# CYFEST 17 Natura Naturans: Human Beings, Nature, Landscape

Video Program, curated by Victoria Ilyushkina

Special Events Auditorium, Cafesjian Center for the Arts, Yerevan

## Program 1 “Reimagine the Landscape”

31 October 2026, 19:00

### Grigor Khachatryan

*“Sayat Nova” City TV series, 1996, 4 min 34 sec*

Soundtrack: «Yes Qo Ghimete» (Յիս Քու Ղիմեթըն Չիմ Գիդի), set to a poem by the great Armenian ashugh Sayat-Nova, performed by Charles and Seda Aznavour (https://youtu.be/0eyZO-7ciis). Two episodes from the television project “City”, which Grigor Khachatryan made for Armenian television — a video diary of the city, a mirror of self-knowledge. In Armenian the word for city is the root from which the words for citizen, politics, civilisation are formed.

### Grigor Khachatryan

*“Beatlemania” City TV series, 1996, 5 min 33 sec*

“City” is a documentary TV series by Grigor Khachatryan, realised at the AR television company in 1996–2000 with the celebrated cameraman Souren Ter-Grigoryan, later with Mkrtich Malkhasyan, Andranik Nerkararyan and Artak Margaryan. The series had a short life on television, although the authors managed to grasp the everyday life of a city that is now disappearing. A hunter-like way of observing and shooting made it possible to record things that would otherwise have been impossible to document: buildings that have already vanished, clothing that has changed, movements and gestures we will see no more. “City” is conceptual poetry allowing us to live through intimate moments of what our life once was, and to recall the lost Yerevan of the 1990s praised by so many poets”. — Vardan Jaloyan, cultural critic.

**Bio:** Grigor Khachatryan is an artist, performer, actionist and writer, a founding figure of Armenian video art and the founder of the “Fools’ Party” and the “National Center of Contingency Planning” — he juggles irony and paradox with ease. His works, whether abstract canvases, provocative actions or paradoxical texts, challenge settled assumptions. “Nobody, not even I, can make anything new; we can only draw attention, like a child pointing with a finger … except perhaps from a slightly different angle.” — the artist.

### Studio Above&Below (Daria Jelonek & Perry-James Sugden)

*Critical Landscapes – Series One, 2024, 2 min 45 sec*

“Critical Landscapes – Series One” explores the dynamic relationship between human technological systems and the living processes of the Earth. Focusing on past, present, and future critical mineral extraction, the work reimagines landscape as an interconnected, evolving system shaped by geological forces and computational

intervention. Incorporating outputs from the DeepMind GNoME model, the series treats code, data, and material as co-creative agents, reflecting on how technologies participate in the self-organizing logic.

**Bio:** Studio Above&Below is an award-winning art and technology practice based in London, founded by Daria Jelonek (GER) and Perry-James Sugden (UK) after graduating from the Royal College of Art. Since 2018, the duo has developed a distinct voice in the immersive art space, crafting multi-sensory experiences which blend digital art, Mixed Realities (XR), and live data to reveal the unseen layers of our umwelt. Rooted in a research-driven methodology, their practice draws from fields such as ecology, human-computer interaction, critical and sensory design. Their installations often use real-time environmental data to translate complex systems into visual and spatial experiences. Their projects have been exhibited internationally, including at the V&A, Royal Academy of Arts, SONAR+D, UCCA Shanghai and Transmediale Studio Berlin. Recognition includes the STARTS in the City Prize, Bloomberg Bursary, and UCL Creative Fellowship.

### Anabela Costa

*Wind, 2026, 4 min 36 sec*

In our era of environmental change, Anabela Costa turns to a phenomenon that is felt before it is seen: wind. Wind as a movement of air, felt on the face as a caress or, when strong, as an aggression. A poetic spatial image is embedded in an abstract three-dimensional landscape, where the sound of the wind intensifies the perception of human memory.

**Bio:** Anabela Costa (b. 1958, Lisbon) is a visual artist living in Paris. She studied Fine Arts at Lisbon Fine Arts University (1980) and from the 1980s moved progressively towards the digital image. Since 2000 she has conducted research in experimental film along two axes: the moving image and the aesthetics of representing movement, and the formalisation of thematic and scientific concepts. Her experimental animations Web, TIME, LIQST_liquid state, Landscape and In Motion have been programmed and awarded at international festivals. Based in Paris since 2010, she has worked with Le Cube Art and Creation Center and with the Aviz research team at INRIA Saclay, whose experimental image-generation software she uses in her recent films, shown and awarded in Philadelphia, Sydney, ISEA, CODAME San Francisco, CURRENTS New Media, Miami Media Art Festival and PYR. Her current research extends into interactive 360° VR video art and moving images for LED screens in public space and for the performing arts.

### Sayler / Morris (Susannah Sayler & Edward Morris)

*The Amazon is Elsewhere, 2025, 12 min 9 sec*

The Amazon is Elsewhere is part of a larger body of work titled Crystal Forest that reflects on the Amazon as both a real place and a symbol shaped by outside ideas. Inspired by a crumbling university building in the Ecuadorian jungle, the work explores what happens when modern dreams fade and nature reclaims space. The project includes this short film, as well as collage, photography, and animation. These pieces ask: How do we imagine the Amazon? Who gets to define it? Using images from archives, AI, and the forest itself, the artists invite viewers to consider the Amazon not

just as “the lungs of the Earth”, but as a living home full of meaning, memory, and mystery.

**Bio:** Sayler / Morris (Susannah Sayler and Edward Morris) work with photography, video, writing, installation and public art to examine our changing notions of nature, culture, and ecology. Their work is often place-based and focused on historical research. They have been awarded numerous fellowships including the Guggenheim Fellowship (2023), New York Artist Fellowship (2016), the Smithsonian Artist Research Fellowship (2014), and the Loeb Fellowship at Harvard Graduate School of Design (2008). Their archives are collected by the Nevada Museum of Art, Reno, Center for Art and Environment. They are represented by Robert Mann Gallery and have exhibited broadly in a wide range of art and non-art spaces.

### Sid Iandovka with Leslie Thornton

*Twin of Earth, 2024, 18 min 5 sec*

At the center of Sid’s and Leslie’s common interests is a question about narratives, new forms of visualization and exploration of the complex intricacies of memory, place, and technology. The artists share a penchant for that which cannot be spoken and for open-ended projects, developing and taking multiple shapes over many years. In this collaborative work, they explore affinities between the two idiosyncratic artistic archives created under vastly different circumstances — calling out to each other across intervening decades and mediums.

**Bio:** Leslie Thornton is an American filmmaker and artist. In a career spanning nearly five decades, she has produced an influential body of work in film and video. Her work has been exhibited and widely screened internationally at documenta 12, Kassel; the Whitney Museum of American Art, MoMA PS1 and Artists Space in New York; Tate Modern and Raven Row in London; the Walker Art Center, Minneapolis; Centre d’Art Contemporain Genève; and at the Rotterdam, Berlin, Buenos Aires and New York film festivals, among many others.

Sid Iandovka is a visual artist and musician, originally from Novosibirsk, lives in NY. His work has developed independently, produced entirely outside institutional structures, and spans moving image, sound, and new media. His films have been presented at festivals including the International Film Festival Rotterdam, Viennale, Berwick Film & Media Arts Festival, Courtisane and the International Short Film Festival Oberhausen, among others.

### Garush Melkonyan

*Ubi sunt, 2019, 21 min 32 sec*

Ubi sunt finds a time when language had no shape yet, and when the emotions appeared naked. Two women are trying to preserve what seems to be left of the world: nature, lush but fragile, their harmony, necessary but precarious. The threats to this environment erupt in internal conflict; gestures and words become the only recourse — last aid to restore harmony to the world.

**Bio:** Garush Melkonyan (b. 1993, Armenia; lives in Paris) is a visual artist and filmmaker whose practice examines the methods and structures by which we communicate. Working across moving image, installation, and sculpture, he stages environments for

his characters and audience to consider how we form language and the invisible societal codes that influence how we engage with others. His work has been presented internationally in solo exhibitions at Rencontres d'Arles (FR), Jean Claude Maier Galerie, Frankfurt (DE) and Lasecu, Lille (FR), as well as in group exhibitions, screenings and festivals at institutions such as the National Museum of Modern and Contemporary Art, Seoul (KR); the National Gallery of Victoria, Melbourne (AUS); Palais de Tokyo, La Villette and Centre Wallonie-Bruxelles, Paris (FR); the Peabody Essex Museum, Salem (USA); Nordenhake Gallery and Centro de Cultura Digital, Mexico City (MX); and La Panacée, Montpellier (FR).

## Program 2 "Data Traces"

21 November 2026, 19:00

### Arnaud Laffond

*Breathing, 2025, 7 min 20 sec*

Breathing explores how invisible climate processes can become visible through moving images. Generated from real meteorological and environmental data, the video transforms scientific information into an evolving audiovisual landscape where data, abstraction and figurative imagery merge. Oscillating between contemplation and urgency, the work questions how generative media can reshape our perception of climate change and reveal the hidden systems that connect humanity, technology and the living world.

**Bio:** Arnaud Laffond (born 1986 in Nevers, France) is a multidisciplinary artist based in Lyon whose work explores the intersection of moving image, artificial intelligence, generative media and environmental research. His artistic practice focuses on making invisible phenomena perceptible, translating climate data, geological processes, collective dreams and scientific information into immersive visual experiences. He regularly collaborates with scientists, cultural institutions and local communities to develop works that combine artistic research with participatory approaches; recent collaborations include ClimatEurope2, the Belgrade Science Promotion Center, Villa Créative (Avignon), EOFA Biotech Geneva and Centre Pompidou. His work has been presented internationally at Ars Electronica (Austria), Amsterdam Light Festival (Netherlands), Scopitone (France), Impakt Festival (Netherlands), ISEA Dubai (UAE), Dig Shibuya (Japan), Adelaide Festival Centre (Australia), the Grand Palais (France), the Macau Biennale and CYFEST. Recent distinctions include the Kino Mural Award (2025) and nominations at Ars Electronica and SCAM.

### Guli Silberstein

*MATERIALIVE, 2025, 5 min*

Data, body, pixels, fluids, neural networks, nature, all moshed up, made by a unique combination of generative AI and algorithmic datamoshing. Morphing videos in the uncanny valley. MATERIALIVE is a poem for human and nature (co)existence and the processing of it, by organic forces and technological powers. A hybrid is created, an audio-visual documentary of the hyperreal, or perhaps a living form, born from the history of our dreams and hallucinations. A material, perhaps maternity, for thought, and

thought as material/maternity. Perception of existence, creation of substance, and the impact of time — that is the thematic core, empowered by new technology to re-reflect.

**Bio:** Guli Silberstein is a London-based digital video artist and filmmaker working for over two decades, since graduating with a Master's degree in Media Studies from The New School New York in 2001. An early adopter (2020) of using AI to create video work, he also works with visual effects and 'glitch' datamoshing techniques. He continuously uses disruptive digital technologies to peel back the surface layer of human perception and expose hidden patterns of existence, trauma, and consciousness. His extensive body of mind-bending work has been showcased and won awards at hundreds of festivals and exhibitions around the world, such as WRO Media Art Biennale in Poland, Transmediale Festival in Berlin, FILE in São Paulo, the Cinémathèque Française in Paris, London Short Film Festival, and the Royal Scottish Academy. Editions of his artwork have been curated by close collaborators such as Sedition Art, Luba Elliott's CVPR AI Art Gallery, and Dead End AI Gallery Amsterdam.

### Liudmila Belova

*Diary of Observations, 2026, 11 min 10 sec*

Concept: Liudmila Belova. Video: Iurii Tolstoguzov. Sound: Kristina Petukhina

"Diary of Observations" is an imaginary scenario where artificial intelligence steps out into a natural environment for the first time and begins to study it intently. These "tactile explorations" of nature by AI are visualized using Blob tracking software. Its algorithms identify specific images for detailed inspection and track the movement of selected objects. The soundscape reflects this encounter between two distinct ways of perceiving the world: the organic natural environment and the logic of technological systems. The rhythmic structure of the sound is synchronized with the hand movements of the artist, who creates a painting of tropical leaves in real-time within the frame. The work invites the viewer to imagine how a machine might perceive living nature — and what happens when artificial intelligence begins not only to analyze and listen to the world around it, but also to create its own "Diary of Observations".

**Bio:** Liudmila Belova works with video, sound, painting and photography, investigating questions of memory, space and time and studying the impact of new technologies on the human being in art practice. Winner of the "50 Bestern" prize at ZKM (2000, Karlsruhe, Germany) and of the Sergey Kuryokhin Award (2017, Russia). She has taken part in more than 50 local and international group exhibitions and festivals. Since 2011 she has been a regular participant in exhibitions parallel to the Venice Biennale. Her works are held in the collections of the Russian Museum, the Anna Akhmatova Museum, the Kolodzei Art Foundation (New York, USA) and in numerous private collections.

Kristina Petukhina (b. 1985) is a sound artist and co-creator of Tonoptik. Her practice focuses on sound art, experimental music, field recording and synth engineering.

Iurii Tolstoguzov (b. 1983) is a new media artist and co-founder of Tonoptik. His practice focuses on audiovisual work, light-based environments, generative systems and art coding.

### Jean-Michel Rolland

*Affordance, 2020, 5 min 46 sec*

Around a low tree with twisted branches, a man seeks to rest. He doubles up. One lifts its paw, clings to a branch, the other sits on an uncomfortable curve, like a monkey trying to make its nest. There are three now, then four, to explore the possibilities for action offered by the plant. This tree was waiting for him. The character stretches, hangs, lengthens. He becomes one with the tree and settles there, promising to visit it without hurting it. Of course, the tree is instrumentalized by becoming a chair or a bed, but no one cuts off its branches or assembles them to make them useful. The tree remains a tree, it becomes a temporary shelter, the act is reversible and, once the visitor has left, it will resume the course of its peaceful life, a living being among the living.

**Bio:** Jean-Michel Rolland (born in 1972, France). A musician and a painter for a long time, he has brought together his two passions — sound and image — in the digital arts since 2010. Through video art works, generative art, audiovisual performances and interactive installations, he questions temporality, a genuine fourth dimension inherent to the moving image, as well as the duality between his two favourite mediums, the sound and the visual. His formal research is guided by the desire to reveal the intrinsic nature of our perceptual environment and to twist it, to better give new realities to the world around us.

### Hong Chen

*The Command of Origin, 2025, 6 min 33 sec*

The Command of Origin presents a particle universe that seems to generate its own laws. As particles move, patterns of individuality, collectivity, and larger systems emerge. Yet this apparent autonomy is shaped by heart-rate data, translated into parameters that modulate the system’s behaviour. A persistent cursor disrupts the illusion of a closed visual world, exposing its hidden controls and suggesting a reciprocal relationship in which individuals and systems continuously produce, regulate, and transform one another.

**Bio:** Hong Chen is an artist studying Experimental Art at the University of Arts Linz, with a background in vehicle engineering. Working with moving image, biometric systems, and installation, she examines how systems of control shape perception and consciousness, particularly the tension between machine interpretation and sensory experience.

### Citron | Lunardi (Selene Citron & Luca Lunardi)

*Kingdom Plantae, 2025, 4 min 3 sec*

Kingdom Plantae is a speculative fiction imagining a future where humanity has vanished after irreversibly disrupting Earth’s balance. Nature, shaped by anthropization and contaminated by technology, re-emerges in hybrid forms: ecosystems reconstructed through data and pixels, luminescent plants reduced to simulacra and sustained by generators on natural/artificial platforms. Created through a collaboration between humans and artificial intelligence, the work challenges anthropocentric perspectives and subverts traditional biological classifications, proposing a fluid and shifting vision of endangered biodiversity. Beyond dystopia, the video unfolds as a visual poem in which nature and technology intertwine within a continuous cycle of mutation and regeneration, evoking a posthuman world in constant evolution.

**Bio:** Citron | Lunardi is the artistic duo formed by Selene Citron and Luca Lunardi. For over a decade, their practice has moved fluidly across art, science, and technology, interrogating the very concept of human identity. In their most recent work, identity is understood as a fluid, permeable shell that is shaped by both biological and technological forces and approached through a post-anthropocentric lens. Positioning the moving image as a key tool for actively imagining forward-looking scenarios, Citron | Lunardi investigate the hybrid networks binding humans and non-humans, drawing on recent developments in posthumanist philosophy. Across video, sculpture, and installation, the duo works with a range of animation techniques — drawing, sculpture, photogrammetry, 3D-scanned landscapes — weaving together a dense fabric of analog and digital imagery.

### Anton Khlabov

*Distortion of Signal, 2026, 5 min 30 sec*

Sound: Giuseppe Di Bisceglie

Information never disappears completely, it only changes form. As noise accumulates within the original message, the possibility of decoding the signal back to its initial state gradually becomes almost unattainable. Yet at this point the signal itself acquires a particular poetic beauty and expressive power, as the signifier becomes detached from its signified. “Distortion of Signal” explores this state: the simple, unambiguous messages of advertisements on urban screens, transformed through chains of reflections and distortions, become fragile, trembling pulsations of ephemeral light scattered across the imperfect surfaces of the city.

**Bio:** Anton Khlabov is a photographer and multimedia artist (b. 1986), lives in Yerevan. In 2005 he graduated in “New technologies in contemporary art” at the PRO ARTE Foundation. His video art works have been presented at the Avanto Festival / Kiasma Theatre (Helsinki, Finland), Örebro International Videoart Festival (Örebro, Sweden), Video Guerrilha festival (São Paulo, Brazil), the Moscow Biennale of Contemporary Art, the festival Contemporary Art in Traditional Museum, “Qui Vive?”, Videoforma Festival (St. Petersburg), OutVideo, No-Festival of Video Art and Animation, Cyfest MediaArt festival and Gyumri Art Week. His works are held in the collections of the Haegeumgang Theme Museum, Yukyung Art Museum in Geoje (Republic of Korea).

Giuseppe Di Bisceglie is a student of electronic music at the Martini Conservatory in Bologna. Originally trained as a guitarist, exploring fingerstyle, fingerpicking and harmony, he later expanded his musical language into electronic and electroacoustic composition. Active both in the studio and live, he blends digital and analogue instruments in live electronics performances and electroacoustic improvisation, solo and in collaboration with other musicians.

### Mark Cypher

*Dis_place, 2025, 2 min 49 sec*

Dis_place is a net-artwork that transforms images of place using economic, geographic, and personal data to generate evolving audiovisual compositions. The work challenges fixed definitions of place, presenting it instead as dynamic, relational, and contested. By deforming landscapes through data, it exposes the tension between the apparent clarity of data and the complexity of the realities it helps produce. The artwork suggests that

neither place nor data possesses stable, inherent meaning. Rather, both emerge through networks of relationships, while the tools and methods used to measure and describe them shape what can be perceived, known, and represented.

**Bio:** Mark Cypher is an artist who lives and works in Perth, Western Australia and has been featured in over 30 international exhibitions. He serves as the Chair of Graphic Design at Murdoch University, where his research focuses on posthuman art and design practice. His artwork is also part of several prestigious Australian state and national collections.

### Sami Keskikallio

*Bordering, 2026, 2 min 11 sec*

Some phenomena of nature seen through an artificial divide. Filmed in the northern cities of Haparanda (Sweden) and Tornio (Finland), which share a border and, more or less, also a culture. They have a history as twin cities — a special case of two neighbouring cities or urban centres that grow into a single conurbation, or narrowly separated urban areas, over time. Unsurprisingly, the nature on both sides of the border remains the same.

**Bio:** Sami Keskikallio (aka MKRF) is a media artist living in Sweden, working with video, abstract animation, sound and music. At the moment his interests lie in studying the dialogue and emotional flow between concrete and abstract expression. As of now, inspiration comes from experimental dance and body movement as an art form.

### Tonoptik (Iurii Tolstoguzov, Kristina Petukhina)

*Latent Space, 2025, 4 min*

Latent Space (2025) is an AI-driven audiovisual work that transforms Bangkok’s dense networks of electrical wires into evolving digital landscapes. Based on a corpus of photographs, the imagery is processed through machine learning and temporal interpolation, generating fluid, unstable visual layers accompanied by sound derived from electrical signals. The work reflects the theme Natura Naturans by revealing urban infrastructure as a living, self-generating system. Human-made networks begin to resemble organic forms, blurring boundaries between nature and technology, landscape and data.

**Bio:** Tonoptik is a new media art project founded by Yuriy Tolstoguzov in 2015, with Kristina Petukhina joining as co-creator in 2019. Working at the intersection of art, technology, and science, the duo creates light and sound installations, audiovisual performances, and generative works. Tonoptik’s practice combines minimalist and maximalist aesthetics with an open experimental approach. The artists work with machine learning algorithms, physical data, interactive environments, and spatial sound, positioning technology simultaneously as medium, method, and subject matter. Their works have been presented internationally at major museums, festivals, and media art platforms.

### Jaanika Peerna

*All That Is Kelp Melts Into Ice, 2024, 5 min 6 sec*

Camera and sound: David Rothenberg. Editing: Harriet Lengel Enright

A performance film in which the cinematic gaze itself becomes a transformative agent, collapsing temporal and ecological scales into a single, haunting encounter. Jaanika Peerna brings her signature ‘last piece of ice on Earth’ into a forest of kelp in the extreme tides of the Bay of Fundy on Grand Manan Island, where sea and sand confront the richness of the plant world with the lingering presence of dwindling glaciers on our hearts and minds.

**Bio:** Jaanika Peerna is an Estonian-born artist whose work encompasses drawing, installation, and performance, often dealing with transitions in light, air, water, and other natural phenomena. Her art practice stems from the corporeal experience of existence and reaches towards awareness of the fragility and interconnectedness of all life. Her work is part of the Fonds National d’Art Contemporain, Paris, and is represented by JHB Gallery and ARC Fine Art.

## Program 3 “Land of Memories”

19 December 2026, 19:00

### Marc Lee

*Hi, AI agents! Create new chimeras based on scientific publications such as genetics and robotics, 2026, 10 min 23 sec*

This video was captured from the mobile app «Speculative Evolution» with the prompts: “Hi, AI agents! Create new chimeras based on scientific publications such as robotics, 3D printing, CRISPR and genetic engineering, to help balance our ecosystem and improve its biodiversity, sustainability, health and resilience. AI agents, evolve new forms of life that can thrive where nature once set limits.” «Speculative Evolution» is a mobile app that allows users to create new chimeras by combining traits from animals, plants, fungi and robots. The app uses AI to generate these chimeras and to predict how they could balance our ecosystem and improve biodiversity, sustainability, health and resilience.

**Bio:** Marc Lee is a Swiss artist. He is experimenting with information and communication technologies and, within his contemporary art practice, he reflects critically on creative, cultural, social, ecological and political aspects. In this context he creates network-oriented interactive art projects: interactive installations, media art, internet art, performance art, video art, augmented reality (AR) art, virtual reality (VR) art and mobile art apps. His works are exhibited in major museums and new media art exhibitions including ZKM Karlsruhe, New Museum New York, Transmediale Berlin, Ars Electronica Linz, HMKV Dortmund, HEK Basel, Fotomuseum Winterthur, Read_Me Festival Moscow, CeC Delhi, MoMA Shanghai, ICC Tokyo, Nam June Paik Art Center, Media Art Biennale and MMCA Seoul. He lectures, teaches and holds workshops about art and software art at many schools, including the China Academy of Art (CAA) Hangzhou, Strelka Moscow, Shanghai Institute of Visual Art (SIVA), the National Museum of Modern and Contemporary Art (MMCA) Seoul and ZHdK Zurich. He has won many prizes and honorary mentions at international festivals, including the “Interaction” and “Software” Awards at Transmediale Berlin and the Social-Media-Art-Award at Phaenomenale Wolfsburg. His art projects are in private and public collections such as the Swiss Confederation Federal Art Collection Bern, HEK Basel, Fotomuseum Winterthur and ZKM Karlsruhe.

**Lin Yen-Ju (林晏竹)**

*“0”, 2019, 5 min 2 sec*

This work explores space as a perceptual interface that destabilizes reality. It constructs a liminal field where materiality and virtuality intersect, inviting the viewer to traverse multiple dimensions. Through dreamlike imagery and embodied perception, the self becomes both subject and projection, dissolving into spatial illusion. The work foregrounds the tension between corporeality and abstraction, where vision produces both surreal affect and a sense of dehumanization. Ultimately, it reflects on how space mediates cognition, revealing reality as a constructed image and experience as a process of continuous interpretation across dimensions.

**Bio:** Lin Yen-Ju is a Taiwanese artist and researcher based in Taipei. Her practice spans new media art, moving image, installation, and painting, exploring the intersections of digital media and the physical world. Her work investigates the relationships between information, perception, technology, and contemporary visual culture, with a particular interest in how technological systems mediate human experience and shape our understanding of reality. Her works have been presented internationally at Ars Electronica Festival in Austria, Instants Vidéo in France, Ambika P3 in the United Kingdom, and across Europe, Asia, and the United States.

**Edward Kulemin**

*Swarm, 2024, 5 min 46 sec*

In the video poem «Swarm» the author interprets the concept of «swarm intelligence», which is used in biology, sociology, and bionics. This includes collective behaviour of communities, management of information systems, and swarm programming. Swarm intelligence systems consist of multiple agents interacting locally with each other and with the environment; ideas of collective behaviour, as a rule, come from nature. In the video poem «Swarm», ideographic images, asemic writings, and iconic-symbolic structures are transformed to a soundtrack mixed from the buzzing of swarming insects, the hum of birds, the humming of drones, and other sounds.

**Bio:** Edward Kulemin (b. 1960) is a multimedia artist, the author and curator of many personal and collective art projects, and the inspirer and organizer of various communication creative communities (KEPNOS, a group of unknown artists, the Association of Damned Poets, Studio of Total Creativity, and others). He has taken part in more than 150 exhibitions and many festivals, and is the author of the books «It seems to have begun» (1994), «Odnohujstvenny Ulysses» (1995), «By the artificial way» (1998), «Multimatum» (2002), «Lowdown» (2012) and «Cash register poems» (2018).

**Sid Iandovka**

*(e)scape goat, 2020, 6 min 23 sec*

(e)scape goat lets the work take place on its own terms, unsteady and strange, untethered to familiar, predictable, habitual orders of media perception or consumption. The lightest touch, almost leaving the image alone, introduces unexpected pluralities, sensory and evidentiary traces, potentialities, displacing rather than grounding the image, bringing about new forms of visualization, new possible worlds.

**Bio:** Sid Iandovka is a visual artist and musician, originally from Novosibirsk, lives in NY. His work has developed independently, produced entirely outside institutional structures, and spans moving image, sound, and new media. His films have been presented at festivals including the International Film Festival Rotterdam, Viennale, Berwick Film & Media Arts Festival, Courtisane and the International Short Film Festival Oberhausen, among others.

### Ellen Pearlman

*Brenda, 2026, 3 min 30 sec*

How do memory and identity form in living entities, and how are these processes being integrated into algorithmic representations of human memory? Artificial intelligence image processing relies on text prompts coupled with algorithmic latent space to render synthetic visual representations. How do meaning and context arise from this latent space? Do humans have their own biological version of latent space memories? Artistic representations of individualized memories use processes paralleling recent research in neurophysiological models of spatial and cognitive memory mapping, indicating an emerging synthesis and co-opting of human memory using “biomimetic” algorithmic modeling. The video Brenda shows mimicked algorithmic interpretations of seminal individualized human memories coupled with linguistic fragments as a soundtrack.

**Bio:** Ellen Pearlman is a Research Affiliate at NYU Tandon School of Engineering and a New York based media artist, curator, and educator. She was awarded a three-year grant by the German Culture Foundation to work on a new AI opera, “The System Cannot Fail”. A New Works Grantee at Harvestworks in New York, she has presented at Ars Electronica, was a Lumen Prize selection in AI Moving Images, a Research Fellow at MIT, a Fulbright Scholar at the University of Warsaw, a three-time Fulbright World Learning Specialist in Art, New Media and Technology, an EU Vertigo STARTS Laureate and a Zero1 American Arts Incubator / U.S. State Department cultural envoy to Kyiv. She premiered “Noor — A Brainwave Opera” (2016), the world’s first interactive immersive brainwave opera in a 360-degree theatre; “ABIO”, the world’s first emotionally intelligent artificial intelligence brainwave opera (2019/20), premiered at the Estonian Academy of Music in Tallinn; and “Language Is Leaving Me” (2023), the world’s first AI cinematic opera of the skin, premiered at the Copernicus Art/Science Festival in Warsaw. She has been a frequent participant of CYFEST since 2007.

### Ani Chopuryan

*The Weight of Becoming, 2025, 4 min 13 sec*

Somewhere between memory and waking life, a figure moves through a world that no longer obeys the rules of reality. Birds become witnesses. The sea remembers. A distant planet hangs above everything like an old thought that refuses to disappear. Fragments of bodies, paintings, landscapes and forgotten images collide — not as decoration, but as pieces of a life trying to reconstruct itself. The work is about becoming: the quiet violence of changing into someone you do not yet recognise. There is a moment when we realise that the person we were has already disappeared, while the person we are becoming has not arrived yet. We exist in that fragile space between the two — beautiful, uncertain, suspended. This video is a journey through that space. It asks: what

remains of us when memory, identity and reality begin to dissolve? Perhaps the answer is not a person. Perhaps it is the movement itself.

**Bio:** Ani Chopuryan is an Armenian multidisciplinary artist and creative director based in Yerevan. Working across painting, mixed media, digital art, fashion and visual design, her practice explores identity, cultural memory, femininity, contemporary Armenian life and the relationship between tradition and modernity. Her work combines expressive imagery with experimental materials, often transforming everyday objects, vintage elements and cultural references into contemporary visual narratives. She is the co-founder and creative director of ArtKvartal, an independent contemporary art and cultural space in Yerevan, and the founder of Bazaar, a sustainable fashion and wearable-art project focused on upcycling vintage garments. She studied Cultural Studies at Yerevan State University and has taken part in artistic and cultural projects and exhibitions across Europe and internationally.

### Yanina Chernykh

*The Nivkhs, 2026, 1 min 21 sec*

The voice draws on Nivkh beliefs of a world without boundaries — between the living and the dead, animal and spirit, human and other. The dog acts as a guide between these states. Statements based on ethnographic sources gradually shift into an imagined mythology, blurring the boundary between documentation and fiction. Part of the film was shot with a camera attached to the artist’s dog, allowing the animal’s movement to determine the movement of the image. Through repetition, pauses, and minimal sound, the film creates a space of continuous transformation, where familiar boundaries dissolve and the known gradually gives way to the unknown.

**Bio:** Yanina Chernykh is an artist working with video, animation, and painting. Her practice explores relationships between human and non-human beings through mythology, animism, and interactions between humans, animals, and the natural environment. A significant part of her work draws on the mythologies of Indigenous peoples. Her projects combine documentary and autobiographical material with fictional imagery, creating spaces in which the boundaries between reality and myth become unstable.

### Diana Kapizova

*There, over the rainbow, we will hide in the shadow, 2025, 9 min*

The artist spent her childhood in Pervouralsk city, known for its large industrial plants. Their emissions and warm air currents paint the sky above the city pink, and the rivers also appear pink. Green malachite, mined in the Ural Mountains, symbolizes the potential for happiness for workers from all over the world, who flocked to the Urals in hopes of finding work at the plants and achieving prosperity. These journeys are reminiscent of the adventures of Ellie, the heroine of “The Wizard of the Emerald City”. Like Ellie, Diana Kapizova embarks on her own journey to a wondrous, magical land on the border of Europe and Asia, tinged with green and pink.

**Bio:** Diana Kapizova is a multimedia artist working with video, performance and 3D graphics, and creating objects. Born in 1993 in Pervouralsk, she studied at the British Higher School of Art and Design. In her works, Diana creates worlds with a sensual, naive, childlike experience of the past and present; these worlds have a beginning and

an end, and a courageous hero navigates their journey, undergoing internal and external metamorphoses. She won the Ruarts Foundation grant programme in 2022 and was a nominee for the 2022 Sergey Kuryokhin Prize.

**Arman Ayvazyan**

*Dragonfly, 2024, 7 min 39 sec*

“Dragonfly” is a story of an unnoticed sacrifice, whose consequences ripple through light, time, and the cosmos.

**Bio:** Arman Ayvazyan is a director, documentarian, and film editor. He studied directing at the Armenian State Pedagogical University and later enrolled at VGIK (Gerasimov Institute of Cinematography), where he spent five years specializing in documentary filmmaking. His student films, “The Gull” and “Stones”, achieved success and received multiple international awards. During the 2020 Nagorno-Karabakh war, he joined the Bars Media studio team as a war journalist, director, and cameraman, documenting the events of the conflict. Since 2023, Arman Ayvazyan has been teaching directing and editing at the Yerevan State Institute of Theatre and Cinema. His work is distinguished by deep observation, visual poetry, and unique directing and editing techniques.