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NEURO- BIOLOGY OF LOVE

Neurobiologia miłości

kurator / curated by
BORIS ONDREIČKA

14.03–
1.06.2025



NEURO- BIOLOGY OF LOVE¹

OSOBY ARTYSTYCZNE / ARTISTS

SZILVIA BOLLA (HU)

JOEY HOLDER (UK)

DENISA LEHOCKÁ (SK)

URSULA MAYER (AT-UK)

LUBOŠ PLNÝ (CZ)

IZA TARASEWICZ (PL)

1 After Semir Zeki's article of the same title (2007, FEBS Letters 581, pp. 2575–2579).

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LOMBARDII-KARGL GALLERY

CBAB CHRISTIAN BERST GALLERY IN PARIS

...and Majnun, in his love for Leila, is obsessed by her beauty, even if she does not seem beautiful to others. 'To see her beauty,' he declares, "you must borrow my eyes'...²

The main motivation of *The Neurobiology of Love* rises out of the observation of intertwinement of artistic and scientific ways of imagining and its further imaging, materialization of "subject". Sometimes it is surprising (even for scientists themselves) how precisely artists portray certain phenomena even from other points of departure and methodology, allowing intuitive³ and/or automatic, subconscious forces to guide their creative endeavours. *The Neurobiology of Love* meditates around personal viewing,⁴ tacit knowing⁵ and chances of embodiment of "undisplayable" / "unspeakable".

2 *The Neurobiology of Love*, p. 2579.

3 Intuition is the ability to acquire knowledge, without recourse to conscious reasoning or needing an explanation.

4 As in discoveries of what later was called "entoptic phenomenon" (David Lewis-Williams, 2002, following Gerardo Reichel-Dolmatoff, 1975) which its discoverer Jan Evangelista Purkyně described as "subjective viewing" (1823).

5 As in Michael Polanyi's *Personal Knowledge: Towards a Post-Critical Philosophy* (1958, Routledge & Keegan Paul).

Following Semir Zeki's pioneering study of neuroaesthetics,⁶ *The Neurobiology of Love* understands production (in-out) and consumption (out-in) of "undisplayable" in the wider net of triggers and consequent processes (of postproduction and distribution). It traces myriads of frequencies of neurosis of the creative urge⁷ (and self-expression-drive) rising in a vertigo of the turbulent times we live in. Neurosis of the internet of everything incorporates itself in the artistic cosmos of curves, synapses and hatchings, mycelia of drawing, pirouettes of the performative act.

The Neurobiology of Love focuses on individual psychological experience which is influenced by (out-in) and influences (in-out) the collective political. It does not matter if this happens consciously, conceptually, strategically, or unconsciously, "spiritually," poetically, metaphorically, spontaneously – it does so anyhow.

6 As in Semir Zeki's *Inner Vision: An Exploration of Art and the Brain* (1999, Oxford University Press).

7 As in Otto Rank's pioneering *Kunst und Künstler: Studien zur Genese und Entwicklung des Schaffensdranges* (1932, *Art and Artist: Creative Urge and Personality Development*, Alfred A. Knopf).

Even though *The Neurobiology of Love* focuses on the individual, it understands the (micro) individual as unbreakably related (out-in-out) to the other/ness, collectiveness, transindividuality (from passive contagion to active imitation),⁸ and (macro) globality.

Even though *The Neurobiology of Love* is concentrated on the psychological (and mental), it understands this in the unbreakable context of the somatic. Doing art is a psychosomatic delivery per se. There is something trivial we must remember: the eyes do not see anything, they just look, the brain sees.

The sub-centre of interest of this project is love – artists who do art from love (as an essential activity of their lives), artists who distribute vibes of empathy, tolerance, solidarity, love as an expression of both intuitive, impulsive affection (according to a particular provoking effect), inclination and systemic, effective engagement. Inclination / affection leads us to crucial decisions, obviously. Even democratic elections are dominantly the result of personal aesthetic judgment and symbolic action. Neuroaesthetics plays a key-role in understanding that dynamics there, as does art itself.

8 In Gilbert Simondon's sense.

Body (even reinterpreted both linguistically, philosophically / ontologically, as well as physically ad absurdum) is still here. It is a battleground where Eros remains in a chronic dialogue with Thanatos.⁹ Love is a knot of the synchronous romantic, symbolic, imaginary, abstract, as well as the corporal, rudimental, erotic, maternal, real... natural and cultural.¹⁰ Love might be “unspeakable” – but art carries a high competence in the experimental elaboration of the insight and the postproduction of the inner (image)¹¹ to the outside. Intersubjective love addresses the questioning of the other / otherness.¹² Anyhow, the first other, the initial alien to myself, is me. To both maternal and romantic love we can add the metabolism of artistic love / the creative urge as love. As Zeki perfectly describes it in his essential study, “human attachment seems to employ a push–pull mechanism that overcomes social distance by deactivating networks used for critical social assessment and

9 As in Sigmund Freud’s concept of der Todestrieb (1920), after Sabine Spielrein (1912).

10 Extending diagrammatic structures of Jacques Lacan and others.

11 As well as in Eric Kandel’s *The Age of Insight: The Quest to Understand the Unconscious in Art, Mind, and Brain, from Vienna 1900 to the Present* (2012, Random House).

12 In Maurice Merleau-Pontyian sense.

negative emotions, while it bonds individuals through the involvement of the reward circuitry, explaining the power of love to motivate and exhilarate.” The creation of art also combines mechanisms of deactivating criticality and pragmatism to activate the free flow from the subconscious. The real or realistic in arts is not necessarily mimetic, imitating external objects. The realistic can be the visualization of “invisible, immaterial...” feelings. Perhaps we can say it is not a form of creativity indeed, because the artist does not create anything new but describes what is already “there.” Perhaps we should call it “meta-mimesis.”¹³

Speaking about the invisible, which does not provide any proof that it is “there,” sometimes it is just transparent; and that’s also why “transparency is a form of darkness” as gloriously described by Thomas Metzinger.¹⁴

Speaking about intuition, it is very much related to the revelation of something “seen” from in- (“in, on”) + tueor (“to look, watch, guard, see, observe”).

13 As elaborated also in *Metamimesis: Imitation in Goethe’s Wilhelm Meisters Lehrjahre and Early German Romanticism* by Mattias Pirholt, CamdenHouse, 2012.

14 Initially in his *Phenomenal Transparency and Cognitive Self-reference in Phenomenology and the Cognitive Sciences*, #2, pp. 353–393. Followed by brilliant interview with Ray Brassier *A Special Form of Darkness*, Arika, Edinburgh, 2012 (online).

Messages that art articulates then to the outside from “there” can be very precise in their own character, and precious. Art’s capability to go beyond explicit language or to dive back into the abysses of biosemiotics,¹⁵ to create new languages, not to be limited to any (mirage of) consistency – greatly extends relevant possibilities of description and further communication, even of some “unknown”.

The Neurobiology of Love offers insight into a selection of artists who work with their individual relationship to corporality, humanity, culture, politics and nature in a rather implicit and associative way.

The Neurobiology of Love offers a perceiving of the works presented here both behind and beyond the poetic toward a more visceral reading, which is no contradiction. The poetic is carnal as well, and vice-versa – the carnal is poetic. Motivation (and crucial motivity as well) for art-making is primarily bodily.

15 Biosemiotics is a field of semiotics and biology that studies the prelinguistic meaning-making, biological interpretation processes, production of signs and codes, and communication processes in the biological realm.

Each artist in *The Neurobiology of Love* follows diverse creative backgrounds, routes and uses of media. To the following descriptions of each position, we should then always include “amongst many other things.”

Szilvia Bolla does “psychosomatic photographs” that transfer an image to other dimensions and media. These objects, which arise out of dealing with the complexity of psychic puzzles, follow a consideration of some healing effects. Reading the “nature” of Bolla’s “flowers,” which grow on the gut-brain axis¹⁶ and bloom in the gallery space, one can add the machine to the fundamental (certainly abiogenetic¹⁷) trinity of mineral-vegetable-animal.

Joey Holder forms comprehensive cosmological environments of the unknown, or perhaps even the mystical. Her mostly digitally rendered works are hypotheses that test the chances of both scientific, technological,

16 The gut–brain axis is the two-way biochemical signaling that takes place between the gastrointestinal tract and the central nervous system.

17 Abiogenesis is the natural process by which life arises from non-living matter, such as simple organic compounds.

magical, philosophical, artistic, human and machinic chances and limitations. Here, her work creates an all-encompassing biotope of the entire *Neurobiology of Love*.

Denisa Lehocká names her ongoing creative activity “breathing.” “Breathing” means that the process of artistic creativity is an organic and unbreakable part of her everyday existence. Her spatial intuitive assemblages deal with the ways in which very intimate personal becoming is stretched by cultural and social bonds. Both art and subsistence are hybrid. There is no border between the real and the abstract here. Similarly to Bolla, the pharmacological aspect is important for her practice.

Ursula Mayer produces films based on montage, objects and installations. Even when screening her single film, it always swallows the space and becomes an installation of its own. Here, her awarded film *Gonda*, which is a certain “geology of self,” where one traces material sympathies and antipathies in the frame of the biopolitics of the posthuman, distributes the moving image, light and colour as well as provides a soundtrack for the entire *Neurobiology of Love*.

Luboš Plný makes “anatomical self-portraits” that are not only superficial but also enlighten the deepest

darkness of his entire body. His “anatomy” is an image of not only physiology but also apparent energetic radiations and psychic associations. The mind is a body. The body is a mind. His drawings include a variety of crude biological material (even the ashes of his parents), and always a detailed description of time and the particular aspects of production.

Iza Tarasewicz constructs modular DNA-like habitats (forests or distributed bodies) that give “life” to other “things.” These structures, which cross borders between the interior and the exterior (we can say they are “transparent”), enable further transformation of these “things,” and at the same time are flexible enough to allow those things to change themselves. Her works question forms of living / survival, co-existence, and adaptation – one can even say worldmaking.

SZILVIA BOLLA

Rivotril Flowers Fall II (Serotonergic Swirl), aluminum coated stereolithography print, 2024, 25 × 15 × 10 cm.

The sculpture series *Rivotril Flowers Fall* evokes a ‘pharmaco-kinetic’ narrative, tracing the journey of medication from the oesophagus through the stomach to the hip bone. These sculptures represent bodies damaged and deformed by bio- and psychopolitics. Drawing directly from the aesthetics of Secession table lamps, the works revisit the turn-of-the-century tension between functionalism and Art Nouveau – between dead abstraction and vital figuration, the inorganic and the organic, nature and technology.

Bolla reactivates William Morris’ concept of the anti-capitalist ornament as a newly potent visual language of resistance, imagining a post-biopower world that challenges the abstract oppression of the system.

JOEY HOLDER

The Evolution of the Spermalege, digital print, 2014, variable. Zabłudowicz Collection.

Holder's project focuses on the genitalia of various insects, which have some of the strangest mating practices in the animal kingdom. For example, honey bee penises snap off and explode, female praying mantis eat their male partners after (or sometimes even during) copulation, and male bed bugs use their scimitar-like sexual organs in a process of 'traumatic insemination'. This is a mating practice (unexpectedly not limited to male-female couplings or even couplings of the same species) in which the penis pierces the partner and injects sperm into the abdominal cavity through the wound.

Aligned closely to Donna Haraway's insistence for "nonhierarchical alliances" in her work *When Species Meet*, Holder utilises the connections between other species as a way to keenly understand the limitations of our own social and physical exchanges. In doing so, she also illustrates the unfair precedence with which we label our own interactions, ignoring the savage beauty, intricacy and complexity of the rituals of other species; only invoking examples of their intermingling as analogies for our own.

DENISA LEHOCKÁ

Untitled, grape wood, natural, metal joints, cotton thread / rope, 2005, variable. Courtesy of Lombard-Kargl.

Untitled, timber wood, industrial, metal joints, cotton thread / rope, 2005, variable, courtesy of Lombardi-Kargl.

Untitled, cotton, nylon, plaster, euro cent coins, metal joints and other materials, 2025, variable, courtesy of Lombardi-Kargl.

Denisa Lehocká usually calls her works *Untitled*, refraining from singling out individual pieces from her continuous flow of production. Each one is a manifestation of an elaborate, intuitive process of creation. Once they leave her studio to become part of an exhibition, these artworks can turn into elements of temporary compositions, form clusters, or else remain solitary entities, punctuation marks of a sort within the larger formation of the given show.

Lehocká's pale universe seems to suspend the here and now. Both poetic and Conceptual, it merges an associative Surrealist object language with an artistic practice that refuses to divide its production into finalized works or distinct projects. It generously invites us

to enter the intimate twilight zone of the real and the imagined, to translate time spent working into time spent being. The openness of these works and their ephemeral interactions are the source of their strength.¹⁸

URSULA MAYER

GONDA, 16mm on HD, colour, sound, 2012, 28'05".
Directed by Ursula Mayer, screenplay by Maria Fusco.

Gonda is informed by Ayn Rand's 1934 play *Ideal*. In the play's script, controversial Russian-American writer and philosopher Rand lays out her philosophical system of 'Objectivism'. As a critical counter to Rand's position, *Gonda* creates kaleidoscopic printed spaces in which image and text shift roles to affect presupposed ideals of identity and existence. The screenplay was developed from a series of interdisciplinary workshops, which included academics, curators, critics, and writers, and centers on the possibilities of writing through or by, rather than about Rand's play.

18 V. J. Müller, *Denisa Lehocká. Georg Kargl Fine Arts*, Artforum, 23.10.2024, <https://www.artforum.com/events/denisa-lehocka-513827/> [access: 10.03.2025].

Gonda is a film of voices. These sonic interventions serve to further unravel the unified notion of subjectivity central to Rand's work.

LUBOŠ PLNÝ

+22685, mixed media (collage, acrylic, archival ink), 2023, 100 × 70 cm.

+22547, mixed media (collage, acrylic, archival ink), 2023, 100 × 70 cm.

+21911, mixed media (collage, acrylic, archival ink), 2021, 100 × 70 cm.

+22090, mixed media (collage, acrylic, archival ink), 2022, 100 × 70 cm.

+22427, mixed media (collage, acrylic, archival ink), 2023, 100 × 70 cm.

+21264, mixed media (collage, acrylic, archival ink), 2020, 100 × 70 cm.

In his works, Plný deals mainly with the human body, its functioning, limits and finitude. Part of each drawing by Luboš Plný are detailed written records, which are also his diary. He marks the beginning and end of his work on each drawing with the number of days he has lived

until that date, as well as with the symbol of an asterisk and a cross. He also systematically records other individual time data, such as pauses in drawing.

IZA TARASEWICZ

The Means, The Milieu I, steel, asphalt and caoutchouc mass, hemp fibre, ash, ochre, concrete, 2014–2015, 410 x 150 x 180 cm. Courtesy of the artist and Gunia Nowik Gallery.

The installation *The Means, the Milieu* (2014) consists of thousands of thin metal bars hanging from the ceiling filled the space to form a modular, abstract grid, interspersed with groups of overlapping hexagonal shapes reminiscent of cellular formations. The work turned out to be a sort of “mycobiota”, an underground habitat ideal for mushrooms, in the geometric structure of which a number of growing fungal organisms were inserted, then surrounded by various materials, from recipients akin to stalactites to hemp ropes covered in rubber and by fibre panels.

The work *The Means, the Milieu I* (2015) is an independent variant of the original project, inspired by the idiosyncratic distribution of the spores of several mushrooms and by their morphology. Designed as

a technical device framing a field of material and symbolic interactions, its shape refers to the diagrams and the graphic models of thought, representing the relations of systematisation of knowledge and abstractly describing the connections between various phenomena.

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SZILVIA BOLLA

Szilvia Bolla (b. 1992, Hungary) is an artist working between Budapest, Hungary and The Hague, The Netherlands. She explores the personal, social, and cultural dimensions of depression, transgenerational trauma and memory through sculpture and photography evoking bodies shaped by biopolitics.

Her work has been included in exhibitions at the Stefan Gierowski Foundation in Warsaw, Gossamer Fog, Plicnik Space Initiative and Victoria & Albert Museum in London, VUNU Gallery in Košice, Berlínskej Model in Prague, Semester 9 in Amsterdam, Trafó Gallery, Art Quarter Budapest and Glassyard Gallery in Budapest, among other venues. She has been an artist in residence at Cité Internationale des Arts, Paris, International Studio & Curatorial Program, New York City, and Akademie Schloss Solitude, Stuttgart. She's part of the artist duo Alagya.

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JOEY HOLDER

Joey Holder is an artist and researcher whose work raises philosophical questions of our universe and

things yet unknown across science, technology, and human-machine-animal interactions. She creates immersive, multimedia 'worlds' by conversing with experts across fields including marine biology, genetic research, and behavioural psychology, exploring themes ranging from deep-sea lifeforms, speculative evolution, Magick, non-human time and aliens.

Her research investigates how our belief systems deeply shape how we perceive, interact with, and understand the environment. These systems, which include mythological, cultural, political, and philosophical frameworks, influence our perceptions of nature, our relationship towards it (and therefore each other), and the value we place on environmental protection. Through a convergence of art, ecology and anthropology, her research thesis aims to transcend linear and predictive narratives about the environment, proposing new ways of imagining life's trajectory and challenging existing conventions of evolution and adaptation.

Holder has exhibited widely internationally, including the Harvard Museum of Natural History, Design Museum London, the Sydney, Athens, Ljubljana, Wuhan and Moscow Biennales, and Transmediale in Berlin. She also directs SPUR, an online platform supporting

digital art, and Chaos Magic, an arts project space in Nottingham.

In 2021 she was named in Apollo Magazine's 40 Under 40 for her cutting-edge contributions to the intersection of art and technology. She has been featured in The New York Times, The Guardian, Frieze magazine, Artforum, Art Monthly, Flash Art, Studio International, Dazed, VICE and BOMB.

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DENISA LEHOCKÁ

Denisa Lehocká (*1971) lives and works in Bratislava. She developed a “poetics of conciseness” in her work, which seems as light as it is ephemeral and deals with the manifold and opaque relationships between objects and subjects, between the real and the imaginary. Despite the haptic appearance and playfulness of her objects, drawings, paintings, and sculptures, her works are bound to an analytical principle and hold a balance between abstraction and narrative. Lehocká's object constellations are the sediment of a tedious artistic production process, which begins initially with a concrete method of relating to the object and then proceeds to work away from it by exploring the infinite combinability of graphic elements. With

these anthropomorphic bodies, she develops spatial sculptural installations (“spatial collages,” as she calls them), with special attention to the way they inhabit the given space. Her works are levitating materializations of the so-called immaterial and representations of deep subjectivity and the ephemeral.

Her works are in collections such as Erste Bank Group Collection, Vienna, Austria; EVN Collection, Vienna, Austria; Sammlung Friedrichshof, Vienna, Austria; European Investment Bank, Luxembourg, Luxembourg; Fiorucci Art Trust, Monaco, Monaco and London, UK; Soci t  Generale, Paris, France; The Daniel and Florence Guerlain Collection, Les Mesnuls, France; Slovak National Gallery, Bratislava, Slovakia.

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URSULA MAYER

Ursula Mayer is an Austrian-born artist who completed her MFA at Goldsmiths, University of London, in 2004. Mayer’s work interweaves speculative fiction, technoscience, biopolitics, and the semiotics of cinema to visualize and ruminate upon future post-human ontology. She has received critical accolades, including the Jarman Award in 2014 and the Otto Mauer Prize in 2007. She is the principal researcher of the

Peek project MTLs, funded by the FWF, Vienna. Her works have been presented in numerous international shows and biennales, such as Bratislava Kunsthalle; High Line, New York; TANK, Shanghai; the 16th Istanbul Biennale; Ujazdowski Castle, Warsaw; Moderna Museet, Stockholm; Hayward Gallery, Southbank Centre, ICA (Institute of Contemporary Arts), and Whitechapel Gallery, London; 21er Haus, Vienna; Kunsthalle Basel; and Lentos, Linz.

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LUBOŠ PLNÝ

Luboš Plný (*November 4, 1961, Česká Lípa) is a Czech painter and conceptual artist who is represented in a number of important foreign and domestic collections. He lives and works in Prague. He has continued to devote himself to his own artistic creation – drawing, painting, conceptual art and performances. In addition to drawings, projects are important to Plný. He himself calls the *Academic Model* project the most significant (due to its complexity and duration). Another interesting chapter of Plný's life is the production of so-called *Erotic Toys* – three-dimensional assemblages with erotic themes.

In his works, Plný deals mainly with the human body, its functioning, limits and finitude. Most of his works can be considered “anatomical self-portraits”, which skirt the boundaries between drawing, painting, conceptual art, and scientific projects. He combines coloured ink drawings with acrylic painting and collage, and complements them with authentic organic elements.

In the late 1980s, Plný attempted to get accepted to the Academy of Fine Arts in Prague twice, but was unsuccessful. In 1989, he was employed there as a model in figure drawing courses with the aim of obtaining the previously non-existent title of *Academic Model*. At the end of his performance, he collected enough documents to cover an entire diploma thesis. In 2000, the Rector of the Academy of Fine Arts, Jiří T. Kotalík, solemnly awarded him the title. Since then, he has used the “Academic Model” stamp as his signature.

In 2017, he was the only Czech artist to be selected for the international exhibition Viva Arte Viva! at the 57th Venice Biennale of Art. In 2021, he won the first prize in the drawing category at the contemporary art Biennial in Skopje, Macedonia.

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IZA TARASEWICZ

Iza Tarasewicz was born in 1981 in Białystok. She lives and works in Kolonia Koplany, Poland. In 2008, she graduated from the Department of Sculpture and Spatial Activities at the University of Fine Arts in Poznań.

Her sculptural installations take the form of modular, flexible, mobile, and reconfigurable systems that combine raw functionalism with formal logic found in the natural world, scientific experiments, and diagrams – figures of thought and relational charts that systematize knowledge and data while abstractly describing the interactions between phenomena.

The artist draws inspiration from the atomism of classical Greek philosophy as well as from the explanations of reality offered by 20th-century quantum physics and chaos theory. Her sculptures and object ensembles, which can be combined into installations, are generated into energy-filled systems made of difficult-to-identify organic and inorganic materials.

Tarasewicz is the recipient of the Bayerischen Kunstförderpreise in Fine Arts (2019). In 2015, she was awarded the “Views” Prize by the Deutsche Bank Foundation, co-organized by the Zachęta – National Gallery of Art in Warsaw, one of Poland’s most prestigious

awards for young artists. In 2013, she was nominated for the Passport Award of the Polityka weekly in the fine arts category. In 2016, she participated in the 32nd São Paulo Biennale, the 5th International Biennale for Young Art in Moscow, and the 11th Gwangju Biennale (South Korea). In 2018, she represented Poland at the 16th Venice Architecture Biennale in collaboration with the CENTRALA group.

Her works have been featured in numerous solo and group exhibitions in Poland and abroad. Her monumental installation *Once Information Has Passed Into Protein*, commissioned by the Art Collection Telekom, is periodically exhibited at the Museum of Fine Arts in Leipzig.

IMMERSIVE EXPERIENCE

IN THE DARK WATERS OF LOVE

kurator / curated by
MONIKA ŁUSZPAK-SKIBA

14.03–
1.06.2025

OSOBY ARTYSTYCZNE / ARTISTS:

CROSSLUCID

Razieh Kooshki & Vahid Qaderi

Justyna Górowska

*Bend your lips over me
And may, after your lips leave my mouth
My soul pass into you*

D. Diderot, *Chanson dans le goût de la romance*.

Love can be compared to mandrake – a magical plant whose root resembles a human form. A coveted ingredient of love concoctions, which, it was believed, screams and with its scream kills anyone who tries to pull it from the ground. Like love, it can be a source of delight and suffering at the same time, and each step associated with its use carries risks reminiscent of a leap into the dark abyss of the ocean.

The works on display tell stories in which the current sometimes kidnaps lovers into the dark depths of the subconscious, but affection becomes a source of healing power in the process. Neurobiological manifestations of love, psychic processes of transformation and new self-narratives that give meaning to the fragmented and confusing. Three stories that are united by the theme of water, about love understood as a strategy to protect us from suffering and a traumatizing world in crisis.

The CROSSLUCID collective, in their multi-channel installation *Dwellers Between the Waters*, merges interwoven realities and virtual consciousness, countering tenderness and sensitivity with wounding violence.

Razieh Kooshki and Vahid Qaderi, through the immersive environment *VueMod7-LOVE*, reflect the rhythm of intimacy and the intensity of emotions characteristic of moments when boundaries dissolve.

Justyna Górowska offers a perspective of sensual connection with nature, inviting participation in the hydrosexual movement founded by the *cyber_nymphs* duo (Justyna Górowska and Ewelina Jarosz).

CROSSLUCID

Dwellers Between the Waters, video, audio, 2023, 28'08". Poetry: Oxi Pëng, Narration and Soundscape: Sayaka Botanic, Sound Mixing: Luis McGuire.

Dwellers Between the Waters is an AI-driven film and multi-channel installation, conjured as a series of hybrid rituals that mediate the space in between physical presence, trauma, memory, healing and virtuality.

Polyphonic in its artificially-intelligent framework, its numerous modalities could be experienced as a series

of happenings that is chanted by various elemental entities such as waters, winds, earth, air, algorithm... as well as poetry, history, magic, human and more-than-human creatures...

Combing artificial intelligence with the practice of magic and alchemy, *Dwellers Between the Waters* seeks possible solutions in response to the traumas of the contemporary anthropos, while examining AI's phenomenological and cognitive idiosyncrasy.

By evoking, cultivating and connecting various forms of consciousness in the virtual realms, *Dwellers Between the Waters* invites the 'dwellers' who inhabit in and among 'realities' to share their stories and experiences, which then feed back to the (so-called) reality as evolving strings materialising across both physical and virtual domains to invoke novel perspectives, catalyse the collaborative narration and a transformation of conceptual spaces.

JUSTYNA GÓROWSKA

Hydrosexuals Unite!, video, audio, 2025, 1'30". Music: Agata Polak.

The video is an invitation to participate in the hydrosexual movement, aimed at introducing the idea of "hydro" into the artistic, activist, and feminist spheres. The movement was founded by the cyber_nymphs duo – Justyna Górowska and Ewelina Jarosz. The initiators focus on developing contexts related to the fifth wave of feminism, with an emphasis on issues such as reproductive rights, interspecies ethics, digital art, and ecotechnology.

Their reflections also explore how utopias and dystopias permeate everyday life in the context of the aquatic world. The hydrosexual movement promotes a new perspective on the relationships between humans, nature, and technology.

More information and the manifesto can be found at www.hydroxmanifesto.cargo.site/.

RAZIEH KOOSHKI & VAHID QADERI

VueMod 7 - LOVE, video, audio, 2025, 6'16".

VueMod is an audiovisual series that explores generative sound and reactive visuals as a fusion of both the conscious and unconscious aspects of being.

VueMod 7 - LOVE is an experience in which the pulse of experimental sound flows like an unpredictable current, reflecting the chaos and intensity of emotion. This project invites the viewer into a moment of connection where boundaries dissolve, and perception is suspended. Fluid patterns of light and sound intertwine, mirroring the rhythm of intimacy, obsession, and release.

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CROSSLUCID

An artist collective (est. 2018) that engages in highly collaborative cross-disciplinary projects in co-evolution with technology. Their work and research converges around the exploration of the self as a network; intimacy and the potential for pleasurable actualization through the digital sphere, and the re-imagination of our alliances with technology seen as part of a sympoietic biosphere and universal post-material consciousness.

They are currently developing their first sci-fi documentary *Translucid* and an intra-active installation *Oceanic Whispers* that reimagines marine conservation and ecological stewardship through a pioneering synthesis of technology, art, and shared ownership.

Recent and upcoming exhibitions include HeK Basel, LAS, Francisco Carolinum Linz, Shanghai Architecture Biennial, Vellum LA, Osaka Museum of Fine Arts, Art Encounters Biennial, MuseumsQuartier, Belvedere 21 and Art Basel Miami. Their work has been commissioned by the Berggruen Institute, Serpentine Gallery, Google Arts & Culture, Chanel, Nike and Modern Media China amongst others.

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JUSTYNA GÓROWSKA

Justyna Górowska (she/they) is a hydrofeminist and performance artist who co-creates interdisciplinary projects at the intersection of art, technology, and social activism. In 2017, she adopted the pseudonym WetMeWild, using AR and VR technology to address environmental challenges related to water. She collaborates with collectives such as *Nerdka* and *cyber_nymphs*, with whom she published the Hydrosexual Manifesto in 2023.

She also curates the BHA project – an online archive combining art with ecological education about water. Her works have been exhibited in Berlin, Jakarta, Warsaw, and New York. In 2020, she earned a PhD from the University of Fine Arts in Poznań. Currently, she lives in Kraków, where she teaches at the Faculty of Intermedia at the Academy of Fine Arts and the Higher School of European Studies.

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RAZIEH KOOSHKI & VAHID QADERI

Razieh Kooshki

is an Iranian interdisciplinary artist, based in Linz, Austria. Her work experience primarily centres around generative visuals, VR experiences, 3D animation and video arts. Within her live visualization projects, she explores the seamless integration of music and non-narrative moving images, aiming to achieve a harmonious fusion between the two.

She's been participating at festivals such as Ars Electronica, Austria (2021-2022-2023), Speculum Artium Festival, Digital Big Screen, Slovenia (2021-2022), Geneva International Film Festival, Switzerland (2022), Athens Digital Art Festival, Athens, Greece (2022), Tehran Contemporary Sound, Berlin, Germany (2022), Radar New Media Art Festival (2024).

Vahid Qaderi

is an Iranian media artist, electronic musician and visual artist based in Linz, Austria. His artistic activities focus on sound design, music production, AR/VR experiences, video games, 3D animation and interactive audio-visuals. His multidisciplinary work combines technology and different artistic practices to create auditory and visually immersive and interactive experiences.

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