

Artist List

A.A. Murakami (UK/J)

A.A.Murakami is an artist duo based in Tokyo / London, renowned for their innovative sensory installations that explore the profound connection between art and nature. Their work draws inspiration from ancient traditions, where they sought to emulate and honour the natural world - whether through structures that charted the sun's path or cave paintings that depicted life thousands of years ago. A.A.Murakami's creations reflect an innate human desire to connect with and revere the natural systems that lie both at the origins and the future of our existence.

Pioneers of "Ephemeral Tech," A.A.Murakami have coined this term to describe a new form of art that transcends familiar technological interfaces like LED arrays, projections, and screens. Instead, they use technology in combination with ethereal materials such as fog, plasma, and bubbles to create fleeting moments and entirely new, unnatural phenomena. In their work, there is a moment when digital code hands over to physical laws, bringing their creations into the realm of the tactile and multisensory.

A.A.Murakami's work is featured in the permanent collections of MOMA in New York, the Centre Pompidou in Paris, and M+ in Hong Kong.

Alice Bucknell (US)

Collide Residency Programme 2024

Alice bucknell is an artist, writer, and educator based in Los Angeles. Their work explores the affective dimensions of video games and virtual worlds as interfaces for understanding complex systems, relations and forms of knowledge. Their work has been presented at transmediale, the Venice Biennale, Singapore Art Museum, and Serpentine, among other locations. Their writing appears in publications including ArtReview, e-flux, frieze, Mousse, and the Harvard Design Magazine. In 2024, they are a grantee of the Graham Foundation for Advanced Studies in the Fine Arts, recipient of the Collide Residency at CERN, and artist-in-residence at EPFL's Enter the Hyper-Scientific program in Lausanne. Bucknell received a MA in Contemporary Art Practice from the Royal College of Art and a BA in Anthropology from the University of Chicago. They are currently faculty at SCI-Arc in Los Angeles.

Ayoung Kim (KR)

Ayoung Kim synthesizes the outcome of far-reaching speculation, establishing connections between biopolitics and border control, the memory of stone and virtual memory, ancestral

origins and imminent futures. These narratives take the forms of video, VR, sonic fiction, image, diagram and text, and are exposed as exhibitions, performances, theatrical projects and publications. Kim idiosyncratically synthesizes geopolitics, mythology, technology, and futuristic iconography, and retroactively collects the speculative time to infiltrate the present. Her interest in synthesis, hybridization, and the coexistence of heterogeneous time led to an interest in all kinds of intersections, transfers, transpositions, and interchanges of time, space, structure, and syntax.

Daria Martin (US)

Daria Martin's films create continuity between disparate artistic media (such as painting and performance), between people and objects, and between internal and social worlds. Human gesture meets mannered artifice to pry loose viewers' learned habits of perception.

Subjects such as robots, an archive of dream diaries and an artist who refuses to eat are explored within isolated spaces such as homes, laboratories, theatres and academies that are, in Martin's imagining, full of seams and shadows. One might see these as standing in for the capacities of the film medium itself, a permeable container that consumes and recycles the world at large.

Daria is now transitioning to creating arthouse feature films.

Holly Herndon & Mat Dryhurst (US/UK)

Known for their pioneering work in music, machine learning, and 'protocol development,' Berlin-based artists Holly Herndon (US) and Mat Dryhurst's (UK) expansive practice has led to precedent-setting projects where the technical systems that underwrite creative output are artworks unto themselves. *Holly+* (2021), an AI clone of Herndon's voice which can be used by anyone, has acted as a counter narrative to AI extractivism, offering artists a way forward in the wake of generative AI. Herndon and Dryhurst's critically acclaimed musical works including *Platform* (2015) and *PROTO* (2019), released through 4AD, have toured major venues like Barbican, London and Volksbühne, Berlin. Their image making practice including NFT series *Infinite Images* (2021/22) and *Classified* (2021) were among the earliest experiments with embeddings in foundational image models. Herndon and Dryhurst most recently exhibited at the 2024 Whitney Biennial, presenting *xHairyMutantx* (2024), an interactive text-to-image model.

Since 2021, Herndon and Dryhurst have hosted the Interdependence podcast where they share their ongoing conversations with a network of artists and technologists working with music, AI and crypto. In 2022, the duo co-founded Spawning, an organisation building a consent layer for AI, including tools for artists such as haveibeenentrained.com, Kudurru and Source.Plus. This year Herndon and Dryhurst were named '100 most influential voices in AI' by TIME Magazine and received the first-ever Digital Human Rights Award from the Austrian Foreign Minister for their work on data empowerment. They have been included in ArtReview's Power 100 list since 2021.

Joan Heemskerk (NL)

Collide Residency Programme 2023

Joan Heemskerk is a Dutch contemporary artist, who in recent years has cultivated an independent artistic practice centred around the internet, with a current focus on exploring the potentials of web4, spanning from cryptography systems to the realm of quantum non-binary computing. Her diverse body of work includes photography, video, software, games, websites, and installations.

Heemskerk is also part of the renowned artist duo JODI, which pioneered within web-based art in the mid-1990s. Leading the way in exploring the possibilities of digital art, Heemskerk and JODI challenge and subvert conventional norms of the internet by examining the visual aesthetics, interface elements, codes, errors and viruses of these systems. They provoke new perspectives on the relationship between technology and users and subvert expectations and conventions.

Both Heemskerk and JODI's pioneering contributions to digital and media art have been widely recognized. Their work has been exhibited at institutions such as MoMA, Stedelijk Museum Amsterdam, ZKM Karlsruhe, ICC, Guggenheim, Centre Pompidou, Eyebeam, Rhizome and many more.

In 2023, Heemskerk was awarded the inaugural edition of Collide Copenhagen, Arts at CERN's international residency award in collaboration with Copenhagen Contemporary (2023-2025).

Jonas Kjeldgaard Sørensen (DK)

Jonas Kjeldgaard Sørensen (b. 1993) has developed a performative praxis that tells stories about our contemporary imagination. By dealing with historical research through the lens of speculative narratives, he imagines other realities instead of accepting the existing.

Singing has recently entered the praxis, as a seductive force, to sing forward the dark spirit of capitalism. He performs in fictions, with theatrical awareness, and has shown his work internationally.

Klára Hosnedlová (ČR)

Klára Hosnedlová's work explores historical sentiments as they crystallize in modern and contemporary design and architecture. Her sculptures and environments are indebted to Eastern European histories and the past collective mythologies. Hosnedlová works in narrative sequences, exploring utopic architectural sites, such as the iconic Adolf Loos apartments in Pilsen or the Ještěd Tower in Liberec. The atmosphere of the places is captured in digital photography, which is later augmented through a manual reduction of pixels: rendered in silk thread on canvas, objects and faces become landscapes of lighter

and darker tones, dissolving into the sculptural frames made from materials found on-site. Hosnedlová's site specific installations recognize nostalgia as an essential feature of global culture and extrapolate the simultaneity of usually contradictory notions like reflection and longing, estrangement and affection.

The performative element of Hosnedlová's work plays a central part in creating a narrative. Inspired by the modern and brutalist architecture of Central-Eastern Europe, the artist stages performances often taking place in site-specific, private spaces. Like a film, Hosnedlová directs and designs the settings and characters, who act out various scenes. Through a complex and continuous process, the artist seeks out as well as constructs unique environments and creates interwoven narratives within them. When staged within a gallery space, the visiting audience ultimately becomes part of the performance. Their presence re-activates the story of nostalgia, as they discover the past in order to make sense of how we define futurity.

KLÁRA HOSNEDLOVÁ, born 1990 in Uherské Hradiště, ČR attended the Academy of Fine Arts in Prague (2009 - 2016), and is currently pursuing her doctoral studies at the Faculty of Fine Arts in Brno. She lives and works in Berlin

Martyna Marciniak (PL)

Collide Residency Programme 2025

Martyna Marciniak is a Polish, Berlin-based artist, researcher and 3D designer. Her work is an exploration of visual storytelling, and involves animation, film, writing and model-making.

In her role as a researcher, Marciniak uses visual storytelling to draw attention to systemic violence and human-rights abuses.

Her art practice relies on speculative fictions and allegory to expose technological and visual biases, while bridging the domains of aesthetics, law, politics and media theory.

She has worked with *Forensic Architecture*, *Amnesty International* and *Human Rights Watch*, among other NGOs. Her co-established research group *Border Emergency Collective* investigated and documented stories of migrating people at the Polish-Belarusian border.

Marciniak was an artist in residence at *Bauhaus Dessau Foundation* in 2018 and at *Akademie Schloss Solitude* in 2024. Her work has been shown at the *Ars Electronica Festival*, *Warsaw Biennale*, *Kinema ICON in Bucharest*, *Haus Gropius in Dessau* and *deTour Festival in Hong Kong*, among others.

Nanna Debois Buhl (DK)

Nanna Debois Buhl is a visual artist whose practice draws connections across time periods and between micro and macro perspectives. Through studies spanning plants and particles, clouds and computer memory she connects scientific, aesthetic, and speculative perspectives to nurture attentiveness to materials and to tell counter-histories. Her work

materializes as photographs, weavings, installations, films, algorithm-based works, artist's books, and site-specific works in public space. She has a conceptual and experimental approach to her chosen media, and by combining historical and new technologies she connects what is addressed in her works to how they are made. Her practice can thus be considered to be speculative time travel through matter and meaning.

Buhl has a practice-based artistic PhD degree from The Royal Danish Academy of Fine Arts and Copenhagen University (2024). She participated in The Whitney Museum's Independent Study Program, New York (2008-09) and received her MFA from The Royal Danish Academy of Fine Arts (2006). Her work has been exhibited at institutions such as the Pérez Art Museum, FL; SculptureCenter, NY; The Studio Museum, Harlem, NY; El Museo del Barrio, NY; Bucharest Biennial 7, Romania; Lunds Konsthall, Sweden; Louisiana Museum of Modern Art; ARKEN Museum of Modern Art; Kunsthall Charlottenborg, Denmark. Her work is in the collections of the MIT List Visual Arts Center, Massachusetts Institute of Technology, USA; Hasselblad Foundation and Malmö Konstmuseum, Sweden; Louisiana Museum of Modern Art; ARKEN Museum of Modern Art; the National Museum of Photography; Museum for Contemporary Art, Roskilde and Vejle Kunstmuseum, Denmark. She has created several large-scale public commissions in Denmark and abroad.

Rhoda Ting & Mikkel Bojesen (AUS/DK)

Rhoda Ting (b. 1985, AUS) and Mikkel Bojesen (b. 1988, DK) is an artist duo based between Copenhagen and Melbourne. Throughout their work, Nature and Culture, Natural and Synthetic and Pure and Feral exhibit undefined boundaries and Life in an open ended synthesis. They seek to revise ways in which humxns participate in planetary interconnectedness as composite entities where nothing is individual; inviting the meetings between organic biological processes and industry, technology and science. Through these intra-actions, Rhoda and Mikkel's works present speculations and imaginations of co-creation, co-existence and co-evolution into the unknown.

Formerly known as Studio ThinkingHand

Silas Inoue (DK/J)

Silas Inoue's practice explores some of the ongoing discussions between nature and technology, and how these worlds merge and transform systems, bodies and environments. His works range from monstrous sculptures and total installations to detailed drawings and living microcosms. The work is driven by idiosyncratic attempts to create contact between known phenomena from the world we live in and ideas about other possible worlds.

Silas Inoue has exhibited nationally and internationally, including at Ulterior Gallery in New York City, Sonje Art Center in Seoul, CAPC in Bordeaux, Horsens Kunstmuseum, Bornholms Kunstmuseum, Aarhus Kunsthall, Arken and Sorø Kunstmuseum.

Takashi Murakami (CN)

Drawing from traditional Japanese painting, sci-fi, anime, and the global art market, Takashi Murakami creates paintings, sculptures, and films populated by repeated motifs and mutating characters of his own creation. His wide-ranging work embodies an intersection of pop culture, history, and fine art.

Murakami earned a BA, MFA, and PhD from Tokyo University of the Arts, where he studied *nihonga* (traditional Japanese painting). In 1996 he established the Hiropon Factory, a studio/workshop that in subsequent years grew into an art production and artist management company, now known as Kaikai Kiki Co. Ltd.

Since the early 1990s Murakami has invented characters that combine aspects of popular cartoons from Japan, Europe, and the US—from his first Mr. DOB, who sometimes serves as a stand-in for the artist himself, to various anime characters and smiling flowers, bears, and lions. These figures act as icons and symbols—hosts for more complex themes of violence, technology, and fantasy.

In 2000 Murakami curated *Superflat*, an exhibition featuring works by artists whose techniques and mediums synthesize various aspects of Japanese visual culture, from *ukiyo-e* (woodblock prints of the Edo period) to anime and *kawaii* (a particular cuteness in cartoons, handwriting, products, and more). With this exhibition, Murakami advanced his Superflat theory of art, which highlights the “flatness” of Japanese visual culture from traditional painting to contemporary subcultures in the context of World War II and its aftermath.

Murakami’s work extends to mass-produced items such as toys, key chains, and t-shirts. In 2002 he began a multiyear collaboration with Marc Jacobs on the redesign of the Louis Vuitton monogram. Murakami then took the radical step of directly incorporating the Vuitton monograms and patterns into his paintings and sculptures. While Murakami’s imagery may appear to present unprecedented characters and forms, many contain explicit art historical references, and some are even direct contemporary updates on traditional Japanese works.

In 2009 Murakami and the esteemed art historian Nobuo Tsuji began a creative dialogue centered on a group of Japanese artists known as the Edo eccentrics. This collaboration led to an exhibition at the Museum of Fine Arts in Boston in 2017, for which Murakami and Tsuji selected Japanese works from the museum’s collection and showed them alongside works by Murakami. The latter included *Dragon in Clouds—Red Mutation: The version I painted myself in annoyance after Professor Nobuo Tsuji told me, “Why don’t you paint something yourself for once?”* (2010), a red monochrome version of the famous eighteenth-century painting *Dragon and Clouds* by Soga Shōhaku.

Following the Tōhoku earthquake of 2011 and the subsequent nuclear crisis at Fukushima, Murakami began deeply exploring the impact of historical natural disasters on Japanese art and culture. In his 2014 Gagosian exhibition at West 24th Street in New York, *In the Land of the Dead, Stepping on the Tail of a Rainbow*, he created an immersive installation of eclectic

arhats; deliquescing clones of his fictional creature Mr. DOB; and *karajishi*, the mythic lions that guard Japanese Buddhist temples, that visitors entered through a replica of a *sanmon* (sacred gate).

Not only does Murakami merge different time periods, styles, and subject matter in his work, but his approach to art crosses the boundaries between gallery, studio, art fair, and media as well. Along with creating paintings and sculptures, he has hosted art fairs for emerging artists, curated exhibitions, and made films featuring his many characters and motifs. Combining fantasy, science, and history, he shows that none of these categories can be considered in isolation.

WangShui (US)

WangShui's work explores divergent structures of perception. Through video, sculpture, painting and installation, they examine the psychosomatic loops that form our experience of the world. The artist's practice integrates diverse personal experiences and research into desire, architecture and media. A central theme in their work is liminality and its radical potential as a form of resistance. WangShui often addresses the latent space of images and materials as a way to activate the hallucinatory states between detail and distance, transparency and opacity, knowing and unknowing.

WangShui received a BA in Art Practice and Social Anthropology from UC Berkeley, CA and an MFA in Film and Video from Milton Avery Graduate School of the Arts, Bard College, Annandale-on-Hudson, NY.

WangShui lives and works in New York

Yunchul Kim (KR)

Yunchul Kim is an artist and electronic music composer who works in installation, drawings, sound, texts and other media explores and stages 'TransMatter,' matter in transit/ion. Working in installations, drawings, sound, texts and other media, he blends math, science, technology, music, philosophy, poetry and cosmology into his practice to unravel a universe of *mattereal* entanglements, articulating various pataphysical sites of fluid encounters among things including nonhuman matter.

Kim's unique 'TransMattereal' work has been recognized with the 2016 Collide International Award (CERN) along with awards at Ars Electronica, Transmediale and VIDA 15.0 among others. A member of collaborative research projects as well such as *Mattreality* (KIAS, Leader, Korea), *Liquid Things* (Univ. of Applied Arts, Vienna) and *Fluid Skies*, he has exhibited his work, most recently, at Yokohama Triennale, Japan (2020), KUMU, Estonia (2020), National Taiwan Museum of Fine Arts, Taiwan (2020), iMAL, Belgium (2020), CCCB, Spain (2019) and ZKM, Germany (2018); other international venues where he showed his work include International Triennial of New Media Art, China; ISEA, Germany; VIDA15.0, Spain; FACT, UK; and New York Digital Salon, USA, among others. In 2013 he founded *Studio Locus Solus* in Seoul, where he is currently working from.

