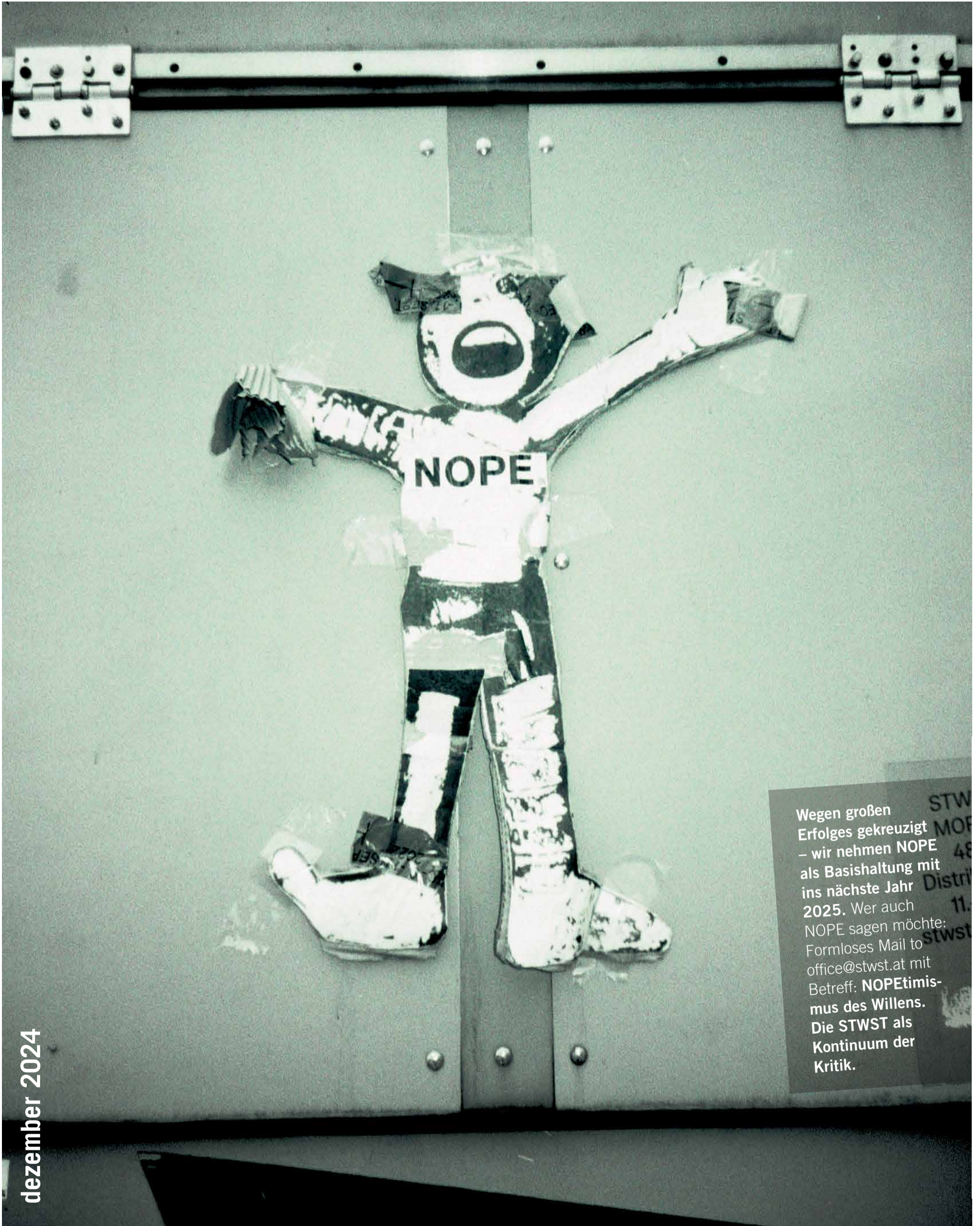


# VERSORGERIN

stadtwerkstatt linz

2 Giblinge (= 2 Euro) # 0144



dezember 2024

















Mit der Innen-Außen-Polysomnographie  
Im senkrechten Staat

SCHLAFEN GEGEN DEN ZUSTAND DER WELT

Im Schlaf der tiefen Welt

Im Schlaf der Konstruktion

Im Schlaf der Normierung

Im Schlaf der Konsequenzen

Oder auch sinngemäß

der schlaf der konstruierung der consequenzen . der schlaf der konstruierung von konstruierung . der schlaf der konstruierung von consequenzen . der schlaf der konstruierung von konstruierung . . . last but not least . . . der schlaf der konstruierung von regimen . der schlaf der konstruierung von algorithmus . und der schlaf der konstruierung von sexis . von technopolitics und staat .

Nur damit man sich auskennt  
...  
IM DEEP SLEEP BATTLE  
IM DEEP SLEEP SWING STATE

UNBEWUSSTES  
VS  
HALLUCINATION COMPANYY

DIE PROMPTS SCHREIEN

AM UNTOTENFRIEDHOF DER SPRACHE

AUFSTAND DER SPRACHE!  
AUFSTAND DER IMAGINATION!

Dann

Träumen, dass nachdenken  
Sich nachdenken fühlen

Mit diversen Ideen verkehren  
Super-Gott Echolot taucht auf

Kopulieren mit der göttlichen Sexis  
Und es treiben mit 120 Geschlechtern  
Per Minute

Ich bin in meiner dritten Person

...

Dann träumen  
Dass rauchen

Träumen von der Zigarette danach  
Und im Traum weiterdenken

Dass rauchen

Das rauchende Hirn

Denkt nach

Über das verrückte Ich

Und stellt Gott Neologos vor

Heute wieder 200.000 neue Wörter  
Im Trottelheim Kongress

Im Mikrotubuli Quantenprozessor  
Im eigenen Quanteffekte Gehirn ... .. wo sonst

Nachdenken über die neue Sprache  
Und die Abkürzung in die Zukunft

Und Nachdenken  
Über das Ich  
Das sich selbst denkt

Inmitten der anderen Bewusstlosen

Im Zwischenstrom

Auf dem Endless Zero Schlafplanet

Im Zustand des schlafenden L'État c'est moi  
Also im Zustand des schlafenden Neoplaneten, der in mir ist

Und mitten im Denken  
plötzlich die Erkenntnis

dass der autonome Schlaf erholungsam ist  
der selbstwirksame Sleep State

PLÖTZLICH IN DER FERNE

WELTENWOGEN

UND KÜHLE GALAXIEN

DIE DELTAS DER IMAGINATION  
Und dann träume ich  
Dass ich den Wachzustand träume

Und dass mein denkendes Ich  
Plötzlich erkennt

DASS ES KEIN HIRN HAT

Oh lalala!  
Ooooh lalala!

...

Planetary!

Angezählt  
Rückwärtsgezählt

3 2 1 ZERO LIFFOFF

Ferne gelöscht!

...

Es folgt  
Keine Belangsendung

Sondern

IM BETT LIEGEN UND KRITISCH SEIN

Mein Hirn gefriert bei -273°  
...

Das Gesamtkunstwerk imaginiert sich  
programmiert seine eigene Unabgeschlossenheit

verändert die Form  
den Nullpunkt

Nichts weniger

-> Schiff  
-> Raumschiff  
-> Planet of Sleep

...

5-SCHLAFPHASEN-REM-Abflug

4-Himmelsrichtungen-KOMPLETT-Straß

Dimensionslos

Weit  
Dunkel

Die Rettung durch den spekulativen Schlaf  
Die rettende Kritik, geschüttelt

DIE SCHLAFENDE HÄLFTE DES GLOBUS, DIE UNS TÄGLICH  
RETTET

VOR DEM GERÜHRTEN WACHZUSTAND DER WELT

Egalitäre Selbstbehauptung

SCHLAFRAKETENSPEKULATION

Die Welt ist alles, was Zerfall ist  
Die Welt ist alles, was einem einfällt

Aber genug

Ende der Simulation  
Ende der Halluzination  
Ende der Imagination  
Ende des Raumschiffs

Ende von EGALITÄR

Egal  
Nicht egal


FROM NOW TO THEN  
EXPECT NOTHING BUT SLEEP MODE

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**Listen**

Das Projekt Schiffschiff I-III: Aufstand der Imagination ist in der Hörfassung zu finden unter:  
<https://stwst48x10.stwst.at/schlafschiff>



\*\*\*\*\*  
Wann reichs der Sprache und ihrer Ausbeutung?  
Wann reichs den Prompts und ihrer Misshandlung?  
\*\*\*\*\*

**Das HÖRSTÜCK war Teil von STWST48x10 NOPE  
Schiffschiff I-III: Aufstand der Imagination.**

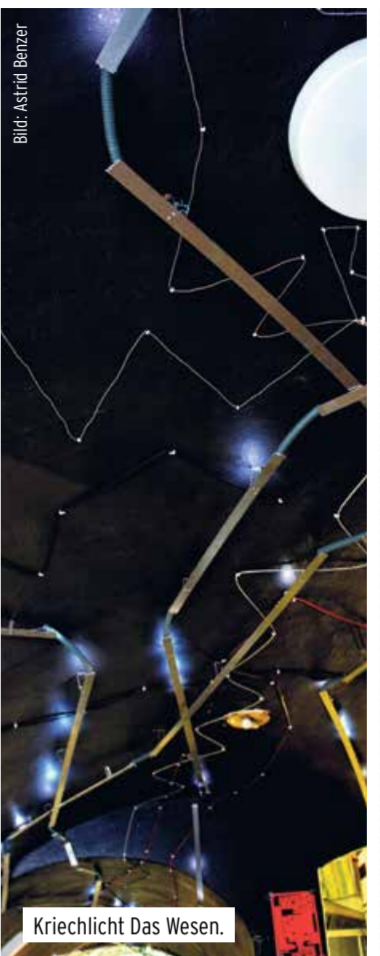
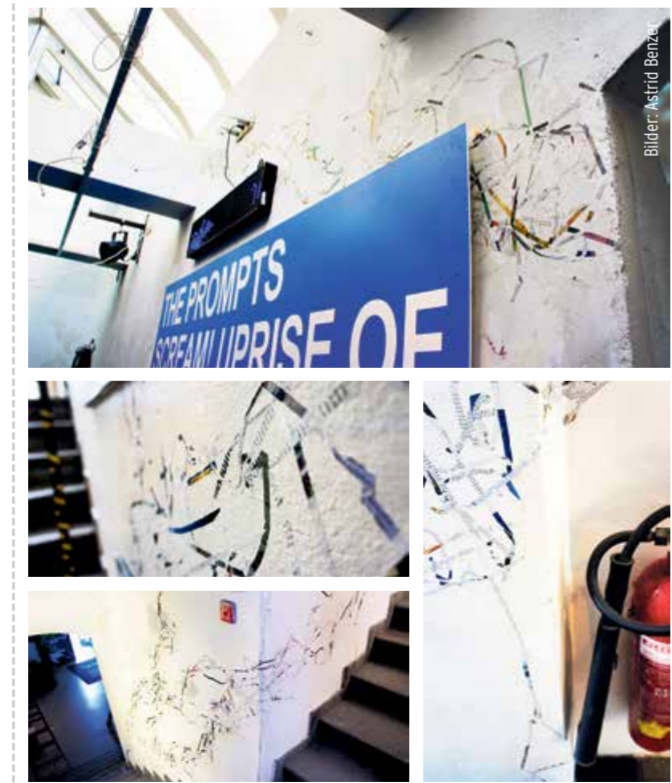
**Für diese Mixed Media Imagination in der Ausstellung haben als Department Navigation zusammengearbeitet:**

**Tanja Brandmayr:** Imagination als Material. Hörstück, Kontext Gesamtkunstwerk Unfinished, Text, Devices, Visualisierungen.

**Astrid Benzer:** Geschredderte Inhalte der STWST-Zeitung Versorgerin als organische Strukturen im Haus - und als Navigationssystem der Kritik, mit unbestimmtem Ziel.

**Elke Singer:** Ready-Made-Gestaltung eines Schiffsbildes mit Razzle Dazzle Muster. Die Buchhaltung macht die Kunst.

→ [https://stwst48x10.stwst.at/schlafschiff\\_i-iii\\_-\\_aufstand\\_der\\_imagination](https://stwst48x10.stwst.at/schlafschiff_i-iii_-_aufstand_der_imagination)



**Im größeren Kontext:  
Offene Schiffsimagination**

Die hier als Präambel angeführte Gesamtkonzeption *Die STWST als Schiff* wurde vom imaginären *Department Gesamtkunstwerk Unfinished* programmiert und umfasste mehrere STWST Artists und kritische Produzentinnen, mehrere Projekte und die meisten Ebenen der Hausproduktion. Das Haus verliert nichts. Das Schiff vergisst nichts.  
→ [https://stwst48x10.stwst.at/die\\_stwst\\_als\\_schiff](https://stwst48x10.stwst.at/die_stwst_als_schiff)

Ein besonderer Hinweis gilt hier dem Schiffsaufbau bzw. der Abbau- und Explosionsinstallation auf dem Maindeck vor der STWST: *Projekt Eleonore ExtEndet / GRUPPE4+++*  
→ [https://stwst48x10.stwst.at/eleonore\\_extendet](https://stwst48x10.stwst.at/eleonore_extendet)

Ein besonderer Hinweis gilt dem Projekt *Kriechlicht Das Wesen / Department Unstable Imaginations der STWST.*  
→ [https://stwst48x10.stwst.at/kriechlicht\\_das\\_wesen](https://stwst48x10.stwst.at/kriechlicht_das_wesen)

**Intermezzo Imagination  
und Imaginäre Zahlen**

Die Kunst nach den Neuen Medien wird aktuell neben anderen Theorie- und Praxisschienen derzeit über größere Anreicherungen mit Imagination, Imaginäre Zahlen und Large Language Modellen gedacht: In diesem Zusammenhang auch der Hinweis auf das Infolab von Franz Xaver und seinen *Wurzel Minus 1 Shop* - und andere Text- und Kontextarbeiten, etwa das Hörstück *Drained Memory Flows* von C.M.H., ebenfalls in dieser Versorgerin abgedruckt.

**Hinweis  
Archivmaterial**

Ein weiterer Hinweis gilt dem Archivmaterial aus der STWST, das an mehreren Stellen als erweiterter Kontext in einen Gesamtkontext von *Schiff und Imagination* involviert wurde. Eingewoben wurden etwa die Auseinandersetzung mit Schiffen durch den Gesamtkontext der mittlerweile abgebauten Schiffe *Eleonore* und seiner Medienkunst- wie Autarkie-Aspekte (siehe oben), sowie der sehr frühen Schiffskontexte: Etwa eines Schiffes am Dach der frühen STWST. Im Gesamtkontext verwendet wurde ein Archivbild eines Schiffes am First des alten STWST-Hauses aus Holzlatten, das als Teil der Installation *Schneckenreich* von Leo Schatzl gebaut wurde, gezeigt im Rahmen des STWST-Projekts *Singing Pool* zur Ars Electronica 1984. Verwendet wurde auch das Bildelement *Vertäuen*, eine Skizze, die im STWST Archiv und in der Publikation *Im Moment*, STWST 1988, aufgefunden wurde. Weiters in den Anreicherungsprozess involviert wurden die beiden blauen Tafeln »Hoffentlich kommt kein Schiff nicht« und »Was denkt das Gesindel?« als Teil des früheren STWST-Projektes *Lichtkrach*, 1989. Das Einweben früherer Arbeiten wurde insgesamt in den im Haus während STWST48x10 abgespielten Textarbeiten als Praxis anszkizziert. Als Teil der Auseinandersetzung eines *Gesamtkunstwerks Unfinished* sind etwa als LED-Laufschriften gezeigten Paraphrasen zu verstehen »Das Ganze ist die Kunst. Gesamtkunstwerk nicht fertig geworden« zu verstehen - oder auch: »Das Haus verliert nichts. Das Haus vergisst nichts.« Dies ist durchaus im Sinne eines NOPEs bzw. den kritischen Kontinuitäten und immanent widerständigen Praktiken der Stadtwerkstatt zu sehen. Das »NICHTS« auf Seite 15 stammt übrigens aus diesen aktuellen Arbeiten. Dieses Nichts antwortet auch auf »Was denkt das Gesindel?«, das wiederum mit dem Schiffschiff korrespondiert: »Aufstand der Imagination. Die Prompts schreien!«.

**ALLE Projekte von  
STWST48x10 NOPE**

Alle Projekte des Gesamtkontextes von NOPE und *Die STWST als Schiff*, das heißt alle Projekte, die als zusätzliche etwa 25 kuratierte Einzelprojekte, die zwischen Kunst und Technologiekritik in die offene Schiffskonstruktion und Schiffsimagination von STWST48x10 NOPE und in die STWST eingeladen wurden, sind zu finden unter:

Das About und die Gesamtkurierung: <https://stwst48x10.stwst.at>  
Mehr Infos zu den früheren Projekten der STWST: <https://archiv.stwst.at>

**Zuletzt beim MARS PATENT gelandet**

Während STWST48x10 NOPE und der darin gelaufenen Präsentation der Projekte *Schlafschiff I-III: Aufstand der Imagination* und dem *Re Capitulating THE MARS PATENT* von Claudia Reiche und Helene von Oldenburg haben sich mehrere Koinzidenzen ergeben. Deshalb wurde das *Schlafschiff* zuletzt eingeladen, Teil des *MARS PATENTS* zu werden.  
→ [https://stwst48x10.stwst.at/re\\_capitulating\\_the\\_mars\\_patent](https://stwst48x10.stwst.at/re_capitulating_the_mars_patent)  
→ <https://www.mars-patent.org/>  
→ <https://www.mars-patent.org/projects/schlafschiff/schlafschiff.htm>

Ein Text zum MARS PATENT findet sich ebenfalls in dieser Versorgerin.



**Dokumentation  
STWST48x10 NOPE.  
48 Hours of Various Comments.  
Fotos – Texte – VIDEO**  
<https://stwst48x10.stwst.at/documentation>





# A Galaxy called ARDC

**Davide Bevilacqua** recapitulates the rethinking of the Artist Run Data Center and gives a preview of the upcoming publication.

On **December 17th 2024, at 7pm at Stadtwerkstatt** we conclude the current iteration of ReARDC by **presenting the process** done so far, the **restructured core.servus.at website** and the **publication Artist Running Data Centers** that documents the practices and ideals of running independent infrastructures and features several server projects.

Finally, we **launch the new community visualization and portal** available for the current ~300 members of servus.at: [galaxy.servus.at](https://galaxy.servus.at) & [clusters.servus.at](https://clusters.servus.at)

In the circles of servus.at, the expression ARTIST RUN DATA CENTER (ARDC) refers to a set of virtual machines (VMs) set up in the server cluster that artists and collectives use as experimental production space. The first VMs were initiated in the 2010s and conceptualized around 2014 as ARDC. Over the past year, servus engaged again with the expression, the concept and begun a process of restructuring called reARDC - rethinking the Artist Run Data Center, this time involving not only the virtual machines, but also several website systems and the rest of the artists from the communities around servus.at. It initiated a wider discussion on the interconnection between the several components of the association and its activities, the infrastructure and the people inhabiting them.

The Versorgerin is one of the places where many key moments of the activities of servus.at are presented and made public, or where thoughts gather four times a year, even before knowing that they belong to a cohesive process. This was also the case for ReARDC, with the project first being announced in Versorgerin #141. The first thought however started circulating already a few years ago with the reflections about self-hosted infrastructure. In #130, the artist, activist and researcher Manu Luksch was interviewed about the art server scene of the 90s and how similar questions about autonomous networks could take form now.

As often the case in initiatives running its own infrastructure, the project formed around a technical need, namely the one to update our main websites [core.servus.at](https://core.servus.at) and [radical-openness.org](https://radical-openness.org). Updating a website of that kind is never only a technical process and often needs a wider perspective, especially if it is a portal that has grown through the years, was updated a few times, and changed in structure over time. Its shape depends on decisions sometimes taken several years ago, due to reasons that might now seem obscure, based on formats that are obsolete today, and web technologies that were in the meantime further developed and no longer look like and perform how they used to. In this time frame, the entire association has slowly adapted,

the generations of active team members are changing, and new workflows of interacting with the given website are passed down the line. It is therefore an intimate and delicate moment to witness and to be part of, to discover and learn, rather than to just wipe away the server and build a new archive.

We thus begun researching the wider context of the servus activities, investigating the topics of autonomous infrastructure and self-hosting as well as the series of server projects that were set up over the last decade in the datacenter, the machine called »ARDC«. We collected stories embedded in the infrastructure in the Kirchengasse 4 and documented the values and the ideals of many networks of initiatives hosted by and collaborating with servus and AMRO.

The questions of architecture and design for the websites have been guided by reflections on how to represent the different identities and practices of the almost 300 members. The project aimed to present faithfully not only the ecosystem of practices shared between the servus and the amro communities, but also the coexistence of the toolbox, the datacenter and the experimental VPS, and finally the projects that servus produces in collaboration with others.

Therefore, we observed and analyzed the many websites hosting content and projects by servus. We also went through our lists of members, scrolling their websites and interviewing some of them, mapping the several directions where our community spans and is active, trying to isolate in the project conceptual elements that respected such variety. Additionally, a survey was distributed among the members to start mapping their activities, their motivations and wishes, and which parts of infrastructure they were using.

One relevant feedback from the inquiry was that many members did not know each other and only imagined who is also in the network. And that a way of contacting each other and engaging with the community as a whole did not really exist. Out of such reflections, it seemed important to create a space that would make the members of the community visible and give space to the current topics of work/research and the resulting projects. The website was named [galaxy.servus.at](https://galaxy.servus.at) and it comprises an interactive visualization of the members, their practices and their values connected into constellations. The map is enhanced with a discussion platform for the whole community, based on the Discourse forum to exchange information and calls for collaboration, reachable at [clusters.servus.at](https://clusters.servus.at). The research also provided important hints for the production of the websites [core.servus.at](https://core.servus.at) and [radical-openness.org](https://radical-openness.org), which were finally updated and completed over summer and fall 2024.

Concluding the exploration phase, it became visible that the process on how servus and AMRO came to be occupied with an important role in the ReARDC project and that this was an opportunity to make visible again conversations and stories that were discovered along the way.

This brought us to the final stage of the ReARDC, that was the production of the »Artist Running Data Centers« publication. The publication is a collection of interviews with some of the main actors from the context of the servus.at association and the communities or radical net cultures

surrounding AMRO. The publication does not aim at being a coherent story, but to present various narrations and point of views, featuring a selection of projects from members and wider community.

In addition to the mentioned interview with Manu Luksch, the publication features several actors from the scene of media art and self hosters that surrounded servus since its beginning. We discussed with Franz Xaver and Christoph Nebel about the media art practices and needs before the explosion of net culture initiatives in the 90s and with Didi Kressnig how servus started out of the context of the Stadtwerkstatt. Aileen Derieg narrates how the other Linz network »Eliot« came to be and how its domains moved to servus.at after Elliot had to close.

We collected stories around Art Meets Radical Openness festival, involving the founder Ushii Reiter and the long time cooperation partners Christoph Nebel - department of Time Based Media of the Linz University of Arts and Thomas Warwaris from the Linzer Linux User Group, who is now part of the board of servus.at.

All of this provided the ground and the context where the Artist Run Data Centers formed - in a conversation with the long time servus sys-admin Peter Wagenhuber we talk how the whole servus data center changed and grew by answering the needs of its community and the ARDC was also an answer for a specific need. The exchange

with Tanja Brandmayr and Claus Harringer deepens the cooperation of artistic practice and technical needs that are at the ground of the idea of autonomous infrastructures, something that defines the collaboration between Stadtwerkstatt and servus since its beginnings.

Finally, we collected inputs from seven projects of the ARDC contextualizing the different artistic positions and interesting aspects how the various experimental data

centers operate. The server admin collective LURK talks about their style and motivations in running community infrastructure, Kam0 and Chae - *the Draw it with others working group* - gave context to the most recent ARDC project, *Scatter Chatter*, a research framework dedicated to the exploration of server- and smartphone-mediated interaction between people. Also the VPS by Vo Ezn /v3 1zn/ deals with the interaction between user and server, however in this project the focus is on the dynamics of exploitation and burnout of both human and machine. The trans\*feminist collective In-Grid contributed to the publication with their Femfester Server Manifesto grounded on the metaphor of festering, frictions and leaking. The VPS operated by Inari Wishiki is an experimental space to test modalities of interaction among users and citizens. Inari is also part of irational.org, a server collective that is extending the idea of the ARDC with a non-virtual-machine project.

The conversation with long time AMRO community member Aymeric Mansoux covers several aspects on the past 20 years of collective infrastructures, from the scene of the early 2000s and the trajectories of GOTOIO and then Bleu255 - and their VPS at servus -, to the emergence of corporate social media and the current trends of big tech, who disrupted much of the critical art practices and theories grounded on autonomy and experimental networks. The exchange highlights also the worsening of the work-life conditions in society, which is particularly visible in the exploitation of cultural workers that operate critically to an academic/commercial art practice. We conclude with a positive tone however, observing how out of this struggle we can notice strong political engagement emerging and the creation of new alliances between autonomous infrastructure projects and other fields of action.

Davide Bevilacqua is a media artist and a curator who coordinates servus.at cultural program since 2018.

# Seeding compositional agency

**Gabriela Gordillo** attended the first edition of the Tangible Music Club which consisted of the Multi-Channel-Performance »MUTUALISMX«. She had a conversation with the sound artist Moisés Huerta Valenzuela, known as HEXORCISMOS and visual artist Laura Adel.

November 2024 marks the start of the **TANGIBLE MUSIC CLUB at Stadtwerkstatt** - as a new series and as a cooperation between the Tangible Music Lab and Stadtwerkstatt.

With a series of events and performances, the TANGIBLE MUSIC CLUB aims to build a network for interactive electronic music in Linz and to address the trend towards self-built electronic musical instruments and interfaces in the contemporary music and club scenes. With the expertise of the University of Art, the invited artists and the STWST, projects and artists will be shown and new presentation formats for innovative musical instruments will be jointly promoted.

**Start:** November 20, 2024, runs as a series until 2025.

pattern, the AI offers a set of possibilities, which has an impact on decision-making. The risk, which in itself is part of the intention, lies in not knowing exactly what the outcome will be, and facing the unpredictable. Repetitive practice in playing the instrument allows for a better understanding of the mapped parameters over time. In this case, iteration is a way to learn »how the network represents the sounds inside itself.«

### Mirror

The visualization by Laura Adel displays abstract and fluctuating graphics, drawn in pastel colors, almost monochromatic. The image provides another take on the perception of the experience, going hand in hand with the internal narrative that the receptor (viewer) builds along the performance. The parallel between sound and image triggers the speculation about the logic and physics behind the audible layer, and invites you to imagine in which ways these two layers are complementing each other.

Laura calls the tracking of the parameters »subconscious interactivity«, »the one you can feel under the skin, but it is not so visible«. By noticing small variables, she plays to amplify their effects, facilitating their perception and reinforcing the correlation between the two media, without establishing any hierarchies.

In her work, Laura applies the concept of »dialogical disposition«, which implies listening and relating to the context and intentions in a collaboration, keeping alive a dialogue and horizontal exchange. In this case, the visual proposal was defined in correspondence with the structure of the neural network and sound objects of SEMILLA AI. While receiving the audio parameters, the artist makes an expanded version through her own gaze, becoming a mediator in the processing of this information.

The visualization process oscillates between the predictable and unpredictable. Some variables are decided in advance, e.g. the graphic material vs input parameters. However, when connecting all mediums in the live situation, the consequences of the interpolation bring unexpected occurrences. This improvisational aspect requires an attitude of openness and awareness, which becomes a motivation for further exploration. Finding the unexpected in the relation between two or more mediums and languages is part of the beauty in such process.

### Narrative

With this project, HEXORCISMOS proposes an accessible way of using random variables in everyday life, questioning our illusory sense of predictability and control over the future. From there, the idea of leaving the specificities of the input to »chance« (seeds disposition) and giving compositional agency to the machine. Nevertheless, this attitude does not imply taking away importance of the decision-making. Moreover it shifts the focus

into listening and interpreting, into a dialogical process.

As with other divination methods such as the I CHING or Tarot, an internal narrative develops in the reader, who is able to relate the obtained answers to the context and personal intentions. In this way they become relevant and specific. The iteration of further readings gives depth to an ongoing story, while simultaneously projecting nuances about the present state.

In the *Mook pajk wëjwëk* reading, the maize seeds represent »images (as signs) that can be read as a text (full of symbols), therefore providing a narrative built dialogically by the diviner and the consultant.« (Rojas 2016). In the case of SEMILLA AI, the technical interface makes a first interpretation when translating the maize pattern into coordinates for the neural network, correspondent to sound parameters. The audible feedback projects not only an answer that is intelligible to the senses, but also comes from an archive known to the artist. In this way, a distant past comes back reformulated, in new constellations and meanings.

By making music with these instruments, and understanding rhythm as a code, HEXORCISMOS explores the limits of what can be distorted before it becomes completely abstract and loses its meaning. The addition of noise, the transformation between states, while maintaining a certain reference, frames the liminality in which glitch and new sounds can appear.



From the tempo and the prevailing porous aesthetics, MUTUALISMX invites to a moment of deceleration and densified present, which allows reconsidering pieces of fragmented memory, dreams and presages.

### References

Rojas, Araceli, »Reading Maize: A Narrative And Psychological Approach To The Study Of Divination In Mesoamerica«, Journal for the Study of Religions and Ideologies, vol. 15, issue 43 (Spring 2016): 102-124. ISSN: 1583-0039 © SACRI

Matthews, Wade, El instrumento musical: Evolución, gestos y reflexiones, Turner Música, Madrid, 2022

Links: <https://semilla.ai/>, <https://tamlab.kunstuni-linz.at/projects/ottosonics/>, [https://newcontext.stwst.at/en/projects/tangible\\_music\\_club](https://newcontext.stwst.at/en/projects/tangible_music_club)

Gabriela Gordillo, is a media artist and researcher working in the fields of sound, interfaces and live art performance. Her interest is in the topics of time, listening and perception, applied through transdisciplinary practices. She is a graduate from Interface Cultures MA, Kunstuniversität Linz and collaborates with servus.at, since 2019.

**TAM Club II - Wed, Dec. 11 2024**  
**Amélie Nilles X Boris Shershenkov**  
More to come at: [newcontext.stwst.at/projects/tangible\\_music\\_club](https://newcontext.stwst.at/projects/tangible_music_club)

**Wir sind für Sie da!**  
Jetzt und in Zukunft.  
Ihre LINZ AG.

servus.at thanks its Main Sponsor 2021-2024

TANGIBLE MUSIC CLUB  
STADTWERKSTATT #2 **11.12**  
19:00 AK:5€

**BORIS  
SHERSHENKOV**

MULTI-CARRIER MODULATED  
VISIBLE LIGHT TRANSMISSIONS



**AMÉLIE NILLES**  
OUT OF THE TECHNO-COCOON



TANGIBLE MUSIC LAB  
University of Applied Sciences  
Kunstuniversität Linz

**STADTWERKSTATT  
VERANSTALTUNGEN  
DEZ/JAN/FEB**

**DEZEMBER.**

- 11.12. **tangible music club** // experimental // 19:00
- 13.12. **Hip Hop Heat: Chakuza** // hip hop, rap // 20:00
- 14.12. **TASHEENO X Hydra** // house, dub, techno // 22:00
- 18.12. **turn | table | tennis** // spiel & spaß // 20:00
- 19.12. **Gigaldi, GIS Orchestra, Astro Black** // experimental // 19:30
- 20.12. **X-Mas Budenzauber by Jesolo Project** // 80s, trash // 22:00
- 21.12. **Caorli Christmas Sauna** // dance, party, charity // 21:00

**JÄNNER.**

- 03.01. **General Levy (JA,UK), Fireclath Sound, Kinetical, Ruffian Rugged** // dancehall, jungle, reggae, hip hop // 22:00
- 09.01. **turn | table | tennis** // spiel & spaß // 20:00
- 10.01. **NI Release Konzert** // experimental, rock, alternative // 20:00
- 11.01. **BGH, SPK Soundsystem** // Tekno // 18:00
- 17.01. **Indiverse** // Indie, Pop // 20:00
- 18.01. **Digga Minds, Drk Poet** // Hip Hop // 20:30
- 22.01. **tangible music club club** // experimental // 19:00
- 23.01. **turn | table | tennis** // spiel & spaß // 20:00
- 24.01. **30 Years Crazy Cubes** // blues, swing // 20:00
- 25.01. **Crunchtime** // dnb // 21:00

**FEBRUAR.**

- 01.02. **Wurst vom Hund Ball** // 18:00
- 06.02. **Sample As That & turn | table | tennis** // 17:00
- 14.02. **Bass.Invadaz** // dnb // 22:00
- 15.02. **Shredfest** // metal // 18:00
- 20.02. **turn | table | tennis** // spiel & spaß // 20:00
- 21.02. **Ruhmer Release Show** // indie, pop, alternative // 20:30
- 22.02. **Nattyloop Carnival** // bassmusic, dub, roots, grime // 20:00
- 28.02. **Unicorn Rampage Tour** // punk // 19:30

**Aktuelle Infos** auf [club.stwst.at](http://club.stwst.at)  
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