never-seen underwater river landscape.

Year: 2021
Production: Artevida
Technology/technique:360 VR video
Supported by: Pifcamp in Delavski dom Trbovlje

David’s gaze

Exhibited:
2020, Group exhibition, Zajčja luknja, Cankarjev dom, Ljubljana, Slovenia
2019, Group exhibition, Speculum Artium, Trbovlje, Slovenia
2019, Group exhibition, Zavod Kersnikova, Ljubljana, Slovenia

Michelangelo’s statue of David symbolizes a pivotal moment in the art world. The Renaissance redirected the course of art, inspiring many artists to embrace innovative thinking. David’s gaze, directed towards a much larger adversary believed to easily defeat him, symbolizes not only his triumphant survival but also a beacon of hope for a brighter future.In the “David’s Gaze” project, David’s story holds profound symbolism. It prompts the question: where would David be looking in today’s world, and who would represent the giant? Central to the project is an installation where gallery visitors step onto a pedestal, don David’s head, and experience his perspective through a spatial video. This immersive experience connects to a vision of the future and the influence of modern technology on life. Utilizing AI and brain scanning, each user crafts a distinct virtual reality journey tailored to their neural responses. The visitor, by standing on the pedestal, becomes the symbolic David.
This installation, blending 3D scanning, design, printing, virtual reality, neural networks, and other technological approaches, offers a fusion of human and artificial intelligence, hinting at a time when technology might achieve human-like creativity and intelligence.

Authors: Miha Godec in Valerie Wolf Gang
Year: 2019

Technical and development support: Ziga Pavlovic
Technology: AI, 3D printing, Vr, EEG
Production: UV art house
Co-production: Zavod Kersnikova
Supported by: Municipality of Ljubljana

Searching for ‘ō’ō

Exhibited:
2020, Group exhibition, Speculum Artium, Trbovlje, Slovenia
2020, Group exhibition, Zajčja luknja, Cankarjev dom, Ljubljana, Slovenia
2018, Group exhibition, Premiera 2018 – 4. trienale mladih umetnikov,Galerija sodobne umetnosti, Celje, Slovenija
2018, Group exhibition, Kino Otok, Izola, Slovenia
2017, Group exhibition, MFRU, Maribor, Slovenia
2017, Group exhibition, School of Arts, Gorica, Italia

Searching for ‘ō’ō is a 360-degree photo and sound installation. The user is confronted with a 360-degree spherical photograph representing a place that exists now but will not be here for much longer, an island called Naranjo Chico which is one of 370 low-lying islands of the San Blas Archipelago, inhabited by indigenous people called Guna Yala. They speak their own language and enjoy an autonomous region inside the country of Panama. Researchers even say that the islands will be uninhabited in 20 to 30 years’ time due to the sea level rising. The Guna Yala people will not disappear by the rising sea, but this will significantly change where they live and they will have to face new problems. Just like scientists preserved the sound of an extinct bird ‘ō’ō, Godec with the help of new technologies try to digitally preserve or archive this island, for future generations to experience.
If you listen carefully, you can hear a birdsong. It’s the haunting beauty of a love song lost amidst the shrill sounds of commercial exploitation. It is a song by a bird called The Kaua’i ‘ō’ō from a family of Australian-Pacific honeyeaters. This species is now extinct due to habitat destruction, however, the related cause for extinction was human intervention. What you are hearing does not exist anymore; it’s a song last heard in 1987. The bird is all alone, the last of its kind, calling for a female that will never come.

Year: 2023
Technical and development support: Ziga Pavlovic
Technology: 360 VR video
Production: Artevida
Supported by: School of Arts – University of Nova Gorica

Palingenesis of Fluvial dialects in Anthropocene Epoch

Exhibited:
2018, Group exhibition, Sajeta Music Festival, Tolmin, Slovenia
2018, Group exhibition, AU UNG, Gorica, Italija
2018, Group exhibition, Pionirski dom, Ljubljana, Slovenija
2017, Group exhibition, Pixxelpoint, Nova Gorica, Slovenija
2017, Group exhibition, Black Clinic festival, Zagreb, Hrvaška

“Palingenesis of Fluvial Dialects in the Anthropocene” is a kinetic audio-visual installation that employs water as its primary medium, creating a meditative space where visitors can listen to the sound of water purification. Palingenesis refers to the concept of rebirth or transformation, mentioned in various philosophical, theological, political, and biological contexts. The murky water is transformed back to clarity and drinkability. Miha Godec delves into the issues of potable water in both developed and underdeveloped nations. He has even visited countries like Gambia to study simple, cost-effective solutions for creating such water installations. Laren Polič Zdravič, using diverse field recordings and sound samples, crafted a sound composition representing the water purification process.
The installation also aims to raise awareness about the global scarcity of drinkable water and the potential technologies offering survival solutions for the future. It simultaneously provides a glimmer of hope, suggesting that knowledge and science may be our salvation. Yet, it leaves us pondering: will art save the world or merely redeem the souls of the artist and the observer?
Year: 2017
Sound: Laren Polič Zdravič
Technology: Arduino microcontroller, pumps, sensors, contact microphones
Production: School of Arts – University of Nova Gorica
Supported by: MFRU, UR institute in Zavod Kersnikova
