

## Films (Abstracts)

**David Serra Navarro:** *MirrorSilkBias* (AIwork HD, 3'20")

This generative AI-based audiovisual work explores fashion as a living, dynamic experience—one that unfolds through movement and speculative imagination. At its core lies silk, a material historically associated with fluidity, elegance, and transformation. Here, silk becomes both medium and metaphor: a visual thread that weaves through the piece, embodying the ephemeral and expressive nature of fashion in motion.

The work uses artificial intelligence not merely as a tool, but as a co-creator capable of reinterpreting collective visual memory. By training on shared data—archives of style, textile patterns, gestures, cultural references—it generates speculative visuals that reimagine the body and garment as constantly shifting, performative entities. Fashion, in this space, transcends its physical form to become a choreography of data, light, and dreamlike texture.

Through algorithmic imagination, the piece reveals garments that could never exist in the real world: silk flowing against impossible physics, silhouettes that dissolve and reform, movements that respond to invisible forces. These digital apparitions suggest new ways of thinking about presence, identity, and desire in a post-material landscape.

More than a visual spectacle, this work is an invitation to reflect: What does it mean to dress in a space of code and possibility? What stories emerge when fashion becomes fluid, shared, and no longer bound by cloth or time? Through silk as a speculative surface, the piece opens a space where fashion becomes not just wearable, but dreamable.

**Praba Pilar:** *Las Inteligencias Artificiales e Artificales*

Disobedient cyborg Praba Pilar investigates the Artificial and Artifical Intelligences underlying the hyperreal. In her live performance *Las Inteligencias Artificiales e Artificales* she metabolizes our cultural imaginaries about AI. She first learned of Artifical Intelligence from a ChatGPT/SunoAI glitch while analyzing the nature/culture divide, leading her to new understandings of LLMs as rectums that pass our deepest metabolized excreta. Pilar has since then worked on Artifical Intelligence through research, art residencies, and creative collaborations with AI systems, bioartists, and scientists.

Indiscriminate releases of AI systems have generated enormous quantities of excreta, alongside a very tense duality about the nature of AI itself. Expectations are growing that Artificial General Intelligence (AGI) or Transformative AI (TAI) will take over 25% of human jobs within this decade. Compute power dedicated to training AI models has scaled at a factor of 4-5 per year over the last 10 years, while multiplying energy use by orders of magnitude. For example, Microsoft has signed deals for 5GW/10GW data centers for Open AI, with projected energy requirements equal to the annual output of Portugal (43.8 TWh). Parts of the AI community tremble in the face of AI's imagined demonic power of destruction, rendering it taboo, while others blithely transgress into a wildly erotic AI death drive. Will human-level Artificial General Intelligence (AGI) render our body-selves obsolete? Are we dooming ourselves to a future servicing murderous necro political billionaires? In this performance, Pilar's biohazardous body cruises through the erotic fetishizations of this refreshed death drive, and these recycled terrorizing claims about

demonically destructive AI power. Can the fecal scat of synthetic intelligence help us transcend the brutal mundanity of daily enshittification?

**Zander Porter and Julie Zhu:** *unbetitelter Tanz (or spectral relationality in psychosomatic crisis)*

In *unbetitelter Tanz (or spectral relationality in psychosomatic crisis)*, Zander Porter and Julie Zhu fuse movement and sound through multi-modal, machine-learning mappings. Zander performs the network activity backlog of a post-internet cyborg (“a” body), while Julie navigates the movement-synchronized beatings and shrieks from no-input feedback. Resonances of both artificial and autistic intelligence generate questions of intelligibility and source for the exported solo. The performance manifests a literal and psychic mirror-matrix for the corporeality of the machine in a constant state of learning and unlearning “dance-expressions,” considered alongside historical inquiry into connections between Ausdruckstanz and the Holocaust as well as butoh and the atomic bombings of Hiroshima and Nagasaki.

The performance was initiated in residency at Djerassi Resident Artists Program in Woodside (California) in 2024, supported additionally by Leonardo/ISAST with Arizona State University in context of Leonardo@Djerassi 2024 (with accompanying profile published in Leonardo for MIT Press) and Megan Nicely (residency guest). Technical-technological components, improvisations, and experimentations with motion capture + sound and gesture recognition + motion continuation occurred while Zander and Julie were together in residency in 2025 at the Institute for Computer Music and Sound Technology (accompanied by Daniel Bisig) at the Zurich University of the Arts. A corresponding performance-test “pre-premiered” in the Immersive Arts Space with documentation shown in a VR exhibition with Bounding Box (Antwerp).

**Daniela Souza, Natália Macedo, and Karina Senise:** *The Backyard of Weird Creatures*

*The Backyard of Weird Creatures* is an artistic project that investigates the intersection between artificial intelligence (AI), performance, and aesthetics, within the field of cyberformance. Through a great curiosity of the imperfections found in machine-made images, this piece explores how, rather than erasing these imperfections, one can use them as the operating centre of a creative process against the classics.

From a performative perspective, the project engages deeply with the notion of theatricality beyond the traditional stage. It asks what it means to perform within cyberspace, in environments shaped by code, algorithms, and synthetic visuals. This inquiry includes an awareness of the material and economic conditions that underlie digital performance, recognizing that the virtual is never entirely immaterial. The expansion of the body into digital realms becomes both a conceptual and visual strategy, challenging what presence, identity, and embodiment mean in technologically mediated spaces.

Rather than offering a finished answer, the project uses provocation as a method. It invites audiences to confront unsettling imagery, fragmented narratives, and non-human aesthetics. The performance becomes an open field for experimentation, a space to feel disoriented and intrigued at the same time. AI is not a tool of control, but a collaborator in generating chaos, nonsense, and surprise.

By situating this exploration within the context of cyberformance, the project proposes new modes of presence, collaboration, and dramaturgy. It creates a liminal space, both digital and emotional, where human and machine co-produce a world populated by strange, misshapen, and oddly compelling creatures. These creatures are not metaphors for malfunction, but symbols of a new aesthetic regime: one that values difference, failure, and weirdness as forms of beauty in their own right.

**Eleni Timplalexi, Natalia Arsenopoulou, Dimitrios Charitos, Penny Papageorgopoulou & Charalampos Rizopoulos:** *Dual Claire: Directing digital humans according to directing theories/acting methods*

As a response to the duality inherent in the alignment problem – that is, whether AI will become antagonistic to humanity or not – comes the experimental project Dual Claire (Timplalexi et al. 2021; 2025), aspiring to explore Intelligent Virtual Agents' (IVAs') performative horizons as material for new playful, interactive dramaturgies. The project focuses on the exploration of IVAs' pervasive theatricality and performativity with two versions of the same IVA, following the methods of two prolific theatre directors, Konstantin Stanislavski and Antonin Artaud, in the context of a life-like scenario of interacting with a virtual bar assistant.