

**Calvin Guillot**

Artist

**CV & Portfolio**

January 2026

CV & Statement

Calvin Guillot  
Artist  
B. 1990, Colombia

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## Education

2021–2024 Masters in New Media Arts | Aalto University. Espoo, Finland.  
2018–2022 Masters in Automation Engineering | Aalto University. Espoo, Finland.  
2014–2017 Bachelor's in Electronics | Metropolia University of Applied Sciences. Helsinki, Finland.

## Group Exhibitions

2024–2025 Rauhankone Oulu 2026 | Ekho Collective. Helsinki / Oulu, Finland.  
2025 Carlosverse Reframed | Outsider Festival. Helsinki, Finland.  
2025 Consumed | Art for All Festival. Helsinki, Finland.  
2025 Computer Vision | Expo 2025 Osaka. Osaka, Japan.  
2023–2025 Rottien Pyhimys Musikaali | Greta Productions. Helsinki, Finland.  
2022–2024 Takeoff | Urban Travel Machines EU. Espoo, Finland. Tartu, Estonia. Brussels, Belgium.  
2024 Off the Wall Screening | Aavistus Festival. Helsinki / Espoo, Finland.  
2023 Yötön Yö | Kielo Dance Company. Helsinki, Finland.  
2023–2024 Tonni Seteli AI | Yleisradio OY. Helsinki, Finland.  
2023 Takeoff | Kinomural. Wrocław, Poland.  
2023 Sonorama R-bus | Laura Beloff. Helsinki, Finland.  
2022–2023 Ihmisen jälkeen Oopera | Teemu Mäki. Helsinki, Finland.  
2022–2024 VJ Events and Video Production (Ongoing) | Various. Helsinki / Espoo, Finland.  
2021 Memoranda | Katugalleria Mutteri. Espoo, Finland.  
2021 Trillium | Crystal Flowers in Halls of Mirrors. Espoo, Finland.

## Solo Exhibitions

2024 Real Realities | ACRE. Espoo, Finland.  
2022–2024 Jakokaapi Taide | Helen Oy. Helsinki, Finland.  
2023 Carlosverse | ACRE. Espoo, Finland.

## Residencies

2025 Unframed Residency | Ticas. Tartu, Estonia / Tampere, Finland.  
2025 SÍM Residency | SÍM. Reykjavik, Iceland.

## Grants

2025 Frame Contemporary Art Finland | Expo 2025 Osaka. Helsinki, Finland.  
2025 Nordic Culture Point | SÍM Residency Iceland. Reykjavik, Iceland.  
2023 Helsinki Art Museum | R-Bus Project. Helsinki, Finland.  
2022 FCAI RBCDSAI. Helsinki, Finland.

## Teaching / Lectures / Other

2024–2025 ARTS Lecturer | Aalto University. Espoo, Finland.  
2025 SÍM NCP Programme Artist Talk | SÍM Residency Iceland. Reykjavik, Iceland.  
2022–2023 New Media Master's Programme TA | Aalto University. Espoo, Finland.  
2023 Tokyo Talks | | Aalto University. Espoo, Finland.  
2023 Metropolia Future Performances | Metropolia University of Applied Sciences. Helsinki, Finland.  
2019–2020 Front End Developer | Screenful Oy. Helsinki, Finland.  
2017–2019 Full Stack Developer / Graphic Designer | ElectroWaves Oy. Espoo, Finland.

Calvin Guillot is an artist from Bogotá, Colombia, based in Helsinki, Finland. Through visual stories, interactive installations, immersive experiences, and large-scale pieces, he aims to uncover new ways to engage with the world around us and seeks to minimise the ego of the audience by exploring the sublime, infinitism, and identity. His goal is to push the boundaries of what is possible at the intersection of art, science, and technology. He believes that the context is the most fundamental part of an art piece, thus rather than a common style or idea, what governs his art is a common process of discovery, experimentation and play.

His 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 his work.

I highly encourage you to visit my portfolio website at [calvinguillot.com](https://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.

Portfolio



Unfarmed: AR for Artmakers is a collaboration between Culture Cooperative TicAS (Finland) and contemporary art platform De Structura (Estonia). I participated in the mini residency in Tartu, Estonia where we explored how augmented reality (AR) can be used by artists to both create and present their work, highlighting the technology's potential to expand artistic practices and open up new creative possibilities.

In Tampere, Finland the exhibition was showcased as part of the Tampere Architecture and Design Week 2025. My project here was a part of the Carlosverse piece.

**Unframed / Ticas Residency, 2025**

AR mobile experience

Mobile size

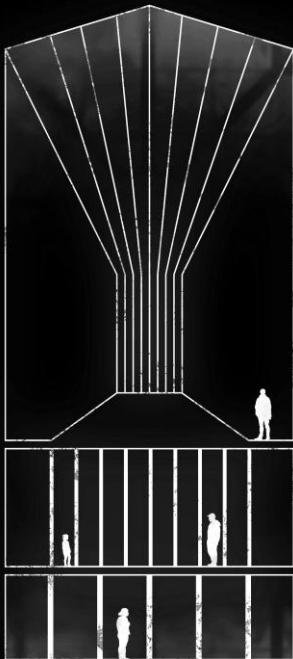
Tartu, Estonia / Tampere, Finland

## Proposal

After a tumultuous end to 2025, I decided to go back to basics and made about twenty prints on my modified plotter. Some deal with animals, some with violence, some are generative abstract art, and some are just portraits.



**Healing, 2025**  
Ink on paper plotter  
29.7 x 42.0 cm  
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, 2024-2025**

Interactive immersive installation  
Oulu European Capital of Culture 2026  
Oulu, Finland





Consumed is a piece that showcases the evolution from an bird's eye view, of the sometimes unstoppable need to keep consuming. The central piece is the Easton semi-empty shopping mall.

Many problems in our modern world can be attributed to a single root: unrestricted consumption, which is encouraged and fundamentally necessary for the current form of Capitalism. The shopping mall, for him, is a symbol of wasteful city planning, where new venues, metro stations and residential areas catalyze the emergence of shopping malls, even adjacent to existing ones. The digitally created video work raises the question how much more are we going to build until it's enough? In the video the uncontrollable growth of shopping centers, driven by frenzy for over-consumption is seen through an amalgamation of images and maps from Eastern Helsinki and simulated geometry.

his is a video installation piece for the Art For All Festival 2025, held in Itäkeskus, Helsinki. The festival's theme Success & Glory reflects on money, consumerism, and what success means in contemporary society. Through the theme the festival explores narratives and ideals in a society that pushes individualism, competition, and constant self-development.

**Consumed**, 2025  
Single-channel video  
2 x 1 m  
Helsinki, Finland



Computer Vision is a short story exploring the gap between embodied lived experience and its digitization, a process that is increasingly shaping how we and machines perceive and understand reality. This short showcases different aesthetics and imaginations of how computers interpret our world.

This short was presented in the Expo 2025 Shining Hat screening event in Osaka, Japan. The Expo Hall hosts key events at Expo 2025 Osaka Kansai, including the opening and closing ceremonies. It is also named “Shining Hat” for an obvious reason—the brilliant golden disk that sits atop its sturdy cylindrical base. The designers sought to call to mind a parabolic antenna as a symbol of the sharing and receiving of information at the Expo this year.

Its large, golden-shimmering, circular roof and its strong, rough-looking walls rising from the earth creates a symbol for the entire Expo site, reminiscent of the Tower of the Sun at Japan World Exposition Osaka 1970. The amphitheater, which integrates the audience and stage, is wrapped in a textured pure white fabric, creating a festive space that symbolizes “a bright future for our lives.” The projection target is the Outer Wall surface of EXPO Hall “Shining Hat”, Expo 2025 Osaka, Kansai, Japan.

This project was made in collaboration with Margo Nowicka for the visuals, and Wild Perra for the sounds.

### **Computer Vision, 2025**

Single-channel video

25 x 8 m

Osaka, Japan



Outsider Art Festival 2025 is an event that invites everyone to celebrate equality! OAF gives voice to the outsider artists by presenting a vibrant collection of music, visual arts, performing arts, films, literature and life stories.

I was glad that I could participate in the OAF 2025, even if I was not present for it. My piece was a digital translation of the paper Carlosverse. This time the installation consisted in a 10 minute long video, that contained hundreds of digital versions of the Carlosverse faces. Along the video there was audio of synthesized voice of Carlos, saying random things.

he whole festival was attended by thousands of people, and the Carlosverse was quite well received. The audience was as always curious about who this mysterious yet familiar man could be.

**Carlosverse Outsider, 2025**

Single-channel video

2 x 1 m

Helsinki, Finland



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.

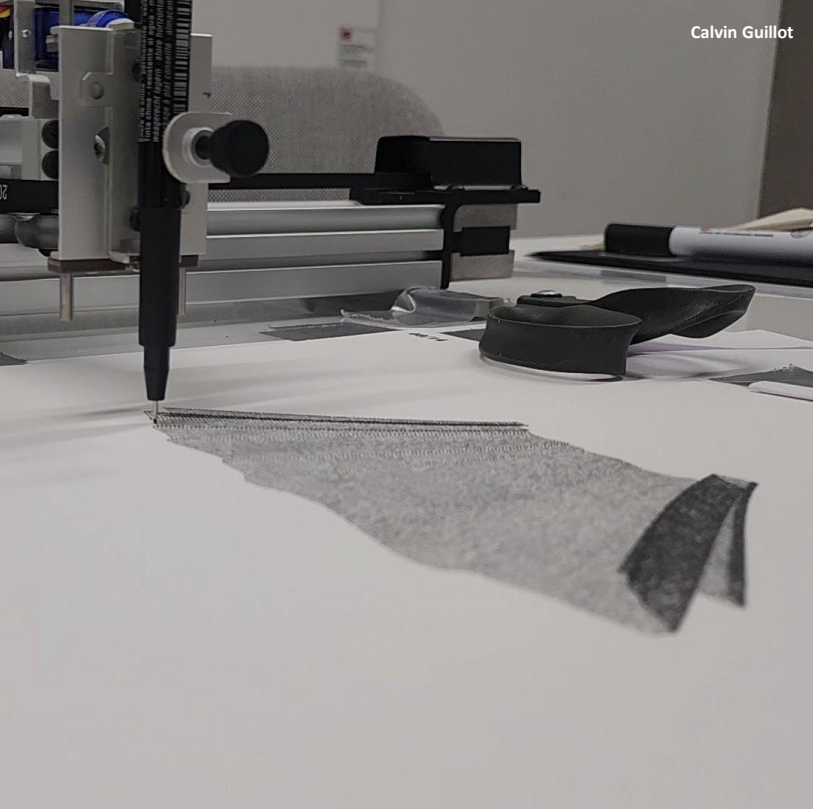
The artwork consists of a large high-definition screen “floating” in the middle of the space. A camera mounted on top of the screen tracks participants’ movements and gestures, and headphones provide an intimate experience with synthesised guttural sounds. By performing certain actions, participants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

**Kraftlaus, 2025**

Audiovisual Alife interactive installation

SIM Residency

Reykjavík, Iceland



I wanted to create something to “sell” using a pen plotter, most of my plotter pieces are personal experiments, gifts or personal pieces. 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.

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



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.

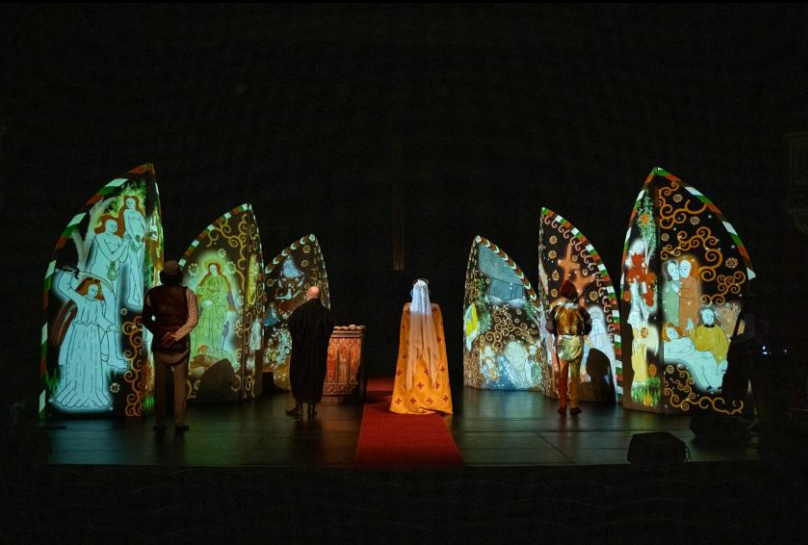
The work has been presented in the Prima Vista Literary Festival as an immersive slam poetry performance in the planetarium in Tartu, Estonia. The cinema version of the work has been presented in ZEBRA Poetry Film Festival 2023 and awarded the Kinomural 2023 Open Call prize. The final piece was presented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

**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 two years.

**Rottien Pyhimys, 2023-2025**

Opera multi-channel video

3 x 12 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.

**Real Reality, 2024**

VR Interactive Experience

3 x 8 m

Helsinki, Finland





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 focusing 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.

**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.

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

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.

**Sonorama, 2023**

Audiovisual Alife interactive installation

R-Bus Project

Helsinki, Finland



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.

This exhibition participated in the Outsider Festival 2025, and the Unframed Ticas 2025 event.

**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 visualizations 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.

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



I have always had some interest in origami and creating structures with paper. I have work with compliant mechanisms before, 3D printed foldable structures, minimal surfaces with paper, and experimented with paper tessellations. However, I think I was lacking some fundamental understanding of the elements of the idea of corrugating a flat surface. Some forms are made of simple pattern, but the repetitions create beautiful effect under certain light. They change how they look, as we change how we see them.

**Corrugations, 2022**

Folded Paper

28 x 21cm

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 Kielo 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.

**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. I explore abstract and neoclassical art in this medium.

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



**Calvin Guillot**

2025