



KAUGUMMI

★ *im Motherboard*

Curated by Katya Quel

Exhibition assistant – Marlene Post

In an era defined by relentless technological acceleration, **Kaugummi im Motherboard** delves into the psyche of a generation shaped by hyper-connectivity, Youtube-DIY ingenuity, as well as the systemic collapse. The title itself offers a poignant metaphor: the humble act of fixing a complex machine with chewing gum—a naïve yet earnest gesture of repair. This symbolic effort highlights both the vulnerability and resilience of human creativity when confronting overwhelming challenges. Choosing the motherboard as a central metaphor elevates this act into a meditation on care and origins: the computer's core as a maternal figure, nurturing and foundational, yet fragile and requiring our stewardship.

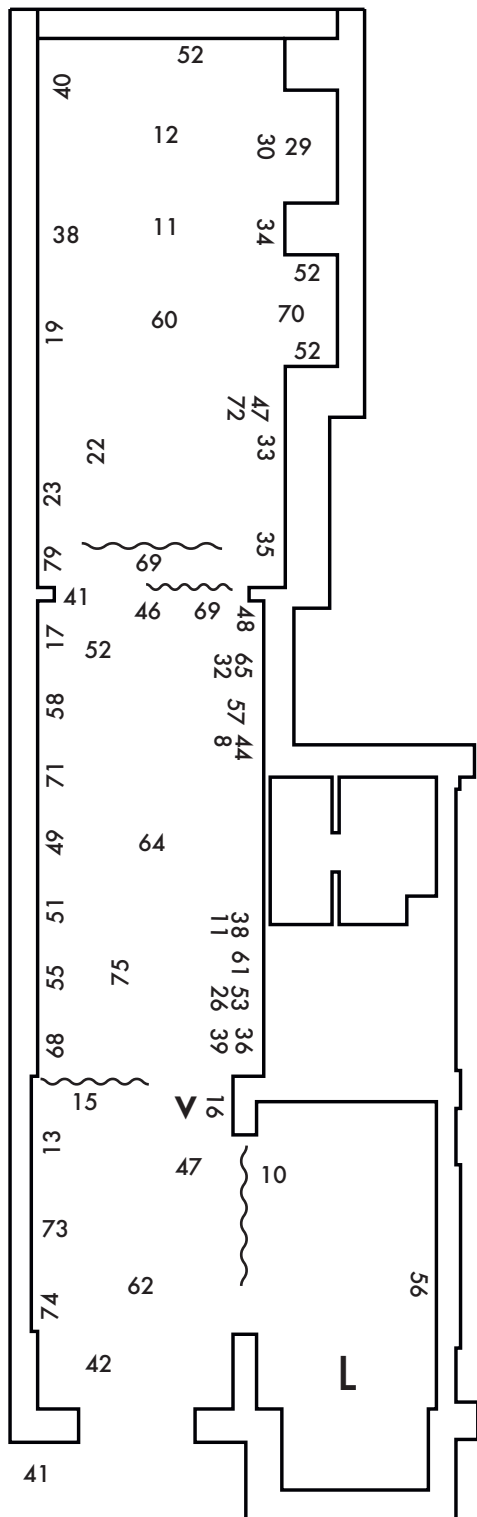
The artists in this exhibition respond to the fragmentation of contemporary life through glitched aesthetics, speculative environments, and a fusion of nostalgia with invention. Their works are not utopias in the traditional sense but rather layered fantasies: expressions of escape, critique, and the search for alternative modes of being. Employing digital fantasies, modified robotics, and underground culture, these creators reveal the contradictions of life post-internet, oscillating between exuberant experimentation and a critical reckoning with a capitalist system that often feels inescapable. This dynamic results in works that refuse binaries—retreat versus resistance, destruction versus creation—embracing instead the chaotic beauty of their in-between spaces. In doing so, **Kaugummi im Motherboard** captures the ethos of a generation that is both burdened by systemic failures and energized by the potential of speculative futures.

Amidst a landscape dominated by institutional gatekeeping and entrenched systems of funding and recognition, **Kaugummi im Motherboard** positions itself as a radically inclusive gesture. Emerging from an open call that embraced the majority of its applicants, this project represents a collective experiment—a curatorial initiative sustained without the backing of state or private funding. Its independence becomes both a challenge and a strength, embracing openness, collaboration, and creative freedom as central tenets.

Imagine a motherboard, its circuits humming with the essential functions of a world we depend on. Suddenly, something falters—a crack, a break in the seamless network of connections. In a world obsessed with speed, growth, perfection, and wealth, the failure feels catastrophic. And yet, a piece of chewing gum—cheap, humble, temporary, imperfect—is pressed into place, bridging the gap. It's a stopgap measure, but for a moment, it holds. "Kaugummi im Motherboard" is both metaphor and call to action: a vision of a future where small, human acts of repair resist the suffocating dominance of rigid systems. This manifesto rejects the cold sterility of the white cube art world, with its lifeless minimalism and exclusionary arrogance. Instead, it demands a multi-layered, inclusive space where many voices converge, where each inch of space is imbued with meaning and value. We remember. Memories persist in the belief that the internet, once a tool of liberation, could decentralize governments and foster a global democracy. We held the same fragile hopes for crypto—a dream of an unshackled, equitable economy. The gum teaches us to hope anew, this time not for grand revolutions but for the power of collective action, however imperfect.

KAUGUMMI

★ *im Motherboard* 2023



ARTIST LIST

1. 32
2. Babak Ahteshamipour
3. Irene Mathilda Alaimo
4. Edoardo Ambroggi
5. Anna Alexanina
6. Rodrigo Azaola
7. Polina Abina
8. James Beatham
9. Claudia Lode & Livia Bertacca
10. Safia Boulmenadjel
11. Italia Bruno & Federico Niccolai
12. Xristina Sarli & Augusto Calçada
13. Pavel Checkulaev
14. Trevor Coopersmith
15. Sally Craven
16. Tristan Cubero
17. Elizaveta Daisiesgrowfast
18. Darina Dash
19. Lina Deng
20. Chaney Manshu Diao
21. Philipp Dollinger
22. Nick Koppenhagen & Carina Erdmann
23. Kian Ghassemi
24. Sophia Ioannou Gjerding
25. Dimitris Gkikas
26. Ramona Gomez
27. Raphaël Moreira Gonçalves
28. Pedro Gossler
29. Franziska Harnisch
30. Nathan Harper
31. Erika Rustamova & James Bendandi & Lu Hauhia
32. Jan Herdlicka
33. Ana Ionescu
34. Bailey Keogh
35. Ava Leandra Kleber
36. Anna Kulik
37. Agata Lankamer
38. Mano Leyrado
39. Lili
40. Lola Machabert
41. Miha Majes
42. Marlon Nicolaisen
43. Billie Ocean
44. Char O'dair-Gadler
45. Franziska Ostermann
46. Carolina Ovando
47. Jakub Pohludka
48. Dominik Dragos Pohludka
49. Marlene Post
50. Zander Porter & Ashkan Sepahvand
51. Alexis Puget
52. Katya Quel
53. Rizal N Ramadhan
54. Una Raneta
55. Emanuele Resce
56. Francesca Rinaldi
57. Anja Ripoll
58. Lara Rocho
59. Maria Romanova
60. Salt Salome
61. Alicia Santamaria
62. Aisha Ramm & Pauline Sepp
63. Leon Simonis
64. Janosch Sinn
65. SOFF
66. Jody Surfs
67. Laura Tabarés
68. Johannes Thiel
69. Pedro Tinôco
70. Manuel Tozzi
71. Robert Tilbury
72. Maxim Tur
73. David Varhegyi
74. Amy J Wilson
75. Brennan Wojtyła
76. Yuehan Yang
77. Jiatong Yao
78. Teo Shi Yun
79. Filippo Zimmermann

L - Loop:

37. Agata Lankamer
5. Anna Alexanina
7. Polina Abina
43. Billie Ocean
54. Una Raneta
73. David Varhegyi
50. Zander Porter & Ashkan Sepahvand
76. Yuehan Yang
77. Jiatong Yao
78. Teo Shi Yun
27. Raphaël Moreira Gonçalves
28. Pedro Gossler
67. Laura Tabarés
21. Philipp Dollinger
31. Erika Rustamova & James Bendandi & Lu Hauhia
18. Darina Dash
2. Babak Ahteshamipour
20. Chaney Manshu Diao
24. Sophia Ioannou Gjerding
4. Edoardo Ambroggi
14. Trevor Coopersmith
25. Dimitris Gkikas
59. Maria Romanova
6. Rodrigo Azaola
60. Max Svitlo and Salt Salome

Vertical Loop

1. 32
7. Polina Abina
66. Jody Surfs
45. Franziska Ostermann

ARTIST LIST

32

My Fleeting Shelter

2024

Digital Video

1 minutes 34 seconds

My Fleeting Shelter is a liminal space: a children's playground embodying the most stable triangular structure—play equipment, the mother, and the astrolabe. The astrolabe is the gift a mother bestows upon the child at birth; the playground is a place both mother and child inevitably pass through. Each person possesses their own astrolabe, and everyone, at some point, visits the playground with their mother.

The liminal state represents a blurred condition, a transition existing between 2D and 3D(2.5D), a fissure between the real and the virtual. Its external form is a mutated, proliferating playground, a never-ending dream filled with halos of light. "Thus, liminality is often likened to death, the womb, invisibility, darkness, bisexuality, wilderness, eclipses, or lunar eclipses" (Turner, Abrahams, and Harris, 2017). The endlessly proliferating playground is a dream, a fleeting shelter, an ultimate fantasy that is infinitely close yet forever out of reach.

Babak Ahteshamipour

Hey Plastic God please don't save the Robotic King, Let him drown in Acidic Anesthetic

2023

3D animation with original music & text

Duration: 5:33

Hey Plastic God please don't save the Robotic King, Let him drown in Acidic Anesthetic narrates a story about a cyber-king who is consumed by narcissism and megalomania. It serves as a parallel to the impact of online media emphasizing individualism by providing power through distance, anonymity, and safety experienced behind screens and androcentrism found in gaming & Internet culture.

Created for Babak Ahteshamipour's the same titled track taken from his album Specter, Spectrum, Speculum, released on the label Industrial Coast (North Yorkshire, U.K.), released on June 24th, 2022.

Credits:

3D, animation, direction, music & text: Babak Ahteshamipour

3D spaces taken from the platform game Super Mario 64 (1996) and its remake Super Mario 64

DS (2004) developed and published by Nintendo.

Babak Ahteshamipour

In Search of the Banned Dictionaries that contain the Words for the Things You Wish you could Express but You are Unable to with Common Words

2022

Machinima with original music & text

Duration: 9:16

In Search of the Banned Dictionaries that contain the Words for the Things You Wish you could Express but You are Unable to with Common Words is a machinima made through the MMORPG World of Warcraft: The Burning Crusade Classic (2021) by Blizzard. It is an exploration and perception of video game spaces and avatars as terrains for digital bodies and digital identities to exist parallel to real life (RL) as alter egos, detached identities from RL identities. In this context the digital avatar explores the mesmerizing, eerie and enchanting environments of World of Warcraft recorded in first person, as a means to escape the contemporary environmental collapse, warfare and accelerating technocapitalism.

Credits:

Direction, music & text: Babak Ahteshamipour

Made via the MMORPG World of Warcraft: The Burning Crusade Classic (2021) by Blizzard.

Babak Ahteshamipour is an interdisciplinary artist, designer, musician & writer based in Athens, Greece. His works expand across many disciplines such as 3D, graphic design and music that collide into unison within virtual spaces, audiovisual performances and installations that explore topics from cyberspace to ecology and politics to identity via gaming and internet culture. His work has been presented across festivals, venues & spaces such as Centre Pompidou, The OverKill Festival and Milan Machinima Festival, and has been featured on magazines and platforms such as Bandcamp daily, Coeval Magazine and CTM festival's magazine. He has released music on the labels Jollies and Industrial Coast. He has shared the stage with artists such as Zoviet France, HELM, and MSHR, and has worked with musicians such as Fire-Toolz, B. Michaael and Digifae.

Irene Mathilda Alaimo

and in ____ we can finally rest

2500€

and in ____ we can finally rest

A direct reference to the starry skies frescoed on the vaults of medieval churches, such as Giotto's starry vault at the Scrovegni Chapel (1303), **and in ____ we can finally rest** offers a reinterpretation that nods to early 2000s blogs about paranormal phenomena, New Age beliefs, and UFO conspiracies. The celestial firmament with its winged saints is replaced by a ceiling covered with printed images of orbs¹ found on the internet. The photographs will be printed on regular office paper and taped to the ceiling with clear tape, emphasizing their imperfections, edges, and low image quality, with the aim of recreating a space for compulsive archiving and study of the phenomenon, drawing on the lo-fi and handmade aesthetic of paranormal blogs².

This seeks to highlight a shift from Christian mysticism to a new kind of fragmented and individualized spirituality born in the new millennium blending: pop culture, fascination with the occult, capitalism, apocalyptic fears, and an ambiguous spiritual rebirth. The orbs, often associated with spirits or extraterrestrial entities, represent a new kind of divine or mystical presence—one that is ambiguous, elusive, and mediated by digital imagery. In the site-specific installation, the vastness of the celestial vault—the sublime divine presence—takes the form of a nocturnal expanse of luminous spheres and spectral landscapes, confronting us with unnamed voids and renewed obsessions.

Anna Alexanina

100 years of luck

Video

Not for sale

Edoardo Ambroggi

ESPONENTIAL Déjàvù

Video

Rodrigo Azaola

Microtransactions

Video

Polina Albina

The Garden of Dreams

2024

3-D animation

diptych video 5:48 minutes

Not for sale

In an imaginary digital garden, users are cultivating the web spaces they are in every second. Online platforms are blossoming, and their roots are spreading across the surface of the entire Internet. In this world, digital reality is becoming an integral part of everyday life, transforming the way we interact and express ourselves. Technology is intertwined with human experience, creating new forms of identity and perception

James Beatham

Desert Fountain:

2021

ceramic, wood, candle, water pump

24x15x20cm

€650

Forest Path and Rain:

2021

ceramic, felt, wood, candles

23x15x42cm

€800

Claudia Lode & Livia Bertacca

Tabula Fabula, Performance

Safia Boulmenadjel

Episode 1: magic flower and butterfly
2024

latex, polyester, dyed cotton, dyed silk, carded wool, ceramic, plastic
2,10 m x 2,10 m

My relationship with matter and what it inspires in me guides my practice. I use installation and sculpture to reflect on the status of the object and its ability to become a vehicle for the passage between two realities, one material and the other spiritual or dreamlike.

I create combinations of abstract and figurative forms, often stemming from a symbolic imagination linked to childhood and the world of the cute (heart, butterfly, flower).

My work is also strongly influenced by my interest in Asia, and Japan in particular. My time there left a deep impression on me, both in terms of the aesthetics of everyday life and the omnipresent spiritual dimension, closely linked to nature.

My installations are assemblages, combinations and associations of forms and materials that interact and establish links. I pay particular attention to matter and colour, seeking to create harmony between them. In this way, my work lies at the crossroads of matter and spirituality, where tangible elements become portals to immaterial dimensions.

Suspension, a recurring theme in my work, symbolises this transition from the material to the immaterial. By virtue of their scale, which is close to that of the human body, my pieces initiate a gentle confrontation. This experience of otherness becomes an invitation to contemplation, and questions the role of ritual in our daily lives.

Italia Bruno & Federico Niccolai

Glowing Biome
Video game

"[...]From so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved."

These words by Charles Darwin, taken from *On the Origin of Species* (1859), encapsulate the essence of the complexity and beauty that nature is capable of generating. However, in today's context, those concepts have been radically transformed under the pressures of the digital revolution, the climate crisis and emerging queer sensibilities. These changes compel us to rethink our relationship with the surrounding environment, urging us to recognize the weight of our responsibilities toward an ecosystem we cannot separate ourselves from. How, then, can we reinterpret this vision today?

Glowing Biome arises from this question, presenting itself as a perpetually evolving virtual ecosystem, a digital organism that not only reflects on the complexity of nature but continuously reimagines it. Explorable like an open-world video game, the work features a pulsating, living biome populated by vegetal and animal forms that are both familiar and alien. These beings, born of artistic and technological experimentation, are not replicas of existing ecosystems but hybrid reinterpretations that challenge the boundaries between the real and the imaginary. What makes the work unique is its dynamism: it is not a static environment but a living organism in flux, where every element is in constant transformation, responding to internal logics and external interactions. This fluidity not only reflects the idea of evolution as a nonlinear and unpredictable process but also invites visitors to engage with a reality that resists definitive categorization. The visitor's experience is fundamental: devoid of maps or traditional interfaces, they must navigate through constantly changing visual and auditory cues: this lack of reference points generates a sense of disorientation, which becomes an opportunity for a psychogeographic drift within the biome. The visitor is not a passive observer but an active explorer, continuously losing and rediscovering themselves in dialogue with the environment.

Another essential lens through which to view the work is that of queerness, which allows for a transcendence of conventional dichotomies such as human/nature and nature/culture. Here, the term queer goes beyond the realm of identity to become a critical approach that rejects rigid categorizations and embraces complexity, fluidity and interconnectedness. From this perspective, ***Glowing Biome*** not only blurs the boundaries between human and non-human but emphasizes the interdependence of all life forms, encouraging us to rethink our role within the ecosystem. This queer perspective becomes particularly significant in a historical moment when we are learning to recognize the extraordinary diversity and complexity not only within human society but also in the natural world. The work proposes a reinterpretation of this concept, traditionally perceived as antithetical to humanity, highlighting its cultural construction, which must be redefined. By accepting that no clear boundaries exist, we can begin to see nature as an integral part of ourselves, a complex web of connections where every action has consequences.

In an era marked by profound environmental and technological transformations, the work created by Italia Bruno and Federico Niccolai reminds us that we are not detached observers but active participants in an interconnected system. The real challenge lies not in finding a definitive solution but in taking responsibility for reducing our impact and embracing a broader, more interconnected vision of our relationship with the environment. With its open and mutable structure, ***Glowing Biome*** becomes a powerful metaphor: just as the virtual biome is constantly evolving, so too must our understanding of nature and our place within it remain fluid and adaptable. Only by accepting this complexity can we begin to build a future that respects not only human diversity but also the diversity of all forms of life that share the planet with us.

Curated by Iulia Uries

Xristina Sarli & Augusto Calçada

Terrabytes Glitch Lab
Performance, Installation

Pavel Checkulaev

CAMP
2-channel video, no sound, Full HD, 11m 27s
Not for sale

Trevor Coopersmith

Benthic, Nomadic, Relic, Embryonic

Video

2024

Video Ceramic, stainless steel ball, acrylic paint, faux pearls, sand, reclaimed surf fin, shark teeth, adhesive, gold leaf, paper pulp, iphone

Sally Craven

Dead Star

Installation, made up of many individual glass sculptures

individually for sale, price range 40 – 120€ each

Tristan Cubero

Selected skinwork 22

2024

self-hardening clay, tattoo ink, polyester

20 x 27cm

1332€

Daisiesgrowfast

Nothing is clear

2024

Watercolor, paper, colored pencils, papier mache, polymer clay

25x28 cm

The cost of the work for the entire polyptych together is 570€

Darina Dash

Input self output unknown

Video

Lina Deng

No information!

100 x 127 cm

Chaney Manshu Diao

Slow%20mo_2_2.mp4

Video

Philipp Dollinger

Nidus

Video

1 out of 5 copies: 2400€

Nick Koppenhagen & Carina Erdmann**Nick Koppenhagen**

Horizontal Twilight Spells – The Drift

2024, polished marble and onyx, resin bases, forged iron, playing cards from “Horizontal Twilight Spells – Set: Xi”, force-directed graph

The “Horizontal Twilight Spells” are an unplayable card game and relational writing system based on a semantic field of gradable antonyms.

Nick Koppenhagen

Twelve Characters

2024, playing cards from “HEXACO Memory Space”, forged iron stands, magnetic foil

Twelve characters representing the six domains of the HEXACO trait-model of personality as a narrative basis for a memory space.

Carina Erdmann & Nick Koppenhagen*Dream Patterns*

2024, social dreaming role-playing game

"Dream Patterns" is a role-playing game that lets players explore a collective dream. Players take on the role of a collectivized dreamer and re-enter their dream spaces through a social dreaming exercise based on free association and solve quests originating from the dream material itself.

(DOCUMENT PRIVAT LIST)

Sophia Loannou Gjerding*Asset Everything Used All As It Used To Be*Video

Kian Ghassemi*Ignite the Shell*

2022

Acryl auf Leinwand

80x60cm

Not for sale

ENG

Creation. Selfexpression. Courage. An innocent body expressing itself. Grotesque to some eyes, inspiring to others. What is certain is the long, painful journey this body must have went through.

This is for the nonbinary, the nonabled, non represented-appreciated-celebrated bodies. May the unconventional body rise as the pressured birth of an oyster

Cross the ocean of norm and discover where the birds learn the new songs they sing in spring.

DE

Kreation. Selbstverwirklichung. Mut. Ein unschuldiger Körper, der sich der Welt zeigt. Verstörend für manche Augen, inspirierend für andere. Sicher ist nur der lange schmerzhafteste Weg, den dieser Körper hinter sich gelegt haben muss.

Dies ist für nicht binäre, nicht fähige, nicht repräsentierte- wertgeschätzte- und gefeierte Körper. Möge der unkonventionelle Körper geboren werden, wie Perlmutter aus dem Salz der Welt.

Überquere den Ozean der Normen und finde heraus wo die Vögel die neuen Lieder lernen, die sie im Frühling singen.

Dimitris Gkikas*Endling II: Mnemosyne Unit-01*

Video

Introduction of the game with a monologue by the entity

The second part of "Endling" is a walking simulator game that explores the aftermath of a mass extinction. The player controls Mnemosyne Unit-01, a hyper-creature containing the DNA of all known eukaryotic species, as they navigate a deserted, post-apocalyptic Earth. In the course of the game, the DNA strands struggle to coexist harmoniously, leading to humorous beatbox battles between them. During these battles, the player temporarily loses control of the creature, which starts behaving as a non-playable character (NPC).

Ramona Gomez*Eternal Incubation (Spiegel Ei)*

2024

Spiegel, Tauben Ei, Black Sand, Digital Assemblage on Mesh

60x30cm

Raphaël Moreira Gonçalves*m.i.t.m._(man_in_the_mirror)_-_2021___eng_subs___mp4*

Video

2021

13min26

Locked inside his home with the same Michael Jackson song playing on a loop, a strange character is compelled to dance in front of his mirror, under the command of unsettling magical presences. Until the day he decides to break the rules.

Buff Correll is a YouTube star who passionately and unreservedly records karaoke sessions in front of the mirror in his room. The setting is always the same, with a photo of himself in the background. While his off-key notes and ambitious dance moves might evoke a smile, there is a disarming sincerity in the portrayal of this enigmatic character. «Man in the Mirror» is also a song and music video by Michael Jackson that left a mark on my childhood. Scenes of crowds adoring him in packed stadiums punctuated his performance. This piece thus brings together these two complex personas, exploring the notions of intimacy and publicity, inner and outer, through the lens of the Japanese phenomenon known as «hikikomori» (young adults who shut themselves in their homes, cutting off all social interaction for months or years). It is a reflection on contemporary representations of racialized bodies, on my own mixed-race body and skin, in an era of the normalization of viral and extremely violent images of black bodies being «manhandled» on the internet, and also the fetishization of these same bodies in music videos, pornographic films, advertisements.

Raphaël Moreira Gonçalves

rouge_ultra_____english_subtitles____.mp4

2015

Short Film / Fictional Experimental

19 minutes

Produced by Le Fresnoy

«Rouge Ultra» depicts a fragment of a young man's life captivated by morbid images. These images serve as an outlet for him, a way to cope with the memory of his best friend's death, of which he was a witness during his childhood. The film blends «real» footage with computer-generated imagery (CGI). I aimed to work with the concept of «fake» images to reflect the character's self-imposed virtualization of the world as a means of self-protection. I employ 3D video capture (using Kinect) to insert the 3D model of the actor into a CGI environment. This environment is either created or extracted from the «real» world using photogrammetry, playing with the ambiguity of the realism of the images. The project draws inspiration from the tradition of dark romanticism and its relationship to the morbid, juxtaposed with the proliferation of ultra-violent images prevalent in the Dark Web. The film shapes a cathartic bridge to reinterpret the romantic figure in this virtual and abrupt environment, serving as a manifestation of the suffocating cloud into which the character seeks to escape or lose himself.

Pedro Gossler

Ooze

Video

Franziska Harnisch

Tote Profile

Partizipative Installation

2022

not for sale

Nathan Harper

QRS (Quick Response Scrying)

Lu & Erika Rustamova & nenúhîr

SHI(io)617849.

Credits: Erika Rustamova and lu(world building, character design), nenúhîr (sound design, character design)

not for sale

Jan Herdlicka

MONDVOGEL II

2022

modular glazed ceramic

35x25x25cm

1500€

Łukasz Horbow

Hood

2023

String, canvas

60 x 40 x 20 cm

3000€

Ana Ionescu

Untitled (self-portrait)
2024
silicone, aluminium, oil paint
15 x 15 cm
800€

Bailey Keogh

BUNNY'S BIG ADVENTURE

Video
3 minutes 8 seconds

The discourse around simulation theories has shifted since 2003 when Nick Bostrom raised the question in Philosophical Quarterly, "Are We Living in a Computer Simulation?" What started out as ideas of posthuman civilizations running simulations of evolutionary history has twisted into a pseudo spiritual collage that resembles both ideas of reincarnation and video games. Muses of whether or not we live in a simulation often resemble the debate of predetermination or free will. Often leaving one with an overwhelming feeling of: Does it matter? Would it change how you act? Would it change how you feel about your life? Bunny's Big Adventure is a road trip through a simulation unraveling.

Ava Leandra Kleber

W in the Wild
Videoloop, AI-systems, Stable Diffusion, 3D Print
Not for sale

How AI and image culture on the internet portray a distorted and stereotypical idea of womanhood. AI-Systems are severely problematic in multiple ways. That's why generated images usually amplify stereotypes and biases - to such an extent that it feels like browsing porn categories. I take those traces and build my own worlds. Women* are free creatures, scarred but here they can chill in their true form.

Anna Kulik

Wyvern
largest piece measures 10x12cm

Hydra
largest piece measures 20x18 cm

Wywerna
41x18cm

Agata Lankamer

The Winged Desert
video
2024

The main point of the project is a poetic, speculative vision of future existence and landscapes, addressing climate change and the resulting global migration crisis. In this future, global warming will force civilization to move and as a result imitate, mimicking the behavior of nomadic birds as they search for cooler habitats.

This migration will help people adapt to new future environments, redefine our relationships with non-human entities, and rethink our understanding of territory. Birds have adapted to many different environments and show a wide range of behaviors and strategies that reflect their long evolution. I'm inspired by early hunter-gatherer societies that lived before farming, agriculture existed. Farming had a significant impact on climate change and the early stages of the anthropocene. These groups lived as nomads, moving around in search of food. They lived in harmony with nature, maintaining balance and sustainability. There was no private property because everything was shared, and the survival of the group depended on sharing resources.

Mano Leyrado

Childbirth Labor
Technofeudalisms – Series
2024
Silicon
48 x 48 x 2,5 cm
800€

Mano Leyrado

Scribes

Technofeudalisms – Series

2023

Bronze

36 cm x 36 cm x 2 cm

2000€

Mano Leyrado

Scribes

Technofeudalisms – Series

2023

Plaster

35 cm x 35 cm x 2 cm

450€

Lilu

Alchemy Elf Earphones

2024

This composition is deeply inspired to evoke Thoth's Tarot (1938 to 1943) by Aleister Crowley and painter by Lady Frieda Harris, specially the "Adjustment" Card (Also known as Justice/Truth). Through symbolic shapes it reflects on equilibrium seeking, balancing of opposites, and the zodiac sign "Libra". To honor one's inner center, spiritual and intellectual wisdom, and MAAR, Egyptian god of Justice. It's a cover art for an ambient live set collaboration between lilu's and ascandra, soundscape artist that took place in Casa Zuno, Guadalajara Mexico. Additionally, the shape of the earphones is inspired on elfic jewelry, and japanese earphones brand used for cosplay and gaming identities, Yowu-chan.

Lilu

Bugdom World Wide Web

2024

This composition was a product of a "rework" of retro videogame "Bugdom" (2000) main menu. It blends organic elements that symbolize important checkpoints within the game, an insect exploring gigantic sunflower fields, where leaves and clovers restore and regenerate user's live and energy, to find colorful keys that can open magical portals to set free some ladybugs in high-heels trapped in spider webs.

Lilu

Polyform Crystal Moss Headset

2024

A 3D Composition inspired from an ambience live session for plants that lilu performed at Garra de León, a vivarium located near Guadalajara's downtown. The playful shape suggests a fantastical headset composed of blown glass, melted ambar, crystal chains, quartz and circinate growth of young leaves and fronds, unfolding.

Lilu

Retroheadset Voyager

2024

A representation of "Koss" Porta Pro retro headphones models, cover for an ambience mix that forms part of interactive risograph publication, "Music is From Outer Space", that selects some Astronomic Picture of The Day NASA's archive. It's intended to explore this publication while listening to this mix, composed of ambient sleep sounds, created with electromagnetic emissions produced by some planets and spacecrafts, aural scanning frequencies, and electronic music.

Lilu

Snails Kissing On Top of Floating Cherries

2024

Lilu's vision for this composition was inspired by some fantastic images of snails. Playing with micro and macro scales to

create a soft yet ironical 3D sculpture, evokes nature, realism and fantasy.

each print 47€ (5 prints total)

Lola Machabert

J't'envverrai une photo de moi
(I'll send you a picture of me)

2024

weaving, bridal veil, cables, smartphone

220x115cm

The weaving comes from a repetead gesture; threads that interlace at right angles. Here, the weft is builded with cables interlacing through the white veil (traditionnaly, the warp threads) : the veil becomes "l'armure du tissu" ("the weave").

While I weave, I tell myself storys, dreams and I write: like a tension between the arts of weaving and writting, -coding. The weaving is a nevrotic and imaginary language, who is self-sufficient.

Miha Majes

Anti-Corruption Tool Kit

series of 5 objects

2023-24

mixed media

various size

1- 600€

2- 420€

3- 880€

4- 750€

5- 700€

Complete Series: 2800€

Marlon Nicolaisen

Cradle-Coffin

2024

MDF, resin (PLA), aluminum tube, arduino, office ceiling lamp, massage devices, cable

70 x 150 x 50 cm

The installation **Cradle-Coffin** transforms an object into a liminal state between object and subject. It questions the effect of the „Uncanny Valley“ (Masahiro Mori, 1970) and the boundaries of the human. Robots and artificial intelligence (AI) imitate human beha- vior but can seem unsettling upon closer inspection. Liminal spaces – empty, humanless areas – create an atmosphere of stagnation through light and perspective. These effects prompt us to question the everyday and the familiar. An empty children's room, typically a comforting place, is alienated, evoking posthuman fears: the anxiety that technological advancements like AI might take over human roles and render humanity redundant.

Not for sale

Billie Ocean (Lanéya Billingsley)

Protonema

2024

Video

Shot, edited and sound design by Lanéya.

A meditation on shedding, growing, releasing & loving. Falling inward and upward as our fingers caress everything in between.

Char O'Dair-Gadler

Wild Kig Mask

2024

Plastic, wool, broomcorn, straw, raffia, water caltrop pod, silk ribbon, dried babys breath flower

38 x 30 x 10 cm

200€

Wild Kig is a kigurumi fursuit mask customized with natural fibers. Kigurumi are a type of super-deformed fursuit first popularized in East Asian furry communities, now popular in furry fandoms internationally. By creating a kigurumi mask with plant and animal derived materials, I'm interested in putting fursuiting— a practice often seen as novel and bizarre even within fandom communities— in a strange lineage with ritual wild men, mummers, gilly suits, and other worldwide traditions of transformationally obscuring the body in giant zoomorphic costume.

Franziska Ostermann *wwwforum © NRW Forum Düsseldorf*

Interverse

Video

Not for sale

It is a rendering from my web-based installation INTERVERSE: A VIRTUAL GARDEN OF WORDS AND FORM, developed and exhibited at NRW-Forums wwwforum in cooperation with nextmuseum.io in 2023.

The poem recited is called "on skin on screens" the figure is called ORIE.

Carolina Ovando

Feedback ii

2024

video-sculpture

3D print and LCD screen

Feedback is based on an exercise of imagination between the artist and the machine, where new living beings emerge in a speculative future shaped by new ecological realities. By blending fiction and reality, a feedback loop is created between the virtual and physical worlds. Through the construction of abstract forms that transcend the distinctions between human, animal and plant elements, the work examines the blurred boundaries between the natural and the artificial, and reflects on how our perception of the world is influenced by the digital environment.

Jakub Pohludka

Trophy – this is what real manhood tastes like

2024

Video (3D render)

1.000 EUR - per license - *TV not for sale

Morning Star

2024

Mixed media (3D print),

3.500 EUR

Dominik Dragos Pohludka

Reliquary of Christ 2.0

2024

Technique: Reliquary containing phalanx bone sample made by Synthetic genomics and 3D bioprinting using bio-inks composed of hydroxyapatite, collagen, and osteoblast-laden scaffolds in combination with advanced AI models. Based on reconstructed DNA sequences obtained by social hacking, attributed to Jesus Christ obtained from the Shroud of Turin and Sudarium of Oviedo

22 × 15 × 12cm

6000€

This project takes things to the edge of ethical questioning by creating Chronomorphite - artifacts coming out of various different processes of time manipulation or perceptual changes towards time narrative. Discovering true potential of usage of AI and other algorithmic systems when combined with synthetic biology, social hacking and historical research to recreate bone tissue from reconstructed DNA sequences attributed to Jesus Christ obtained from the Shroud of Turin and Sudarium of Oviedo. The DNA data, accessed via advanced social engineering techniques, was analyzed, synthesized, and integrated into living cells, guiding their differentiation into osteoblasts. Using 3D bioprinting, the bone structure and mineral composition were replicated, followed by bioreactor-based maturation to simulate physiological conditions.

Marlene Post

PORTAL OF CHILDHOOD DREAMS

2024

Print of analog photographs, AI, frame made of rigid foam board, textured paste, silver spray, collected items

*Sea returns to sea and sky to sky
In a light to last a whole life through
I recall the wonder of it all
Each dream of life I'll share with you*

2000€

This artwork offers an intimate glimpse into my childhood, centered around my sister Charlotte, whose portrait is featured in the frame. The surrounding objects are treasures from our shared past—items we played with and kept, each holding a unique story. Together, they create a personal narrative filled with imagination, wonder, and the dreams we nurtured as we grew up side by side. It is a deeply personal piece, capturing the essence of sisterhood, the joy of dreaming, and the unique connection that grows from years of shared experiences. This work reflects the innocence of childhood while inviting viewers to reflect on the bonds and memories that shape their own lives.

Zander Porter & Ashkan Sepahvand

MountGrove Modulation

Video

Alexis Puget

Tribute to Mike Oldfield (Death Metal)

2024

laser engraved suitcase

56x43,5x10cm

1100€

Katya Quel

Rizal N Ramadhan

Untitled (Please Wait)

Digital print on paper, PLA

38.5 x 47 cm

"An unsettling vision emerges, where the gaze of a creature, both ancient and artificial, holds those who encounter in suspense. The crimson eye stares through layers of texture, as if the line between organic and digital life has blurred. "Please Wait..." hovers above, echoing the familiar tension of a game's loading screen — that fleeting, suspended moment between what is and what's yet to unfold. Behind this simple pause lies the unseen hum of immense power, the energy-hungry pulse of GPUs, tirelessly working in the background. Here they give life to a digital entity, its gaze both primal and futuristic, inviting us to reflect on where this synthesis of energy, nature, and machine may lead."

Una Raneta

Videos

Genetic Island

Genetic Seabed Sagas

Emanuele Resce

Timeless communication

2024

welded bike irons, wenchers and stone - smartphones

100 x 70 x 35

2500 €

Timeless communication is a work created by Emanuele Resce

the artist works on the connections between past, present and future through a primitivism reworked with elements recovered from the contemporary world.

The work on display in the exhibition is a device that shows his volunteer experience in the archaeological park of the pyramids in Bosnia.

The sounds are a mix between the frequencies emitted by the Pyramid of the Sun and the recording of a cocoa ceremony held during the experience.

Francesca Rinaldi

Sortilegium Corps

2024

graphite, oil pastel, paper on fabric
155x50cm (variable dimensions)
1750€

There is the possibility of selling the two drawings separately for € 875,00 each

Anja Ripoll & Tristan Cubero

Ethereal Egg

2024

stoneware, porcelain, fabrics, glaze, vegetations, metal

24 x 29 x 20cm

1800€

Lara Rocho

i wish i never found out

2024

steel, magnet, silk, lace

On polished steel plates, timeless symbols embody AI's staged love letters to you: confessing love, crafting romantic surprises, tenderly penning a love note, and apologizing post-conflict. These precise, pixelated motifs, etched into cold metal, reflect the AI's calculated affection, contrasting sharply with the soft, flowing silk—representing the warm, sensory essence of human emotion.

This installation creates a „love dialogue“ between artificial precision and human sensuality, questioning the authenticity of emotional bonds in a tech-dominated age. It poetically explores the tension between simulated feelings and humanity's yearning for genuine connection in a blurred digital-physical reality.

Maria Romanova

In a Dream

Available at 8xr.io/s/enteringthedreamworld/view

Courtesy of the artist and Chimera platform

Salt Salome

The Chronicles of Anachoret: "I have nowhere to go"

Video

Not for sale

about us / about film

Max Svitlo and Salt Salome are intermedia artists who integrate poetry, visual art, theater, cinema, performance, installation, music and photography into original artistic practices.

In their creative process, cinema is a multifunctional “semantic matrix”. They create complex semantic hyperstructures, forming multi-level “living labyrinths” where “oniric symbolism” and spheres of “mythical” meaning-making become the key to the construction of multidimensional realities. The “characters” in their “works” are usually portrayed as lost, naïve and lonely individuals, reflecting a loss of control over reality. They search for meaning in chaos, responding to trauma, war and disaster.

Svitlo and Salome analyze elements of the “post-historical quasi-past,” “immanent ontological present,” and “potential futuristic extrapolations” in “poetic and metaphysical stories.” These stories create unique conditions for immersion in the “transcendent unfolding of time” and “psycho-emotional perception of memory,” transforming sensual and existential paradoxes into multidimensional artistic experiences. In this way, their practices form a “three-dimensional ontology” - a complex authorial language.

[Instagram](#)

[Instagram](#)

The Chronicles of Anachoret: "I have nowhere to go".

experimental film/mimodrama/expanded cinema

Ukraine 2024

A sad tale between reality and memory: "of the future and the past, under the false appearance of the present." The characters in this poetic tale are shown as lost, naïve and infantile, strange and lonely, those who roaming in search of their "place on earth", those who search for meaning in chaos * and are a metaphor of losing control over reality as a result of irreversible events. " "The Poet Translates Silence predicts and "anticipates" (devançant) contemporary political tragedies, wars and catastrophes, in which the characters of the mimodrama play a performative, transgressive but also sacred or, as Georges Bataille would put it, " cursed" (maudit) role. The film exacerbates the "state of time" through a reaction to the war that the mimes experienced and observed. The film's scenes illustrate events, ideas, and emotions, transporting the observer into an abstract world of inner experience.

Just as a mirror can distort or alter an image, the mime plays chess with the viewer's perception, forcing the viewer to consider what is actually real and what is an illusion.

Alicia Santamaria

Moixeta Fancy Sticker (Fancy Kitten Sticker)
2024
Ceramics and plastic crystals
10 x 10 x 10 cm

Gif corets (Little hearts gif)
2024
Ceramics
10 x 10 x 10 cm

Hola amiga (Hello friend)
2022
Work composed of two ceramic pieces
11,5 x 10 x 10 cm
10 x 10 x 10 cm

Aisha Ramm & Paulina Sepp

Subterranean Saga
2024
MDF, Schaumstoff, PLA Filament, Streugras
214 cm x 60cm

"Subterranean Saga" basiert auf einer intensiven Recherche über das Kaninchen und offenbart den Kontrast zwischen dem niedlichen, märchenhaften Tier und der unterdrückten Realität des Versuchskaninchens. Das Konzept des multisensorischen Modells stellt diese widersprüchlichen Identitäten durch die äußere und innere Gestaltung gegenüber. An der Oberfläche entsteht eine surreale, idyllische Welt aus Barockgärten, die der Schwerkraft trotzen. Durch "rabbit holes" bekommt man einen Einblick in den Innenraum, eine verzerrte, befremdliche Wirklichkeit, die die eigene Wahrnehmung auf die Probe stellt: Spiegel und Tunnel erzeugen Desorientierung, während blecherne Geräusche zu hören sind. Brutale Bilder der Versuchskaninchen drehen sich in einer Animation, fast hypnotisierend, im Kreis.

"Subterranean Saga" is based on extensive research on bunnies, seeks to highlight the stark contrast between the cute, fairy-tale image of these animals and the harsh reality faced by bunnies in laboratories. The multi-sensory model's concept juxtaposes these conflicting identities through its exterior and interior design. On the surface, a surreal idyllic world is depicted featuring gravity-defying artistic Baroque gardens. Through "rabbit holes," one gains a glimpse into the interior space, a distorted, unsettling reality that challenges one's perception: mirrors and tunnels create disorientation, while tinny sounds can be heard. Brutal images of laboratory bunnies rotate in an animation, almost hypnotically, in a circular motion.

Leon Simonis

Veil Phase 2: Sclerotica
2024
Latex, Acrylic paint, Synthetic hair
(varying dimensions)

The site specific installation „Veil Phase 2: Sclerotica“ builds upon the tale started by its predecessor „Veil“.

A seemingly growing, symmetrical, abstract being, entwining its visitors through various sensory stimuli.

It is the second phase of this being, which is now in the process of sclerotization; the biochemical process that produces the rigid shell of an insect's chitinous exoskeleton.

The „Veil“ in this phase is darker in colour, varying between different intensities of black, has started growing long, black hair and stretches across the tight, rigid, dark skeleton of the facade of the ground space.

Because of its usage of pre-existing structures and its traveling nature, the being is revealing its parasitic characteristics.

By entering the „Veil“, visitors get cocooned into the pungent latex smell, separating the exhibition within, from the outside world; introducing the post-internet, fantasy worlds theme of the exhibition.

Janosch Sinn

Portals
200 x 70cm
5800€

SOFF

SOFFskin Cards 1-28
2023-2024
Paper print
cards á 9,5 x 13 cm
Not for sale (yet)

Jody Surfs

a surfin phantasyyy

Director: Jody Surfs

Sound: Jody Surfs, Richard Barr, Lord of Email

Voiced Actors: Jody Surfs, Aggie Baby

Lucca Süß

4.ery1.she_s.some1.else

2024

leather, plastic, metal, resin, fabric, jewellery

50x35x15cm

2600€

Laura Tabarés

The Softboy

Video

Johannes Thiel

It hurts when IP

2024

SA, Silicone, Stainless Steel, LAN Cable, 0603 LED, Electronics

50x50x70cm

Pedro Tinôco!

Robert Tilbury

Face Collector X

2024

print on acrylic glas (2 Layers)

500 mm x 750 mm

Manuel Tozzi

Forest of Things

2021

Media: online multiplayer environment

FOREST OF THINGS, is an audiovisual fairytale staged in a computer-generated multiplayer environment.

With the sound of birds and water flowing by, the forest of things pretends to be an ecological system rather than uncovering its technological nature. The wooden fence, the boundary between the wild forest and the domesticated fields, represent the bridge between the underlying code and the visual sphere of computer environments. As it starts moving autonomously, it stops performing its programmed functions. Suddenly it reveals a letter of the alphabet, a hint of its algorithmic system. Because the letter x is used to signify the unknown, the underlying motives in the forest emerge.

As the users wander through the space they encounter four characters, who have secluded themselves in the secureness of the thicket. Awakened from their delusions by the miraculous transformation of the fence, they start sharing their concerns about the pretence of nature and the barricades of culture which always remain untight.

Writing and Motion Capture by Manuel Tozzi

Animation by Anton Krümpelmann

Music by Manuel Tozzi & Moritz Scharf

Maxim Tur

GAUNA ST (W.I.P.)

Print of a 3D-Rendering, Welded aluminium frame, Acrilglas with laseringraving

40cm x 60cm

99,99€

David Varhegyi

MILITARY GAMER COMPLEX (MGC)

Amy J Wilson*Solaris I siraloS*

2024

Upholstery pleather, buttons, foam, FDM 3D print, MDF, LCD screen and Raspberry Pi with live Unity render

£1200

Solaris I siraloS uses Lem Stanislaw's novel Solaris as a starting point, exploring his premise of a sentient ocean planet. The set design from Tarkovsky's 1972 film adaptation informs the sculptural elements of the work, which mimic the upholstered interior and porthole windows. Through the porthole window you see the surface of the planet - the game engine Unity was used to create a live simulation of the planet's surface, day/night cycle and reflection back into the space station's interior.

Brennan Wojtyła*Shoot*

2024

Aluminum, digital performance, plastic, single-channel media

175 x 43 x 43 cm

Not for sale

Yuehan Yang*FutureHistory*

Video

Jiatong Yao*Toothopia*

Video

Teo Shi Yun*spaces as traces*

Video

Credit list:

Chantal Goulder — 3D Animation

Nick Sim — Music

Nick Thng (from Bao De Gong Temple) — Spirit Medium for Interview

Jian Ning — Bai Suzhen Voice Over & Translator

Directed, Photographed, Live Recorded, Written and Edited by Shi Yun Teo.

Reference:

Alvin Eng Hui Lim — Bibliography: Digital Spirits in Religion and Media

National Heritage Board Singapore — Singapore Void Deck PDF

Filippo Zimmemann*LORE: The Backrooms and Procedural Mythology*

4000€

This work explores my fascination with internet folklore and the way social phenomena emerge within virtual spaces. The project delves into the concept of lore-building, using the internet phenomenon *The Backrooms* as a case study. Originally emerging from an anonymous thread on 4Chan in 2019, *The Backrooms* have since evolved into a collaborative, ever-expanding narrative, with sporadic contributions from users across platforms.

The centerpiece of the project is an exploratory and functional video game that pulls real-time data from *The Backrooms* subreddit (r/backrooms) to dynamically populate the game map. By continuously updating in sync with posts and discussions from the community, the game offers an ever-evolving experience for players, reflecting the non-hierarchical and collective nature of online interactions. This dynamic interaction between virtual spaces and community content lies at the core of my interest in digital folklore.

The indicated price includes all elements of the installation, specifically:

Two gaming monitors

A gaming keyboard and mouse

A Lenovo ThinkCentre computer (M715Q Ryzen 5 3.2GHz - SSD 256GB, RAM 8GB)

The standing structure for the monitor and keyboard

The background plotter

The unique, single-copy art piece/video game *LORE: The Backrooms and Procedural Mythology*