

# Jasmin Blasco

## Portfolio

2025

**H E L I O S**

H E L I O S (2022) - Narrative Short Film



HD Video, 5.1 Sound, Approx 17mins, 20 secs.



With *Helios*, I wanted to investigate how self-fulfilling prophecies can play a role in sabotaging fragile, burgeoning relationships – in this case in the context of a bi-racial couple. Clumsy emotional blunders, as cringe-inducing as they may be, have the power to expose an underlying truth or even reveal a blindspot. I chose to stage the events depicted in the film to make sense of what attitudes may drive people apart or draw them closer together.

What awkward pauses in conversation help us learn about one another? What lessons do their silence contain? How do we navigate the abstract landscape of our own emotions? By raising these questions, *Helios* proposes to cast an empathetic gaze on the under-examined aspects of love and romance.







[CLICK HERE FOR A  
WORK IN PROGRESS  
CUT OF THE FILM  
PASSWORD: sunra](#)

**JUVENALIA**

## JUVENALIA (2020-21)

Juvenalia is my first feature-length script.

I included it in my ANTIKYTHERA portfolio for two reasons.

First, since I am proposing a screenwriting workshop, I thought it was only fair to present one of my own screenplays. The two-day workshop would be an invitation to other members of the design studio to use the conceit of characters to explore speculative scenarios,

And secondly, although the plot unfolds in during the extended wedding celebrations in a Tuscan Villa in 1530, the project does consider the role of simulation and the virtual in human affairs.

Much like ANTIKYTHERA's premise that computation was not discovered but invented, this project examines Early Modern technologies of simulation: Rumors.

In Juvenalia a young woman summons an entity who may be a ghost to create discord among a group of young aristocrats – using their latent fear of the supernatural to advance her own social position.

The project is currently in development.



[CLICK HERE FOR THE SCRIPT](#)

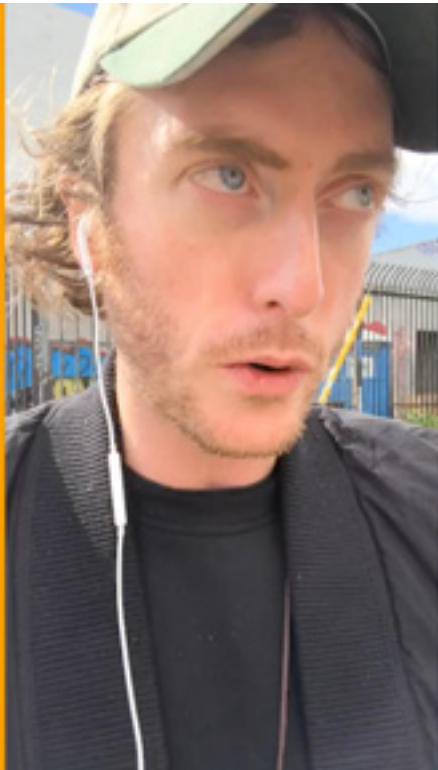
[CLICK HERE FOR THE TREATMENT](#)



# The Frog



**"THERE'S  
SOMETHING  
YOU NEED  
TO KNOW  
ABOUT  
YOURSELF."**



**AND...  
HOW  
DOES  
THAT  
MAKE  
YOU FEEL?**

A short fiction film about self-fulfilling prophecies, featuring [Jordan Rountree](#). Examining how confession and revelation are constructed and experienced, *The Frog* confronts us with the potency of our own invasive thoughts.

*The Frog* was exhibited as part of [Not Your Family's WhatsApp](#) at [Coaxial Art Foundation](#).

N.Y.F.WA is a curatorial project co-curated by Loujain Bager and Los Angeles based artist, Zeina Baltagi. This project is a multi-layered exhibition including: a virtual discussion series, a virtual exhibition and a public window display visible from the street at Coaxial Arts Foundation's Downtown Los Angeles location.

[CLICK HERE TO  
WATCH THE FILM.](#)



[CLICK HERE TO  
WATCH THE FILM.](#)

# Major Rift

MAJOR RIFT (2019) - Installation, sculpture



Major Rift, Mylar, String, Two 18" Subwoofers, Custom Software, 160 x 24 x 24 inches.

*Major Rift is a sound installation that evokes the emotions attributed to the various power dynamics within relationships found in the natural world.*





Major Rift is an audio installation that explores the poetics of interspecies relationships.

In this generative piece, sound is sculpted to evoke the emotions attributed to the various power dynamics within relationships found in the natural world. Ranging from mutual benefit to mutual harm, the spectrum of symbiosis spans mutualism, commensalism, parasitism, amensalism and of course competition. Custom software developed by [Seth Rosetter](#) plays back low-frequency content to encourage an embodied listening, immersing visitors in a common milieu and disrupting the acoustic ecosystem of the [Ecology Of The Edge](#).

Major Rift reflects on the possible implications of the de-centering of the human from the larger ecosystem by examining the liminal state between being and non-existence, prosody and language, and self and collectivity.

[Here is the recording](#) at Human Resources Los Angeles CA.

Note: this recording features frequencies mostly below 100Hz and will require an adequate soundsystem to reproduce.

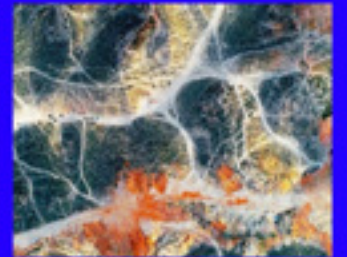
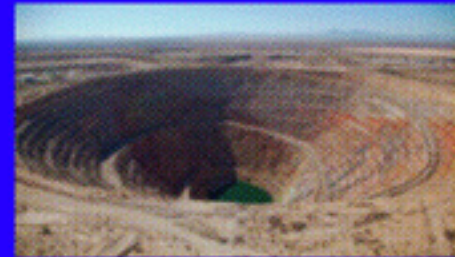
[The Ecology of The Edge](#) featured works by [Pierce Myers](#), [Paige Emery](#), [Parag K Mital](#) and intervention from [Kenric McDowell](#) and [The Future Left](#), among others.





# ECOLOGY OF THE EDGE

11/29 → 12/08



AS ANTHROPOGENIC CLIMATE CHANGE ACCELERATES, THE BOUNDARIES BETWEEN HUMANS AND NON-HUMANS ARE CONSTANTLY BEING REDEFINED. IN WHAT WAYS CAN WE SHIFT OUR PERSPECTIVES TOWARDS SYMBIOTIC RELATIONSHIPS BETWEEN OUR BODIES AND THE LAND WE INHABIT?

AN ECOLOGY OF THE EDGE PROPOSES WORKS IN WHICH THE TEMPORAL DIMENSION OF SENSORY PROCESSES IS FOREGROUND AS PART OF A LARGER SYSTEM. THERE WILL BE A FOCUS ON INTERACTIVE AND TIME-BASED WORKS INCLUDING PERFORMANCES, PANEL DISCUSSIONS AND SOUND AND VIDEO WORKS IN LARGE SCALE INSTALLATION SETTINGS.

Jasmin Blasco  
Paige Emery  
George Jensen  
Olive Kimoto  
Parag Mital  
Pierce Myers  
Nina Sarnelle  
Julian Stein

WITH TALKS AND PERFORMANCES BY

Catherine Malabou, Kim Ye, Kenric McDowell, Jaden Adams, Matthew Donovan, Christine Meinders, Ana Roxanne, and Kendra Adler

HUMAN RESOURCES

410 Cottage Home St, Los Angeles, CA 90012

**Furniture Is Something Soft  
Between You And The House**

**Furniture Is Something Soft Between You and The House (2019) - Installation**



High density foam, jumbo spandex, nylon straps, plastic buckles. Dimensions variable. (Approx 10x12ft)



*Furniture is Something Soft Between You And The House* is a sculptural intervention that examines the interplay between knowing and sensing, performing and viewing, domestic and social space. It was first presented for [Shelter Or Playground](#) at the MAK Center.





A mediating entity, *Furniture is Something Soft Between You And The House* invites viewers to lower their gaze and share their personal space. Continuous with the design philosophy of the Schindler House, the piece invites viewers to engage with each other in small groups in unprescribed floor-bound activities reminiscent of both the camping trips that inspired Schindler and his wife Pauline and the activities that occurred in the House Of Dust during its CalArts era: hanging out, laying down, talking, making out or just being high on the floor. In this way, the work operates as an apparatus for revealing the visitors' roles as both viewers and performers.

By challenging the visitors to engage in with each other in a quasi-intimate space, the piece reflects a conception education that is social and embodied. Studying, an activity important to both Schindler's architecture (each room is a studio) and Alison Knowles' House Of Dust (a house for students), is thought of as a multimodal practice that includes mimetics, listening through the body and the lexicon of body language. Further interrogating the question of embodiment and knowledge, Slow Reading Club led a group performance during which multiple bodies performed a curated selection of texts.

Installation views



Shelter Or Playground, MAK Center,  
Los Angeles, 2019.

[Click Here](#) for Exhibition Booklet

# The Kiss

**The Kiss (2018)** - Film, Installation



HD video, stereo sound, 18 mins 6 secs (loop), projector, speakers, dimensions variable.





The Kiss is a work that explores the language of intimacy and the tensions between transparency and surveillance in the early 21st century. Kissing is speaking in tongues, while being observed. *The Kiss* is composed of a kissing [code](#), and a [film](#).

[WATCH THE FILM HERE.](#)

The Kiss was exhibited as part of The Tyranny Of Distance, curated by Sébastien Pluot and Maud Jacquin in the context of [Art By Translation](#). The show was simultaneously on view at [Tin Flats](#) Los Angeles and at ENSBA-TALM in Angers, France.

Installation views



The Tyranny Of Distance, Tin Flats,  
Los Angeles, 2018.

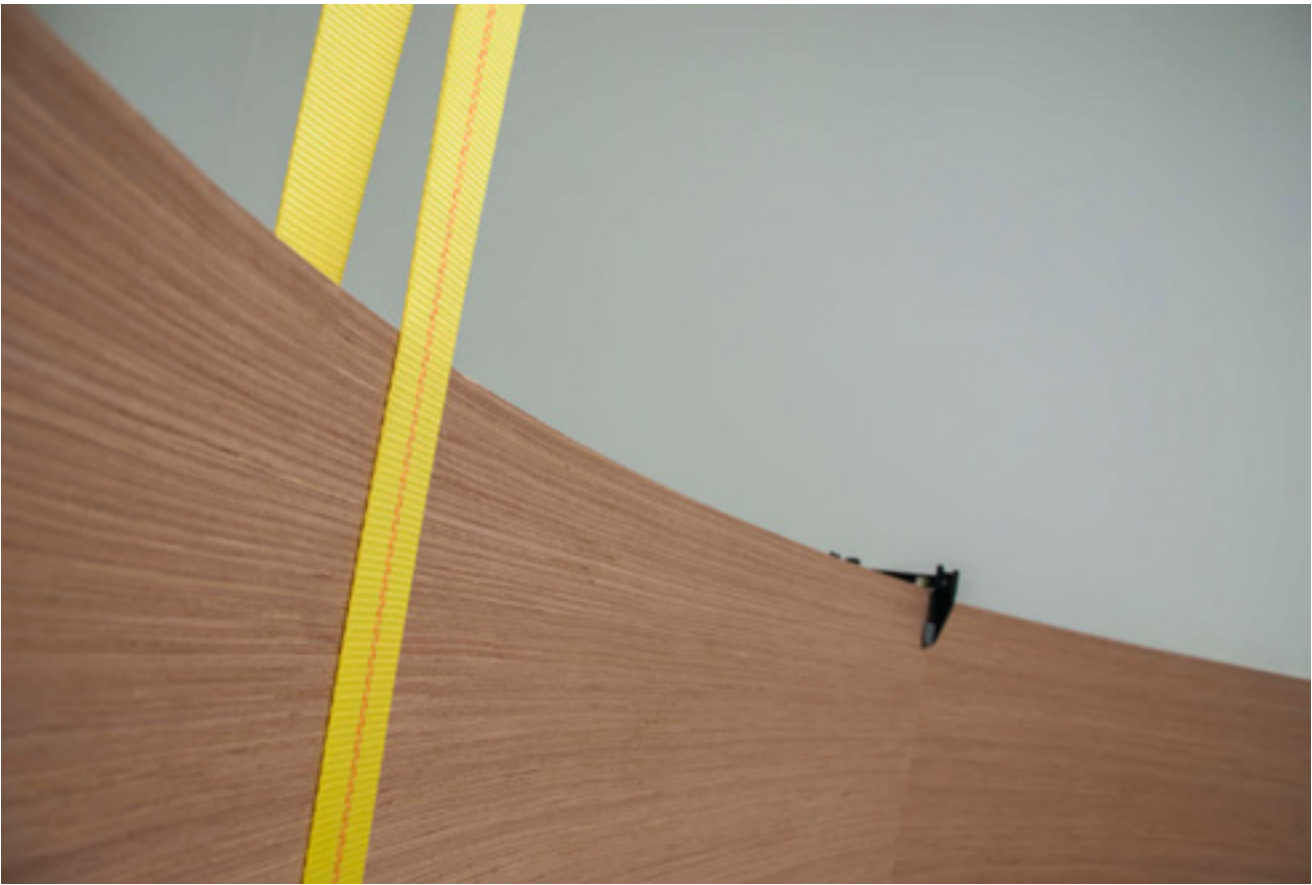
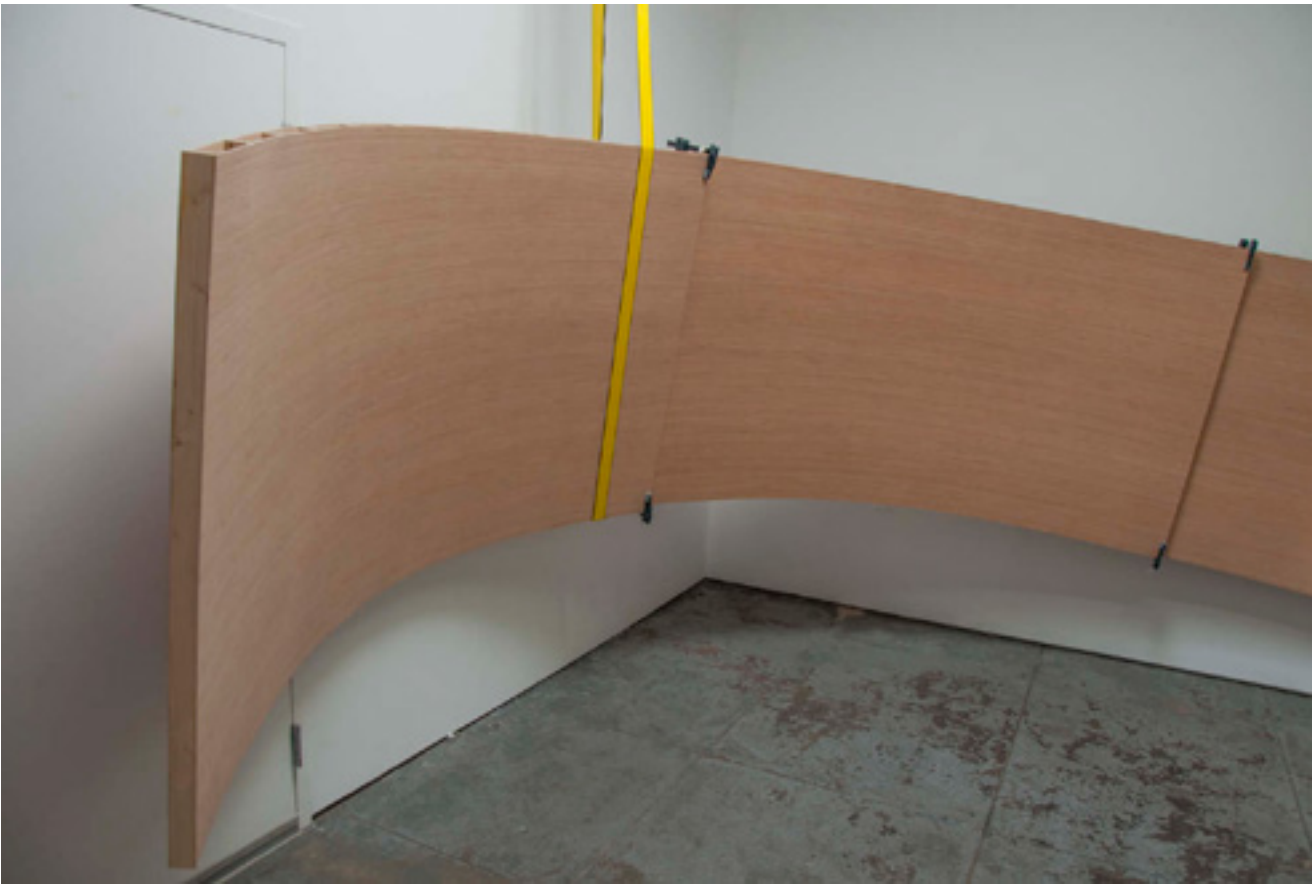
**SKY - SHU**

**[ ʃu ]**



Sound recording, 45 min loop, array of 5 custom speakers, speaker wire, subwoofer, 5.1 channel, audio amplifier, DVD player, HDMI cable, DVD with multichannel (5.1) AIFF file.  
106 X 157 X 157 in edition of 3.

Installation views



Wilding Cran Gallery,  
Los Angeles

Installation views



[ f u ]

Wind has only destinations,  
no origin.

Its movement can be heard  
when animating or disturbing,  
never concluding – opening.

Unorganized, it transforms,  
drones with lightness,  
navigating space through chant,  
the murmur of air on the monolith.

It announces and modulates,  
delays and disappears,  
whispering.

SKY – CHU [ f u ] \*  
2018  
Jasmin Blasco & David Okum

\*The Norwegian word for cloud, spelled "sky," is pronounced "choo."

The Tapeworm presents...

[ ∫ u ]

WIND HAS ONLY DESTINATIONS,  
NO ORIGINS.

IT'S MOVEMENT CAN BE HEARD  
WHEN ANIMATING OR DISTURBING,  
NEVER CONCLUDING - OPENING.

UNORGANIZED, IT TRANSFORMS,  
DROVES WITH LIGHTNESS,  
NAVIGATING SPACE THRU CHANT,  
THE MURMUR OF AIR ON THE MONOLITH.

IT ANNOUNCES AND MODULATES,  
DELAYS AND DISAPPEARS,  
WHISPERING.

## SKY - SHU / ju / Cassette Tape

As one of 2017's Touch mentees, Jasmin Blasco was asked to create a tape for the Tapeworm, to mark the various sonic and conceptual threads that had been woven over the course of the Touch relationship.

[Click here to visit the Tapeworm website](#)

The result is SKY-CHU, a live taping of a performance on April 15th, 2018, in which Patrick Shiroishi and Zachary Paul, with additional guests Derek Gaines on guitar and Jason Adams on cello, performed an improvised piece inside Jasmin Blasco and David Okum's sound sculpture SKY - CHU / u / , at Wilding Cran Gallery in downtown Los Angeles.

**In From The Cold**



**In From The Cold (2017)** - Antarctic Pavillion Venice Biennale, Venice, Italy



Antenna, FM transmitter, car battery, solar panel, power inverter, media player (MP3), memorex portable, handheld radios, earbuds, looping audio file (75min 4sec).

## **In From The Cold (2017)**

**In From The Cold** is a radiophonic piece in 6 +1 parts, intended for continuous transmission: 0. The Ice, 1. The Ship, 2. The Thaw, 3. The Deluge & The Storm, 4. The Drowned World, 5. The New Ooze, 6. Frost. With each section, the piece maps a myth of the world's origin with Antarctica at its center.

Through the lens of the ice continent, In From The Cold focuses on environmental shifts, our limited perception of time, and life in extreme environments. A speculation about systemic changes over millennia, the piece contrasts human existence with geological timescales. Antarctica contains a stratigraphic index of geological epochs and preserves bacteria in cryostasis over millions of years. With rapidly rising temperatures caused by climate change, the Antarctic ice sheet is a time-bomb, releasing ancient life forms into a post-human primal ooze.

**In From The Cold** features Anna Kleiva and was inspired by interviews with D. Graham Burnett, Christina Agapakis, Jana Winderen, Mike Harding and Stephanie Roland.

[Click here to listen](#)

**Very Very Far Away**

— Very Very Far Away (VVFA) is a public facing research project consisting of a [Podcast](#), a [Workshop](#) and a series of special [Projects](#), seeking to re-ignite future ideologies. Its method uses Space Exploration as a lens to examine current ideas and values which may pertain to future societies through technological advances.





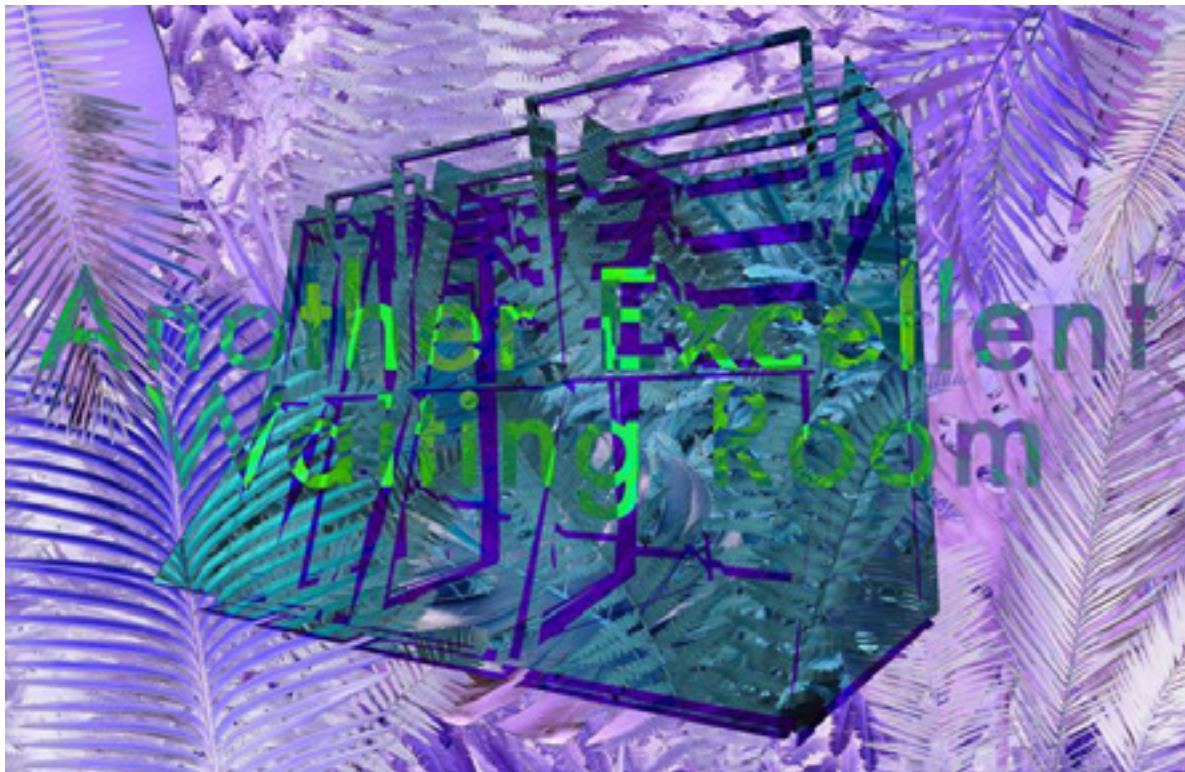
### Very Very Far Away (2015-Present)

In collaboration with Andrew Friend and Sitraka Rakotoniaina, Very Very Far Away (VVFA) is a Podcast documenting fictional encounters with the new denizens of space exploration.

Each episode is a designed fiction, inspired by conversations and narratives collectively crafted with space enthusiasts and experts in various cultural fields. After premiering on dublab.com, episodes are available on iTunes, Acast and Soundcloud. Along with these designed fictions, VVFA runs a pop up radio program, with live performances and interviews.

[Click here to listen to podcasts](#)

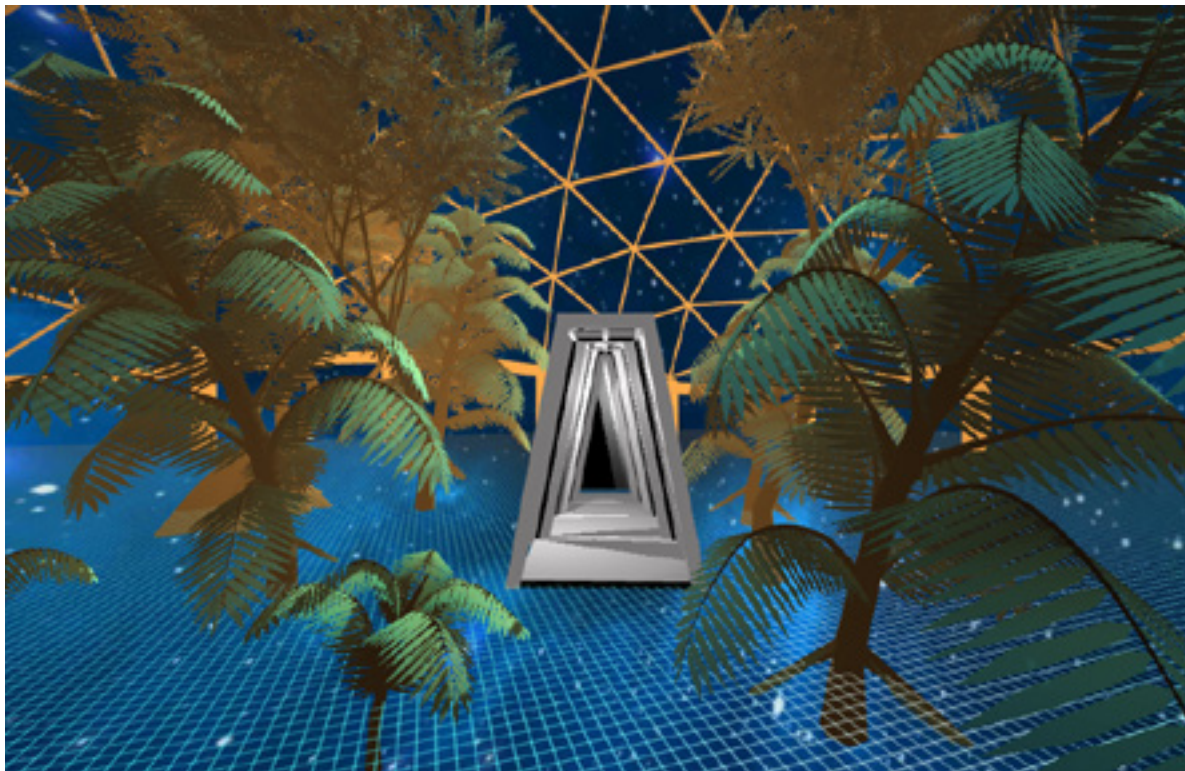


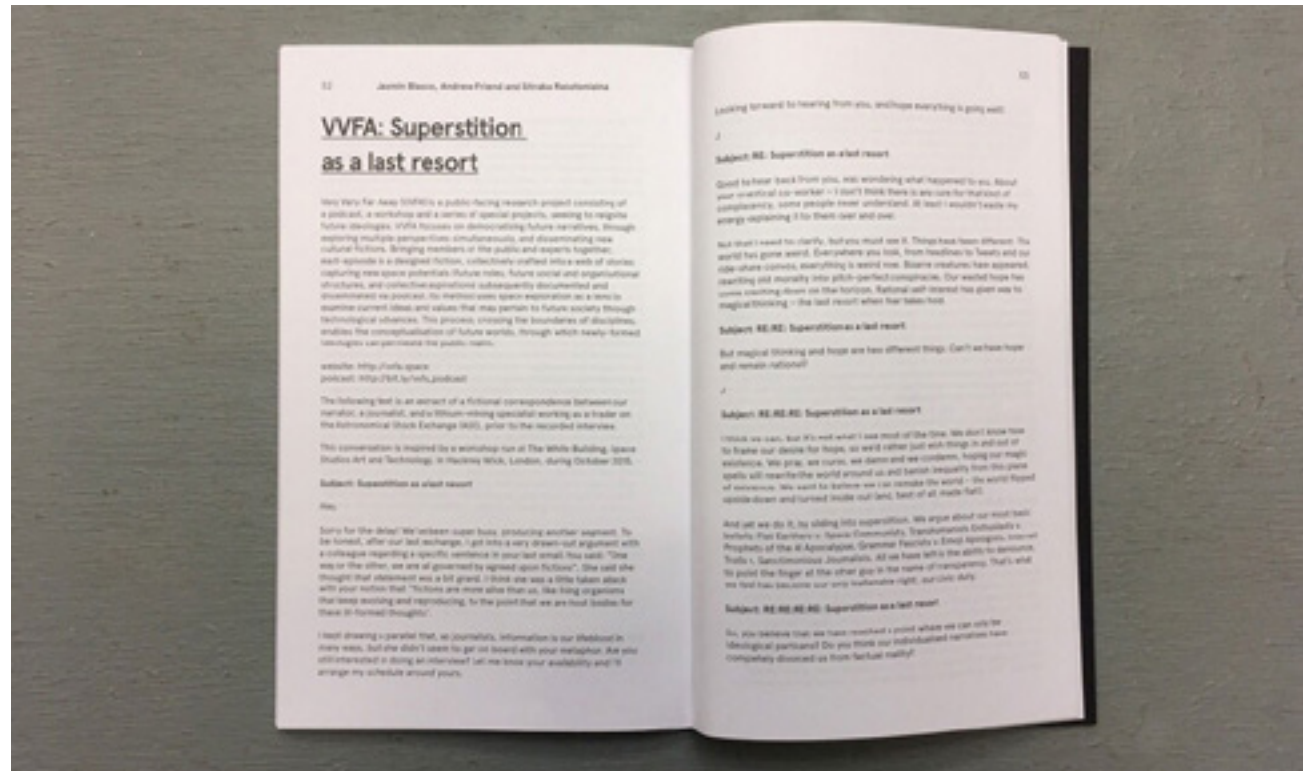
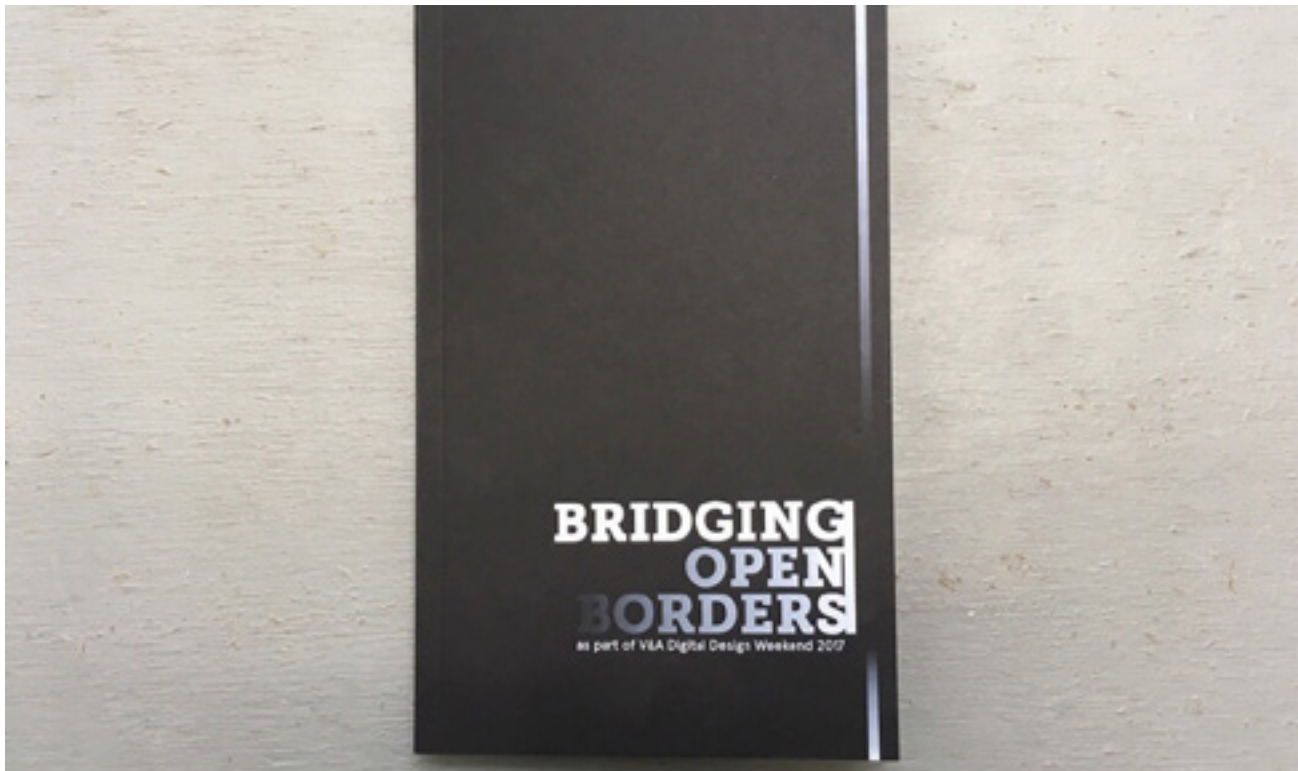


**Another Excellent Waiting Room  
VVFA (2016)**

Coinciding with the launch of the pilot episode of the **VVFA podcast**, the installation embodies a combined physical and virtual representation of 'the outpost' a lunar mining settlement and home to retired miner John Beckman. Nunns Yard Gallery, Norwich, UK, October 2016.

Sound Design: Jasmin Blasco.





**BRIDGING OPEN BORDERS (2017)** - Text by Jasmin Blasco

VVFA : Superstition As a Last Resort

The following text is an extract of a fictional correspondence between our narrator, a journalist, and a lithium mining specialist working as a trader on the Astronomical Stock Exchange (ASE), prior to the recorded interview.

This conversation is inspired by a workshop run at The White Building, Space Studios Art and Technology, in Hackney Wick, London, during October 2015.

It was included in a publication created for the Victoria and Albert Museum's 2017 Digital Design Weekend in London, UK.

[Click here for PDF of the text](#)

**The First Human  
Born In Space**



The First Human Born in Space (2015)



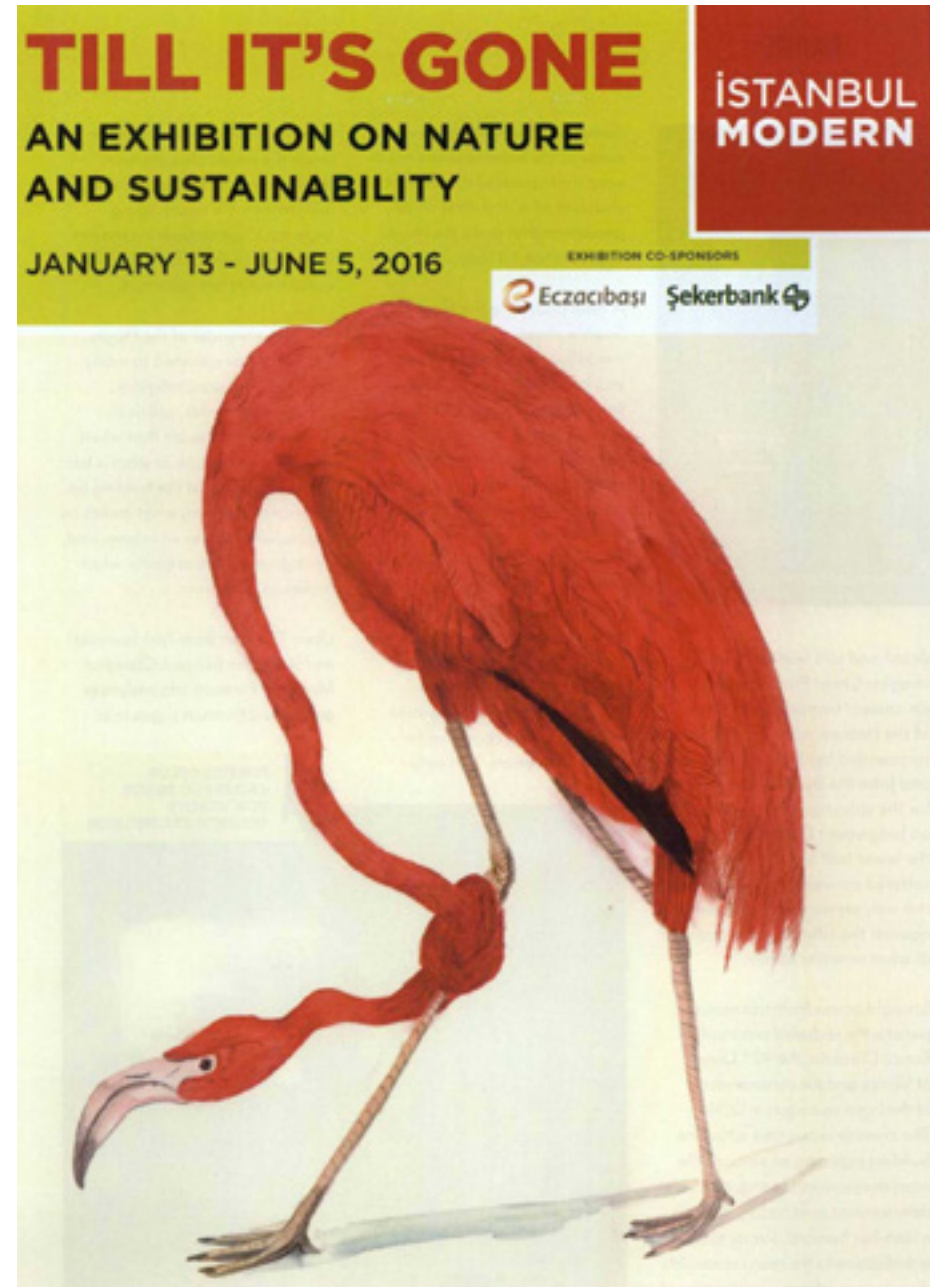
8 films, HD video, color, stereo sound, loop (20min 49sec).

**The First Human Born In Space** is a multi-disciplinary project primarily composed of short films written and directed by Jasmin Blasco, produced by Pico Studio in partnership with Creative Migration. Flipping the pioneer narrative on its head, K\_XYZ tells the story of the Native Astronaut through a series of fictional journal entries authored by a theoretical entity: The First Human Born In Space.

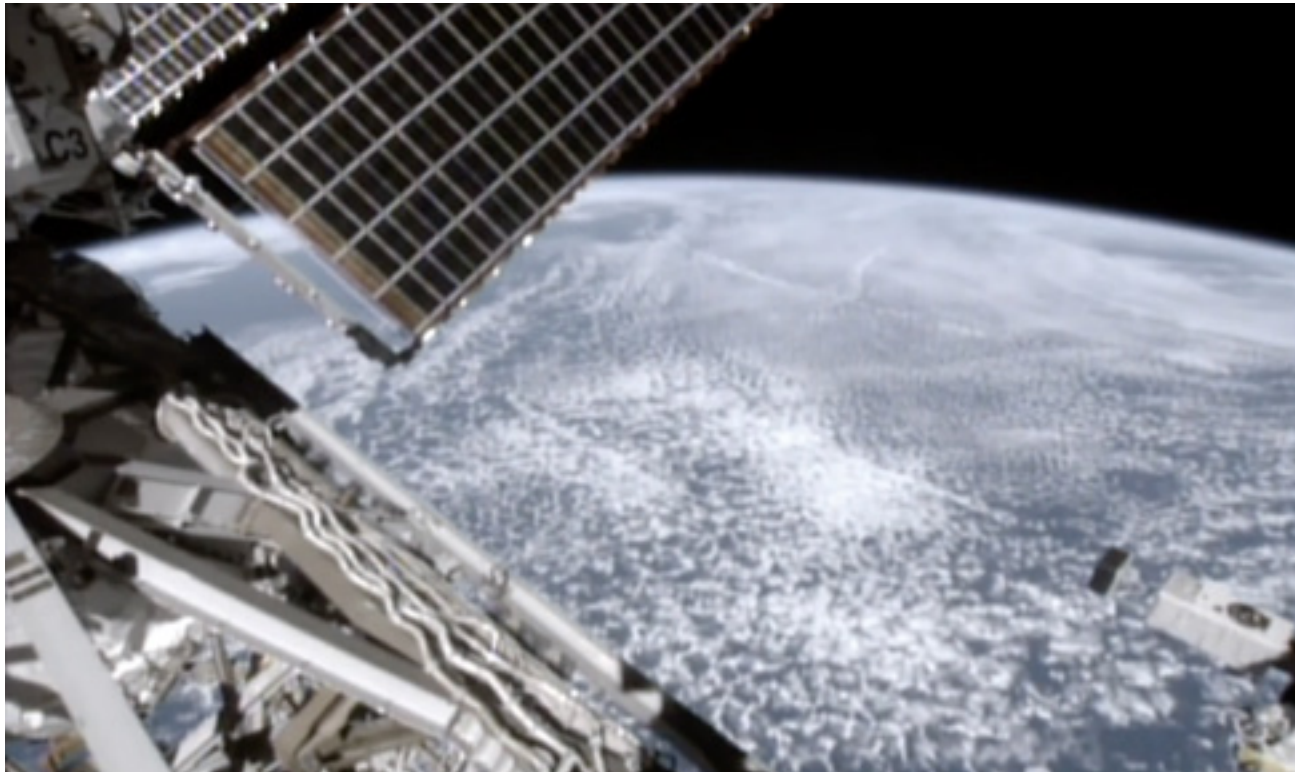
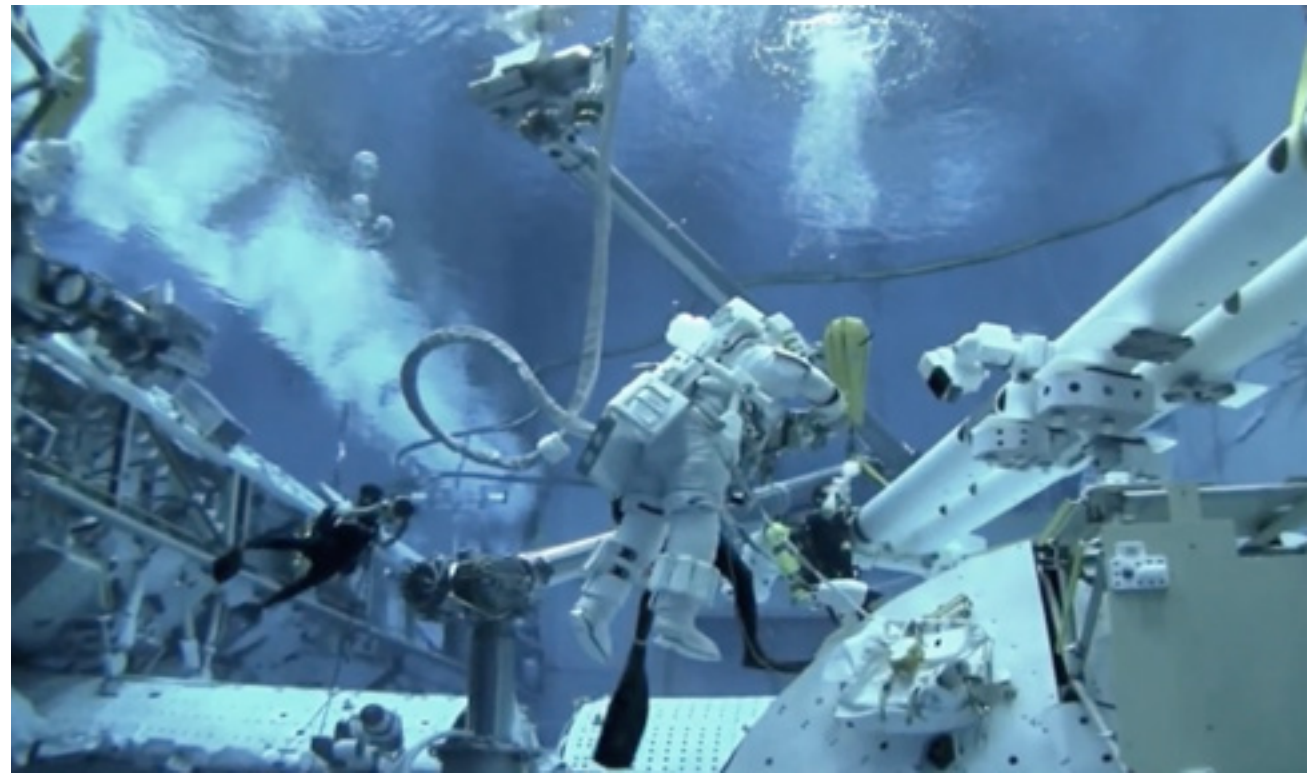
In a series of transmissions, [The First Human Born In Space](#) examines the long-term effects of the condition of outer space on the human subject, mind and body. The orbital perspective of the native astronaut provides an alien vantage point on Earth from an environment of pure technological mediation. The project explores the ideology of function as it extends from engineering into the social realm.

The project debuted in [TILL IT'S GONE](#), an Exhibition on Nature and Sustainability, at the **Istanbul Modern** in January of 2016. It featuring artists from various periods and geographies, exploring artistic positions and approaches to ecological issues and to the world we live in.





**The First Human Born in Space** on display at the Istanbul Modern Museum, Istanbul, Turkey. 2016.



The image shows the interior of a space station module, likely the International Space Station. The central focus is a large circular window, surrounded by several other windows of various shapes (hexagonal and rectangular). Through these windows, the Earth is visible, showing a blue sky with white clouds. The interior of the module is dark, with various pieces of equipment, cables, and structural elements visible. The text "CLICK HERE TO WATCH THE FILMS" is overlaid in the center of the circular window.

[CLICK HERE TO WATCH THE FILMS](#)

**Welcome To You**

Welcome To You (2016)



Microphones, electric guitar, guitar amp, effects pedals, portable mixing board, curtains, rugs, candles, performance (approx. 60 min).



Welcome To You is a guided meditation and visualization exercise that builds upon the narrative framework of [The First Human Born In Space](#) to explore meditation as a form of storytelling.

Through a series of meditative vignettes, The First Human Born In Space invites us to bring attention to our inner life. Understanding mindfulness as a creative act, Welcome to You asks participants to examine their expectations about how both meditation and narrative storytelling structure our relationship to time.

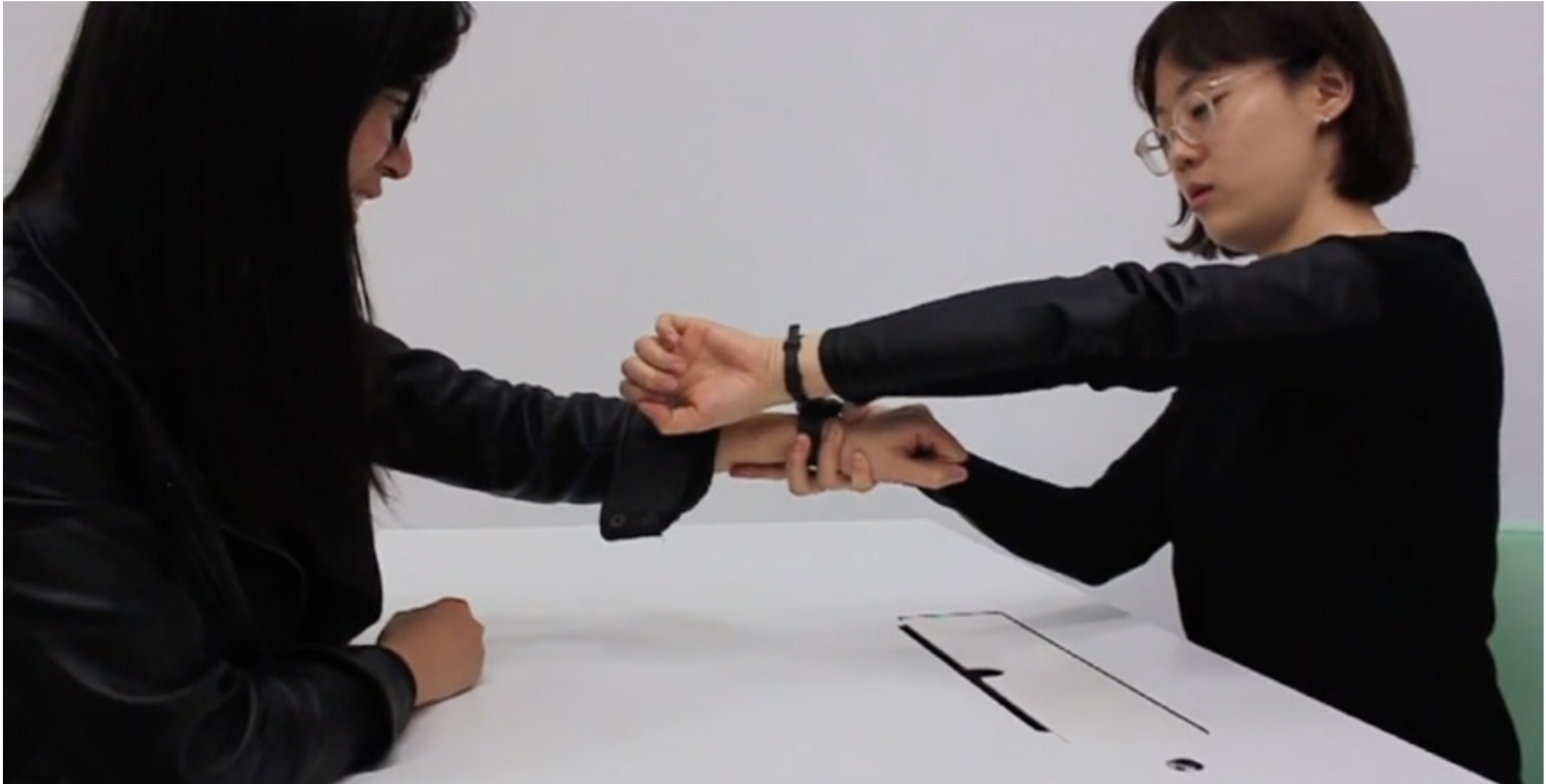
Welcome to You has been performed at [Baert Gallery](#) and [Tappan Atelier](#).





**SAND**

**a digital currency.**



SAND  
is exchanged  
from person to person  
by negotiation.



[ NOTE ]: I ADDED THIS GRADUATE SCHOOL PROJECT FOR ITS CONNECTION TO THE SYNTHETIC CATALAXY RESEARCH TRACK.

SAND interrogates the nature and shape of transaction in a digitally mediated economy, inverting the basic properties of how one is encouraged to spend using wearables, an emerging category of consumer products.

In constructing a system of transaction that demands that wearers be mindful and careful of the time spent with one other, SAND invokes a form of relationship distant from that of consumer to product: parenting.

SAND asks: In a digitally interdependent world, do our personal tools individualize us further, or do they demand a motion towards new forms of interactivity and responsibility? Is it the place of technology to make us collectively responsible?

[Click here to watch the film](#)

GRAIN is always left.



