



AESTHETIC

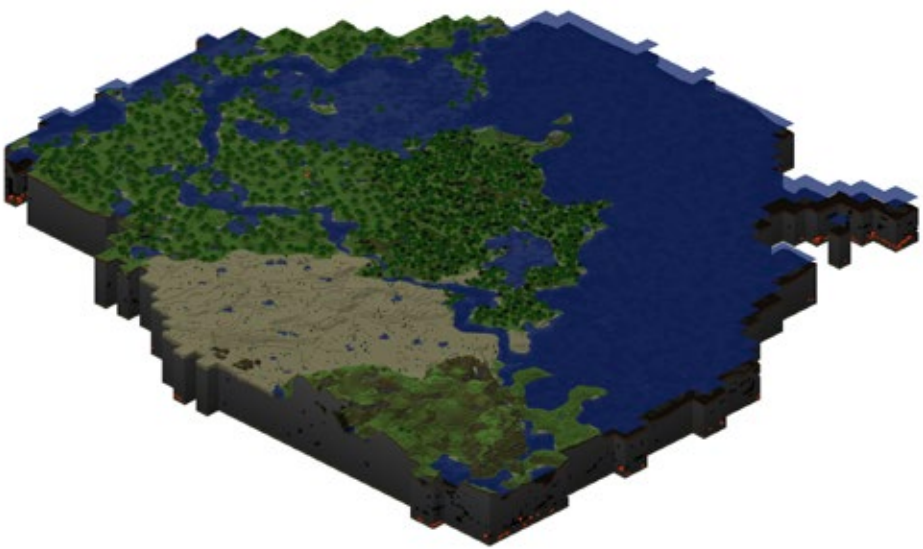
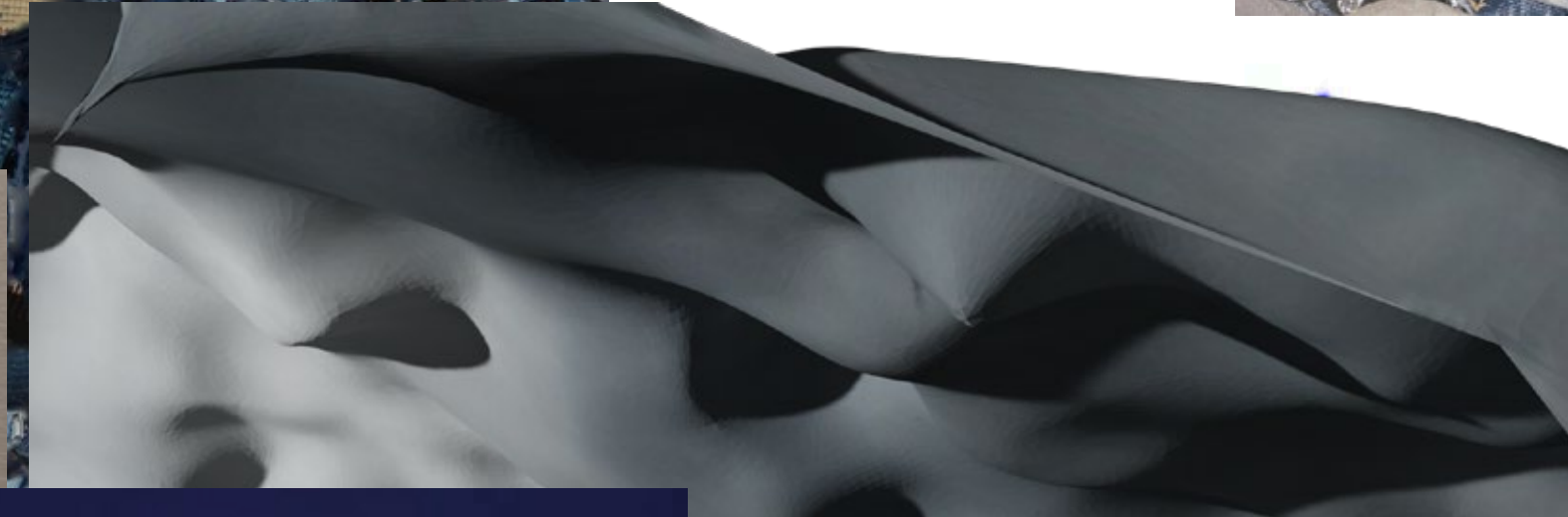
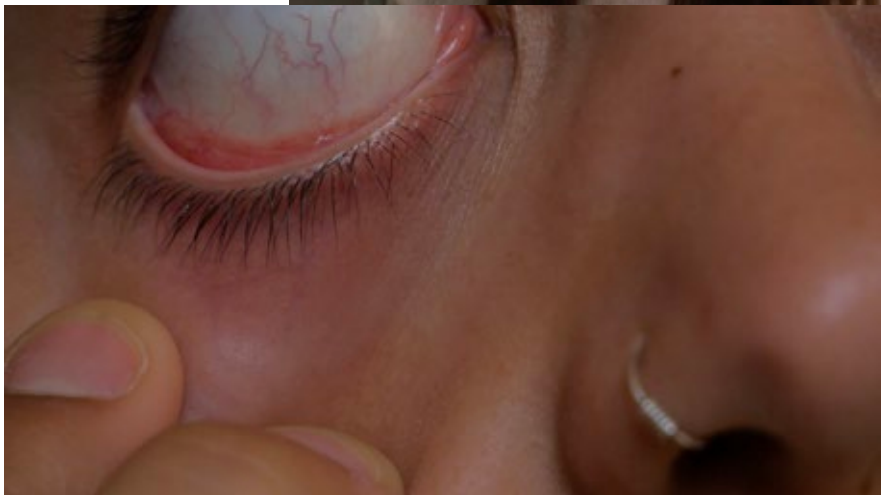
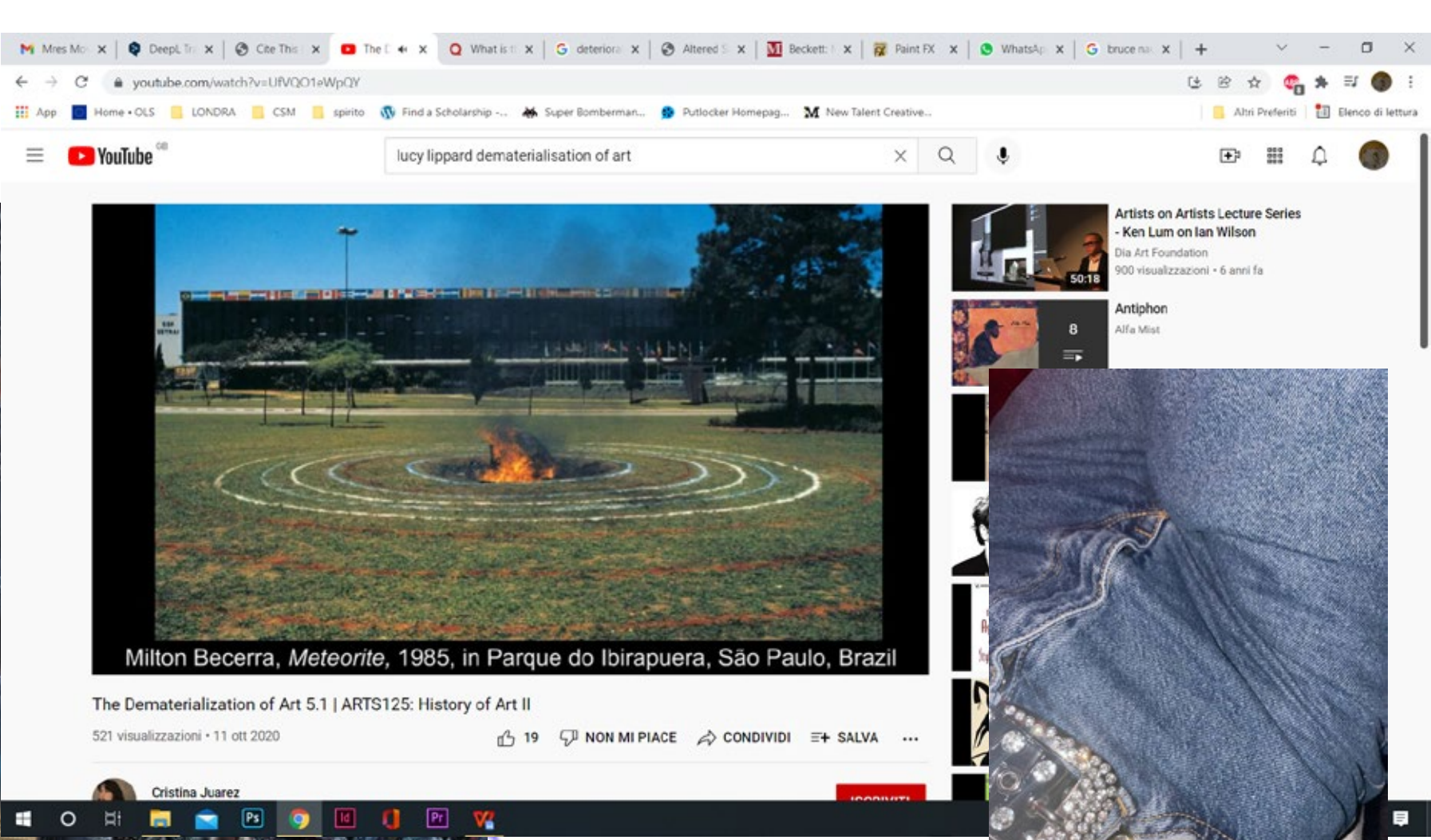
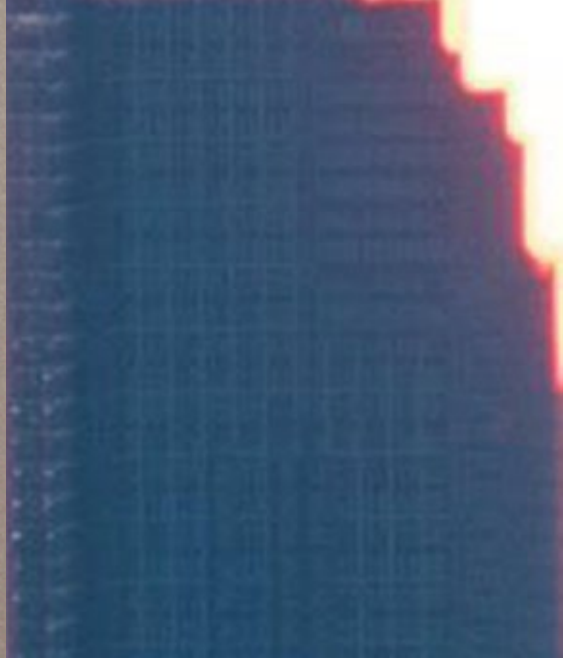
Art Statement

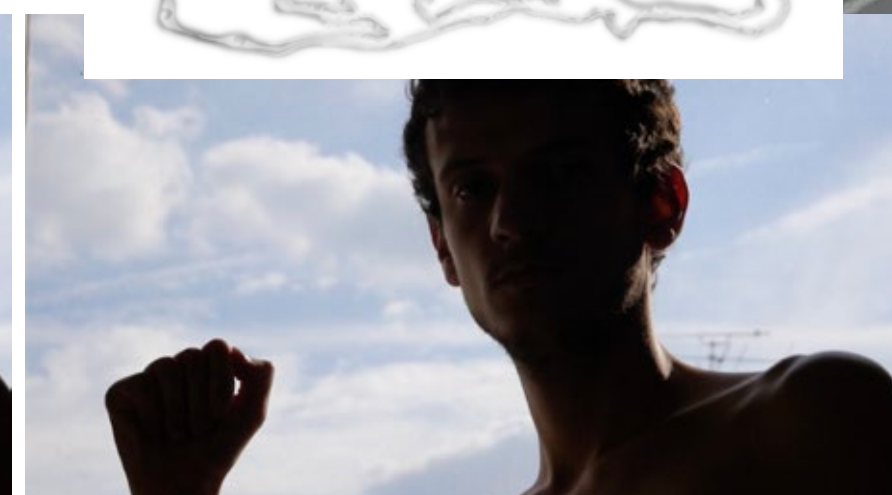
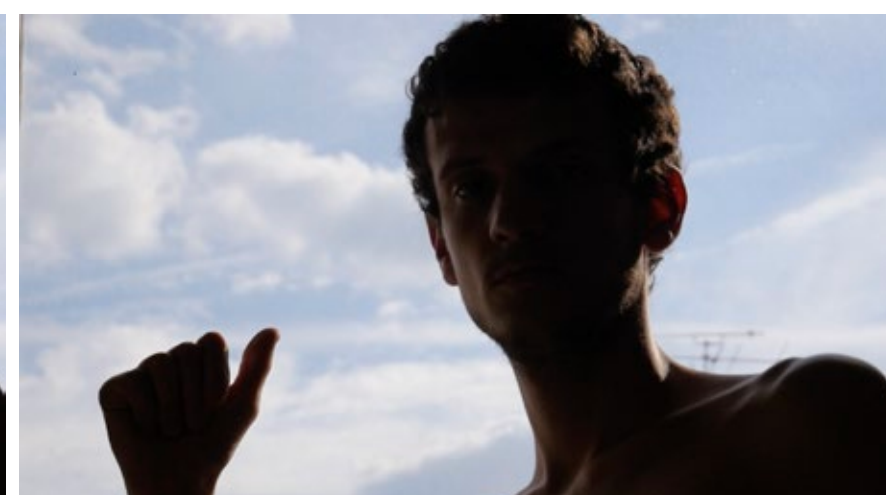
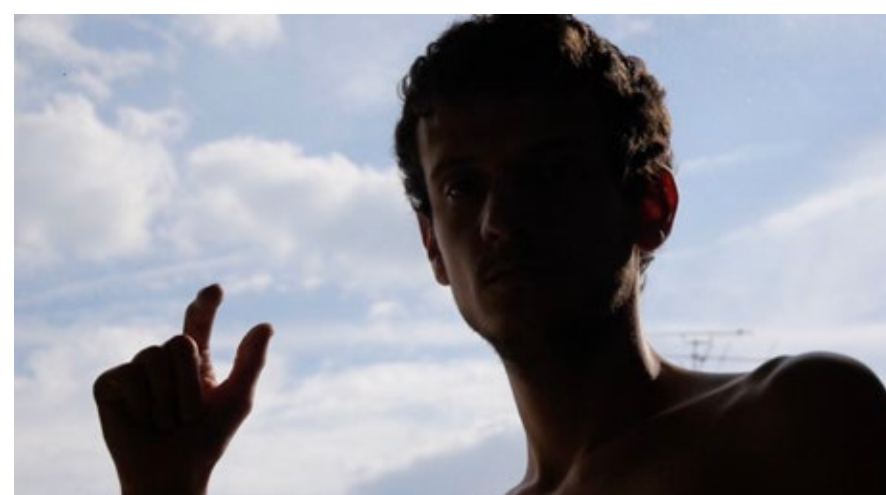
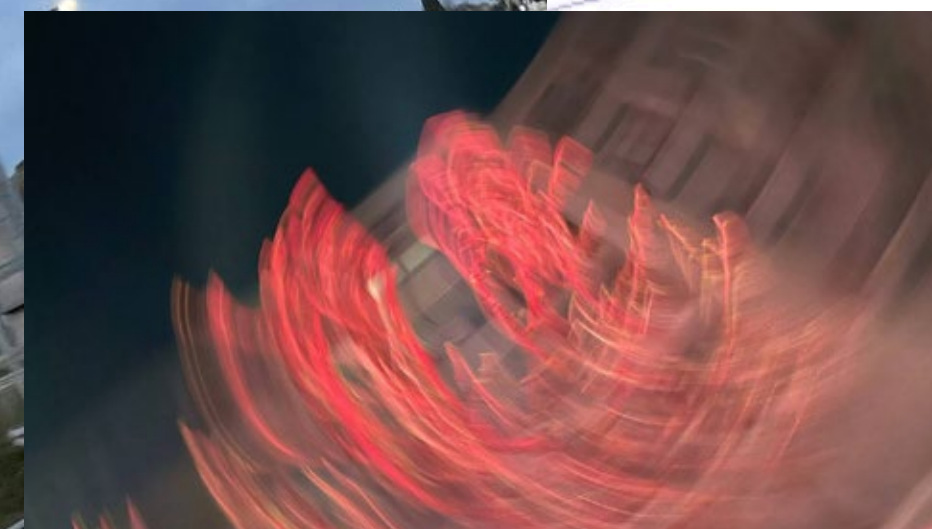
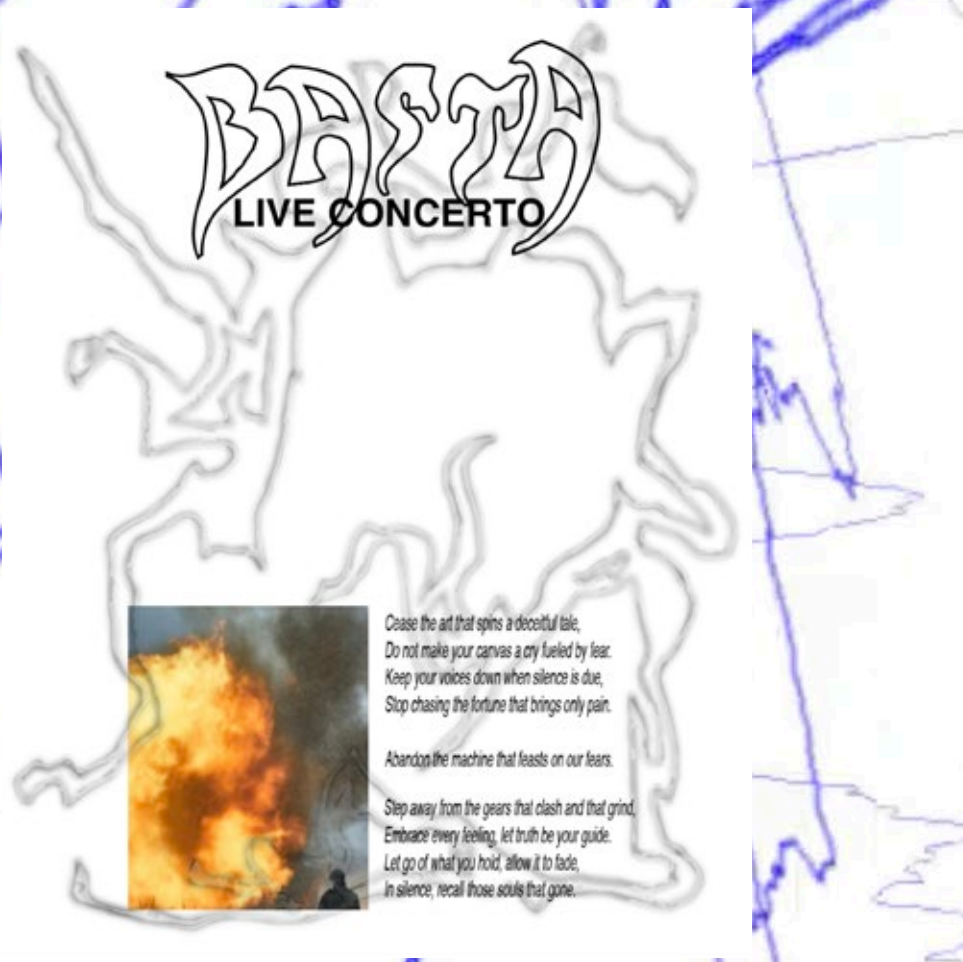
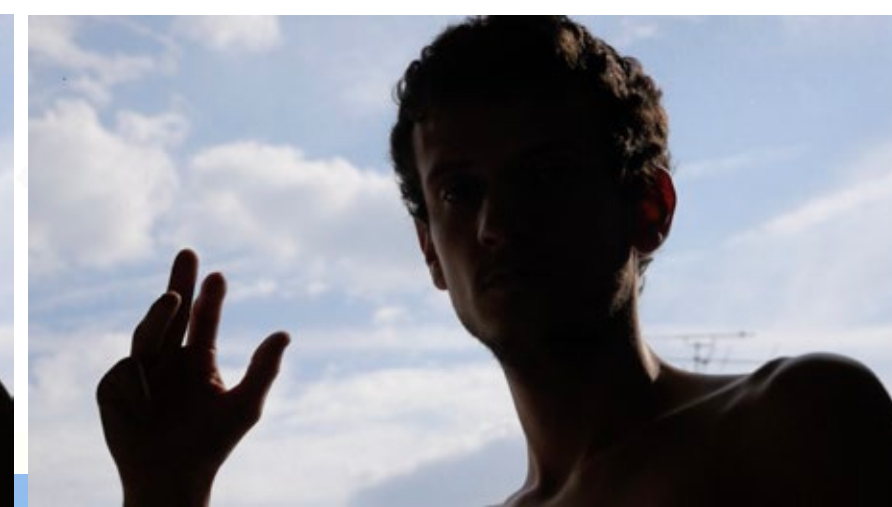
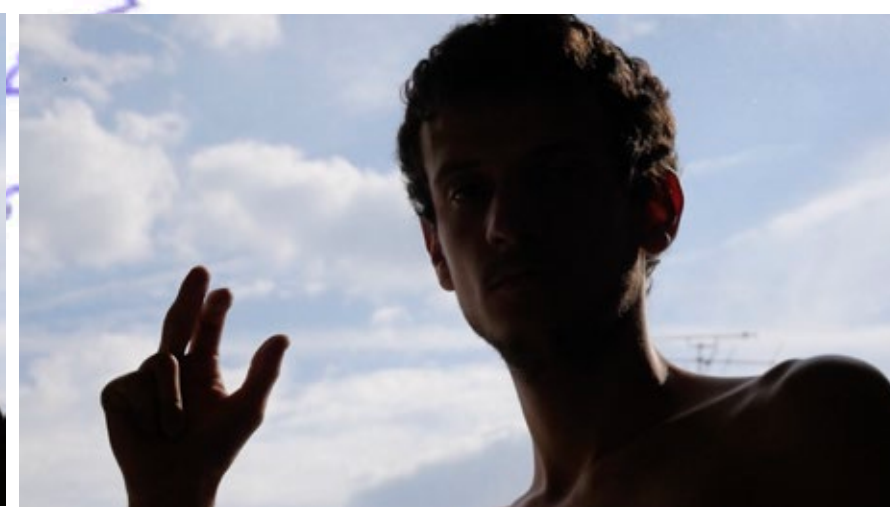
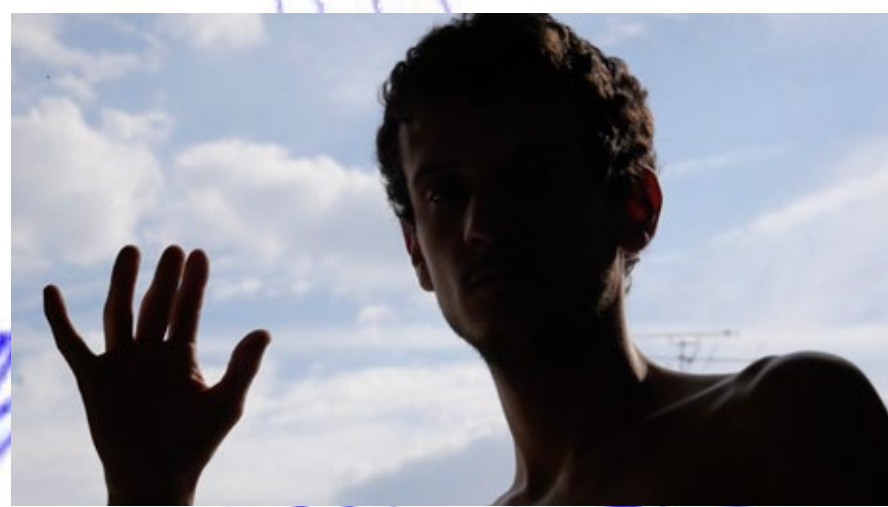
My visual language lives in a space between punk rawness and tender absurdity what I call *cute punk*. I am drawn to the friction between beauty and decay, love and aggression, collapse and resilience. My research often explores the feeling of being young in a world that feels like it is constantly falling apart, yet still finding flashes of sincerity, and desire. I am inspired by the crushed aesthetics of digital life , harsh flashes, internet chaos, mix and match textures, spontaneous documentation. There is something deeply human in the imperfect. These fragments speak to the disjointed delirium of a generation raised on screens, shaped by crisis, still trying to fall in love and stay afloat.As an editor, I curate with emotional urgency. I believe in visuals that are both poetic and direct images that scream, that kiss, that scratch at the surface of what we are. I am interested in stories that do not look away: stories of youth, desire, failure, and the beautiful nonsense of it all.

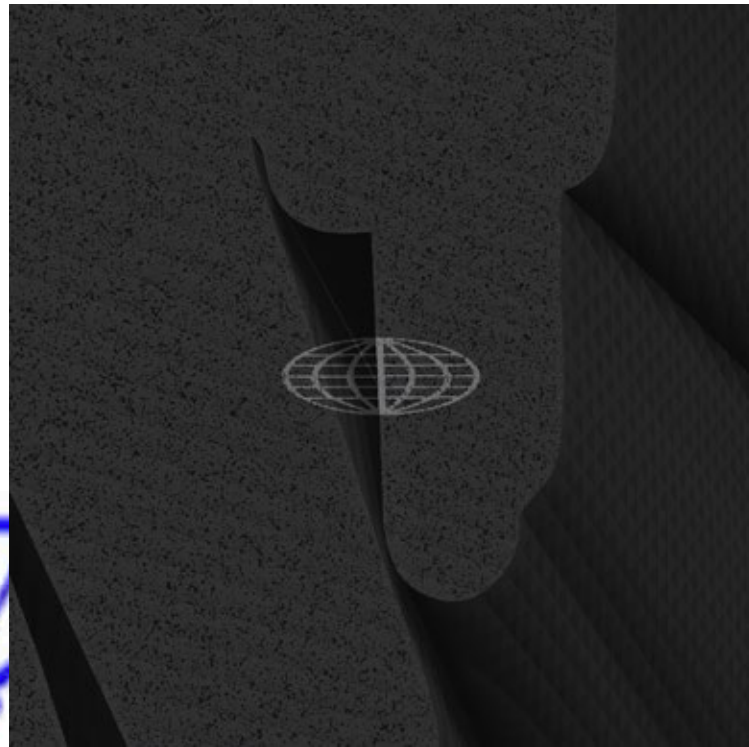
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Frames taken from my videos, photos shot around, poster design, graphic materials, 3d renders, memes, and screenshots from the screen

>>>>>





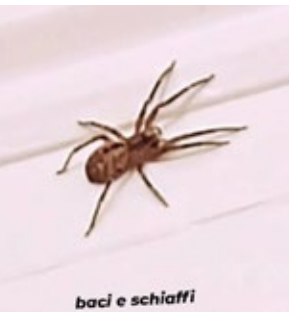
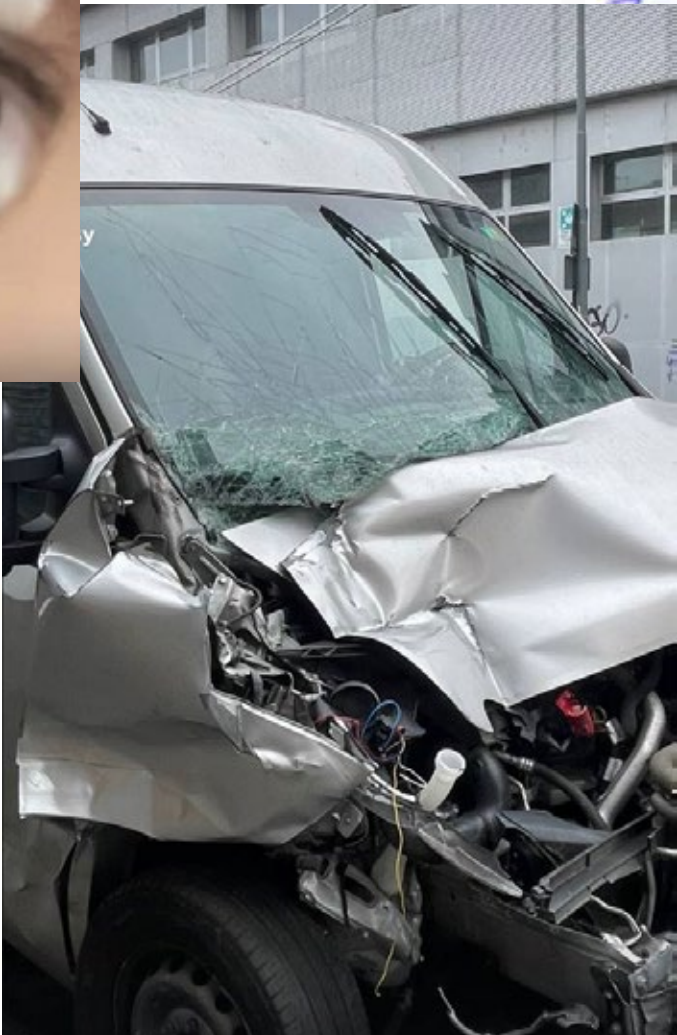


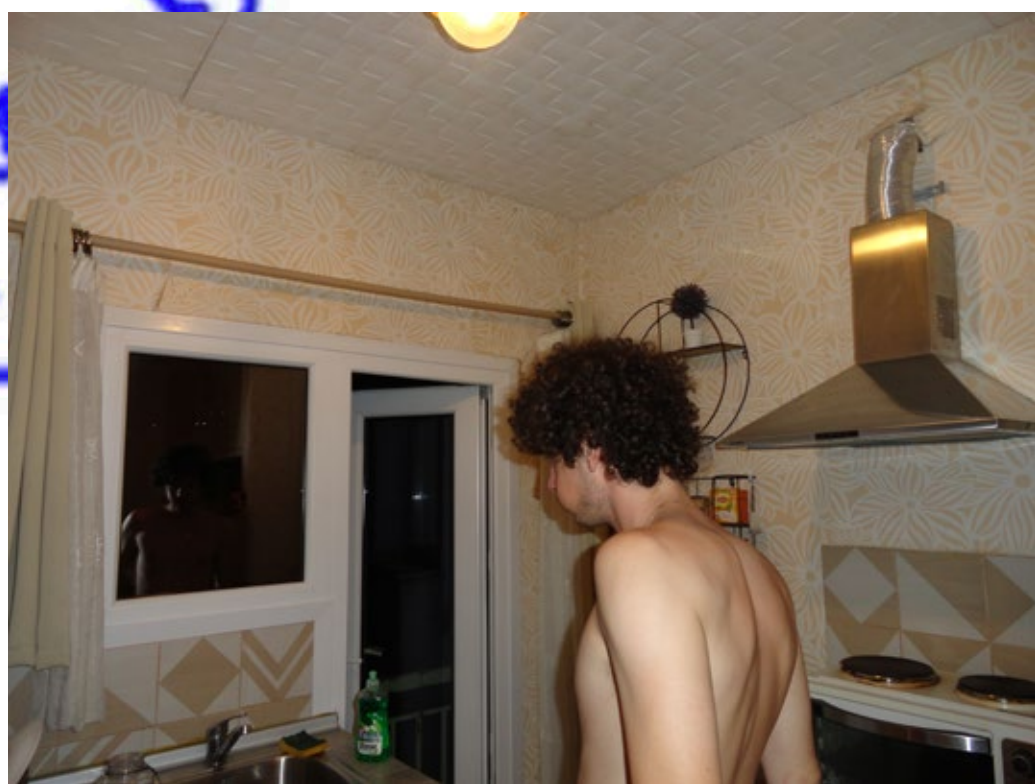
I need help, I need help

Everybody do the no hope generation
The new hip sensation craze sweeping the nation
Gimme a bottle and a gun
And I'll show you how it's done
And if you look real close
You'll see it's all a joke

What am I to do?
I'm walking backwards through my head again
I need help to buy, I need help to cope
Living in a dream saccharine
Face away and leave the scene
I need help to quit, I need help
I need help, I need help

What am I to do?
I feel like someone's got their eyes on me
I've got shit to do, I've got mouths to feed
Staring at the screen, so serene
Let me bathe my mind in green







গম্বী

*This is so
human*

ISSUE 2

>>>>>
GHHH Magazine first issue
>>>>>

>>>>>
07/2023 Magazine Lauch Event - Issue n. 1 - Artsect Gallery. London, UK.
>>>>>

>>>>>
07/2024 Issue n. 2 - This is so human. Artsect Gallery. London UK.
>>>>>

>>>>>
GHHH is a newborn independent Magazine capturing Video art. It all started with a video co-op between friends. GHHH is the paper version of those encounters and chats about art. GHHH magazine itself is the videos it contains, it shows how visual artists, video makers, videographers, directors represent their works on paper, because moving images can exist beyond the screen. GHHH demonstrates the life of videos in alternative contexts, excavating the nuanced threads of similarity and dissimilarity between collective makers. Translating pixels to paper. As a newly launched magazine, the GHHH project lends itself to many things; it does not have a unique form, like videos that can be viewed from a thousand rendering devices. GHHH!!!
>>>>>



>>>>>
Images of the GHHH
Screening event
>>>>>



>>>>>
**Art Editor & Project
Coordinator**

Responsible for the creative direction and editorial coordination of GHHH Magazine, an independent video art publication. Planning and managing events, film screenings, and exhibitions; maintaining direct communication with artists both in person and via email; leading a small team of creatives; and overseeing the visual identity of the magazine. Designing layouts, promotional materials, and editorial content using Adobe InDesign, Illustrator, and Photoshop, and managing the full production process, including printing and binding.

>>>>>



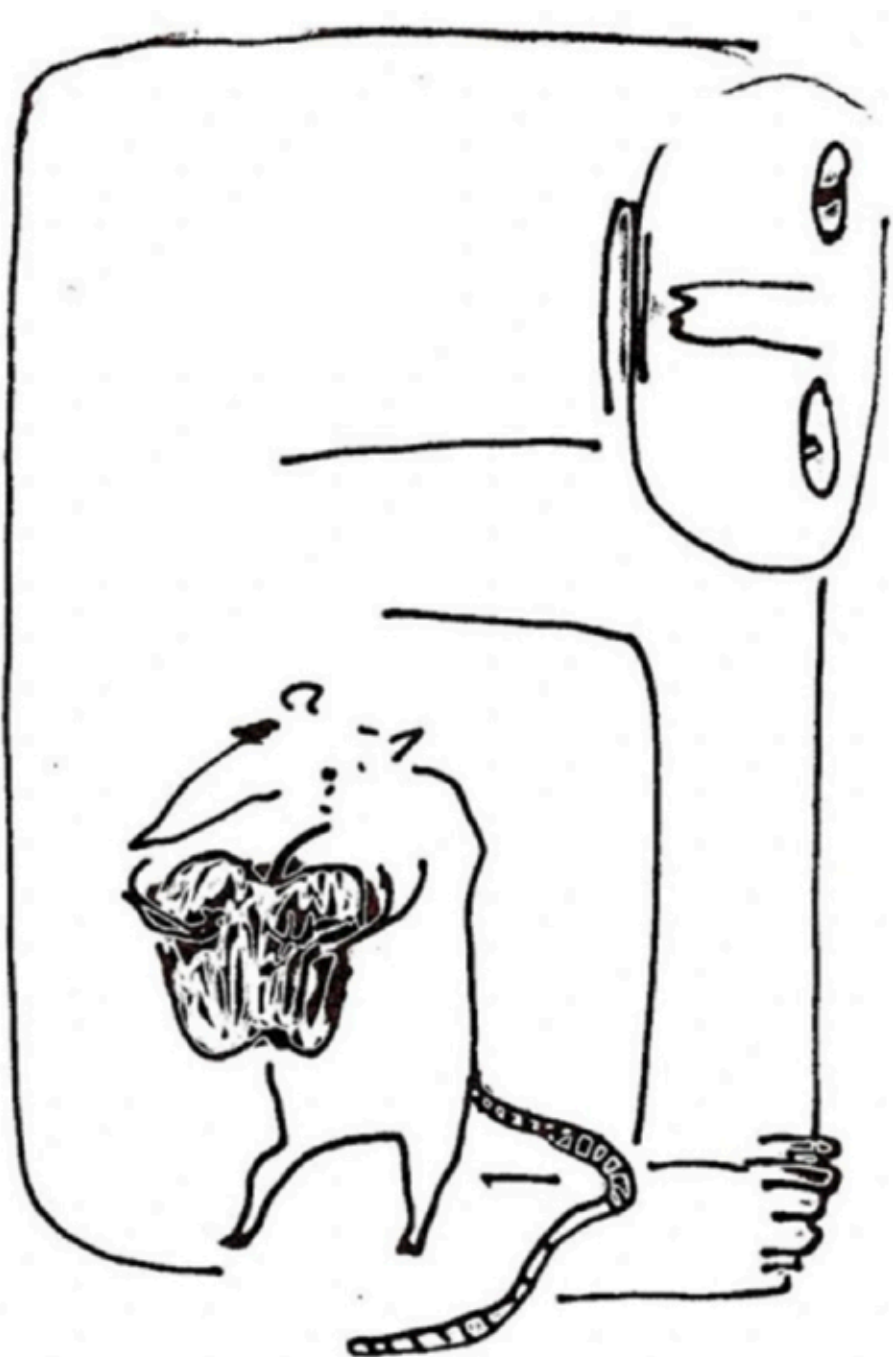
Mees Bergshoeff 5-10
A human condition
Yukang Tao 11-16
How to be seen
Josie Alexandra 17-20
Compass in Hand
Mattia Mecatti 21-24
Just Humans
Eleonora Leemhuis 25-30
Rotten but sweet
Food stuck in your teeth
I didn't pay for the train
FFFF00 31-34
You Know I'll Bring
Her In Someday
Director of 35-48
Doom
GHHH in dialogue w/
Joseph Delaney
Antonia Luxem 49-50
RED RED RED

Ollie Kendrick 51-60
Ex Post Facto Bore
Aislinn Evans 61-62
Transported
(transformed /
transported) transformed
Chaire Louise 63-66
The flight
Ariess Zappini 67
Super Radical Solitude
David Koh 79-88
Yoga to the Robots
Reuben Brown 93-98
Club [construction]
Jack Lewdjaw 99-100
Play it cool
Sofia Lundari
In conversation w/
Sabine Snē 101-108

ROTTEN BUT SWEET

rotten but sweet

As boxes of peaches, apples, and other varieties of round fruit roll out the back of trucks, they adjust themselves in the street crevices. This is where the lowest forms of beings (humans and rats) can enjoy a meal. Yet even these vile creatures have their limits, leaving the sun to deal with the discarded entrails. The heat makes life unbearable and putrid. Despite the unbearable stench, there is an exclusivity that is radiated by this disgusting atmosphere. Fermented and withered. I gently scoop the concoction of decomposition into my pockets – unaware of the fact it's seeping through my linen trousers. But this isn't enough for me. I crawl into a box of cherries and roll my body up. Every pothole pushes my body against the delicate produce, forcing the red juice to gush everywhere. If I could swim, I would escape this box; but in my performative state, I remain curled up and soaked in sweetness. It's not until the truck violently brakes to avoid hitting a child that I am flung into the road. Street sweepers move me into the gutter. I lay there, sticky with sweat and fructose. Approachable to none; only flies crawl across my face, seeking refuge in my eyelids and solace in my tears of happiness.



>>>>>
The images are taken
from GHHH Magazine
No. 2 - This is so human
>>>>>

Just Humans
Mattia Mecatti

From UFO to UAP, still Humans. It's precisely the sudden change of acronym - now much more abstract than before and without that imaginative bearing resulting by almost a century of literature, cinema, fantasy tout court – that followed the first historic hearing at the US Congress in 2023 which made me intrigued to dive back into the search for "evidence" now more than ever available from am-



ateur videos online. It's fascinating the duality of approach regarding a topic as attractive, mysterious and dark as talking about aliens. On one hand the many doubts of counterfeiting and manipulation, due to the amateur medium with which it was often captured - today almost every person on the planet has an instrument through which to suddenly record something. On the other the bewitching desire to look and see with our own



eyes, which leads now to storing up videos and photos, to catch every unearthly moment. Amateur often lends itself to leisure activities, something done for pure pleasure. When we enter the audiovisual field, amateur often transmits (the illusion) of authentic, non-orchestrated, in a certain sense without mediation. But when we enter the field of the visible, or rather of what is considered viewable, the same word brings with it stigmata of falsification and lies, doubts and accusations of falsehood. Perhaps this is why the capture of certain images through military radar and infrared technologies, such as those declassified by the US Department of Defense, makes any real existence of something that goes beyond us, objective and tangible, as well as, by our nature, frightening. Fear suits us, even in the knowledge that it eats our soul. I hope this little work helps to overturn the perspective about



our flawed nature as well, because, thinking about it, if one day, two, ten or a hundred years from now, we are going to wake up and keep up with the news announcing the arrival of any extraterrestrial life form on Earth, would we be able to reflect and question the fact that per-

haps we have been visited for decades, centuries, perhaps thousands of years, by presences that have never harmed a hair on our heads? In the recap of a History dominated mostly by conflicts and violence, would we (ever) be able to do the same?



In conversation with
Sabine Sne <3

By Sofia Lündari



I really like that there is never the presence of humans in your works, so for example, in your latest solo show, how did you perceive the presence of the viewer in relation to your works?

Sne. Lately all my works have been about putting non human organisms entities in spotlight, so it's about celebrating them and giving them centre space and putting visitors in position where the person is a viewer and not something more. So underlining the idea that humans are part of different ecosystems and

different ecologies and we can't separate each other, but it could be healthier for the ecologies if humans were only visitors and not active participant in their life

In one of your text you said that humans are a sort of parasite of earth, for that reason you started to work on the microcosmos. It is funny to see how we believe that we are in charge of everything on this planet, but we are actually not. The viewers are detached from everything they see

Sne. It might be an uncon-

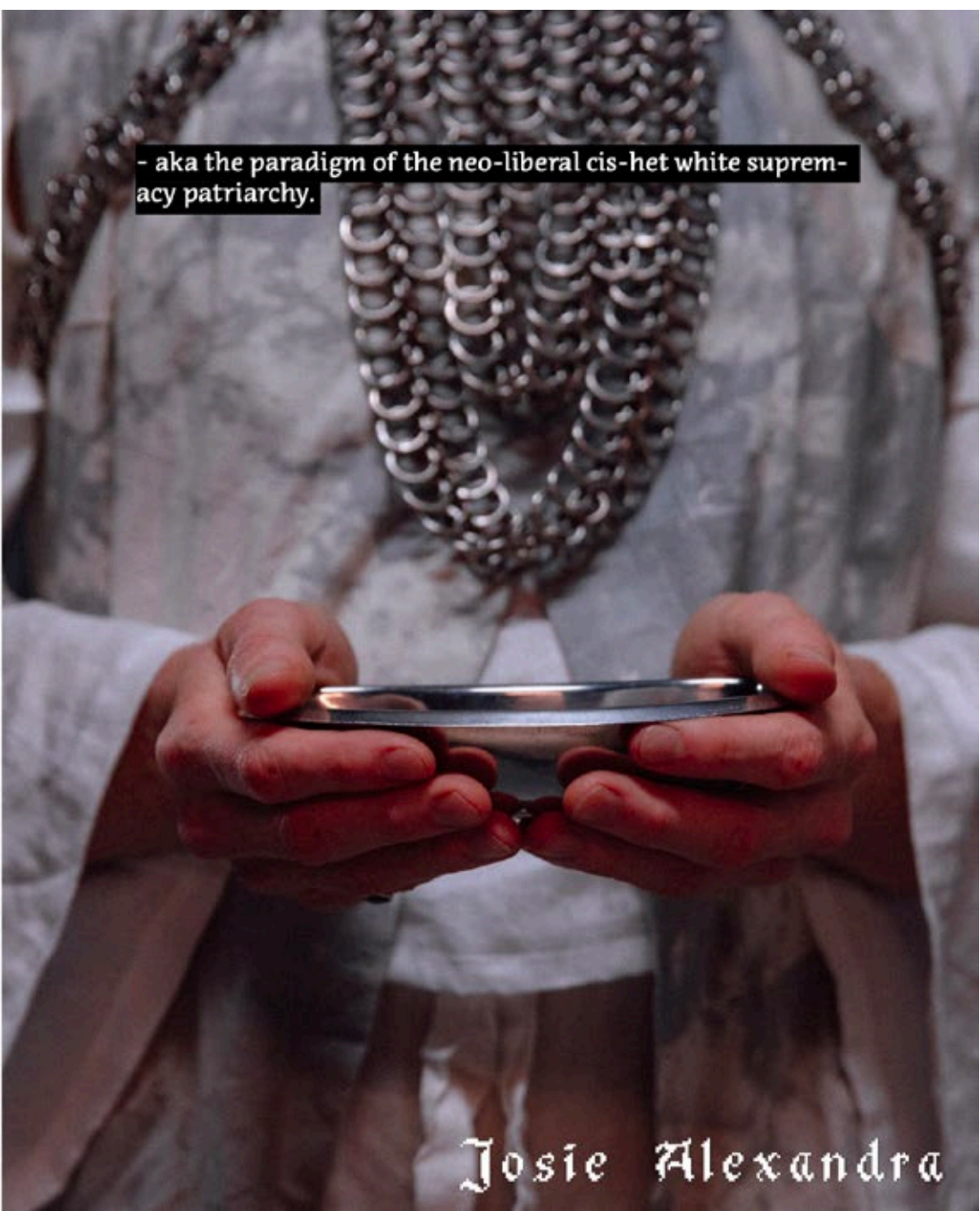
fortable position, the viewer in my show, but that goes well together with what I try to say with the work

In your shows you enter into a non human place, and you don't fit there

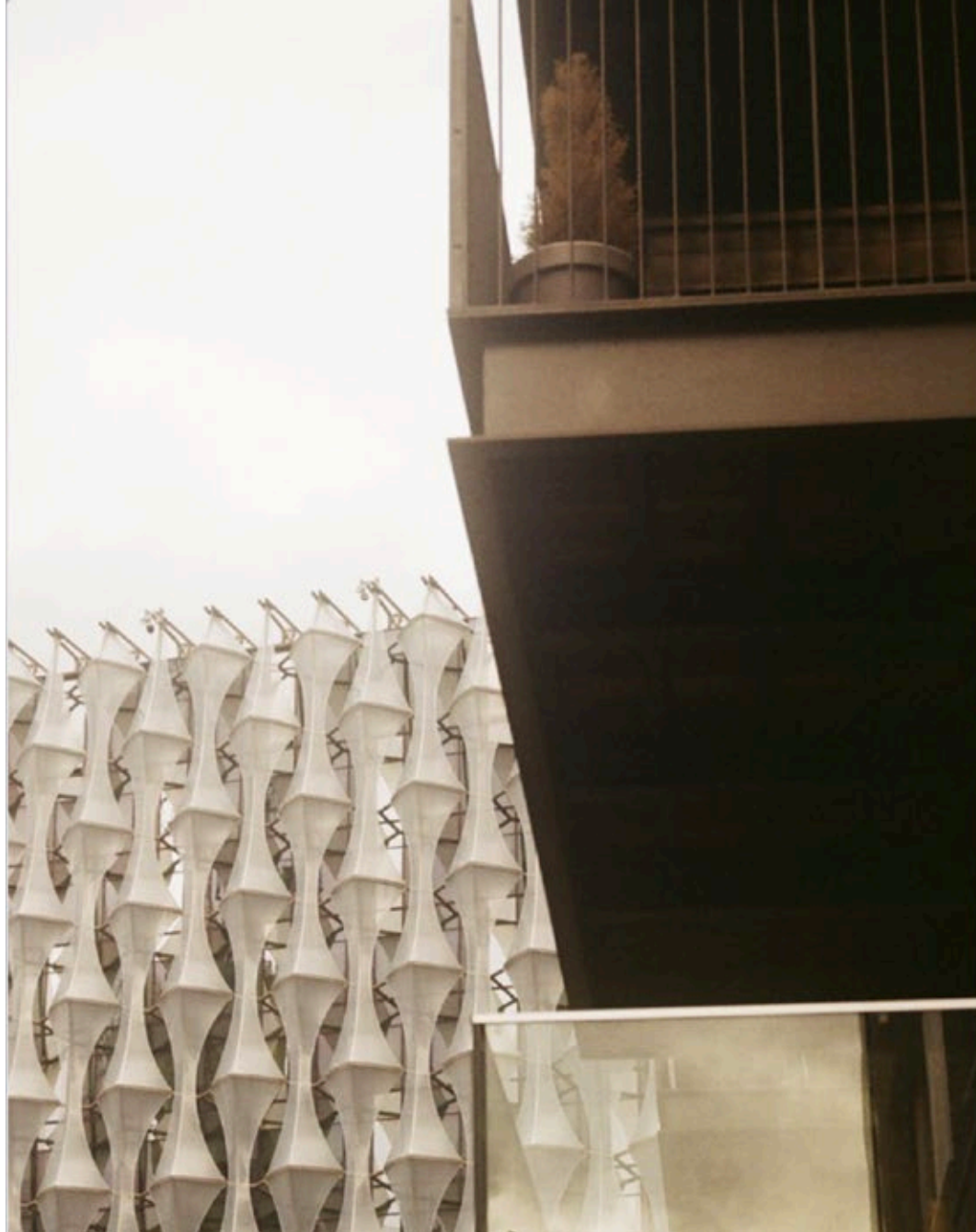
Sne. It's also about playing with the scale, to see others, often very small, entities like microbes or bacteria. I make non-human entities much bigger and then put them in gallery spaces. That for me plays with perspective, how people are seeing and thinking of the bacterias in that



"I was born in a wasteland of other peoples' dreams"



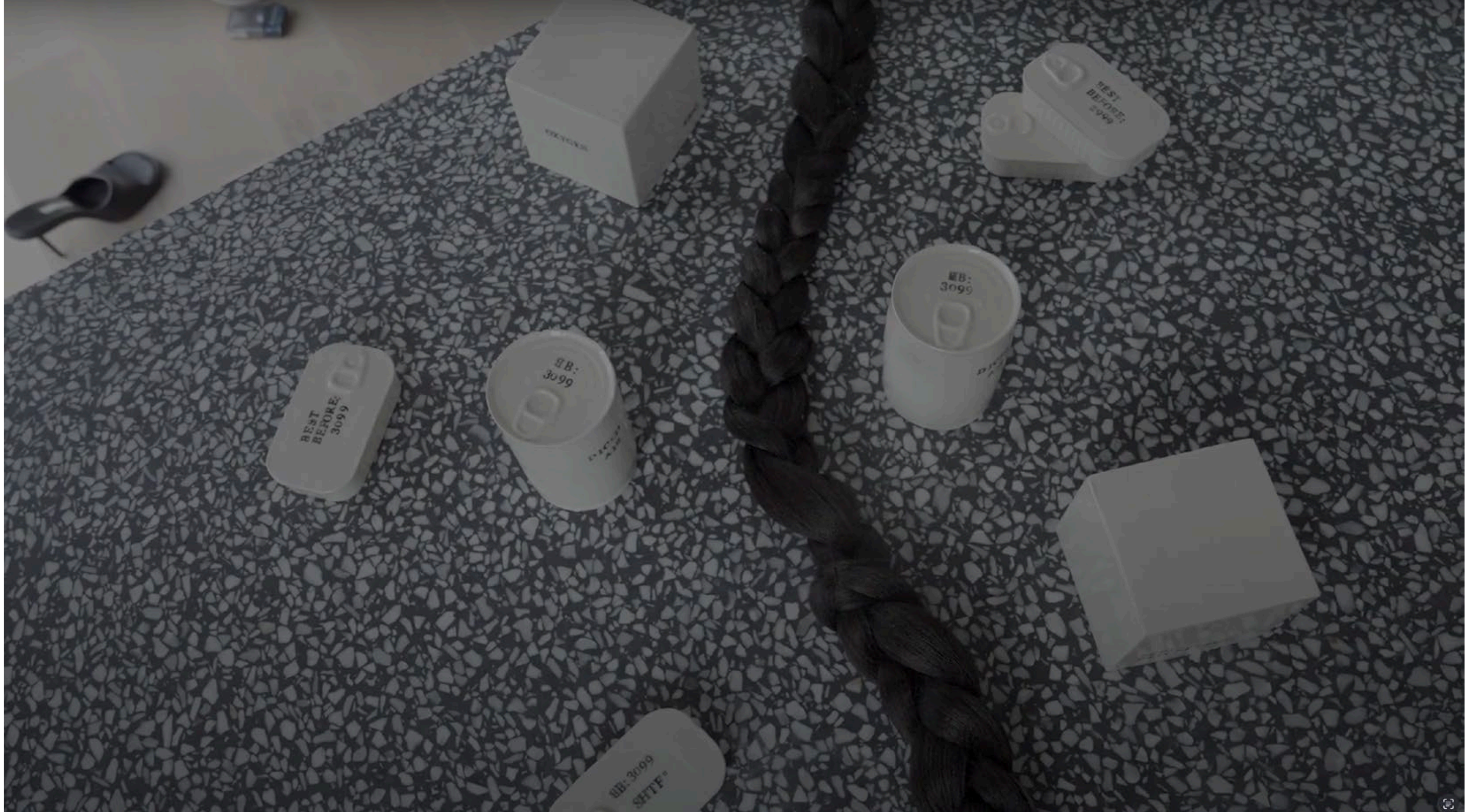
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The images are taken from *GHHH Magazine No. 2 - This is so human*
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food stuck in your teeth

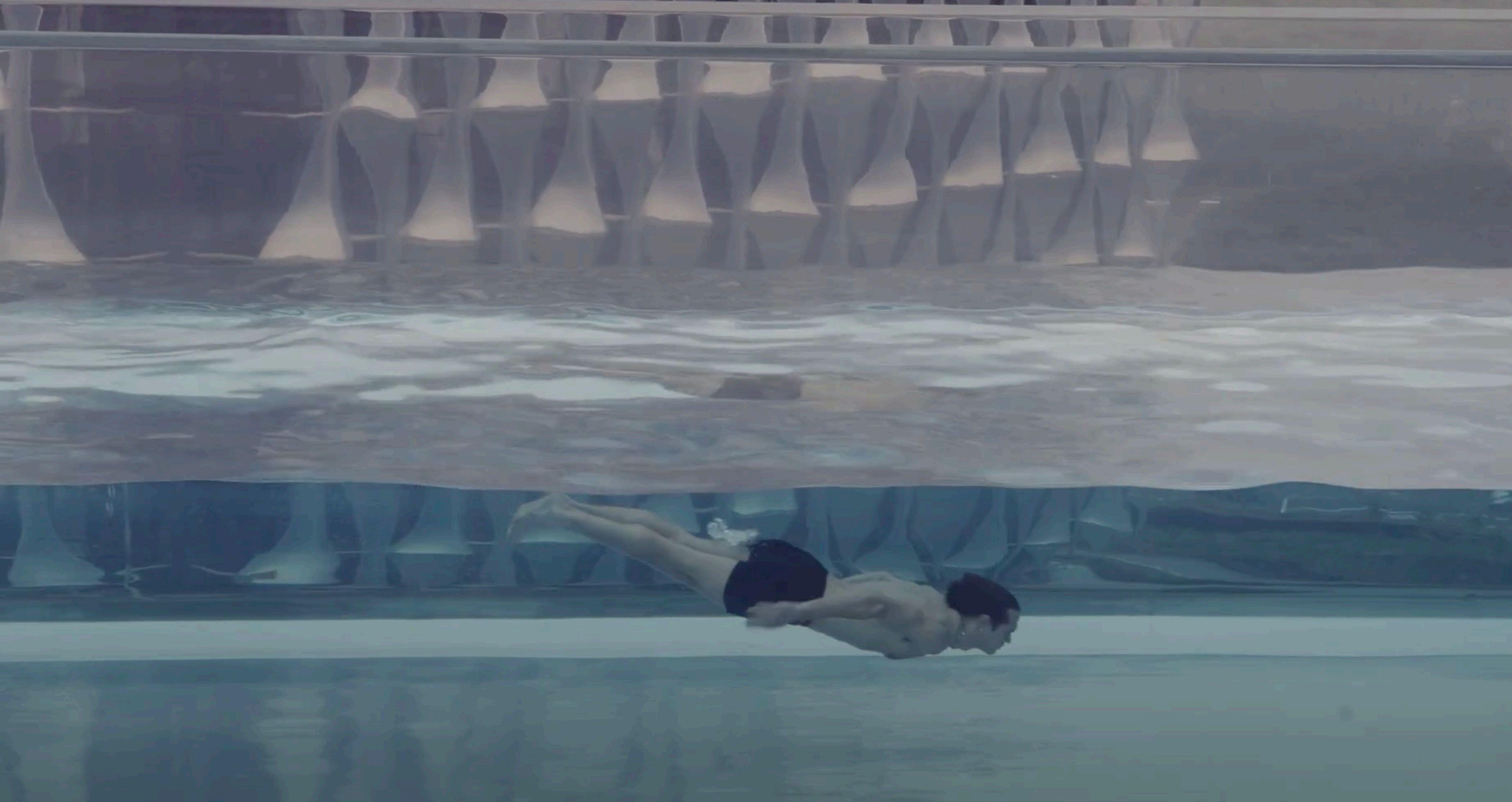
Placing the metro newspaper on the floor, he flopped his fat body on it and cradled the plastic pint glass between his legs. It was all a part of a daily routine that he had never felt the need to break. His nails were curling over his fingertips, but this added to the efficiency of his toothpicking skills after getting bits of chicken bake stuck in his teeth (although holidays were coming up so this would soon be replaced with chunks of festive bake). He often flicked his findings at squirrels because he found it funny when they occasionally ate it; but this all stopped one day when a particularly fat and fed up squirrel stole his Greggs. Now he prefers to just leave the food and plaque to build up in his mouth. What a beautiful yellow smile.

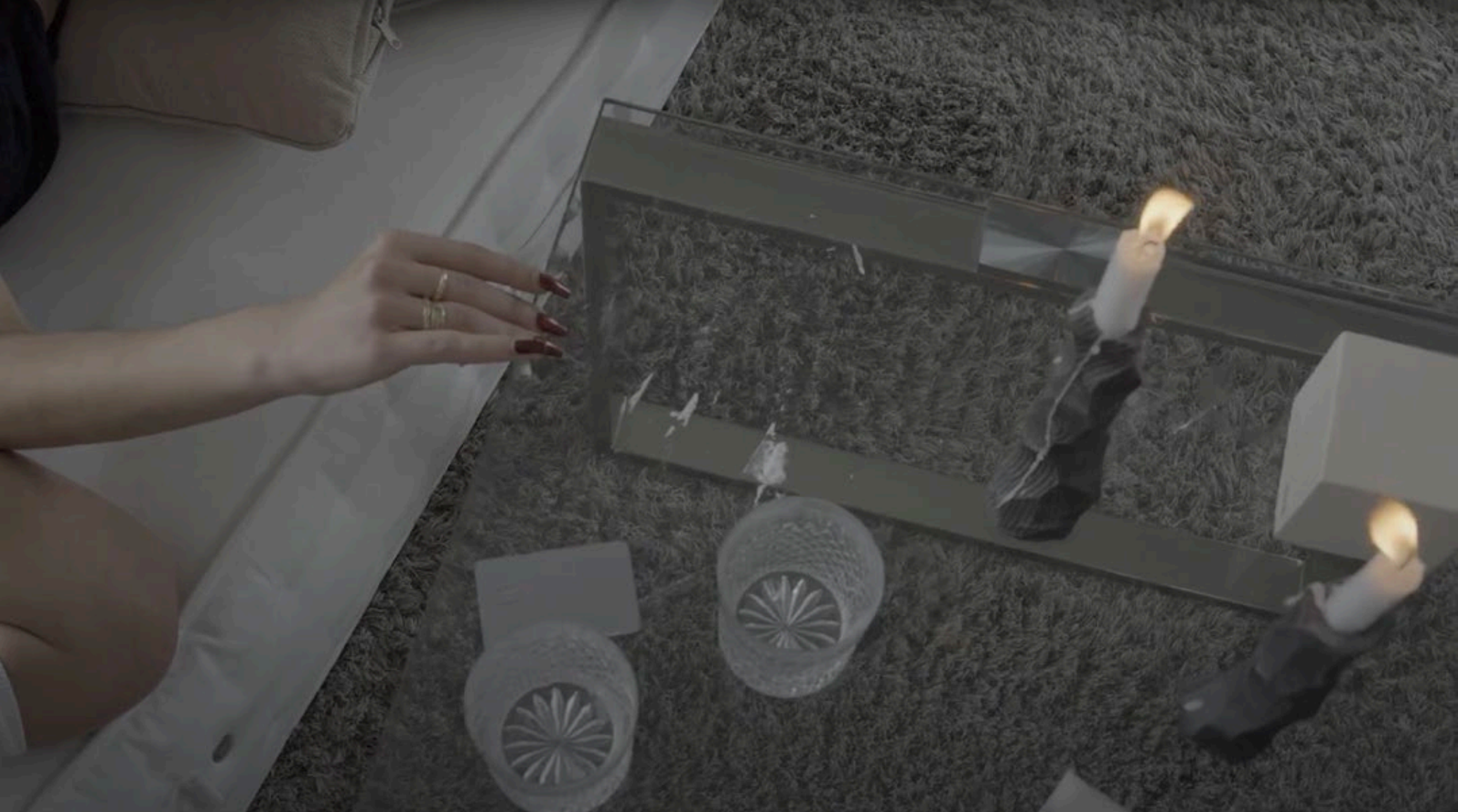
>>>>>
Video editor and Lighting (2024)
EX POST FACTO BOREDOM
Written and directed by Ollie Kendrick
Stills from the film
>>>>>



EX POST FACTO BOREDOM

Short film - Psycho-geographic exploration of the social spaces of boredom and the retrospective consciousness produced by the over stimulation of the present through digital addiction.

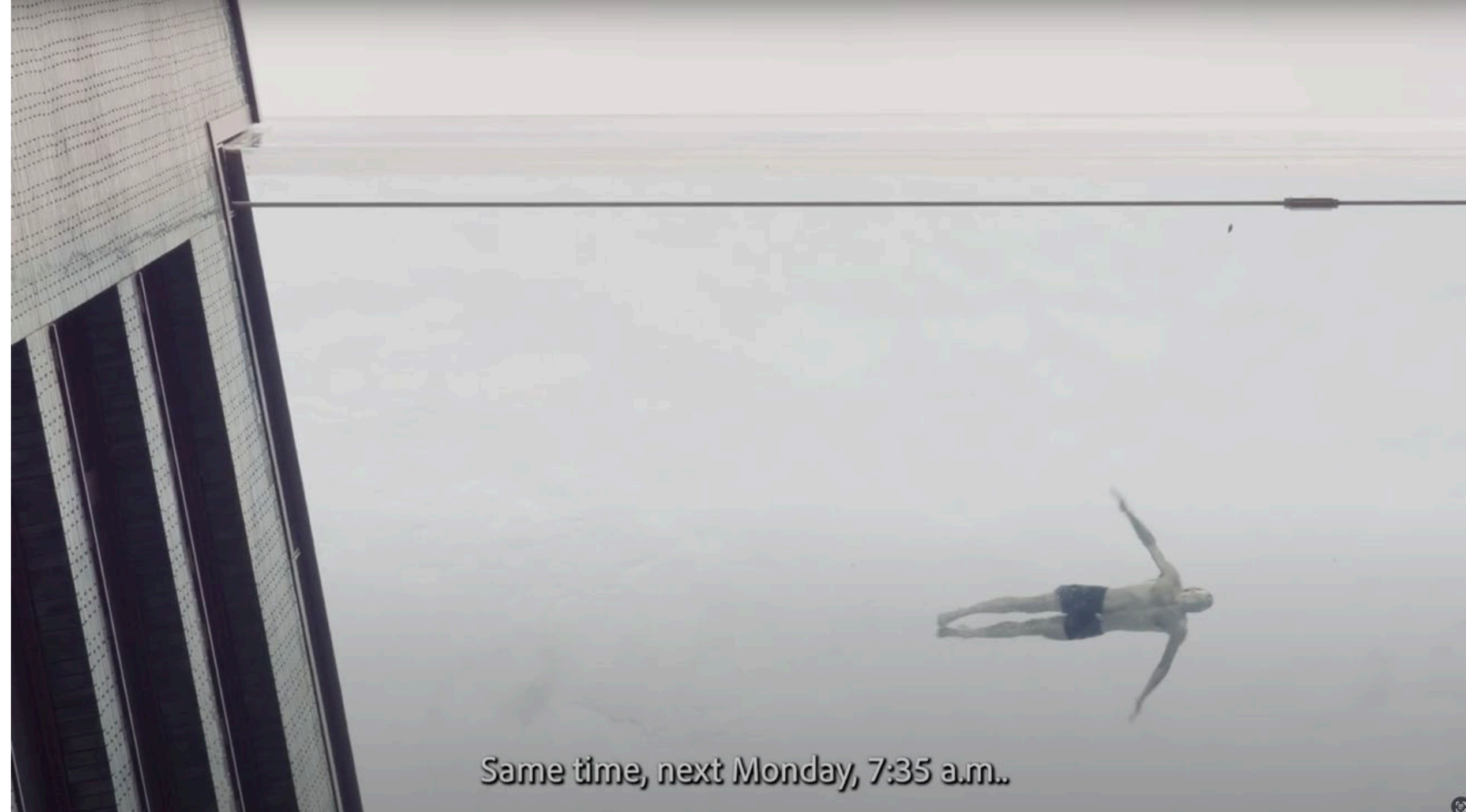




Why is it you can always be happier, but never unhappier?



Why is it you can always be happier, but never unhappier?

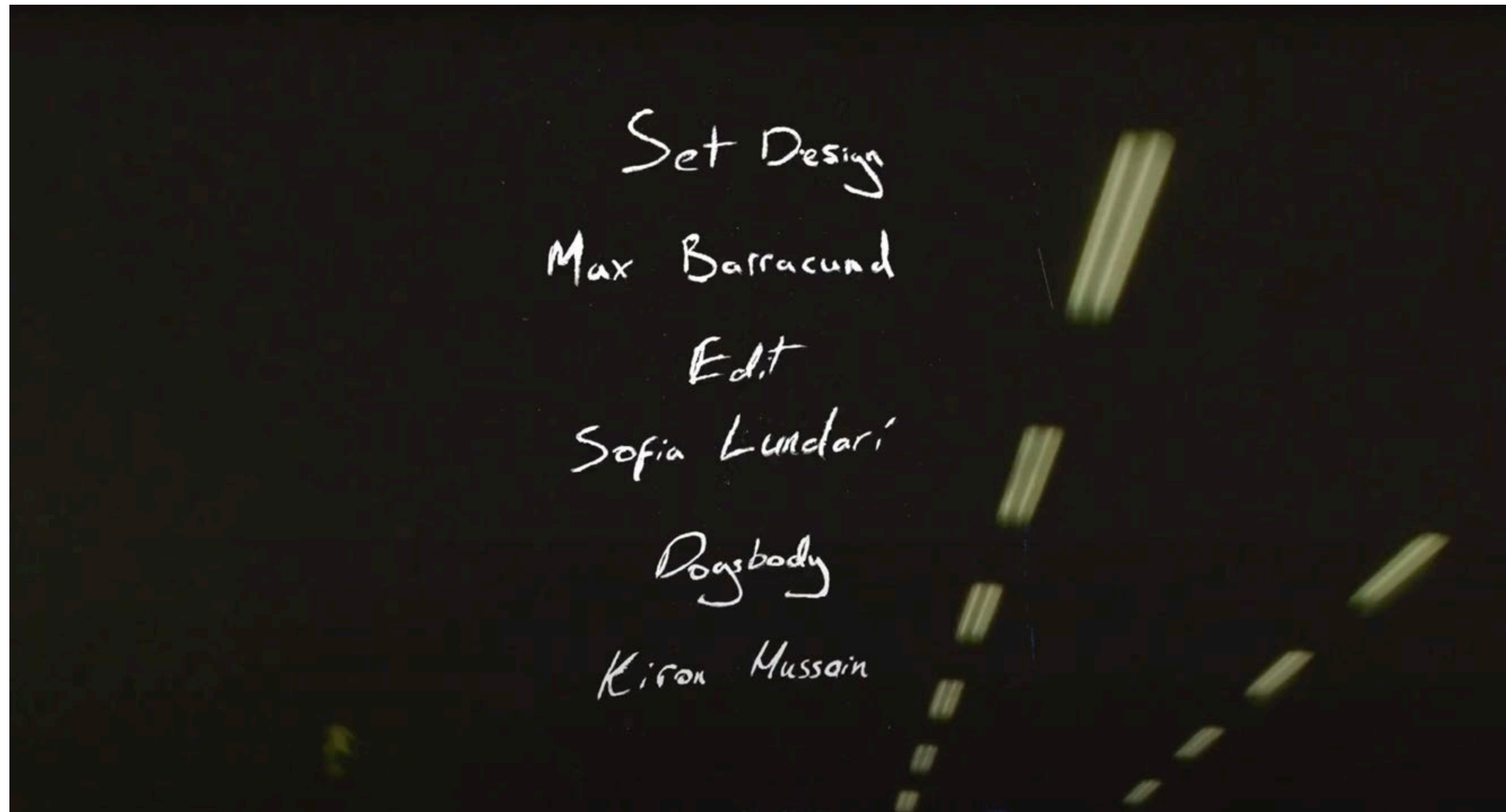




saw that it was raining and shot himself?



to avoid talking about how I live.



Set Design
Max Barracund
Edit
Sofia Lundari
Dogbody
Kiron Mussain



DOOMSDAY

>>>>>
Ongoing project mixing 3d scans and 3d modelling using blender.
Stills and renders from the video
>>>>>

