



EN

# Online Guide



## Spectres of the Leviathan

The foundational political philosopher Thomas Hobbes imagined the Leviathan as a composite body of subjects that adds up to a sovereign above all humans in society. Today, the Leviathan's body is no longer only human. It also includes digital infrastructures, data systems, and computational processes that shape how societies are organized and governed. This "datafied" Leviathan is both sovereign and beast that governs through data.

Spectres of the Leviathan examines how state power operates through automated decision-making, what might be termed "algocracy." The artworks here investigate cybersecurity regimes, data extraction, and algorithmic control. They also question the idea that data is neutral, showing how it can produce authority, influence behaviour, and reinforce inequalities. The artists revise the notion of sovereignty bounded by territory and national identity. Power now also circulates through global networks and technological systems that operate across borders, as sovereignty shifts from territorially anchored state power to distributed, data-driven infrastructures.

This constellation of artworks also engages questions of representation and assembly. It reflects on emergent image regimes, critiques the infrastructures that sustain them, and speculates on new forms of gathering and collective articulation. Together, the artworks call for resistance against the totalizing certainty of algorithmic control.

### **Anca Benera and Arnold Estefán, *The Democracy Device*, 2020**

3D-printed sculpture

This full-scale, digitally printed model of the ancient Greek jury-allotment device, known as the *kleroterion*, is an artefact produced through computational means. It is, therefore, paradoxical that computation also underpins the very discourse the object invokes: the role of algorithmic systems in the emergence – or erosion – of democratic practice.

In antiquity, the *kleroterion* served as a mechanism for jury selection, enabling the polis to mitigate bias by instituting a process of radical randomness. Contemporary computational systems, by contrast, operate through programmability, optimisation, and control. The affinity between these two technologies lies not in their internal logic, but in their shared implication in political decision-making. Where the *kleroterion* neutralised personal interest through chance, modern computational infrastructures increasingly shape, steer, and, at times, manipulate public opinion – aggregating behavioural data, often without explicit consent, and deploying it to target individuals with persuasive, algorithmically curated content.

Archaeology to date has yielded only fragmentary remains of the *kleroterion*, a condition that may be read as emblematic of democracy's own historical fragility. If democratic systems today appear similarly incomplete or broken, the source of this condition is no longer mechanical but the complex and frequently opaque ways in which contemporary information technologies are designed, instrumentalised, and exploited.

*Working collaboratively since 2012, Anca Benera and Arnold Estefán have developed projects on the ways military imagination, ecological transformation, and resource politics materialise across landscapes, climates, and communities. Recent projects investigate the phenomenon of made ground (geo-architecture) and how the making and marking of landscape (as a form of spatial modification) goes hand in hand with heightened state violence and the overexploitation of resources. Benera and Estefán will represent Romania at the 2026 Venice Biennale with *Black Seas – Scores for the Sonic Eye*, a project that continues their long-term engagement with ecology and environmental politics. Their work has been shown internationally at major biennials and exhibition spaces, including Manifesta 15, the 13th Istanbul Biennial, Kyiv Biennale, Museum Tinguely (Basel), mumok (Vienna), n.b.k. (Berlin), Palais de Tokyo (Paris) and Migros Museum (Zürich).*

## Hall 1

**Áron Lódi, *Body Image Falling Down Corridors of Mineral Sky /1, 2026***

cast aluminium, UV-sensitive resin, translucent dyes, PLA, textile tape, steel, acrylic, sound, polyester, carpet

**Áron Lódi, *Body Image Falling Down Corridors of Mineral Sky /2, 2026***

cast aluminium, UV-sensitive resin, PLA, textile tape, steel, sound, polyester, carpet

The work is made up of two standalone sculptures and an accompanying sound piece. The sculptures are replicas of a replica of a colonial-era globe – a historical object found in Viktor Orban's study. The object and its presence in the ex-PM's private office reveal the underlying aesthetics and aspirations of his biopolitical agenda that was slowly worked into legislation during his rule. On the one hand, it is through this analogy that the piece also introduces the aesthetics and materiality of those contemporary items that represent similar "colonial/imperial" ambitions. The shapes of the 1862 globe are remade with cast aluminium parts that resemble printed circuit boards, or translucent 3D-printed forms of the networked AI-powered CCTV cameras deployed nationwide in Hungary, or the fiber optic network cables that are like nerves connecting legislation and command, human and machine. The accompanying sound installation is presented on directional ultrasound speakers that form "sound zones" around the pieces. The sound allows for closer inspection of such technology, as it is algorithmically composed from audio recordings and operational sounds – the ambience of server rooms, cables stretching, cameras moving, fans whirring. The sonic composition aims to emphasise the fragility and inevitable breaking of the assemblage of materials that comprise the mass surveillance infrastructure.

**Áron Lódi** lives and works in The Hague. He holds an MFA from the Dirty Art Department of the Sandberg Institute (2023). His works have been featured in various international group shows, including *Torula* (Győr), *Loods6* (Amsterdam), *Promise of Kneropy* (Bratislava), *Jedna Dva Tři Gallery* (Prague), *LAM* (Budapest), and *Vunu Gallery* (Košice). **Lódi** works across a wide range of disciplines from sculpture, image-making, and writing to publishing and curatorial collaborations. His practice embraces the coalescence of horror stories and emancipatory possibilities to create multi-layered narratives about individual and collective agency in the face of contemporary crises.

### **Flaka Haliti, *Whose Bones?*, 2022**

plastic, foam, steel, aluminium

Political discourse continuously animalises sovereigns (the wolf, the lion, the fox) while depicting animals as pseudo-sovereigns that roam lawlessly. This complicates the supposedly humanist foundation of politics and may lead to a confusion of species. In *Whose Bones?*, this confusion manifests itself as a chimera-like skeletal figure, hovering between predator and alley cat, coloniser and colonised, danger and vulnerability.

The sculpture is a 3D-printed bone structure that could belong to any feline species, offering only the faint suggestion of a heraldic figure. Through this ambiguity, the artist draws on the long history of heraldry, in which animals and nation-states are symbolically intertwined through emblems, flags, shields, and coats of arms. The layer of snow covering the skeleton evokes a sense of discontinuity, suggesting an era in which the power of nation-states has been reduced to bare bones and placed in a state of hibernation, their only chance for revival coming from future advances in bioengineering technology.

### **Flaka Haliti, *I SHOUT, YOUR ECHOES BOUNCE, WHAT AM I?*, 2023**

color, print, drawing, plastic foil, plexiglass, LEDs

Irreducible to their discrete elements, the plexiglass formations merge layered depictions of bats which are literally perforated and entangled by a snakelike string of light. While the bat and the snake usually have asymmetrical roles as prey and predator, they, in this case, collide into a composite being. Haliti considers these opposing forces as mutually constitutive, without being reducible to a static core or image. In this way, the title's linguistic enigma comes into play materially: the navigational tool of these sightless nocturnal creatures, known as echolocation, becomes a vehicle for reflecting on the position one takes or holds, revealing how this position is already constituted by what surrounds one.

*Flaka Haliti's interdisciplinary work spans mixed media, sculpture, and spatial installation. Situated between abstraction and representation, and informed by artistic research, critical theory, and material experimentation, her work addresses belonging, subjectivity, human-animal relations, displacement, migration, transnationality, and territoriality, with a long-term focus on the demilitarisation of aesthetics. She examines the entanglement of aesthetic regimes and military logic in shaping contemporary sociopolitical imaginaries. Her work has been shown in solo and group exhibitions at major international biennials and institutions, including the Venice Biennale, Busan Biennale, Manifesta 14, the Moscow Biennale, steirischer herbst '22, and the Baltic Triennial 14, as well as in museums such as mumok, Lenbachhaus, Hamburger Bahnhof, Museum Ludwig, Lehmbruck Museum, and the National Gallery of Tirana. She was shortlisted for the Preis der Nationalgalerie (2019) and is a recipient of the Ars Viva Prize (2015/16), the Ludwig Gies Prize (2019), the Henkel Art Award (2014), as well as awards associated with the Fellbach Triennial and mumok.*

### **Artur Magrot, *Void x Repletion*, 2026**

site-specific installation

Triangular tiles form an interactive installation that creaks and shifts as visitors walk across it. This subtle yet consequential modulation of space, articulated without narrative or figurative representation, signals the operative logic of the exhibition it is situated in.

Just like the show, this site-specific artwork is grounded in the premise that art does not represent the world but functions as infrastructural sites for constructing scenarios and prototyping possible worlds. Rather than presenting matters of concern from a distance, the installation here acts as a nonrepresentational technology: a performative constellation in which actors, spatial configurations, and materials co-produce aesthetic and political effects. Within a digital condition that unsettles linear temporality, this piece extends its own presence with an interface character that requires inevitable interaction.

*Artur Magrot is a Czech visual artist working across installation, public space intervention, and intermedia practices. In his work, he focuses on the relationship between physical and virtual environments, examining how digital infrastructures, institutional frameworks, and social structures shape space and its perception. His projects often operate at the threshold between the visible and the invisible, tracing how abstract systems materialise within specific spatial situations. He is a co-founder of Ukradená galerie, an initiative that creates exhibition projects in neglected and underused urban locations, reflecting on alternative modes of presenting art beyond traditional institutions. He is currently a PhD candidate at the Academy of Fine Arts in Prague, where he also works in the 3D studio and serves as a consultant for the new master's program in art and contemporary technologies.*

**Critical Tech Group (Nastia Kolodka and Nazar Golianych), *Machine States*, 2026**  
multimedia installation

For academician Viktor Glushkov (1923–82) – a Ukrainian cybernetician and pioneer of computer science – the state was envisioned as a machine capable of managing political processes through computation. His defining project, OGAS (All-State Automated System), proposed a nationwide network designed to act as the "nervous system" of the Soviet economy. Glushkov aimed to bypass market mechanisms entirely, using real-time data processing to optimise production and distribution. Today, we see an inversion of this dream: the machines themselves are emerging as states, forging their own algorithms of power, diplomacy, ideology, and sovereignty. As these systems move beyond clearly defined human objectives, the political orders they produce remain uncertain.

Our project, *Machine States*, explores this paradox and tackles the question of how political technologies, far from being neutral, work to conserve our existing thoughts and biases. As an experiment, we built synthetic mechanisms – machine-states – each imbued with the logic of distinct historical or current political systems. Within this environment, these entities rigorously reproduce familiar patterns of power, control, and social interaction. This simulation raises a question: where exactly does the boundary between the political and the technical lie, and is it truly possible to delineate it anymore?

The core of the piece is a network of computers, each one operating as a separate state complete with its own ideology, resources, and population. To represent the spectrum of political history, the network is divided into archetypes based on an eight-axis model of ideology. Each archetype represents a distinct mode of governance. For example, the Centralised Autocrat prioritises rigid hierarchy and stability, while the Market Technocrat is oriented toward efficiency and resource accumulation. These forms were selected to test how opposing governance models survive within a digital laboratory environment.

The simulation allows for "regime change" and revolution: if a machine-state fails to manage its internal process load or loses a diplomatic conflict, its governing algorithm can be overthrown and overwritten by a competing ideology, radically altering its behavior in real-time.

These states actively compete for diplomatic, economic, military, and informational advantage. A central computer continuously monitors and documents their evolving processes in real-time. A shift occurs when a visitor's physical device enters the space: the machine-states immediately compete for its signal, attempting to control the visitor's attention and influence within the network.

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The installation is conceived as a laboratory – a space for testing and observing. The simulation is not oriented toward a predetermined outcome; its trajectory remains intentionally unresolved and unknown to us. Instead, the work operates as an exploratory process, designed to test what forms of behaviour and organisation may emerge when machine states are allowed to govern themselves over time.

In this infrastructure, humans are relegated to being an interface and a resource. Politics is no longer something done with or by the individual but rather something that happens to the individual.

**Critical Tech Group** is a research unit within the autonomous learning organisation *воркінпрогрес (wip.network)*. For the DATAS residency with IZOLYATSIYA, it is represented by Nazar Golianych and Nastia Kolodka. The group focuses on practical engagement with questions related to the computation of society and collaborative forms of research. Golianych is a moving-image artist and investigator working with investigative agencies; Kolodka is a researcher and visual artist whose work explores spatial research, interactive design, and creative coding. Both are based in Kyiv, Ukraine.

**Mark Cinkevich, *Militarised Urban Futures*, 2026**

two-channel video game, infrastructural diagram

*Militarised Urban Futures* is a two-part installation exposing how one state's digital infrastructure is being absorbed into another's. A video game places the player in a city running on software by Positive Technology. Walking through it, they learn how the surveillance sees and classifies. To stay invisible, they must blend with the NPCs: cameras register any deviation. A second player, on a different channel, operates the surveillance, tracking them.

An accompanying infrastructural diagram maps the Belarusian data pipeline, marking where it synchronises with Russian databases. It traces a single image file from the camera that records it, through the software that classifies it and the organisations that administer it, to the fibre routes and data centres that carry it.

Game

CGI — Freddie Sanders, Cari Chen, Delfin, Mark Cinkevich

Sound — anonymous

Script — Mark Cinkevich, Alex Quicho

Game Consultants — Solveig Suess, Joel Blanco

Diagram

Mark Cinkevich, Bárbara Acevedo Strange

Conceptual Advisor — Vladan Joler

Developed as part of the DATAS project, organised by the Goethe-Institut and MeetFactory, and co-funded by the European Union. With the support of Medialab Matadero.

**Mark Cinkevich** is a Belarusian researcher and artist whose work explores how infrastructures and visual technologies organise power. Focusing primarily on post-Soviet social and infrastructural landscapes, he examines how surveillance, logistics, and extraction shape environments of control. In his artistic practice, he is interested in critical and speculative aspects of art that operate at the intersection of fact and fiction. His projects have been presented internationally, including at transmediale (Berlin), the London Film Festival, Ars Electronica (Linz), the Lithuanian National Gallery of Art (Vilnius), and the Aksioma Institute for Contemporary Art (Ljubljana).

**Rudolf Samohejl, *therealitytourist.com*, 2026**  
installation

The infrastructure of surveillance and computation continues to expand, propelled in part by the rapid rise of AI. Data centres are largely invisible yet profoundly energy-intensive, but they have become pivotal nodes within our world's transformation. Rudolf Samohejl's large-scale sculpture stages an allegory of the data centre, vacillating between representation and abstraction. It is neither a strictly realist model nor a purely symbolic form, but a split structure: on one side, an architectural evocation of the data centre; on the other, its ontological weight, rendered as a perforated stone helmet whose mass suggests the burden of inhuman cognition.

The sculpture incorporates references to the control and server rooms of a data centre, though it does not directly model them. Instead, it operates through resemblance and spatial suggestion, foregrounding atmosphere over replication. The perforated stone helmet functions as a metaphor for memory itself. Stone, as material, evokes endurance and the persistence of human memory across time, while the perforations imply fragility, erosion, and volatility. Through this tension, the work reflects on the unstable conditions of storing, processing, and preserving information in the digital age.

By translating computational infrastructure into sculptural form, Samohejl exposes the paradox of contemporary data systems: despite their apparent immateriality, they rely on vast physical architectures, extractive processes, and planetary resources. The work invites viewers to confront the material and cognitive dimensions of AI infrastructures that typically remain concealed behind interfaces and networks.

***Rudolf Samohejl** is a visual artist based in Belgium and the Czech Republic. A graduate of the Academy of Arts, Architecture, and Design in Prague, he creates "sculptural situations"—sensual constellations that emerge through encounter and spatial negotiation. His practice engages technological infrastructures, urbanism, and regimes of mass consumption, tracing how data and power inscribe themselves onto the landscape. He has exhibited internationally, including *International Waters* (2025), *Ormston House* (2022), *Jocelyn Wolff* (2021), and *Manifesta 13* (2020), among others.*

**Martyna Marciniak, *Deep Reality Markets*, 2025–26**

mixed media installation of video, animation, sculptural devices

Artificial intelligence is no longer merely artificial but increasingly operates as an inhuman force. In *Deep Reality Markets*, Martyna Marciniak adopts the branding and rhetoric of a fictional AI company modelled on major tech firms, exposing the hidden labour, exploitation, and manipulation that sustain AI systems. By mimicking the quasi-religious language used to promote boundless technological potential, the company reveals how such speculation fuels financial hype while diverting attention from regulation and accountability.

While AI companies market their products as seamless and cutting-edge, they often obscure the exploitation and accountability of humans in the loop. *Deep Reality Markets* distinguishes itself by openly foregrounding the absurdities, limitations, exploitative structures, and malicious potentials with the enthusiasm typically used to sell innovation.

In the exhibition space the company and its central product, the Deep Reality Trading Terminal, are introduced through a fictionalised retelling of a real AI-aided market crash that occurred in May of 2023, sited within a crypto-bro's workstation.

The video and *Deep Reality Markets* merch expose how AI-hype manufactures trust and a sense of progress while masking the urgent need for oversight and accountability.

*Martyna Marciniak is a Polish, Berlin-based artist and researcher whose work bridges media theory and legal imaginaries to trace how power inscribes itself through image regimes and visual infrastructures. Often revisiting historical events, her work pokes at the tropes of scientific and forensic aesthetics, revealing their uncertainties, contradictions, and lapses. Moving between sculpture, video, and animation, she creates visual counter-histories, smuggling in new perspectives. Her work has been shown by Onassis Stegi, Copenhagen Contemporary, Ars Electronica, Galerie Stadt Sindelfingen, Warsaw Biennale, LABoral Centro de Arte, among others. She is the 2025 CERN Collide resident. Her project Anatomy of Non-Fact received an award of distinction at Prix Ars Electronica in 2025.*

## Islands of Insubordination

Digital technologies destabilize the long-held model of the nation state as the primary sovereign unit, where authority is bounded by territory. Cloud computing, global networks, AI systems, and platform infrastructures generate new forms of jurisdiction beyond national borders. This reconfiguration suggests that alternative political arrangements, and thus alternative worlds, remain possible.

Islands of Insubordination turns to infrastructures: energy corridors, submarine cables, planetary surveillance systems, and river dams. Infrastructures are not merely technical systems; they function as narrative frameworks through which we access, interpret, and inhabit the world. They reproduce capitalist power, shape attention, and foreclose political agency. As sovereignty is exercised through logistics, extraction, and computation rather than explicit decree, contemporary technological, political, and ecological crises should be understood as manifestations of the tragedy of these infrastructures.

The artworks here engage with the origins and construction of computation, energy politics, and labour, as well as techno utopias and their entanglement with sovereignty. The artists trace how technological systems reorganize geopolitical relations, while exposing the ecological and material costs of computation on a planetary scale. They examine fictional, speculative, but also reimagined geographies as spaces in which agency might be reclaimed, camouflage devised, or anti-surveillance utopias constructed.

## Hall 2

### **Nolan Oswald Dennis, *Model for an Endless Column*, 2025**

PET globes, synthetic stone paint, black paint, threaded rod

The work recalls Constantin Brâncuși's *Endless Column* series, initiated in 1918. Occupying the exhibition space with a sculptural insistence similar to its modernist predecessor, the piece stacks globes and their blacked-out negations into a vertical sequence that evokes planetary scale, infrastructural imaginaries, and the politics of orientation. Each globe bears the same cartographic projection shaped by colonial histories and geopolitical violence, reproducing the Western imposition of national borders and territorial divisions. Dennis disrupts the apparent neutrality of this spatial order by cutting the Earth along the equator and inverting its orientation – south above north, the world literally turned upside down. At the centre of the column, a matte-black globe opens a speculative space for reimagining decolonial futures and gestures toward what the artist describes as the “black consciousness of space.”

This perspective marks a rejection of dominant Western epistemologies as the unquestioned foundation for world-building. The piece approaches prevailing systems of world-ordering as historically contingent constructs rather than universal truths, seeking to move beyond the conceptual and political limits they impose on imagination, agency, and possible futures.

### **Nolan Oswald Dennis, *Options*, 2019**

iterative procedural drawing (a recipe work), chalk marker on wall

Rendered by Human Open Source, 2026

One of Marx's most widely cited statements appears at the opening of *The Eighteenth Brumaire of Louis Bonaparte*, where he writes that historical events and figures occur twice: “the first time as tragedy, the second time as farce.” For Marx, Napoleon III's coup d'état in 1851 echoed the earlier rise to power of his uncle, Napoleon Bonaparte, in 1799.

At the centre of a deconstructed visualisation of the golden ratio, this sentence reappears, though the phrase “the second time as farce” has been crossed out. In its place emerge strategy, contingency, and the possibility of alternative outcomes. Rather than reducing history to repetition or inevitability, Nolan Oswald Dennis's chalk drawing foregrounds recursion and openness within historical processes. The work invites the person who renders the drawing to participate directly by adding their own options to the wall piece, transforming Marx's fatalistic formulation into a collective space for speculation and intervention.

*Nolan Oswald Dennis is a para-disciplinary artist from Johannesburg. Their practice explores what they call ‘a black consciousness of space’: the material and metaphysical conditions of decolonization. Dennis's work questions the politics of space (and time) through a system-specific, rather than site-specific, approach. They are concerned with the hidden structures that predetermine the limits of our social and political imagination. Through a language of diagrams, drawings, and models they explore a hidden*

## Hall 2

*landscape of systematic and structural conditions that organise our political sub-terrain. They are currently a research associate at VIAD, University of Johannesburg, and co-editor of Indexing Imaginaries, Volume 8 of the DATA Browser book series, published by Open Humanities Press (2025).*

## Hall 3

### **Sfera (Sylvia Rybak, Marco Winter, Ula Sowa Przybylska), *Anthrome*, 2026**

live simulation in Unreal Engine, O<sub>2</sub> and CO<sub>2</sub> sensors, Arduino microcontrollers, cabling

*Anthrome* stages a live simulated biosphere, its conditions responsive to the atmospheric composition of the gallery. The work draws on the legacy of Biosphere 2, an ill-fated experiment in sealed ecological systems, tracing its lineage through contemporary exit projects such as private bunkers, sovereign cities, and speculative space colonies. Live sensor data from the exhibition space, measuring oxygen and carbon dioxide levels, gradually feed into the simulation. The rise in oxygen triggers glitching, hyperoxic distortions, while fluctuations in CO<sub>2</sub> simultaneously build and erode the environment. In *Anthrome* the instability of data is deliberately embraced, mirroring the fragmented logic of techno-utopian aspirations where systems engineered for self-containment and optimisation inevitably produce their own conditions of fragility and decay.

*Sfera*, formed by Sylvia Rybak, Marco Winter, and Ula Sowa Przybylska, is a research-driven collective working across digital art, media theory, and immersion. With backgrounds in photography, data science, cultural anthropology, and sound, their practices converge around the critical exploration of social and economic structures, speculative aesthetics, and technological mediation. Their current work spans themes such as hauntological aesthetics in video games, the cultural dissemination of systemic imaginaries, and immersive modes of storytelling.

**Jonas Staal, *Empire's Island*, 2023**

mixed-media installation, video 20:34 min.

*Empire's Island* tells the story of Ascension Island, located in the middle of the Atlantic Ocean, and how it has been changed to serve the interests of emerging empires across three centuries.

Throughout the centuries the island has been altered by the ideological, economic, and military interests of an emerging global structure of power: from encounters with the Dutch empire that used the island to exile crew members of the East India Company (VOC), to the British Empire that sent Charles Darwin to green (geoengineer) the island, and lastly the contemporary US empire that, together with the British, established a massive military and planetary-surveillance infrastructure on Ascension. Today, the terraformed and technoformed island embodies visions of billionaires like Jeff Bezos and Elon Musk who aim to establish Ascension Island-modelled colonies on Mars and beyond.

This reconstruction of Ascension Island takes the form of a video study with a detailed model that shows that the colonial, imperialist era, never truly ended. The colonial declaration of Ascension Island as *terra nullius* is now replicated and expanded by declaring vast parts of outer space as “nobody’s land.” How do we resist and dismantle Empire’s ongoing subjugation of our world and outer space and meet Ascension Island on its own terms?

*Jonas Staal is a visual artist whose work deals with the relation between art, democracy, and propaganda. He is the founder of the artistic and political organisation New World Summit (2012–present). With writer and lawyer Radha D’Souza, he founded the Court for Intergenerational Climate Crimes (2021–present). His recent books include Propaganda Art in the 21st Century (MIT Press, 2019) and Climate Propagandas: Stories of Extinction and Regeneration (MIT Press, 2024).*

**Anna Engelhardt and Mark Cinkevich, *Terror Element*, 2025**  
media installation

Operational images challenge the classical divide between subject and world, asserting a system-bound autonomy while often claiming objectivity – “seeing nature as it truly is.” Objectivity, however, is historically contingent, shaped by technical, moral, and social conditions. Scientific imagery can thus be mobilised to project authority, including that of the state.

This dynamic underpins Anna Engelhardt and Mark Cinkevich’s hybrid documentary *Terror Element*. The work follows Nina, a fictional forensic expert reconstructing the 1999 Russian apartment bombings – events widely suspected to have been orchestrated by state security services to justify the second Chechen war and consolidate Vladimir Putin’s power. Drawing on their own mediated childhood memories, the artists blend archival television footage with contemporary digital animation, collapsing fact into fiction in ways that echo conflicting media narratives and official accounts.

Focusing on forensic science, the film exposes how evidence can be manipulated and instrumentalised. As Nina becomes absorbed in grainy footage, her laboratory begins to mirror the televised one, destabilising the boundary between proof, interpretation, and fabrication. The installation extends this recursion: a staged crime lab, CRT monitor, and live camera feed form a *mise-en-scène* that invites viewers to question how acts of witnessing shape the construction of truth.

*Anna Engelhardt is a video artist and writer based in London. Her work investigates environments that stem from structures of extraction, occupation, and dispossession. Featuring fictional characters trapped in such toxic landscapes, her works merge CGI-reconstructions and archival footage into video installations. Her works have been shown internationally, including at transmediale, HKW, (Berlin), ICA (London), Kyiv Biennial, Henie Onstad Triennial for Photography and New Media (Oslo), Lisbon Architecture Triennale, Ars Electronica (Linz), BFI London Film Festival, Biennial TEA (Tenerife), and the National Gallery of Art (Vilnius). Her work has been recognised with awards from Film London Lodestars (finalist, 2025) and the Film and Video Umbrella New Takes Commission (2025).*

## Hall 4

### **Tamara Kametani, *Greetings from Null Island*, 2026**

multimedia sculpture (smartphones, charging cables, steel, software)

The screens, sitting in rows on a steel structure, show SOUL, a mobile app created by the artist that alters users' geospatial position to coordinates 0.0, where the prime meridian meets the equator, commonly known as Null Island. Despite lacking any landmass, Null Island functions as a default for misdirected geolocation data and glitches, a de facto garbage dump for digital errors. Each screen shows a user around the world using the app, relocating to 0.0, while an occasional glitch reveals their physical location. By spoofing location data to this already saturated non-place, users contribute to collective data camouflage, rendering their information indistinguishable and useless for commercial or surveillance exploitation. Presented in a steel frame reminiscent of click farms, the sculpture nods to the workarounds we create, often in lieu of real systemic change.

The artist invites you to download SOUL to your own device and teleport to this liminal place of possibilities whenever desired. Website of the project:



*Tamara Kametani is a Slovak visual artist based in Athens whose interdisciplinary practice spans moving image, installation, sculpture, and web-based works. Using found digital materials, satellite imagery, mapping applications, and geolocation data, her work investigates border politics, surveillance, and the relationship between digital and physical environments. She holds an MA in contemporary art practice from the Royal College of Art and has participated in international residencies and exhibitions across Europe and the United States.*

**Tekla Aslanishvili, *The Mountain Speaks to the Sea*, 2024**

video installation, 59:03 min.

Architect: Natalia Nebieridze

The experimental two-channel documentary follows rivers in the South Caucasus from their mountain sources to the Black Sea, tracing the infrastructures that shape the landscapes and communities along their course. The narrative converges on the EU–Georgia initiative to construct a high-voltage power cable beneath the Black Sea, intended to reduce Europe’s dependence on Russia for energy and data transmission. Interweaving personal histories, myth, and speculative futures, the film reveals how energy infrastructures reconfigure territories, borders, and the practices of statecraft.

Presented within a dynamic moving-image environment, the work extends Aslanishvili’s cinematic inquiry by reassembling fragmented histories of labour, extraction, and geopolitical transformation. Through spatial installation, the project foregrounds the entanglement of ecological systems, technological networks, and political power embedded in global energy infrastructures.

*Tekla Aslanishvili is an artist, filmmaker, and researcher based in Berlin, Tbilisi, and Vienna. Her practice examines how infrastructures operate as technologies of knowledge production, sovereignty, and resistance. She is currently a doctoral candidate at the Academy of Fine Arts in Vienna and an ifk fellow. Her work has been presented internationally at institutions and exhibitions including M HKA – Museum of Contemporary Art (Antwerp), Nassauischer Kunstverein (Wiesbaden), Berlinische Galerie, the Tbilisi Architecture Biennial 2024, SculptureCenter (New York), the Taipei Biennial 2023, WIELS (Brussels), Eye Filmmuseum (Amsterdam), Schirn Kunsthalle (Frankfurt), LOOP Festival – Fundació Antoni Tàpies (Barcelona), Neue Berliner Kunstverein, and the 14th Baltic Triennial. She was a fellow of the graduate school at UdK Berlin (2024–2025), a Digital Earth fellow (2019), an Ars Viva nominee (2021), and a recipient of awards from the Han Nefkens Foundation – Fundació Antoni Tàpies (video art production, 2020) and the Eurasia Moving Image Commission (2026).*

## Songs of Refusal

The famous phrase “data is the new oil” marked the emergence of surveillance capitalism. Might one now say that data is the new beast? This conception treats data not as an extractable asset, but as an entity with agency and force.

Songs of Refusal foregrounds the emotional, embodied, and cultural dimensions of algorithmic power, shifting attention to the subject. The interactive installations and moving-image artworks here reveal how images become operative: no longer simply representing reality, but functioning within systems of surveillance, calibration, and control. They attest to an era in which everyday behaviours and traces are captured, segmented, and organized into predictive computational models, where the new “ideal subject” is an abstract digital entity generated through data and pattern recognition rather than lived experience.

Personal sovereignty becomes more fragile under conditions of profiling, predictive modelling, and digital doubles that foreground the urgency of agency. While the computational impact on political decision-making can rarely be fully grasped, yet it is apparent that social relations are increasingly automated and mediated by technology. This has led to growing public awareness that data driven systems and extractive logic not only shape individual choices but also erode the conditions necessary for political self determination.

### **fantastic little splash, Infocry, 2026**

multimedia installation

*Infocry* is a chorus machine for retaining inauthentic voices. Trained on the pain and fears of real users, coordinated comment networks flood online spaces with variations of the same narrative. With the emergence of large language models, such voices are no longer easy to recognise individually; they mimic human errors and blend into everyday discourse. The project uses AI-assisted text clustering, OSINT, and network analysis to trace patterns that become visible only at scale. Borrowing from the idea of the Greek chorus, *Infocry* researches what happens when the collective voice is weaponised, and when emotional responses become infrastructure for cyberwar propagation.

*fantastic little splash* is a collective comprised of journalist/artist Lera Malchenko and artist/director Oleksandr Hants. *fantastic little splash* combines art practice and media studies to research the appropriation of collective imagination and emotions in technosocial systems. The group works with videos, texts, and interactive game-based tools. Established in 2016 in Ukraine, their projects have been exhibited at such events as *transmediale*, *post.MoMA*, *Plokta TV*, *Ars Electronica*, *Liste Art Fair (Basel)*, *Construction festival VI x CYNART*, *KISFF*, and *Docudays*. *fantastic little splash* held the *transmediale x Pro Helvetia Residency* in 2022 and the *Cité internationale des arts residency* in 2023.

### **aaajiao, *Nobody*, 2024–25**

sculpture

CCTV cameras introduced a new and elusive regime of representation. Unlike traditional visual media, surveillance footage is not primarily aesthetic but operational. These images do not simply depict – they perform, functioning as instruments within policing, military operations, logistics, and data analysis. Here, functionality is built into the image itself.

This logic informs aaajiao's life-size transparent resin torso, modelled on an "Asian male" generated by an image-to-3D AI platform. The figure is nameless yet loaded with identity politics, resembling an isolated ID portrait translated into sculpture.

The work reflects the rise of "cyber-nationalism" on the Simplified Chinese internet and the growing loneliness, perceived by the artist, shaped by algorithmic governance. Through *Nobody* and related works, the artist explores how passive social media use, platform-driven life, and identity politics create a defining paradox of our time: permanent connection experienced as separation, where hyper-connectivity intensifies loneliness. From this condition, cyber-nationalism emerges through emotional mobilisation and echo chambers, operating as both psychological comfort and political activation – and becoming a defining feature of today's digital psyche.

*aaajiao lives and works in Shanghai and Berlin. The artist and activist aaajiao – the online handle of Xu Wenkai – draws on a broad range of media including sculpture, painting, drawing, multimedia installation, video, sound, and design to explore the evolution of human identity being assimilated by the digital world. Focusing on the experience of the new generation – the native inhabitant of the parallel worlds and saturated realities of the net – aaajiao's work is a critical investigation into the countless possibilities offered by the digital and the numerous questions raised by hyper-technologisation.*

### **Nina Davies, *Becoming the Edit: Bystander Assembly*, 2024**

media installation

Intra-action, a term coined by Karen Barad to describe how relations precede and constitute entities, is palpable in *Bystander Assembly*. This media installation is composed of smartphones, tracking sensors, and lighting units distributed throughout the space. As visitors move through the room, the devices detect and track their bodies and faces, responding to subtle gestures. The encounter moves between surveillance and recognition, exposure and affirmation.

The installation draws on the aesthetics of contemporary online broadcasting, addressing the implications of current technological developments. Davies' work explores the friction between technology and its users, focusing on data, self-image, movement, and dance. Drawing from viral dance trends and platform-based filmmaking, this speculative project imagines a near-future scenario in which shifting human agency paves the way toward immediacy.

### **Nina Davies, *Becoming the Edit: Double Double*, 2024**

courtroom drawings and sound recording

Courtroom drawings, also known as courtroom sketches, are visual representations made by artists during legal proceedings. They are typically created in courts where photography, video recording, and live broadcasting are restricted or prohibited.

The legal restriction of cameras reflects a broader recognition within judicial systems that image-making technologies can shape behaviour, testimony, and the performance of truth itself. Much like the observer effect described in the quantum double-slit experiment, where the act of observation alters the behaviour of particles, the presence of cameras can influence how events are narrated, performed, and remembered within the courtroom. In this context, courtroom sketches occupy a paradoxical position: they are both evidentiary and interpretative, documenting proceedings while simultaneously revealing the impossibility of neutral observation.

These questions of mediation, spectatorship, evidence, and the politics of visibility are explored in the podcast *Double Double* through a conversation with a courtroom artist, who reflects on how courtroom drawings exist precisely because of the legal system's awareness that imaging technologies affect the pursuit of truth and justice. Davies engages with courtroom sketches as cultural artefacts that expose how legal systems construct authority, performance, and public truth.

*Nina Davies is a Canadian-British artist who considers the present by observing dance in popular culture and how it is disseminated, circulated, made, and consumed. Previous research projects have included the recent commodification of the dancing body on digital platforms and rethinking dances of today as traditional dances of the future. Moving between the use of fiction and non-fiction, her work helps build new critical frameworks for engaging with dance practices. Her work has recently been shown at Aksioma (Ljubljana), FACT (Liverpool), Henry Moore Institute (Leeds), and ArtSpace (Sydney).*

**Jelena Visković, HEAT, 2026**

film, installation, 14:09 min.

Set in a Baltic spa, *HEAT* follows a group of ageing women navigating leisure time amidst ecological collapse and threats of war, with surveillance mechanisms packaged into wellness regimes. The work explores the psychological effects of conflict and extraction – reflecting on who gets to age in contemporary and future societies, and by what means. Inspired by feminist interpretations of the spa-novel, including Dubravka Ugrešić's *Baba Yaga Laid an Egg* and Olga Tokarczuk's *Empusium*, the film reimagines the Eastern European resort as a space for introspection and unfolding social tension.

*Jelena Viskovic is an artist born in Zagreb and raised in Belgrade and Budapest. She currently lives and works in London. Her work explores how social, political, and technological bodies are shaped by systems of power through film, games, and sculptural installations. Drawing on play, recreation, and disobedience, her works often incorporate animated and speaking objects that challenge technological determinism. Her recent film Motonation reflects on body politics and performance in former Yugoslavia and forms part of the broader project Volumes.*

**Leon Sahiti, *Soft Substractions: A Manual for an Inhuman Exit*, 2026**

polyethylene terephthalate glycol sculptures, aluminium composite prints, videoloops on LED fans

*Soft Substractions: A Manual for an Inhuman Exit* is a multi-media installation and conceptual framework that responds to the condition of fractured sovereignty in the digital age. The work is a speculative instruction manual – part archive, part exorcism – for subjects (human or otherwise) seeking to withdraw from platform governance, algorithmic labour, and techno-feudal infrastructures.

It critiques the idea that digital sovereignty can be cleanly reclaimed, and instead offers forms of ritual, refusal, and poetic subversion. Rather than deliver answers, the project disturbs, reframes, and glitches. It consists of multi-channel video works, sculptural arrangements and several aluminium composite prints. These elements are designed to resemble an evolving interface – one that navigates through network collapse, data stream rituals, and the liminal space between synthetic agency and digital burnout.

*Leon Sahiti is an Albanian-Bosnian interdisciplinary artist whose multimedia installations explore digital sovereignty, data economy, privacy, and the dissolution of identity in platform society. By translating communicative codes of internet culture into physical forms, he creates symbolic structures that oscillate between utopian and hypertechnical dystopian. His glitch-laden works reflect the erosion of real interpersonal relationships in an age of permanent digital connection, balancing irony with deep infrastructural critique.*

**Dorota Gawęda and Eglė Kulbokaitė, *Spit and Image 1*, 2025**

4K single-channel video, color, sound, 15:00 min.

Directors: Dorota Gawęda and Eglė Kulbokaitė

Production: artcore (Maya Vidgrain)

Actor I: Mona Walravens

Actor II: Anna Marchenko

Cinematography: Anna Prokulevich

Camera Assistant: Felipe Arias Vasquez

Gaffer: Johan van der Voort

Set: Dorota Gawęda and Eglė Kulbokaitė, Roland Fontaine

Costume: Urte Kat Team

SFX: Juliette Ruetz, Julian Hutcheson

Sound: OXHY

Edit: Dorota Gawęda and Eglė Kulbokaitė

Post-production: Moritz Freudenberg

Animation: Dorota Gawęda and Eglė Kulbokaitė

Supported by: Fachausschuss Film und Medienkunst BS/BL, Pro Helvetia – The Swiss Arts Council

Video installation was originally developed with Small Production for the exhibition at MACA, Beijing, China.

The mirror image does not simply reflect; it contributes to the construction of a digital twin, or an “ideal subject”: an abstract digital entity generated through data and algorithmic modelling rather than an extension of lived experience. Everyday behaviours and traces are captured, segmented, and organized by AI into predictive computational models that function as new forms of subjectivity shaped by data and pattern recognition. On the brink of surrendering sovereignty to its digital double, one such subject appears in *Spit and Image 1*.

The work demonstrates how doubleness and in-betweenness function as strategies of transcendence. Its corporeal distortions and metamorphoses evoke a new trance-like state – one that attempts to reclaim agency and sovereignty from the forces of algorithmic control and capital. A monstrous body emerges to confront an equally uncanny reality; a fragmented self resists a life rendered controllable and reproducible; a radical doppelgänger destabilises institutionalised identities, transforming into a Frankensteinian hybrid of the supernatural and the technological – simultaneously an object of terror and reverence.

***Dorota Gawęda and Eglė Kulbokaitė*** are an artist-duo based in Basel. They graduated from the Royal College of Art, London in 2012. They established a syncretic practice that focuses on unearthing unwritten social histories and imagining divergent futures. Transfusing different bodies of knowledge across space and time, Gawęda and Kulbokaitė nurture a research-based practice that weaves together seemingly disparate fields – ecology and technology, science and magic, nonhuman intelligence and shared speculation. Their

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*work spans performance, painting, sculpture, fragrance, video, installation, and AI-generated imagery – where language breaks down and one genre morphs into many. Informed through their Young Girl Reading Group (2013–2021) project, the artists create artworks that act as networks of references, looped together by an infinite string of embodied narration.*

## Masaryk's Office

### **eeefff, *School of Algorithmic Solidarity: Can Colonialism Be Encoded into Algorithms?*, 2026**

blackboard with elements, collective session traces

*The School of Algorithmic Solidarity* is an ongoing initiative of eeefff, launched at the end of 2021. It operates on a semi-real, semi-fictional speculative basis, in flickering space and time. It was initiated to explore the relations between infrastructural time, algorithmic abstraction, and the body. From sessions, traces are gathered: scripts, moving images, props and supporting materials that form installations and environments for collective imaginaries – “infrastructure for imagination.” The general framework is to clash together two contradictory vectors – algorithms and solidarities – creating provocative inventories and imaginative approaches in the politics of computation. In form, it can vary: a sensory chamber, a walk to a certain infrastructure, the playful protocol of digital togetherness, radical pedagogy practice, a mediated collective experience supported by a score. Situations are often open-ended and can be thought of as temporary training zones. Questions form the logic and poetics of a session. In this room you can see traces of the session held on 8 June 2026: “Can colonialism be encoded into algorithms?” The session revolved around digital colonialism, maps, territories, and how digital instructions shape our daily lives.

*eeefff, based out of Minsk and Berlin, is an artistic cooperative, a made-up institution, a cybernetic political brigade, a string of poetic computations, a hacking unit, a queer moment. It is none of them individually, nor all of them together. Active since 2013, the group works with emotions and affects shaped by technology, creating software-based projects, publications, networks, and platforms that critically explore digital labour, value extraction, and community formation. Methods include public actions, online interventions, performative seminars, software, and hardware hacking, framing environments, and choreographing social situations. They co-organized *Work Hard! Play Hard!* (2016–2020), *Decentric Circles Assembly* (2024), *Forest Assembly of Educational Fictions* (2025), and the *School of Algorithmic Solidarity* (2021–present). The *School of Algorithmic Solidarity* was initiated to explore the relations between infrastructural time, algorithmic abstractions, and bodies.*

Read the curatorial essay by Lívía Nolasco-Rózsás on the website of Galerie Rudolfinum:

<https://www.galerierudolfinum.cz/en/>.