

NATÁLIA SÝKOROVÁ

is an artist and researcher working across performance, sound, interface, and embodied speculation. Her work explores the limits of the human, interconnections of architecture, ecology, magic, and non-human intelligence.

Through immersive installations and performative situations, she explores how bodies, objects, and spaces can generate alternative social relations.

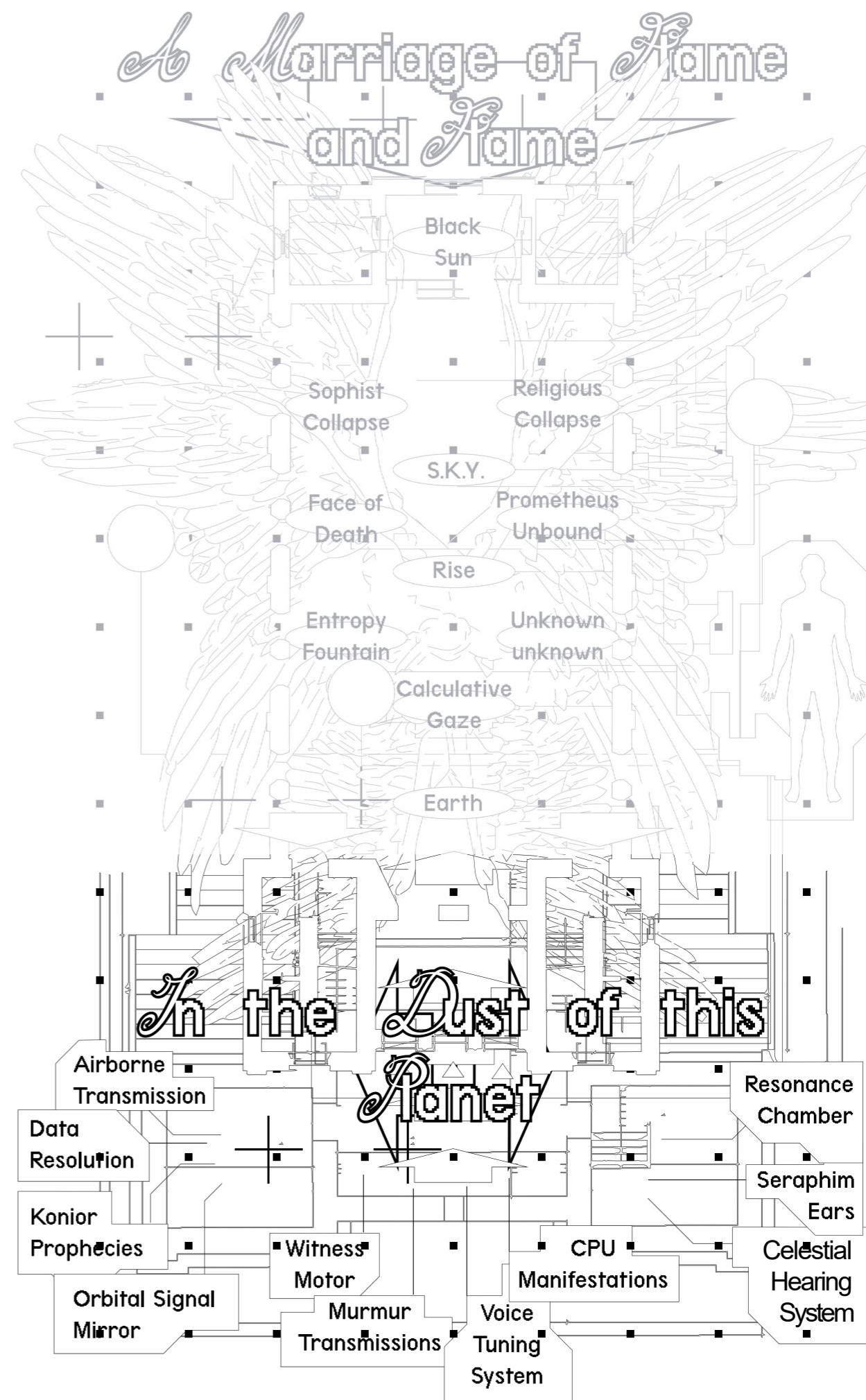
OLIVER TORR

is a multidisciplinary artist, composer, and sound designer working at the edges of sound, performance, and speculative technology. Rooted in impulsive improvisation and custom instrument design, his work spans from high-pressure noise and fractured rhythm to sparse harmoniX.

Torr is a member of the Portal family and the founder of the Glazmo Network Discord channel—an online community built around sonic mythologies, forbidden recordings, and interdimensional feedback systems. His practice unfolds across gallery environments, performance venues, and cinema. He crafts audio for films, video art, and installations, often bending the line between machine and memory. Whether sculpting physical sound objects or decoding psychoacoustic lore, Torr navigates and expands a self made world.

LÝDIA PRIBIŠOVÁ

is a curator working at the Ján Koniarek Gallery. In 2024, she curated the Slovak representation at the 60th Venice Biennale with the project Floating Arboretum by Oto Hudec. She previously served as editor-in-chief of the Slovak edition of Flash Art Czech & Slovak Edition.



NATALIA SÝKOROVÁ IN COLLABORATION WITH OLIVER TORR: IN THE DUST OF THIS PLANET

Curated by: Lýdia Pribišová

***In the Dust of this Planet* explores how our relationship to consciousness, orientation, and modes of understanding the world is transforming in the era of contemporary computational technologies. The project draws on historical cosmologies of knowledge and communication between humans and celestial intelligences, in particular angels. Today, the emergence of advanced computational technologies is becoming a new site of that same longing.**

The exhibition concept is based on a parallel between premodern mystical cosmologies and today's planetary computational infrastructures, which functions as an algorithmically driven, often invisible mediator of reality. Just as angels in ancient traditions mediated communication between the earthly and the divine, contemporary technological systems connect different layers of reality through continuous flows of data, computation, and prediction. Invisibility is a defining characteristic of these forms of mediation — whether angels, whose nature is immaterial, or navigation systems, digital networks, and artificial intelligence.

The exhibition therefore reflects on whether the role of beings who move across different temporalities and dimensions is now being assumed by

artificial quasi-cognitive agents driven by algorithms, or artificial intelligence, such as machine learning.

Contemporary computational technologies allow us to access temporal scales alien to human experience: nanosecond financial trades, climate models simulating millennia, or large language models compressing days or weeks of work into a matter of minutes.

These considerations materialize in a multisensory installation combining sound, light, mirrors, and architectural interventions within the environment of the Trnava synagogue. A perceptual field emerges in which different modes of sensing, orientation, and temporality overlap. The presence of visitors becomes part of dynamic algorithmic processes and enters a system based on synchronization and continuous transformation. The artists work with real-time telemetry data from satellites, airplanes, and other orbital bodies in continuous transit overhead. These data are transformed into sound and visual structures, creating an autonomous, self-organising environment of recurring choral murmurs. This voice results from an ongoing process of connecting and reconfiguring relationships among humans, technology, and planetary systems.

Situated within the synagogue towers, the installation inhabits a vertical architecture that evokes ob-

servatories, radar systems, and communication nodes reaching toward the sky. These spaces function both symbolically and practically as interfaces between Earth and space, between the material and the immaterial. The verticality of the architecture directs visitors' attention upward and creates a space for contemplating cosmological depth and humanity's orientation within it. The towers thus become metaphors for communication channels through which human bodies, technological networks, and planetary processes are interconnected.

In the Dust of this Planet offers a speculative framework for thinking about intelligence, subjectivity, and contemporary planetary infrastructures, emphasizing their instability, multiplicity and elusiveness. The exhibition becomes a navigational tool within a space of uncertainty, where knowledge emerges through fragments, echoes, and noise rather than clearly articulated answers. At the same time, it raises the question of what now constitutes the operational equivalent of the angel in an era in which technological systems increasingly mediate our relationship to the planet, the cosmos, and one another.

LÝDIA PRIBIŠOVÁ

**THE EXHIBITION INCLUDES
TWO PERFORMATIVE
ACTIVATIONS OF THE SPACE.**

ADDITIONAL COLLABORATIONS

Technical development and robotics:

Salvador Marino

Light design: Tasya Nafigina

Textile architecture: Kunterakt
(Linda Straková, Lucia Inczingerová)

Technical support: LOM, Aggelos Paitakis,
Dionýz Troskó, Adam Terlanda



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