

Intro

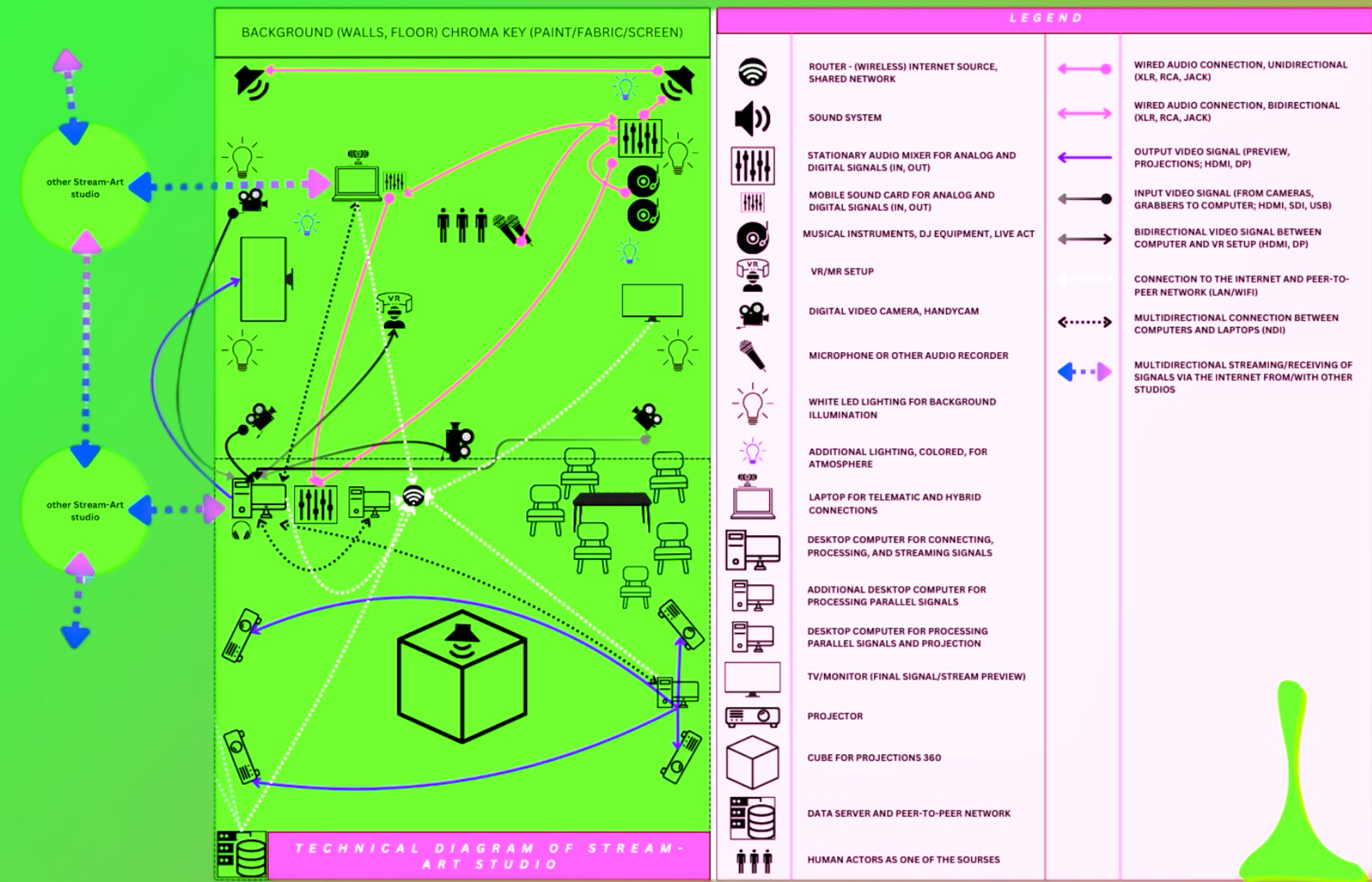
Stream-Art is an emerging artistic practice that fuses performance, telematics, hybrid digital spaces, and tactical media, leveraging modern technologies to create new forms of artistic and social interaction. By integrating real-time streaming, interactive tools, and multi-layered digital environments, Stream-Art challenges traditional notions of performance and spectatorship. This paper explores the key technological components that facilitate Stream-Art, including streaming platforms, audiovisual tools, networked environments, and hardware configurations in circular flow.

AUDIO INSTRUCTION ▶ 00:00 MICHAEL DIETER - BETWEEN THE DAMNS (PROJ.DEBILISATION)

The act of streaming is a ritualistic process where energy (data), intention (performance), and invocation (broadcast) merge to manifest digital presence.

Streaming Platforms and Software

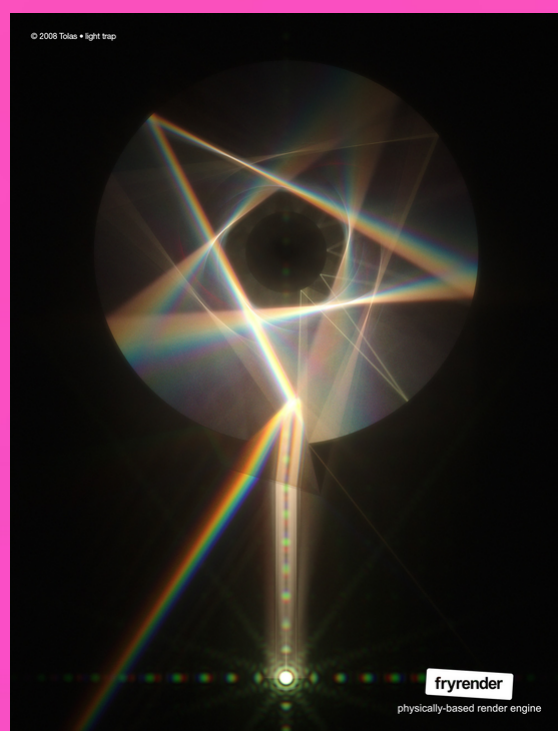
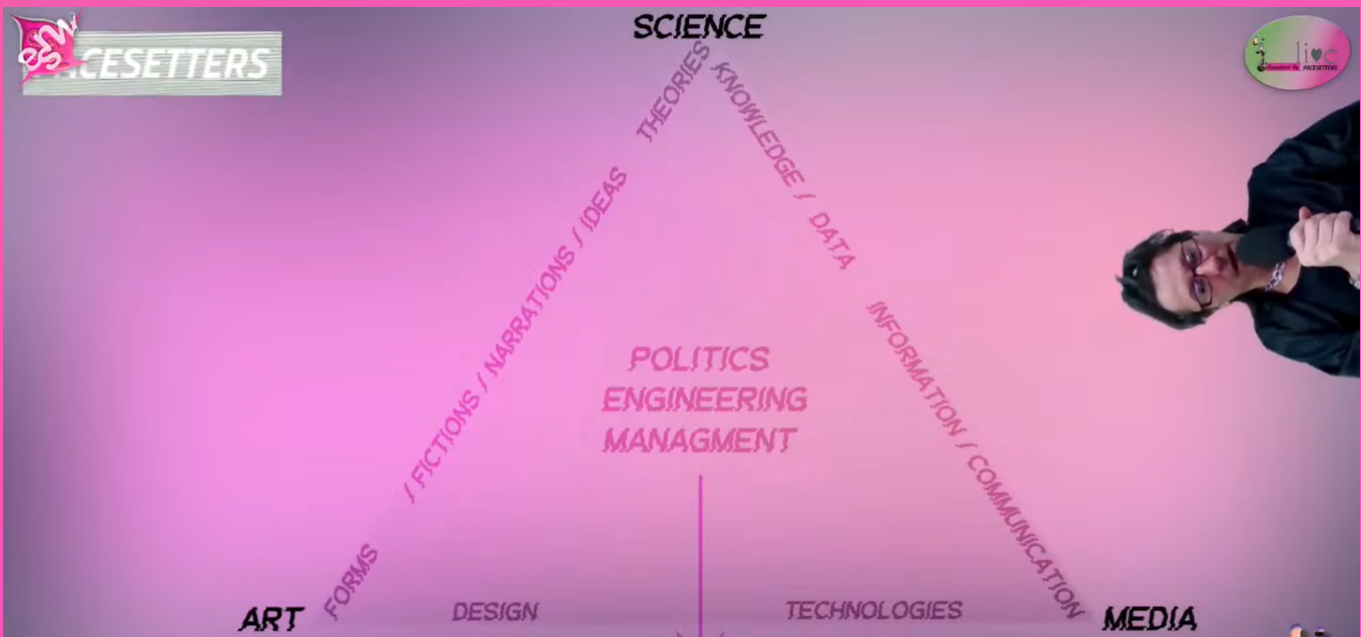
The core of Stream-Art is real-time digital transmission, enabled by various streaming platforms. Services such as YouTube Live, FB, Twitch (data colonisers) and open-source alternatives like PeerTube allow artists to broadcast performances globally. These platforms provide essential features such as multi-camera switching, screen overlays, and real-time audience interaction through live chats and reactions. More experimental platforms like PeerTube or custom WebRTC-based solutions offer decentralized and encrypted streaming, aligning with the tactical media approach of many Stream-Art projects. OBS or Vmix - is used to mix AV inputs, basic effects: keying/feedback and finally go live. In Vmix you can stream to 5 different destinations. OBS offers one destination platform. To expand you can use Restream as buffer for multiple channels. Furthermore, generative visual tools such as TouchDesigner, Max/MSP/Jitter, and VDMX/Reolune Arena enable artists to manipulate live video streams in real time, creating reactive visual environments. These tools synchronize audiovisual elements, integrating glitch aesthetics, algorithmic processes, and AI-generated imagery into the performance.



Basic Technical Setup for Streaming

A reliable technical setup is essential for high-quality Stream-Art performances but don't wait until you collect perfect setup! The core components include:

- Camera:** A high-resolution webcam/handycam with an HDMI output provides a sharp image. Popular choices include the SONY FDR-AX43A, Canon EOS, or Logitech StreamCam. *"Don't forget that your phone could become a camera input in the project or just stream from phone if you have no other option. But go live! Tell someone from the StreamArtNetwork and they'll grab your signal!"*
- Capture Card (HDMI Grabber):** If using a handycam or mirrorless camera, an HDMI capture card (such as Elgato Cam Link 4K) is necessary to convert the video signal into a digital format compatible with streaming software.
- Microphone and Audio Interface:** High-quality audio is crucial for an immersive experience. A condenser microphone (like the Audio-Technica AT2020 or Shure SM7B) or dynamic mic (like the sennheiser e835) combined by XLR cable with an audio interface (such as Focusrite Scarlett or Zoom UAC-2) ensures clean sound transmission. *"There are wireless mics for phones as well."*
- External Audio Devices:** Many Stream-Art performances incorporate live music or sound manipulation. Using external soundcards, synthesizers, and loop stations (Elektron Syntakt, Korg Kaoss Pad 3+) enhances real-time audio interaction.
- Lighting:** Proper lighting improves video quality. LED panels (such as Neewer or Elgato Key Light) provide adjustable brightness and color temperature.
- Green Screen:** A green screen setup allows artists to replace backgrounds dynamically, creating immersive and surreal environments. Software like OBS Studio, VMIX, or TouchDesigner can key out the background and replace it with digital content in real-time.
- Laptop or PC:** A powerful computer with a good GPU and sufficient RAM is necessary for smooth performance. Recommended specifications include at least an Intel i7/Ryzen 7 processor, 16GB RAM, and an NVIDIA/AMD GPU for handling video rendering.
- Stable Internet Connection:** A wired Ethernet connection with an upload speed of at least 10 Mbps is ideal for uninterrupted streaming. Wi-Fi should be avoided unless using a reliable high-



Circular aesthetics refer to a design and conceptual approach centered around cycles, loops, repetition, and holistic visual or structural compositions. In Stream-Art, circular aesthetics can manifest in various ways:

- Visual Design** – Circular forms in overlays, animations, or interface elements create a sense of continuity and fluidity, often used in generative art and glitch aesthetics.
- Feedback Loops** – Camera feedback, recursive video layering, and live signal processing create evolving patterns that reinforce circularity in audiovisual compositions.
- Performance Structure** – Repetitive, ritualistic actions in live streams can invoke circular time, reflecting traditions, organic rhythms, or meditative states.
- Sonic Loops** – Hardware loopers, granular synthesis, and live looping techniques create sound structures that evolve while maintaining a circular, non-linear form. So-called MISTAKE when you are in collab moment with other node having each other outputs as an input creates an effect of endless delay - new field of experimentation. It's like trapping the light in mirrors.
- Thematic Symbolism** – Circularity can reference cyclical time, energy flow, and natural processes, aligning with ecological and systemic worldviews.

One of the FUNDAMENTAL works in the context of Stream-Art was written by dr Roman Dziadkiewicz and published in INC Tactical Media Room on December 21, 2023, where he opens theoretical bases and practical act in the field of Stream-Art:

STREAM ART or THE THIRD AVANT-GARDE: Introduction to Hybrid Togetherness

Intensity is no stranger to our collective's daily life, given the ever-lasting hyperactivity prevalent in [StreamArtStudio](#) and [UKRAINATV](#). Every day and every night a colourful team of artists, and media freaks of different ages and roots, genders and experiences explore space-times in hyper research core searching for connections in a non-NASA way. Amidst this intensity and chaos, there lies undeniable power and revolutionary potential. What has lately stood out from the daily collaboration of a team is the necessity for a more precise definition of HYBRIDITY. This encompasses exploring the broadest spectrum of potential applications and interpretations of this concept at the juncture of practices in a) art – contemporary, non-disciplinary, post-digital, and processual; b) media – referring to the domains addressed by media studies, rather than media or post-media art; and c) transdisciplinary theoretical inquiries, including media studies, cultural theory, anthropology, digital studies, philosophy of perception, among others.

For us, 'hybridity' intuitively and operationally signifies the coexistence and fusion of diverse orders, action modes, practices, and the simultaneous presence of humans and non-humans (avatars, data, machines) in both analog and digital realms, offline and online. Such taking stock is imperative in the face of rapid changes and re-evaluations within the social, technological, and geopolitical contexts that underpin all cultural creative practices. The potential we experience for hybrid togetherness is occasionally neutralized by resurgent egoisms and an undercurrent of mistrust. This mistrust stems from the vague rules of collaboration, founded on slogans and ideas that now demand a new CODE and nomenclature.

Here and now, let's focus on what we discern as potential and inspiring for future practices. We must engage with the substantive, multidimensional, and multicore systems of connections, the architectures and elements of which we actively create, explore, and test in real-time. This approach is in line with the practices we've been developing for several years at [StreamArtStudio](#). The time has come for theoretical reflections. Our system, an amalgamation of human and non-human elements – socio-cultural, technological, and creative – holds immense and unpredictable potential for generating new meanings, facts, and categories through processes of fragmentation, defragmentation, coupling, splitting, and circulation. Instead of transmitting messages of doom and gloom, we're focused on transforming institutional contexts and claiming collective ownership of the means of effective change.



We extend and transform methodologies of **telematic improvisation**. This is emblematic of intuitions pulsating globally, demonstrating potential for scalability and adaptability, and highlighting the necessity of weaving them into horizontal networks for long-term collaboration. Our hybrid approaches converge on the concept of STREAM ART – a sub-discipline or a genre within contemporary and future art practices. Above all, it offers a PERSPECTIVE for mixed-media practices in a post-digital landscape. This perspective is a unique view and definition of creative practices, characterized by an idiom of circulating, fluid (streaming) processes where work is amalgamated with form, information, and energy, intertwining the human and the non-human.

This text is neither a diary nor a compilation of conclusions. Its purpose isn't to reconstruct the facts, the emergent processes and procedures from collective improvisations, or the fragmented experiences presented by individuals. Defragmentation is valued here as an end in itself. This mosaic can be both assembled and disassembled in various ways. We intend to reveal new possibilities and categories, as well as underscore the need to take responsibility and adopt a stance amidst a milieu of tactics, themes, threads, and possibilities. In this milieu, we often move intuitively, sometimes replacing one form of symbolic violence with another, more chaotic one.

We would like to propose a set of postulates, QUESTIONS, and research challenges that possess both commensurable and shareable potential. These are intended for our continued endeavours at [StreamArtStudio](#) and [UKRAINATV](#), as well as for researchers and experimenters interested in the prospect of potential hybrid collaborations. These collaborations would transcend borders, platforms, formats, and geopolitical divides. The abundance of topics and themes available for exploration is vast and sufficient for all interested parties. These topics proliferate under multi-directional gazes constantly defragmenting and splitting like object-images, as the late Bernard Stiegler once called them: