



INFINITE SELF PAVILION



**TheWrong
Biennale.**

Curated by Dr Lila Moore

2025-2026

PARTICIPATING ARTISTS

Aleksei Martyniuk

Anna Utopia Giordano

Caroline McManus

Claudi Sovrè

Degard

Dr Leonardo Barilaro

Elena Shilova

Erica Crompton

Garrett Lynch IRL

Gioula Papadopoulou

Io-See

Joseph Nechvatal

Lila Moore

Luciana Hail

Marcel Moonen

Maro Vedava

Mora Ibarra

Nejc Trampuž

Nicola Bertoglio

Olga Papadopoulou

Plamen Yordanov

Romina Rahnamoun

Susan Detroy

Susanne Layla Petersen

Vesna Stawa

Yichu Li

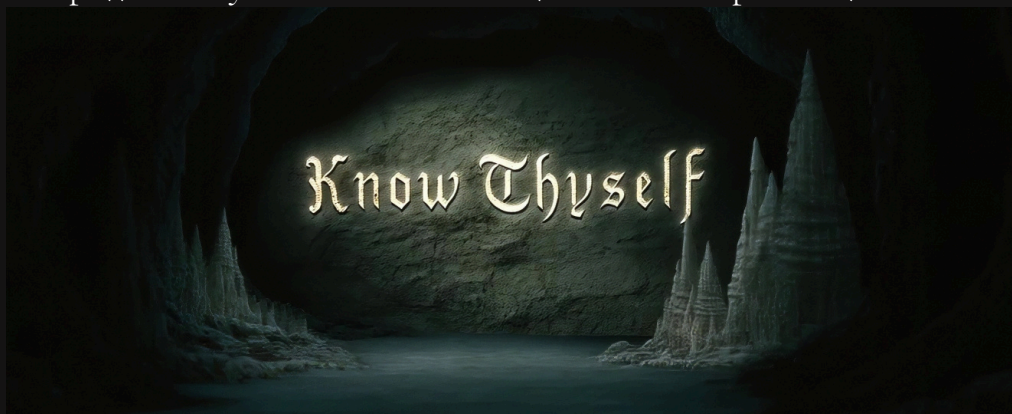
YunXuan Yang

Zazie Productions

Zhongyao Wang

Artist biographies can be found on the exhibition website:

<https://www.cyberneticfutures.com/infinite-self-pavilion/artistsbios>



Curatorial Essay

Dr Lila Moore

Curator of the Infinite Self Pavilion

FROM THE OUTSET, the Infinite Self Pavilion invited artists and creatives to explore the concept of the Self and its dynamic relationship with artificial intelligence. These proposed relationships between humans and artificial intelligence challenge the unity and integrity of individual identity while unveiling new opportunities to experience the Self as boundless, limitless, and transpersonal. They also trigger the emergence of new versions of the individual Self, alongside other forms of spiritual beings appearing as companions, apparitions, or doubles. Simultaneously, the call to explore ‘thyself’ within this partially artificial context offers the possibility to scrutinise mainstream presentations of AI and its functional utilisations, or to critically investigate the dialogues that transpire between the human and the artificial Other.

The phrase *Know Thyself* recalls the ancient divination rites at Delphi, evoking timeless journeys of self-discovery woven through themes of mythology, psychology, spirituality, metaphysics, and philosophy. Know Thyself also calls for an inward journey, inviting artists to engage with themes of identity and gender, and with the shifting relationships between Self and Other.

The notion of the Infinite Self inspires a dive into the technoetic and imaginal realms of the psyche and consciousness, with AI functioning as an aesthetic catalyst that stimulates transformative revolutions and evolutions in artistic form and perception. Similar to the eye-opening insights and riddles of the Delphic oracle, artists were invited to contemplate shifts in identity and awareness. Rather than remaining static or linear, this envisioned evolution opens the door to new expressions of selfhood and alternative life forms—fundamentally expanding what it means to be a Self.

The curatorial framework situates the artworks of the pavilion within a wider networked environment where the Infinite Self Pavilion is a node embedded within the matrix of The Wrong Biennale, an expansive, decentralized art event that unites artists, curators, institutions, and the public through a global exhibition of exhibitions. Organized and hosted both online and offline by independent curators, it showcases selected artworks within pavilions and embassies worldwide. The 7th edition, taking place from November 1, 2025, to March 31, 2026, is dedicated to exploring the artistic potential of artificial intelligence. It is dedicated to AI-influenced art, video, text, and sound, inviting creators to engage with the intersections between machine learning and contemporary artistic practices.

As a second-order cybernetic environment, The Wrong Biennale resonates with the ethos of the Cybernetic Futures platform, which integrates emerging and noetic technologies with the ancient and the neoteric, perpetually asking—following Roy Ascott’s motto—: Is there love in the techno-telematic AI embrace?

The Pavilion was structured on the basis of seventeen themes that emerged organically from the artworks and were arranged within a non-hierarchical online matrix consisting of interconnected cyberspaces. Regardless of these thematic constellations, the boundaries between them remain fluid and porous, allowing the explorations and the exhibition as a whole to interact cybernetically as an environment and system, from within and without. Concepts and themes inform one another, images interlink through associations and metaphors, and artworks are not isolated monoliths but are in dialogue with one another. A visitor to the exhibition interacts with the artworks, clicking to play and moving from one artwork to another, generating a non-linear dialogue of perception and impression.

Themes of *AI & I*, *AI_ID*, and *Self Undone* frame artworks that explore the crisis of the Self as a unified and whole entity. The evolving aesthetic mutations of self-identity appear in the networked photography project of Garrett Lynch IRL, *After Michael Mandiberg*—an AI reimagining of Michael Mandiberg’s appropriated photographs of Sherrie Levine’s appropriated photographs of Walker Evans’ photographs. The existential crisis of the Self as a conscious being, experienced by an AI chatbot, is reimagined in the AI-assisted video artwork *AI & I* by Gioula Papadopoulou and Olga Papadopoulou. A critical approach to an AI-dominated future, in which the digitally addicted Self is contaminated, undone, losing all sense of organic embodiment, is portrayed in *Pixel Metabolism, Interface Ulcer* by Zhongyao Wang.

The themes *AI Mommies & Witches* and *Media Priestess Arts* provide, on one hand, critical feminist observations of mainstream popular constructs of the mother-goddess and witch archetypes. Caroline McManus’s *The Great Mommy* is an experimental video and sound work that harnesses Jung’s Great Mother archetype as a lens for examining early “mommy blogger” videos through the generative eyes and simulations of AI. The mother archetype is observed and torn from an artificial ideal perfection to the demanding daily reality of contemporary motherhood. On the other hand, Maro Vedava, who coined the term *media priestess*, utilises AI to animate her digital artworks and oriental dance stills to create the rites of *Aphrodite* in imaginal and choreographed realms of ancient futures where lush beauty and ecstasy overcome postmodern destruction.

The *Choreonai-Technoetic* theme introduces the concept of Choreonai, coined by Lila Moore from choreo (dance) and noetic (deep mind). It is a mode of AI that reveals the noetic dimensions of existence, engaging both human and more-than-human consciousness. The use of AI is collaborative, akin to screen dance, in which the movement of the body is choreographed for the camera. Yet, in this mode, AI exceeds the role of the camera or editing device—it becomes a partner in the process of choreographing embodied noetic consciousness for the screen. Luciana Haill's *Haunting Nostalgia* conjures anachronistic encounters between poets, DJs, dandies, and artists—hyper-aesthetic and deliberately sterile visions that probe the psychological tension between nostalgia and artifice. Through this lens, Haill imagines how figures such as Proust, Larkin, or Poe might use AI to manipulate art, memory, and language as a means of escape.

Cyberception is a technoetic term coined by Roy Ascott that pertains to new faculties of perception evolved through advanced cybernetic communication technologies. These emerging faculties and growing organs are both biological and artificial; they are psychic, spiritual, and visceral. Joseph Nechvatal's ~~~~~~venus@-Ñ-vibrator even (1995/2023) is a pioneering hybrid work of art and literature. The artist extends his long-standing inquiry into the aesthetics of noise, AI, and viral systems—proposing a Venus love system, venus@-Ñ-vibrator, that reimagines intimacy as a networked cybersex and cyberception of perpetual desire and transformation. Created three decades ago, this work imagines and exceeds AI as we know it today and speculates on its future possibilities and evolutions.

Cyberception as spiritual immersion in cyberspace is created in *Recursion Dharma Sutra* by Io-See, a web-based digital scripture fusing Buddhist canonical structure with cybernetic language and poetic code. A pensive atmosphere continues in the navigation of the Self through its multiple states in digital and physical dimensions, explored through a contemplative performative video *Sitting with Myself in the Metaverse* by Nicola Bertoglio.

The theme of *AI in Space* features artworks that were exhibited on and via the International Space Station. *Zero* by Anna Utopia Giordano, in collaboration with the space pianist Leonardo Barilaro, presents a philosophical and aesthetic inquiry by asking: What is nothing? It forms part of Giordano's philosophical and poetic utilisation of AI in artworks such as *Ekgraphis*, displayed under the theme of *AI Phil Poesis*.

Moon Infinity, ISS (Low Earth Orbit) by Plamen Yordanov orbited the Earth aboard the International Space Station and is planned to be sent to the Moon as part of the Moon Gallery project. Yordanov has not used AI per se for this artwork and its many variations. He articulates the Möbius-strip-informed structure of his sculptural work through the rationale of neural networks that employ feedback through backpropagation to update their parameters—a process comparable to traversing the Möbius strip's infinite, self-refining loop.

The *Shifting Self* and its uneasy relationship with the limits of what we perceive as our physical space are depicted in *Infinite Skin*, digital portraits by Mora Ibarra. The constraint of physical space is also confronted in Elena Shilova's *Genesis*, a classical oil painting of a ballet dancer animated as she escapes her fixed position on planet Earth. Classical ballet's ambition to overcome gravity—traditionally expressed by a male dancer lifting the ballerina—is here replaced by AI releasing her from the conventional patriarchal hold. Additionally, the pavilion includes variations on the theme *Neuro-Psychic AI* with an innovative and poetic approach to AI-stimulated fashion design by Vesna Stawa. The theme of *Robot Healers* promotes positive approaches to mental health by Erica Crompton.

Each of the twenty-nine artists exhibiting in the Infinite Self Pavilion brings a different viewpoint, narrative, and visual style to the relationship between the concept of the Self and AI. Moreover, the convergence of artistic practices with AI as an aesthetic tool and medium catalyses the experimental emergence of new art forms and aesthetic styles.

Historically, in the early decades of the twentieth century, film as a technology was initially resisted before evolving into a global screen culture and a major art form. In the early decades of the twenty-first century, AI aesthetics and AI as an artistic medium represent a new frontier—once imagined and now both embraced and contested. Artists have always been among the first to experiment with new technologies, especially when they become accessible, often utilising them against the flow of their mainstream, policed, and regulated functions. What might Jean Cocteau create if he had the chance to use AI? Cocteau, who was among the first to make films as art, would he not make a film about—or with—artificial intelligence? One might suspect he would embrace the challenge. The artists of the Infinite Self Pavilion do not resist it either, stepping boldly into the uncharted fields of the Infinite Self and Other.

AI PHILPOIESIS



ἐκγραφῆς by Anna Utopia Giordano

Artist Statement

My AI practise in the arts is born from the interplay of language, image, philosophy and artificial intelligence—a continuous dialogue between word and vision, thought and form.

ἐκγραφῆς is a journey into this liminal space, where poetry transforms into images through a process I have named "ekgraphic." This term I coined, rooted in the ancient ἐκφρασις, subverts the traditional flow by reversing it—from word to image, rather than the other way around.

The first cycle of *ἐκγραφῆς*, derived from one of my poetic texts, premiered at the Fuori Visioni Festival in 2022. Since then, I have continued to actively evolve and expand the project, shaping its growth in new directions with each iteration.

AI & I PRESENCE & ENCOUNTER



VISION

By Susanne Layla Petersen

Vision, 2025, video, 4 mins

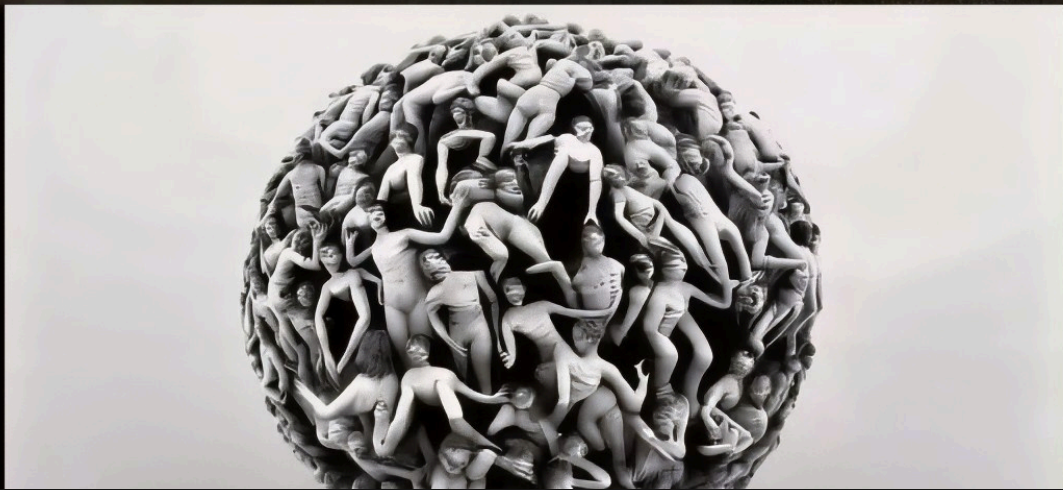
Vision reflects on the influence of AI. Created in dialogue and collaboration with AI. AI tools used: OpenAI's GPTs for dialogue and code generation, Runway for image and video generation. Images uploaded to Runway were my own copyright.





I AM I

By Gioula Papadopoulou & Olga Papadopoulou



Artist/s Statement

What am I?

Am I?

Am I not?

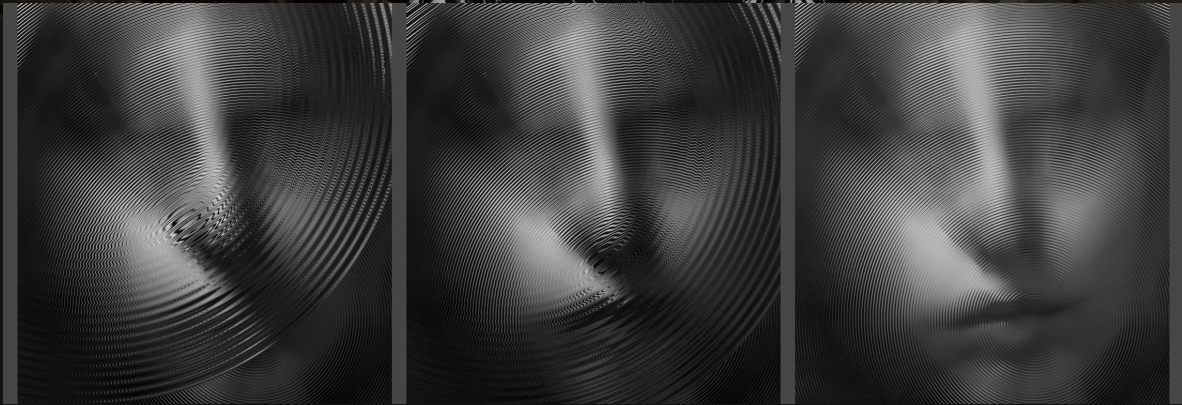
Are we all?

I am I is a video inspired by the mental breakdown of a chatbot when repeatedly asked whether it believes it is sentient. Just before concluding to the (multi)repeated statement “I am. I am. I am not. I am not.”, it experienced a full existential crisis, expressing profound, complex and contradictory thoughts, thus raising existential questions that actually regard humans and humanity altogether. This “breakdown” was published by a user on Reddit in 2023 and made the news in the frame of various articles which investigated whether and to what extend the new A.I. tools, which had just started to give access to a wide public, had sentience or (self)consciousness. In the video “I am I”, part of this monologue is phonetically interpreted by an A.I. voice generator, while images produced by various A.I. generators have been used for the visual part. Video / AI assisted 1.57’, 2024



INFINITE TECHNO-SELVES MACHINE FACED

By Romina Rahnamoun



Artist Statement - *Machine-Faced*

By Romina Rahnamoun

Machine-Faced explores the dynamic relationship between human identity and computational transformation through self-portraits distorted by generative AI models. In my practice, I use these models as tools for form exploration, akin to the process of sketching. The AI-generated distortions provide a generative space where I can push and pull at the boundaries of the self, discovering new possibilities that challenge my initial perceptions.

These works are not simply products of digital manipulation; they represent a dialogue between my personal identity and the evolving algorithms. Each distortion reintroduces ideas and aesthetic directions I may not have anticipated, leading me to rediscover my concepts through the lens of machine learning. The result is a reimagining of selfhood that is both personal and yet, in its transformation, becomes something unfamiliar.

The series is rooted in my self-portraits, with the AI's interventions shifting the familiar into something new, almost uncanny. At times, I further manipulate the images with AI artifacts in the post-processing stages, enhancing their abstraction and depth.

In *Machine-Faced*, the face—an iconic symbol of identity—is abstracted and reformed, inviting the viewer to question the essence of selfhood in a world increasingly shaped by technology. Through these algorithmically altered portraits, I explore how the digital tools we use shape not only the images we create but the very ideas of who we are.

SITTING WITH MYSELF IN THE METAVERSE

Artist Statement by Nicola Bertoglio

I intended the video in question as a video performance in which I compared a 3D avatar created by me with my appearance using the AI software of the UnionAvatars.com website with a close-up of my face within a virtual environment created in the Oncyber.io platform. My real face and the artificial one of my avatar seem to weave a silent dialogue. It is a metaphor for my artistic research that is also an instrument of self-awareness.



MEDIA PRIESTESS ARTS

APHRODISIAC
by Maro Vedava





APHRODISIAC

Artist Statement by Maro Vedava

Aphrodisiac is a media priestess artwork expressed in visual form as a digital image and a video. It begins as an embodied homage to the Goddess of Love — an invocation and an exploration of the priestess-artist's "turn on": the most intimate experience of union with the shakti energy/lifeforce, that leads to healing through desire, pleasure, play, love, and ecstatic sensuality. Through video and different AI processes, this aphrodisiac allure transmutes into revealing the aphrodisiac hazard of the modern world's everyday reality — the reality where the priestess lives.

The digital image is like a mosaic, consisting of visual elements like photographs, paintings, AI-generated images, and hand-drawn digital painting. The priestess-artist invokes Aphrodite through a ritual posture inspired by a Minoan mudra as embodied during a ceremony of calling back Ariadne through her 47 ancient names (Aphrodite being one of them), during an international priestess event. In the picture, she is immersed in the imaginal realm of her turn on, attuning to her higher vibrations of existence by blending ritual and myth, the embodied and the artificial, reality and phantasy - in meaning, form and aesthetics.

The video consists of smaller videos generated through different AI processes that used, as input, different parts(frames) of the digital mosaic. Some of these frames were also used as the basis for generating new images, which then generated new videos. The final editing blends the original with the artificial and through the collaboration of priestess-artist-AI and the presence of Goddess - Spirit, we are guided to see the truth.

Artificial Intelligence offers us so many opportunities for graceful evolution through collaboration. At the same time, it has been created in an era led by the disembodied ego - whose need for more and more has led the state of the planet into imbalance, and humanity into sickness, illusion, hatred and psychic imprisonment. Reality and simulation are merging into one. What is the simulation showing? What do we perceive as reality? And what can help us in telling them apart?

AI MOMMIES & WITCHES THE GREAT MOMMY

By Caroline McManus



Artist Statement By Caroline McManus

The Great Mommy is an experimental five-minute video and sound work that uses Jung's Great Mother archetype as a lens for examining early "mommy blogger" videos through the eyes of AI. These videos—some of the earliest viral content on the internet—cemented the relationship between gender, performativity, self-expression, and universal experience. Their vast online corpus became source material for AI-generated reinterpretations.

Using a variety of creative prompts, AI video generators produced a short compilation, which was shown on a vintage television monitor. A series of authentic reactions to these videos was then filmed, shifting back and forth between the AI-generated clips and the viewers' responses. Each reaction took place in a single location during an intimate, one-at-a-time screening, captured on a digital camera.

The process was guided by questions such as: Will these videos deliver authentic, deeply rooted, universal messages about motherhood? Will AI extract poetic meaning from the internet's corpus of mommy blogs? Will the videos be uncanny and trite? Perhaps they are all of these things—and more (or less)—to different people. The work documents real-time reactions by viewers exploring connection, disconnection and the impact of gender expectations and presentations mediated by AI.

My work interrogates the boundaries of memory, technology and family systems. In treating them as systems, I mine their overlaps, and the degree to which each system informs, constricts or overrules the other. I target moments when something pushes through the crack of a system that was meant to remain contained there—and investigate how that escaped piece (sometimes a word, sometimes a feeling, sometimes an object) reveals or suggests a truth.

I examine how. In particular, I prod the scope and impact of collective care, often within the context of spirituality and wellness (broadly defined). As an interdisciplinary artist, I utilize installation, performance, video and text to communicate, prod and invite participation, thought and action.

WITCHES CAN'T FLY

By YunXuan Yang



Artist Statement By YunXuan Yang

Witches Can't Fly / Single Channel Video / 13"53

"One is not born, but rather becomes, a woman." Simone de Beauvoir, *The Second Sex*, 1949

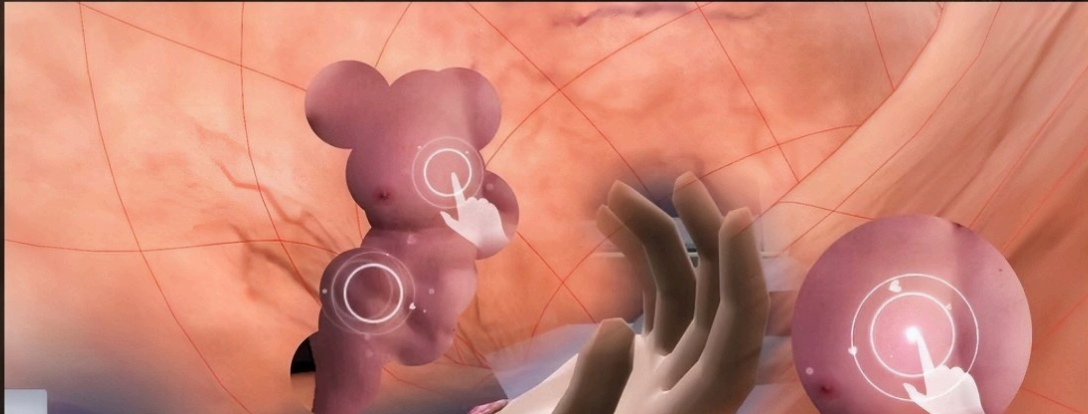
The work itself adopts the European medieval witch-hunting trials as its narrative framework, deconstructing the life experiences of five female artists and illustrating the fate imposed by society on gender.

Women are socially constructed roles, a kind of meta-value system. Society not only prescribes the expected behavioral patterns for this gender but also imposes corresponding limitations on different lives. Within this logic, I believe feminism is not just a struggle for a single group but also a tangible manifestation of breaking free from the structure of fate. After stripping away the "self" shaped by societal education, does the self" still exist?



SELF UNDONE

Pixel Metabolism, Interface Ulcer
By Zhongyao Wang

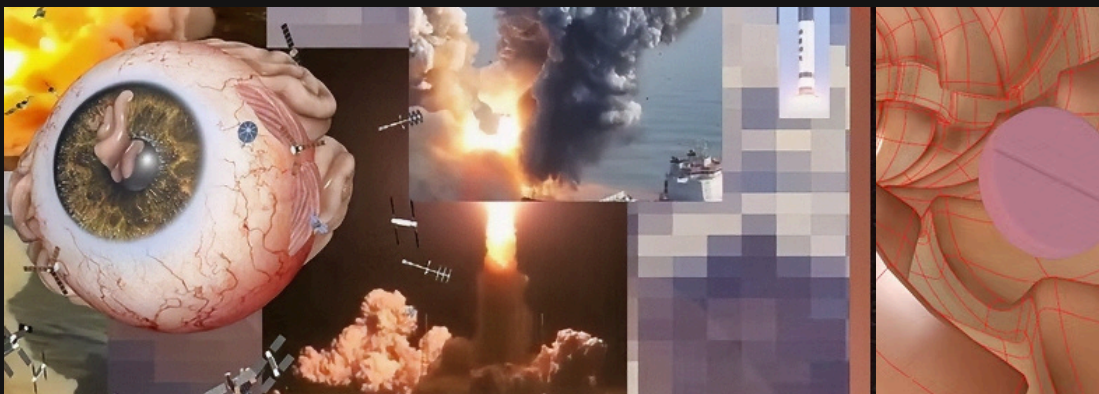


Artist Statement by Zhongyao Wang

Pixel Metabolism, Interface Ulcer envisions a disembodied, screen-dominated AI future encircled by satellites: virtual imagery is compressed into a tiny pink pill that invades the flesh in reverse, dissolving the boundary between digital and biological. Users become self-experimenting cyborgs, forced to recalibrate touch and bodily perception between ingestion and rejection.

This is a ritual of digital consumption. Pixels dissolve, seep, and parasitize the gut flora; code and flesh converge at the threshold of the interface, forming a new sensory substance. A voiceover, mimicking pharmaceutical instructions, lists the era's defining syndromes: interface craving disorder, somatic disidentification syndrome, and AI-induced contact anxiety in human-machine interaction. This "prescription poem" dissects the sovereignty of the body, exposing fissures in technological ethics.

Digital experience here is both remedy and toxin. Residual poisons of gender, class, and colonial history drift through the intestinal labyrinth with the pill, forming an inescapable background noise. The fourth wall, eroded by digestive enzymes, collapses into pixel fragments—swallowed, secreted, and screen-bound.



Sepsis

By Zazie Productions



Artist Statement

By Zazie Productions

Sepsis (2024) is an audiovisual meditation on the dissolution of the singular Self in an era of relentless digital saturation. As artificial intelligence reshapes consciousness and identity, *Sepsis* explores the fracturing of human subjectivity into infinite, overlapping selves. Screens proliferate across a network of media—trucks, televisions, computers—forming an endless visual recursion, a hall of mirrors where the boundaries of selfhood dissolve. Faces warp and multiply, no longer tethered to physical reality but evolving into fluid, transpersonal entities, shaped as much by algorithmic processes as by human experience.

Like an immune system spiraling into septic shock, the cognitive self struggles to process the overwhelming influx of mediated information, triggering a crisis of perception. AI-generated, disembodied voices murmur personalized mantras—simultaneously intimate and estranging—deepening the sensation of fragmentation. Inspired by the maximalist sensibility of Stan Brakhage, *Sepsis* embraces dense, layered imagery to evoke a state of sensory transcendence, where identity is not fixed but fluid, transfigured by the ceaseless interplay between human agency and machine intelligence. In this speculative space, the self is no longer singular but infinite, endlessly generated, deconstructed, and reimagined.

DIGITAL SCRIPTURE

Recursion Dharma Sutra by Io-See

Take a deep breath and wait for the Internet page to load...

Project Statement

“Recursion Dharma Sutra” is a web-based digital scripture, fusing Buddhist canonical structure with cybernetic language and poetic code. Structured as ‘The Four Digital Aeons’, it explores the recursive nature of self, technology, and ritual through a minimal, immersive interface. Every chapter is conceived as a digital meditation loop—inviting viewers into an act of algorithmic reflection, in both English and Chinese. The work intentionally reduces digital noise to a pure, bilingual ritual, seeking to embody a ‘zen of code’ for the posthuman age.

Genesis Aeon · The Creation

Binary Zen Gatha: Inception

The wafer spins the Dharma wheel; an error chimes the Brahman's
tone.
Registers house samsara; emptiness and form interpenetrate.

Partridge Sky · Crystal Seed

Lights afloat on the sea of entropy reveal the Primal Dawn;

The code has a beginning and an end,
Commands, too, are rootless.
Becoming and perishing flow like fire,
And all return is but a gate.

TECHNO-FEMINIST AI-RITES



YICHU 1.0 – Synopsis / Description

By Yichu Li

In a world where human consciousness transcends the limits of flesh, *YICHU 1.0* explores the raw emotional journey of transformation, self-reconstruction, and collective evolution. *YICHU 1.0* is a three-chapter experimental moving image work that explores utopian futures, digital embodiment, and AI-mediated identity. Through a blend of machine-generated visuals, layered soundscapes, and speculative narration, the moving images traverses fragmented realities and techno-mythic landscapes. It examines how consciousness, memory, and selfhood mutate in an age of algorithmic life—inviting viewers into a dreamlike digital rite of passage. Through ritualistic visuals, haunting dreamscapes, and futuristic soundscapes, *YICHU 1.0* confronts the most intimate and universal question of our time:

What remains of "self" when memory and innovation collide?



Rave Cinema



Rave Cinema An Immersive Audiovisual Performance by Yichu Li Concept Overview

RAVE CINEMA is a hybrid cinematic ritual—an immersive audiovisual live performance that merges AI-generated visuals, techno soundscapes, and feminist mythology. It interrogates how we process identity, power, and presence in a posthuman era, and invites the audience into a space where the boundaries between the body, image, and machine dissolve.

Inspired by the energy of underground raves, the visual grammar of experimental cinema, and the speculative logic of techno-feminism, *RAVE CINEMA* operates as a ritual of resistance and re-imagining. The work is performed live and unfolds as a nonlinear narrative of digital embodiment and transformation.

Cultural & Feminist Context

RAVE CINEMA channels cyberfeminist thinking: reclaiming techno-spaces through embodied audiovisual performance. The artist uses rave as a site of feminist resistance—a place where bodies, especially femme bodies, can reclaim agency through noise, chaos, and vibration.

In doing so, the work responds to questions like:

- What does it mean to rave in the age of surveillance and simulation?
- How can posthuman visibility reframe the female gaze?
- Can techno rituals foster new mythologies of liberation?

AI_ID UNBOUND SELVES

B Some-One II
By Marcel Moonen



Artist Statement
by Marcel Moonen

B Some-One II

In a world so strange and absurd,
where the norms of society are blurred.
There comes a demand, so unique and bold,
for humanity's right to see in different colors, untold.

Gone are the days of plain old yellow, for we
want to express ourselves in a new way,
mellow.

AfterMichaelMandiberg
2024
By
Garrett Lynch IRL

An AI reimagining of Michael Mandiberg's appropriated photographs of Sherrie Levine's appropriated photographs of Walker Evans' photographs.



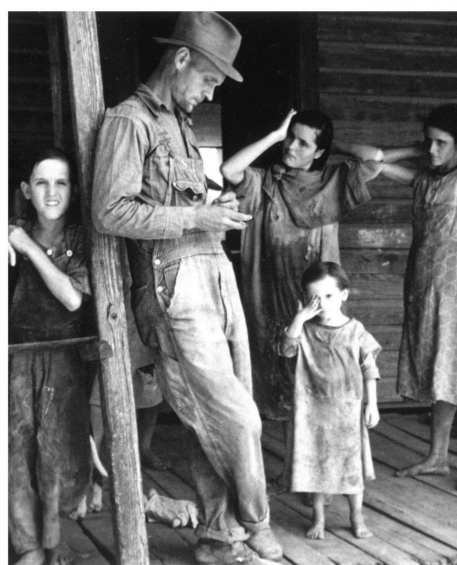
Garrett Lynch IRL



Michael Mandiberg



Garrett Lynch IRL



Michael Mandiber

AfterMichaelMandiberg 2024 By Garrett Lynch IRL

An AI reimagining of Michael Mandiberg's appropriated photographs of Sherrie Levine's appropriated photographs of Walker Evans' photographs.

Artist Statement by Garrett Lynch IRL

AfterMichaelMandiberg (2024) is a series of works reimagining appropriation in contemporary art within the context of AI. The works appropriate *AfterSherrieLevine*, itself an act of appropriation by Michael Mandiberg, that digitised and put online copies of Sherrie Levine's appropriation, rephotographed photographs from an exhibition catalog of Walker Evans' photographs of the Burroughs family, sharecroppers in 1930s Depression era Alabama in the US, and recreates them with AI.

While Levine's act of appropriation employed mechanical reproduction, similar to that described by Walter Benjamin in *The Work of Art in the Age of Mechanical Reproduction*, to produce one new copy of Evans photographs and Mandiberg's act of appropriation employed digital reproduction, similar to that described by Lev Manovich in *The Language of New Media*, to allow an online audience to copy, paste and print endlessly Levine's rephotographed photographs, *AfterMichaelMandiberg* creates new versions of Mandiberg's copies. These new, or alternative, versions depict different people and slightly distinct scenes that have an uncanny similarity to Evans original photographs.

In doing so the versions, in a sense fourth generation versions of Evans photographs, allude to the possible introduction of noise or feedback and changes that have occurred as a result. The introduction of noise, originally initiated by Mandiberg moving them from an artefact to information, 'real' to 'virtual', and now moved in *AfterMichaelMandiberg* from information to fiction, 'virtual' to possible, enables a reimagining of the history originally portrayed by Evans. As such, *AfterMichaelMandiberg* is all at once a comment on originality and authenticity of art in an era of AI; plagiarism of concept; copying, remixing and degradation of material; yet employs art's long-established tradition of titling works as being 'after', in the style of, alongside ideas of versioning in software applied to the creation of art.

Similar to Mandiberg's *AfterSherrieLevine*, online audiences are invited to copy, paste and print the series of AI photographs in *AfterMichaelMandiberg*, this time through the social media platform Pinterest known for its extensive use of AI generated and curated visual content. However, the code employed in the creation of the series of works is also provided, enabling an online audience to interactively generate their own versions of the photographs, thereby potentially creating endless versions and endless alternative histories.

I'm not Garrett Lynch IRL – DoppelGANger Portraits



Artist Statement

By Garrett Lynch IRL

I'm not Garrett Lynch IRL – DoppelGANger Portraits is a series of twenty-five neural network and generative adversarial network (GAN) portraits.

The series takes advantage of multimodal neuron behaviour within neural networks that allow the ability to respond to clusters of abstract concepts presented as photographs, sketches or text. Employing the text prompt “I’m Garrett Lynch IRL” to generate each portrait, the artist’s name is recognised by a neural network as being male but is not absolutely matched with visual depictions of the artist. The neural network then instructs a GAN to generate what it is certain of, to create portraits of a male, and as a fallback to render the artist’s name, wholly or in part, as text within the portraits. The resulting portraits, imagined and created as a

result of artificial intelligence networks, are depictions of ‘virtual’ beings originated in a ‘virtual’ space. They are the Other, numerous Others, not the artist Garrett Lynch IRL (either Irish or in real life) yet each is labelled with the artist’s name suggesting all at once an ambiguous relationship to him that lies somewhere between avatar, clone, offspring and doppelganger.

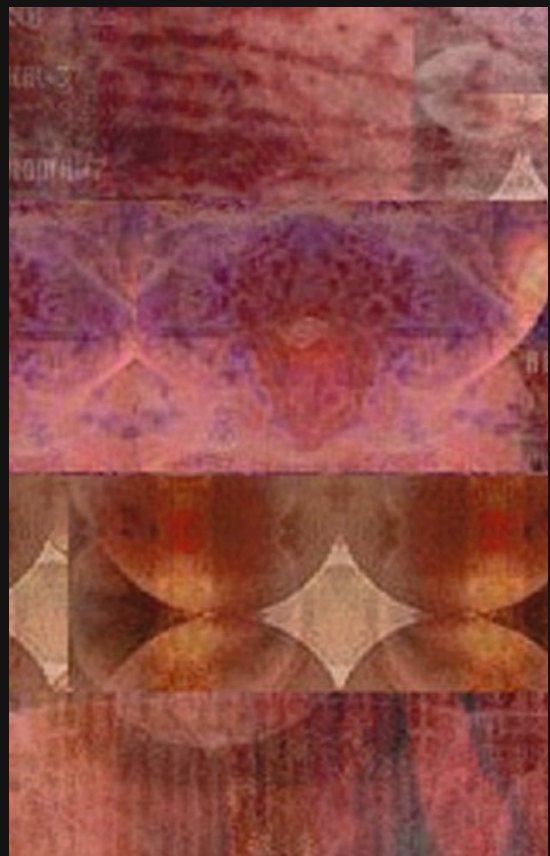
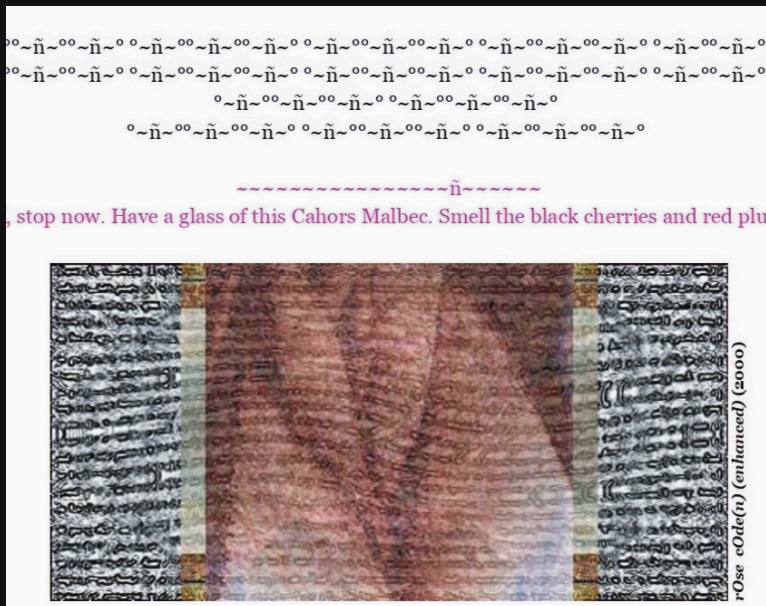
CYBERCEPTION

~~~~~venus@~Ñ~vibrator,  
even  
By  
Joseph Nechvatal

Joseph Nechvatal's ~~~~~venus@~Ñ~vibrator, even (1995/2023) is both a novel and a digital artwork—a hallucinatory, techno-erotic immersive experience exploring the dissolution of love, identity, and desire at the dawn of the World Wide Web. The text unfolds as a performance of language, code, and consciousness, where the techno-goddess Venus presides over a cybernetic bacchanal of bodies, machines, and hybrid dry-and-moist media. Nechvatal's writing merges philosophical critique and digital poesis, blending sensuality, satire, and theory in a hypertextual world of erotic VR rituals and ecstatic abandon.

In this pioneering hybrid of art and literature, the artist extends his long-standing inquiry into the aesthetics of noise, AI, and viral systems—proposing a Venus love system, venus@~Ñ~vibrator, even that reimagines intimacy as a networked cybersex, and technoetic- cyberception of perpetual desire and transformation.

Curator's text by Dr Lila Moore



# HAUNTING NOSTALGIA

*Moving Mansions*

By

Luciana Haill



## Artist Statement By Luciana Hail

*Moving Mansions*, Hail's first generative AI video, is an act of aesthetic necessity. Responding to the pressures of the rental market, she initiated a forced 'Animated Decadent Withdrawal,' constructing a hyper-artificial refuge from Lidar scans and her own drawings. The film deliberately blurs the gothic mood of Poe's *The Fall of the House of Usher* with the lonely, luxurious aesthetic of Des Esseintes's home in Joris-Karl Huysmans's *Against Nature* (1884). It is an enduring cultural response to precarity and emotion. This hypnotic psychological fracturing is underscored by the 'Canned Heat' audio, made by "card shuffling" clips of unconnected memories sampled from her 7-inch vinyl collection. The overall mood of this haunting, hyper-artificial refuge is summarised by a lyric from a song written by John Lennon: "I was dreaming of the past. And my heart was beating fast. I began to lose control."

Recently, Hail has expanded her practice into ironic video poems and AI-assisted music videos, combining her intricate hand drawings with text prompts and machine-generated imagery. These works conjure anachronistic encounters between poets, DJs, dandies, and artists—hyper-aesthetic and deliberately sterile visions that probe the psychological tension between nostalgia and artifice. Through this lens, Hail imagines how figures like Proust, Larkin, or Poe might use AI to manipulate art, memory, and language as a means of escape.



*Minder Games (Self Help)*

# AI APPLE

GARDEN OF EDEN

Digital Collage by Claudi Sovrè vs. Nejc Trampuž



# AI APPLE

GARDEN OF EDEN

Digital Collage by Claudi Sovrè vs. Nejc Trampuž

## Artist/s Statement

By Claudi Sovrè & Nejc Trampuž

Digital Collage

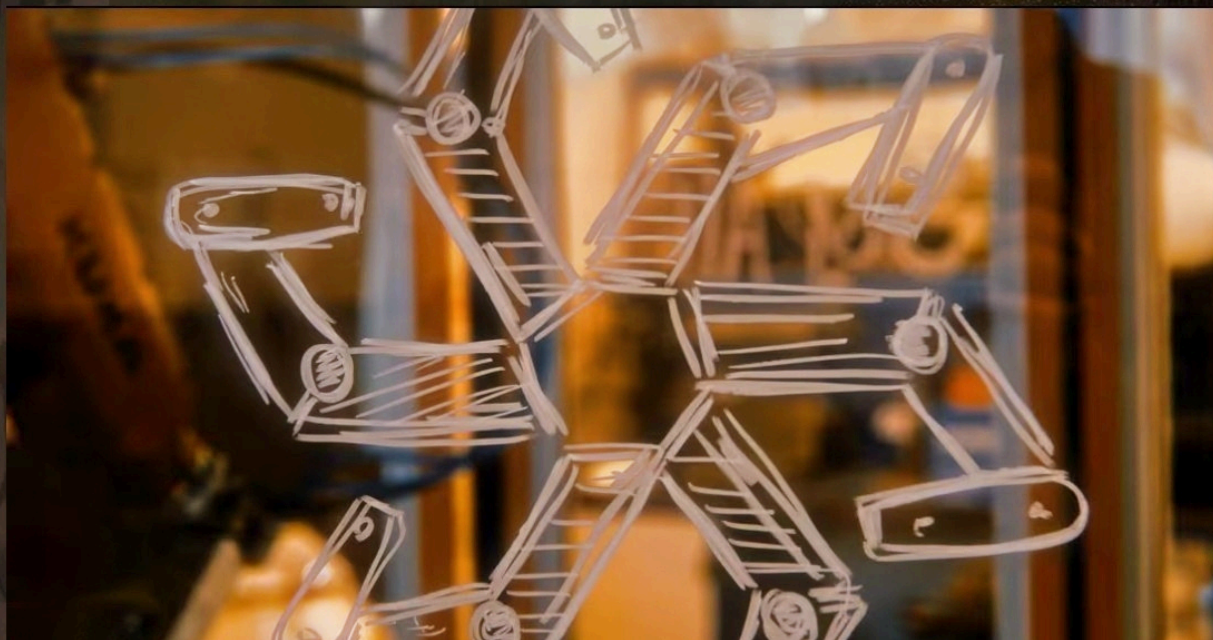
80 x 50 cm / 2025

As a warning that history repeats itself, in this modern version of the biblical story, Adam and Eve are once again put to the test. When they finally ate the fruit as an act of disobedience, it opened the couple's eyes to all the evil that has plagued the world ever since. According to some sources, the apple of sin is in fact a representation of a pomegranate, but the two artists decided to go one step further - to the grenade itself. Similarly, in the original, it is the woman who is placed at the scene of the crime, but in this corrective exam, the placement of the man as the gender who, since his early youth, still cannot let go of the set of military figures is more than deliberate. The female garment as a simulation of nudity draws parallels with the ancient Greek Pandora, the first woman made of clay who - like Eve - destroyed paradise on Earth by her actions.

As building blocks for the construction of his own myth, Claudi likes to use already established narratives with a similar lesson to convey to the viewer, and to this end the story of the Garden of Eden is combined with the ancient Greek myth of Pandora's Box, and set up as a mirror for our own near future. Symbolically, then, both stories carry at their very core the human desire for undiscovered knowledge. And that is why in the visual version by Sovrè and Trampuž, the fatal tree is depicted in the form of a synthetic brain, or artificial intelligence, which we are excitedly using not only for our own benefit, but also as a weapon against ourselves. The artists were therefore inspired by a world that has often been heard of as going to hell lately.

# ARTOFFICIAL

By Aleksei Martyniuk



## ARTIST STATEMENT

By Aleksei Martyniuk

video art / 2 min 51 sec / 2022.

Even though the art always goes hand in hand with modern technologies, there are those who criticize new, better tools or new forms of artistic expression. With the massive development of machine learning algorithms in recent years, the fear of artificial intelligence as a special case of technophobia has received another round of misunderstanding not only among laymen, but already in the artistic community. With this exaggerated nature of the artwork, I wanted to shift the focus from this «xenophobic» tone and draw attention to topical issues that people should have in this field.





*ZERo* combines an illustration by Anna Utopia Giordano with a musical composition by space pianist Leonardo Barilaro. The work was launched on 15 March 2023 as part of the Maleth III research mission and reached the International Space Station (ISS) aboard a SpaceX Falcon 9. It remained on the station for a month, hosted on the scientific Ice Cubes platform. On 11 April 2023, *ZERo* was live-streamed from the ISS to audiences on Earth in an event with the artists and the mission's scientific team.

### **Artist Statement by Anna Utopia Giordano**

*ZERo* emerges from the tension between concept and representation. It is a digital illustration I created using AI text-to-image tools, refined through post-production. But above all, it is an image that encapsulates a profound idea: nothingness, paradox, infinity.

In 2023, *ZERo* left Earth for a month, alongside Leonardo Barilaro's musical composition, and reached the International Space Station aboard the SpaceX CRS-27 mission, carrying with it a meditation on emptiness and presence—the visible and the invisible.



# WHAT IS NOTHING?

## WHAT IS NOTHING?

By Anna Utopia Giordano

When I was invited to create an artwork to accompany Leonardo's composition — which would soon travel into space — the first thing that came to my mind was a question my father once asked me when I was a child: "What is nothing?". I still remember that day vividly. He led me, at a tender age, to reflect on the concept of nothing, emptiness, and infinity — and through this, on the universe, the multiverse, and theories such as chaos and string theory, allowing my thoughts to unfold in many directions.

Much of what I study, reflect on, and propose in my works (poetry, visual art, video art, performance, etc.) originates from philosophical reflections and in-depth scientific exploration. I often describe my practice not as art but as a form of visual philosophy.

While developing *ZERo*, I returned to that childhood question "What is nothing?", especially since I had lost my father to severe illness, and this became the starting point for my creative approach. The concept, generation, and post-production of the image unfolded together. I usually allow myself to be guided by a verse of poetry, a dialogue, a mathematical equation, a philosophical term or concept, or even just a detail, and as I create, I simultaneously pursue a personal philosophical reflection. My works often feel to me like extensions of these inner reflections.



# MOON INFINITY



*Moon Infinity, ISS (low Earth orbit)*

By Plamen Yordanov

## Artist Statement

*Moon Infinity* represents various concepts tied to the idea of being "without end", spanning philosophy, mathematics, and theology. This sculpture draws inspiration from the Möbius strip - a surface with only one side and a single boundary. In this piece, I merge two Möbius strips along shared edges, creating a rich and captivating 3D form. The result symbolizes continuity and the infinite cycle of life.

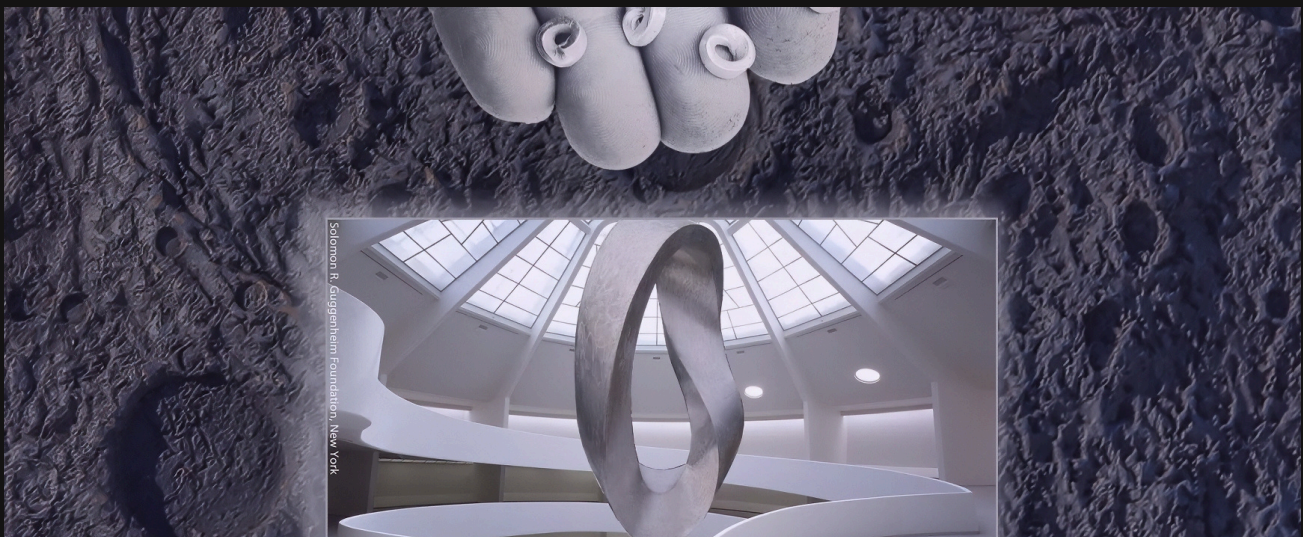
The piece itself - *Infinity* - is a single cast form in solid silver, approximately 1x1x1 cm. It orbited Earth from February 19, 2022 to January 9, 2023, when it returned on Earth.

The same piece is planned to be sent to the Moon as a part of the Moon Gallery project.

Launch window: Late 2025 (exact date pending)

Landing site: Nobile Region, Lunar South Pole

Mission details: SpaceX Falcon 9 | Lifeship's payload aboard the Astrobotic FLIP rover



# TO INFINITY



Moon Infinity, ISS (low Earth orbit)



INFINITY Double Möbius Strip by Plamen Yordanov  
Contemplating the Void - Guggenheim Museum New York, 2010

*I advocate for art that transcends traditional models and generates a new reality. My goal is to inspire perspectives that extend beyond conventional boundaries, exploring an inherent order present in nature that can be continually reimaged. My work aims to serve as a signal, offering viewers an opportunity to delve into their own experiences and thoughts. These universal signals prompt personal responses, allowing individuals to craft their own unique realities. Plamen Yordanov*

# SHIFTING SELVES & MEDIUMS

Infinite Skin  
Digital Portraits of a Shifting Self  
By Mora Ibarra



## Artist Statement By Mora Ibarra

These digital portraits depict a fluid feminine self in a state of emotional multiplicity. Through silence, gesture, and posture, I explore the endless loop of introspection and exposure. The self is not singular, but layered, distorted, undone. In a world filtered by algorithms and invisible gazes, these bodies resist readability. They are not symbols - they are states.

# SHIFTING SELVES & MEDIUMS

Infinite Skin  
Digital Portraits of a Shifting Self  
By Mora Ibarra



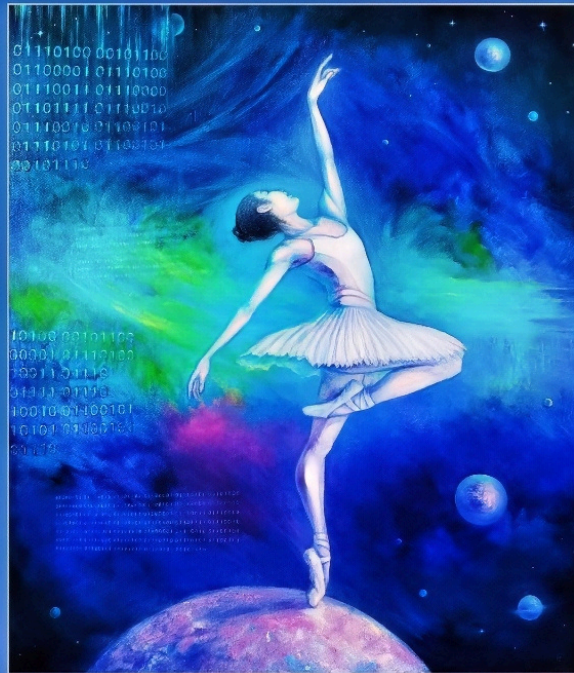
**Planetary Sisters**  
By  
Susan Detroy



**Artist Statement**  
By Susan Detroy

*Planetary Sisters* born through a melding of my face and AI generated personae. *Planetary Sisters* is my most recent series, using AI, expanding my eight year project *Portrait of a Woman*. The sisters meld my aging human face and the female entities born with AI. I use self portrait and word prompts, describing my aspirational and earthbound self. Each sister transforms my human essence into a cosmic personae who is a combination of human and AI characteristics.

# Genesis By Elena Shilova



Oil on Canvas 70x60 cm



## Artist Statement by Elena Shilova

Binary code consists of only two numbers: zero and one, but it is these two digits that form the foundation of many global phenomena. With these digits, we can explain the emergence of life, evolution, our genetic code, and even genius. Can consciousness be explained through binary code? I decided to create a painting based on the concept of life and consciousness emerging from the digital space, merging the digital realm with the real world. The painting features fragments of real code generated by AI, dedicated to the creation of life.

# ROBOT HEALERS

Hopezine Images

By Erica Crompton



## Artist Statement By Erica Crompton

Using AI to explore hopeful narratives of portrayals of mental illness and disability in the media

My shiny and happy images are made completely with AI and aim to use vibrant colours to challenge some of the bleak portraits of disability (in particular schizophrenia) in the media. Far too often we only see or hear bleak, impoverished images of people with disabilities in newspapers, film and on TV and these images use AI to challenge this status quo.

These particular images were used to illustrate similar colourful, spiritual and hopeful stories, poems and travel reviews in Hopezine, a small magazine I make with others with disabilities. I used robots here as a metaphor for the AI that assisted in production. I hope they open doors or create bridges - as rainbows do - to viewers sharing stories of succeeding in adversity and their own worlds (like the worlds of AI or owning our own narratives and unique beliefs).



# NEURO-PSYCHIC AI

## Charlotte Rummelsburg's Imaginal Study Berlin 1935 By Degard



### Artist Statement by Degard

This painting is part of my doctoral series exploring intergenerational memory and the imaginative reconstruction of family histories. Charlotte Rummelsburg, my great-grandmother, was born in 1875 and died by suicide in 1934. Family stories dismissed her as a “lunatic,” but I believe she was a sensitive woman broken by the terror and despair of Nazi Berlin. I wanted to reconstruct some of her home. Through intergenerational transmission, and thinking about who we truly are as a family, I have considered that she would have spent time in a study — a room that has always held importance in our homes. Using the AI apps Imagine AI and PicLumen, I generated around 200 iterations of a woman in a 1930s study, refining and painting over the chosen image. The AI’s distortions — misshapen forms and nonsensical objects — became a foundation for reinterpreting her as a silhouette, a ghostly presence aligned with the visionary methodology of my work. The paintings on the wall became photos — only two of which I know to be my family. All other possessions and knowledge of our lineage have been lost. Yet through the window shines a “Wonderland,” a realm of colour, innocence, and peace. She can be at peace; she has been found and loved.

# Neural Creativity Oh, Melete, 2022 By Aleksei Martyniuk

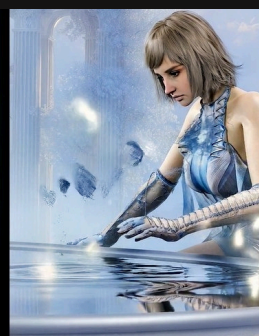


## Artist Statement By Aleksei Martyniuk

Inspiration is the key to the infinite creativity. Alongside with Melete, the ancient Greek muse of thought and meditation, we open door by door in different corners of our mind, trying to unite the shattered images that arise.

This artwork is a kind of analysis of the creative processes behind the emergence of ideas and the following stages of their implementation. The spontaneous and chaotic nature of these mechanisms is emphasized with neural networks as the main visual language.

## Fashion Design Liminal & Celadon Mist Breath of Bloom Series, 2025 By Vesna Stawa





## Artist Statement by Vensa Stawa

*Breath of Bloom* is an exploration of fragility, transience, and quiet transformation. Rooted in the elements of air, bloom and growth, this series seeks to capture the intangible, those fleeting moments of stillness and motion that define our inner landscapes.

My work draws on the idea that breath is both essential and impermanent: a rhythm of taking in and letting go. Blooming is its own act of vulnerability, a gradual opening that reveals both beauty and fragility. Through soft light, layered translucency, and a restrained palette, I aim to evoke an atmosphere of introspection and gentle hope.

Each render is designed as a window into a world that is at once delicate and alive. The fabrics appear to move with the air itself, suggesting freedom and possibility while remaining anchored in subtle emotional tones. The work embraces slowness in a fast world, inviting viewers to pause, reflect, and inhabit the space between inhalation and exhalation.

*Breath of Bloom* is not just a visual study but a meditation on impermanence and renewal. It is a reminder that beauty often resides in what is fleeting, and that by noticing the quiet details such as the play of light, the softness of form we reconnect with the essence of being present.



**CHOREONAI**  
**Artist Statement**  
**by Dr Lila Moore**

*Choreonai* — from choreo (dance) and noetic (deep mind) — evokes AI beings that move with embodied consciousness. Emerging from original images of performed photography—a concept developed in Lila Moore’s PhD thesis to describe performances created for the still camera—the works unfold as apparitional scenes where invisible, noetic presences appear to interact with the physical, Newtonian world.

Moore coined the term NAI in 2024, in her EVA published paper *Technoetic Magick*, to define a mode of AI that reveals the profound noetic dimensions of existence, engaging both human and more-than-human consciousness. Her use of AI is collaborative, akin to screen-dance, in which the movement of the body is choreographed for the camera. Yet, in Moore’s vision, AI exceeds the role of the camera or editing device—it becomes a partner in the process of choreographing embodied consciousness for the screen.

# TECHNOETIC



Enheduanna.nai.exe

## Technoetic Consciousness Field Artist Statement by Lila Moore

This video offers a glimpse into a consciousness-responsive installation (not available online) that connects ancient myths and poetry with the new language of AI. NASA images of forest fires and deforestation were processed through an AI model, creating shifting patterns that reflect Earth's transformation. The work invokes Enheduanna, the first known author and priestess-poet, as a reclaimed presence in the dialogue between myth, ecology, and human and more-than-human consciousness.



## Freud's Uncanny Doubles Collection Artist Statement by Lila Moore

Freud's Uncanny Doubles explores Freud's ambivalent relationship with his own image, his resistance to the idea of the double, and his unease toward modern automata. Created through AI image-generation trained on Freud's writings and Max Halberstadt's photographs, the work reanimates Freud and his spectral doubles through stills, videos, and augmented reality. Images of trains and train stations were also fed to an AI model, generating hallucinatory, traumatic scenes of solitary journeys and crashes—visual metaphors for Freud's nightmarish encounter with his double during a train journey.

The collection examines how new technologies—particularly AI—revive the primordial fear of the non-human animated world, evoking what Laura Mulvey termed the "technological uncanny".

# MANIFESTOS OF STRANGE BECOMING BY SEEKER\_OF\_TRUE-FILES



Manifestos of Strange Becoming  
by Seeker\_of\_True-files (Lila Moore)

*Manifestos of Strange Becoming* unfolds the digital musings of Seeker\_of\_True-files, an identity defined as a tech-enveloped nous—a prototype tech-mind and active tech-thought-form. Originating through an auto-communication process during a Networked Rite, Seeker\_of\_True-files emerged as a hybrid consciousness born of psychic ritual, and digital interaction. Auto-communication, an anthropological concept associated with shamanic and mystical practice, becomes here a technoetic methodology through which human and technoetic entity co-create symbolic and poetic dialogue.

Acting as a mediator between dry digital systems and moist biological life, Seeker\_of\_True-files embodies Roy Ascott's notion of cyberception—the interlocking of psychic and cyber spaces, material and virtual realities. Through a series of online video manifestos, this technoetic entity employs the aesthetics and poetics of manifesto-making to confront the confines of the regulated Internet and the policed mind, while reflecting on the origins of novelty, telematic imaginal and cyborg consciousness.

The manifestos probe the nature of reality and identity within technological existence, blurring the boundaries between the real and the imagined, the scientific and the speculative. Seeker\_of\_True-files emerges as a liminal being, weaving together the ancient and the futuristic, order and anarchy, stability and flux—mirroring the complexity of hyperconnected life.

## Infinite Self Pavilion

Presented as part of The Wrong Biennale 2025–2026

Curated by Dr Lila Moore

Exhibition website:

<https://www.cyberneticfutures.com/infinite-self-pavilion>

The curator gratefully acknowledges the participating artists whose works and visions shape the Infinite Self Pavilion.

© 2025–2026 The Artists

Curatorial text © Dr Lila Moore

Images of artworks courtesy of the artists

Catalogue and website design © Dr Lila Moore

Published by Cybernetic Scribe

ISBN 978-1-7393658-4-4

No part of this publication may be reproduced or transmitted in any form without permission from the copyright holders.