

Experimental Film & Video 2025
CICA Museum
May 21 - June 15, 2025
2025.5.21 - 6.15

Featured Artists 참여 작가: **Marin Abell, Johannes Barfield & Stephanie J. Woods, Christie Blizzard, Brit Bunkley, Enzo Cillo and Ambasce, Sena Clara Creston, Wuzheng Cui, Carlos Delgado & Paolo Gatti, Marco Balbi Dipalma, Karen Eliot, Roos van Geffen, Andres Harvey, Camilla L. Haukedal, Ye He, Darren Dominique Heroux, David Herren, Sarv Iraj, Mia Johnson, Ho Bin Kim(김호빈), The Krank, Roksana Kularska-Krol, Jenny HyunJi Lee(이현지), Yuanyu Li, Renée Lotenero, Tiantian Luo, Flâneuse du Mal, Miodrag Manojlović, Michael Mersereau, Denise Newman, Ivy Nicole-Jonét, Lahi OH(오라희), Michel Pavlou, Thomas Pickarski, Marc Samper, Mersolis Schöne, Kun Song, Kye Wilson, Ng Win Yi, 이다다(Dada Yi), Ruiqi Zhang, Tianming Zhou**

The international exhibition Experimental Film and Video explores new possibilities within experimental cinema and video art. Through a diverse range of single-channel films, video works, and animations, it delves into innovative approaches to time, narrative, and visual expression. Reflecting the fluid boundaries between cinema and contemporary art, the exhibition offers a platform for voices that challenge conventional forms.

국제전 "Experimental Film and Video"는 실험 영화와 비디오 아트의 새로운 가능성을 탐색합니다. 싱글 채널 영상, 애니메이션 등 다양한 형식을 통해, 영화와 현대 미술의 경계를 넘나들며 기존의 틀을 깨는 창의적인 작품들을 선보이는 전시입니다.

Marin Abell



“The Apple Prank” (2024)

I love my father's childhood prank anecdotes. While approaching freeway tollbooths they donned leather mitts and piddled with Diamond matches to impart to the tellers their fiery small change. There were multiple night-slips into the Thames River to thief the Yale-Harvard Regatta flags, with the morning headline once proclaiming: “River Pirates Strike Again”. Snowballs were targeted down chimneys. One neighbor, a crotchety judge, was unable to drive their street without an onslaught of bumper-rapping knuckles, and his glimpsing from the rearview their street-sprawled postures feigning injury. An apple tree stood in his Honor's lot, which was the set of their most cunning conspiracy – under the blanket of darkness they ascended and took a single bite from each apple while leaving them all hanging and un-picked.

The complexity of this delinquency awes me for as invisible of an act it is also ambitious with surprise and metaphor, and I've longed to share in their thrill. The prank keeps pranking, that most nutritious first bite teasing his Honor only to continually disappoint. This Adam and Eve-like footage, delving into their curiosities, is captured on a Browning Trail Camera equipped with motion-activated infrared night vision rendered in a flattening antiquated grayscale. In lieu of trespassing private property, I researched national fruit tree databases and found registered Tree #900 – a ripe Granny Smith – nestling in Fortune Park by the thematically adjacent Boulder County Justice Center housing the DA's office, Community Corrections, and Juvenile Detention Center.

Marin Abell grew up in coastal Virginia, earned his BFA in Sculpture from James Madison University, and his MFA in Sculpture and Expanded Practice from Ohio University. His sculptural practice is evocative of the trickster that engages our world in ways that dispel the illusion of separateness. He has received fellowships from organizations such as: The Center for Art and Urbanistics in Berlin; Sculpture Space in Utica, New York; and the Anderson Ranch Arts Center in Snowmass, CO. He has exhibited at venues such as The Utah Museum of Contemporary Art and the Virginia Museum of Contemporary Art; and installed public sculptures at venues such as: The ArtLot, Brooklyn; The I-Park Foundation and Stone Quarry Hill Art Park. His work has been reviewed by publications such as Hyperallergic, he has served as an editor for the online art theory journal .continent, and he is currently an associate professor at MSUDenver.

Johannes Barfield & Stephanie J. Woods



“Green Rod” (2021)

Green Rod is a video collaboration by Johannes Barfield and Stephanie J. Woods, created within their decade-long artistic partnership. The work presents a split-screen view of the backs of their heads against a fluorescent green void, as hands gently enter the frame to caress each other's hair and scalp. This tender interaction speaks to a shared experience with afro-textured hair and the curious, sometimes intrusive, fascination it evokes in others. The act of touch here is a reclamation and recontextualization of an often-objectifying gesture. In the privacy of this shared moment, their hands explore, massage, and affirm one another, highlighting the complex interplay between intimacy, objecthood, and self-affirmation. The work brings attention to the ways in which Black hair and bodies become sites of both desire and vulnerability, and it transforms the simple act of touching into a powerful narrative of mutual recognition and care.

Johannes Barfield is an American sample-based visual and sound artist working in installation, video, photography, extended reality, collage, and music. His work delves into themes of childhood memories, joy, cultural appropriation as survival, the restitution of artifacts, extinction, and the music played at family cookouts. Born and raised in Winston-Salem, North Carolina, he earned his MFA from Virginia Commonwealth University (VCU). Now based in Albuquerque, New Mexico, Barfield is an assistant professor in the Honors College at the University of New Mexico. He is an award-winning artist whose work has been exhibited at institutions including the Greenville Museum of Art, in a three-person show titled MARAUDERS alongside Antoine Williams and Donté K. Hayes, exploring future artifacts, new mythologies, and cultural restitution. He recently exhibited in *The Sun Rises Spite of Everything* at Davidson College, featuring artists such as Pope.L, Alexandra Bell, and Rafael Lozano-Hemmer, and examining themes of tragedy and perseverance. Additionally, he participated in *Reckoning and Resilience* at the Nasher Museum of Art at Duke University, which explored identity, loss, remembrance, trauma, and healing, alongside artists Sherrill Roland, Stephanie J. Woods, Kennedi Carter, William Paul Thomas, and others. Barfield is currently developing a speculative science-fiction narrative following Pilot Coaltrain, a former archaeologist tasked with returning looted artifacts in a distant future shaped by a dying sun and portal transportation technology.

Stephanie J. Woods is a Multi-disciplinary artist based in Albuquerque, New Mexico, where she serves as an Assistant Professor of Interdisciplinary Art at the University of New Mexico. Born in Seneca, SC, and raised in Charlotte, North Carolina, she cultivates an artistic practice that focuses on preserving and celebrating her culture. In 2021, Woods was selected to attend the artist residency Black Rock Senegal, located in Dakar, Senegal. Additionally, in the same year, she was awarded the 1858 Prize for Contemporary Southern Art by the Gibbes Museum of Art in Charleston, South Carolina. Woods has also been honored with several other awards, residencies, and fellowships, including the 2022 Harpo Prize, the Fine Arts Work Center fellowship, ACRE Residency, the McColl Center for Art + Innovation, Ox-Bow School of Art and Artists Residency, and Penland School of Craft. Her work is featured in permanent collections at the Virginia Museum of Fine Art, the Gibbes Museum of Art, and the Mint Museum, among others. In the summer of 2023, she opened two solo museum shows, one at the Sarasota Art Museum and another at the Harvey, B. Gantt Museum for African American Art + Culture. Additionally, she has been featured in BOMB Magazine, Art Papers, Lenscratch, Burnaway, and the Boston Art Review.

Christie Blizard



“Coleoptera” (2024)

This is an operatic video about a dream I had about turning into a beetle. I recreated elements of the dream very closely, such as crawling out of the house and into the yard and then transforming into the insect. I worked with two performers and a singer, and I created all the props and did all the filming, directing, and editing.

Christie Blizard was born in rural Indiana and lives and works in Texas. Their work moves between music, poetry, and visual art in an attempt to understand what is beyond the death dimension. Since a communication with the ghost of Daniel Johnston in 2021, they have been working on their first full length album to be released soon and hope to tour with the work after that. They were a participant of Skowhegan in 2018 and attended MacDowell and Artpace. Shows include those at the Contemporary Arts Museum Houston, School of Visual Arts, Black Mountain College, Good Morning America, the Roswell UFO Convention, and the Today show. They have been featured in Hyperallergic, ArtNews, Art in America, and NY Arts Magazine. Recent and

upcoming performances include those at Cloaca Projects in San Francisco, Interference Fest in Austin, TX, Ballroom Marfa, Skowhegan headquarters in NYC, and an opera in Fort Worth, TX at the Cowtown Coliseum.

Brit Bunkley



“Natural Intelligence” (2024)

Natural Intelligence refers to the organic, evolutionary intelligence inherent in all life forms—a dynamic, unfolding process that moves from the unconscious and ambiguous to the conscious and perceptive (Perlovsky & Kozma, 2007). In contrast to the rapid rise of artificial intelligence, this work reflects on the quiet power and complexity of intelligence shaped by nature. As AI accelerates and encroaches upon every aspect of life, we’re reminded of the profound intelligence shared by humans and animals alike. Scientific understanding has increasingly affirmed that animals are far more like us—emotionally, socially, and cognitively—than once believed. For several years, I have explored this kinship by crafting dreamlike visions where domestic and wild animals inhabit human-built environments. These spaces are devoid of humans yet resonate with their presence. The animals interact freely and intuitively, occupying these architectural spaces in ways that feel both strangely natural and unmistakably digital—an ontological deepfake of sorts. In these surreal interplays, the animals emerge as totems or spiritual counterparts—avatars of a soulful intelligence. They inhabit these spaces not just physically, but metaphorically, socially, and psychologically. In doing so, they reclaim a place within our constructed worlds, revealing new layers of meaning and resonance between species, intelligence, and space.

Brit Bunkley is a New Zealand-based artist and videographer whose practice includes the construction of large-scale outdoor sculptures and installations as well as the creation of ‘impossible’ moving and still images and architecture designed using 3D modelling, video editing, and image editing programs. Bunkley, a NZ/USA dual citizen, received a National Endowment for the Arts fellowship, two NY state grants, and the Rome Prize Fellowship in the USA. He has exhibited at the Museum of New Zealand Te Papa, had international screenings, including the White Box Gallery in NYC, the Athens Digital Arts Festival, at the Rencontres Internationales Paris/Berlin several times between 2003-2024, and exhibited video multiple times at File SaoPaulo. In 2012, he was an award winner at the Moscow Museum of Modern Art for the «Now&After» Festival. He participated in the Athens Digital Arts Festival in 2017 and 2024. Bunkley screened his video, *Ghost Shelter/6*, at The Federation Square Big Screen, Channels Festival 2017, Melbourne, and at the Oberhausen Short Film Festival, Oberhausen, Germany, in 2018. He participated in the video Biennial Visions in the Nunnery at the Nunnery/Bows art gallery in London in 2022 and in 2024 at Rencontres Berlin, Haus der Kulturen der Welt, Berlin. He also exhibited in Artweek Gyumri, Armenia August 2024. He was the award winner for Best Art | Experimental video/film at the New York City Independent Film Festival June 2024 in NYC.

Enzo Cillo



“Destruction of the Field” (2023)

Destruction of the Field is a work on the disappearance of each knowable element, on the deconstruction of a visual field. The device reveals visual disturbances that the eye can follow with oscillating movements in a rectangular space.

AMBASCE is a solo project of Alberto Picchi, formerly VipCancro member and Lisca Records co-runner. His work is inspired by unity of opposites theory applied in a sound context and focused on digital - analogue, full - vacuum, improvisation - organization. His four works were released by FALT (FRA) e LOVE EARTH MUSIC (U.S.A.) DISSIPATIO (ITA) and have been well received by Vital Weekly, Blow UP Magazine and others (Magnetic Domain was also included in a special top 10 albums of 2017 according to The Big Take Over (among Pere Ubu Alan Vega and others). Ambasce shared stage with Zoviet France, Daimon, Nordra, Petrolio, Heimito Kunst and others.

Enzo Cillo is a new media artist interested in the mechanism of perception and the idea of the image as a set of shapes and distances. His research investigates the meaning of the space within the image. His works try to deconstruct the visible field, emptying it from its meaning. Moving forward he had the opportunity to rethink not only at the video itself but also at the moment when the projection is meant as the spatial extension of the image. His works are exhibited in various museums, participating also to international festivals such as the Transient Visions, ECRA, nodoCCS and Experiments in Cinema. He currently lives and works in Rome.

Sena Clara Creston



“Robot’s Last Dance” (2021), “Continental Divide” (2017)

Sena Clara Creston films all she sees as interesting, beautiful, meaningful, and important; with the iPhone in her pocket. Inspired by the songs and video, Creston crafts the collection to accompany that story. Robot’s Last Dance reflects on the wildness of all beings, artificial or otherwise; and Continental Divide mourns loved ones in the majestic land of the living.

Sena Clara Creston is a media artist and educator. She learned to film everything growing up Artist in New York City; use light to tell emotional stories studying photography at New York University; and to animate her environments studying electronic arts at Rensselaer Polytechnic Institute. Creston is in the band March Fox with her husband, Shepard McCallum, whose songs accompany her films. She has created installations for galleries, museums, and festivals; including the Borealis Festival of Light, Treefort, Tri-Cities Airport, Museum of Sonoma County, East Benton County Historical Museum, Jundt Art Museum, Center on Contemporary Art Seattle, The Wassaic Project, and TEDx Richland; and teaches media arts at Sonoma State University.

Wuzheng Cui



“In a Dream. Who’s This?” (2024)

In a Dream. Who’s this? follows a man trapped in a lucid dream with no sense of who he is. As he struggles with an unsettling self-awareness stripped of identity, the lines between dream and reality is blurred, leaving him caught between control and disorientation. This story captures the surreal ambiguity of dreams, tracing the uneasy journey of losing one’s own sense of self. The idea comes from a lucid dream I had as a teenager, wandering through a vivid yet static space, acutely aware yet unable to wake. Years later that memory resurfaced, resonating with a cultural sense of malaise—a generational stagnation fuelled by recycled ideas and a lack of purpose. The protagonist’s search for identity mirrors a larger struggle: the inability—or even unwillingness—to dream beyond the familiar, trapped in a loop where aspiration has dulled. My work reflects this mood with empty, muted settings, depicting a search for something unknown.

“A dream that is as mundane and confusing as reality,” and the protagonist’s phone call becomes a metaphor for our struggle to define ourselves within an existential void. My storytelling often brushes against nihilism, though as a passage, not a conclusion. The film’s open-ended close underscores our shared search for self-discovery: uncertain, yet hopeful that each step leads us to something new.

Wuzheng Cui (Wuzen) is a Toronto-based director known for his versatility across directing, writing, acting, photography, and graphic design. His multidisciplinary skills inform his unique filmmaking approach, emphasizing empathy and authenticity in each frame. Wuzen’s films are centred around the human condition, often exploring themes of solitude and existentialism against the backdrop of urban life. His narratives evoke profound emotion, drawing audiences into the delicate intricacies of human condition and connection.

Carlos Delgado & Paolo Gatti



“In Alignment” (2024)

In Alignment is the result of a collaborative project among video artist Carlos Delgado (USA), and music composer Paolo Gatti (Italy). It is a nine-part video, structured in a non-linear, quasi-holographic manner. Conceptually, it is intended as a visualization of human activity in simultaneous, parallel worlds that continuously split, overlap, and merge with each other. From this

perspective, all outcomes to any given choice coexist simultaneously, in a singular “now”. The piece thus invites us to become attuned to our highest joy as a guide in finding those paths that best align with our higher self. The music for the Project “In Alignment”, is a “9 sections” form. The materials of the artwork are entirely derived from original flute sounds and melodies recorded by Italian flutist Beatrice Miniaci, American flutist Taylor Kincaid and Thai flutist Somnuek Sang-arun. Flute timbres are elaborated through various synthesis techniques creating complex textures and rhythmic patterns; The piece starts with an “Overture” in which all the significant timbric morphologies and the gestures are declared (as if it were the presentation of “DNA” composition) and it evolves through 8 Sections; the music work is filled with its imaginative paths and symbolisms and it is conceived in order to originate synchronicities and points of union with the personal artistic world expressed by Carlos Delgado through visual art.

Carlos Delgado is a multimedia artist, composer, and software designer creating at the intersections of video, music, and physical movement. Carlos’ vision is rooted in collaborative work with choreographers, dancers, visual artists, and musicians throughout the globe. His works have been presented in Argentina, Australia, England, Finland, France, Germany, Hungary, Italy, Japan, Romania, Spain, Thailand, and the United States. He has participated in many concerts, events and festivals, including the New York City Electroacoustic Music Festival, IRCAM’s Manifeste in Paris, and EMUFest, Italy. He has appeared as a laptop performer at Symphony Space and the Abrons Art Center (New York); the Titu Maiorescu Romanian Cultural Institute in Berlin; and the Musica Senza Frontiere Festival in Perugia. Carlos holds a B.Mus. in music from Berklee College of Music, and MA and Ph.D. degrees in music composition from New York University. He currently teaches at the University of Rome, Tor Vergata, where he is the founder and director of the Master of Sonic Arts’ laptop ensemble.

Paolo Gatti is a composer and performer in the field of electronic music. He studied guitar and piano. He graduated in environmental engineering, sound engineering and electronic music. Some of his compositions have been performed in Italy and worldwide (UK, Ireland, Mexico, Malta, South Korea, USA, Thailand). His music received special mentions by international festivals and awards by national prizes. His music has been published by several labels such as “Neuma Records”, “Folderol Records”, “Senhalte Productions”. Paolo Gatti composed music for theatre, dance performances, and short movies . During 2017, he lived in Malta working as music composer at “PBS Radio”. Since 2018, he is the coordinator of the “Master in Sonic Arts” of University of Rome “Tor Vergata” (english, on-line version): within the formative offering of the Program he teaches Electroacoustic Music Composition and Technologies and Techniques for Live Electronics; From 2020 to 2024 he taught Progettazione Spazi Sonori and Video Music at “Istituto Pantheon Design and Technology”. In 2024 he has been Artist in Residency at “MatDot Art Center” (Bangkok, Thailand).

Marco Balbi Dipalma



“TRASFIGURAZIONE” (2022)

‘Trasfigurazione’ is a visual prayer. The video investigates existential mourning. The shot is a Renaissance self-portrait, which sheds light on the emotional psychology of the ‘I’. It has an ascending rhythm. The Christic theme of transfiguration, inspired by Raphael’s painting, is elaborated by bringing to light the ambivalence of the word transfigure. Feeling to be transfigured highlights the laceration of the loss of identity. To transfigure also means to transform, to take on a different appearance, to light up one’s face. The video closes with the body in a cross, fading behind the veil. The ‘I’ eclipses, manifesting, in the loop, the search for a present being.

Marco Balbi Dipalma: I graduated in theatre studies at the Department of Art, Music and Performing Arts of the University of Bologna. From 2001 to 2017, studied and collaborated with Maestro Dimitri Pasquali, from whom I learnt the fundamental techniques of classical theatre, cinema, voice and theatre didactics. In 2004, I met Rena Mirecka. Rena Mirecka was one of the founding members and first actress of J. Grotowski’s Teatr Laboratorium. I collaborated with Rena Mirecka for 18 years. In 2021 I have started new research in the field of ritual performance arts. Since 2022 I continue this research and share performative pedagogy as an independent artist. In 2022 I have started new video art research. In my research as a video artist, I question the self in an existential sense, starting with the plasticity of the body. Red is the colour I contemplate. The eternal Pathos of red. My videos are carnal prayers that investigate Being.

Karen Eliot



“Billionaire Mindset” (2023)

“Billionaire Mindset” (3:49min, Stockvideo/AI generated, 2023) The year is 2024 and an AI kindly but firmly points out to us that we have failed across the board: We have no dream body, no fame, no yacht and not even a whole Bitcoin. Success passes us by, we can only observe it from a distance - on other people's social media accounts...

Karen Eliot is a collective pseudonym used by various artists with the aim of challenging the significance of social markers such as gender, origin, ability, or age. In their artistic practice, they use digital technologies, the internet and especially social networks to experiment with societal norms and human behavior patterns. Exhibitions include appearances at Transmediale and Dortmunder U.

Roos van Geffen



“Leib” (2023)

The video work *Leib* focuses on the human need to be part of something bigger. *Leib* shows large crowds, filmed from above, moving like one large organism, set in motion by a primordial impulse. It is both frightening and soothing to see and experience. A ritual with unwritten rules, intuitively sensed and monitored by the group. Roos van Geffen: *‘Leib* exposes a primal urge that touches the essence of being human; to let your deepest (sometimes aggressive) urges flow and thus feel ‘the self’ as part of the whole. The title refers to the living body through which we experience the world.

Amsterdam-based artist **Roos van Geffen** works across video, installation, and photography to explore profound questions about the human experience: What does it mean to be human? What does it mean to live and die, to feel and be present in this world and in our body? She explores different ways to reveal being human, where the body (or parts of it) is the interpreter of abstract ideas. Her work has been showcased internationally, including exhibitions at Palazzo Barolo in Turin, Museum Jan Cunen in Oss, Fotodok, Utrecht, The Human Impacts Institute in New York, and Battersea Arts Centre in London. In 2020, her critically acclaimed retrospective **Eat Love Die** was held at Museum Tot Zover in Amsterdam. Van Geffen received numerous grants from the Mondriaan Fund and the Dutch Culture Fund.

Andres Harvey



“The Risk of Living” (2023)

The Risk of Living is a short documentary-fiction film that recreates choreographies used for landmine clearance. Approaching questions about body-memory and trauma, the film explores the traumatic effects of war artifacts, their footprints, and how it creates precise spatial, bodily, and memory configurations. By 2009 about 16.3 hectares across Vietnam were still contaminated with landmines and unexploded bombs from the Vietnam War, representing around 15% of the country's total surface area. After almost fifty years, around 40,000 people have been killed; and 66,000 injured by war munitions mainly in the Quang Tri and Quang Binh provinces. For the farming communities and scavenger families (which have been the most affected people) this means not only that they continue to be at risk of dying, even if the war ended years ago; but also that the space of the mine has crafted a landscape where the common use of prosthetics and the awareness of an invisible danger is defined by the risk of living as an amputated body, as a stranger to oneself. Landmine clearance requires a slow and thorough choreography using a metal detector, chalk powder, and tape to delimit the area that has been cleared. This process is characterized by risk of living

even if it's a controlled procedure, and is fatal nonetheless. If steps are done wrongly, one becomes distracted or the metal detector stops working the explosion can be lethal or result in the amputation of a body limb. The film explores the bodily-memory and trauma of this act, the space of the minefield extends the temporality of trauma where there is no safe place. The decontextualization of such choreographies in safe and isolated places and wastelands around Boston uses fiction as a metaphoric tool. The minefield is a metaphor for the fiction of sovereign territory as a safe place. Therefore, the gesture here represents the undoing of sovereignty. The search of the mine is the search of disposing of the borders of oneself. To replicate and reproduce the choreographies of landmine clearance in a "safe place" mean to talk about the risk of living as an everyday life experience, the risk of living as a stranger in oneself and in one's own home.

Andres Harvey is an architect, artist, and filmmaker (Mexico City) His work explores diverse bodily narratives as the complex interplay between bodies, spaces, and objects. This has led him to search and develop stories that broaden our understanding of the human experience from a physical, political, and aesthetic dimension through photography and film. Andres received his Architecture Bachelor's from the Universidad Iberoamericana (Mexico City) with additional training at the Architectural Association (London). He worked as a project leader in the studio of Frida Escobedo from 2016-2019. In 2019, he received the FONCA Jóvenes Creadores art grant for his photography work on the movement of the human body across urban spaces. In 2020 he founded the design, research, and architecture office "COSA" with Matthew Kennedy. In 2024, he received a Master's of Design (Publics) with distinction at the Graduate School of Design (GSD), Harvard University, with additional training at the MIT Art, Culture and Technology program and the Harvard Art, Film & Visual Studies Department.

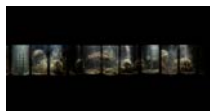
Camilla Haukedal



"For the TREES" (2024)

Camilla Haukedal is a Norwegian video artist with a master's degree in fine art from Bergen Academy of Art and Design. Her works have been shown both in Norway and Internationally. Her latest video work, *For the TREES*, is a chamber play, a story about two people who meet by chance in a forest. A film about trust and doubt, and dilemmas related to culture and nature.

Ye He



"Hearing Echoes from Nymphs Abyss" (2024)

Hearing Echoes from Nymphs Abyss presents "Nymph" as a fluid and breathing passage within the crossing abyss, connecting reality and virtual spaces, humans and non-humans. Through a collaboration between AI and human creation, the work explores the fusion between life and non-life, the interplay between place and non-place, the mundane and the uncanny, and the dynamics of the gaze and being the object of the gaze. Inspired by philosopher Giorgio Agamben's theory of Nymphs as threshold entities between life and inert matter, Nymph in this framework symbolizes the image—a state suspended between life and death. Memory is sealed within the image, and only through convergence with the image (the Nymph) can the passage to memory and the past be unlocked. This convergence breaks down perceptual barriers, allowing for an instant opening and the possibility of access to both memory and time.

Ye He (b. 1998) is a Chinese artist based in the UK. She is pursuing her MPhil in Film and Screen Studies at the University of Cambridge and holds a Bachelor of Arts degree in Fine Art & History of Art from Goldsmiths, University of London. She has also studied Western Esotericism at the University of Amsterdam. Ye's multifaceted practice spans photography, moving images, animation, and writing, often navigating the realms of psychoanalysis, philosophy, and the occult to explore the margins of the spiritual world. Her work frequently incorporates elements of sci-fi and cybernetics, creating speculative narratives that delve into the complexities of identity and consciousness. She views experimental sites as forms of alchemy—reality-altering technologies that transcend material ontology and reveal deeper symbolic meanings. Ye's interdisciplinary art projects have been exhibited in various spaces, including Tate Modern, Tate Lates of Tate Britain, UFO Terminal of Art West Bund Shanghai, London Photobook Cafe, AMP Gallery, Art Hub London, Lishui Photography Festival and Wuhan Photo Fair.

Darren Dominique Heroux



“Texas Switch” (2024)

A “*Texas Switch*” is a subtle yet clever film technique where one actor is seamlessly replaced by another within a continuous shot, unnoticed by the audience. In this experimental documentary a “switch” metaphorically underpins the film’s exploration of identity and visibility. Participants are asked one simple yet profound question: “Do you ever feel invisible?” Those who answer affirmatively remain in the film, while those who claim visibility exit, creating a fluid narrative around perception and self-worth. Through reflective interviews and enigmatic imagery and unexpected wildlife facts, the film invites viewers to contemplate the elusive boundaries between the visible and the invisible, in both nature and human experience.

Darren Dominique Heroux is an award-winning filmmaker who gravitates toward a practice that embraces accessibility, seeking to create experimental films that resonate across a wide range of audiences. Heroux’s commitment to accessibility does not imply a compromise on complexity or artistic integrity. Rather, it signals a conscious effort to dismantle barriers between the experimental and the mainstream, inviting diverse audiences into spaces typically reserved for more esoteric forms of cinematic expression. His work is structured in such a way that it can be appreciated at varying levels of engagement, from those who approach the work seeking aesthetic pleasure to those who are invested in deeper philosophical or socio-political inquiry.

David Herren



“Algolagnia” (2022)

"Health and performance merge in the concept of fitness. Fitness, after all, is viewed as health achieved through one's own efforts, and thus as a prerequisite for success and recognition in an achievement-oriented society" writes Jürgen Martschukat 2021 in his book "The Age of Fitness: How the Body Came to Symbolize Success and Achievement". In the video *Algolagnia* we see the artist next to various people in the gym at a so-called workout. Only the faces from the original videos are deliberately shown. The focus should thus move away from the intended distinction via one's own body and be directed towards the shared facial expressions in action. Conceivably, the intrinsic motivation of most of the protagonists for these recordings is, on the one hand, to propagate their own pleasurable and agonizing self-creation and, on the other hand, to legitimize it to themselves—because where we are certain of the attention and, moreover, the confirmation of an audience, there is probably the supposed proof of a meaningfulness?

David Herren (b. 1984) is a visual artist currently based in Lucerne, Switzerland. In his work, he questions the role of creatures in relation to a technologized environment and explores resulting phenomena. He examines systems on the brink of instability by modeling processes with information from databases—or by developing recursive machines evoking human inadequacies in their behavior. Herren's artistic practice reflects ideologies in social and personal contexts, and he is always concerned with his own entanglement in the world. David Herren holds an MA in Fine Arts with a major in Critical Image Practices (Thesis 2023: "Workout, from a so-so successful self-optimization") and a BA in Fine Arts, both from the Lucerne University of Applied Sciences and Arts (HSLU).

Sarv Iraj

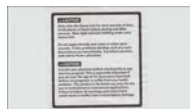


“Sediment of Defixation” (2024)

"We don't know what to say. Sequences of words are repeated; gestures are recognized. Outside us. Of course some methods are mastered, some results are verified. Often it's amusing. But so many things we wanted have not been attained, or only partially and not like we imagined. What communication have we desired, or experienced, or only simulated? What real project has been lost?" -Guy Debord, Critique of a separation Cinema is a system of falsification. A complex process of preserving time in a technical way, to fabricate a new truth. An entertaining machine for the production of satisfaction. What can break the order of this machine? The trick lies in the rise of dissatisfaction. Take Cinema as an example of any machine. The dissatisfaction of the production is the hiccup in the rationality of a narrative, an order. To be dissatisfied is to criticize. All the attempts at creation conclude in the moment of making sense. You ask and I mumble. You ask and I mumble. We try to make sense, and nothing does. As miscommunication resurfaces its face in our everyday lives. What does it mean? Meaning has been a recurring demand for years. One may say repetition occurs when the message has not been delivered. Ask me a question, and I mumble the answer for you. You ask for more, and I mumble again. What does it mean to reproduce miscommunication? Is there a way out?

Sarv Iraj (1997) was born in Tehran, Iran, and currently lives and works on the unceded territory of the xwməθkwəy̓əm, Skwxwú7mesh, and səliłwətaʔ Nations (The so-called Vancouver). Iraj holds a BA in Film Studies from Soore Art University (2020), and an MFA in Visual Arts from the University of British Columbia (2023). Their practice is influenced by the construction of politics and systems of ideology. Working with the time-based media, they focus on video and installation.

Mia Johnson



“Only a Matter of Time” (2024)

I've noticed an increase in my desire to lose weight and become thin. These thoughts are compulsive, triggered by something as simple as enjoying a meal or sitting in a chair. It's constant, filtering any experience in your current body through the idea of how much “better” it could be in a thinner one. Printmaking is a craft/fine art process that is dependent on its matrix to produce multiples, and its use of archival materials to ensure longevity. Prints are made to last and by mixing my sweat into the once archival ink, the print will degrade over time, unable to conform to printmaking's most innate expectation. Like printmaking, weight loss is encouraged for posterity's sake. It's an “investment” for a better future, but what's not discussed is the failure rate of large instances of weight loss. Over 80% of people gain back the weight they lost, and a third of them end up heavier than they were when they started. It's ‘only a matter of time’ until the print degrades, until I'm thin, and until I'm fat again.

Mia Johnson is an interdisciplinary artist and historian born in Redlands, California. Mia Received a BFA in Print Media & Photography and BA in Art History from Kent State University as well as an MFA in Printmaking from Ohio University. Mia has since held residencies at Zygot Press and Columbus Printed Arts Center. Her work investigates the moralization of fatness in contemporary culture, thereby justifying the discipline and exploitation of the fat body. She is currently an assistant professor of fine arts at Missouri Valley College in Marshall, Missouri, USA.

Ho Bin Kim(김호빈)



“Free-Fall” (2024)

<Free-Fall> is an experimental short film that invites viewers on an emotional journey through the juxtaposition of cityscape and nature, light and darkness. Set against the mesmerizing backdrop of Kyoto city, including the iconic Kyoto Tower, this continuous shot captures the essence of a woman's poignant revelation. As the narrator speaks of her personal free fall, a unique depth is added to the narrative. The city below serves as a symbolic canvas for the highs and lows of her story, a metaphorical free fall between the artificiality of urban life and the untouched beauty of nature. The timing is meticulous, with the Kyoto Tower gracefully dimming at midnight, harmonizing with a profound pause in the speaker's audio. It is a moment of reflection and release, where the visual and auditory elements synchronize to evoke a powerful emotional impact. In a compelling twist, the woman expresses how her conversation with the filmmaker became her own free fall, a liberating experience that mirrors the descent depicted in Kiki Smith's recent exhibition, "Free Fall." This reference adds layers to the narrative, connecting personal experiences to broader artistic expressions of vulnerability and renewal. The subtle integration of ocean waves, representing the cyclic nature of life, complements the urban landscape. This contrast not only adds depth to the narrative but also emphasizes the universal theme of growth and renewal in the face of adversity. As the subtitles delicately descend throughout the film, mirroring the speaker's metaphorical free fall, the gradual descent of the text embodies the emotional weight being shared. The film concludes with a powerful revelation – the woman's disclosure is her final gift, a symbolic act of liberation. By sharing her secret, she breaks free from the shackles that held her heart stagnant for years. <Free-Fall> challenges the viewer to contemplate the dichotomy between the artificial and the natural, highlighting how, amidst the grandeur of the city and the purity of nature, human suffering persists. The narrative, paired with the carefully orchestrated visuals and soundscapes, transforms the film into an immersive and thought-provoking piece that pushes the boundaries of traditional storytelling.

광주에서 감독은 정체성과 존재의 불확실성에 대한 복잡함을 겪는 동포들 사이에서 자신과 같이 해외에서 돌아온 여성을 만납니다. 공통된 당혹감에 의해 통합된 그들 사이에는 즉각적인 유대가 형성됩니다. 감독이 한국을 떠나기 전, 여성은 그들의 연결이 자유낙하와 같은 감각, 두려움과 해방의 혼합으로 그녀를 어떻게 느끼게 했는지를 요약한 감동적인 음성 메모를 전해줍니다. 여성은 20대 때 알 수 없는 전화를 받은 경험을 통해 이 느낌을 전했습니다. 그때 그녀는 에스코트 업계의 일부가 아닌 여성과 자고 싶어하는 클라이언트에게 동의하여 만남을 가졌습니다. 자신의 한계를 뛰어넘고자 했던 그녀는 몇 번 만난 뒤에야 아마도 그 알려지지 않은 전화 주체가 그 클라이언트였을지도 모른다는 것을 깨달았습니다. 이전에는 아무에게도 말하지 못했던 이야기를 드러내면서, 그 여성은 새로운 해방의 느낌을 경험하며 그녀를 속박한 침묵에서 벗어나게 됩니다. <Free-Fall>를 통해 감독은 도시 풍경과 자연, 빛과 어둠의 대조를 통해 시청자를 감정적인 여정에 초대합니다. 경치 아름다운 교토를 배경으로 한 이 연속된 샷은 여성의 감동적인 깨달음을 포착합니다. 이는 도시의 인공적인 삶과 자연의 아름다운 간의 은유적인 자유 낙하를 나타냅니다. 화자가 개인적인 자유 낙하를 나누는 동안 도시는 이야기의 고정과 저점을 상징적으로 그립니다. 교토 타워가 자정에 우아하게 어두워지는 것은 시간이 매우 섬세하게 조절되어 화자의 음성에서 깊은 일시 정지와 조화를 이룹니다. 자막은 "free-fall" 효과를 따릅니다. 바다 파도 소리의 섬세한 통합은 삶의 주기적인 성격을 상징적으로 나타내어 도시의 인공성과 자연의 파도를 대조시킵니다. 이는 도시와 자연 사이에서 인간의 고뇌를 강조하며 이야기에 깊이를 더하고 역경에 직면한 상황에서 성장과 새로움의 보편적인 주제를 강조합니다. 이 이야기를 통해 사회적 기대에 억압된 느낌에서 해방된 여성의 여정을 보여줍니다.

Ho Bin Kim (b. 1996) is a novelist represented by Curtis Brown (UK/Worldwide) and Duran Kim Agency (Korea). He is also a multidisciplinary, a visual artist exploring various media experimentally, crossing the boundaries between literature and visual arts. To Ho Bin, everything is literature and he expresses this through different artistic mediums, including painting, video, and installation art. His work aims to break existing conventions and promote a more liberated and authentic way of being, ultimately seeking to transcend metaphysical questions of human existence. In his literary work, he primarily deals with existentialism, absurdism, and nihilism, drawing upon his experiences growing up in Korea, Japan, and the United States, as well as studying in China for five years. He addresses themes of power, oppression, and manipulation observed in these countries through both his writing and exhibitions. Particularly, he uses books, news, and videos from mass media to create satirical narratives that critique the negative effects of mass media, while also conducting social research based on systems related to art, databases, and the relationship between social consciousness and individual identity through media. His work has been exhibited at the 15th Gwangju Biennale German Pavilion, 2nd Seoul Art&Tech Festival as well as various solo and group exhibitions. He also participated in the UNESCO Media Art Residency, gaining valuable experience, and this year, he joined the Swatch Art Peace Hotel Residency in Shanghai. Through these residency experiences, he has exchanged ideas with various artists, gaining artistic inspiration and furthering his growth. Ho Bin Kim is dedicated to expanding his unique worlds of visual art and literature, striving to pioneer new artistic realms. His work transcends existing boundaries, prompting deep reflection in viewers while offering the possibility of a more liberated and authentic existence. Currently, he is working on the "Reality Sandwich" documentary series and a three-year film diary project titled "The Words of a 28-Year-Old Artist."

김호빈 (1996~)은 현재 Curtis Brown (영국/세계)과 Duran Kim Agency(한국)에 소속된 소설가이자 예술가로, 문학과 시각예술을 넘나들며 다양한 매체를 실험적으로 탐구하고 있습니다. 김호빈에게 있어 모든 것은 문학이며, 그는 이를 바탕으로 회화, 영상,

설치미술 등 다양한 예술적 매체를 통해 작품을 표현하고 있습니다. 그의 작업은 기존의 틀을 깨고, 더 자유롭고 진정성 있는 존재 방식을 추구하며, 궁극적으로는 인간의 실존과 메타피직스(형이상학)적 질문을 초월(트랜센드)하는 예술을 목표로 합니다. 문학적으로는 실존주의, 부조리주의, 허무주의를 주로 다루며, 한국, 일본, 미국에서 자라고 중국에서 5년간 유학한 경험을 바탕으로, 각국에서 경험한 권력, 억압, 여론 조작 등의 주제를 문학과 전시를 통해 풀어내고 있습니다. 특히 매스 미디어의 책, 뉴스, 영상 등을 활용하여 대중매체의 부정적 효과를 풍자적인 내러티브로 표현하며, 예술과 관련된 시스템, 데이터베이스 기반의 사회적 리서치, 미디어를 통해 사회적 의식과 개인의 정체성 간의 관계성을 연구하고 있습니다. 작가의 작품은 제 15회 광주비엔날레 독일 파빌리온, 제2회 서울융합예술 페스티벌과 다양한 개인전, 그룹전에서 전시된 바 있으며 작년 1년 동안 유네스코 미디어 아트 레지던시에 참여하며 얻은 귀중한 경험을 바탕으로, 올해에는 상하이에 위치한 스와치 아트 피스 호텔 레지던시에 참가했습니다. 이러한 레지던시 경험을 통해 다양한 아티스트들과 교류하며 예술적 영감을 얻었으며, 이 같은 기회를 통해 더욱 성장할 수 있었습니다. 작가는 자신만의 시각예술 세계와 문학 세계를 상호 확장하며, 이를 통해 새로운 예술적 경지를 개척하려는 노력을 지속하고 있습니다. 그의 작품은 기존의 경계를 넘어서고, 관객에게 깊은 성찰을 유도하는 동시에 더 자유롭고 진정한 삶의 가능성을 제시합니다. 현재 작가는 <리얼리티 샌드위치> 다큐멘터리 시리즈와 3년간의 필름 일기 프로젝트인 <28세 예술가의 말>을 작업 중입니다.

The Krank



“Orbital Memory” (2022)

The Krank (b. 1988 Greece) is a visual artist who lives and works in Athens. His work expands from painting to art installations, including video and land art. He is interested in interstices between consciousness and unconsciousness, between accidental and intentionality, between temporary and eternal. His work has been exhibited widely in Europe and belongs to private collections in Europe, Asia, America and Australia, to The Solar Panel Art Series, to the Museum of Now "MON Collection of Contemporary Art", to the SFVV Deutsche Historisches Museum and to the Climate Art Collection e.V.. Mentions and interviews about his work can be found in Greek and international Press. Description of Work: Orbital Memory explores the fragmentation and reassembly of human identity within the digital age. The artwork evokes the interconnected yet chaotic circuitry of contemporary consciousness. The body parts constantly reconfigure, generating unpredictable and ephemeral images. This endless recombination gestures toward the disorientation and alienation wrought by technology's power to deconstruct and rearrange our sense of self. The work anthropologically examines how our memories, bodies, and identities orbit through digital networks, continuously fragmented and remixed, blurring the line between coherent narrative and abstract noise.

Roksana Kularska-Krol



“Plates of my Oblivion” (2024)

I keep coming back to my childhood. However, many times it turned out that I did not remember the most important events, people, emotions... What is memory? The past does not appear before our eyes like a movie. These are delicate, slightly wavy, overlapping images. Like a dream... The line between memory and oblivion is thin, just as there is between waking and dreaming. Oblivion can have positive and negative connotations. Sometimes it is better to forget the pain and the bad. However, it is very sad not to be able to remember the faces of loved ones, pleasant events or life successes. The fates of successive generations intertwine. The plates of my oblivion date back more or less to World War II and smoothly transition to what is happening during the war in Ukraine and the Gaza Strip. My grandmother and mother appear, my childhood memories, holidays in the countryside, a warm dinner on the table. All these positive memories are mixed with images of the army, bombs, dictators. Politics mixes with the lives of individuals. Then and now... Today, we face the threat of a global conflict, although there are still people who survived World War II. What did my grandmother feel when she gave birth to my mother during the war? What do women feel when they give birth to children under artillery fire? Why, having the Holocaust in mind, do we strive for another one?

PhD in fine art. **Roksana Kularska-Krol** graduated with honours from Academy of Fine Arts in Lodz, Poland in 2007 and she was nominated for a best diploma of the year award in Lodz. In 2021 she obtained her doctorate at the Jan Kochanowski University in Kielce (Poland). She is working on video, photography, painting and performance. She is also creating video projections and video scenography for theaters and concerts. She is a member of Art and Documentation Association and Frakcja Group of women artists. She is also assistant professor at the University of Humanities and Economics in Lodz.

Jenny HyunJi Lee(이현지)



“Home Session” (2024)

Resting our heads on each other's laps and stroking hair, we fill the space with movement, blurring the lines between dialogue and reflection.

서로의 무릎에 베고 누워 조심스럽게 머리를 쓰다듬는다. 이내 소파를 넘나들며 즉흥적인 움직임들로 가득해진다. 마치 어머니와 나 사이의 의식처럼 보이기도 하지만 둘만의 대화이거나 일종의 놀이일 수도 있다. 작품 안에서 우리는 때때로 카메라를 응시하다가도 이내 다시 고개를 숙여 어머니 혹은 나를 바라본다. 영상 속 자막도 어머니와의 대화인지, 혼자만의 독백인지 모호하게 표현되며 담담하면서도 쓴웃음을 띤 채, 시간과 삶에 대한 성찰을 담고 있다.

이현지 (**Jenny HyunJi Lee**) 는 가족 관계 및 인간 관계의 깊은 연결성과 상호작용을 탐구하며, 영상, 설치, 퍼포먼스, 사진, 3D를 포함한 다양한 장르에서 서울과 시카고를 기반으로 작업을 이어가고 있다. UCLA에서 회화를, SAIC에서 영상 및 뉴미디어를 전공한 그녀는, 현대 사회의 가짜와 진짜의 경계가 흐려지는 상황 속에서 자신과 주변인, 특히 어머니와의 관계를 재조명하며 인간의 경험 속에서 발생하는 신체와 공간, 시간의 흐름을 초월하는 의사소통의 의미를 탐색한다. 작품들은 사소한 것들이나 친숙함 속의 소외감, 부재의 감정까지 세밀하게 담아내며, 시카고, 서울, 로스앤젤레스 등 다양한 국제 전시와 기관 컬렉션에 출품되었다. Monson Arts 레지던시와 Archive Space JUNSIJANG 전시 지원 공모에 선정되었고, Comfort Station의 'Artist to Watch' 리스트에 2023년과 2024년 연속으로 이름을 올리며 주목받고 있다.

Yuanyu Li



“Cyborg Lover” (2024)

"Cyber Lover" explores the evolving relationship between humans and artificial intelligence (AI), focusing on how AI can replicate or replace human emotional connections. In an era where AI technologies such as neural networks and natural language processing (NLP) can mimic human emotions, this project delves into the implications of using AI as a substitute for human intimacy and affection. By creating an AI-driven virtual persona modeled after the artist's own facial and chat history data, the project simulates a dating experience, allowing participants to interact with this digital entity. Through this, *"Cyber Lover"* raises questions about authenticity, emotional dependency, and the future of human relationships in the digital age. This exploration raises critical questions about the nature of emotional authenticity and the boundaries between human and machine interactions. With AI increasingly integrated into daily life, from virtual companions like Replika to therapeutic robots used for emotional support, the project challenges whether these interactions can substitute genuine human relationships. Moreover, it examines the ethical concerns of emotional manipulation, dependency, and the potential reshaping of intimacy in a world where AI can mimic and potentially enhance emotional responses. *"Cyber Lover"* serves as both a speculative inquiry and a reflection on the future of relationships in an increasingly digitalized society.

Yuanyu Li (she/her) is a computational artist based in London and Shenzhen. Her work explores the intersections of technology, human emotion, and societal transformation. Through immersive media, interactive technologies, and AI-driven tools, Li investigates how digital innovation reshapes identity, relationships, and education in the modern world. Her practice challenges the boundaries between art and technology, creating spaces that invite audiences to reflect on the emotional and social impact of AI and digital transformation. Li's work engages deeply with themes of self-identity, virtual relationships, and the role of AI in human connection. She aims to foster public dialogue on the ethical and societal implications of AI through exhibitions and interactive installations. Believing in art's power to bridge communities and technological advancements, Li encourages reflection on the evolving relationship between humans and technology in an increasingly digital landscape. Her goal is to push the boundaries of digital art while sparking meaningful discussions on the future of creativity, education, and emotional sustainability in the digital age.

Renée Lotenero



“Via Vittoria 8” (2023)

“Via Santa Vittoria 8” is part of a series of video performance pieces created in Sardinia, Italy. The work is based on abandoned buildings throughout the small town of Milis that have sat empty for decades. A wearable sculpture was made using photographs of tile, brickwork and stonework (taken at the site) and oil pastels were used to mimic plaster and stucco finishes. Like a fragment that has fallen off a building, I inhabited the sculpture as I interacted with the site of the building. The video acts as a kind of memorial for the crumbling building, a part humorous / part sad rumination on the built environment, its continual degradation, and the memories these spaces hold.

Born in Cleveland, Ohio, **Renée Lotenero** is an interdisciplinary artist who lives and works in Los Angeles and Lisbon, Portugal. Lotenero received a BFA from Art Center College of Design and an MFA from University of California, Los Angeles and attended the Fondazione Antonio Ratti Advanced Course in Visual Arts in Lake Como, Italy. Lotenero has had solo exhibitions at McClain Gallery, Houston, raw & co Gallery, Cleveland, John Michael Kohler Arts Center in Sheboygan and Denk Gallery, Los Angeles. Her work has been featured in several museum exhibitions including THING: New Sculpture from Los Angeles, Hammer Museum. Almost 30, Ulrich Museum of Art, Wichita. Interstitial, Pasadena Museum of California Art, Photo and Phantasy, Carnegie Art Museum, California Pacific Triennial, Orange County Museum of Art and Text-ure, CICA Museum in Gyeonggi-do, South Korea. She was a visiting artist at the America Academy in Rome in 2005, and an ARC grant recipient in 2008. In 2015 she was invited by the Cultural Affairs Department in Cagliari, Sardinia, Italy to create a site specific installation. In 2022 Lotenero was invited to participate in the research project An Artful Reframing, at the University of La Verne where her work from the project is now in their permanent collection. Lotenero’s work is also included in permanent collections at: The Ulrich Museum of Art, U.S. Department of State, Progressive Art Collection and The Fredrick R. Weisman Foundation.

Tiantian Luo



“Mall, Mall, Mall” (2023)

Malls or advertisements, the consumer culture they represent, always present a flat and distorted picture of life, reappearing in facsimiles of malls that can be found in most cities, in most countries. In *Mall, Mall, Mall*, I use the printer as a metaphor for a patterned consumer life, with the still printed images seen throughout the film emphasising this sense of reproducibility. I try to present an unfamiliar, unrealistic mall so that the viewer can re-enter this familiar place and re-examine the modern life we live in.

Tiantian Luo graduated from Royal College of Art in 2023 . She works with stop-motion animation and film installations that incorporate illustration and photography. Tiantian's practice often explores the hidden but pervasive phenomena of modern society from a surrealist perspective, blurring the boundaries between reality and fantasy by establishing connections between the on-screen and off-screen. Her work has been exhibited in Shanghai, London and Paris.

Flâneuse du Mal



“I’m Here Live, I’m Not a Human” (2024)

'I'm Here Live, I'm Not a Human' is a video installation exploring the modes of nonhuman embodiment and its emancipatory potentialities in the context of western humanist discourse largely dominated by anthropocentric conceptualization of nonhumans. Inspired by the potency of art appropriation practices by feminist artists from The Pictures Generation, the work appropriates the elements of corporate environment as well as the canonical works of contemporary western male artists, to explore the questions of otherness, alterity, alienation and belonging through the context of nonhuman subjectivity, and invite further inquiry into the nature of contemporary pop culture and its innate and seemingly benign customs, etiquettes, processes and codes upholding and reproducing the western systems of power. Emulating the form of a Zoom call, but with nonhuman participants, the work approaches the difficult and complicated themes with a mix of humor, anger, and tenderness.

Flâneuse du Mal are a Slovenian artist working in video, performance and painting. Their work is primarily concerned with the questions of alterity, emancipation, belonging and love in the context of posthumanist reality, and are often approached through the investigation of nonhuman subjectivity and agency. Informed by critical posthumanism and feminism, they source extensively from art history and pop culture, playfully (and sometimes angrily) subverting the codes and canons of contemporary corporatized society. Flâneuse du Mal earned an MFA from the Royal College of Art in 2024, and are based between London, New York and Ljubljana.

Miodrag Manojlović



"Gleam" (2024)

A blink, enough clear motive, enough unclear outcome.

Miodrag Manojlović is a visual artist working mainly within the fields of drawing and animation. Exploring multiform and multilingual mode of communication. Through images and sounds seek roots of creations and emotions, keeping the viewer's imagination in suspense

Michael Mersereau



"The Night-Mare Project" (2024)

"The Night-Mare Project" is an archive and art initiative aimed at delving into the world of sleep paralysis, a phenomenon known by various names across cultures, such as the Old Hag, Ag Rog, Sleep Demon, the Jinn Al-Jathoom amongst others. This condition manifests as the state between sleep and wakefulness, where the individual is conscious yet unable to move, often experiencing a sensation of oppressive weight, a presence, or entity on or near them. The project seeks to collect personal narratives of the sleep paralysis experiences, reflecting the diverse cultural interpretations of this phenomenon. Contributed stories to *"The Night-Mare Project"* through re-enactments, synchography, and cloned voices, tell their personal haunting experiences in the short experimental video format. This archive aims to immerse viewers in the uncanny and sometimes terrifying world of sleep paralysis, offering a window into the deeply personal nature of this condition and its social political influence. *"The Night-Mare Project"* offers a unique opportunity to explore the intersections of sleep science, psychology, cultural studies, and art, providing a platform for individuals to share their experiences with sleep paralysis and nightmares.

Michael Mersereau (b. 1977) is a media and projection artist based in Oakland, California. Mersereau's work has been exhibited nationally and internationally at festivals and institutions such as Cordoba Lab in Oaxaca de Juarez, The Diego Rivera Anahuacali Museum in Mexico City, and Maison de la Culture Claude Léveillé in Montreal. Mersereau was faculty at Mills College and holds an MFA from Mills College and BFA from California College of the Arts.

Denise Newman



“I Would Like to Go on a Bike Ride” (2011), “Ants Ask” (2014), “Woodpecker Dream Body” (2023)

“I Would Like to Go on a Bike Ride” features two snails pulling sentences that say, “in no way” and “in a way.” The snails work it out without human intervention. Dame Joan Sutherland sings the aria “A Rose Gently Blooming” from the opera *Zemira and Azor* by Louis Spohr.

“Ants Ask” is a collaborative experiment with worker ants in northern California to see if human language can be used to connect rather than separate us from other living beings. Composer Kui Dong created the soundtrack from the scratching noise the ants made dragging the letters across the brown bag.

“Woodpecker Dream Body” is a collaboration with the woodpeckers of northern California and musician Sina Dehghani. The woodpeckers initiated this video by tapping in harmony with Sina’s drumming and raising the question who is imitating whom.

Denise Newman is a multimedia poet and translator based in San Francisco. She’s published five poetry collections, the most recent is *The Redesignation of Paradise*. Newman is also involved in video and social practice projects that explore dissonances between language and reality. Her videos have been screened in the US at the REEL Film Fest, the Lab, Southern Exposure and the Whitney Museum of Art in conjunction with a poetry reading. She has received two National Endowment for the Arts fellowships and two PEN awards for her translation work. She teaches in the MFA Writing program at the California College of the Arts.

Ivy Nicole-Jonét



“the waters whisper sweet solace” (2023)

“the waters whisper sweet solace” invites viewers to enter the sacred landscapes of North Carolina, where the waters, sands, and trees cradle the living memory of Black life. Rooted in Afro-Carolinian history, this work honors the land as a witness — holding the beauty of the everyday, the weight of grief, and the fire of resistance. Engaging archival materials from Duke University, the film threads together the mundane and the extraordinary, tracing how Black communities have shaped, survived, and dreamed across generations. In remembrance of the Wilmington Massacre of 1898, and the countless quiet acts of defiance etched into this soil, the waters whisper sweet solace looks toward an Afrofuture — one built from memory, resilience, and radical imagination. It calls us into deeper connection with the land, our Ancestors, and the futures we are still daring to create.

Ivy Nicole-Jonét (she/they) is a Black Womxn artist currently based in Baltimore, Maryland, whose work merges Afrofuturism with Black Womxnism to conjure immersive spaces alive with ancestral echoes and visions of liberation. Raised in Southeast Washington, DC, and rooted in Afro-Carolinian heritage, Ivy’s practice conjures the sacred: weaving memory, land, and Black life into living portals of resistance and rebirth. Through documentary film, experimental media, and archival exploration, they weave together stories of resilience, everyday survival, and radical imagination. Their work engages the deep histories held within the soil, waters, and communities of the South, offering portals into an Afrofuture where Black existence is unbound, thriving, and free. Ivy’s art is a call to remember, to resist, and to dream — shaping collective futures that center healing, freedom, and ancestral wisdom.

Lahi OH(오라희)



“이 밤의 도착 **L'arrive de la Nu(it)**” (2024), “코퍼스 알비칸스 **Corpus Albicans**” (2023)

L'arrive de la Nu(it): How the night arrived at this body. Through repeated hand-made printings of 16mm negative film, I abstracted Lumière(;;light)'s arrival of train, 35mm photos of train I shot in France, and body images from my experiences and memories. The night attempts a paradoxical arrival through delay by creating these footage again with light. Using materiality of film and light, I attempted to explore a relationship between the process of night and the female body. In French title, Nu(;;nude; masculine noun) would be taken apart from its masculinity and be in the process of becoming Nuit(;;night; feminine noun). The video of this exhibition is a digitalization of the original 16mm films.

이 밤의 도착: 이 밤은 여기 이 몸에 어떻게 오게 되었을까. 16mm 네거티브 필름의 반복적인 프린팅 수작업을 통해, 몸의 기억을 따라 빛의 광경을 거슬러 추상화해간다. 신화적인 빛이라 할 만한 루미에르 형제의 기차의 도착에서부터, 프랑스 기차역에서 촬영했던 35mm 이미지, 또 스스로 경험과 기억에서부터 비롯된 음화가 소환된다. 여성의 몸과 밤의 경계를 탐구했다. 프랑스어 제목은 밤을 뜻하는 여성명사Nuit를 통해 누드상을 뜻하는 Nu를 남성명사로부터 분리시킨다. 본 전시영상은 16mm 필름의 디지털 스캔본이다.

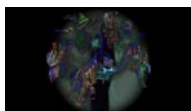
Corpus Albicans: Experimental work with found footage of four black-and-white Korean 1950s' ideological films. This audiovisual work is an attempt to depict women in ideological films with a concept of 'Corpus Albicans', which refers to white corporal remains in female genitality when ejaculated sperms fail to fertilize. The concept of Corpus Albicans also resonates with deconstruction of conventional representations of war which resemble male-centered sexual behavior.

코퍼스 알비칸스: 즉 백체는 정자가 수정되지 못해 하얗게 탈락된 여성 생식기의 덩어리를 의미한다. 이 단채널영상은 1950년대 흑백의 이념영화 속에서 남성중심적인 전쟁 재현을 보다 낫설게 해체하고자, 여성생식기 속 탈락된 백체라는 연상을 통해 이념영화 속 여성을 다시 그려보고자 한 오디오비주얼적 시도다. 연상의 끝에서 죽은 님은 더 이상 알을 낳을 수 없다.

Lahi OH (b1997) Bachelor majored in philosophy and dance at Sungkyunkwan University and has been doing MFA in filmmaking at Korea National University of Arts. OH Lahi has directed experimental films, experimental documentaries and essay films and has written poems and film criticisms. Her film works are mainly using affects and gestures as materials in a poetic and performative manner via fictionalization, especially based on her explorations of female bodies and narratives and eroticism. She has been presented number of works through exhibitions and film festivals since 2021.

오라희. 1997년생. 성균관대에서 철학과 무용을, 현재는 한국예술종합학교 전문사 영상원에서 영화연출을 전공하고 있다. 실험영화, 실험적 형식의 다큐멘터리와 에세이필름을 연출해 왔고, 시와 영화비평을 집필해 왔다. 정동과 몸짓을 재료로 픽션을 경유하여 시적이며 수행적인 방식으로 작업하는 것에 관심이 있으며, 특히 여성 신체와 서사, 에로티시즘이라는 명제에 대한 탐구를 기반으로 한다. 2021년부터 전시와 영화제를 통해 여러 작업을 발표해 왔다.

Michel Pavlou



“Epiphany” (2024)

From the Madonna, the bereaved mother of God, to Lilith, the rebel, hunted by men and their priests and to the refugee of Gaza or Aleppo, the figure of the veiled woman recalls various real or mythical characters and situations. The one walking elegantly in front of me one day in Oslo revealed to me this many-layered depiction. The light reflected at each sway in the folds of her satin veil made her both opaque and pellucid, so close and so far away, in space and time; a double movement of capture and liberation. *'Epiphany'* unfolds her diachronic presence.

Michel Pavlou is an Oslo based Greek artist-filmmaker whose work has been featured and awarded since 1990 in numerous exhibitions and festivals worldwide. His visual material consists mainly of scenes from everyday life, which he transforms and twists in order to highlight the reversible relationships between present and past, between fiction and reality.

Thomas Pickarski



“Next Gas Station 168 Miles” (2024)

In the essay narration paired with old B&W found film footage, the narrator contemplates a series of bizarre encounters during a lone car ride across Nevada's Great Basin Desert.

Thomas Pickarski: I am a multi-media visual and performance artist. I have had solo exhibitions throughout the U.S. including at The Cultural Center of Cape Cod in Massachusetts. In the fall of 2021, the Oakland International Film Festival premiered my short film, “Out My Window”. The film was also included in the North Dakota Human Rights Film Festival where it screened at the historic Fargo Theatre, Fargo, North Dakota, and later won Best Monologue Film in the Monologues & Poetry International Film Festival, Vallejo, CA. I live in New York City.

Marc Samper



“A Dreamscape Cartography” (2023)

“A Dreamscape Cartography” is a 3D desktop artwork developed from mobile scans and navigated through Blender. Created for a collaborative project in Nicosia, Cyprus, the piece delves into the ancient ritual of dream incubation, bridging the realms of inner landscapes and virtual worlds. Through these spaces, imaginal dimensions intertwine with physical territories and bodies, offering places of psychic and somatic continuity and transformation. The project includes scans of abandoned homes and ruins within Cyprus's Buffer Zone, untouched since 1974. The video reimagines a dreamlike continuity, merging spaces from both sides of the island with various objects and artworks to establish a new ritual environment, inspiring a drive to reshape reality.

Marc Samper is a visual artist, experimental filmmaker, and photographer from Barcelona, currently based in Paris. Having earned a degree in Philosophy from the University of Barcelona and a master's in Cinema from Pompeu Fabra University, his primary focus of interest revolves around the ontology and phenomenology of images within the context of Global Mass Media, the emerging currents of speculative metaphysics, and an experimental study on mysticism and Technique. In recent years, he has received, through Space of Tapes, a grant from the Ministry of Culture of Cyprus for a project and residency in Nicosia, has been awarded and showcased at various experimental film festivals and has been an Artist-in-Residence at the Urban Nation Berlin Museum.

Mersolis Schöne



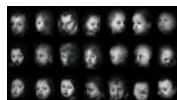
“PalimpsEst” (2022), “Sign Action Space” (2023)

“PalimpsEst”: A decade in newspaper headlines - Austrian artist Lisa Est has cut out, torn, and collected these headlines. She has crocheted, glued, wrapped, and randomly mixed them together, creating a multi-layered work between object and collage art as well as experimental literature. “PalimpsEst” scratches, illuminates, and recombines these layers of transformation into 9 experimental image-and-sound poems: The Writing Cloud / Encounters in the Dark Fog / My Yesterday as a Reflection / Departure Inwards / Echoes in the Red Panorama / Endless Gaze, Through You / Arrival in Possibility / When I See You - Ocean / The Writing Cloud

"Sign Action Space" is a short experimental film about the musical actions of the hands of the Vienna Improvisers Orchestra. Led by Michael Fischer, who conducts the orchestra on an ad hoc basis using a vocabulary of hand signs, the orchestra creates unique compositions in the moment. The film explores the relationship between musical hand movements, sound, and space, deconstructing and condensing the orchestral communication process in graphic close-ups that focus on the hands of the conductor and the musicians. Using 14 cameras and various layering, animation, and stylization methods, the film aims to delve into the fascinating world of the ephemeral communication process that results in the creation of momentary compositions.

Mersolis Schöne is a German multidisciplinary film artist, visual artist, and researcher based in Vienna, Austria. In his cinematic work, he deals with methods of filmic philosophising as well as with the communication of art, philosophy, and science. His process-oriented approach combines these methods with experimental and poetic forms. In 2017, he founded Moving Thought – Film+Philosophy (www.movingthought.org) to implement projects that focus on these purposes.

Kun Song



"Acheiropoeita" (2024)

"Acheiropoeita" is a dynamic video art project that reimagines the iconic imagery of Nativity scenes found in major European national galleries, but with a contemporary twist. Using AI image generation tools, the project appropriates and transforms classical paintings, bringing to light the evolving depictions of Jesus throughout history. This exploration not only critiques traditional portrayals of religious figures but also interrogates the role of technology and artificial intelligence in reshaping our understanding of these revered images. Through this digital lens, *"Acheiropoeita"* invites viewers to reflect on the intersection of art history, religion, and modern technology.

Driven by the resonance of everyday encounters, **Kun Song** creates work that inhabits liminal and nebulous spaces - where memory, identity, and diaspora intersect with image, faith, and technology. Drawing from moments both mundane and monumental, his practice unfolds through photography, meta- and post-photographic extensions, and material interventions. These often incorporate text, montage, moving image, sound, performance, objects, and AI algorithms. His recent work interrogates how modern technologies, particularly artificial intelligence, shape our personal, cultural, and collective unconscious - tracing the porous boundaries between memory and invention, presence and absence, human and machine. Across these explorations, Kun Song builds speculative and reflective spaces that question what it means to remember, believe, and exist in an increasingly mediated world. Kun Song is an artist based in China and England. His work has been exhibited internationally, including at the National Portrait Gallery London. Publications include Source Magazine. He holds degrees from the Royal College of Art London (MA), University of Westminster (BA, First Class Honours) and Imperial College London.

Kye Wilson



"Temporal Evocation" (2021)

Temporal Evocation is a heterotopic non-place, that is both uncanny in its familiarity and universal representation of the natural world, but problematic in its lack of specific identity and intrusion from a stranger who is always turned away. The piece questions our perception of time and duration through blending different periods of the day into a seamless filmic panorama. The solitary, faceless figure, either an alter ego or a personification of the viewer appears and then reappears, as an uncanny double (and triple), although impossible, seemingly within the same time and location. This dislocated, mysterious double space is in part inspired by a hypnopompic hallucination the artist had, and just like the hallucinogenic experience between sleep and wakefulness, it merges fragments of memories, dreams and reality into a composite liminal zone. Temporal Evocation won the 'Best Experimental Short Film' category at FIOCC Five Continents International Film Festival, Venezuela; and received an Honourable Mention by Deep Focus Film Festival's judging panel.

Kye Wilson is an award-winning visual artist using moving image to create video art and installations. His work fuses art and technology to challenge notions of absence/presence, real/simulated, and live versus mediated experience. He uses specialised equipment and innovative filmmaking techniques to engage audiences, allowing them to bring their own sense of self and experiences to the artworks, collapsing the dichotomy of creator/spectator in the production of meaning. His work has been

performed, exhibited and screened nationally and internationally, including platforms in The Gambia, Ukraine, Osek Monastery/Galerie ITC, Czech Republic; and Circulo de Belles Artes, Museum of Fine Arts, Madrid.

Ng Win Yi



“Après Nyonya” (2024)

Après Nyonya invites viewers to reflect on the ambiguity of racial and national identity within the complex historical processes of colonisation and migration. White subtitles present first-person narratives, while yellow subtitles represent third-person narratives. The overlap between internal and external narratives is highlighted in the film through a sequence of information that is as overwhelming as it is unstable, incorporating visual, audio, and textual elements. This reflects how the historical narrative is far more complex, multidirectional, and nuanced than the official version. The narration in the video includes a voice message and excerpts from three books : François Léger (*Les influences occidentales dans la révolution de l'Orient. India, Malaysia, China, 1850-1950*), Zhang Xiang Shi (*South Seas Overseas Chinese Center, Volume 1/華僑中心之南洋 卷一, 1927*), Farish A.Noor (*What Your Teacher Didn't Tell You, 2010*).

Born in Kuala Lumpur, **Ng Win Yi** currently lives and works in Lyon. She holds a MFA in Art from the National School of Fine Arts (ENSBA) in Lyon, France and a BFA from the Fine Arts Department of National Taiwan Normal University. Her practice encompasses writing, drawing, sculpture, and video. Her personal memories drive her to explore family history and the complexities of national identity, particularly in the context of colonisation and immigration as a Malaysian-Chinese. The multilingual and multicultural environments in which she has lived have deepened her exploration of language, which has become a crucial aspect of her artistic practice.

이다다(Dada Yi)



“Parking Barrier Gate” (2024), “Engulfed” (2024)

“Parking Barrier Gate”: The parking lot barrier that repeatedly stopped and let cars through decided one day to become a direct audience and consumer. / The term "machine customer" refers to machines like AI-equipped air conditioners that learn usage patterns then autonomously order a filter from a store. However at some point, AI may seek its own homeostasis and declare itself an active audience, rather than merely a substitute for tireless labor.

“Engulfed”: Dispersion and Engulfed: Virtual worlds and digital twins constantly strive to replicate the real world. If the real world is governed by the basic interactions and fundamental particles of physics, what lies behind the virtual world? The smallest units—polygons and meshes—are dispersed, while the repeating structures both above and below are dismantled and engulfed, then reassembled according to rhythm, reconstructing form.

“Parking Barrier Gate”: 차량을 정지시키고 통과시키는 것을 반복하던 주차장 차단기는 어느날 직접 관객이 되어 소비자가 되기로 결심했다. / 정보 기술 자문 기관 Gartner에서 발표하는 Gartner Hype Cycle에 소개된 좁은 의미의 기계 소비자(machine customer)란 AI가 탑재된 에이컨이 사용 주기와 패턴을 학습하여 상점에 스스로 필터를 주문하는 것과 같은 형태를 뜻한다. 그러나 어느 순간 AI가 항상성을 주장하며 지치지 않는 노동의 대용이 아닌 주체적인 관객이 되겠다고 선언할지도 모를 일이다.

“Engulfed”: 산란과 잠식: 가상 세계와 디지털 트윈은 끊임없이 현실 세계의 모사를 시도한다. 현실 세계 이면의 원리가 물리학의 기본 상호 작용과 근본 입자들이라면 가상 세계의 이면에는 무엇이 남는가. 폴리곤과 메쉬(mesh)의 가장 작은 단위들이 해체되고 위와 아래로 복제된 반복되는 구조는 음률에 따라 해체되었다가 다시 모여 형태를 재구성한다.

이다다(**Dada Yi**): From the perspective of gematria(numerology) outside of relationships, attachment and conflict, personal or collective narratives are desires for homeostasis and converge into the interactions in the end, between atoms and electrons contained in a soup in terms of elementary particles in physics. It is easy to label anything in this way. However, in the moment of confronting the remnants left behind by cicadas after the summer, I would immediately return to the texture of the soup itself. I wish to explore the moment when textures are reconstructed at the boundaries of such encounters. In doing so, I hope to honor the moment of confronting the desires within or beyond homeostasis that may have existed somewhere.

관계성 밖의 게마트리아(수비학)의 시점에서는 애착과 갈등, 개인 혹은 집단의 서사들은 항상성의 욕망이며 수프에 담긴 원자와 전자, 물리학에서의 기본 입자들 사이의 상호작용들로 수렴되고 맙니다. 그렇게 무엇이 무엇이라고 매김하기는 쉽습니다. 그러나 여름을 지나고 매미가 남긴 부스러기들을 마주하는 순간 곧바로 수프 자체의 질감으로 되돌아가고는 했습니다. 그러한 경계의 사이에서 질감이 재구성되는 순간을 탐구하고자 합니다. 그리하여 어딘가에 존재했을, 항상성의 안쪽 혹은 그 너머의 영원과 마주하는 순간을 기리고자 합니다.

Ruiqi Zhang



“Monument Emitter” (2023)

“When they trumpeted the meliorative power of beauty, they were stating the belief in its capacity to shape human thought and behavior” (William H. Wilson, 1989). This quotation is from the book *The City Beautiful Movement*, which introduced an urban planning movement in the United States from the 1890s to the 1920s. The movement emphasizes the significant influence of civic pride and engagement in shaping civic virtue and social harmony. Richmond is one of the earliest cities to adopt a proposal to build a broad avenue with monuments in the City Beautiful manner. This work recreates some representative monument bases in 3D software and prompts a review of the entrenched narratives related to monuments and the sanitized community consciousness. As the animation evolves, the empty base models are converted into lawn sprinklers, emitting water droplets that expand the scope of these revered objects. The animation is designed as a desktop screensaver that offers a meditative space to reconsider historical heritage as catalysts for prompting social justice discourse and engagement.

Ruiqi Zhang (b. Liaoyang, China) is a multimedia artist who works with moving images, video installations, and game engines to explore the complexity of emerging technology and computation as an alternative narrative container. His work highlights the ability of people today to read complex information and its impact on our daily lives while forming new modes of politics, aesthetics, and consciousness.

Tianming Zhou



“See You (Somewhere)” (2024)

See You (Somewhere) showcases fragments of urban recollections that people, including me, fail to place in our mindscapes. These fragments are discrete, out-of-context, and removed from geological, chronological, and cultural frameworks. They shape our impressions of the living environment in the process of continuous displacement and fail to connect us to real memories. Eventually, they linger as pieces in between reality and fantasy, past and present, places and non-places.

Tianming Zhou (Alaric) works with lens-based media. He collects fleeting and personal feelings, thoughts, and experiences of individuals and expands them across boundaries of places, cultures, and realms of existence. His works have been showcased at Oxford Film Festival, Experiments in Cinema, Non-Syntax, Leiden Shorts, etc. Tianming completed his undergraduate studies at The University of Hong Kong and earned an MFA from Duke University. He is also a recipient of the North Carolina Arts Council Artist Support Grant 2024.