



RADIATIONS OF MEMORY: FUTURES IN TRANSITION

Spain and International/ It is left open without restrictions a call to select and exhibit, by means of a criteria in which will be valued particularly the experimentation, the innovation and the risk of the proposals, of the creations of emergent and consolidated new digital media art artists with a future projection and renewing proposals, who wish to participate and at the same time let include their works on **MADATAC 13 / TRANSMADATAC project.**

Irradiated Mnemonics:

A concept for MADATAC 13 Biennial call:

In electronic memory, radiation does not always manifest itself as explosion or visible ruin. At times, it acts almost imperceptibly: a particle alters a bit, a value changes, a signal is diverted, a trace is corrupted. Where stability seemed to reside, anomaly emerges. Where we believed we were safeguarding certainty, mutation begins to unfold.

From this image arises the conceptual horizon of **MADATAC 13**. In the present, memory can no longer be understood as a fixed, intact and fully available archive, but rather as a territory traversed by forces of constant transformation: data, technological instability, algorithmic acceleration, ecological crisis, geopolitical conflict, the synthetic production of images, information saturation and the transformations of systems of machine perception.

In this context, memory ceases to be understood as a fixed and stable archive, revealing itself instead as a vulnerable, mutable material exposed to processes of alteration, displacement, contamination, and rewriting.

Taking as its point of departure the effects of radiation on electronic memory systems —where an imperceptible particle can alter a bit, divert a signal, or corrupt a record— this edition conceives memory as a space of transition between preservation and loss, between trace and interference, between archive and mutation. From this perspective, **Radiations of Memory: Futures in Transition** invites us to think of the future not as a linear and secure projection, but as an uncertain zone in which technology, image, data, and the body continuously redefine our relationship to time.

Radiations of Memory: Futures in Transition proposes that memory be thought of as a vulnerable, unstable and fertile material: a space in which trace and interference, archive and disappearance, persistence and failure coexist. Just as radiation can alter semiconductor memory systems through soft errors, charge loss or delayed failures, our contemporaneity is traversed by disturbances that modify the human, historical, political, biological and technological archive. We remember through distortions. We inherit through residues. We imagine the future upon fragile supports.

Within this framework, **MADATAC 13** calls for works that explore contemporary forms of memory under pressure: memories exposed, contaminated, displaced, eroded or reconfigured by emerging technologies and by the tensions of our time. Of particular interest are proposals engaging with image, sound, data, the body, the archive, artificial intelligence, immersion, interactivity, visualization, installation, audiovisual performance, virtual and extended reality, as well as other new media art practices capable of opening up unprecedented forms of perception and thought.

This edition will also dedicate a special programme to the 40th anniversary of the Chernobyl nuclear accident, under the subtitle **CHORNOBYL40: A New Meaning for a Sustainable Future**. Far from being conceived as a mere commemoration, this axis will be integrated into the symbolic heart of the Biennial. Chernobyl appears here as a historical

wound, an irradiated geography, a fractured archive, and an enduring emblem of invisible contamination, systemic fragility, and the prolonged consequences of technological hubris. Its presence in this edition opens a space for reflection on radioactive memory, resilience, transformation, sustainability, and the ways in which catastrophe continues to generate meaning long after its date.

Radiation, therefore, will not be understood solely as destruction. It will also be considered a paradoxical force of alteration and genesis: that which wounds the archive, yet also produces unexpected configurations; that which interrupts continuity, yet also compels us to imagine other futures. From this perspective, the exhibition is conceived as a field of altered remembrance, an ecology of unstable images, contaminated narratives, broken temporalities, transitional bodies, incomplete testimonies, and sensitive forms of resistance.

The fracture of the Anthropocene—that regime in which human activity has irreversibly reshaped matter, perception, and systems of life—now is shifting toward a domain where artificial intelligence both extends and exceeds that agency, the Entropocene: a state of accelerated dissipation in which information, identity, and memory degrade into unstable algorithmic flows.

Yet, amid this collapse, the work gestures toward the possibility of a Neganthropocene: not as restoration, but as the emergence of improbable new orders.

From the critical point collapsing between organic sensibility and the infinite abyss of synthetic oblivion, the Anthropocene dissolves into the Entropocene, and where, within its ruins, the conditions for a still-unimaginable Neganthropocene begin to emerge.

MADATAC 13 seeks artists and works capable of operating on that threshold. Proposals that do not merely represent memory, but embody it in its uncertain, eroded, mutant and visionary condition. Projects that interrogate the relationship between technology and trace, between error and language, between archive and disappearance, between trauma and

reinvention. Works that make the invisible visible, like the cultural, political, affective and algorithmic particles that now traverse our experience of time.

The Biennial is thus imagined as a vast chamber of irradiated memory, a space where the document becomes apparition, where residue turns into sign, where degradation acquires poetic intensity, and where interference ceases to be merely malfunction and becomes a form of knowledge.

MADATAC 13 invites artists, creators and researchers working in technological new media art to submit projects that engage with these zones of instability and transformation, and that are capable of proposing, through aesthetic and technological experimentation, new ways of perceiving, remembering and anticipating the future.

Iury Lech
MADATAC Director