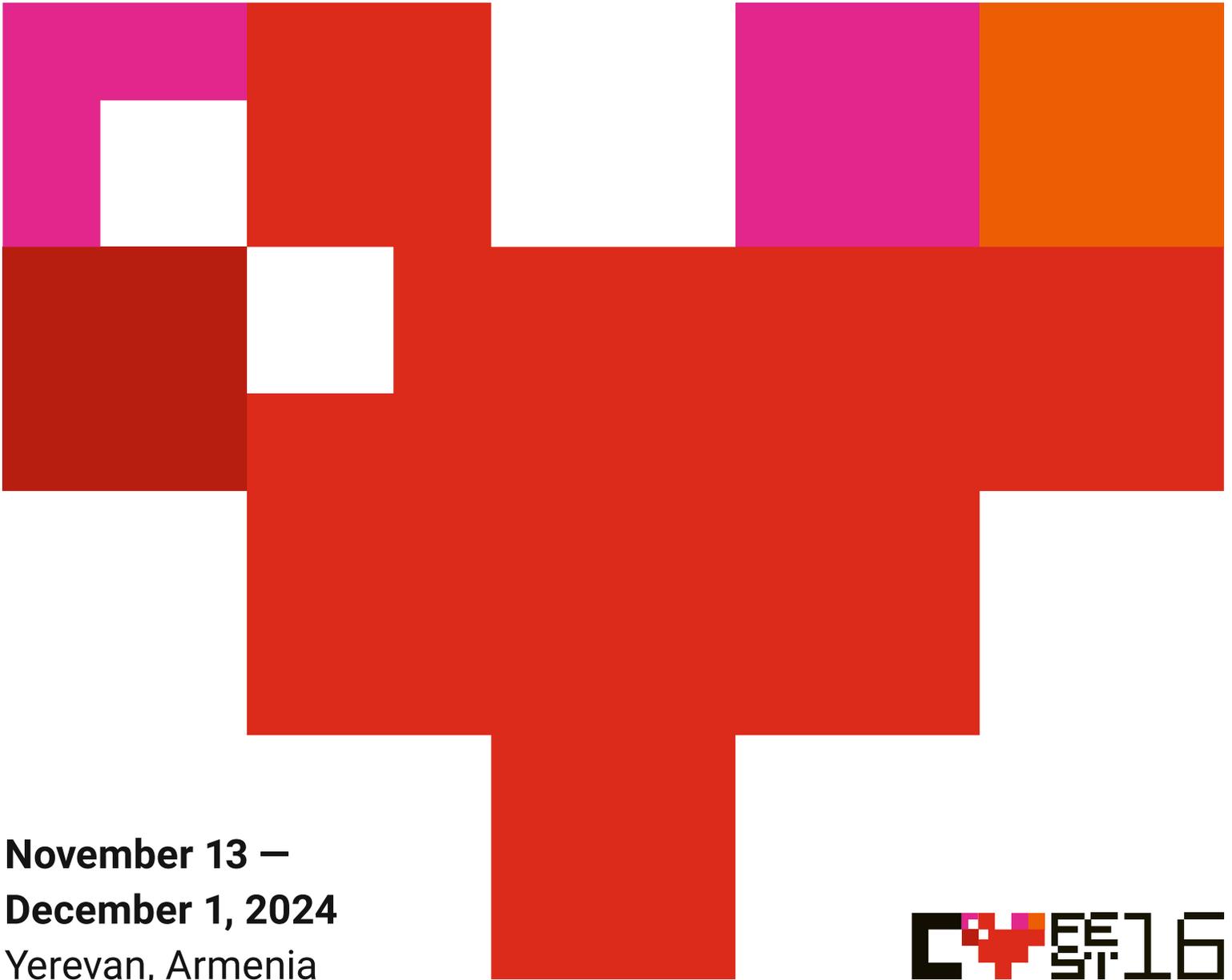**CYFEST 16: Archive of Feelings. A Journey**
International Media Art Festival
In memory of Phill Niblock

**November 13 —
December 1, 2024**
Yerevan, Armenia

CYFEST 16

CYFEST 16

THE INTERNATIONAL MEDIA ART FESTIVAL

cyfest.art

**NOVEMBER 13 — DECEMBER 1, 2024
YEREVAN, ARMENIA**

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CYLAND MediaArtLab**

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Marina Koldobskaya**

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Varvara Egorova
Executive Director

Sergei Teterin
Executive Director

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Exhibition Concept and Design*

Elena Gubanova
*Artistic Director, Chief Curator,
Exhibition Concept and Design*

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ACKNOWLEDGEMENTS

CYFEST

CYFEST is one of Eastern Europe's largest international media art festivals. Founded by a group of independent artists in 2007, its primary mission is to support interdisciplinary collaboration, dialogue, and experiments, examine various visual languages and technological cultures and present them to a wide audience. CYFEST unites professionals in the field of art and representatives of scientific communities: artists, curators, engineers, programmers, media activists, and theoreticians.

CYFEST is a nomadic cultural event. Since 2013, its exhibitions, concerts, performances, video screenings, lectures, and master classes have been held all over the world: in the U.S.A. (New York, San Francisco, Miami, Minneapolis, Arizona, and Alaska), Armenia (Yerevan), Belgium (Brussels), Brazil (São Paulo), Great Britain (London, Dartington), Germany (Berlin), Spain (Barcelona), Italy (Venice, Caserta), Columbia (Bogota, Manizales), Finland (Helsinki), France (Paris), South Korea (Gwangju) and Japan (Fukuoka).

The first **CYFEST** constituted a small program of events. The festival exposition opened with Andy Warhol's installation *Silver Clouds* contributed by the artist's museum in Pittsburg (U.S.A.). The festival has also been memorable by the exhibition *History of the E.A.T. 1960–2000*, dedicated to the lab *Experiments in Art and Technology* of engineers Billy Klüver and Fred Waldhauer and artists Robert Rauschenberg and Robert Whitman. In subsequent years, CYFEST has consistently expanded, becoming more comprehensive and complex. From 2007 to 2023, over 350 artists and collectives participated in it. Among them are the pioneers of electronic music, some of the more influential experimental musicians in U.S. history: David Rosenboom, Phill Niblock, and Al Margolis; Austrian post-conceptual artist, curator and theoretician of media art, director of Z.K.M. Center for Art and Media in Karlsruhe Peter Weibel; artist, founder, and editor-in-chief of e-flux journal Anton Vidokle; innovative video artist Bjørn Melhus; conceptual artist and author of the first *total installations* Irina Nakhova and others. The festival projects in Venice and New York in 2019–2022, organized in collaboration with Kolodzei Art Foundation, united works of contemporary artists with creations of the XX century classics: Erik Bulatov, Ilya Kabakov, Mihail Chemiakin, Ernst Neizvestny, Francisco Arana Infante, Valentina Povarova, Lydia Masterkova and others.

Since 2020, **CYFEST** has collaborated with the International Society for the Arts, Sciences, and Technology *Leonardo*, contributed to *the Leonardo Journal* and organized *LASER Talks*. The last issue of Leonardo, put out by the M.I.T. Press, contains texts of the world-renowned French artist whose work enacts the most significant biotechnological and trans-personal metamorphosis in the history of art ORLAN and the internationally recognized multi-disciplinary collective of artists, designers, and writers Slavs and Tatars.

CYFEST 16

VENUES

"HayArt" Centre

Yerevan Botanical Garden

The State Philharmonia
of Armenia

Arno Babajanyan Concert Hall

Mirzoyan Library

Varpet

CURATORS

Anna Frants

Elena Gubanova

Victoria Ilyushkina

Alexandra Dementieva

Sergei Komarov

Silvia Burini

Giuseppe Barbieri

Lidiia Griaznova

Seungah Lee

Jadwiga Charzynska

Gabriel V. Soucheyre

Mu Tuan

Isabella Indolfi

Edgar Amroyan

Katherine Liberovskaya

Marine Karoyan

ARTISTS →

Jama Adilov

Thomas Ankersmit

Maria Arendt

AUDINT

Daria Belova

Liudmila Belova

Mattia Bioli

Elina Bolshenkova

broken vows (Alexey Grachev)

CAA (CYLAND Audio Archive)

Davide Aiden Capobianco

Chen Chen

Yen-Cheng Chen

Anna Clementi

Brecht De Cock

Úrsula San Cristóbal

Lyudmila Davydova

Liza Dandy

Alexandra Dementieva

Francesca Fini

Anna Frants

Wei Gao

Gagik Ghazareh

Alexey Grachev

Styopa Grigoryan

Elena Gubanova &
Ivan Govorkov

Margot Guillemot &
Chiehsen Chiu

Gysin–Vanetti

G.H. Hovagimyan

Regina Hübner

Nicholas Isherwood

Heejeong Jeong

Poyuan Juan

Kai Lab

Anna Kim

Jeong Han Kim

Kira Kim

Jiun-Ting Lai

YeSeung Lee

Katherine Liberovskaya &
Phill Niblock

JML (José Man Lius)

Loré Lixenberg

lololol (Xia Lin & Sheryl Cheung)

Lev Manovich

Tigran Martirosyan

Anna Martynenko

Tuan Mu

Mariam Papoyan

Matteo Polato

Roberto Pugliese

Katarzyna Oliwia Serkowska

Satyarth Mishra Sharma &
Robert Poghosyan

Raphaele Shirley

Dmitriy Shishov

Hugo Solís García

stackedplot (Alexander
Bochkov and Matvei Peshkov)

Studio MBUS703
(Chiwook Nho)

Hans Tammen and Shelley Hirsch

Ya-Lun Tao

TELLUS, the Audio Cassette
Magazine

Alain Thibault

Adam Vackar

Eric Vernhes

Biliana Voutchkova

Mathieu Zurstrassen

Archive of Feelings. A Journey

An exhibition where we shall immerse into the connections and contradictions between human feelings and new technologies. Feelings are emotional reactions to certain events or situations. They could include joy, sadness, fear, rage, amazement and so forth. This world forces upon us a rampant use of products of technocratic progress and yet, in a most profound sense of the word, we are still people—beings that are capable of feeling and appreciating. Let us get back to our "archive" of feelings and to the power of emotions and the meaning that they bring to our life.

Art and culture play a key role in the comprehension of our role and destiny. They are the only tool that helps us understand ourselves and the world around us. The exhibition "Archive of feelings. A Journey" invites us to embark on a fascinating journey to our inner world in order to regain the connection with our innermost emotions and feelings.

We should also remember that all the ever-new programs and gadgets use the archives of human knowledge, feeling and

emotions. Nevertheless, what's important to each of us is not only the joint experience of human kind, but also our personal experience. It is precisely the preservation and comprehension of this experience that will help us to avoid the utilization of what we hold dear and the depersonalization of our subjective emotional upheaval.

A journey, which we could imagine today through this exhibition, is a movement towards the future, but, at the same time, it has to do with the life that we have lived. At the exhibition, we shall be studying contradictions and connections between the intimate field of recollections and the technologies; studying the space where we recognize our responsibility before the human nature and where art and culture will help us model our future, while preserving the most important component: our emotions and feelings.

— Elena Gubanova, curator
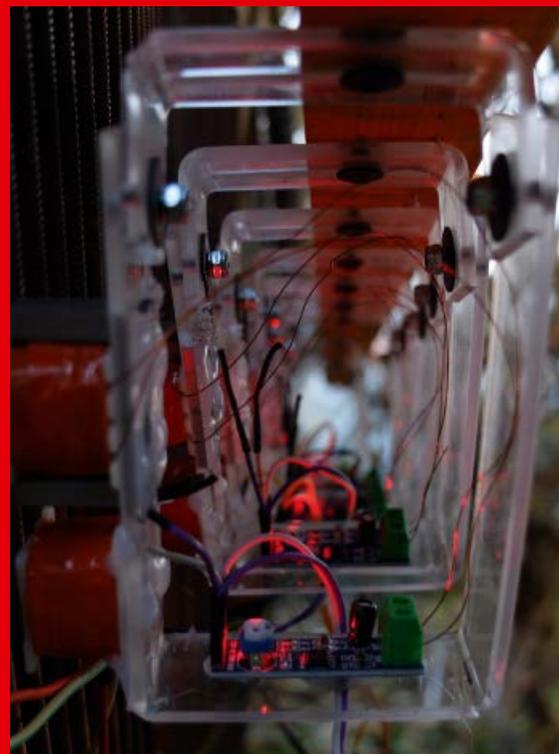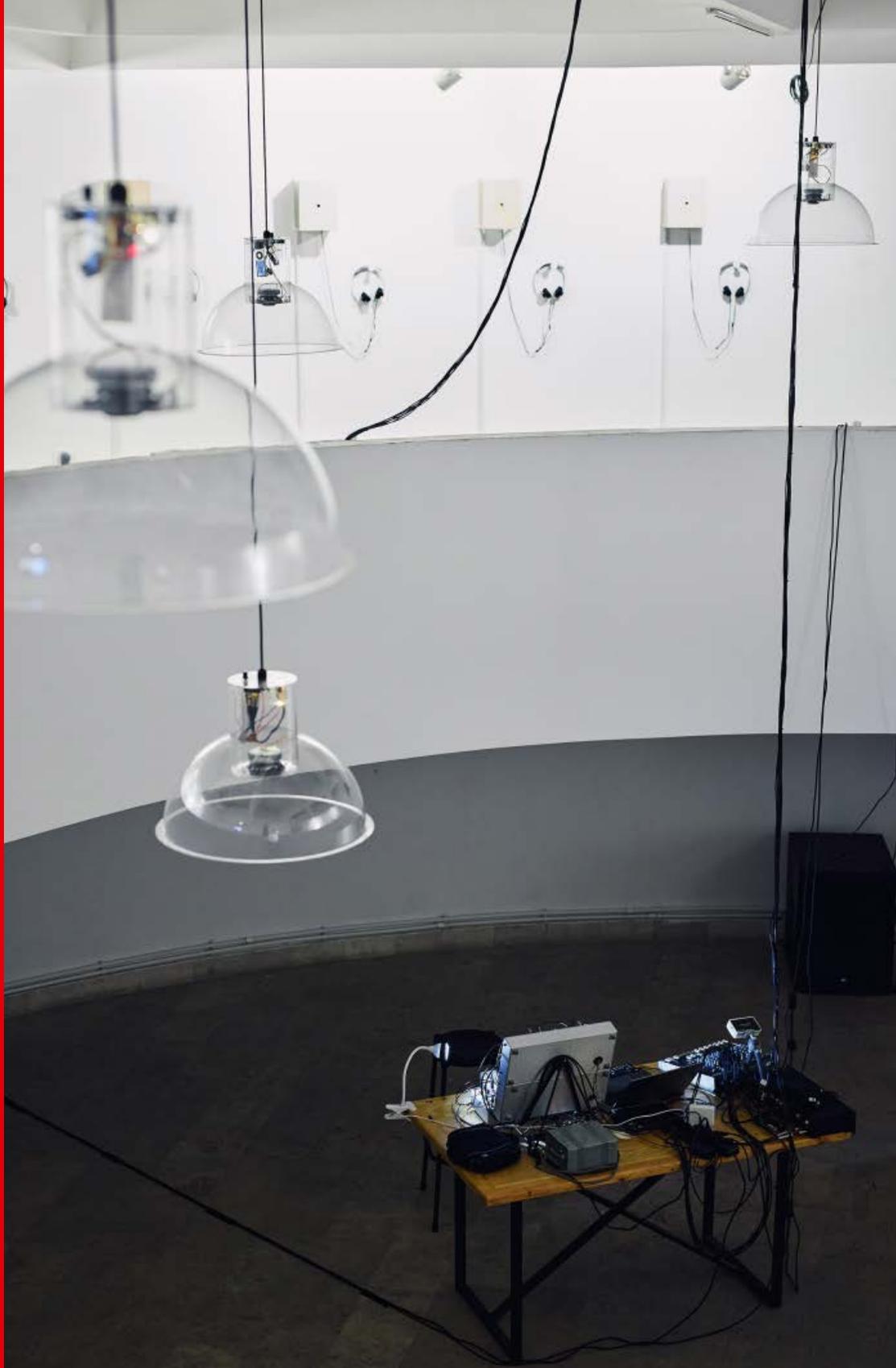
Ivan Govorkov

No Boundaries, No Accidents

performative drawing, 2024

A world where everything seems clearly defined is diffuse and changeable. Like a dream and reality, they flow into each other, and only imagination can connect these states.

The artist, immersing in his inner world, transforms abstract lines into captivating images, allowing viewers to witness how reality takes on a new form.

There are no boundaries—only creative freedom, where any state can be transformed into something else

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EXHIBITION

"HayArt" Centre / 16.11–1.12.2024

ARCHIVE OF FEELINGS.
A JOURNEY

Jama Adilov

Maria Arendt

AUDINT

Liudmila Belova

CYLAND Audio Archive

Alexandra Dementieva

Anna Frants

Wei Gao

Styopa Grigoryan

Elena Gubanova & Ivan Govorkov

Elena Gubanova & Anna Frants

Gysin–Vanetti

G.H. Hovagimyan

Regina Hübner

Heejeong Jeong

Anna Kim

Jeong Han Kim

Kira Kim

YeSeung Lee

Lev Manovich

Tigran Martirosyan

Roberto Pugliese

Raphaele Shirley

Studio MBUS703 (Chiwook Nho)

TELLUS, the Audio Cassette Magazine

Alain Thibault

Mu Tuan

Eric Vernhes

Mathieu Zurstrassen

Jama Adilov

A strong empathy with the viewer is a prominent feature of Jama's research. His artistic images are expressive and clear—anthropomorphic masks and zoomorphic figures, reflecting anxiety and frustration, with grotesque expressions that have a strong ironic and sarcastic component. But is it really that simple? In this case, empathy is a tool for emotional engagement. When we interact with these paintings we turn first to ourselves—this inner exploration becomes the primary focus of our reflection on the work. What does it mean today to deal with the daily fatigue and routine of habits and relationships? How do we cope with fear and doubt? After all, we live in a world of uncertainty, built on unstable foundations and mediated by confusing visions of the future.

The paintings present a face or bust in a static expression, such as that of *Mother Nature*, but actually reflect an internal emotional dynamic, such as the dreamy and tired father struggling with the little daily nightmares of parenthood. In the diptych *Doubts—No doubts*, the protagonist is a rabbit, similar to the anxious *Lovers* wrestling with his shadow (or shadows) in a manner reminiscent of Faust. Here, the dynamic of waking life is disturbed, as the protagonist's fixity corresponds to the intense dynamism of his shadow, making it impossible for him to perceive and control reality objectively. The new works, small sculptures made of glue and wood, have a cheerful vibrancy, while the distorted faces on the narrow acrylic panels of 2021 might be seen as a fitting companion to Paolo Mantegazza's *Atlas of Expressions of Pain* (1876). This is not in the context of physical pain, but rather as a sign of the anxiety and fear that Jama captures in people struggling with a pandemic.
— *Silvia Burini, Giuseppe Barbieri*
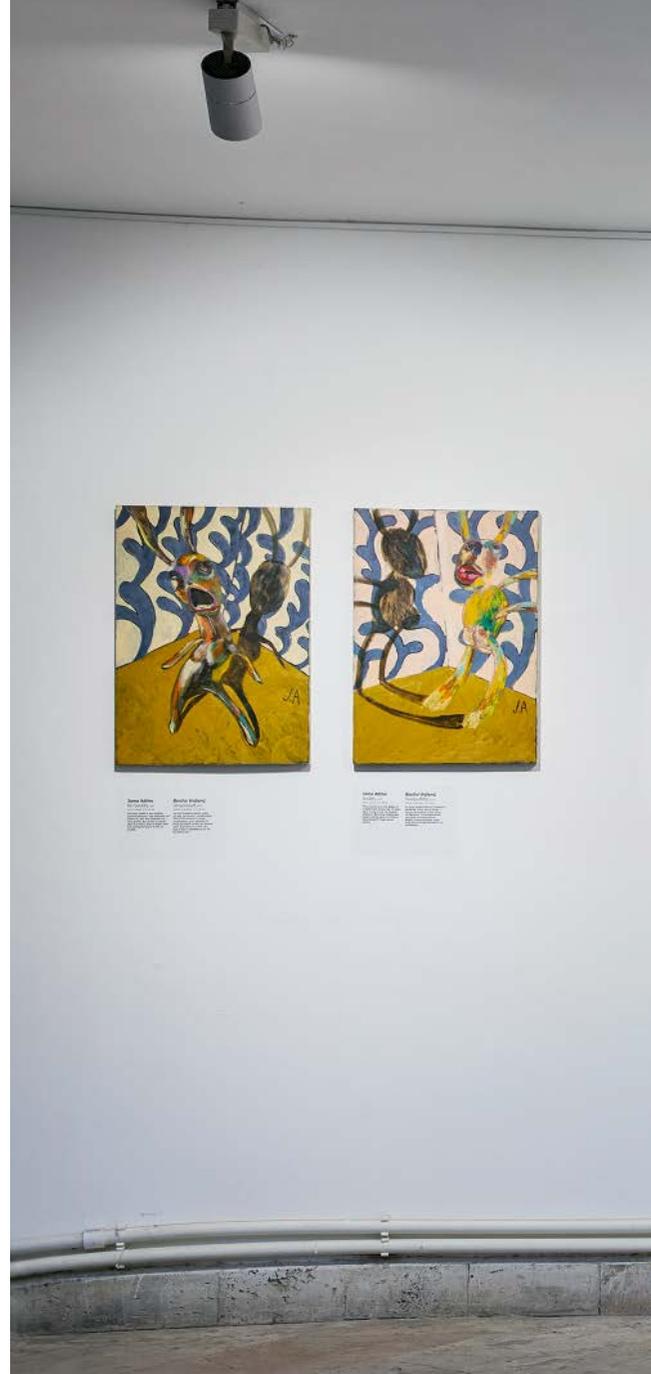
No Doubts

2014. Oil on canvas, 57.5×40 cm

Doubts

2014. Oil on canvas, 57.5×40 cm

Lovers

2015. Oil on canvas, 70×100 cm

Untitled

2021. Acrylic on fiberboard, 40×5 cm each

Mother Nature

2010. Oil on canvas, 54.5×37.5 cm

Tired Father

2007. Oil on fiberboard, 80×80.7 cm

Maria Arendt

Seeing Sounds, Tasting Lights

installation, 2017–2024
embroidery on fabric, video screens, headphones

engineer: Yuri Avdeev
co-author of the text idea: Alexander Sokolov, artist

In front of you is an embroidered labyrinth. Behind each door is a room with several doors. Each of these doors leads to another door, and so on, like Borges' *Library of Babel*. This work emphasizes how one's choice is not only a physical action but a journey inside ourselves, where every feeling and memory has value. As you move through the labyrinth, you can choose your own path to experience various emotions.

Synesthesia reveals an unusual property of the human mind: the ability to combine different types of perception into unique sensory experiences. People with synesthesia can see music as a kaleidoscope of colours or taste words as they are spoken. This phenomenon allows a new way of looking at the ordinary and reveals the deeper layers of human perception.

Video pieces—"texture" is a metaphor for the diversity of emotions and memories blending into a whole. Each ingredient of "texture" brings a unique flavour, just as each event or experience leaves its mark on our inner world. We repeatedly relive moments of the past, integrating them with current feelings, which allows us to constantly renew and enrich our lives. Every memory and experience stored in our internal repository shapes our unique history, personality, and worldview.

AUDINT

Cicada Sound System

sound Installation, 2024

AUDINT's sound installation *Cicada Sound System* explores the waveformed fears and anxieties surrounding Havana Syndrome — a series of "anomalous health incidents" in US embassies that started in Cuba in 2016 which subsequently occurred in India, China, and Europe. Many of the embassy staff have reported suffering chronic symptoms such as issues with balance and cognition, insomnia, and headaches. The causes of the syndrome are still unknown but that has not stopped a plethora of explanations being forwarded, ranging from ultrasonic and microwave weapons to mass hysteria to cicadas. Many of the rationales presented by scientists, political theorists and politicians have attributed the medical conditions to insidious covert activities carried out by unidentified foreign actors.
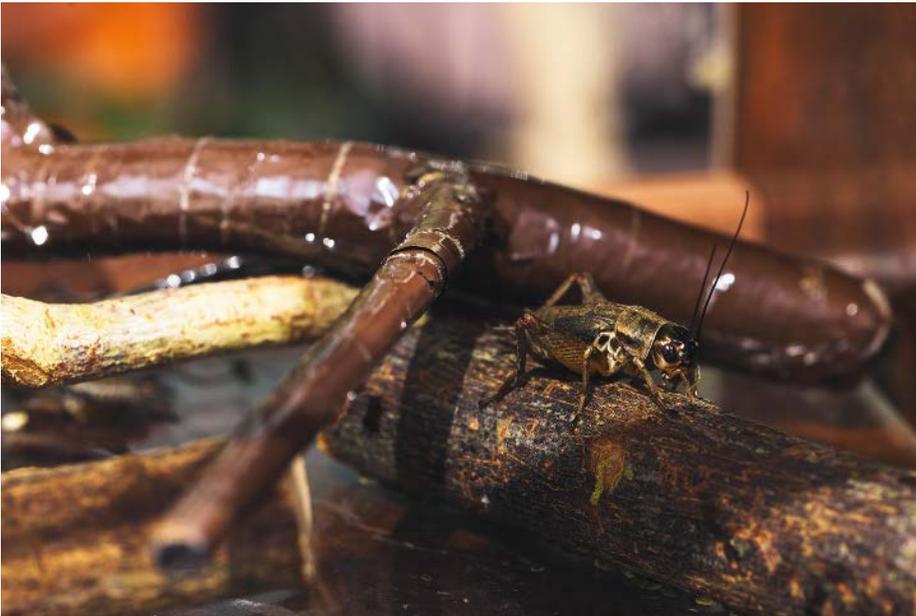
Liudmila Belova

Archive

sound installation, 2003–2015
6 boxes, peepholes, audio players, headphones, photographs

engineer: Alexey Grachev
supported by CYLAND MediaArtLab

By peering into a peephole and listening to distant sounds, we inadvertently recreate the reality in our memory, balancing on the verge of presence and absence, visible and invisible. The image is here and, at the same time, it greets us from some distance—as the sound of ocean contained in a seashell.

The opacity of a visual picture—here a black and white photograph, altered by the optics of the peephole and as if "enlivened", and the vagueness of sounds presumes that the spectator would involve his own archives and drag up his own feelings and associations from the nooks and crannies of his memory. And the less real and "anecdotal" the story about the reality is, the more plausible it sounds.

In Belova's *Archive*, the memory of the body is evoked through sound. Here, the artist invites each visitor to peer through peepholes in uniform wooden boxes and discover found photographs of entry halls leading into old Saint Petersburg buildings. Each box is equipped with a set of headphones, connecting the viewer with the sounds of life in each of the represented buildings— the casual hum of music, the quick fall of steps, fragments of conversations, the slow drip of water through aging pipes. The physical infrastructure of the box creates an infinite distance between the viewer and the viewed—audio-technology becomes the primary tool that bridges this gap, connecting the vision to the body and creating a nostalgic reminder of a particular time and place.

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CYLAND Audio Archive (CAA)

selection of records from CAA, 2013 — ongoing
8 directional speakers, Apple iPod Nano players with custom controller, plexiglass

engineer: Alexey Grachev, Sergei Komarov

supported by CYLAND MediaArtLab

All the records are available for listening on cyland.bandcamp.com

The CYLAND Audio Archive (CAA) is a division of CYLAND MediaArtLab, created to investigate archiving and exhibiting methodologies of sound art. This archive is a continuous process of working on a structure of various subgenres of sound art, making compilations, and cataloging the growing archive. To date, there are 58 releases, including works by more than 80 artists from every continent except Antarctica. All the records are available for listening on cyland.bandcamp.com. Each release presented is a stand-alone piece accompanied by an artist statement.

Eight directional speakers distributed evenly in a hall will play eight carefully selected CAA releases in a loop. These sound spots inevitably overlap, turning into a constant humming, all while sharing one space. Source material for artists varies from existing records—personal or found—filed records, machine signals, or sounds extracted from revitalised devices, which were initially completely strange to sound creation in the first place and turned into sound machines. All of them are reflected and conceptualised by artists, collected together into a contradictory and rich picture of sound to memorise and fix the experience of being present in the world. Where sound—recognised or completely strange—will escape being fully possessed but remains an environment shared by people who heard it together. That is how memories form, building blocks for infinite variations of archives.
— *Sergei Komarov and Lidiia Griaznova*

Selection of Records for CYFEST 16 in Yerevan:

CAA—11 Anthony Bisset
CAA—13 Sashash Ulz
CAA—21 Alexey Grachev
CAA—22 ZOV
CAA—25 Rumore Bianco
CAA—55 Michele Spanghero
CAA—48 Wouter Van Veldhoven
CAA—42 Makiko Yamamoto
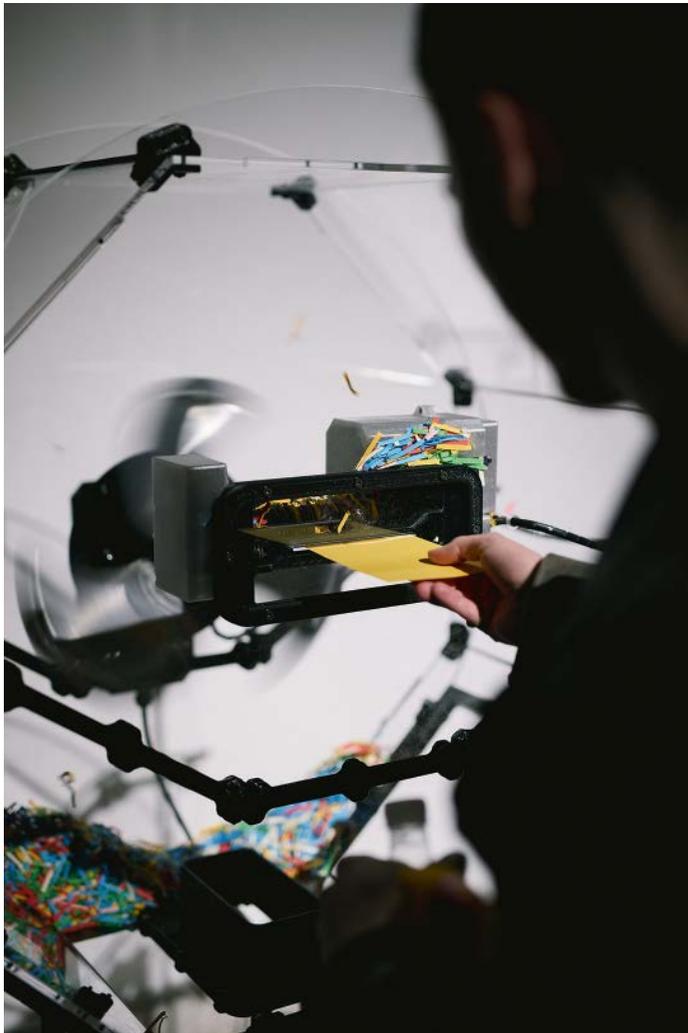
Alexandra Dementieva

Memory's Chopper

interactive object, 2024
3D modelling, 3D printing, welding, laser cutting; Arduino;
paper shredder, plexiglass, steel, fan, paper

engineers: Denis Markov, Alexey Grachev

supported by CYLAND MediaArtLab

Imagine our psyche as a delicate sheet of paper, passed through the shredder of time and experience. Each event leaves its mark, tearing our sense of self into countless pieces. Then, like a gust of wind from a fan, our memories are swept up and swirled around, mixing and mingling until they become almost unrecognizable. As we attempt to retrieve these fragmented memories, we may find that only snippets remain intact. Perhaps it's the warmth of a sunny afternoon, the sound of laughter in the air, or the sting of a painful loss. These "extraits" serve as glimpses into the past, offering tantalizing hints of the emotions we once felt.

But as time marches on, even these fragments can become blurred and distorted. Like a tornado gathering strength, our memories twist and turn, reshaping themselves with each passing day. What was once crystal clear may now be muddled and indistinct, clouded by the passage of time and the haze of our own perceptions.

Despite the inevitable erosion of memory, there is a beauty in the chaos of our archive of feelings. It is a testament to the richness of human experience, the complexity of emotion, and the resilience of the human spirit. Our memories may be imperfect, but they are uniquely ours, shaped by the ebb and flow of life itself. So, as we navigate the labyrinth of our memories, let us embrace the fragments, the whirlwinds, and the tornadoes. For within their swirling depths lies the essence of who we are, a kaleidoscope of feelings and impressions that make us truly human.

Anna Frants

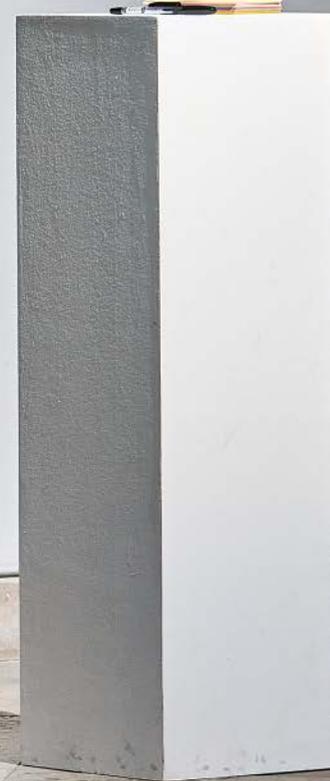## To Make a Long Story Short

from series "Simple Pleasures"
installation, 2024
kineographs, robotics, mixed media

engineers: Philipp Avetisov, Eugene Pavlov,
Eugene Ovsyannikov, Dmitry Shirokov
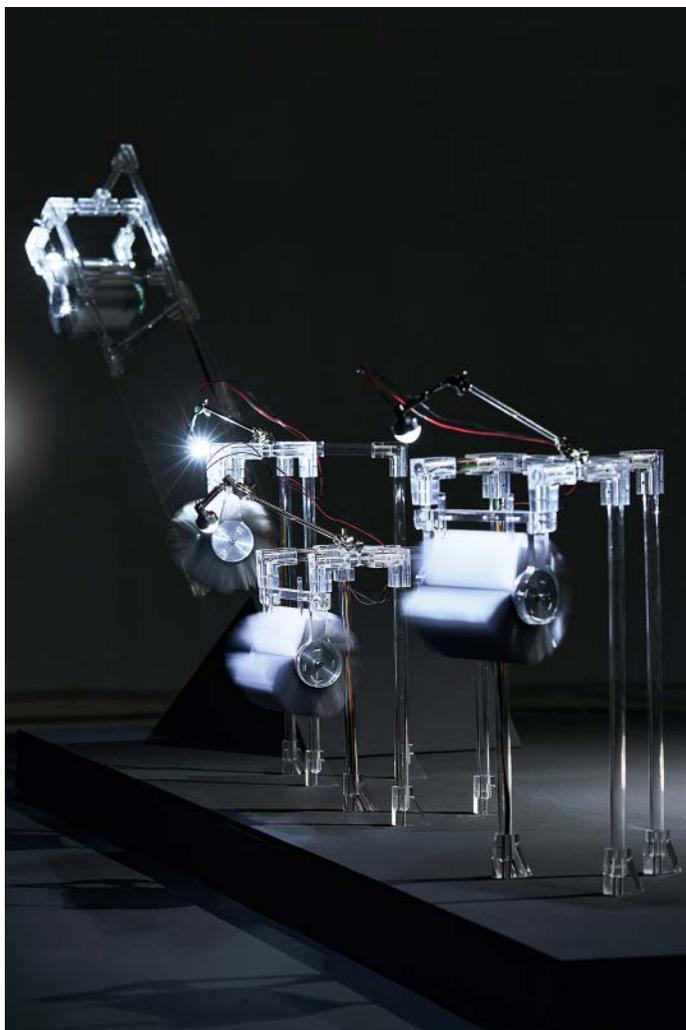
30 years ago, when I just came to the United States, one of my first jobs was at a photographic store. Among the services offered, there were development of B/W films copying and retouching of old photographs. During several years of work, hundreds of images passed through my hands and, whether you like it or not, what you saw becomes a part of you.

I came upon images from various times: 18th, 19th and 20th centuries. Mainly, those were individual, family and group photographs, portraits of the military and pictures from the Victorian Age when photographs were done with the deceased family members in them. There were some curious incidents: once I was handed an envelope with photographs that contained a note: "Be careful. The photos are really old; they date back to 1715." (Daguerreotype, by the way, was invented in 1839).

Those images stuck in my memory. What astounded me was the fact that practically all the images were alike. It is interesting that, despite the geographic origins of those who were depicted on a photograph, it was impossible to determine where they were from (unless the architecture got captured in a frame). It was impossible to figure out whether they were immigrants from Armenia, Russia, Sweden, Italy or Ireland. It was also impossible to determine on the photographs from different countries where they were taken at the time. Scientists claim that if the brain saw something, it would stay with it for the rest of one's life. However, the fore-conscious* plays its role as well…

* Fore-Conscious is a term that indicates the perceptions, thoughts and memories that, while not being part of our current conscious experience, are still remain available for comprehension.
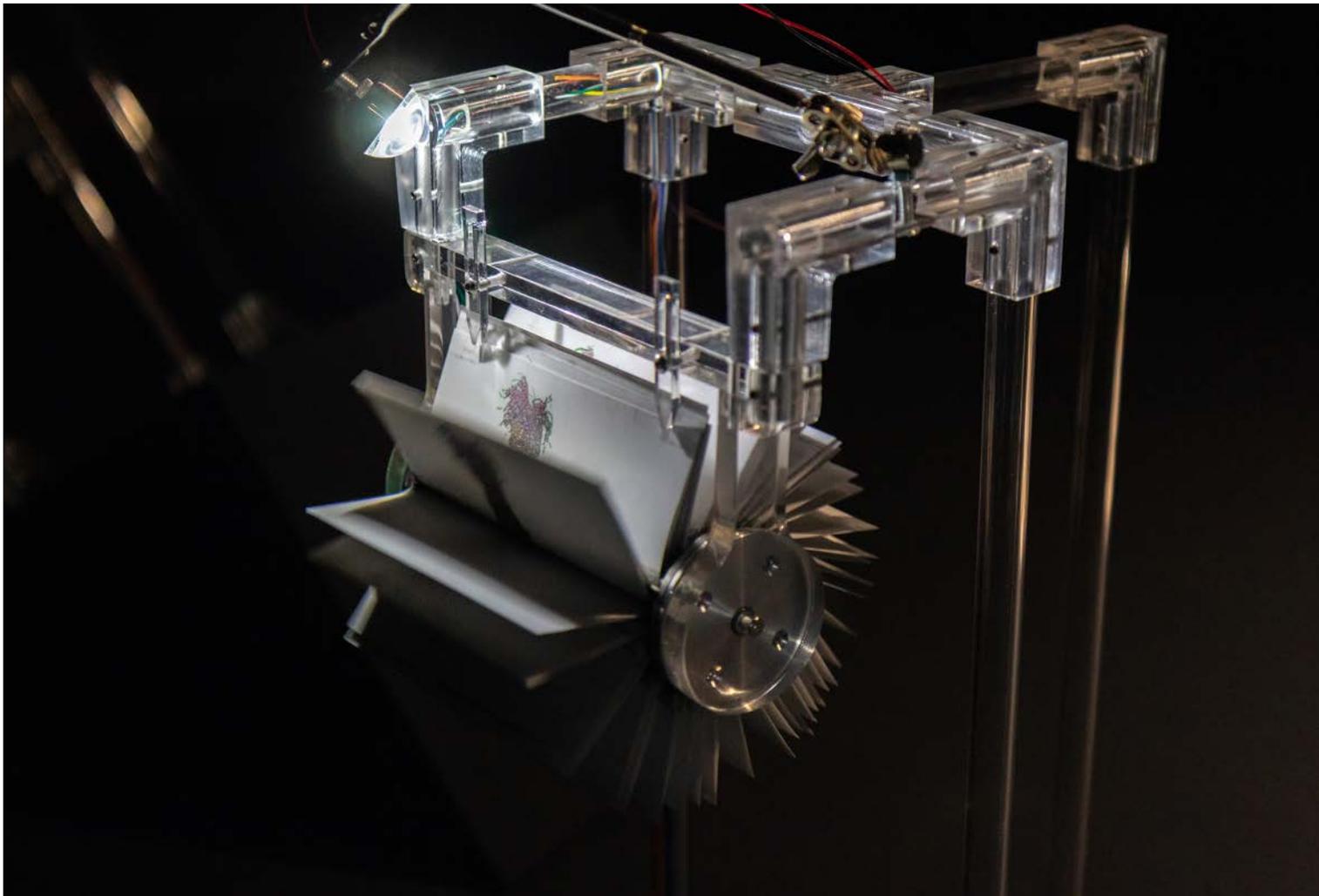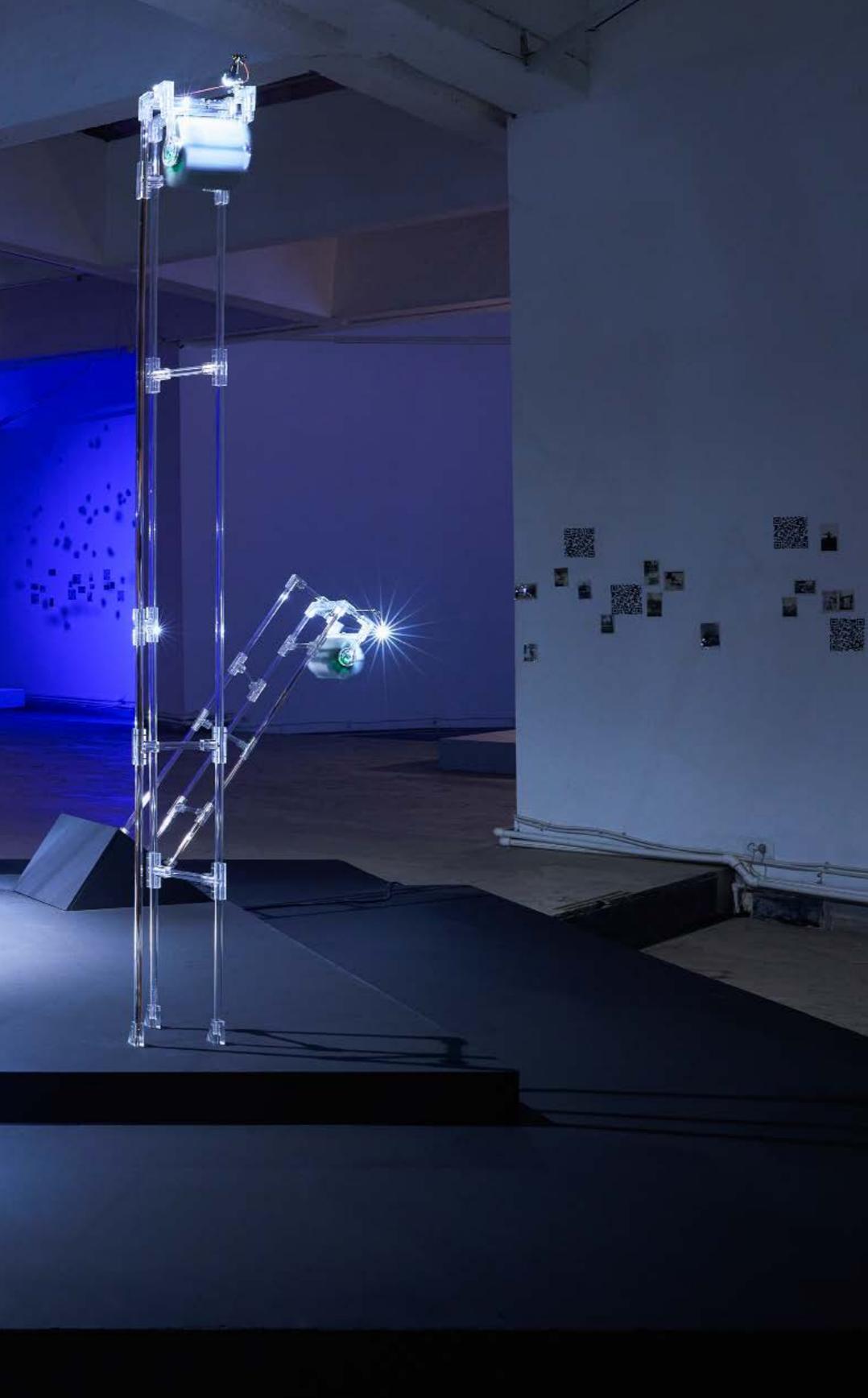
Anna Frants & Elena Gubanova

Weather Forecast — WINTER/SUMMER

installation, 2013 (ver. 2024)
video [00:09:53, color, sound, loop]; projector, speakers, LED light, industrial fan, controller, AC dimmer; buffalo snow, threads, photographies from personal archives of Ivan Govorkov (Russia), unknown owner (USA), unknown owner (Armenia); QR codes linked to videos by Elena Gubanova and Anna Frants

engineer: Alexey Grachev

supported by CYLAND MediaArtLab

What were you doing in the winter of 1980? And in the summer? And what made the winter of 2009 memorable for you?

What image will first come to mind late in life if you are to close your eyes? The project Weather Forecast — WINTER/SUMMER is an attempt by the artists to reflect on the paradox of time that is slow and, at the same time, transient. Winter....summer.....winter....summer....
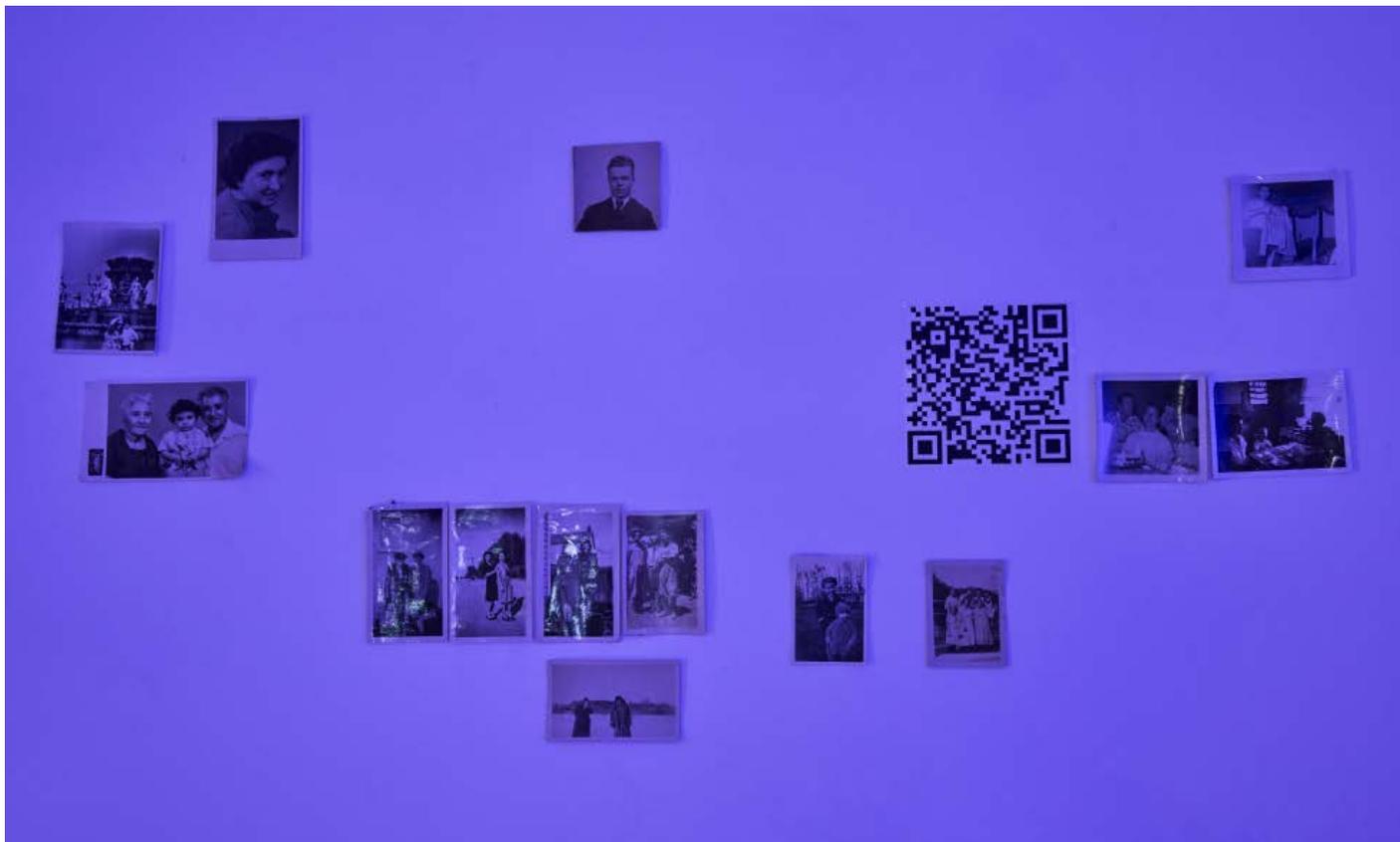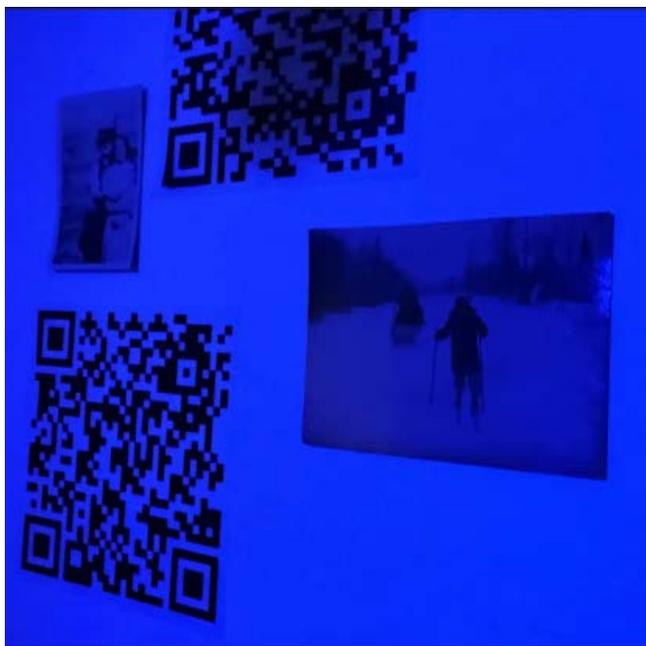
Wei Gao

Flower Tunnel

video installation, 2022
video [00:36:00, sound, loop]; 40˝ screen, headphones

director and editor: Wei Gao
sound: Shepard tone

The train moves fast through the tunnel while roaming inside one flower after another. The film combines the footage of the subway tunnels and the still photographs of flowers, allowing them to interact. Watching this film is like embarking on a psychedelic cosmic journey. In fast motion, particles of various colors rush towards the viewer. The screen is like a black hole, as if there is a gravity sucking the audience into the tunnel. The audience seems to experience passing through clusters of colorful nebulae, and also like crossing through a microscopic world. The flowers in the background are from still images made by the director. The sound of *Flower Tunnel* uses Shepard tone, to make an unworldly effect of perpetual motion

Styopa Grigoryan

Ring of Death

installation, 2024
metal, wax, ants, epoxy glue, plexiglass, hourglass

The *Ring of Death* represents an effort to make participants experience life cycle transformations through an installation. It is a large carousel-like wheel featuring intricate inner mechanisms, reflective surfaces, epoxy layers, melting wax figures, and living ants that will gradually utilize these elements over time. At the center of the wheel lies an hourglass, symbolizing the passage of time, while the art object itself is a manually operated rotating structure. The fast rotation stirs up memories, mixing the vibrant childhood experiences and the fleeting nature of human life. Among the insects that form the core of my art, ants are the most prevalent, representing the significance of the animal kingdom and nature. These creatures act as nature's custodians, symbolically transforming the human body over time.
— *Styopa Grigoryan*

Elena Gubanova & Ivan Govorkov

Stardust

installation, 2024
3 channel video [00:00:30, b/w, sound]; 3 screens; 3D modelling, 3D printing, welding, Arduino programming, stepper motor, stepper driver, magnet, custom-made circuit board, steel, heavyweight wool coat, hanger, carpet beater

engineers: Alexey Grachev, Yuri Avdeev, Dmitriy Shishov
video engineer: Anton Khlabov

supported by CYLAND MediaArtLab

A man's life is but a moment in infinity—like dust floating in the stream of time. Turning to our memories, we seem to beat them out of ourselves like an old dusty coat, sometimes admiring their brightness, sometimes choking on their suffocating corrosiveness.

Each of us comes into this world following our unique path, but in the end, we all return to our starting point—stardust. Understanding this, we can feel the vulnerability and significance of our existence. We are made of dust, but we are also a part of the dust of stars, of which we remain a part forever.
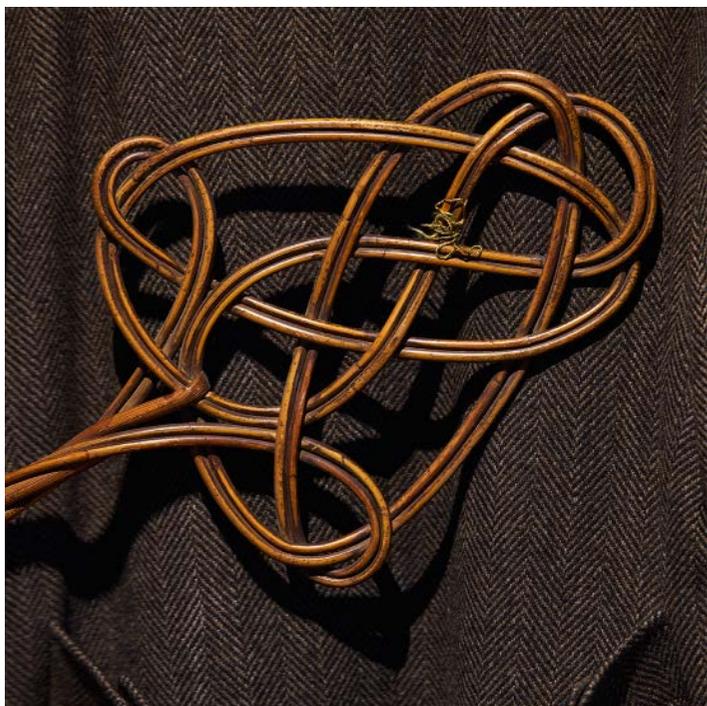
Gysin–Vanetti

Linea (Line)

installation with 10 LED matrices, 2019
10 LED matrices, custom electronics and software

concept and programming: Andreas Gysin and Sidi Vanetti
hardware engineering: Khalil Kababe

Ten synchronised algorithmic animations, each running on an industrial LED matrix driven by the code residing on a custom controller. Each animation originates from— and reduces to—a line.
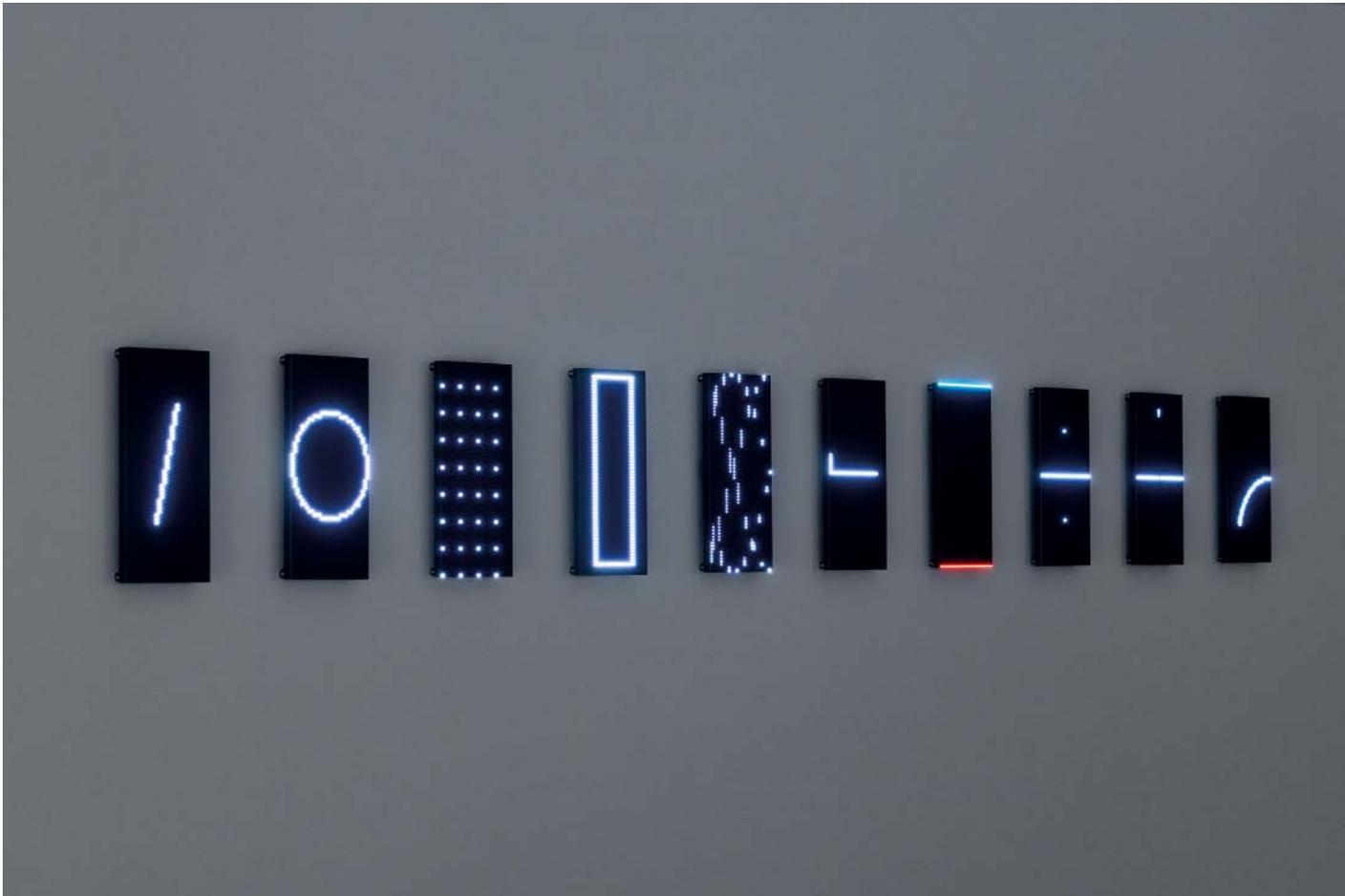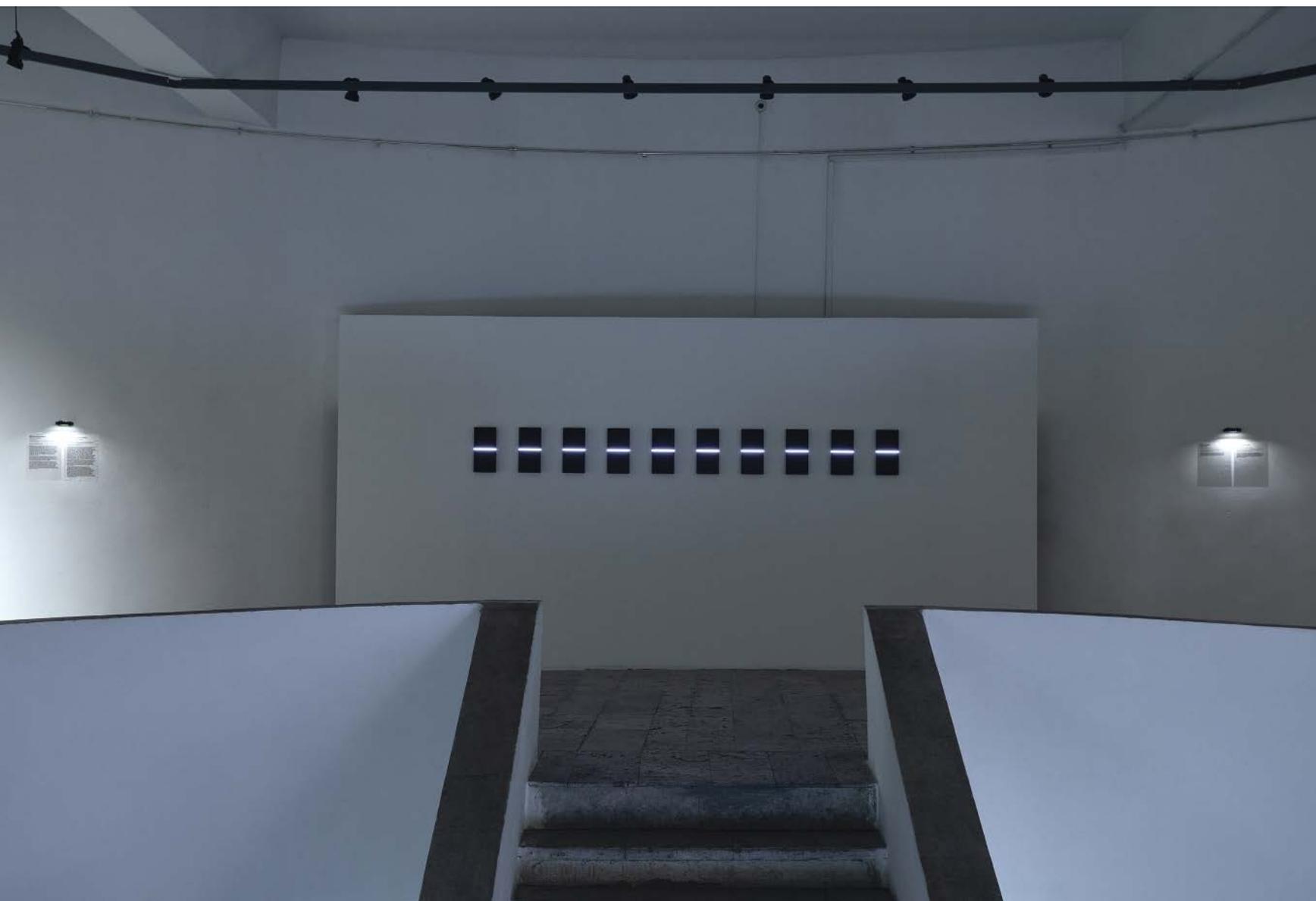
G.H. Hovagimyan

See/Saw

interactive sound/video installation, 2010
video [b/w, sound]
Max/MSP programming; Mac mini, projector, sound system, Arduino, IR sensor, seesaw

coding assistance: Julio Terra, Alexey Grachev, Sergei Komarov

See/Saw is an interactive movie. Viewers sit on a seesaw and use it to control movie scenes projected on a wall. This is accomplished by sensors attached to the seesaw that send signals to a computer. The computer selects scenes from the movie, *Two For The Seesaw* (director Robert Wise, 1962) and project two separate scenes one above another onto a wall. As the seesaw moves from one side to the other the scenes correspondingly turn off and on.

Regina Hübner

loving

site-specific single-channel video installation, environment,
participative act, 2016–2024
video [00:07:24, HD, colour, sound]
projector, speakers, desk, chair, lamp, sheets of paper and pen

The Austrian Embassy in Tbilisi supported the publication of
Gabriel Soucheyre's art-critical text *Take Me to The Moon
(I'll see who I am)* in Armenian and German for the CYFEST 16
exhibition.

On a special day, I was sitting on my terrace in Rome
when I noticed the half-moon in a rare vertical position.
I observed the moon's slow crossing over what seemed
to me "my sky," and I started to think about love and time.
In my eyes, that image was dramatically beautiful. It was
that, what "love" meant for me at that very moment: It is
slow, and it seems long. It is short. The artistic output
from this experience is a video, which I call loving.
— *Regina Hübner*

The visitors are invited to engage with "loving" by writing
a love letter and placing it in the drawer.

Heejeong Jeong

Sweet home

2-channel video installation, 2021
video [00:08:30, colour, sound, loop]
2 projectors, speakers, Mac mini, MadMapper

video mapping: Alexander Bochkov
video, graphic, editing: Heejeong Jeong
sound: HyunTae Lee

In the 1960s, Korea began to build apartments as part of an economic development policy that came with the rise of an authoritarian government. Mountains and rivers were covered, and the entire country became the same residential space. The apartments that have become Korea's representative residential space today are not simply homes, but the inevitable pinnacle of economic and cultural desires.

The panorama, which is a collage of photographs, shows the abandoned and alienated landscapes of the outskirts during this process. Like an inverted glove, the back of the place where the outside is projected upside down reveals the flow of desire and aspiration for a home. Will she, who spent her childhood in a house with a yard before the development boom, be able to realize her lifelong dream of a small garden where she can grow her own food?

Lev Manovich

Bookshelves, pictures, fragments

digital images created with generative AI (Midjourney), edited in Lightroom, and upscaled with Gigapixel AI, 2022

We see young people talking, smoking, contemplating—but what interests me are the interior spaces they inhabit, and the accumulation of objects and details in these spaces. Objects are placed on wall-size shelves, coffee tables, sofas, and other surfaces. In some cases, we can easily identify these objects, but in others, they are harder to identify. Some look like fragments, traces, and shadows of the objects that are gone. These "fragments" evoke ancient museum artifacts, but their nature is fundamentally different. While archaeological remnants are tangible pieces of past civilizations, AI-generated fragments have a distinct ontology. They emerge from AI models processing millions of images, distributing patterns across trillions of connections. This process further virtualizes and diffuses digital materiality. The accumulations of objects, shadows, and traces in these images serve as a metaphor for the generative AI process.
— *Lev Manovich*

Lev Manovich

In the Garden

digital images created with generative AI (Midjourney),
edited in Lightroom, and upscaled with Gigapixel AI, 2023

Formal French gardens and 17th-century and 18th-century architecture and ornament inspired this series. Using AI capabilities to simulate the appearance of many artistic media, I chose the look of old engravings and etchings. The reference to this medium in my prompts influenced the subjects depicted in the generated images. AI mimics the visual style of these techniques and incorporates their fundamental element—lines—into the scenes themselves: curvy lines form plants, straight lines create poles, and diagonal lines become wires stretched between them. The series also uses the specific artifacts of the AI "zoom out" command: symmetries and repetitions of compositional elements. This seemed appropriate given the topic of formal gardens. In some images, elaborate frames nested inside other frames have enclosed the initial world.
— *Lev Manovich*
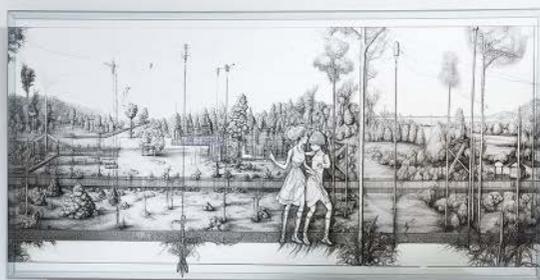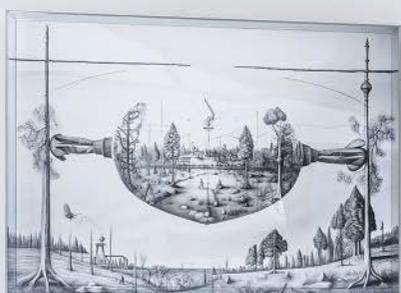
Tigran Martirosyan

SR

installation, 2024
barbed wire, armature, paints, welding

production: Denis Markov

supported by CYLAND MediaArtLab

This piece explores how SPAM, a byproduct of modern information technology, hinders creators from preserving their professional memories. For instance, if an art critic shares a link to their review via email and posts it on Facebook to archive their work online, opponents can file a SPAM defamation complaint with Facebook's administration. As a result, Facebook may remove the content across the entire META platform, and even the email associated with that link could be blocked on Instagram's messaging system. This is an anti-democratic process, a form of exile for unique cultural information. It can be seen as an online parallel to the repressions of 1937 in the Soviet Union. Modern technology, with its anti-humanist logic, method, and style, works against the preservation of creative memory. In response, this piece—a wristwatch—symbolizes the moment of "ONLINE REPRESSION," marking the time as 19:37, reflecting this digital suppression of expression.
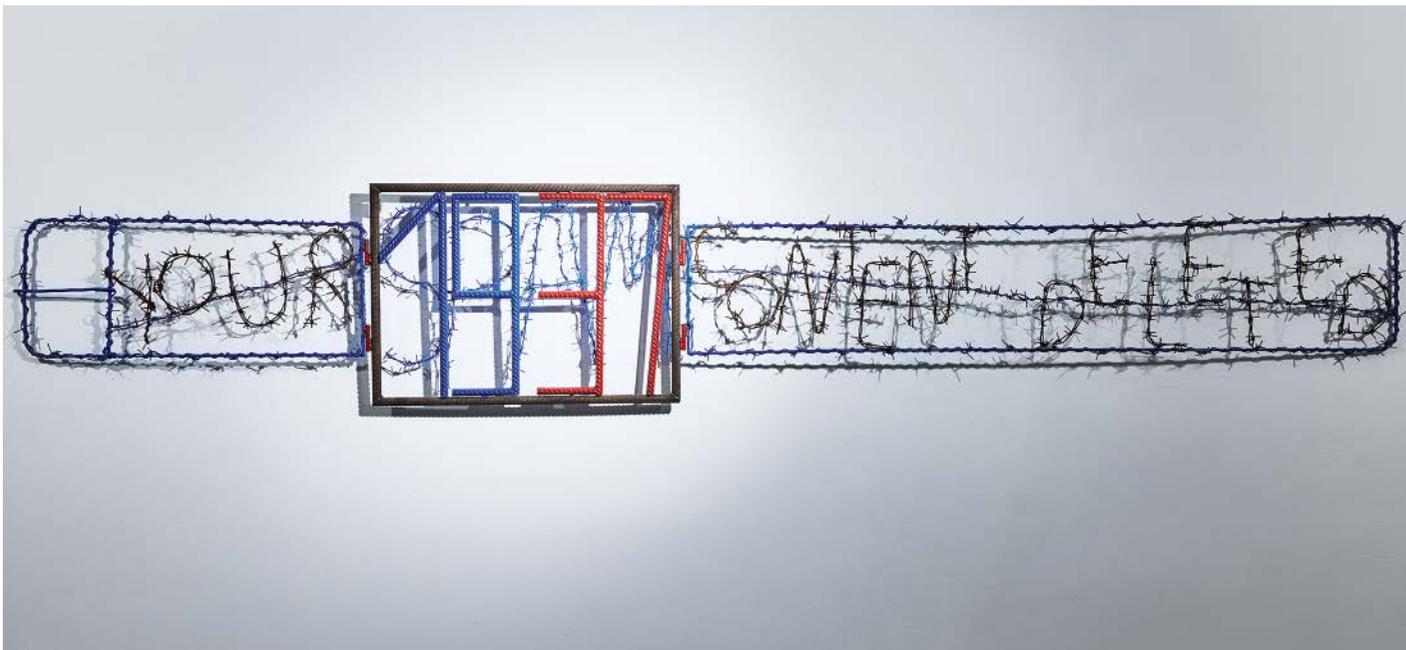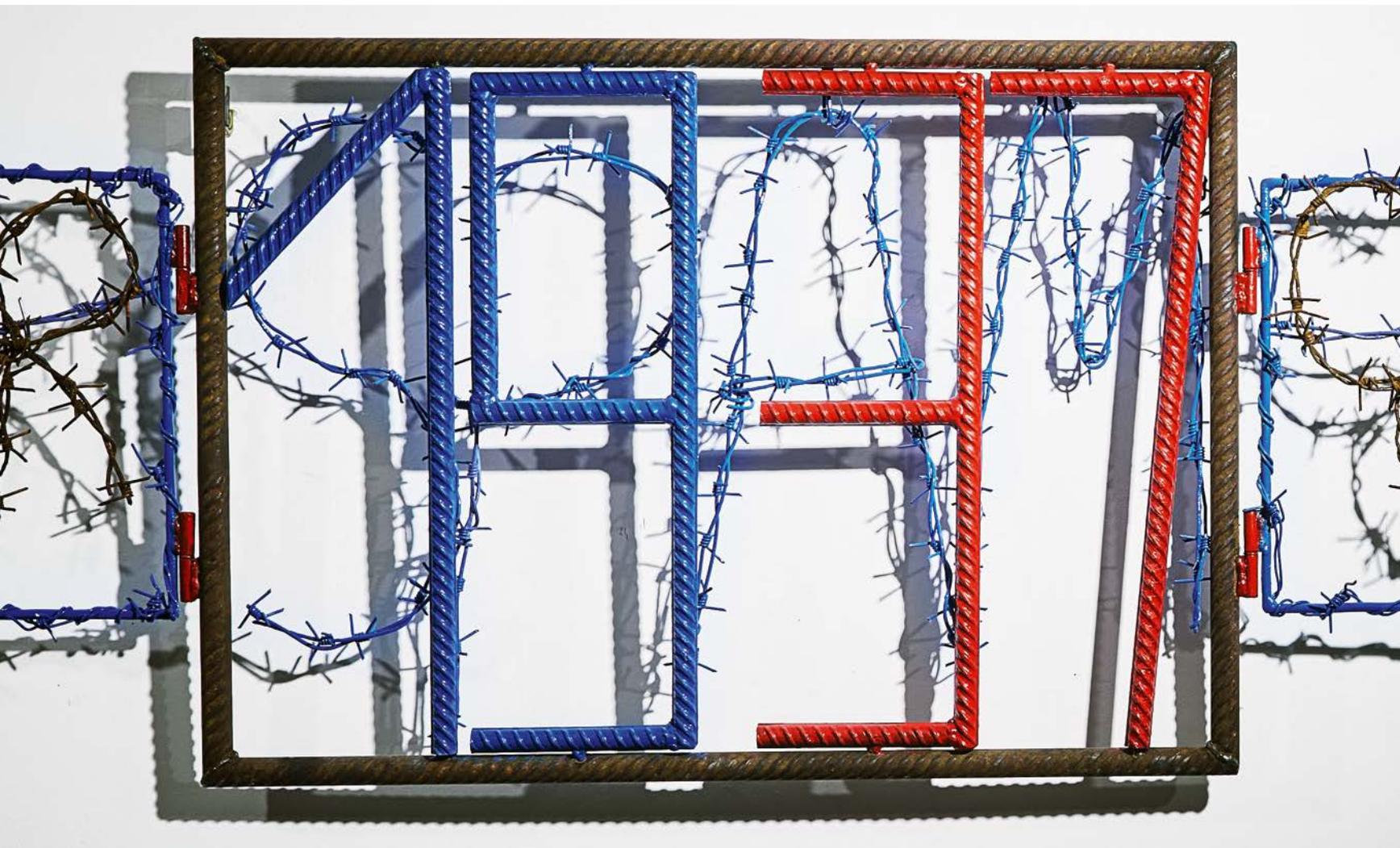
Roberto Pugliese

Fluide propagazioni alchiliche 2023

sound installation, 2023
glass, liquids, waterproof speakers, iron, ABS 3D print

In a room, there are several different chemical glass ampoules. The ampoules are filled with different liquid compounds and colors. Within each vessel, there is a waterproof speaker. The played audio is digitally processed and mixed with synthetic sounds, organized in a composition. The composition is realized by exploiting the different sound propagation relative to the liquid in each ampoule and according to the wavelength (frequency) of the color inside the ampoule. The perceived timbre effect is therefore dictated by the different "composition" of the fluids which have the function of sound filters. This installation is an alchemical composition, a dialogue between contemporary composition and physical principles.

Raphaele Shirley

Syntropy (a state of being)

an immersive light and sound installation, 2024

2812 RGB LED strips, 3D modeling, 3D printing, steel, welding,
Arduino programming, speakers
visuals: Raphaele Shirley
sound composition: Rhys Chatham

engineers: Denis Markov, Maxim Lukin, Eugene Ovsyannikov

supported by CYLAND MediaArtLab
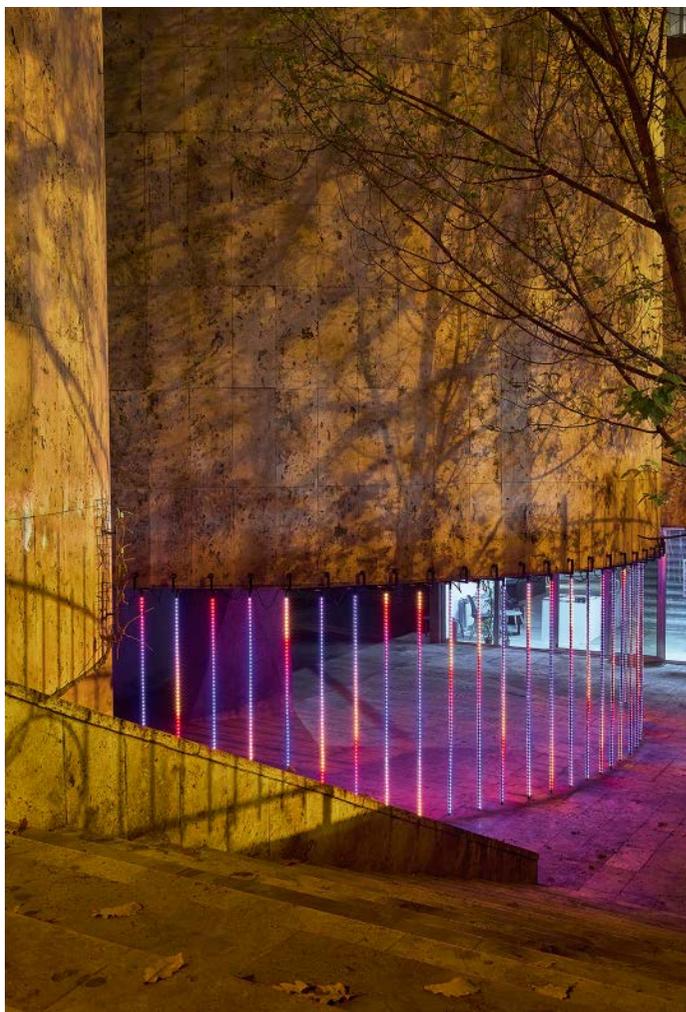
Syntropy (a state of being), a new site-specific work by Raphaele Shirley with sound composition by Rhys Chatham, juxtaposes experiences of ascension through the integration of light, sound, and architecture within the HayArt Centre entrance. The transposition of Chatham's *Crimson Grail Part 1* (recorded in the Sacré-Cœur Basilica in Paris) with the ephemeral light and color space formed within the gallery invites reflection on human expansion. It evokes the sense of ascension traditionally sought in sacred spaces while making such experiences accessible beyond their confines. "Syntropy" refers to systems evolving toward complexity, order, and harmony—contrasting with entropy, or decay. Shirley's work balances aesthetics and structure, offering a meditation on how systems—whether biological, social, or artistic—move toward functionality and beauty.
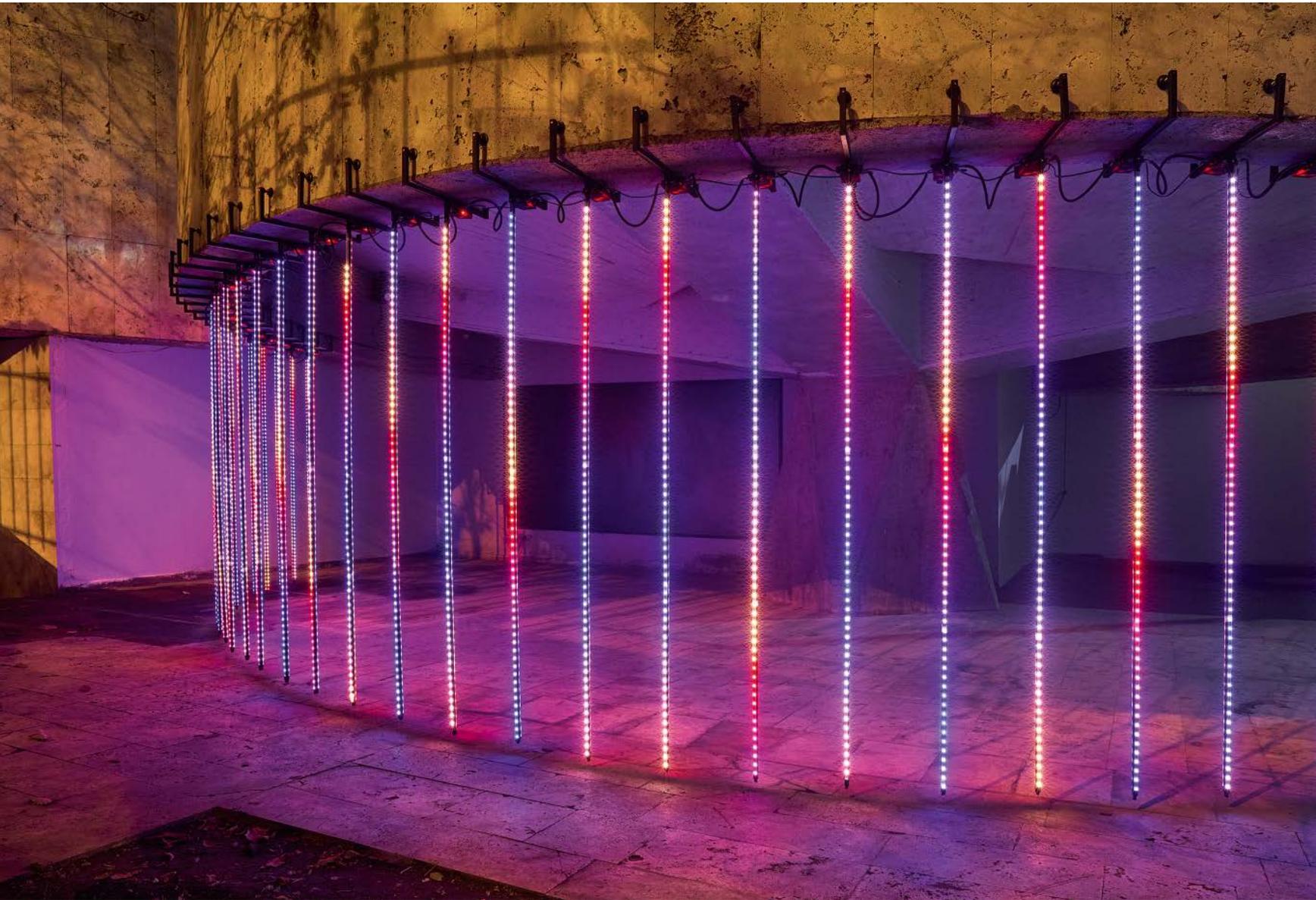
TELLUS, the Audio Cassette Magazine

TELLUS, the Audio Cassette Series #1–#26

3 audio players, 26 audio cassettes, 1983–1996

TELLUS, the Audio Cassette Series #1—#27, created by Joseph Nechvatal, Carol Parkinson and Claudia Gould and published by Harvestworks from 1982 to 1996

TELLUS is a Harvestworks program created in 1983 at the Rum Runner Bar on Canal Street in New York City. Joseph Nechvatal, a visual artist, Claudia Gould, a curator, and Carol Parkinson, a composer and staff member of Harvestworks/Studio PASS met to discuss the idea of a magazine on cassette that would feature interesting and challenging sound works. With the advent of the Walkman and the Boom Box, the editors perceived a need for an alternative to radio programming and the commercially available recordings on the market at that time.

As a team, they then began to collect, produce, document, and define the art of audio by publishing works by local, national, and international artists. They worked with contributing editors and experts in their fields, who proposed themes and collected the best works from that genre. Unknown artists were teamed with well-known artists, and historical works were juxtaposed with contemporary and high art with popular art, all to enhance the crossover communication between the different mediums of art—visual, music, performance, and spoken word.

On CYFEST 16, we feature 26 releases on the cassettes, acknowledging this medium, which was revitalised recently by the broad public and has a consistent interest from enthusiasts of sound as a perfect medium for durational uninterrupted anti-streaming medium today.

Alain Thibault

Apollo 11 Dream

video installation, 2023 (rev. 2024)
video [00:18:10, color, stereo sound, full HD, loop]
projector, headphones

Supported by Canadian Cultural Center and Nemo Biennale, Paris (France), ELEKTRA Montreal and CALQ (Quebec, Canada)

Commissioned by the Canadian Cultural Center Paris, Premiered at Némo — International Biennial of Digital Arts of the Île-de-France Region, France, 2023

Inspired by Yukio Mishima's *Five Modern Noh Plays*, I came up with the idea of creating these Five UltraModern Noh. Space exploration was then considered as "ultramodern," associating the characteristic slowness of the narrative deployment of Japanese Noh theater to the movements of astronauts in space. This first episode, Apollo 11 Dream, takes as its starting point the arrival on the moon of Neil Armstrong and Buzz Aldrin during the Apollo 11 mission. The finale leaves us with an uncertainty and suggests an alternative ending: did the astronauts return to earth or did they remain on the moon, "trans-formed".

The visuals, created with AI, were processed and tightly edited on the electroacoustic music previously composed. The composition revolves around the use of these beeps, announcing and closing the communications of the command center in Houston. These Quindar Tones, lasting 250 milliseconds, had respective frequencies of 2525 Hz when the button was pressed in intro and 2475 Hz when it was released, thus indicating the end of the transmission. Using excerpts from the original transcripts of this first mission to the moon, spoken by synthetic voices, the overall result is both narrative and abstract, with a somewhat supernatural quality, another characteristic of Noh.
— *Alain Thibault*

Mu Tuan

Calligrapedia: A Universal Algorithm #2

single-channel video, 2024
video [00:02:42, color, stereo, loop], Generative Adversarial Network, 40˝ screen, headphones

machine learning engineer: Aisthesis Savage
sound performers: Ku Hsiang-Yu, Yang Yu-Chiao
folk tale narrator: Yang Yu-Chiao
sound designer: Chen Lin-Shuang
data organizer: Ray He
Supported by the National Culture and Arts Foundation (Taiwan)

Based on the artist's experience of practicing calligraphy for many years, *Calligrapedia: A Universal Algorithm #2* utilizes a machine learning to analyze a large number of calligraphy drafts. Drawing inspiration from natural elements such as landscapes, animals, and plants, it has developed a series of human-machine-made Chinese characters that flow between script and organic things. On the other hand, through collaboration with a folk tale narrator, it reinterprets ancient oral stories passed down worldwide with "qualitative transformation" as its core. Deconstructing machine learning's aspects of image style recognition and simulation, the work explores how words, language, and mythological narratives in human history continuously interpret themselves through learning from the world around them. It constructs an intertwined view of human-machine-nature interaction.

Eric Vernhes

Ligne De Fuite (Vanishing Line)

installation, 2017
Max/MSP, Jitter; computer, 2 screens, camera, sound monitor,
steel structure, welding

Because we don't know when we're going to die, we can think of life as an inexhaustible well. Yet everything only happens a certain number of times, and a very small number in fact. How many more times will you remember a certain afternoon from your childhood, an afternoon that is so deeply a part of your being that you can't even imagine your life without it? Maybe four, five times, maybe not even that. How many more times will you watch the full moon rise? Maybe 20. And yet it all seems limitless.
— *Paul Bowles, The Sheltering Sky*

Vanishing Line stages these particular images that Paul Bowles talks about, on which the flow of life stumbles. The video captures of some of these moments slide across the surface of a horizontal screen. These images are placed randomly under an observation camera that broadcasts them on a second screen as a cinematographic continuity. On this screen are condensed the hatching of time, the decompositions of notable moments of the "film" line of life. Often, the camera re-films the images that it has just captured. The resulting "feedback" process causes a degradation in the quality of the images, evoking the process of erosion of memory and finitude.
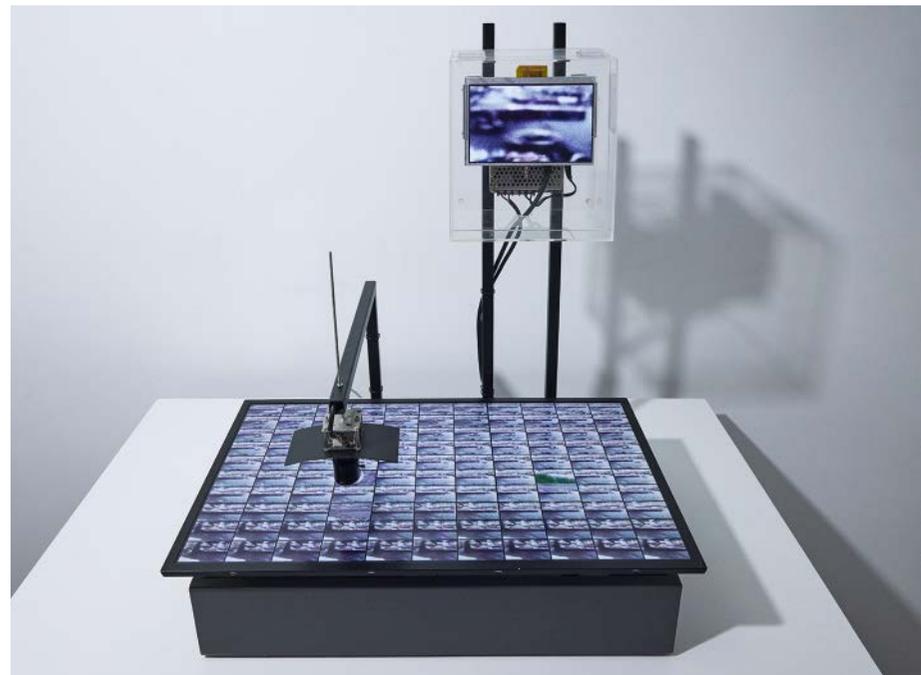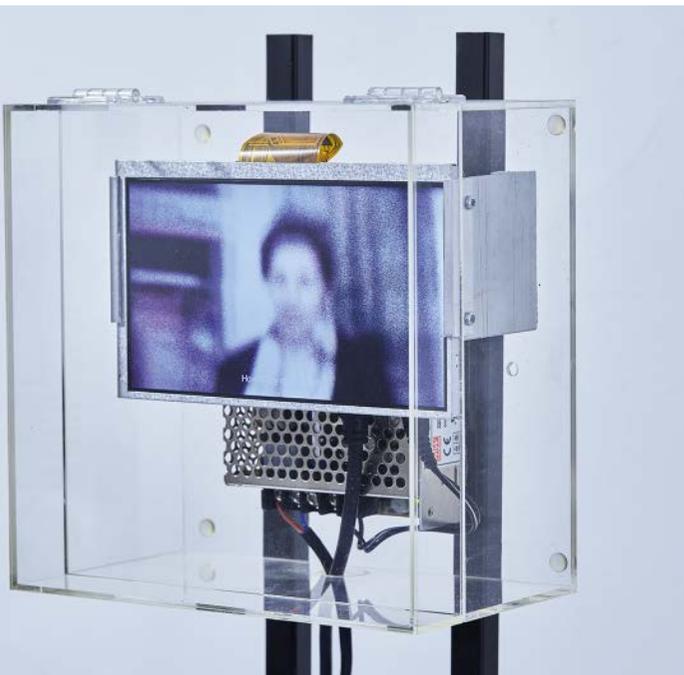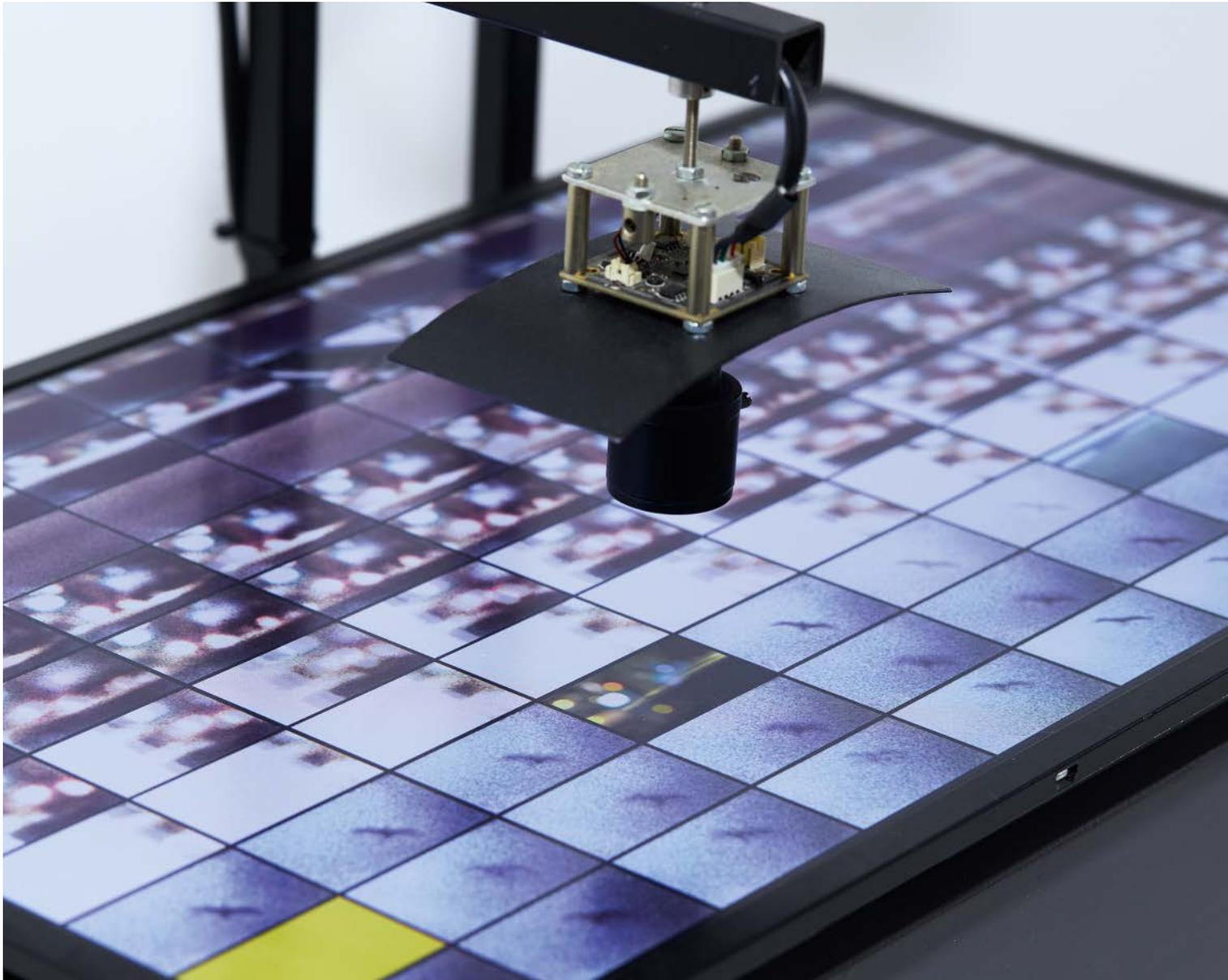
Mathieu Zurstrassen

/antipodal Portal/

sound installation, 2023
stainless steel, electronics, speaker,
field recording [04:00:00, single-channel sound, loop]

An Antipodal point refers, on the surface of a sphere, to two diametrically opposite points. The proposal for CYFEST aims to metaphorically connect the building to its geographical opposite. This location is 1750 km south to Adamstown, Pitcairn, in the open sea. The proposal reflects on the invisible, what can't be seen at first sight, what lies beyond apparently insurmountable barriers. It is an opening to a journey through the imagination. The installation draws its inspiration from the air ducts present in old buildings, the perception of muffled and barely audible discussions, decontextualized pieces of life devoid of visuals that act like a cerebral catalyst and opens the field to the imagination.

Curatorial Foreword

The special section of CYFEST 16 explores how Korean artists express their collective experiences shared from the past, as well as individual memories and emotions regarding specific events or current situations, in line with this year's festival theme, Archives of Feelings, Journey, within the rapidly changing technological era.

There are five works. Kim Anna's Invisible Cities: <OPIM> demonstrates artistic experiments that break free from the constraints of the physical body while blurring the boundaries between reality and the virtual. Studio MBUS703 (Chiwook NHo)'s The Time Capsule reflects on cultural heritage archives driven by common human desires. Jeong Han Kim's BirdMan's Journey seeks a symbiotic direction for self-recognition through the perceptions of others. YeSeung Lee's A Glassy Vision: DongDong expands the audience's perception at the intersection of virtual and reality by reinterpreting the future through the integration of technology and sensory experiences. Kira Kim's Blind and Mute invites reflection on the relationship between individuals and society by exploring historical events, emotions, and memories, fostering a shared understanding of the zeitgeist. What deserves attention is the "subtle sensitivity" of the artists (humans) that forms the basis of the works, grounded in memories and information beyond new technology. I expect that this intriguing journey will allow us to encounter the interaction of "human senses and various emotions" that underpins empathy and communication between art and technology in virtual space.
— *Seungah Lee*

Anna Kim

Invisible Cities: <OPIM>

VR, 2021

Invisible Cities: <OPIM / ○ ⊥ �série] ㅁ >
is a transdisciplinary collaborative mixed reality using motion capture technology. Initially showcased as a live performance, it is an artistic experiment that allows both artists and viewers to overcome spatial and temporal boundaries through merge of the real and virtual.

The project was organized to have artists of different genres (a writer, a media artist, a composer, and a choreographer) come together in a fashion similar to the surrealist game of "exquisite corpse" allowing for each contribution to overlap those of others' rather than adhering to an unidirectional output. Created against the backdrop of the turbulent socio-economic landscape during the COVID-19 pandemic, the surreal landscape of *<OPIM>* attempts to open up a new psychical horizon about a new world to come. It is a journey onto the alien nebula "Aldalbach" in the collaborator Sim Na-wool's story, Virtual Love, a virtual city built upon a phantasm beyond the graspable reality which unfolds in the work. *<OPIM>* is a virtual world that consists of imaginary subsistence.

Kira Kim

Blind and Mute

single channel video, 2023–2024
video [00:09:48, color, sound, loop]
65˝ screen, headphones

Blind and Mute explores the relationship between individuals and society, portraying people who, while capable of hearing and speaking, are blind to the world, or those who can see the present but cannot speak or hear, as well as the unstable and fluid nature of society. Additionally, through artistic expression, the piece raises questions about human connection, resilience, and the limitless potential of human expression beyond sight

and sound as it draws significant inspiration from the exploration of historical events, emotions, and memories.

This work also emphasizes deeply on human suffering and shares the spirit of the times, as it offers a social reflection on Korea's past, present, and future—marked by conflict, confrontation, and anger. Furthermore, the ultimate goal of this work is to recognize and honor the resilience and beauty of individuals who live with sensory challenges, delivering the depth of expression beyond words to the audience and expanding the realm of empathy with those who navigate the world differently. It is a powerful performance aiming to convey this message.

YeSeung Lee

A Glassy Vision: DongDong

AR, VR, 2024

A Glassy Vision: DongDong explores the concept of "vision," which goes beyond mere sight, by reinterpreting the future through the integration of technology and sensory experience. Glasses serve as a key motif in this project, using augmented reality (AR) and virtual reality (VR) technologies to blur the boundaries between physical reality and the virtual world, expanding the viewer's perception.

The exhibited graphic glasses offers more than just visual pleasure or glasses function not as mere tools; they present a multi-layered futuristic landscape through augmented reality. Viewers can explore virtual spaces beyond reality, experiencing new ways in which the past and present are interconnected.

Studio MBUS703 (Chiwook Nho)
The Time Capsule

VR, 2024

The Time Capsule is a digital art project that explores the intersection of art and technology. It raises profound questions about the preservation of contemporary media art in an age when digital mediums rapidly evolve and become obsolete.

This work considers the transient nature of digital art and how it might be recorded, archived, and rediscovered by future generations. The project challenges us to think about the future of art preservation by encapsulating these reflections within a virtual environment. It evokes deep emotional connections by confronting themes of memory, impermanence, and the shared human desire to leave a lasting legacy.

Jeong Han Kim

BirdMan's Journey

VR, 2024

BirdMan is half human and half bird. The world in which they live is a vast desert surrounded by an infinite wall of mirrors. *BirdMan* can only become complete by reflecting the other half in the mirrors. But that perfection is both virtual and real.

This work maximizes the effect of binocular rivalry. It makes the environment in the virtual world more surreal by displaying different images on both sides of the head-mounted display. Like Wittgenstein's rabbit-duck illustration or the Necker cube, BirdMan's hybrid perception gives us the opportunity to perceive our own perception. As Thomas Nagel demonstrated in *What Is It Like to Be a Bat?*, we cannot perceive the perceptions of others. Still, we cannot stop trying for the sake of the symbiosis with others.

EXHIBITION

Yerevan Botanical Garden / 17.11–1.12.2024

ARCHIVE OF FEELINGS.
A JOURNEY

Liudmila Belova

Alexey Grachev

Elena Gubanova & Ivan Govorkov

Kai Lab

Anna Martynenko

Mariam Papoyan

Katarzyna Oliwia Serkowska

Dmitriy Shishov

Hugo Solís García

Adam Vackar

Liudmila Belova

Encoding Emotions

installation, 2021–2023

The project *Encoding Emotions* presents a series of ceramic objects depicting neurons. These decorative pieces, designed in the form of invisible nerve cells, do not aim to accurately replicate the structure of the brain or neural networks. Instead, they offer the viewer an opportunity to reflect on the mysteries of human consciousness, inviting them to "look inside" and contemplate how the brain functions, stores memories and emotions, and how the processes of encoding emotions occur from a scientific perspective.

Throughout history, humanity has strived to express its experiences and emotions through poetry, literature, and art—a unique form of "encoding emotions." One of the most concise and powerful forms of conveying emotions is Japanese haiku. In just three lines, a haiku captures a whole world of complex feelings and deep experiences. Each ceramic neuron in the *Encoding Emotions* series is paired with its own haiku, which is connected to the visual characteristics of the object—its colors, lines, and patterns. In this way, each neuron-object becomes a unique code, containing a specific emotion, reflected in the combination of visual imagery and poetry.

Matsuo Bashō / Մացուո Բաշյո /
Мацуо Басё (1644–1694)

Autumn wind
Through the empty fields—
Echoes of war.

Աշնան քամին
Դատարկ դաշտերի միջով.
Պատերազմի արձագանքը:

Осенний ветер
Среди пустых полей —
Эхо войны.

Alexey Grachev

Weather Station 1, Atmospheric-Acoustic Transducer

sound art object, 2012
vintage aluminum case, stand, speaker, microcontroller,
Arduino and Max/MSP programming, Mac Mini,
environmental sensors

engineers: Alexey Grachev, Sergei Komarov

supported by CYLAND MediaArtLab

Most people do not know what the famous scientist Leon Theremin (author of the electro-musical instrument the Theremin) did during his imprisonment at the design bureau TsKB-29 NKVD (Central Design Bureaux). However, during eight years at that bureau, Soviet science made a giant step forward in developing electrical engineering. That was precisely when Theremin developed the concept of transmitting information using tonal-rhythmic musical drawings. After all, being a prisoner, he understood the importance of connecting with the outside world when the world is invisible and imperceptible… *Weather Station 1* is a reflection by Alexey Grachev on how a portable atmospheric-acoustic transducer would have looked if he had created it as an engineer. The instrument's purpose is to observe the state of the atmosphere by transforming data from the sensors into a melody.

Elena Gubanova & Ivan Govorkov

Wind of changes

installation, 2018
3D modeling, 3D printing; Arduino and Python programming;
windsocks, stands, fans, RSS feed analysis, custom-made
circuit boards, Raspberry Pi

engineers: Alexey Grachev, Denis Markov, Dmitriy Shishov,
Matvey Peshkov

supported by CYLAND MediaArtLab

This installation visualizes the dynamics of the news agenda and our feelings through the metaphor of the wind. Mounted on aerodrome masts and spaced apart, wind caps face countries most frequently mentioned in real-time news.

The installation is an artistic representation of the fluid nature of global affairs and a philosophical reflection on the essence of reality. Like the wind, the news is invisible. Yet, it shapes our perception of the world, never fully revealing its true nature, as if inviting us to question whether we perceive the world as it truly is or if it is merely an illusion in constant flux.

WASHINGTON

Kai Lab

Laser Microphone

interactive sound object, 2019
laser, light sensor, custom analog circuitry, aluminium
enclosure, water, bubbles

Kai Lab designer: Sean Malikides

A *Laser Microphone* functions like a microscope for sound,
amplifying the physical vibrations of tiny objects that are
otherwise too quiet to hear.

In everyday scenarios, when an A440 tuning fork is
struck, it produces the musical note A. This sound is
easily detectable by the human ear because the physical
size of the tuning fork allows the sound to project at
a noticeable amplitude. However, a smaller piece of
metal vibrating at the same 440 Hz frequency won't be
audible to the naked ear due to its weaker amplitude.
In this situation, a *Laser Microphone* can "see" the minute
vibrations of the metal at 440 Hz and project the note
A to the user through headphones or speakers. This
technology extends far beyond tuning forks and has been
used to capture phenomena such as the movement of
insect wings, water spray, and the motion of bubbles.

LASER MICROPHONE | 0002 |

Anna Martynenko

Mesozoic

sound installation, 2024
pre-recorded audio, electronics, speakers, concrete, steel

This sound composition is based on research by palaeontologist Ivan Kuzmin.

The project was presented at the Diaghilev Museum of Contemporary Art (Curators Stas Kazimov and Maria Grabareva) in cooperation with the Paleontological Museum of Saint Petersburg State University (Director Dmitry Grigoriev).

Sprouts break through a pile of concrete rubble. We hear sounds from them that might have been heard by living beings 200 million years ago in the Mesozoic era. The concrete fragments are casts of bones from one such animal, a hydrosaurus, found in a dinosaur graveyard located within the city limits of Blagoveshchensk. From the loudspeakers, we hear the sounds of animals

and insects that lived at that time, as well as their descendants, whose sounds we can recognise today: alligator, snake, ostrich, turtle, cicadas, etc. Based on these sounds, an artist has created a possible field recording.

Through the bones of the animals that lived in those times, the past sprouts sound in today's urban reality.

Mariam Papoyan

Synthetic Memories

installation, 2024

Steel tears in a virtual ocean
No salt in their flavor, no connection at all

These are the digital traces that accumulate in our devices over time, like clutter. Due to its sheer presence and overwhelming volume, unfiltered data encourages false confidence and promotes a false sense of security. We are less inclined to be deliberate or selective in shaping our emotional landscape or organizing our thoughts. Unless you consciously filter emotions yourself, technology eclipses the intimacy of emotion, stripping it of its sacredness.

Through artificial intelligence-driven filtering, synthetic, rendered memories crystallize into the metal-coated spheres. These spheres are submerged and suspended in a digital sea of black oil—amorphous and insulating, which shifts from liquid to solid yet retains distinct physical properties. This technocratic realm is both captivating and unsettling. The genuine selection of human memories is tied to intangible sensations like smell or taste. No matter how richly they're described verbally or visually, the genuine emotional triggers of real memories can't be replicated artificially. Instead, what forms is a new illusion, a kind of "sub-personality" with its alien inner world—an entity separate from our authentic self.

Katarzyna Oliwia Serkowska

Transparent Danger

photographic installation, 2023

UV printing on polycarbonate

Work is from eUTERUS Collection (Poland)

Collisions with glass rank second, after habitat loss, among the causes of bird deaths related to human activity. It is estimated that billions of birds die in collisions with glass surfaces every year.

Bird vision is their dominant, highly developed sense, but animals are perceptually limited. Transparent surfaces are simply invisible to them and become a deadly barrier. The most common result of a collision is immediate death (or within minutes of the collision) as a result of severing the spinal cord in the cervical region. Every glass panel is a threat: urban skyscrapers with a mirror effect, windows of blocks of flats, single-family houses, noise-absorbing screens on highways or bus-stop shelters made of glass.

Collisions of birds with glass is a phenomenon that can barely be seen with the naked eye and just a few decades ago hardly anyone was aware of its gigantic scale. Unfortunately, the growing awareness of threats does not go hand in hand with solutions which would at least limit the scale of the problem.

Dmitriy Shishov

Corrasion

site-specific installation, 2024
C, Python programming; MQTT, Modbus; worm drive
stepper motor, stone, custom-made circuit board,
indicators, Raspberry Pi

adviser: Alexey Grachev

supported by CYLAND MediaArtLab

The stepper motor rotates the stone at a speed proportional to the wind speed data from the weather station in Saint Petersburg. The stone gradually turns into sand. In real time, this natural process occurs constantly and is called Corrasion. This work is an attempt to realize the power of processes occurring in nature and their tremendous scale.

The densely stacked matter was formed layer by layer in the nonhuman time scale period. A stone is grating a stone, and the history of the Earth is revealing and immediately disappearing while turning into fine fractions. To be rearranged in the remote future into a new entity.

Hugo Solís García

Metáforas para pianos muertos [Metaphors for Dead Pianos]

sound installation, 2010–2024

custom electronics, Arduino, electromagnets, prepared piano parts

Metáforas Para Pianos Muertos [Metaphors for Dead Pianos] is a long-term exploration using old piano parts. Each iteration of the installation/performance is different, however, all share the same logic; searching for nuances and particularities of the objects and generating organic improvisations with the hidden sonorities, creating a dialog between the piano parts, the performer, and the space that embrace the installation. In all the versions, custom electronics are fabricated in order to control and manipulate actuators, motors and electromagnets that allows the generation of string vibrations.
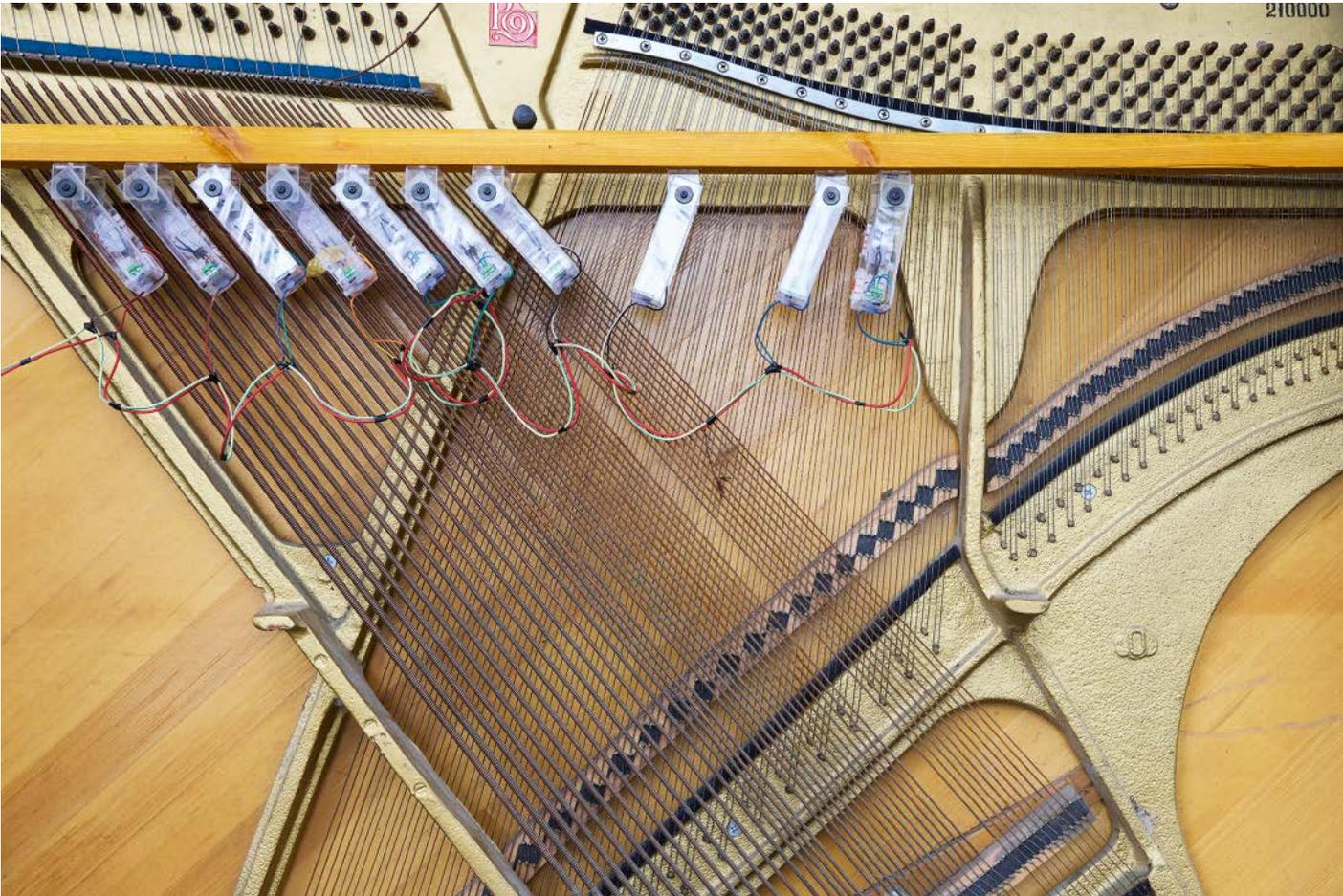
Adam Vackar

The Hogweed Gambit

2-channel video installation [00:18:00; 4K, color, sound, loop],
2022–2024
2 65˝ screens, speakers, gold coated hogweed stems

original sound: Natalie Plevakova
supported by Czech Television, Royal Botanic Gardens, Kew

The film examines the human interaction with Giant Hogweed, an invasive species originating from the Caucasus. Challenging the traditional perspective on plant migration, the film traces the Hogweed's journey from Central Asia to Eastern Europe and the Americas. By analyzing the political eradication campaigns directed against Giant Hogweed, the video also reveals how the rhetoric of invasion and illegality has been extended to other living beings—whether human, animal, or plant—that appear dissimilar, inconsistent, or otherwise opposed to the dominant system within a given environment. It equally displays the artist's emotional engagement with the plant and the potential for a positive connection with this widely condemned species.

Phill Niblock

By Alexander Ivanov

This essay pays tribute to Phill Niblock (October 2, 1933 — January 8, 2024), a trailblazing artist, experimental composer, filmmaker, and photographer. Since 2010, he has been a regular contributor to CYLAND MediaArtLab and CYFEST and has had a priceless influence on how we experience, relate to, and mediate audio cultures. Phill Niblock's work made us think that sound art goes far beyond contemporary art's formalized vocabularies and practices towards something more complex and intersubjective. Niblocks's mastery begins by identifying music as a meeting point between technology, pure physical experience, and artistic solidarity. Although he was strictly a solo artist, the *Experimental Elvis* or *Minimalist Madonna*, as his friend Susan Stenger teased him[1], his vision of the music scene was inclusively pan-generational and community-driven. During the past 40 years, he organized thousands of events at his Chinatown loft under the aegis of the Experimental Intermedia Foundation, and introduced work by a myriad of experimental artists.

This text is an attempt to reflect on Phill Niblock's work and life. It provides a subjective and fragmented perspective while striving to convey the artist's voice through direct quotes from his interviews since 1994. The author would like to express deep gratitude to Katherine Liberoskaya, Guy de Bievre, and Alexandra Dementieva for their contributions to the preparation of this material.

***

Phillip Earl Niblock was born in Anderson, Indiana, on October 2, 1933. He was the only child of Herbert Niblock, an engineer, and Thelma (Smith) Niblock, who managed the household. His grandfather provided live music for films, and his father played the piano when he had spare time. In 1956, Niblock earned a bachelor's degree in economics from Indiana University and served two years in the U.S. Army as a lab technician[2]. During a stint, he organized his first "impromptu concerts" broadcasting old jazz records on a hospital radio station in Alabama using tape recorders. The army

also provided him with the opportunity to see the world. In 1958, he traveled extensively and had a month of leave in Europe. While in Brussels, he had the chance to experience Edgard Varèse's *Poème électronique*.[3]

The same year, after returning to the U.S., he relocated to New York, where he developed a passion for photography and film. He shot jazz luminaries from Roy Eldridge, Charles Mingus, and Max Roach to Duke Ellington and Sun Ra. He filmed the work of choreographers such as Elaine Summers and Lucinda Childs, alongside others affiliated with Judson Dance Theater. *"I made films that were used in performance or were performance, and the other thing was documenting the work of others."*[4] — he said in an interview with Natasha Kurchanova in 2015.

His photography at the time was developed in response to Edward Weston's work and was obliged to the Group f/64 aesthetic innovations, which—in an attempt to break with the then-popular Pictorialism—sought to move away from the decoration of reality toward rendering the very fabric of things and the emotional experience of form[5]. *"I was also a Zone System photographer. I did enough photographic work to know what it was and to have a real concept of it."* he told Kurchanova. *"In some of my work I shot and developed film to deal specifically with the range of tonalities it offered. Edward Weston was most influential for me in photography because of the controlled way he was shooting and his tendency to make abstractions out of extremely real things."*[6]

Phill Niblock did not receive formal musical training. His approach to learning embraced art as a living process, placing utmost importance on participation, listening experiences, and self-education. In 1961, he attended a performance of Morton Feldman's piece *Durations,* which legitimized a radical perspective on musical composition for him. *"It was an incredible revelation, that you could have a piece without rhythm and melody, and these long tones. It really was in a way a permission to do music in a similar kind of way. I could work with that idea. Then I was*

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[1] "He truly loved what he did and he did it until the very end": tributes to Phill Niblock (January 2024) in The Wire Magazine.
[2] Williams, Alex. "Phill Niblock, Dedicated Avant-Gardist of Music and Film, Dies at 90" (2024) in The New York Times.

[3] Niblock mentions visiting the Phillips Pavilion in interviews with Natasha Kurchanova and Geeta Dayal. These interviews are cited in the references for this essay. Commissioned for Phillipps Pavilion at the 1958 World's Fair to affect human sensibility via audiovisual means, this eight-minute tape piece featured bells, sirens, electronic signals, human voices, and a piano accompanied with a film of still photographs. The poem was played through hundreds of loudspeakers, blending the music with Le Corbusier and Iannis Xenakis' architecture. More information: Licht, Alan (2007). Sound Art: Beyond Music, Between Categories. New York: Rizzoli. PP. 35-36.
[4] Interview with Phill Niblock by Natasha Kurchanova (2015) in BOMB Magazine.
[5] Group f/64 by Lisa Hostetler (2004) in The Met's Heilbrunn Timeline of Art History.
[6] Ibid.

very interested in the microtonal stuff,"[7] he said in a 2007 interview with Paris Transatlantic Music Magazine.

Despite achieving success in performance photography and film, he was seeking an opportunity to pursue his creative endeavors. "*I had an incredible amount of material*," he remembers. "*For instance, there was a film of a piece Yoko Ono did, of which I shot just 100 feet. I showed it to her and the guy she was with and they suggested I should dedicate myself to documenting their performances and I would someday be famous. It was an incredibly bald statement, and I simply walked away!*"[8]

Niblock composed his first pieces in 1968. Called "environments," they were multiple-image projections of 16 mm films or slides with live dance elements performed by young dancers who had quit working for Cunningham and switched to Judson. The first intermedia performance occurred in December 1968, the last in 1972. The following year, he initiated *The Movement of People Working,* a series of films he would work on until 1992. Non-narrative, unedited long-take videos depict people primarily in rural or coastal areas engaged in various labor activities, such as farming, fishing, or boat repair, in countries spanning from China to Portugal and Puerto Rico to Romania.

In this expansive durational project, he utilized cinematic techniques to make ordinary routines seem abstract, choreographic, and тempting to witness while altering the relationship between photography and film. "*I was never really known as an experimental filmmaker because I was really interested in concrete, clear images. I was interested in photographic looking film.*" he told FRIEZE magazine's Geeta Dayal in 2004. "*So I started to film people working as sort of dance movement, essentially. So it didn't have to do with what they were doing; it had to do with the way they moved in the frame. Very much dance film, not ethnographic or political in any way.*"[9]

The Movement of People Working immerses viewers in a contemplative environment, allowing them to tune into the rhythms and repetitions of bodily movements. Infused by the Minimalist desire for formal clarity, rigor, and dematerialization of the object, it simultaneously highlights the boundaries between what is known as "minimal" and "figurative." "*The idea was to strip out most of what film is about. To delimit the structure. I think it's easier to say that the*

music is minimal, rather than the films. It's a little harder to explain how the films are minimal,"[10] he told Paris Transatlantic.

Like Niblock's other films, *The Movement of People Working* was often shown within a collective space of performance or concert. He envisioned a stage with musicians and a temporary community of people carrying different listening experiences as the natural setting for his minimal photography-looking videos. Although the visual and aural parts of Niblock's performances look perfectly balanced and complementary, he stressed the disjunction between the experiences of listening and looking. When asked about through lines across his work in various mediums, he answered evasively, stating that the main thing for him is the feeling of loss of time that music gives the audience. "*The music is very much about that, about losing time, having no meter to it. There's no conceptual link between what's in the film and what is in the music.*"[11]—he told FRIEZE magazine's Geeta Dayal.

For this reason, the video sequence was never planned: the composer traveled with a stack of DVDs and would improvisationally choose which film to show.

Niblock's musical style defies easy description. In interviews, he prefers to evade questions or offer intricate descriptions of the technology behind his work rather than to conform to specific definitions or narratives. He did not adopt the role of a musician. Instead, he preferred the term composer, highlighting that his music doesn't "develop" or structure as is customary in traditional composition. Indeed, the method he used was far from what is typically thought of as musical development. Since 1968, Niblock has been recording tones produced by an instrument using audio tape, arranging them into multi-layered settings he called "clouds." Initially, he would prescribe the microtones by tuning the instrumentalist, asking him or her to play at specific Hertz frequencies. Later, he used ProTools to make the microtones as he composed the pieces. The resulting composition is a stream of dense, superimposed drones rich in microtones and stripped out of rhythm, melody, and typical harmonic progression. "*So when you combine 57 and the octave above would be one hertz on, you get a lot of very strange combinations. What happens in the middle of the piece is it becomes—at its most complex— virtually pure distortion. It comes apart,*"[12] he explained to the Wire's Mark Sinker in 1994.

Niblock's soundscapes are site-specific, spatially and architecturally responsive. They can be performed with or without musicians, but they can never be re-enacted the same way twice. As Mark Sinker argues,

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[7]   Interview with Guy de Bièvre by Bob Gilmore (2007) in Paris Transatlantic Magazine.

[8]   Khazam, Rahma. Shimmer Me Timbers. Intermedia is the message in Phill Niblock's amplified walls of sound, which have hypnotised musical pacesetters from Cage to Jim 0'Rourke (2001). The Wire Magazine — March 2001 (Issue 205). PP. 31.

[9]   A Sence of Time. Interview with Phill Niblock by Geeta Dayal (2016) in FRIEZE Magazine.

[10]   Interview with Guy de Bièvre by Bob Gilmore (2007) in Paris Transatlantic Magazine.

[11]   A Sence of Time. Interview with Phill Niblock by Geeta Dayal (2016) in FRIEZE Magazine.

[12]   Din Locator. Interview with Phill Niblock by Mark Sinker (1994) in The Wire Magazine — June 1994 (Issue 124). P. 41.

"*everything, from speaker system to volume to where you are in the room, produces too many variables in each piece.*"[13] The only constant thing is that the music must always be played very loud.

As Dan Warburton wrote in a review, Phill Niblock's style combines *"the conceptual rigour of minimalism with the impact and volume of rock."*[14] The effect he wanted was a distilled, naked, hard experience, contrasting the orthodoxy of classical music and the "*conceptual dead-end of post-war serialism and its ferocious complexity.*"[15] In his performances, high acoustic pressure causes the sound to condense. The off-scale decibel level creates a new concert experience not reduced to compensatory entertainment, formal expectations, or a desire to conform. An aesthetic decision that comes at the cost of the audience's comfort activates a highly corporeal type of listening, allowing the whole body to explore and mediate the physical weight of music. "*Phill had a profoundly unfussy approach to contemporary composition. He flooded rooms with waves of sound, until you could swim in them: music as a kind of geological presence.*"[16]—told musician and sound artist Thomas Anksermit to the Wire in 2024.

Secondly, using a high volume of up to 115 dB is essential, for it reveals previously hidden characteristics of a sound or instrument. "*When you turn it up loud enough, the cello disappears completely and you hear only this screaming cloud of high harmonics, whereas at low volumes it just sounds like cellos. That's one of the reasons for playing this music loud that a lot of what happens becomes prominent at high volumes.*" he explains[17]. Unsurprisingly, listening to Niblock's soundscapes is, first and foremost, a live here-and-now experience; his music doesn't fully work on the record.

Niblock made music from drones and instruments such as cellos, hurdy-gurdies, bagpipes, trombones, and even vacuum cleaners[18]. Since 1970, he has been writing pieces for small ensembles and creating scores. In these pieces, the musicians were "tuned" to pitches they heard through headphones.

Though his work kept pace with technological developments and the types of musical instruments he worked with were highly diverse, he was selective. He preferred working with old instruments, distilling them to their essence rather than buying into marketing or fetishized promises of experimentation for its own sake. "*I thought about making electronic music in the '80s and '90s, and I could never stand the sound of electronic instruments. It was the days of FM synthesis, which I didn't really like at all. It never really got that much better as far as I can see. I really liked the sound of traditional instruments, which I continue to work with. When I went back to seriously making new music in the early '90s, I went back to making it with those instruments,*" he told FRIEZE[19].

For over 22 years, Niblock has collaborated with his life partner video artist Katherine Liberovskaya on a number of various live, video and installation projects. Among them, performative or fixed poetic visual and aural works assembled from material recorded in the field. For example, Liberovskaya describes their last collaboration, created four months before Niblock's passing. *"Wind Waves / Rumble Mumble was the last project we completed together with Phill in the summer of 2023 at an informal residency in Lithuania at the country residence of artist friends Francisco Janes and Jurate Jarulyte."*— she remembers. *"A single 22-minute long-sequence shot from a fixed point of the different wave patterns the gusts of wind were making on the surface of the water of a pond, as well as the life of the fauna and flora around it, on a very windy day, accompanied by a collage of sounds captured and mixed by Phill Niblock, assisted by Francisco Janes, in the surrounding area. The fixed point of view of the video was from the veranda of the house on a pond of Francisco and Jurate in the Lithuanian countryside where Phill and I spent entire long August days with them and their young daughter Carolina. The soundtrack was derived from audio recorded by Phill during long drives we took along the unpaved gravelly roads through the woods and fields of the environs that Phill and Francisco processed and mixed in Francisco's studio there. Originally, we were each working on a piece of our own. Phill on a sound piece (Rumble Mumble), me on a video piece (Wind Waves). But when we finished our pieces, we discovered they were the same length! And when we combined them, they fit together so well! Like some of the Cage / Cunningham collaborations... So this video-audio piece was meant to be Wind Waves / Rumble Mumble."*

Phill Niblock was a prominent curator who contributed significantly to the New York experimental scene. His work was interwoven with collectively organized music experience and was based on mutual respect and open collaboration. For more than 40 years, he has been the director of the Experimental Intermedia Foundation and curated EI's XI Records label. EI was founded by Elaine Summers in 1968 to provide organizational support for artists working in intermedia forms. While retaining the avant-garde spirit of the place, Niblock transformed it into a social nexus for a generation of cutting-edge yet unrecognized musicians and composers. "*The idea was to invite people who would have had a hard time getting concerts elsewhere,*" he comments. "*It*

[13]   Ibid.
[14]   No Melody, No Rhythm, No Bullshit. Interview with Phill Niblock by Dan Warburton (2006) in The Wire Magazine — March 2006 (Issue 265). P. 35.
[15]   Ibid. P. 35.
[16]   *"He truly loved what he did and he did it until the very end": tributes to Phill Niblock* (January 2024) in The Wire Magazine.
[17]   *Khazam, Rahma. Shimmer Me Timbers. Intermedia is the message in Phill Niblock's amplified walls of sound, which have hypnotised musical pacesetters from Cage to Jim 0'Rourke* (2001). The Wire Magazine — March 2001 (Issue 205). PP. 31.
[18]   *Phill Niblock. The sound that time forgot: remembering the experimental musician and filmmaker by Geeta Dayal* (2024) in 4Columns.

[19]   *A Sence of Time. Interview with Phill Niblock by Geeta Dayal* (2016) in FRIEZE Magazine.

didn't make any sense to invite people like John Zorn for instance, who was performing all the time and curating. Nor did it make any sense for Cage to perform at EI, although he would have done it."[20] However, the events he curated at EI were not only about "giving emerging artists a place to be" but also entering a collective experiment territory where juxtapositions of artist and listener, insider and outsider, public and private, music and sound, would melt and transform each other.

In addition to his curatorial practice, Niblock worked with students. From 1971 to 1998, he was a professor at The College of Staten Island, part of the City University of New York, teaching photography, film, and later, video.

Phill Niblock offers a rare definition of minimalism. Rather than celebrating it as an unproblematic entity or a label, he defines it more widely as a performative practice that disrupts the formal determinacy of musical expression and the social patterns of composing, listening, and concert-making. He was one of those who broke the glass ceiling, inspiring a host of younger musicians and composers to follow their path. His life asserted that one's voice is developed through participating in a community and exploring a sense of belonging rather than by adhering to the rules of academic economy. Self-taught with no formal education, he changed the music of the second half of the 20th century. He turned his Center Street loft into an internationally known hub for experimentation, free from any pressure for "visibility" or "sustainable development"—something that even the world's leading museums can only dream of.

"*There was 20 years between us, and Phill instinctively took on multiple roles as surrogate father, advisor, supporter and networker on the one hand, colleague, companion and deepest personal friend on the other.*"— told media artist and composer Arnold Dreyblatt to the Wire in January 2024**.** *"There was no contradiction in these alternating modes, Phill was never in any way hierarchical, he was there for you on all levels, young or old, famous or not, sharing his international contacts, his humour, telling you who you gotta meet, showing his recently completed film and music works, recounting his recent acquisitions (romantic and technical), all in one breath."*[21]

After his retirement at the end of the 90s, he toured up to 250 days a year until his final months. *"It's been a great journey, see you on the other side*," he told his friends on the phone the day before he died. He will be sorely missed.

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[20]   *Khazam, Rahma. Shimmer Me Timbers. Intermedia is the message in Phill Niblock's amplified walls of sound, which have hypnotised musical pacesetters from Cage to Jim 0'Rourke* (2001). The Wire Magazine — March 2001 (Issue 205). PP. 32.
[21]   "*He truly loved what he did and he did it until the very end*": *tributes to Phill Niblock* (January 2024) in The Wire Magazine.

SOUND

+

13.11—01.12.3024

Thomas Ankersmit

Elina Bolshenkova

broken vows (Alexey Grachev)

Davide Aiden Capobianco

Anna Clementi

Nicholas Isherwood

Katherine Liberovskaya & Phill Niblock

Loré Lixenberg

Satyarth Mishra Sharma and Robert Poghosyan

Hugo Solís García

stackedplot (Alexander Bochkov and Matvei Peshkov)

Hans Tammen and Shelley Hirsch

Biliana Voutchkova

CURATORS

Sergei Komarov

Lidiia Griaznova

Katherine Liberovskaya

Marine Karoyan

PERFORMANCES
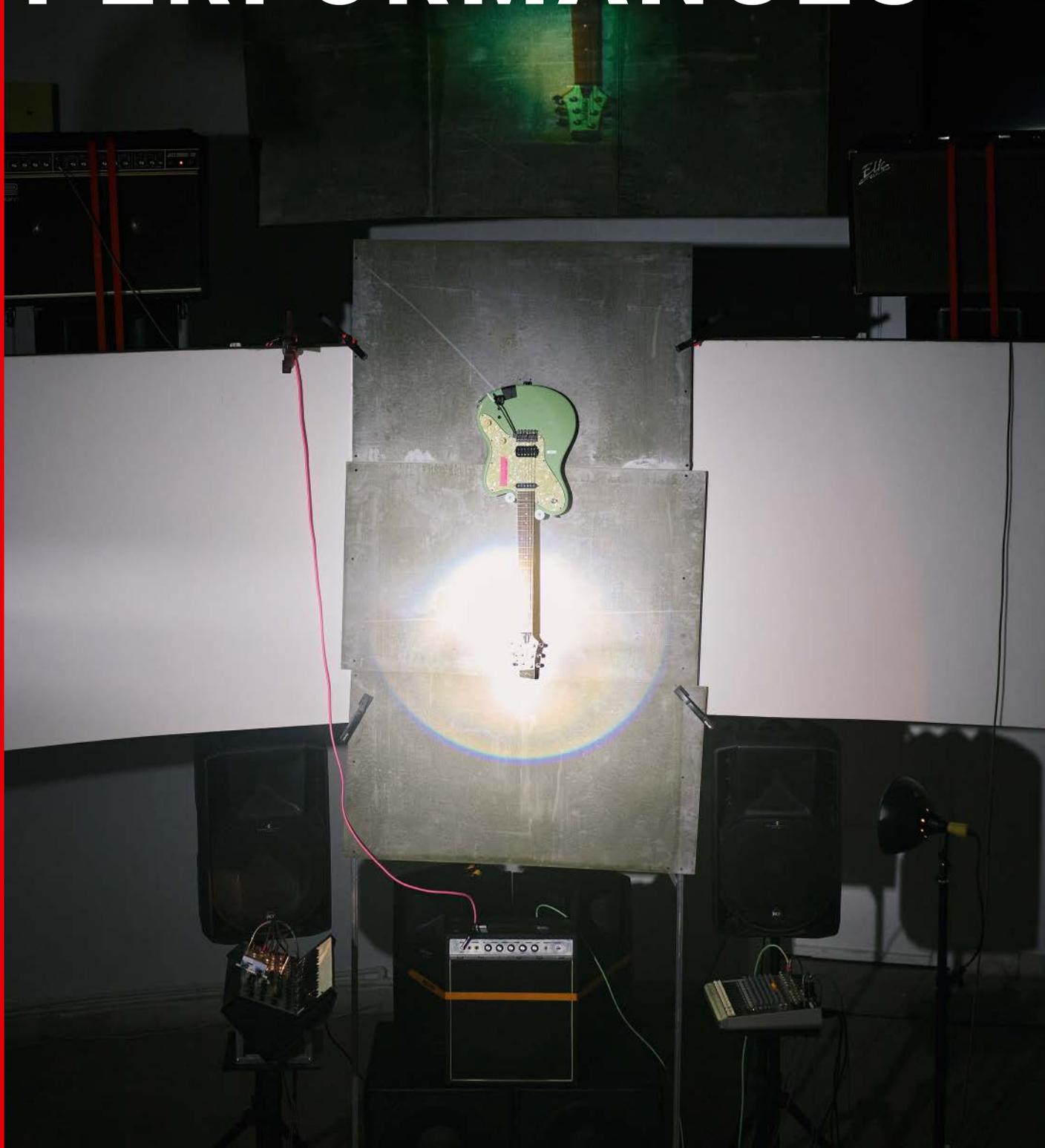
Katherine Liberovskaya & Phill Niblock

Hammettlogue

an opera for video and voice, 2023–2024
first work-in-progress version, world premiere
duration: 60 min., without breaks and intermissions

video [01:00:00, 4K, 16:9, stereo];
collaborative concept: Katherine Liberovskaya & Phill Niblock
video: Katherine Liberovskaya
recorded music: Phill Niblock

V&LSG, 2015 — for Loré Lixenberg, voice and Guy De Bievre, lap steel guitar
Baritonnicholas, 2023 — for Nicholas Isherwood (world premiere)
text speakers in video: Loré Lixenberg and Nicholas Isherwood
video and audio recording: Katherine Liberovskaya
video and audio editing: Katherine Liberovskaya assisted by Hans Tammen
sound editing: Hans Tammen
video special effects: Anton Khlabov

live singers during performance:
Loré Lixenberg, mezzo-soprano
Nicholas Isherwood, bass-baritone

produced thanks to the participation of Experimental Intermedia NYC, Harvestworks NYC, CYLAND MediaArtLab

Hammettlogue is an experimental opera project for video and voice by Katherine Liberovskaya and Phill Niblock inspired by the minimalist mystery writings of Dashiell Hammett focusing on the spareness of his text. Hammett was Niblock's favorite writer. The project was conceived and started by the artists together in the months before Niblock's passing (January 8th 2024) and has been subsequently completed by Liberovskaya. The five part structure alternates spoken video parts and sung music parts.
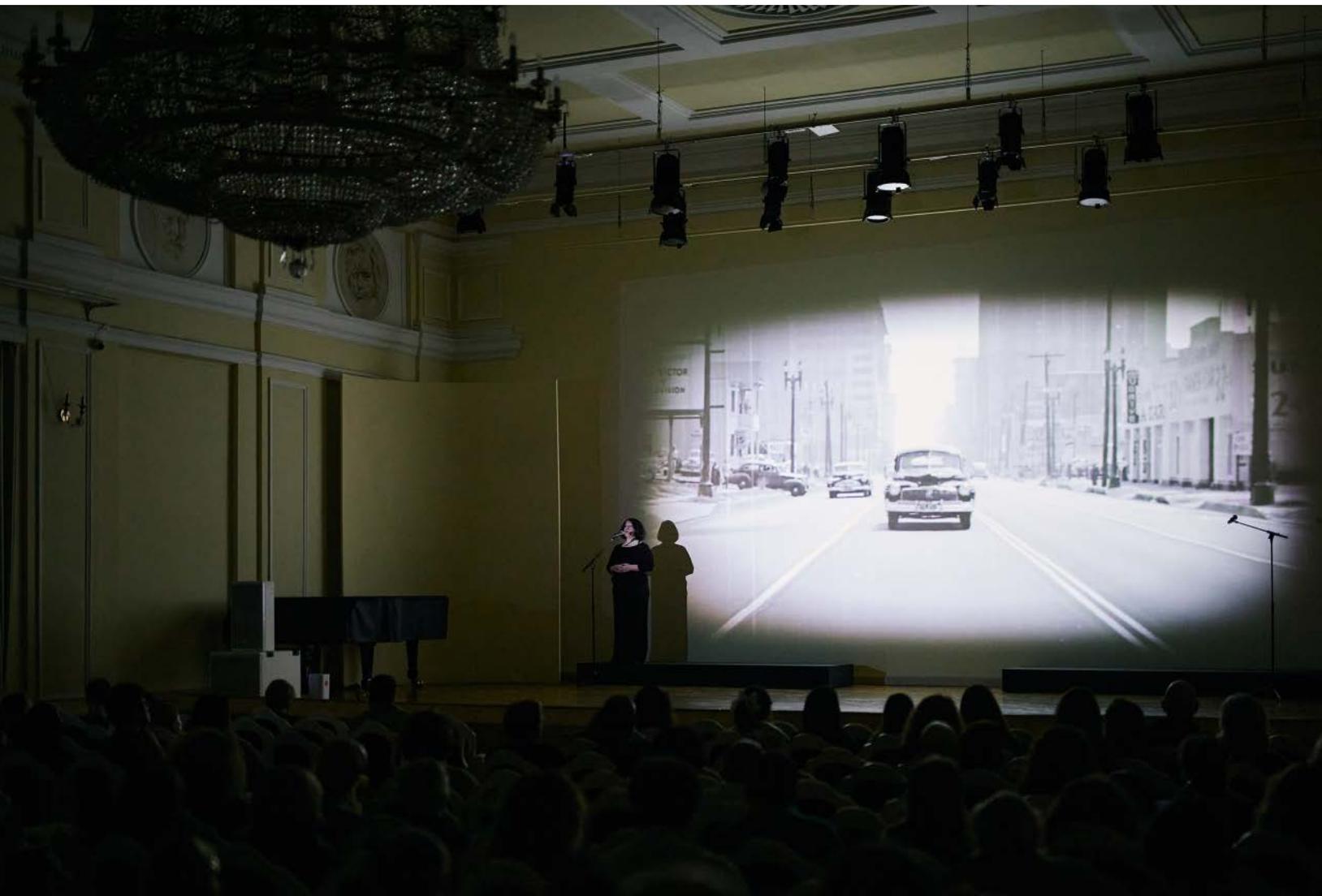
Tribute Concert for Phill Niblock (1933–2024)

featuring **Anna Clementi, Katherine Liberovskaya, Biliana Voutchkova, Davide Aiden Capobianco**

Zound Delta 2, 2023
for voice, electronics and field recordings
duration: 22:04 min.

live voice: Anna Clementi
live video: Katherine Liberovskaya
co-composed by Phill Niblock, Anna Clementi & Thomas Stern

Intense, menacing layers of thick drones and alien sounds. Featuring field recordings by Phill Niblock, mezzo-soprano voice by Anna Clementi and electronics and mix by Thomas Stern. Released via Karlrecords (Berlin) in April 2024.

Biliana, 2023
for violin and voice
duration: 21:37 min

live violin and live voice: Biliana Voutchkova,
composed by Phill Niblock for and with Biliana Voutchkova

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PN90. Phill Niblock in 90 Notes and Facts, 2024
for oboe and electronics (Max/MSP)
duration: 22:00 min

composed by Davide Aiden Capobianco

This composition is inspired by Phill Niblock's life and musical legacy, spanning from his birth in 1933 to his passing in 2024. It blends sound and visual elements to create an immersive experience for the audience. The structure revolves around Phill's 90 years, with each oboe note recorded and looped through Max/MSP, representing a year of his life. As the piece progresses,

these notes accumulate into a wall of sound, aiming to reach 95dB or beyond, reflecting Phill's pioneering approach to music.

Projected visuals and text will highlight key moments from Phill's life, offering a multi-sensory tribute that deepens understanding of his artistic journey, with material drawn from *Phill Niblock: Working Title* and *Phill Niblock: Nothing but Working.* To ensure accuracy, I have collaborated closely with Phill's partner, Katherine Liberovskaya, and his biographer, Guy De Bièvre, who authored one of the books.

By integrating sound and visuals, this composition seeks to honor Phill Niblock's enduring influence on experimental music through an immersive tribute, acknowledging his brief but impactful role as a mentor to me.
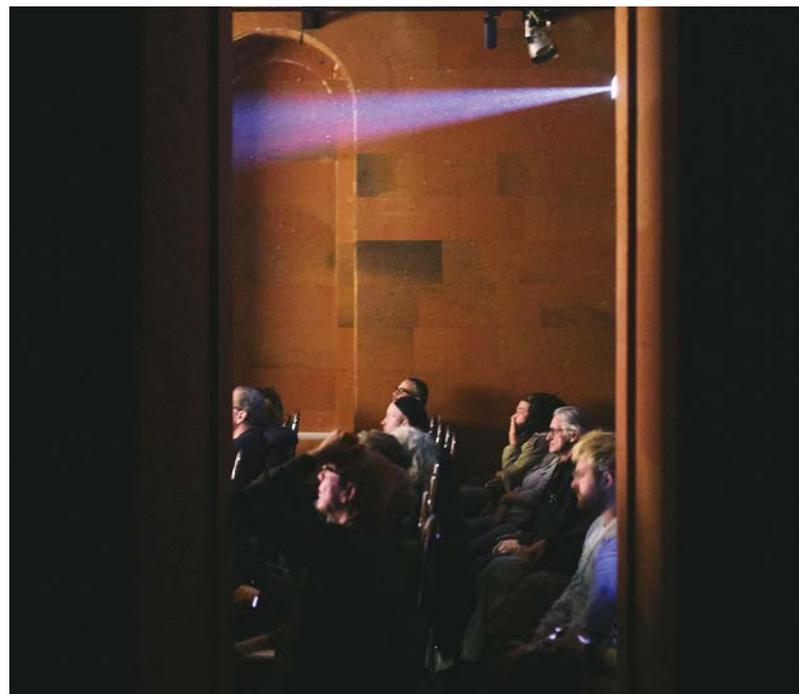
Satyarth Mishra Sharma & Robert Poghosyan

Cadence Clock: Rhythm of the Streets

performance, 2024

Cadence Clock: Rhythm of the Streets is an immersive audio-visual experience navigating city streets on a fixed-gear bicycle. By equipping an otherwise minimalistic track bike with sensors, we attempt to augment the viewer's senses to translate the visceral, connected, and synchronized flow of fixed gear cycling through city traffic into perceivable sights and sounds, archiving these feelings. The rider's movements, navigation style and decision making—modulated by the city's traffic patterns, geography, and infrastructure are emphasized through audio-visual synthesis and weaved into a story exploring the rhythm of our city streets, who they are for, and how they can be reclaimed.

Hans Tammen and Shelley Hirsch

Eigengrau

performance, 2024

Eigengrau is the color you see when you close your eyes. In *Eigengrau*, Tammen and Hirsch play with spontaneity in form as they respond to each others' improvisations. Tammen uses his inquisitive approach to musical instruments as objects, and uses transducers to tease out overtones and noises from guitars. Hirsch explores what comes out of the subconscious via live text and writing as she responds to Tammen's sounds.
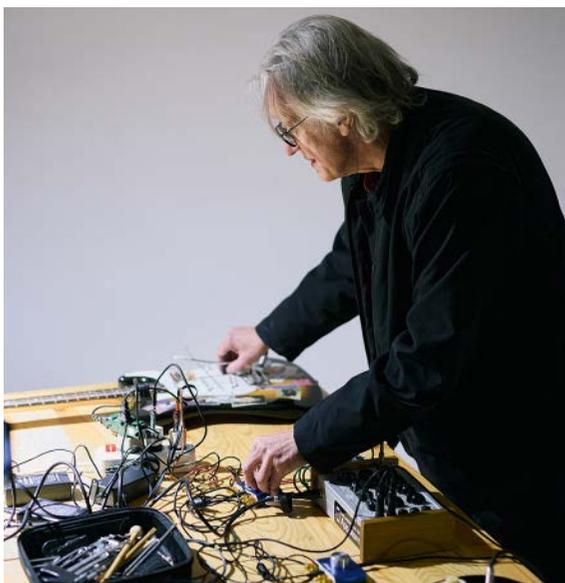
Hugo Solís García
Sound Activation

performance, 2024

Metáforas para pianos muertos [Metaphors for Dead Pianos] is a long term exploration using old piano parts. Each iteration of the installation/performance is different, however, all share the same logic; searching for nuances and particularities of the objects and generating organic improvisations with the hidden sonorities creating a dialog between the piano parts, the performer, and the space that embrace the installation. In all the versions, custom electronics are fabricated in order to control and manipulate actuators, motors and electromagnets that allows the generation of string vibrations.

Thomas Ankersmit
50 Years of Serge Modular

performance, 2024

To celebrate the anniversary, ISSUE Project Room in New York has commissioned Thomas Ankersmit to create new live music exclusively using the Serge Modular (no digital effects or other equipment). After the premiere in 2023, he has toured with the material.

Following a recommendation from an American composer Maryanne Amacher, the Serge Modular has been Ankersmit's main instrument since 2006. With this new project, he'll be exploring the boundaries of its capabilities to create an almost organic, musique concrète-like sound world, but he'll also be going "back to the essentials" with a more purely electric/electronic sound. The music exists in the tension between abstraction and a more cinematic sound: noise, crackle, hiss, pulsation become thunder, fire, rain, heartbeat — with Ankersmit trying to "breathe life" into the electricity.

In 2023, the Serge Modular synthesizer celebrated its 50th anniversary. Originally developed by Serge Tcherepnin in 1973, it is widely considered one of the most powerful and versatile electronic instruments of the analog era. Unlike more well-known companies like Moog and ARP, Tcherepnin wasn't interested in synthesizers as a tool for simulating traditional instruments (piano, organ, etc) in a cheaper or more portable package. Instead, he focussed on the potential of electronics to create previously unheard sounds and entirely new forms of music. The Serge Modular was deliberately sold without a manual or a traditional keyboard, encouraging experimentation.

stackedplot

stackedplot.glassworks

performance, 2024

stackedplot(x, *args=[SiO2], labels=(Any),
colors=colorMode(HSB).desaturated(0.17),
baseline='20Hz', data=waveformDataType,
**kwargs=[sinθ2=n1n2sinθ1]),
or simply: glass as a graph domain with light
and sound as values

Elina Bolshenkova

Edwina Sundholm

performance, 2024

The performance is built around the time-stretching
capabilities of sound and the agency of the human
voice—raw, untrained, and fragile. The work will include
the sounds of processed accordion, vocals, and field
recordings.

broken vows (Alexey Grachev)

triple tension

performance, 2024

In the project / broken vows // triple tension / Alexey Grachev attempts to understand infantilism by rediscovering his early work that challenged perceptions of "normalcy" in society. Returning to the stage, he relives youth, seeking the origins of his identity and personal fulfillment, while reconstructing the profound impressions of adolescence.

VIDEO PROGRAM

Mirzoyan Library / 18.11.2024

Part 1

Voyage Video Program / International
Media Festival VIDEOFORMES (France)

Curator **Gabriel V. Soucheyre**

Presented by **Victoria Ilyushkina**

Humanity has always imagined the future as a journey toward a better, smoother life, like a utopian paradise on Earth. It's been and still is a long way to go, especially when so many singularities find it challenging to match with each other in a world that extends to the infinite in its digital dimension and experimentations. What is left of humanity, then? Does it belong to memories of long-gone feelings?

Should we imagine a cold future where human relationships are reduced to a minimum, where the machine is privileged for a smoother dialogue or stuffed with artifacts that fill the need for sweetness and serenity? Are we able to imagine a future when we find it difficult to remember to stimulate used feelings? These selected works offer a panel to discuss our human dimension and contradictions.

— *Gabriel V. Soucheyre*

Francesca Fini

Úrsula San Cristóbal

Mattia Bioli

Brecht De Cock

Francesca Fini

Binary Blues

11 min. 4 sec., 2023

Binary Blues delves into the near future, a realm where robots assume authority over every facet of human life. From the mundane to the complex, they control it all, leading humans to have an unexpected surplus of leisure time. Through this artwork, Francesca Fini beckons viewers to ponder the fascinating paradox of monotony in a world that seems otherwise perfect, all depicted through the nostalgic lens of vintage cinema.

Úrsula San Cristóbal

A half-dreamed memory

6 min. 26 sec., 2021

"It's an image I'm chasing for, nothing else."
Gerard de Nerval, *Sylvie* (1854)

Between memory, dream, and nightmare, between human skin and digital technology, we look for an image and a sound to express wishes, affections, fears, anguish, strength, fragility, and hope. This is a process where pleasure resides in the search itself.

Mattia Bioli

In memory of

5 min. 54 sec., 2021

How does a fading memory look?
A forgotten person faces the material disappearance of what it passed.
In memory of those who no longer exist, neither as a face, nor in our memories, nor in a short film.

Brecht De Cock

artifacts of you, artifacts of me

9 min., 2022

Combining animation, live action, and photogrammetry, this intensely personal document tackles the universal subject of grief. It is an audiovisual reflection on the tension between photography and animation, death and digital reality, and the ghostly nature of space.
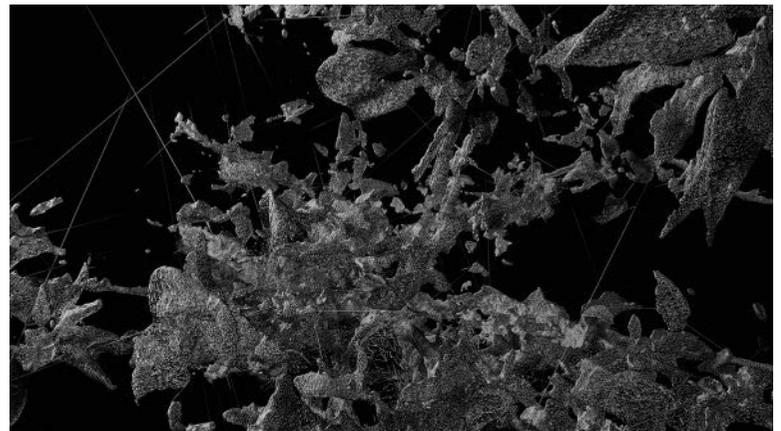
VIDEO PROGRAM

Mirzoyan Library / 18.11.2024

Part 2

Beyond Interfaces. Taiwanese Video Program

Presented by curator **Mu Tuan**

Beyond Interfaces — Taiwanese Video program is inspired by CYFEST 16's curatorial theme of *Archive of Feelings. A Journey*. Through the perspective of seven groups of Taiwanese artists, with the diverse viewpoints of historical memory, cartography, alchemy, nostalgia, virtual relationship and gaming disorders, *Beyond Interfaces* will examine the connection between technological objects and human emotions.

As a medium of data exchange between two physical entities, the interface, more than merely possessing the function of enabling transmission of information between software, hardware, and external devices, holds as much significance in its interweaving of human emotions and technology, generating complex modes of communications as a result. Through the course of each interaction, it transforms our language, thinking and bodily perception into information, allowing our emotions to seemingly move beyond the interface, and build behind it, a field of emotions.

— Mu Tuan

lololol (Xia Lin & Sheryl Cheung)	**Poyuan Juan**
Jiun-Ting Lai	**Margot Guillemot**
Yen-Cheng Chen	**Ya-Lun Tao**
Chen Chen	

lololol (Xia Lin & Sheryl Cheung)

Clear Calm Free Human

6 min. 45 sec., 2021 (2024 ver.)

A series of alchemical recipes for attuning that is simultaneously mythological, medicinal, and revealing of a cosmological order. To relieve an overflow of shadows in the melancholy lungs, to re-order the emotive in stagnated waters, to keep dexterity and flow and mobility of life. This piece borrows from the spirit of 12th-century Immortal Sister Sun Bu'er infused with Taiwan's national recommendation of anti-covid herbal tea.

Jiun-Ting Lai

Dimension of Sea — Keelung

2 min. 58 sec., 2024

3.8 billion years ago, the scorching Earth began to cool down, and the atmosphere's temperature plummeted, leading to a relentless tempest that lasted for millions of years. The rain marked the beginning of the ocean, and the genesis of life forms, consciousness, and waves of cultures.

Dimension of Sea is a data sculpture that records the water colors of the city of rain, Keelung, breaking it down into different data dimensions, witnessing the ever-continuing cycle of waves. By using artificial intelligence to compress 30 days of tidal observation images from the Pacific Ocean off the coast of Keelung Port, the
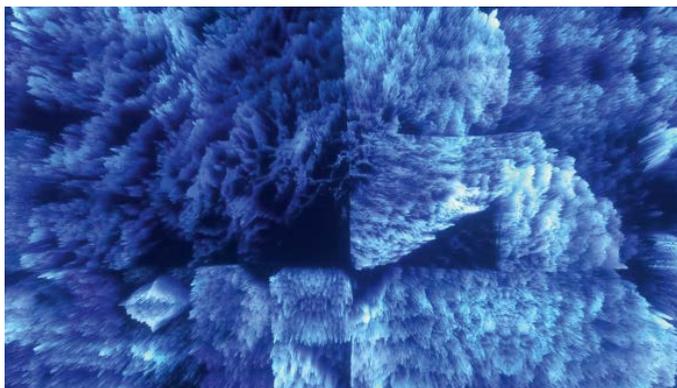
"Generative Adversarial Network AI" re-layers and generates poetic artistry, allowing the waves to be reborn in the virtual world, perpetuating the enduring impression of the city of rain.

Yen-Cheng Chen

ICING

7 min., 2021 (2024 ver.)

Using numerous phones to play games, the Pokemon Grandpa has created a unique persona in society. He is recorded on Wikipedia, covered by the media, and has even received job invitations because of it. However, carrying so much information alone has led to an overload situation. When faced with the massive wall of phones, you can't see the joy of playing on his face; instead, you mostly notice the fatigue of handling the vast amount of information. For the sake of the game, having multiple accounts brings him troubles akin to a split personality. His bicycle, once a means of transportation, has lost its practical function. It now serves to carry multiple phones and a power system, limiting his field of vision and mobility and exceeding regulatory modifications, making it unroadworthy. The bicycle has transformed from a human transport tool into a support frame for technological devices. In this relationship, the person is compressed, losing subjectivity, and instead becomes subservient to the tools or merely acts as the activation code for a series of game stages.

Chen Chen

Imitation Training

7 min., 2022 (2024 ver.)

In the movie *Snake in Eagle's Shadow* (1978), the lead actor undergoes training in martial arts through imitation. This work, using deepfakes, zeroes in on childhood memories of pretending to be kung fu movie stars. In the process practice and calculation, martial arts and technology, Jackie Chan and the self all gradually converge. When "technology" no longer refers to technology itself, it becomes a tool of nostalgia. This video presents the transformation in my relation with kung fu movies from pure spectator to collaborative editor and the gradual digitization process between physical and artificial interfaces.

Poyuan Juan

It was just a virtual kiss

7 min. 9 sec., 2020 (2024 ver.)

The love story set in the online game *World of Warcraft* becomes the basis for exploring how players construct their virtual bodies in the digital world and how these bodies extend into digital form. In this process, the game becomes a medium through which players can touch, embrace, and kiss one another, embodying their avatars in different fantasy races. By crossing to the other side of the screen, players create the illusion of physical and emotional connection, overcoming the limitations of their real bodies. This digital construction of the body is heavily shaped by machinima and computer-generated animation. The game world links digital haptic perception with real-world movement, allowing free traversal

between the physical and virtual realms.
Being in the game world raises important questions: Are there other ways our bodies can exist? How far can the media really expand to overcome the physical limitations of our bodies? Will new forms of connection and romance emerge from these digital bodies? Are we anticipating entirely new emotional connections?

Margot Guillemot & Chiehsen Chiu

Jakarta Event Book

7 min., 2021 (2024 ver.)

Jarkarta Event Book is derived from the 1595 publication *Itinerario* by Jan Huyghen van Linschoten, a Dutch cartographer for the Portuguese East India Company. The book documented numerous sailors' observations and local legends, with the sea monsters on its maps being a key element in constructing *Jarkarta Event Book*. The main creative method of *Jarkarta Event Book* is the "rewriting" of world geography. The artist uses Jakarta, the headquarters of the Dutch East India Company in Asia, as a reference point, attempting to create a virtual surface using space remote sensing imagery technology. By employing "pseudo-history", they create a documentary, exploring a virtual space from a first-person perspective

to reconnect and link fragmented historical events. The artist utilizes satellite remote sensing imagery, integrating real-time global observations with digital 3D point cloud technology to multi-temporal establish a composite, surface layer. This layer combines ancient maps from *Itinerario* with modern remote sensing images, creating a new surface that stitches together different eras, aiming to mend temporal fractures. Through "rewriting" texts, the artist reflects on and creates a technological narrative.

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Ya-Lun Tao

Wandering Ghost No.4

3 min. 52 sec., 2020

Wandering Ghost No.4 is a VR installation that features a vertical, mechanical platform where users wear VR headsets and move through a simulated tower. Inspired by the *Tower of Babel* from Genesis, which symbolized humanity's failed attempt to reach heaven, the installation reflects on the concept of "utopia" — a paradoxical notion of a perfect place that doesn't exist. The artist constructs a virtual Tower of Babel, combining historical and ruinous elements to illustrate the loss of unified language and cultural fragmentation. This collapsing tower serves as a metaphor for modern global events and the ongoing quest for meaning in a never-ending historical cycle, urging reflection on the true nature of "utopia".

VIDEO PROGRAM

Varpet / 19—21.11.2024

CYLAND Video Screening Program

Presented by curator **Victoria Ilyushkina**

The presented program explores various approaches artists take to preserve, understand, and transform different types of information: individual, social, historical, socio-cultural, biological, and technological, analog, and digital. The film by Heejeong Jeong is created using deeply personal documentary photos and video materials, which are transformed through the author's techniques. Gagik Ghazareh's work utilizes found documentary footage, re-edited to reflect the author's decision to reject personalization, instead identifying a shared temporal pattern (the spirit of the era). Daria Belova's feature film explores historical memory and the memory of place. In her performance, Liza Dandy raises questions about the differences between the physical and virtual existence of the human body, using a costume inspired by the design tool "Opacity." JML (José Man Lius) synthesizes themes of museum storage, DNA secrets, and the emergence of avant-garde bio-architecture with the help of AI in his project. Collectively, these works illustrate the diverse perspectives of contemporary artists on the global issue of preserving human memory, which remains critically important today.

— *Victoria Ilyushkina*

Gagik Ghazareh

Daria Belova

Heejeong Jeong

JML (José Man Lius)

Liza Dandy

Gagik Ghazareh

Time to Live

8 min., 2012

Gagik Ghazareh did not participate in the shooting of the film and had no connection to the actors. The footage, shot on 8mm film in the 1970s in Soviet Armenia, belonged to the family archive of the musicians seen in the film. Ghazareh helped digitize it under the condition that he could use it freely if desired. He assembled the film in a moment of deep sorrow after losing a relative whose wedding took place in a similar atmosphere when he was just a child. It was a time when his grandparents were the family's pillars, and life felt rich and full.

Daria Belova

Come and Play

30 min., 2012

Berlin. Grisha, a Russian-German boy, fools around with a wooden stick toy gun. The longer he plays, the further he is thrust into an altered reality. The boundaries between the past and the present, the real and the surreal, start to blur. Images from bygone Berlin appear; streets and buildings still carry the memories of war. Suddenly, he is caught in a nightmare of another lifetime, a nightmare that is still present today. *Come and Play* is a film about the memory of a place. Time does not disappear, and the past does not go away. Everything coexists in one moment.

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Heejeong Jeong
House of Wind

8 min. 5 sec., 2023

Through the identity of a house where the past and present coexist, it talks about the void of the sense of self and the illusion of hometown.

JML (José Man Lius)
MÜ. Protean Architectures

3 min. 50 sec., 2024

The film presents a futuristic museum with a dystopian view of culture. The term "Mü" plays with rich polysemy and an intriguing oxymoron. This play on words and symbols enriches the title, highlighting the protean and paradoxical nature of the architectures explored in the film. *MÜ. Protean Architectures* delves into the ethical and copyright controversies surrounding AI technologies. Developed with AI from OpenAI, RunwayML, ElevenLabs, and Adobe. Viewers are immersed in the MÜ museum, an art attraction exploring avant-garde architecture with living materials, where the walls interact with visitors. But who is MÜ really? Avant-garde architecture comes to life through biomorphic materials and cymatic moving structures that interact with visitors. MÜ unfolds,
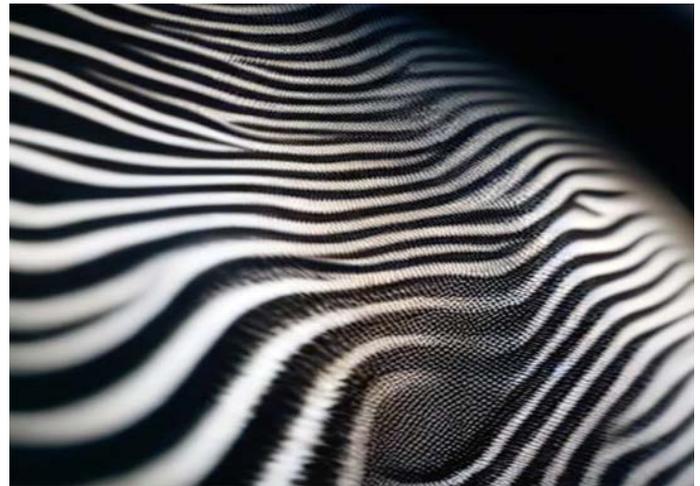
merging with human digital DNA, creating a hypnotic vibration. The final screen reveals the true nature of MÜ: a work of art, a virus, a weapon, and Artificial Intelligence (AI)

Liza Dandy

Opacity

2 min. 5 sec., 2024

The performance is a self-portrait of the artist. Using a costume that mimics the computer technique of opacity, she plays with the concept of virtual experience. *Opacity* is a term used in computer graphics to describe the degree of an object's transparency. It is typically a tool in graphic design and editing software that allows you to make an image or a selected element completely invisible, revealing a gray checkerboard pattern underneath.

Modern individuals exist on the edge of reality and virtuality, constantly feeling the need to be seen online. They change virtual masks, transforming gender, appearance, and age. Sometimes, it seems as if their body is a blank canvas, ready for a new visualization, where even emptiness can become an image.
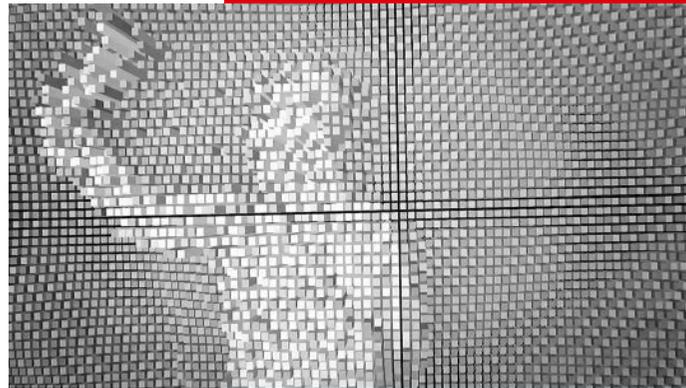
LEARNING

Institute for Contemporary Art (I.C.A. Yerevan) / 15–30.11.2024

Lectures, presentation, discussions

Curator **Elena Gubanova**

Associate Curators **Elizaveta Goleva, Ekaterina Drakunova**

Lyudmila Davydova

Toby Heys (AUDINT) and Matteo Polato

G.H. Hovagimyan

Lev Manovich

Andranik Meliksetyan

Gabriel V. Soucheyre

Mu Tuan

Gabriel V. Soucheyre

Voyage... a quest for paradise lost? Or?

15.11.2024

This generation has no choice but to question the future. Whatever may come out of this quest, time and memory are issues. Are technology and chemistry a solution?

Mu Tuan

Beyond Interfaces — Taiwanese Media Art Scene

15.11.2024

Mu Tuan talked about works presented at Beyond Interfaces — Taiwanese Video Program on November 18th at Mirzoyan Library. He shared his knowledge about influential media art festivals and exhibitions that have taken place in Taiwan in recent years, depicting their uniqueness and details of the development of the Taiwanese media art scene.

G.H. Hovagimyan

Punk Conceptualism, Hacker Art and DIY

17.11.2024

G.H. Hovagimyan talked about his digital artworks, which started in the 1990s and continue to the present. The theme of "Punk Conceptualism," Cyber-hacking, and DIY artworks were be discussed.

Toby Heys (AUDINT) and Matteo Polato

Phantom Channel

17.11.2024

The Phantom Channel presentation amplifies the ways in which frequencies in the form of sound, unsound and music have been utilised to connect to otherworldly and occulted intelligences and uses this information to better understand the evolution and futures of AI and related emergent technologies. Throughout the course of Western History, the compositions of a range of political, cultural, legal, belief and social frameworks have been based on driving non-human intelligences to and beyond the accepted boundaries of rationalism and reason. The list of othered intelligent phenomena being considered

here, includes—cryptids, cosmic forces, animals, EVP, demons, ghosts, UAVs, psychic entities, psychedelic experiences, deepfakes and artificially intelligent agents.

Lyudmila Davydova

Archive of Feelings. "A Journey into Greek Antiquity"

24.11.2024

The "Greek miracle" can be called antique sculpture from Greece, which, today, does not attract the attention of art museum visitors. One reason for this lack of interest is the inability to come into contact with original works by Hellenic artists: museums often only display Roman copies. But by what criteria should we use to evaluate these monuments? What basis do we have for assessing the unique qualities of the work of the greatest ancient sculptors? How can we take a journey to Greek antiquity to feel the beauty of Greek sculpture and see the impeccable mastery of sculpting techniques, as well as

to be captivated by the incredible artistic freedom? Let's try to take these few steps together, along the endless path of our Journey into the Past, to the encounter with ancient Greek sculpture.

Andranik Meliksetyan

Fusion of Minds: Bridging Art, Engineering, and Science for a New Era of Innovation. CYLAND MediaArtLab & Engineering City Special Project on Media Installation Development

24.11.2024

Andranik Meliksetyan presented an innovative media installation currently in development as part of the CYLAND MediaArtLab & Engineering City Special Project. This installation features a robotic arm that assembles 3D-printed parts, guided by machine vision and dynamically responding to the audience's emotions. Through a camera, the system detects viewers' reactions to AI-driven manufacturing, adjusting the quality of its assembly based on positive or negative sentiments. This interactive experience invites reflection on the relationship between human and machine emotions, exploring how machine learning systems can adapt and mirror human responses in an era of advancing technology.

Lev Manovich

The Future of Art

30.11.2024

Online

Is art making still meaningful or even necessary when AI can do it as well as or better than humans? Perhaps this type of human behavior has fulfilled its function in our cognitive and social evolution. As a result, it may gradually fade from our lives, replaced by new activities we can't yet imagine. Although we may have difficulty imagining this new world today, it is logically conceivable given AI's rapid progress.

This potential transformation will not be without precedent in art history. Consider how modern art transformed between 1860s, 1910s, and 1960s. Abstract art, unimaginable in 1860, emerged by 1913. Installation, performance, land art, and multimedia, inconceivable in 1913, emerged in the 1960s. Given these dramatic shifts in what constitutes "art" and how it's created, another major transformation in coming decades is entirely plausible.
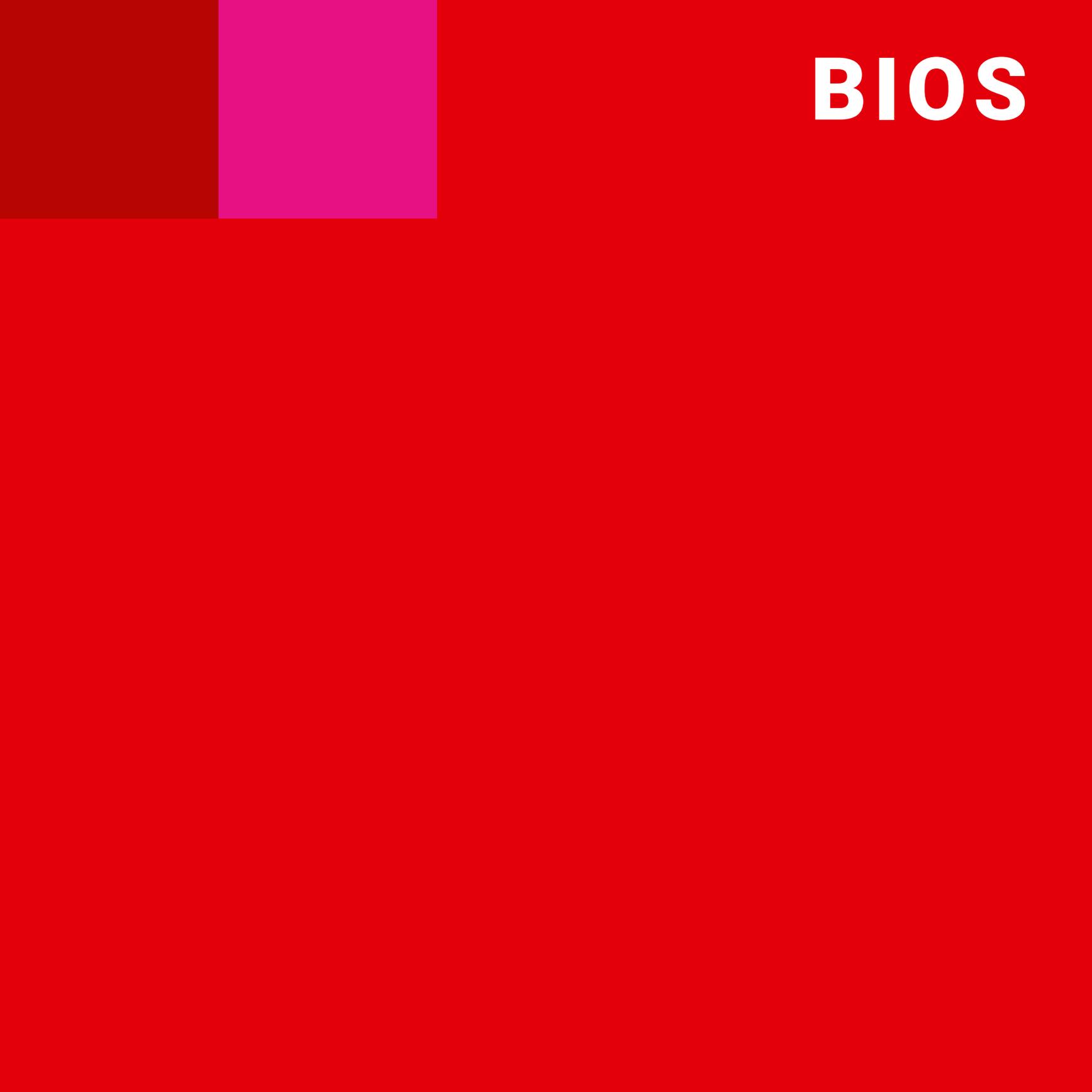
BIOS

A

Jama Adilov was born in 1979 in Tashkent, Uzbekistan. In 2008, he graduated from the Republican Art College with a degree in easel painting. In 2013, he had his debut solo exhibition at the Bonum Factum Gallery. Since then, his works have been showcased in galleries in both Uzbekistan and Germany. He has also participated in several collective exhibition projects, such as the Gallery of Fine Arts of Uzbekistan (Tashkent, Uzbekistan) and the Galerie am Pavillon (Saarbrücken, Germany).

Edgar Amroyan is an artist, curator, researcher and art teacher. Graduated from Yerevan State Academy of Fine Art. As an artist, he primarily works in painting, street art and installation media. Edgar Amroyan is one of the pioneers of political art in Armenia, focusing on post Soviet, political and science art problems. He is a founder of political art group "Art Laboratory". Amroyan is the founder of the permanent exhibition hall dedicated to the Armenian period of Konrad Lorenz. Some of his curator's projects include "Poliphonia" installation art festival, "Form crisis" alternative art festival and "Magic and science" exhibition of Russian artists in residence. His works have been exhibited in Armenia and abroad, among them ACCEA and State Museum of Nature of Armenia (Yerevan, Armenia), Gallery Annarumma 404 (Naples, Italy), Loft Arte Gallery (Valdagno, Italy), Federal Chancellery (Vienna, Austria). Edgar Amroyan is the author of the following books: *Suburban Silence*, *180° English Sayings* and *Yerevan Street Art*. He lives and works in Yerevan, Armenia.

Thomas Ankersmit is a musician and sound artist based in Berlin and Amsterdam. He plays the Serge Modular synthesizer, both live and in the studio, and collaborates with artists including Phill Niblock and Valerio Tricoli. His music is released on the Shelter Press, PAN and Touch labels, and combines intricate sonic detail and raw electric power, with a very physical and spatial experience of sound. Acoustic phenomena such as infrasound and otoacoustic emissions (sounds emanating from inside the head, generated by the ears themselves) play an important role in his work, as does a deliberate, creative misuse of the equipment.

Maria Arendt is a contemporary artist, whose main medium is embroidery or "drawing with thread on fabric". The artist weaves fragments of the rich history of her family, real and fictional events into the canvas, securing them in the realm of materiality. Turning to her family crafts, Maria reactualises the past by playing out alternative scenarios. Selected solo shows include the Moscow Museum of Modern Art (2020), the Schusev State Museum of Architecture (Moscow, 2014), and Pushkin House (London, 2011). Selected group shows include the Royal Academy of Art (London, 2022), Iragui Gallery (Moscow and Paris), Salo (Paris, 2017–2023), and The State Russian Museum (St. Petersburg, 2014). Maria Arendt's works are included in museum collections, as well as in numerous private collections.

AUDINT is a sonic research unit that speculates on future uses of sound, unsound and music to influence and manipulate human and otherworldly behaviour. AUDINT also uses and amplifies other underexplored facets of sonic culture — music as a weapon. The research produced around these themes is turned into books, albums, installations, software and performances. Installations and performances have been carried out at venues such as — TATE Britain and Unsound Festival (Krakow). Books include *Unsound: Undead* (Urbanomic, 2019), *Ghostcode* (Multimodal Press, 2021). Albums include *Martial Hauntology* (AUDINT Records, 2017) and *Ghostcode* (AUDINT Records, 2024).

B

Giuseppe Barbieri is a full professor of Modern Art History at Ca' Foscari University of Venice since 2005, where he was the head of the Department of Art History and Conservation of Cultural Heritage "G. Mazzariol" (2008–2011) and the Department of Philosophy and Cultural Heritage (2016–2023). Currently, he is the director of the Centre of Studies of Russian Art (CSAR) at Ca' Foscari University of Venice. As an author and curator he published more than fifty books and has organized numerous exhibitions in Venice, Vicenza, Milan, Madrid, St. Petersburg, Moscow, Gorizia, Florence and Nukus. He has coordinated several initiatives and collaborations between Ca' Foscari and major Venetian institutions: Palazzo Grassi, Punta della Dogana, Fondazione Guggenheim, Fondazione Querini Stampalia, Fondazione Prada and Fondazione Biennale di Venezia in the field of contemporary art.

Daria Belova was born in St. Petersburg, Russia, and graduated from the Faculty of Philology at St. Petersburg State University. In 2010, she moved to Germany to study directing at the German Film Academy DFFB in Berlin. Her film *Come and Play* won the Discovery prize at the Critics' Week of the 2013 Cannes Film Festival, and her 2023 film *A Woman in Makueni* was selected for the official competition at the Berlinale. Her short film *Ballet Story* and the TV documentary series *Am I Psycho?* (Ostwest, Berlin, 9 episodes) have been screened at over 150 festivals, earning more than 15 awards. Since March 2022, she has also been active in human rights work.

Liudmila Belova is an artist and curator based in St. Petersburg and Montenegro. She works with video, sound, painting, and photography, investigating issues of memory, space

and time and studying the impact of new technologies on the human being in art practices by making the viewer a participant of the art process. Participant of more than 50 local and international group exhibitions and festivals including the Moscow Biennale of Contemporary Art (2005, 2011, Russia)and the parallel program of the Manifesta 10 Biennale (St. Petersburg, Russia, 2014). Since 2011, she has been a regular participant in exhibitions parallel to the Venice Biennale. Winner of the prize "50 Bestern" ZKM (2000, Karlsruhe, Germany) and of the Sergey Kuryokhin Award (2017, Russia). Her works are held in the collections of the Russian Museum, the Anna Akhmatova Museum, the Kolodzei Art Foundation (New York, USA), and in numerous private collections.

Mattia Bioli is a filmmaker and artist. He created different inter-medial projects, experimenting with every type of media and technique, from photography to animation. His short films have been exhibited at several national and international film festivals, including Visioni Italiane (Cineteca Bologna), Piccolo Grande Cinema (Cineteca Milano), Ribalta Experimental, Filmfest Bremen, TOFUZI, Linea d'Ombra, Minikino Film Week, Kino Otok, IBRIDA Festival. At the same time, he has been running a YouTube channel since 2014, where he tells the background of his personal works.

Elina Bolshenkova (Eli!) is a musician and visual artist from Kstovo, Russia. As a musician, she creates electro-acoustic music using various instruments such as accordion, guitar, double bass, clarinet, while her sound artworks explore the manipulation of time by creating dense soundscapes. Elina's debut album *Flood Management* was released in 2023 on the London-based label Infant Tree.

Silvia Burini is a director of the Centre of Studies of Russian Art (CSAR) at Ca' Foscari University of Venice, where she is also full professor of History of Contemporary Art, Russian Art and Curatorship. She has been a Vice Coordinator of the International PhD program in History of Arts and Vice President for the Cultural productions and Relations with the Scientific and Cultural Institutions. She curated more than fifty exhibitions of Contemporary and Russian Art of various periods, including Kandinsky, Rodchenko and the Russian Avant-garde. As a person in charge of the Russian area, she took part in the creation of the New Encyclopaedia of Contemporary Art Treccani.

C

The CYLAND Audio Archive (CAA) is a division of CYLAND MediaArtLab, created to investigate archiving and exhibiting methodologies of sound art. This archive is a continuous process of working on a structure of various subgenres of sound art, making compilations, and cataloging the growing archive. To date, there are 58 releases, including works by more than 80 artists. All the records are available for listening on cyland.bandcamp.com. Each release presented is a stand-alone piece accompanied by an artist statement.

Davide Aiden Capobianco is an Italian composer specializing in contemporary concert music and electroacoustic works for solo performers and ensembles. His compositions explore the human experience, pushing musical boundaries to create compelling narratives. Since 2022, he has been a member of the New York Composer Circle (NYCC), dividing his time between Italy and the USA. He works on various projects, including piano tuning, technician services, music instruction, arranging, orchestrating, and

score engraving. He also assists composers in realizing their visions, such as supporting Phill Niblock in completing his compositions.

Jadwiga Charzyńska is an artist and cultural manager based in Gdańsk. From 2004 to 2024, she served as director of Laznia Contemporary Art Center in Gdańsk, where she oversaw several long-term projects, including the Gdańsk City Outdoor Gallery and the Art+Science Meetings (collaborating with Prof. R. W. Kluszczyński). During her tenure at Laznia, the organization became a respected contemporary art venue both within Poland and internationally, attracting attention from art enthusiasts and professionals alike. Her contributions have been acknowledged through various awards: the Award of the Mayor of Gdansk, a special recognition from the Minister of Culture and National Heritage, a special commendations from the Marshal of the Pomeranian Voivodeship, and the Bronze Medal for Merits to Culture Gloria Artis by the Ministry of Culture and National Heritage.

Chen Chen was born in Kaohsiung, Taiwan, in 1997 and graduated from the Master's program in the Department of Fine Arts at TNUA. His main creative form is video installation. Through various digital interfaces, technologies, equipment, and experiences, he deconstructs and remakes the martial arts films of his childhood, constantly contrasting, connecting, and intertwining the images and concepts in the process of shaping them. This allows him to explore issues related to image and virtual embodiment. In 2021, he participated in the residency program for the Great Wormhole in the Coastal Mountains Range Film Festival Artist-in-Residence Program at the Gihak Artlab in Hualien. In 2022, he was shortlisted for the 2022 TNUA Contemporary Art Prize at the Kuandu Museum of Fine Arts. In 2023, participated in the DAFT x ARKO Video Art Screening Project by Digital Art Festival Taipei.

Yen-Cheng Chen born in 1998 in Taiwan, graduated from the Department of Fine Arts at the National Taiwan University of Arts. He mainly uses video and installations as his creative media. He also runs a video production company, serving as both director and motion photographer.

Anna Clementi, Italian-Swedish singer, grew up in Rome, where she first studied the flute. There, she also completed acting training before moving to Berlin and meeting the composer Dieter Schnebel, with whom she studied experimental vocal music and experimental music theater at Hochschule der Künste (now UdK Berlin).

Brecht De Cock studied at LUCA School of Arts, Sint-Lukas Brussels, where he obtained both his bachelor's and master's degrees in Audiovisual Arts, Animation. He is currently studying for a second master's degree in Cultural Studies at the KU Leuven. Previous projects by De Cock have been screened at the Leuven International Short Film Festival, Toronto Animation Arts Festival International (TAAFI) and Flicks International Student Short Film Festival.

Úrsula San Cristóbal is an artist and researcher devoted to experimental music, performance art, video art, weaving, and calligraphy. With an academic background in music, she later specialized in contemporary art and audiovisual media. Ursula holds a PhD in Art History and Musicology from the Autonomous University of Barcelona. Her dissertation on the role of sound and music in video art and performance artworks by Marina Abramović and Shirin Neshat received the Extraordinary PhD Award in 2020.

D

Liza Dandy is a multimedia artist. Her work spans various media, including photography, video, performance art, objects, sculpture, and graphic design, exploring the theme of identity and its significance. The images she creates balance on the boundary between reality and fiction. Liza was born in St. Petersburg and graduated from the Stieglitz Academy with a degree in costume design and the School of Young Artists at the Pro Arte Foundation.

Lyudmila Davydova holds a PhD degree in Art History and is a professor of the Foreign Art Department at the St. Petersburg Repin Academy of Fine Arts. She is also a senior research associate at the Department of Ancient Art and a sculpture curator at the State Hermitage Museum.

Alexandra Dementieva's main interests focus on social psychology and perception and their application in multimedia interactive installations. Her artistic research process happens in the here and now, in the increasingly technologized present. It is deeply rooted in its cultural context. Photography and other digital media always record a trace, which indicates the former presence of something. Attesting to a certain event the trace at the same time enshrines the technology in use, thus acting as a witness to contemporaneous culture. In a similar manner, she tends to reflect on behavioral patterns and cultural mechanisms that are characteristic of contemporary society. Her works can be found in Museum collections and were exhibited around the world. She is a founder and director of LASER Talks Brussels and she teaches in Brussels Fine Arts Academy.

F

Francesca Fini is an Italian artist renowned for her contributions to experimental cinema, digital animation, installations, performance art, virtual reality, and AI. Her live performances often delve into the dynamics between public and private realms, the interaction between performers and audiences, and the representation of these elements. Her work critically examines societal impacts on gender and women's issues, as well as the mainstream media's distortion of beauty standards. Her live and recorded art seamlessly blends traditional media with lo-fi technology, interactive design, and generative audiovisual elements.

Anna Frants is an artist, curator in the field of media art. She graduated from the Vera Mukhina Higher School of Art and Design (Leningrad, USSR) and Pratt Institute (New York, USA). Founder of the nonprofit cultural foundation CYLAND Foundation Inc. Cofounder of CYLAND MediaArtLab and CYFEST. Frants' interactive installations have been showcased at Museum of Art and Design (New York, USA), Video Guerrilha Festival (Brazil), Manifesta 10 Biennale (2014, St. Petersburg, Russia), Hermitage Museum (St. Petersburg, Russia), Chelsea Art Museum (New York, USA), Russian Museum (St. Petersburg, Russia), Kunstquartier Bethanien (Berlin, Germany), Hatcham Church Gallery, Goldsmiths, University of London (UK), Dartington Estate (UK), Ca' Foscari Zattere Cultural Flow Zone (Venice, Italy), MAXXI Museum (Rome, Italy), National Arts Club (New York, USA) and at other major venues all over the world. The artist's works are held in the collections of the Russian Museum (St. Petersburg, Russia), Museum of Art and Design (New York, USA), Sergey Kuryokhin Center for Modern Art (St. Petersburg, Russia) and Kolodzei Art Foundation (New York, USA) as well as in numerous private collections. She lives and works in Miami, USA.

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G

Wei Gao is a freelance photographer, filmmaker and artist, living and working between Seoul and Paris. Currently, her artistic practice is mainly created through still and moving images. Practices involve multiple media such as photography, super 8mm, 16mm film, video and image experiments. Previously, the artist worked as an urban photographer. Since the pandemic she has shifted her focus to the ecological environment and plants in her artwork. Using organic materials, she creates photographic images through a free artistic process inspired by the vibrant natural world. She has held solo exhibitions in Paris, France and Seoul, South Korea. Several of her films were screened at art festivals and institutions in New York, Seoul, Paris, Chengdu, Seattle and other places, including the 2023 Rotterdam International Film Festival, 27th Ji.hlava International Documentary Film Festival, INTERSECCIÓN — Contemporary Audiovisual Art Festival.

Gagik Ghazareh is a film director and producer known for his bold stance on human rights and resistance to political violence. Born in Vardenik, Armenia, he studied Feature Film Directing at the Armenian Pedagogical Institute during the challenging post-Soviet transition. His works, often censored by authorities, include a video essay about Artak Nazaryan and the documentary "Listen To Me, Untold Stories Beyond Hatred", which faced pressure from the government and the church. Ghazareh has participated in international platforms and is known for his innovative approach, founding the "One Shot" International Short Film Festival and "One Square Meter" International Theatre and Performing Arts Festival. He currently runs the Open Platform for Arts NGO, continuing his experimental and documentary-focused projects.

Alexey Grachev is a media artist, engineer, computer programmer. Graduated from the Bauman Moscow State Technical University (Russia). Completed the School for Young Artists program at the Pro Arte Foundation (St. Petersburg, Russia). Grachev is the technical director and chief engineer of CYLAND MediaArtLab. Participant of the World Event Young Artists Festival (2012, Nottingham, UK), CYFEST (numerous times), special project "Urbi et Orbi" at the 6th Moscow Biennale (2015, Russia), "The Creative Machine 2" exhibition at Goldsmiths, University of London (2018, UK), "ID" exhibition parallel to the Venice Biennale (2019, Venice, Italy). Participant of the "Arts Work of the Future" project at the Tate Exchange space (2018, London, UK). He has delivered lectures and workshops in several educational and cultural institutions in Russia and internationally.

Lidiia Griaznova is a curator. Since 2019, she has been a managing editor and curator at CYLAND MediaArtLab. Since 2023, co-curator together with Sergei Komarov of CYLAND Audio Archive and the sound art program at CYFEST. Earned an MA in Curatorial Studies from co-joined program of the Bard College and St. Petersburg State University. From 2013 to 2021, she collaborated with Boomkniga Publishing House as a designer, typesetter, and lettering artist. Curated several exhibitions and book-based projects for the Boomfest Comics Festival. Guest editor for a special issue of Leonardo Journal (54:1), "CYFEST-13: Cosmos and Chaos" (MIT Press) in 2021. In collaboration with Olesya Gonserovskaya, she has worked on an exhibition and book, "Alive/not\Alive" (alivenotalive.cargo.site). Currently lives and works in London, UK.

Styopa Grigoryan is an artist. His artistic practice is focused on keeping art and life on one plane. Grigoryan's academic education and artistic circles consist of diverse layers of society. He treats the frequent collision of these extremely different environments as an artistic experience. Styopa Grigoryan is experimenting with fine arts, probing various materials and styles: from collage to sculpture, from geometric abstraction to symbolism. Founder of the DADA hub art gallery. Currently lives in Echmiadzin, Armenia.

Elena Gubanova is a visual artist and curator who works in the fields of painting, sculpture, installation, and video art. As a curator, she is engaged in CYLAND MediaArtLab projects. Since 2013, her works have been exhibited at major Russian and international venues, including the Hermitage Museum (St. Petersburg, Russia), Russian Museum (St. Petersburg, Russia), Tretyakov Gallery (Moscow, Russia), University Ca' Foscari (Venice, Italy), Goldsmiths, University of London (UK), Chelsea Art Museum (New York, USA), Kunstquartier Bethanien (Berlin, Germany) and National Arts Club (New York, USA). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to the Venice Biennale (since 2011, Venice, Italy); frequent participant and curator of CYFEST. Awarded with the Sergey Kuryokhin Award (Russia) for "Best Work of Visual Art" (2012, jointly with Ivan Govorkov) and "Best Festival in the field of Contemporary Art" (2018). Since 1990, she has been working in collaboration with Ivan Govorkov. She lives and works in St.Petersburg, Russia.

Ivan Govorkov is an artist engaged in philosophy, psychology, painting, drawing, sculpture, and installations; he works at the junction of traditional art and cutting-edge technologies. Professor of drawing at the Saint Petersburg Repin Academy of Arts. His works

have been exhibited at major Russian and international venues, including the Hermitage Museum (St. Petersburg, Russia), Russian Museum (St. Petersburg, Russia), Tretyakov Gallery (Moscow, Russia), University Ca' Foscari (Venice, Italy), Goldsmiths, University of London (UK), Chelsea Art Museum (New York, USA), Kunstquartier Bethanien (Berlin, Germany) and National Arts Club (New York, USA). Participant of the Manifesta 10 parallel program (2014, St. Petersburg, Russia) and several exhibitions parallel to the Venice Biennale (since 2011, Venice, Italy); frequent participant of CYFEST. Awarded with the Sergey Kuryokhin Award (Russia) for "Best Work of Visual Art" (2012, jointly with Elena Gubanova). Since 1990, he has been working in collaboration with Elena Gubanova. He lives and works in St. Petersburg, Russia.

Margot Guillemot and Chiehsen Chiu focus on spatial expression strategies and cartography, integrating perception, form, and historical analysis. Their works have been exhibited at Double Square Gallery (2022), Jogja Biennale (2021), Kaohsiung Museum of Fine Arts (2021), Museum of Contemporary Art Taipei (2021), and received the X-Site Project award from the Taipei Fine Arts Museum in 2021.

Andreas Gysin and Sidi Vanetti combine disciplines from the field of visual communication, architecture and new technologies. Besides their activity as teachers and designers they build temporary intervention or permanent installations in public spaces or in exhibitions.

H

G.H. Hovagimyan is an experimental artist working in various forms. An Internet and new media pioneer, his work ranges from hypertext to digital performance art, interactive installations, HD video, and AR/VR/MR/XR.

Regina Hübner was born in Austria, and lives in Villach and Rome. Her means are experimental photography, video, sound, performance and ambientations, texts, subjects and objects. She works also by involving so-called protagonists and, in collaboration with professionals from the fields of visual art, literature, music and science and conceives symposia on the themes of her works. Awarded with The Cultural Prize and The Decoration of Honour in Gold to the City of Villach. Fellow at IMéRA Institute for Advanced Study, Aix-Marseille University. Exhibited at Meno Parkas Gallery, Austrian Cultural Forum Rome, KAUNAS 2022 European Cultural Capital, VIDEOFORMES Festival, MANIFESTA 13 The European Nomadic Biennial, Nuit Blanche Paris, Dinzlschloss Villach, MMKK Museum of Modern Art Carinthia, change+partner contemporary art Rome et al, among others.

I

Victoria Ilyushkina has been the program curator of the CYLAND Video Archive and CYFEST video programs since 2009. She is a media artist and curator with a degree in Art History from the Academy of Fine Arts and in New Media from the Pro Arte Institute, St. Petersburg. She curated the Videoforma International Video Art Festival at the Sergey Kuryokhin Art Center and served on juries at various film and video Festivals, including Oberhausen 59 Film Festival, VIDEOFORMES Festival (2020, 2024). In 2023–2024, she co-curated Gyumri Art Week, Armenia. Her research focuses on the transition from analog media in artist films and video art to digital new media.

Isabella Indolfi is a curator based in New York with extensive international experience. She has collaborated with institutions such as the Brooklyn Arts Council, PS122 Gallery, ISCP in New York

(USA), the Minister of Foreign Affairs of Italy, The Hermitage State Museum (Russia), MAXXI Museum in Rome (Italy), and Cafesijan Museum in Yerevan (Armenia). Founder and co-director of the Seminaria Sogninterra Biennial of Environmental Art in Maranola (Italy) since 2011. Awarded a scholarship at the Center for Human Rights and the Arts at Bard College in New York, she has presented her curatorial research at the Goldsmiths University of London and at the Manchester Metropolitan University School of Art.

Nicholas Isherwood made his operatic debut at Covent Garden at the age of 25. He has sung medieval music with Joel Cohen, baroque music with William Christie, romantic music with Zubin Mehta and has worked with composers such as Bussotti, Carter, Crumb, Kagel, Kurtág, Niblock, Scelsi, Stockhausen and Xenakis. He has taught master classes and lectured in venues such as Harvard, Stanford, the CNSM in Paris, the UdK and the Milan Conservatory and is professor of singing in Montbéliard and Rome. He has published several articles and a book, *The Techniques of Singing,* for Bärenreiter Verlag. He has recorded 70 CDs for labels such as Harmonia Mundi, Erato, Naxos and Stockhausen Verlag. He is the bass and artistic director of Voxnova Italia.

J

Heejeong Jeong was born in Seoul, Korea in 1975. She majored in digital media design (MFA) at Hongik International Design School for Advanced Studies and is actively working in the field of video. Her unique color sense, screen composition ability, and visualization of symbols that are not easily read reveal unexpected dangers or fascinating moments in everyday life. She was invited to the exhibition section of the Clermont-Ferrand VIDEOFORMES Festival in 2024, and has participated in numerous group exhibitions and screenings, including LÁ ART MUSEUM in Iceland and

Torrance Museum in Los Angeles in 2023. Her works are collected by the National Asia Culture Center (ACC) in Gwangju, and she won the Audience Award for *Red Room* at the Seoul International New Media Festival in 2017.

JML (José Man Lius) was born in Paris, of Caribbean origin (Guadeloupe), JML is a polymorphic artist (photographer, filmmaker, and scenographer). By combining various mediums, from object to image, from photography to video and virtual, he positions his work at the frontier of controversies between Arts and Science. Deeply rooted in collective memory and intangible heritage, his approach aims to create new meanings through the prisms of immersiveness, ethics, and ecology of life. His devices and installations unfold in exploratory experiences of the complex relationships between Nature, Artifice, Culture, and random temporality. The convergence of different forms of writing reveals a mesology of environments, exploring territories, hybridizations, identities, and the limits of the body. His work has been exhibited in collective exhibitions, festivals, and international biennials such as the Torrance Museum, VIDEOFORMES, Institut Français, Mémorial Acte.

Poyuan Juan is an artist, gamer, and internet addict based in Taipei. He has long focused on digital games, cyberspace, and cyberqueer with digital archaeology as the core concept of his creative context. With a learning background in visual arts, he reflects on digital technology from the perspectives of sculpture, painting, and printmaking, presenting a new perspective and way of thinking to reflect on and question the meta-setting behind this post-Internet era. Poyuan Juan's recent works focus on how to penetrate the technical objects and materials behind digital interfaces and images, thinking about digital technology and the contemporary situation in the digital technology world, and how digitalization reconstructs our perception.

Kai Lab is a London-based arts and design practice creating electronic, mechanical, and sonic artworks. Driven by a desire to understand and express the core elements of complex natural phenomena, we craft pieces that make the intangible tangible, inviting audiences to engage all their senses. Their work explores the beauty that emerges from the intersection of strict physical laws and the randomness of a chaotic environment. By balancing technological control with natural unpredictability, they aim to create objects and spaces that are both relatable and surprising, offering new perspectives on our surroundings.

K

Marine Karoyan is the founder and artistic director of ARé Cultural Foundation, established in 2015. She is a co-founder of the Karoyan Gallery and a former director of the HayArt Cultural Centre in Yerevan. She has collaborated with a range of contemporary artists and cultural theorists both locally and internationally. Karoyan is also a member of several organisations, including Culture Action Europe, the International Council of Museums (ICOM), and the International Educational Tourism Movement (IETM), and currently serves as the national coordinator for Armenia within the EU4Culture programme. Marine holds a PhD in performance and art criticism and a doctorate in psychology of music. She has published approximately 25 academic articles and numerous publications on arts-related topics in various media. In 2015, she published a book *Art Education & Exhibition: Non-governmental Institutional Trends in Armenia.*

Anna Kim is a media artist who explores the interaction between humans and the environment through technology. Her work investigates artistic possibilities by observing environmental and social phenomena, which she embodies through

digital storytelling and simulative practices. Her creations focus on alternative narratives, using various technologies in subversive and critical ways to explore new trajectories for the future. Her notable exhibitions include "Digital Resonance" at the Gwangju Media Art Platform (2022), "Seoul Convergence Art Festival Unfold X" at S Factory (2022), "Sustainable Museum: Art and Environment" at the Busan Museum of Contemporary Art (2021), the Open Media Art Festival "Black Swan: Unpredictable Future" at Oil Tank Culture Park (2020), and "Media Anatomy" at the Total Museum of Contemporary Art (2020).

Jeong Han Kim is an artist working on the convergence of cognitive science and art. With the support of the Rockefeller Foundation Asian Cultural Council, he participated in the artist-in-residence program organized by the Lower Manhattan Cultural Council in New York City. He was also a Fulbright visiting scholar in DXARTS at the University of Washington, Seattle, U.S. His artworks have been featured at the "Infosphere" at ZKM (Karlsruhe, Germany), the International Media Art Biennale Media City Seoul, Whitebox in NYC, and other selected group exhibitions globally. Kim earned his PhD in cognitive science at Seoul National University and his MFA at the School of the Art Institute of Chicago. He is a professor in the Department of Painting at Seoul National University.

Kira Kim has actively expressed a responsible attitude toward the social role of art and artists through performance, installation, and video work. His research interests are closely related to human actions and habits, addressing the irrational boundaries, social inequalities, and prejudices that surround us. His major exhibitions include "Artist of the Year" at the National Museum of Modern and Contemporary Art (MMCA) in 2015, "Soft and Fragile Like Water" at the 14th Gwangju Biennale in 2023, "The Moving Moon Approaching Land" at the 3rd Jeju International Biennale.

Sergei Komarov is a curator, engineer, and sound artist. He curates the sound art program at the International Media Art Festival CYFEST and Cyland Audio Archive (CAA). As a sound artist and musician, he is a co-founder of the Kurvenschreiber band. As a Max/MSP programmer, he is involved in creating the installations made in CYLAND MediaArtLab. He was a collaborator in Asymmetrique Answer, an interactive performance group. Works as an independent author of sound art pieces. Currently lives and works in Yerevan, Armenia.

L

Jiun-Ting Lai is a new media artist born and raised in Taipei. His practice focuses on the relationship between technology rights and individuals. He is currently working on the subject of "cognitive enhancement based on human-AI integration" through experimenting with wearable and intricately integrated devices that enhance human cognition as an intermediary means to resist "implantable surveillance capitalism." He utilizes electroreception of the human tongue to create perceptual sculpture and experiments with the potentiality of human cognitive enhancement on the body part in an invasive yet non-implanted fashion. At the moment, he continues exploring electro-tactility as a form of art in Taipei.

Seungah Lee is a curator, educator, and researcher specializing in interdisciplinary projects at the intersection of art, technology, and society. She holds a BA in Fine Art from Ewha Womans University and an MA in Cultural Studies from Goldsmiths, University of London. Currently, She is currently working as a director of Urban Art Lab in Seoul, focusing on research-based exhibitions, festivals, projects, and educational programs. Her major exhibitions include Open Media Art

Festival (2015–2022), Digital Resonance (2022), Shaping the Future (2022), Future Voyage (2023), and The Fabulous Stories to Save the Green Planet (2024). Her work explores digital culture, urban issues, and future art ecosystems.

YeSeung Lee graduated from the Division of Fine Arts at Ewha Womans University and received a Master's degree both from the graduate school of the same university and the School of the Art Institute of Chicago. Then, she went on to complete her doctoral program in the College of Art and Design at Ewha Womans University and is currently working as an associate professor at Korea University's School of Art and Design. Integrating Eastern philosophy with cutting-edge technology, her works explore the boundaries between the material and the immaterial, or the virtual and the real, using various mediums such as drawings, installations, augmented reality, and interactive media. She has held solo exhibitions at Cheongju Museum of Art and Hyundai Motor Studio, and participated in group exhibitions at the National Museum of Modern and Contemporary Art, Korea, Asia Culture Center, and Daejeon Museum of Art, among others.

Katherine Liberovskaya is a Canadian intermedia artist based in NYC. Involved in experimental video since the 80's, she has produced numerous single-channel video art pieces, video installations and video performances, as well as works in other media, that have been shown around the world. Since 2001 her work predominantly focuses on the intersection of moving image with sound/music in various both ephemeral and fixed forms (projections, installations, performances), notably through collaborations with many composers and sound artists in improvised live video+sound concert situations where her live visuals seek to create improvisatory "music" for the eyes. For over 22 years she collaborated with composer/intermedia artist Phill Niblock

on various live, video and installation projects. She is currently the artistic director of Experimental Intermedia NYC.

Phill Niblock (1933–2024) was an intermedia artist using music, film, photography, video and computers. Since the mid-60's he created music and intermedia performances which have been shown at numerous venues around the world. He made thick, loud drones of music, filled with microtones of instrumental timbres generating many other tones in the performance space. Since 1985, he had been the director of the Experimental Intermedia Foundation in New York where he was an artist/member since 1968. He was the producer of Music and Intermedia presentations at EI since 1973 and the curator of EI's XI Records label. Phill Niblock's music is available on the XI, Moikai, Mode, Matiere Memoire, Room 40, and Touch labels.. He had been professor of film, video and photography at the College of Staten Island, the City University of New York. In 2014, he was the recipient of the prestigious John Cage Award from the Foundation for Contemporary Arts.

Loré Lixenberg is the leader of The Voice Party, an original mix of a political party and an opera, which ran in the 2019 elections in the United Kingdom, standing also in 2024. She has performed worldwide in opera houses, sound installations, galleries, festivals and museums. As a maker, she explores participatory practices including the intersection between the digital and analogue worlds and their possibilities to create new operatic forms. Among her works include: Bird, Panic Room (The Singterviews), the real-time opera Prêt à Chanter, the "opera" dating app SINGLR for "extended vocals" and the Voice Party Opera Bot Farmi [myFuryI sMy Muse] which won the Phonurgianova soundart prize in 2021. She has published the artist's book *Memory Mapsas* as well as

numerous DVDs, CDs and vinyls, including the very first recording of Cage's Song Books for the Sub Rosa label. Her recent project NancarrowKaraoke was published by the Dutch label De Player.

lololol is a boundless laughter, an endless extension of lol (laugh out loud), an acronym that appears to be constructed by the building blocks of I-Ching and/or computer code. Founded by Xia Lin and Sheryl Cheung in 2013.

M

Lev Manovich is an artist, author, and one of the world's most influential digital culture theorists. After studying visual art, architecture, and filmmaking, Manovich began using computers to create digital art in 1984. His work has been exhibited in 14 solo and 120 international group exhibitions at many prestigious institutions, such as the Institute of Contemporary Arts (ICA), London, Centre Pompidou, and Shanghai Biennale. His innovative art projects include "little movies" (the first film project for the World Wide Web, 1994), *Soft Cinema* (narrative films edited by algorithms in real-time, 2002) and *Phototrails* (visualizations of 2.3 million Instagram photos shared in 13 global cities, 2013). Manovich played a key role in creating four new research fields: new media studies (1991–), software studies (2001–), cultural analytics (2007–) and AI aesthetics (2018–). He is the Presidential Professor of Computer Science at City University of New York's Graduate Center and the Director of the Cultural Analytics Lab.

Tigran Martirosyan is a theatre critic and publicist. In 2007 graduated from the theatre studies department of YSITC. He was a member of the jury and expert commission of national and international theatre festivals and film festivals. He worked as a journalist and theater reporter. He is the author of more than a hundred academic papers. His professional interests include art psychology and mime. In 2020 he coordinated the grant project of the theatre platform Theatrical Points / Tateraketer, implemented by RA MoESCS and Theater Workers' Union of Armenia. Since the same year he has been working as a coordinator-editor of theatricalpoints.com.

Anna Martynenko is a multidisciplinary artist, creating objects, installations, site-specific and public art projects. Her practice explores physical reality in the information world, observes the transformation of different kinds of signals, works with sound, the city and tactility. Graduated from the Scenography Department of the Russian State Institute of Performing Arts, the Young Artist School of the PRO ARTE Foundation and the New Media Laboratory (the New Stage of the Alexandrinsky Theatre). Participated in group exhibitions, fairs and festivals. Personal projects were presented in St. Petersburg at the Museum of Sound, FFTN Gallery, Nepokoryonye, 17 Studio, Atelier Bez Zerkal Gallery. Finalist of the All-Russia competition of projects by young artists Nova Art 8, winner of the grant programme of the PERMM Museum of Contemporary Art. Lives and works in St. Petersburg.

Andranik Meliksetyan is a Principal Solutions Architect and Product Analytics Development Team Lead at NI (National Instruments) Yerevan, specializing in designing and developing enterprise data analytics solutions for engineering industries such as Semiconductor and Automotive.

P

Mariam Papoyan was born in Vagharshapat, Armenia. As an artist, she embraces a conceptual approach and does not limit herself to specific means of expression. Her works are characterised by their duality, allowing viewers to create their own interpretations regardless of the intended message. This duality gives the works a sense of consciousness, leading to new self-discoveries. She has worked as an art teacher at Eghishe Tatevosyan Art School, a paper conservator and restorer at the Historical Museum of Armenia, and the Art Director of the DADA hub ART Gallery. She also engages in graphic design, illustration, and book modelling.

Matteo Polato is a researcher, sound artist and experimental videogame developer. He is Senior Research Assistant at the School of Digital Arts of Manchester Metropolitan University, where he is also completing a PhD, researching on the roles of sound, vibration and resonance-based processes in contemporary occulture and paranormal practices. His recognised artistic practice spans from electroacoustic improvisation to psychedelic rock. He is co-founder of DⱯRK, a research group at MMU which explores the creative, communal and boundary-breaking potential of occulture.

Roberto Pugliese was born in Naples in 1982, where he lives and works. After having taken his MA in electronic music at the Conservatorio San Pietro a Majella in Naples he divides his time between teaching, playing music and realising sound installations. His research primarily derives its energy from sound art and of kinetic and programmed art. Using mechanical tools controlled by software that interact among themselves, with the environment that surrounds them, and the observer, he aims to examine new areas of research in sound

phenomena, to analyze the processes that the human psyche uses to differentiate structures of natural origin from artificial ones (acoustic as well as visual). Pugliese has participated in numerous solo and collaborative exhibitions both within Italy and internationally, and his works have been featured in permanent collections at various museums, including the ZKM Museum (Karlsruhe, Germany) and Melodie Mediterranee, a collaboration with the Renzo Piano Studio (Genoa, Italy). He has received several awards, including the VAF Foundation Prize and the Ars Electronica 2013 Award.

S

Katarzyna Oliwia Serkowska is a visual artist, photographer. Graduated in 2021 from The Academy of Fine Arts in Gdańsk (Poland), completing her MA degree with honors at the Studio of Transdisciplinary Activities, Faculty of Sculpture and Intermedia. Winner of the 2021/2022 edition of the Best Diploma Competition at the The Academy of Fine Arts in Gdańsk. She is part of the artistic collective Galleria UL. In 2023 The Laznia Center for Contemporary Art held her individual exhibition Aqua Affects. Her works were exhibited inter alia at the International Photography Festival based in Sopot and at the Interphoto Festival in Białystok. She won the audience award during the Review of Art Universities at the 2023 Łódź Photo festival — with an individual exhibition to be held at the Łódź Photo festival 2025 edition. Employed at the exhibition division of the Łaźnia Center for Contemporary Art in Gdańsk.

**Satyarth Mishra Sharma & Robert Poghosyan Satyarth Mishra Sharma** is a researcher, musician, and artist based in Moscow. A member of the experimental music collective *Moscow Noise Manufactory*. He aims to push the Indian classical instrument tabla to its technological limits with DIY hardware and software. He

is also the founder of the visual duo *Cactus Juice*, which integrates generative live-coding and chaotic physical processes. His musical and artistic practice focuses on combining his two loves of tabla and cycling with otherwordly modulations and feedback loops. He is a PhD candidate in machine learning and genetics.

Robert Poghosyan is an independent interdisciplinary athlete, artist, musician, and woodworker based in Yerevan. As a cycling activist who blurs the boundaries and pushes for cultural exchange between sports and street contests, he founded *Crossroads* in Moscow in 2020 as a messenger service and community. Even after ceasing messenger operations, the name stays after with him as an artist identity and a part of street philosophy. He enjoys working with his hands on stages and installations and using his skills to help artists brings their visions to life.
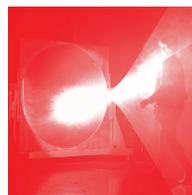
Raphaele Shirley is a Franco-American multimedia artist based in New York City and upstate New York. Her work spans technology-based sculptural pieces, public art, place-making social interventions, and performance. She has presented solo and collaborative projects at venues including The Queens Museum, the Museum of Moving Image, the Emily Harvey Foundation in New York, the NCCA, the 2nd Moscow Biennale, and the Hermitage Museum in Russia, The Linz Museum in Austria, and The Kai Art Center in Estonia, among others. Her collaborators range from renowned composers to theater directors, architects, and technology experts. Raphaele, along with Algis Kizys, received the 2023 Wave Farm Grant for their performance piece 20F. She has also been an artist-in-residence at Harvestworks NYC (2016) and The Arctic Circle (2009/2010). Raphaele has received several grants from the Norwegian Arts Council as well as awards for her collaborative projects.

Dmitriy Shishov is an electronics engineer, Nature explorer and weather observation enthusiast. Born in Vyborg (USSR). Graduated from the St. Petersburg Electrotechnical University (Russia). He works on developing electronic devices for industry and art. Electronics engineer at CYLAND MediaArtLab. Participated in such festivals as Chaos Constructions (2019, St. Petersburg, Russia), Archstoyanie (2024, Nikola Lenivets, Russia), CYFEST 16 (Yerevan, Armenia). Lives and works in St. Petersburg, Russia.

Hugo Solís García is a Sound Artist focused on the intersection of art, science, and technology. His work has been shown and performed on national and international venues over the last years. He has received grants, prizes, and awards from FONCA, UNAM, TELMEX, MIT, UW, IMEB, 4Culture, Seattle City, among others. Currently, he is a full-time professor at Universidad Autónoma Metropolitana in the field of Digital Art and Interactive Technologies. He has been a member of the Sistema Nacional de Creadores de Arte of México, and is a member of the Sistema Nacional de Investigadores of México.

Gabriel V. Soucheyre is an independent curator, art director, producer in video and digital art, video maker, and editor of *Turbulence Video / Digital & Hybrid Arts*, a quarterly magazine. He is the artistic director and curator of VIDEOFORMES, an international Hybrid and Digital Arts festival in Clermont-Ferrand, France. The festival highlights artistic creations such as experimental art videos, installations, hybrid art, VR, AI, and Augmented Reality projects, as well as live video and music performances.

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stackedplot
Alexander Bochkov is an engineer, 3D modeler and media artist. Born in 1990 in Orsk, USSR. Founder of the "Reverse Side of the Road" gravel cycling race. Founder of the cycling brand SinX. Participated in such festivals as Chronotope (2021, Vyborg, Russia), CYFEST 14: Ferment (2021, Dartington, UK, Yerevan, Armenia), Emerge 2022: Eating at the Edges (2022, Mesa, Arizona, US), XXII International Image Festival, XENOlandscapes (2023, Bogotá and Manizales, Colombia), audiovisual performance at the State Philharmonia of Armenia (2024, Yerevan, Armenia). Lives and works in Yerevan, Armenia.

Matvei Peshkov is a visual artist and coding enthusiast. He was born in 1997 in New York, NY, USA. In 2024, he presented an audiovisual performance at the State Philharmonia of Armenia (Yerevan, Armenia).

Studio MBUS703 (Chiwook Nho) uses the variable external elements of digital media to showcase the "self" that is obscured by the popularity of modern society through video and media art. By engaging the audience with his art, he seeks to help them rediscover their identity and its connection to others. Notable exhibitions include "Digital Connection" at the Pohang Museum of Steel Art (2023) and "Future Voyage: The Time of Adaptation" at the Society for Arts and Technology in Montreal (2023).

T

Hans Tammen and Shelley Hirsch
**Hans Tammen** is just another worker in rhythms, frequencies and intensities. He likes to set sounds in motion, and then sit back to watch the movements unfold. Using textures, timbre and dynamics as primary elements, his music is continuously shifting, with different layers floating into the foreground while others disappear.

Born and raised in East New York Brooklyn, Vocal Artist, Performer, Composer, Storyteller, Interdisciplinary Artist **Shelley Hirsch** has been pushing boundaries with her unique vocal art and performance work, drawing on her life experiences, her memory, her vivid imagination for decades.
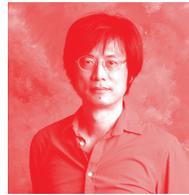
Ya-Lun Tao was born in Taipei, Taiwan. Ya-Lun Tao is a pioneer in the Taiwanese new media art scene. He is the recipient of numerous prestigious honors and awards, including the International Digital Festival of Contemporary New Media Art (MADATAC) in Madrid, Spain; the most iconic contemporary art award in Taiwan—the Taipei Arts Award; and the Taipei County Prize. He participated in numerous artistic residencies in Europe and The USA. Ya-Lun has also held solo exhibitions at the Museum of Contemporary Art (MoCA), Taipei; the Digital Art Center, Taipei; the Taipei Fine Arts Museum; the Nordic Institute for Contemporary Art, the Hong Kong Arts Center; the Headland Center for the Arts in San Francisco; the Kuandu Museum of Fine Arts; IT Park; and Double Square Gallery.

TELLUS, the Audio Cassette Magazine is a Harvestworks program created in 1983 at the Rum Runner Bar on Canal Street in New York City. Joseph Nechvatal, a visual artist, Claudia Gould, a curator, and Carol Parkinson, a composer and staff member of Harvestworks/Studio PASS met to discuss the idea of a magazine on cassette that would feature interesting and challenging sound works. With the advent of the Walkman and the Boom Box, the editors perceived a need for an alternative to radio programming and the commercially available recordings on the market at that time. They began to collect, produce, document, and define the art of audio by publishing works by local, national, and international artists. They worked with contributing editors and experts in their fields, who proposed themes and collected the best works from that genre. Unknown artists were teamed with well-known artists, and historical works were juxtaposed with contemporary and high art with popular art, all to enhance the crossover communication between the different mediums of art—visual, music, performance, and spoken word.

Alain Thibault is an electronic music composer and video artist. His works have been presented throughout the local and international scene in several contexts, namely digital art festivals and exhibitions in North and South America, Europe and East Asia. Curator and Artistic Director in the fields of digital contemporary art, electronic music and sound art, Alain Thibault is also the founder of two major events in Montreal (Quebec, Canada), ELEKTRA—an annual festival of digital art performances, and the International Digital Art Biennale, which focuses on exhibitions, installations and public art since 2012. He is also the initiator of the new EVM XR project, the Elektra Virtual Museum.

Mu Tuan is an independent curator and visual artist based in Taipei. He attentively focuses on the potential of cross-cultural study and identity issues in contemporary contexts. His curatorial practices often engage curators, artists, and local individuals in fieldwork. Through this approach, he reflects on how exhibitions are constructed, recalibrating curatorial expectations and ideals. His curatorial proposals have been selected for the SLY Art Space Emerge Curator Project, NCAF Curator's Incubator Program, and nominated for the Taishin Art Award. His curatorial projects include the exhibition Home: Foundation, Wall Cancer, Skin, and Shelter (2023, Taitung Art Museum) and Humus (2023, MoCA Taipei).
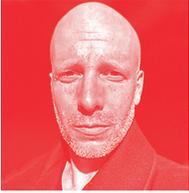
Adam Vackar lives and works in Prague. He graduated from ENSBA in Paris. His work was presented at S.M.A.K., Centre Pompidou, Palais de Tokyo, Art Basel, Cologne Kunstverein, National Gallery in Prague, and other venues. His work is conceptually driven and spans the disciplinary boundaries of visual art, biology and ecological thought. Vackar conducts interdisciplinary artistic research to explore non-human perspectives. He co-runs the platform Transparent Eyeball in collaboration with an evolutionary biologist, focusing on collaboration between arts and sciences. His works are included in public collections at S.M.A.K., Museum Morsbroich, FRAC Languedoc-Roussillon, ETH Zürich and other venues.

Eric Vernhes is a time-based media artist. Lives and works in France. Since 2000, he has been designing and implementing computer tools that enable him to condense the editing, image/sound processing and broadcasting phases into a single operation. Surrounded by improvising musicians, he creates stage performances in which the creation of digital images and music proceeds from the same moment and gesture, either in interaction modalities, or thanks to the mastery of image improvisation, made possible by the development of specific interfaces. In 2008, he turned to the creation of kinetic, visual and sound devices and installations, programming their behavior according to self-generating, interactive or hybrid logics. The digital processes he uses are extracted from their technical context to serve a timeless discourse inspired by literature and philosophy. Represented in Paris by Galerie Charlot, his work is part of several private foundations (Artphilein Foundation, Lugano — Stuart Frankel, Chicago — New Art Foundation, Barcelona, etc.).

Biliana Voutchkova is a dynamic, thoroughly engaged composer-performer, violinist, interdisciplinary artist, improvisor and curator with a highly individual, unconventional artistic language. Through the prism of listening, her early education in classical music and the years of development as contemporary artist-performer, she explores states of spontaneity and intuitive resonance embodied in her multifaceted activities, focusing on the interconnection between inner world and sound space. Biliana works internationally as a soloist and in collaboration with many renowned artists/ensembles. She is the founder and curator of the DARA String Festival, faculty at the Academy of Arts Bern, SHAPE+ Platform artist for 2022/2023, and recipient of multiple grants and awards (most recently the fellowship at Villa Aurora/Los Angeles). Her music has been released on the labels Unsounds, Another Timbre, Elsewhere, Relative Pitch Records, Confront Recordings, Inexhaustible Editions and Takuroku, amongst others.

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Mathieu Zurstrassen is a trained architect who from 2013 embraces the path of visual arts. In designing objects, he moves away from the projection of the drawing and focuses on the experimentation of construction. He gives added value to his work, symbolic and philosophical, on the quality of the invisible and the relationships thus created between the sender and receiver. He uses the codes of craftsmanship to solve aesthetical issues often at the borders of the unspeakable. Highly technical, Mathieu Zurstrassen combines the ambiguity of materials, a poetic thought made of humor and delicacy. He has exhibited in various events, galleries and festivals such as the KIKK Festival or Ars Electronica or Venice Biennale.