



Calvin Guillot
Artist

CV & Portfolio

Born in Colombia (b.1990), permanently based in Finland.

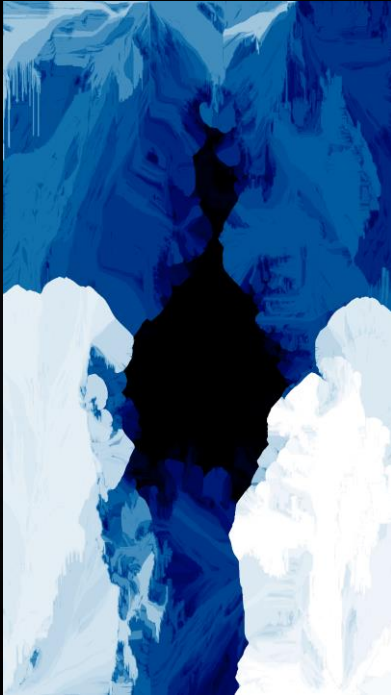
Education:

- BEng Electronics, Metropolia UAS, Helsinki, Finland, 2017
- MSc Automation and CS, Aalto University, Helsinki, Finland, 2022
- MA New Media Arts, Aalto University, Helsinki, Finland, 2024

Recent Projects:

- **Rauhankone Oulu 2026** (Ongoing) | Ekho Collective. Helsinki / Oulu, Finland. 9.2024 – 1.2026 Artist for the Rauhankone project by Ekho Collective for the Oulu 2026 European Capital of Culture.
- **SIM Residency Iceland 2026** | SIM. Reykjavik, Iceland. 2.2025 – 4.2025. Artist in residency. Interactive installation using scientific data from the Vatnajökull glacier.
- **Off the Wall Screening | Aavistus Festival**. Helsinki / Espoo, Finland. 10.2024. Directing, producing, and curating a mini festival screening, for Aavistus Festival.
- **Rottien Pyhimys Musikaali** | Greta Productions. Helsinki, Finland. 2.2023 – 10.2024 Video producer and set designer for a musical theatre piece based on the novel by Anneli Kanto.
- **ARTS Lecturer | Aalto University**. Espoo, Finland. 3.2022 – 10.2024. Teaching master's level courses in Generative art and AI.
- **Jakokaapi Taide** | Helen Oy. Helsinki, Finland. 10.2018 – 8.2024. Artist. Painting of several electric boxes painting across the city of Helsinki.

I highly encourage you to visit my portfolio website at calvinguillot.com, where you can find more of my projects with extended descriptions. Below are some of the most recent and more relevant projects for this project. I hope these give a good overview of my artistic practice; however, the following do not represent the entirety of all my artistic projects.



How can an entity as large as a glacier fight back when it is threatened? Is it possible to relate to this “being”? Does it experience anxiety, happiness, or anger? Is it aware of human actions? This piece invites participants to embody the experience of being a glacier, with all its anxieties, transformations, and beauty.

Kraftlaus (meaning “powerless” in Icelandic) tells non-linear audiovisual stories of the glacier: stories of death and rebirth, of microscopic beings trapped within it, of ash falling and darkening the landscape, and of how humans dissect, analyze, quantify, and consume the glacier. But above all, it tells the story of how the glacier is powerless to resist, because nature rarely fights back against human impact.

The artwork consists of a large high-definition screen “floating” in the middle of the space. A camera mounted on top of the screen tracks participants’ movements and gestures, and headphones provide an intimate experience with synthesised guttural sounds. By performing certain actions, participants trigger different stories, ranging from serene ice landscapes to fast-flashing imagery.

More information below:

<https://calvinguillot.com/kraftlaus>

<https://www.sim-residency.info/nordic-baltic-mobility-programme-2025>

Kraftlaus, 2025
Audiovisual Alife interactive installation
SIM Residency
Reykjavík, Iceland

Takeoff is a meditation on dreams as means of escapism. It is a visual interpretation of the poem, where the protagonist describes the first time he took off - ran away to the limitless world of fantasy, rejecting the absurdity of suffering.

The work has been presented in the Prima Vista Literary Festival as an immersive slam poetry performance in the planetarium in Tartu, Estonia. The cinema version of the work has been presented in ZEBRA Poetry Film Festival 2023 and awarded the Kinomural 2023 Open Call prize. The final piece was presented at the UTM poetry festival in Brussels in December 2024.

More information below:

<https://calvinguillot.com/takeoff>

<https://utm.ap-arts.be/>

Takeoff, 2023-2025

360 single-channel video and performance

23m Dome

Brussels, Belgium



Rottien pyhimys is a musical story of the paintings in the 16th century Church of the Holy Cross in Hattula, composed by Jukka Nykänen, directed by Reetta Ristimäki and written by Anneli Kanno. Together with Margo Nowicka, we interpreted the story and the original murals into a magical process of the church slowly filling with the paintings in their full, restored color, fantastical ornaments growing all over.

I focused on restoring the images using archeological techniques and new AI systems. This piece has been performed at Kapsakki Teatteri and Alexanderin Teatteri for the last 2 years.

More information below:

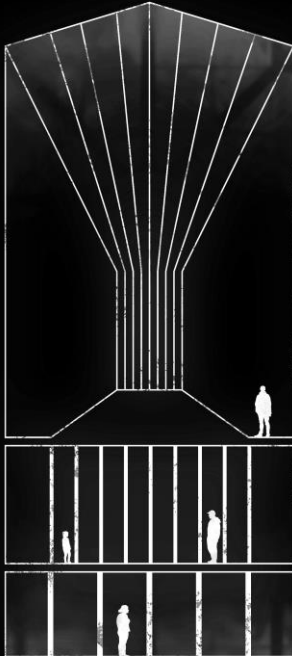
<https://calvinguillot.com/rottien-pyhymys>
<https://www.hs.fi/kulttuuri/art-2000009496922.html>

Rottien Pyhimys, 2023-2025

Opera multi-channel video

3 x 12 m

Helsinki, Finland



Layers in The Peace Machine is an immersive and multidisciplinary media-installation, entangling technology and art. Based on the literary work "Peace Machine" by late Timo Honkela, the installation portrays peace as a dynamic process, that shifts and evolves with the interaction from the participants.

The Finnish Ekho Collective is a group of artists, designers and technology professionals, who specialise in immersive experiences: Calvin Guillot, Essi Huotari, Vertti Luostarinen, Saara-Henriikka Mäkinen, Sini Parikka, Ilmari Pesonen, Olivia Pohjola, Iina Taijonlahti and Timo Tikka.

Rauhankone, 2024-2026

Interactive immersive installation

Oulu European Capital of Culture 2026

Oulu, Finland



Calvin Guillot Artist

Off The Wall was an audiovisual exhibition screening presented as special programming for Aavistus Festival in October 2024. The works selected as part of this exhibition is curated in addition to Aavistus festival focussing on "screened" works as opposed to the other performance-based presentations taking place during the festival. It is intended to support emerging artists in the field of new media exploring new longer format visualizations. The screening will feature works by 10+ international artists touching on the main festival theme of "at the points of interconnections".

This is a great example of collaboration and managing. We had to deal with different stakeholders such as the museum venues, the artist, the production company, the equipment setup and the overall inclusion to the larger festival. For this project I was a curator, AV technician, director, producer and created the simulations for the identity of the screening.

More information below:

<https://calvinguillot.com/off-the-wall>

<https://aavistusoffthewall.cargo.site/>

Off the Wall Screening, 2024
Large scale projection screening
5 x 12 m
Helsinki, Finland



The kitchen space in the media area at Väre (Aalto University) used to feature a large pink pyramid sculpture. Since its removal, the space has lost much of its character and personalization, which feels even more pronounced given that it is primarily used by art students. My intention was to lower the ceiling to create a more intimate atmosphere. I hoped this change would encourage more people to use the space and perhaps modify it to suit their preferences.

Telar is an installation about movement, change, and dynamism. The piece consists of long receipt paper strips hung between the fences of the second floor, connecting the M and R wings. The tension on the strips is controlled by a noise function, which determines how much the strips sag, thereby creating zones of varying density.

More information below:
<https://calvinguillot.com/telar>

Telar, 2024
Paper Sculpture
12 x 20 m
Helsinki, Finland



With the rise of AI and new and easily accessible technologies, the digital worlds that we can create are becoming more immersive and photorealistic. In our current hyper-technological experience, we spend a large amount of time connected and “inside” these digital worlds, what would happen when our reality becomes a secondary stage in which we experience life?

We enter a dark room, where we can find a monolithic VR headset hanging in the middle, barely illuminated by a dim spotlight. As we put the headset on and we enter the VR world, we are now in the same room, well lit, and surrounded by art pieces. This exhibition demonstrates how some new tools (that were non-existent 6 months ago), can help us create new realities.

More information below:

<https://calvinguillot.com/real-reality>

Real Reality, 2024

VR Interactive Experience

3 x 8 m

Helsinki, Finland



I wanted to create something to “sell” using a pen plotter. Quickly discovered that I had no interest in putting a price on the things I was feeling at the time. These generative art dresses, represent more than just an object for me. Thus, their value cannot be stated anymore.

More information below:
<https://calvinguillot.com/dresses>

Dresses, 2023
Ink on paper plotter
29.7 x 42.0 cm
Helsinki, Finland



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Acoustic ecology is an interdisciplinary field that aims to understand the relationship mediated through sound between human beings and their environment. The impact of industrialization and urbanization has led to a growing concern about noise pollution, its effects on wildlife, and how humans understand and perceive sounds in their increasingly loud habitats. Within this field, the niche hypothesis proposes that each species occupies a unique acoustic niche in the environment to minimize interference and maximize communication efficiency.

Therefore, using these principles, this thesis aims to create a system that can simulate a natural sonic ecosystem that can react and adapt to natural and artificial sonic inputs. This work is part of a larger art project called R-Bus, where an autonomous driverless bus roams the streets of Helsinki.

More information below:

<https://calvinguillot.com/sonorama-rbus>

<https://r-bus.fi/>

Sonorama, 2023
Audiovisual Alife interactive installation
R-Bus Project
Helsinki, Finland



Corrugations, 2022
Folded Paper
28 x 21cm
Helsinki, Finland

I believe that the context is the most fundamental part of an art piece, thus rather than a common style or idea, what govern my practice is a common process of discovery, experimentation and play.

My practice encompasses a range of mediums, from traditional painting and street art, generative art and AI, to parametric sculpture and artificial synthetic life. Natural processes, emergent behaviours, human connection, and social conflict, are some of the things that inspire my practice.

More information below:

<https://calvinguillot.com/corrugations>



As our physical appearance becomes increasingly entwined with our sense of self, we must confront the implications of a world where hundreds of thousands of variations of our image can be effortlessly generated. Who, then, lays claim to these images, and how do they challenge our notions of individuality, ownership, and the very essence of our humanity?

The Carlosverse 2023 Exhibition showcases 600 distinct images, each crafted through a synthesis of various artificial intelligence systems. Some portray the mundane aspects of everyday life, while others depict alternate realities in which the very fabric of human nature has undergone a metamorphosis.

More information below:

<https://calvinguillot.com/carlosverse>

<https://outsiderart.fi/calvin-guillot/>

Carlosverse, 2023
Multi-panel paper sheets
4 x 12 m
Helsinki, Finland



Together with Margo Nowicka, we collaborated with the director, Teemu Mäki, on the content of the visualisations by using the artificial intelligence models and generative simulations. With the incorporation of the tools of new media, we strived for a manifestation of the ideas of posthumanism that is more subtle and sensitive - that is not confined to telling a story about artificial intelligence and digital life but tackles the questions of the human condition raised in the play.

I crafted a series of visual stories in which the actors were "aged" using custom-trained AI models to generate various interpretations of how their appearances might evolve over time. This component was crucial to the piece, given that the opera's core narrative was about how different intelligent forms could create life from scratch.

More information here:

<https://calvinguillot.com/ihmisen-j%C3%A4lkeen>
<https://www.hs.fi/kulttuuri/art-2000009430156.html>

Ihmisen Jälkeen, 2023
 Opera single-channel video
 12 x 6 m
 Helsinki, Finland



Yötön yö is an ensemble consisting of two small works, where evening fairy tales told in the movement language of ballet and contemporary dance take the viewer into the mysterious world of dreams. This project was developed by the Kiello Dance Company. This piece follows Sibelius 6.1. "Kaiku" which also celebrates the centenary of Jean Sibelius' sixth symphony by giving it a new interpretation. The melancholic, dramatic and hopeful themes that run through the continuous dialogue of the original work are still relevant in 2023.

Merle Karp and I did the visuals for the ballet piece. The core idea of the visuals was the exploration of dreams. The different scenes follow the different movements of the symphony and the dancers.

More information below:

<https://calvinguillot.com/y%C3%B6t%C3%B6n-y%C3%B6>

<https://www.tanssintalo.fi/ohjelma/kiello-dance-company-yoton-yo>

Yötön Yö, 2023

Ballet single channel performance

8 x 5 m

Helsinki, Finland



Helsinki's electric company (Helen Oy) has ownership of several hundreds of electric cabinets across the city. As part of their corporate social initiative, they encourage artists to paint these cabinets. I've been painting several boxes across the city since 2018.

More information below:

<https://calvinguillot.com/helen>

<https://experience.arcgis.com/experience/56e4973529fc437bac494db48503befe>

Helen, 2018-2026
Stencil spray paint on metal
110 x 80 cm
Helsinki, Finland