

SIGNAL

Festival 2025

Annual Report



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Our Partners—Thank You

A photograph of a person in profile, wearing a bright yellow jacket and a red beanie, looking upwards. The background is a wall of vertical, wavy light lines in shades of blue and white, creating a dynamic, abstract pattern.

**Roelof Knol (NL)
— Currents**

A Word from the Director of Signal Festival



Dear partners and friends of Signal Festival,

With the arrival of autumn, Prague once again glowed with light and art—and with it came the thirteenth edition of Signal Festival. Every year, thanks to you, the city's streets transform into a living gallery where creativity, technology, and public space meet. For us, the festival is not only a celebration of art but also a moment of shared experience—a time when together we give the city a new dimension.

This year's edition was exceptional in many respects. Just two weeks before its start, we opened Signal Space, the first permanent digital art gallery in Czechia. This historic step expands our mission far beyond the festival and brings Prague's cultural scene closer to cities like London, Berlin and New York.

The festival programme took place along two routes—the City-Centre and Vinohrady—offering 20 installations, seven of which were part of Signal INSIDE, thematically focused on seeking solutions for the future. Alongside icons of global art, such as Bill Viola, we also provided space for new talents from Czechia and abroad.

We returned to the Basilica of St. Ludmila with the beloved videomapping, lit up the tower of the Old Town Hall for the first time, and on the Dvořák Embankment presented a completely new projection onto a water screen — a collaboration with the Taiwanese studio Peppercoms.

Each edition of Signal Festival is a journey full of challenges, delight and inspiration. What truly gives it energy and meaning are you — our supporters, friends and partners. Thanks to you, Signal can constantly grow, explore new paths, and transcend the boundaries between art, technology, and society.

From the bottom of my heart, I thank you for your trust, collaboration, and enthusiasm that you bring to the project. I look forward to our next steps together — and to what we will achieve in the future.

On behalf of the entire
Signal Festival team,
Martin Pošta

A handwritten signature in white ink, appearing to read 'Martin Pošta', is positioned to the right of the typed name.

Signal Festival 2025 by the Numbers



20
Installations

15
main programme

4
partner installations

+
Signal Space

PrusaLab

Italian Institute

French Institute

Museum of Prague

Taiwanese Cultural Office

Jewish Museum

10+
Institutional and international collaborations

3
nights of Signal Afterparties

Signal Forum conference

4
accompanying program events

National Gallery Prague

Co-Vision

Ramon Llull Institute

Hacnum



2
routes: City-Centre and Vinohrady

2
videomappings

12
entirely new outdoor and indoor locations

5:3
ratio of domestic and foreign artists

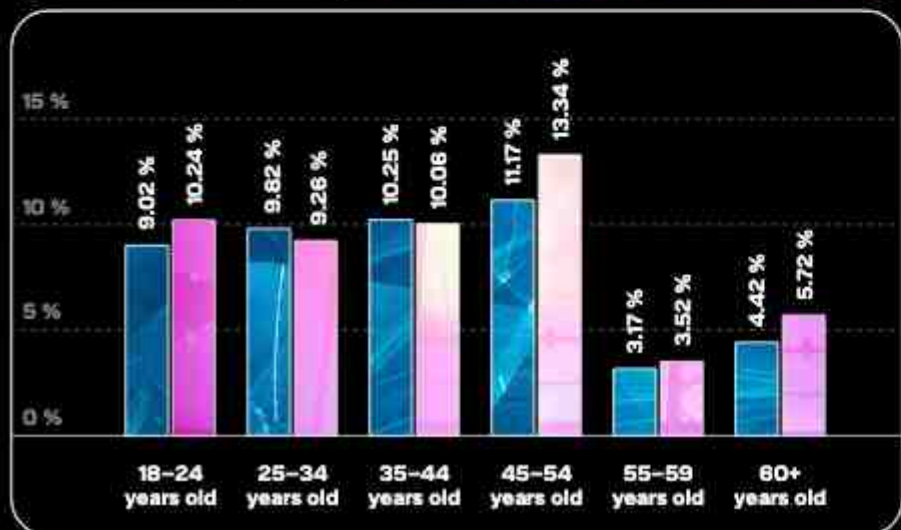
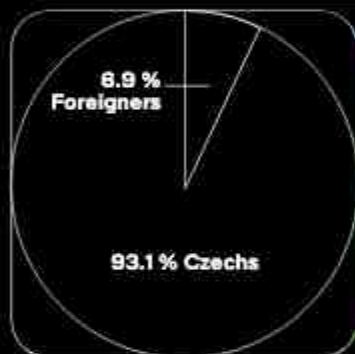


40+
artists, of which 15 international

Signal Festival 2025 by the Numbers

560 000+

festival attendance



This Year's Programme Through the Eyes of the Head Curator

The thirteenth edition of the festival concluded the three-year curatorial concept "Ecosystems," this year under the subtitle "Solutions." We built upon previous chapters (Research and Expedition), in which we explored the fragile connections between nature, technology, society and culture. This year, we dedicated ourselves to the search for balance in a world standing on the threshold of major civilizational changes—a time when cracks appear in what we once considered certainties and when ecological, social, and political ecosystems teeter on the edge of sustainability.

The artistic installations selected under this theme became both laboratories and sensors of our present—examining visible and hidden energy, physical as well as cultural attractiveness, and iteration as a fundamental principle in the search for solutions. Artists from the Czech and international scenes, through their works, proposed their personal, artistic and technological answers to the complex questions linked to the fate of our civilisation. They offered visions that transform the complexity of the present into visual, sound and spatial forms—a language appropriate to contemporary global digital art. Through this understanding of the world as one interconnected organism, we aimed to present to audiences a path toward possible solutions.

What guides our programme curation

When selecting festival installations, we consider a variety of factors. The main ones include thematic relevance to the curatorial concept, technological innovation within digital and light art, formal and technical excellence of the work or

significance of the artist in domestic and international context. Equally important are a strong visual dimension and the ability to communicate a message clearly and accessibly. We also strive for diversity in the types of installations—from projections through objects, immersive spatial installations, site-specific works to performative formats. It is important to us that the festival is not only attractive and accessible to a broad public—often their first contact with the art world—but also offers challenging and conceptually rich works.

Beyond the main curatorial programme, four partner installations were produced entirely under the creative and production direction of long-term supporting partners. Although their primary purpose was product presentation, some demonstrated that such commercial collaboration can result in projects at the intersection of art and advertising, offering high-quality authorial value.

This year, the curatorial programme was spread along two main routes: City-Centre and Vinohrady. It consisted of 17 installations altogether, ten freely accessible outdoors and seven presented within the paid Signal INSIDE zone—mostly indoors, often in spaces previously hidden from public view for various reasons. The City-Centre route stretched from the Convent of St Agnes through the Old Town Square to Republic Square.



Pavel Mrkus,
Head Curator of
Signal Festival



City-Centre Route highlights

The first and, in a sense, initiatory point of the entire journey was the installation at the National Gallery Prague—Convent of St Agnes, where we presented Bill Viola's iconic work *Tristan's Ascension* (The Sound of a Mountain Under a Waterfall). In the sacred space of the former Gothic Church of St Salvator, the work created a profound, meditative experience situated on the threshold between life and death.

One of the festival's most striking, and at the same time technologically and logistically most demanding, moments was the first-ever 3D projection onto a floating water screen on the Vltava River at Dvořák Embankment. *Tzolk'in Light*, by the Taiwanese studio Peppercorns, translated the principles of the Mayan calendar—sacred time, energy, and its flux—into a monumental light curtain hovering above the river like a living hologram. The same authors also presented a site-specific installation at Republic Square, titled *Between Mountains and Seas*, exploring the dynamic transformations of the city's character under various cultural and political influences throughout its history.

The immersive digital and spatial projection *MLHA* by Robert Seidel transformed the courtyard of the Čiam-Gallias Palace into a space pulsating with colour, movement and sound, with formal references to geometric abstraction now reimagined as a hallucination in the contemporary city landscape.

For the first time, a videomapping projected onto the tower of the Old Town Hall took centre stage. The Italian studio *mammasONICA* created the projection *OVERLOJD*, themed around the tension between the world of data and that of emotions. Their cold digital language

contrasted sharply with the historic clock tower—an effect enhanced by a specially composed sound design built on field recordings.

The interior of the Klaus Synagogue was used for a conceptual installation by Czech artist Jan Poš, *Myth of Hyperreality*, creating an environment reminiscent of a temporary research site — inviting visitors to play the role of a scientist-archaeologist uncovering dynamics hidden inside a mysterious meteor-like object.

A surprising highlight was the vast hall of the former riding school of the Savarin Palace on Na Příkopě—hidden amidst dense urban building. There, the Slovenian artist Tadej Drojlc presented *Dinner with a Hyperobject*, an ultrakinetic multimedia installation blending light and sound—a work questioning whether creativity, language or intelligence are categories exclusive to humans.

Roelof Knol unfolded his interactive installation *Currents*—with projections and luminous walls—throughout the entire gallery space of Kampus Hybernská. He created a minimalist sensory landscape in which light, sound, and movement merge into a single harmonious whole. Although originally conceived primarily for families with children, its playful interactivity captivated visitors of all ages.

As a permanent intervention into the entrance hall of the newly opened Signal Space gallery, the object-based light installation *Synergy* by Daniel Pošta and Lukáš Dřevjaný was created. Light lines dynamically flow through the interior, meet in the centre and ascend towards the vault of the historic structure of the Old Town Market Hall.



Jan Poš (CZ)
→ The Myth of Hyperreality

Vinohrady Route highlights

The Vinohrady route was this year more distinctly dedicated to the Czech scene. On the lookout point in Rieger Gardens, Pavia Sceranková created *Constellation*, an interactive work that allowed visitors to form their own light constellations across the night sky.

In their performative installation *Grill Flame*, the artist collective *Rafani* worked with energy, ritual, and shared experience. Their live collective action, with flames erupting from car exhaust pipes, became an unexpectedly timely critique of consumerist motorism.

The interactive object *EYE* by Czech artist Antonín Kindl, realised as part of the open call *Signal Calling* in cooperation with the prototyping workshop *PrusaLab*, responded to its environment using data and sensors—exploring the relationship between humans and machines.

As part of the international European project *Co-Vision*, the audiovisual piece *Confluence* was installed in the natural amphitheatre of Rieger Gardens. Created by David Přilučík with collaborators (Marie Tučková, Katarína Gryvul, Selma-ci Kocka Jusko), it addressed the floodplain forests of the protected landscape area *Soutok* — a place at the confluence of the *Dyje* and *Morava* rivers, part of Central Europe's natural heritage.

After three years, videomapping returned to Vinohrady, a format popular with broad audiences. The Spanish studio *V.P. M.* worked with the facade of the *Basilica of St Ludmila* at *Náměstí Míru*. The projection titled *ITERATIONS (The Infinite Rhythm of the City)* was created with the help of artificial intelligence and, for the first time, also used laser technology. Visual references to

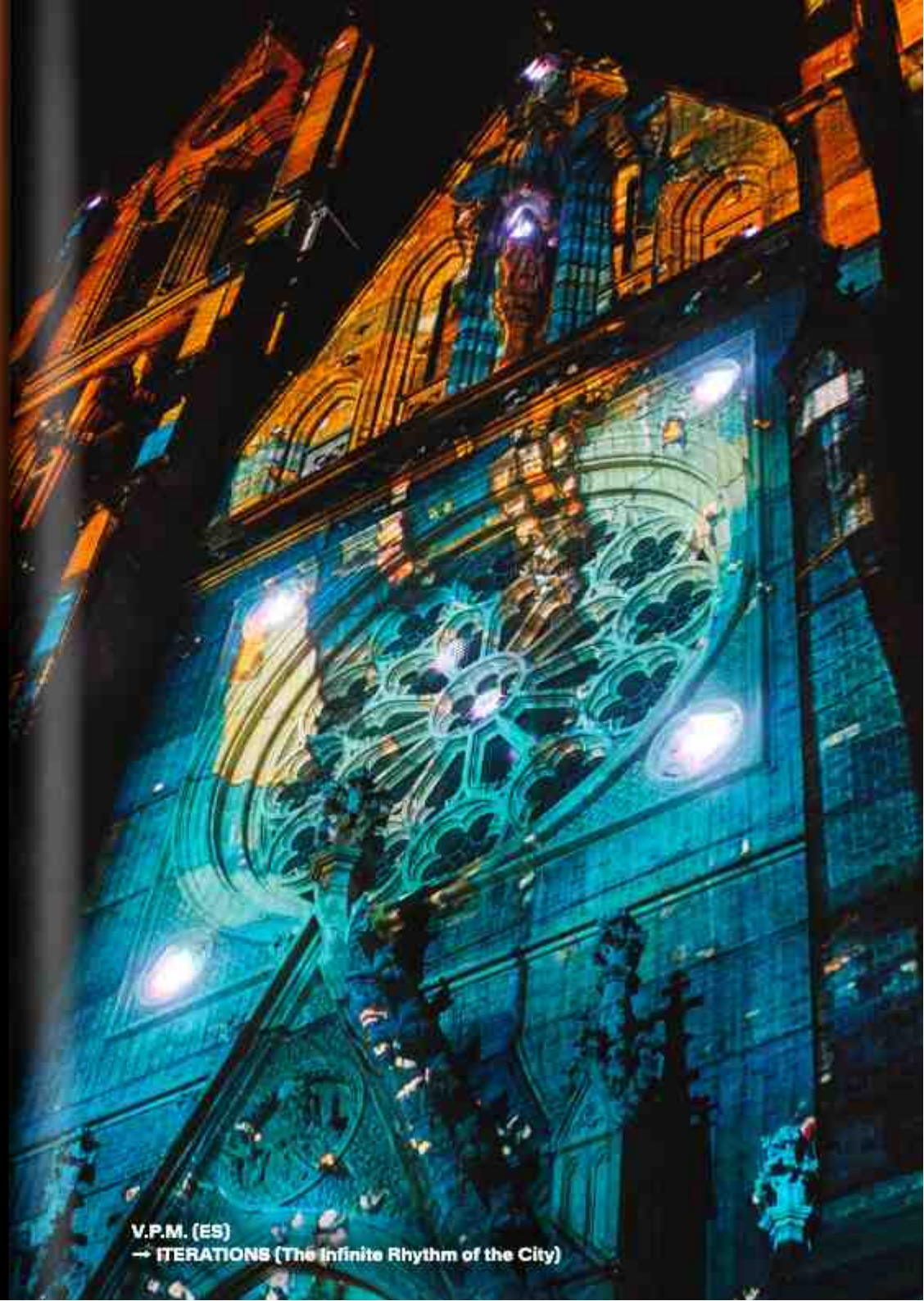
the architecture of ancient civilisations gradually gave way to contemporary and futuristic structures, ultimately pointing towards a renewed integration of natural elements within urban design. The projection served as a reminder that the city is a living organism demanding care and the search for sustainable solutions.

A poetic, quiet, and delicate light installation, *Lux Domus* by the young Spanish artist *Josep Poblet*, became a hidden gem for visitors who discovered it in the exclusively accessible interiors of the functionalist chapel of the *Archbishop's Grammar School*.

The dance performance *Lone Soul Disco* by choreographers *Viktor Konvalinka* and *Štěpán Benyovszký* at the *Tresor Club* used traditional dance techniques, combining rhythm, body and light. It expanded the programme with another genre that proved popular among festival visitors.

The thirteenth edition of *Signal Festival* closed the curatorial arc of *Ecosystems* and presented the world as a unique space of energies and interconnections. Here, art was not merely a reflection of the present, but an active part of searching for paths that can lead to balance—personal, social and environmental.

The collection of programme installations offered a wide array of contemporary approaches in digital art, but also in sculpture, conceptual art, interactivity, video, and performance. The festival thus continued its path toward developing multi-genre diversity—but always with special emphasis on light, technology, emotion, and, not least, its defining hallmark: the connection of contemporary art with Prague's unique urban landscape.



V.P.M. (ES)

→ ITERATIONS (The Infinite Rhythm of the City)



Cultural and Institutional Collaborations

This year, Signal Festival guided its audience through the City-Centre and Vinohrady routes—and thanks to support from the City of Prague, Prague 1 and Prague 2, we presented a carefully crafted route offering a host of new possibilities to discover the city. On both routes, the new Signal INSIDE line opened unique indoor spaces normally inaccessible to the public—giving visitors an opportunity to travel across centuries: from Gothic interiors, through Baroque architecture, to modern and contemporary venues.

Equally central this year were cross-cultural and inter-institutional collaborations. The Taiwanese Cultural Office took patronage over the Installations by Peppercorns; PrusaLab (the prototyping workshop of Josef Průša) became a key technological partner for the open Signal Calling call; the French Institute hosted this year's conference of our educational platform Signal Forum; the National Gallery Prague opened the spaces of the Convent of St Agnes; the Jewish Museum in Prague made the Klaus Synagogue accessible; the Museum of Prague enabled access to the Ciam-Gallas Palace; and the Italian Cultural Institute provided patronage over the videomapping OVERLORD.

Thanks to these partnerships, the festival became deeply intertwined with Prague's institutions, architecture, and contemporary creative scene, enabling visitors to discover the city in unprecedented breadth and depth.

Bill Viola (USA)

→ Tristan's Ascension (The Sound of a Mountain Under a Waterfall)



Signal Festival: A Year-Round Presence

Signal Festival today is not just an October event—it has become a year-round platform that responds to the world around us and brings digital art to places where visitors would not normally expect it. Each year, we organise a number of projects outside the main festival edition—and thanks to this, we remain in lively dialogue with the public, cultural institutions and contemporary social issues.

Light United in Kutná Hora

In spring 2025, we were approached by the town of Kutná Hora to participate in the "UNESCO Connects" celebrations marking the 30th anniversary of the city's inscription on the UNESCO World Heritage list. The two-day event Light United was created in cooperation with the town of Kutná Hora, the Gallery of the Central Bohemian Region, local parishes and the Kutná Hora Tour Guide Service. With this event, we entered a new region and brought digital and light art to people who do not usually attend Signal Festival. A blend of new works and installations from past editions changed into a sensitive reflection on historical places and their atmosphere.

St. Lucia at Troja Chateau

Our cooperation with the Prague City Gallery has now become a tradition. In the last three years, we have jointly organised the event St. Lucia, which brought life to the premises of Troja Chateau. This year, on 12–13 December 2025, the castle gardens, cellars and main hall will once again be filled with seven light installations by artists Kryštof Brůha, Karim Tarakji, Vítězslav Plavec, Filip Zeman, Klára Horáčková, Tomáš Ullrich and the duo Hana Mirbauer & Klára Pavličková. For two evenings, Troja Chateau will be transformed into a living space where Baroque architecture intertwines with contemporary technology, physical principles and digital imagination.

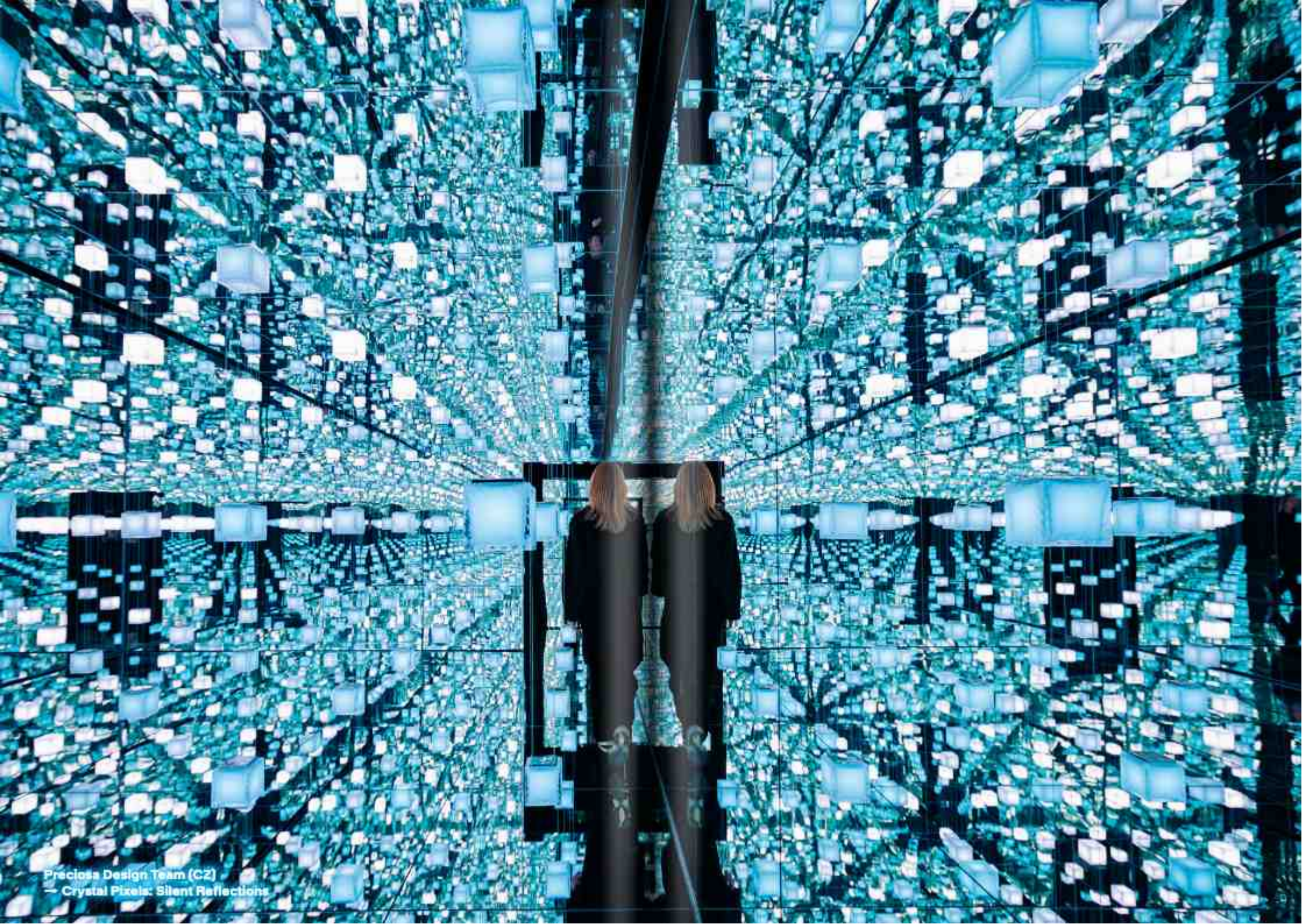
Signal Artworks Abroad

An important role is also played by the agency Signal Creative, through which works created for the festival travel not only to other Czech cities but also abroad. Our artists and installation teams can thus regularly represent the Czech digital art scene in international festivals, exhibitions and cultural events.

Thanks to these activities, Signal Festival remains present all year long—as a partner to cities and institutions, as a creator of artistic interventions responding to current events, and as a guide to the most interesting what contemporary light and digital art has to offer today.



Karel Karlos Šimek (CZ)
→ SN 1006 (Light United Festival)



Preciosa Design Team (C2)
— Crystal Pixels: Silent Reflections

Opening a New Chapter:



In October, we opened Signal Space—our first permanent gallery and the realised dream of a place where digital art can live all year round. With this, we begin a new stage in which the light does not fade with the end of the festival, but instead becomes a lasting part of Prague's cultural map. As the largest digital art gallery in Czechia, we want Signal Space to be an open venue for everyone—for experts and the curious, for families and culture lovers alike.

The inaugural exhibition, *Echoes of Tomorrow*, explores how visions of the future infiltrate the present and subtly shape our environment and behaviour. The installations in the show are not static objects, but living, generative systems that evolve and respond to the presence of the visitor.

A major experience is the *Immersive Space*, the largest projection hall of its kind in Czechia, where visuals are projected onto all walls and the floor. The piece *Everything* by studio Nohlab combines scientific data, philosophy, and digital aesthetics into an enveloping spatial composition.

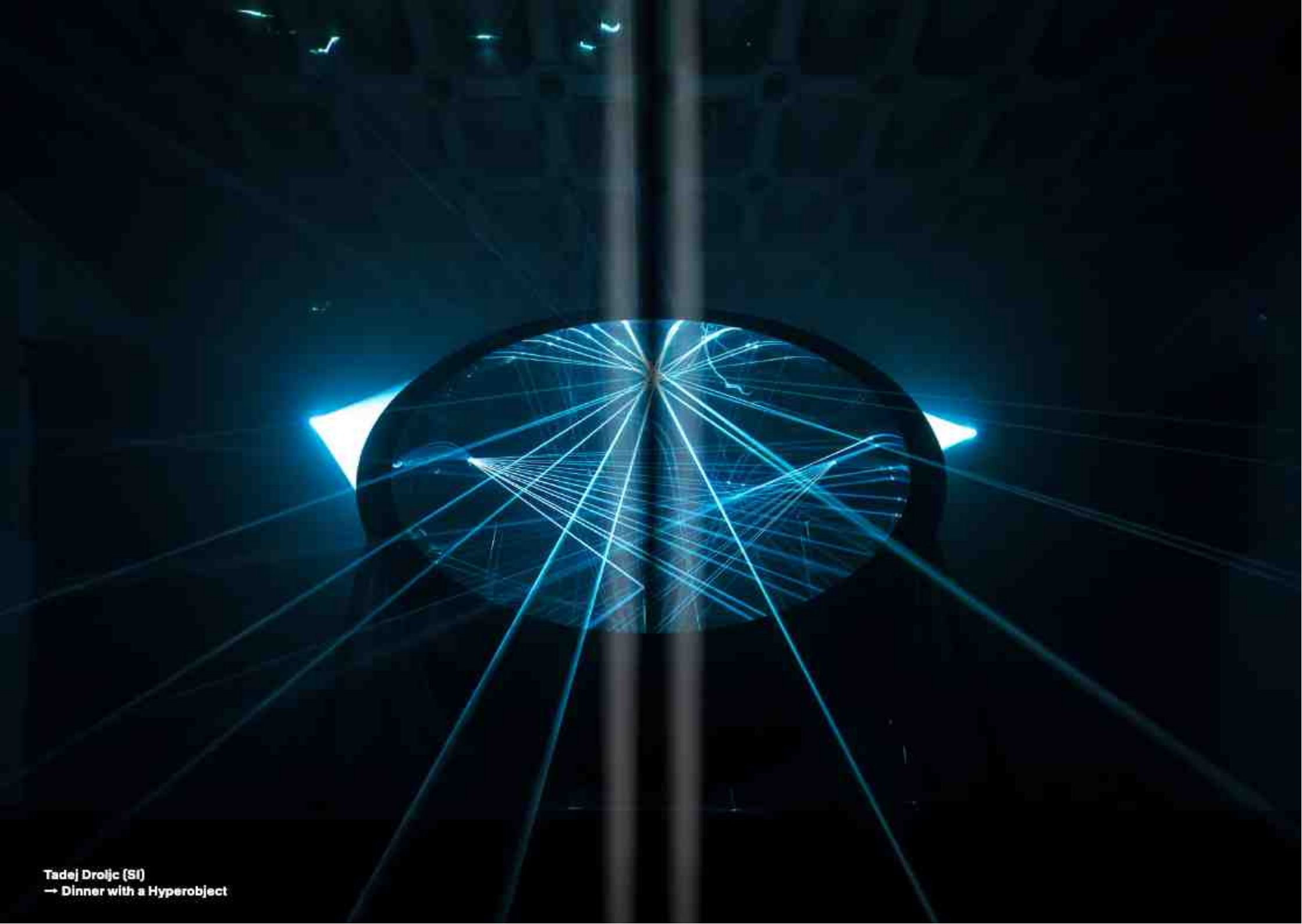
Further, the *Infinlty Room*, created in collaboration with *Preciosa Lighting*, uses mirrors and 180 cut-crystal elements to create the illusion of infinite depth: a space that expands, disorients, and invites lingering contemplation.

Signal Space provides a platform for major figures of world digital art. Japanese artist Shohei Fujimoto presents a new version of his laser choreography *Intangible Forms*, one of the most visited installations in Signal Festival's history. Meanwhile, American pioneer of creative coding, Zach Lieberman, presents an interactive work *Body Sketches*, in which visitors' movements are turned in real time into digital drawings—an immediate union of human gesture and algorithm, transforming each spectator into an active co-creator.

The programme also features prominent European and Czech artists who work with technology as a medium for poetic, conceptual, and experimental expression. Opening Signal Space thus represents not only a new exhibition space, but a permanent home for digital art — a place where technology comes to life, light becomes a language of its own, and the future becomes present: every day, all year round.



Shohei Fujimoto (JPN)
→ *Intangible #form*



Tadej Drojic (SI)
→ Dinner with a Hyperobject

Dialogue, Education and International Connections

Signal Forum International Conference

This year, the festival significantly expanded its role in education and professional networking. After the successful launch of Signal Forum last year, in 2025 we continued with a one-day international conference held at the French Institute in Prague. Signal Forum creates a space for discussion about the relationship between art, technology and nature, brings together Czech and international experts, and opens new perspectives in the field of digital creation. Thus, it is becoming a stable platform that extends the festival into reflection, critical thinking and social dialogue.

Curatorial Programme

In cooperation with the PPF Foundation, a curatorial programme was initiated in 2024 to support the international visibility of Czech digital and intermedia art. The programme brings international curators to Prague, acquaints them with Czech artists directly in their studios, and creates opportunities for building professional relationships.

The first year resulted in concrete outcomes in the form of international exhibition collaborations—for example, the presentation of Krištof Kintera in Berlin and Lukáš Dřevjány at the Llum festival in Barcelona. This year, the programme continued with its second edition, further expanding the network of connections between the Czech and international art scenes.

The curatorial programme is gradually becoming an important pillar of the festival—one that not only presents art to the public but actively supports its future development and international integration.





Monument Office (CZ) & Signal Creative
→ Allwyn: Happiness



Robert Seidel (DE)
→ MLHA (FOG)



Viktor Konvalinka & Štěpán Benyovský (CZ)
→ Lone Soul Disco



Peppercorns (TWN)
→ Tzolkin Light



mammasONica (IT)
→ OVERLORD



Peppercorns (TWN)
→ Between Mountains and Seas



Antonín Kindl (CZ)
→ EYE



Daniel Pošta & Lukáš Dřevjany (CZ)
→ Synergy



Josep Poblet (ES)
→ Lux Domus



Rafani (CZ)
→ Grill Flame



NobodyListen & Jan Hladil (CZ)
→ glo™ echoCircle

Festival Marketing in Numbers

863

Media outputs

85
TV

490
Online

93
Print

195
Radio

206

Influencers engaged

80M

Cumulative media reach

63
mid-size
and large

143
micro

594M

AVE value

0,5 mil.
Website visits

1 500 000

users reached

90 200

interactions on posts

13 400 000

content views

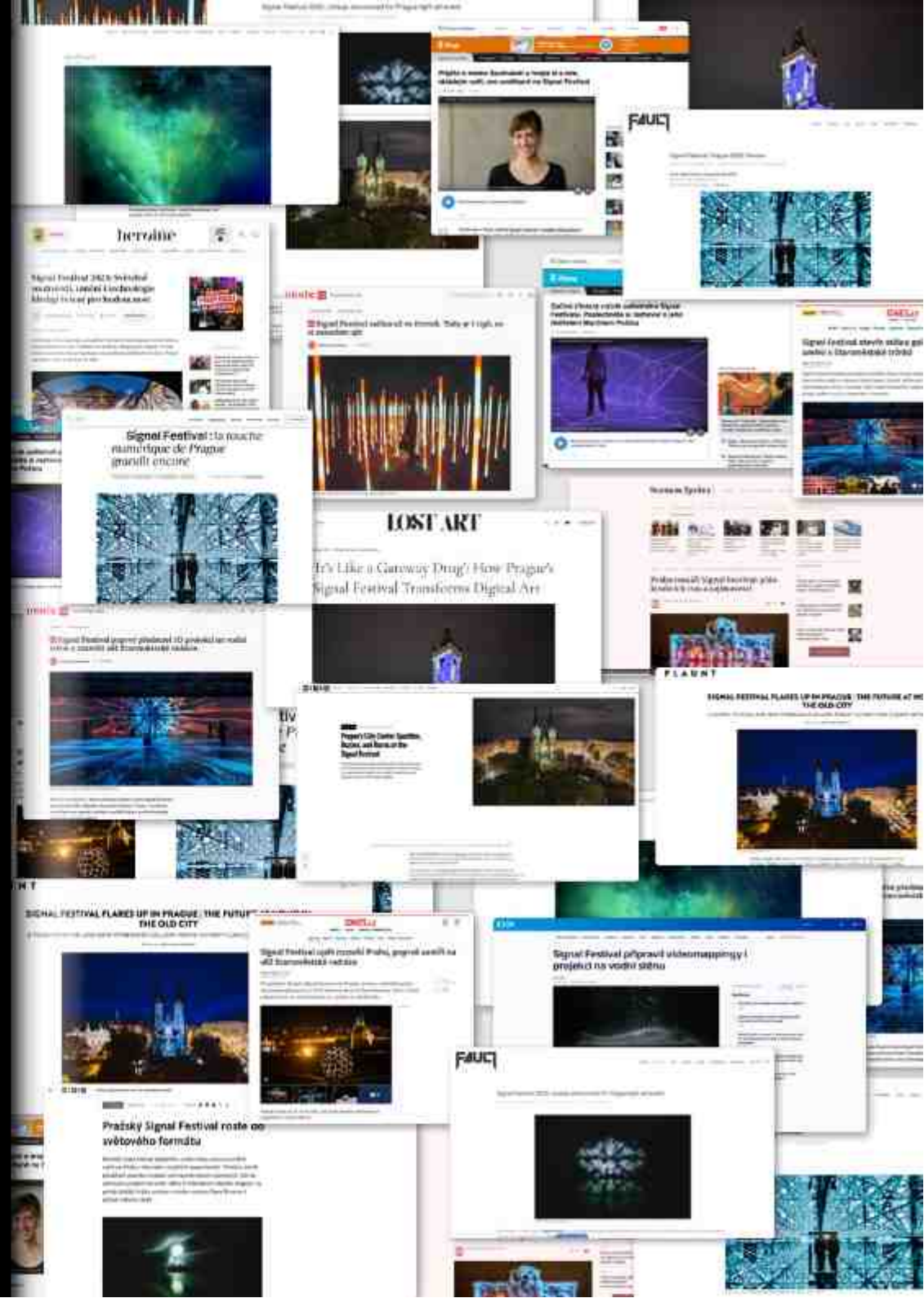
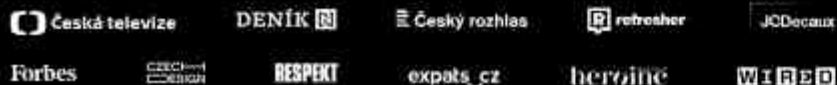
94 259

followers across platforms

PR & Media (Source: Mediaboard)

Social Media

Media partners



Signal Festival 2025 Visual Identity



The visual for the 13th edition of Signal Festival embodied a futuristic android whose body and mind were intertwined with natural elements. Shining metal and digital structures merged with organic details — a butterfly, a meadow flower or a tangle of root-like neural structures. The colour palette, from the cool blue of the mask to the rich magenta and orange of the body, expressed techno-optimism and a belief in the harmonious coexistence of technology and nature.





Thank You to Our Partners

Organizer



With support of

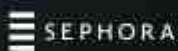
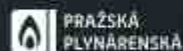


Signal Festival is supported by a grant from the Capital City of Prague in the amount of 6 000 000 CZK

Main partners



With support

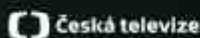


Official partner

Premium partner



General media partner



Main festival journal

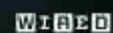


Main media partners



VIP Partner

Media partner



Technology partner

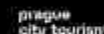


Partners

Partners



Partners



Hotel partner



Fresh Food Partner



Signal Festival is part of these EU projects



Support under the National Recovery Plan - Creative Vouchers initiative



The project "Monetization Strategy and Implementation Support for the B2C segment of the Signal Festival", which aimed to strengthen the monetization of the festival's B2C offer through service design and resulted in a monetization strategy and implementation recommendations, was funded by the European Union - NextGenerationEU (National Recovery Plan) with the support of the Ministry of Culture of the Czech Republic.

Signal Festival 2026

Date: 15 → 18 / 10 2026

Theme: Dream on! Dreams and Visions



signalfestival.com