



Anna Manankina

Was born in 1995 (Kharkiv, Ukraine)

Interdisciplinary media artist, working in the field of digital technologies with installation, video, VR and AR, and 3D-animation.

Her practice combines posthumanist and feminist perspectives, addressing themes such as power structures, violence, and gender identity. Drawing from art historical references, she creates immersive environments that intertwine digital and embodied experience.

In 2025, she developed workshops and final project at DAS WEISSE HAUS, Vienna, as part of the artistic residency program 'Responding to Trauma and to Cultural Heritage Destruction' supported by Creative Europe and curated by BLOCKFREI.

In 2022, she was artist-in-residence at ZKM | Center for Art and Media Karlsruhe and participated in an exhibition at Manifesta 14, Pristina, Kosovo, curated by Secondary Archive. Anna is a finalist of the cultural exchange program Exter, supported by the Ukrainian Institute. She was a fellow of the Gaude Polonia program 2021 from the Polish National Cultural Center and participated in the 19th Media Art Biennale WRO 2021 in Wroclaw, Poland. She worked on a collaborative project with <rotor> Association for Contemporary Art, Graz, Austria in 2019.

Graduated from Kharkiv Academy of Design and Arts in 2020.

Studies Media-art at HFG, Karlsruhe.

Her works are exhibited internationally, including in Germany, Austria, France, China, Slovakia, Ukraine, Poland, Latvia, Estonia, and Lithuania. Currently lives and works in Karlsruhe, Germany.

Gardening state

The Gardening State is an installation exploring the materiality and presence of the artificial, digital ecosystems, and the layers of history hidden in the soft underbelly of our gardens. This imagined world reflects a «gardening utopia»- a space modeled on natural systems but driven by processes and goals that are entirely alien.

The installation features 3D-printed sculptures of speculative plant species.

These plants are hybrid artifacts: with their glistening, vibrant surfaces, they seem designed to attract pollinators, but their forms tell a different story. The elongated shape of the stem and branches resembles a thin bone, broken in half. As time passed by, the displaced ends of the bone healed, but became twisted and fragile. Beneath their flashy appearance, parasitic mistletoe clings to their branches, siphoning the inner juice of the plant.

The conceptual foundation of this project draws from Zygmunt Bauman's idea of the «gardening utopia.» This notion reflects Bauman's view of solid modern society- its institutions, sciences, and ways of life- as being shaped by a «gardening state.» This state was focused on meticulously removing unwanted elements, or «weeds,» and replacing them with carefully cultivated «flowers,» arranged in precisely designed and orderly landscapes. Bauman's vision critiques the rigid structures and exclusions of solid modernity, a perspective that the installation engages with through its sculptural elements.

While hoping for wilderness and sprouting in the gardens once destroyed, I still acknowledge that these gardens will never be like they once were. For instance, hundreds of thousands of square meters of Ukrainian soil are contaminated with hazardous substances, and an additional 14 million square meters of land are polluted with remnants of destroyed military objects and ammunition. What kind of flowers could grow on this soil and how long would it hold the imprint of the Russian invasion?



Ultimately, The Gardening State is a project about resilience and memory. It invites viewers to reflect on the fragility of ecosystems-both natural and societal- while serving as a testament to survival and transformation.



A Fairytale of being real, ZKM Pavilion,
Karlsruhe, Germany, 2024



Do Algorithms Dream of Electric Sheep?

This video project draws on Ukrainian folklore and traditional children's fairytales, reimagined through Majolika figurines - the Rooster, the Deer, and the Sheep.

The key reference was a photo from 2022 of a kitchen cupboard in a bombed building in Borodyanka, Ukraine, where a rooster-shaped ceramic vessel from the Vasylkiv Majolika Factory became a symbol of cultural resilience.

Prominent ceramists Valeriy and Nadiia Protoriev from Vasylkiv, a town near Kyiv, created these vessels in the 1960s.

Within the video, the Majolika figurines traverse between auto-generated dark forest of the surface web and the shadowy, sub-surface web - the soft underbelly of reality. The story unfolds in a post-apocalyptic future, where an AI voice - trained to mimic the beloved 1980s Ukrainian television storyteller Grandpa Panas - narrates a fairytale. In this imagined world, no living Ukrainian artists or writers remain; the nation's physical cultural heritage has been destroyed, leaving only faint digital remnants. Over time, all human-generated content has been replaced by artificial creations, endlessly recycled within the echo chambers of a "dead" internet.

The project's research engages with the Dead Internet Theory, which suggests that most online activity - from articles to social media posts - is now generated and perpetuated by artificial intelligence. Even the accounts interacting with such content are often AI-driven, creating a closed loop of synthetic engagement that operates without human presence.

Final project development during the residency 'Responding to Trauma and Cultural Heritage Destruction', initiated by BLOCKFREI in collaboration with STUDIO DAS WEISSE HAUS and co-funded by the European Union.



Natural history of destruction

Is there something to be learned about the geopolitical distribution of corporeal vulnerability from our own brief and devastating exposure to this condition?

Judith Butler

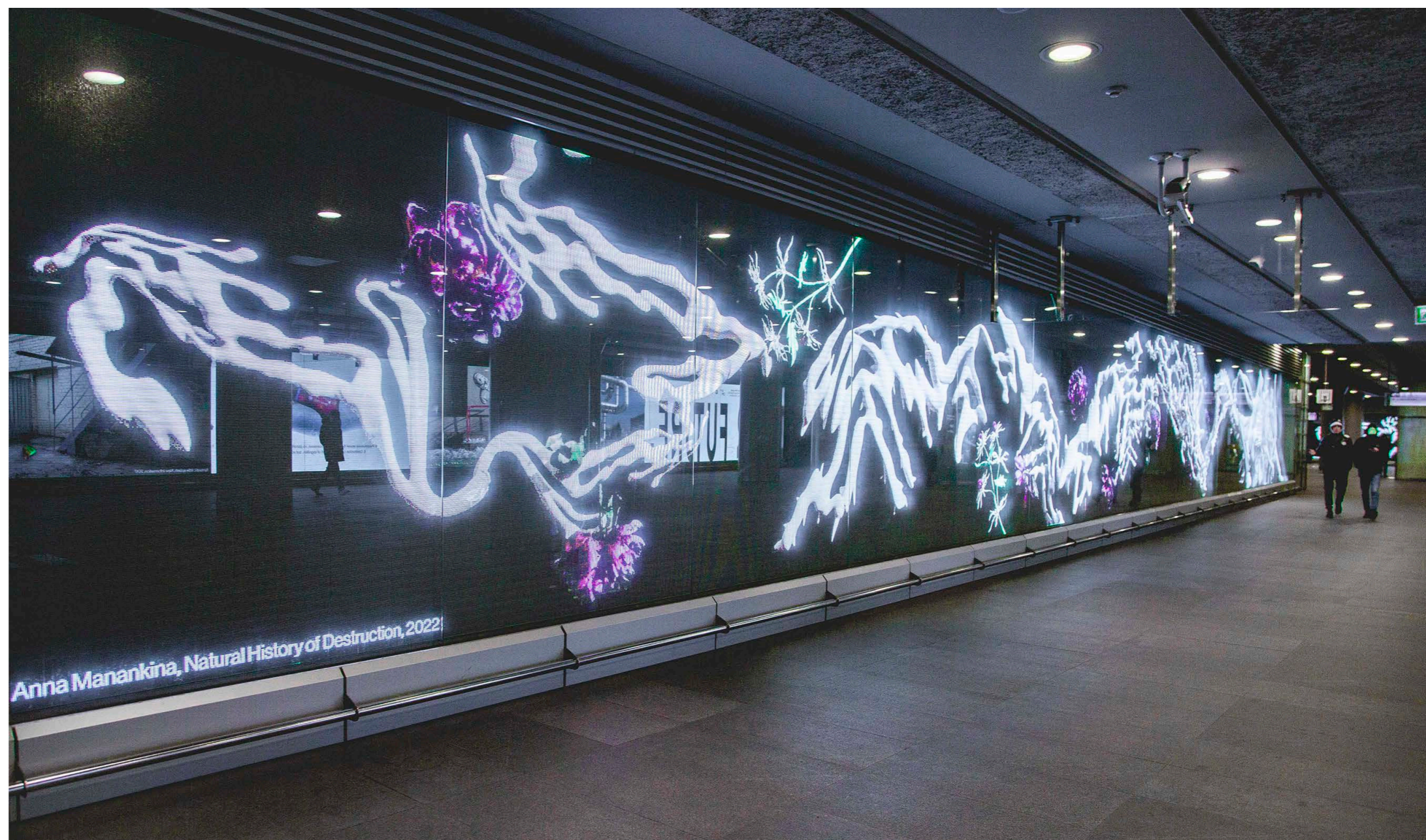
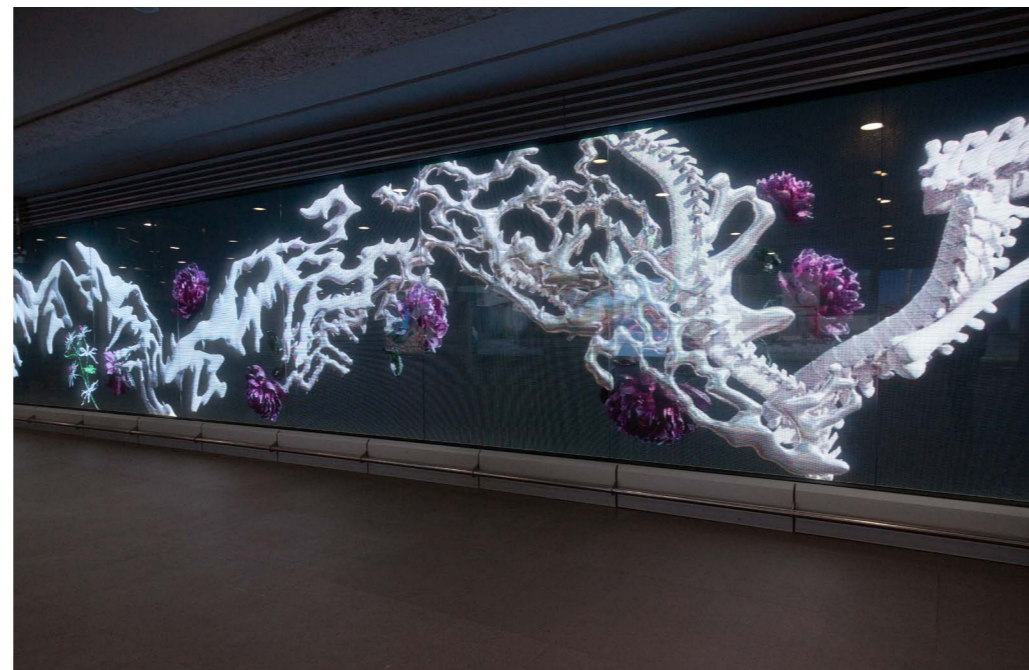
«Natural history of destruction» is a video installation, focused on the theme of war experience, that affects the bodily dynamics on the mental and physical levels.

The visual base of this project consists of AI-generated images of bone structures interconnected with flowers, referencing the motif of «Death and the Maiden».

The motif of «Death and the Maiden» emerges out of Danse Macabre imagery from the Middle ages and develops during the Northern Renaissance.

For instance, in the paintings of Hans Baldung Grien, featuring a young woman and a grotesque figure of Death looming behind her like a shadow, reminding her that soon enough she too will come into its arms. The image touches upon our mortal inevitability and on the unknown presence that ever lingers over one's very existence.

Moreover, the lived body faces a world of limitations and threats specific to the female experience - "the threat of invasion of her body space". These threats form the background for girls and women to live their bodies - the background of objectification, which is most acutely manifested in the threat of rape. What to say about such a threat on occupied territories in wartime? Nothing can ever truly erase this kind of experience or bring about a truly satisfying justice-the memory and trauma will always be there. All of us who are from Ukraine carry the war inside us - in our body and mind.



2023 - «Dear Future»,
group exhibition,
Galeria Promocyjna, SDK,
Warsaw, Poland



2023 - «On the Boundary of Two Worlds»
ZKM | Center for Art and Media,
Karlsruhe, Germany

Vegetable kingdom, vegetable anarchy

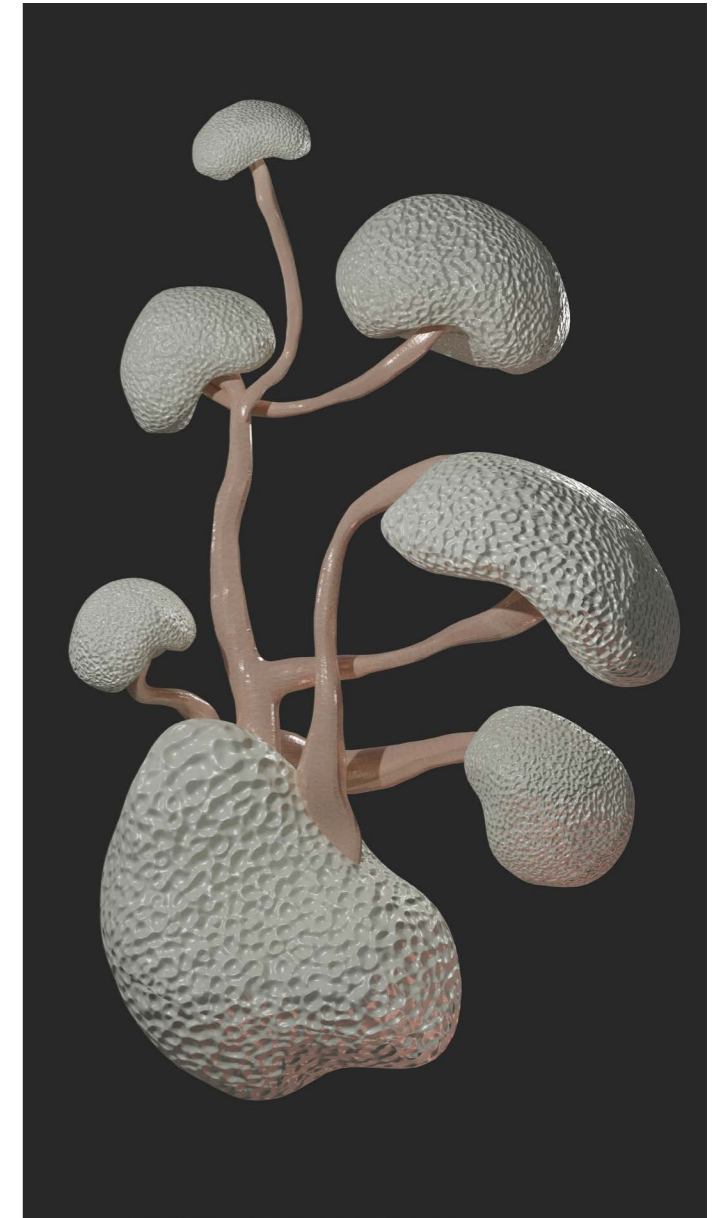
«In a constantly changing world it's hard to define what it means to be human, what differentiates us from the non-human and how we relate to surrounding nature. Life on Earth consists of a cyclical pattern restlessly moving from life to death and vice versa . Whereas, in nature, cells are immortal, all of which came from a single organism in the beginning, and it's essentially a process of perpetual creation, destruction, and evolution.

This AR-project is based on a concept of speculative evolution that exists in parallel version of Karlsruhe city. From an ecological perspective extrapolating past trends into the future can help to predict the possible scenarios of how certain organisms and lineages could respond to ecological changes. Visual references for this work are AI-generated species of plants, created with images from Museum of Natural history and Botanical garden.

Resembling a bed of flowers stuck in a continuous mutation, sometimes flabby and sometimes porous, at other times osseous but fragile, breaking open to display huge colonies of seeds or bulbs which grow and ferment in hope of some vital metamorphosis.

As if sensing the destruction humans wrought upon the natural world, it begins evolving to a stage past unique humanity, where people aren't necessary anymore because any natural organism can take the form of a human. In this future scenario there's no inherent meaning to our lives, only chaos in evolution.»

This work was developed as part of SensUs Augmented Reality exhibition and was exhibited in Karlsruhe, Germany and Riga, Latvia in 2023.



2023-Media art is here. Supported by the
UNESCO City of Media art, Karlsruhe,
Germany

Fog of war

In «The Fog of War», I'm using immersive technology to share the experience of war terror in Kharkiv, Ukraine. It raises questions about the role digital media and virtual reality play in contemporary warfare and how our mind processes them.

During the war in Ukraine, I'm confronted with news about destroyed city infrastructure and victims of air strikes. For instance when I see the images from my hometown - I tend to carefully examine them, trying to understand where the missile hit this time. The fire is burning close to my neighborhood or to the place where my relatives live?

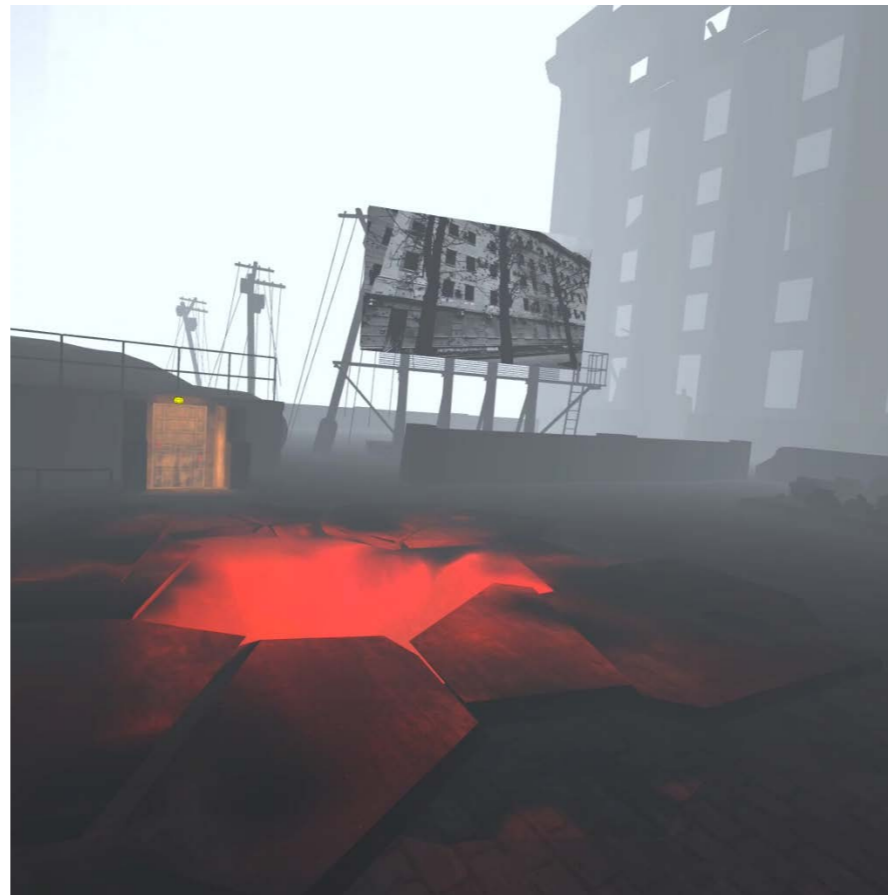
Eventually, images of rent, dismembered Ukrainian bodies got imprinted in my mind as if I looked at everything through the fogged glass. It gives a sense of a double life when your physical body is safe, but the graphic imagery is always re-appearing on the surface of your scattered gaze.

At the same time, this content got banned, blurred, and erased by the algorithms of social media. So how could I show these scenes, traumatizing and unbearable to be seen in the first place?

As the story unfolds, the viewer is transported into a Kharkiv bomb shelter, then its destroyed city center, finalized with a graveyard scene – all recently collected data from my hometown. The video materials for this work were recorded by my family members, who are still based in the city, despite the invasion.

Through the narrative, I want to share a state of immersion, where the graphic imagery influences the viewers' sense of self and perception of the surroundings.

In conclusion, the VR experience doesn't try to copy reality, it rather embodies a memory of Kharkiv, documenting its present landscape mutilated with war wounds. Exposure to the destruction of one's own home from a distance in a mediated way, following it through photos and videos, led to a split perception of reality: to a fog of war.



2023- VR-scenes,
Beyond matter,
ZKM,
Karlsruhe, Germany

Click on this images opens
a video link



2023- Immerse! exhibition,
Tallinn Art Hall, Tallinn,
Estonia

Elephant in the room

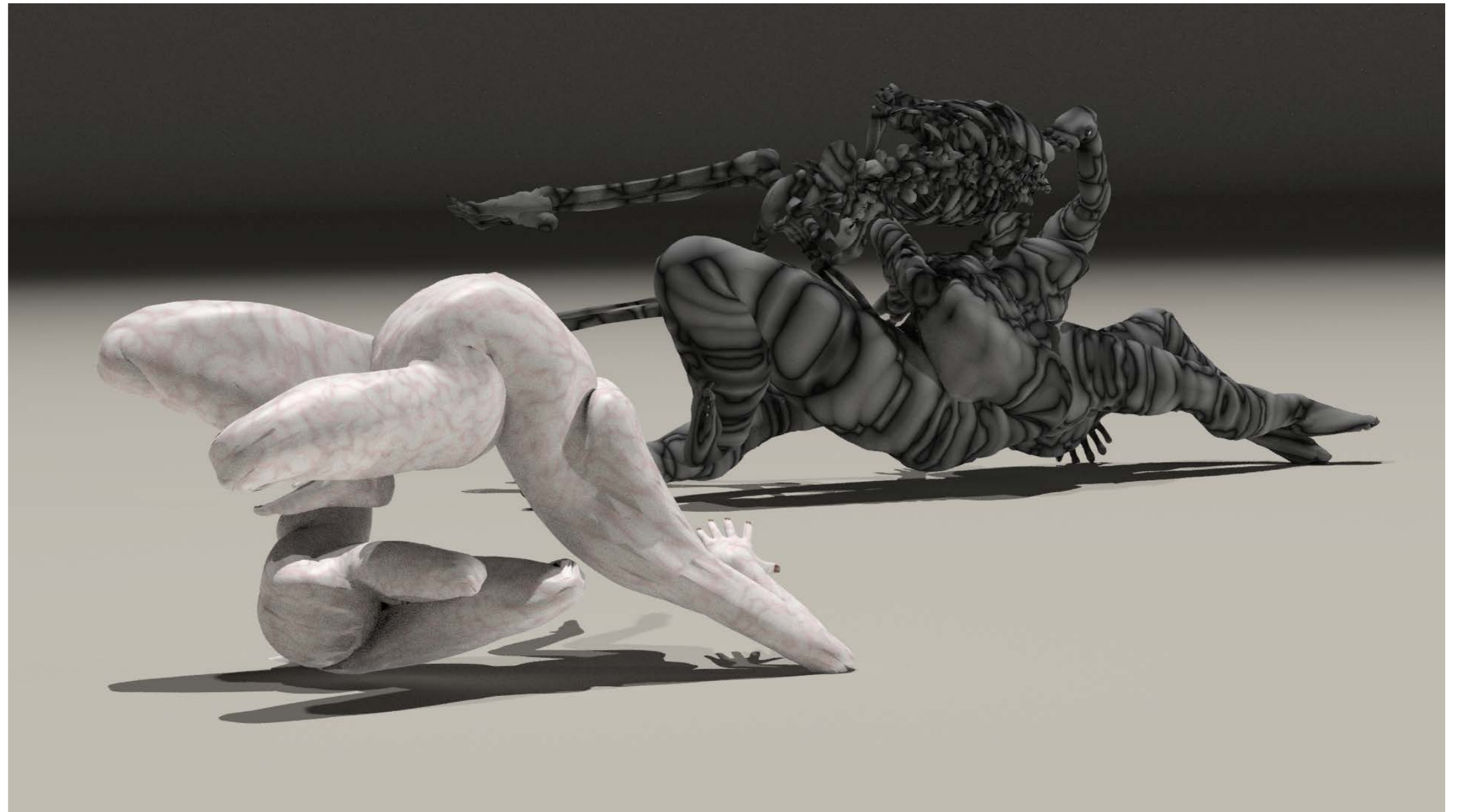
Objects and creatures is decomposing the same way our familiar picture of the world is falling apart. No utopia here, but spreading of multihued contaminations, hybridity, monstrosity and wonder. Because the spheres of nature and culture are mixed together, like waters in muddy river.

I was working on this project during my 3 months stay on KAIR residency in Slovakia, where I got a week before worldwide lockdown and closed borders.

During my social isolation I was reading the book *Three Ecologies* by Felix Guattari. He emphasizes the concept of ecology as tool for analysis and pragmatic proposition for future. Mental, social and environmental ecologies are interconnected and play a crucial role in the transformation of society. In aspect of mental ecology human psyche has its own «immune» system. We perceive reality in such a way that our life is acceptable - we believe in a better future, we focus on the full part of the glass, ignoring the empty one. The ability of the psyche to dilute the perception of reality with illusions helps us to survive, protecting from trauma by tough reality.

The informational support of the pandemic made us pay attention to death. Media is actively inform about it, they carefully calculate it. Pandemic made death and chaos visible, indicated their presence in our lives. The sculptural part of this project recalls how the reality of death bursted in my life for the first time. During the quarantine I was worried about my relatives, who were hundreds of kilometers away from me. One night I had a dream in which I found myself in front of a fence in my grandmother's garden at night. But when I looked between the fence, I only saw a large black field. And in the middle of it laid a white anthropomorphic mass of bodies and were moving slowly. They were almost in a dichotomous state - alive and dead at the same time.

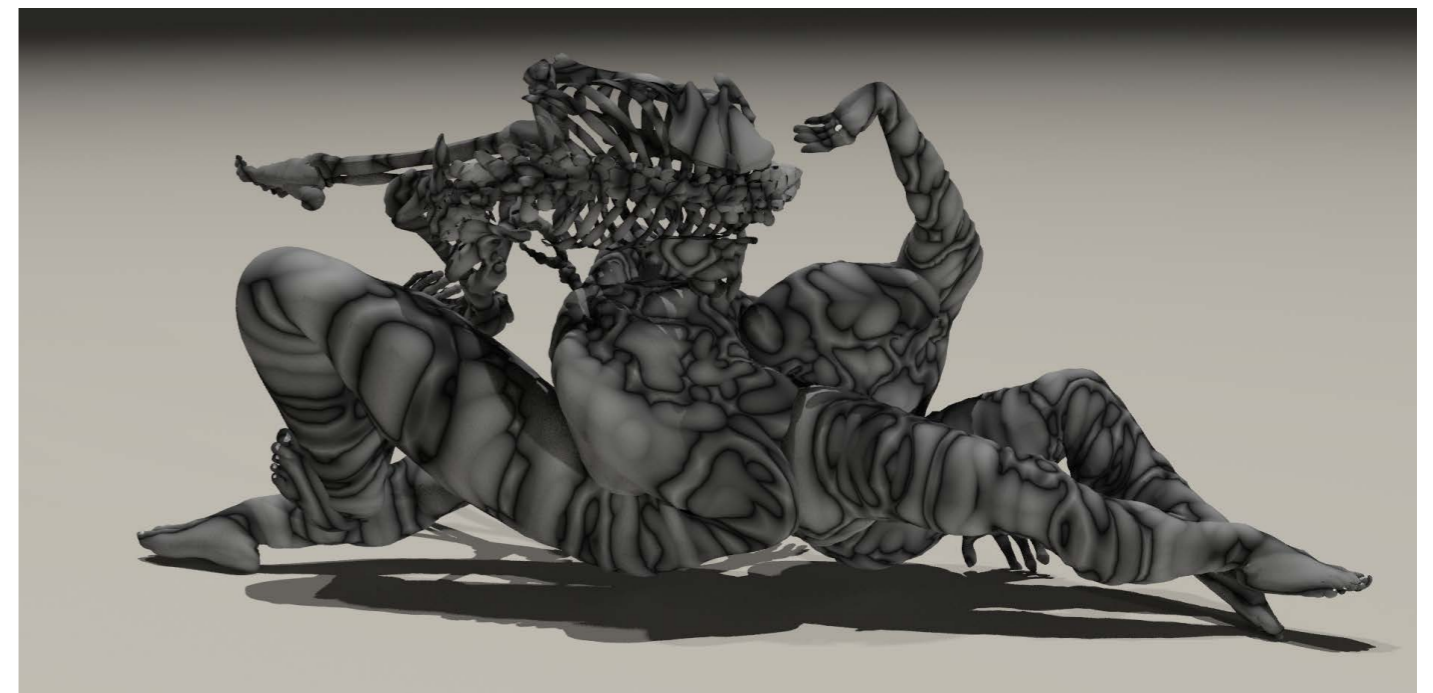
It was my painful premonition, because in the winter I went to this place again to say goodbye to my grandfather, who laid there

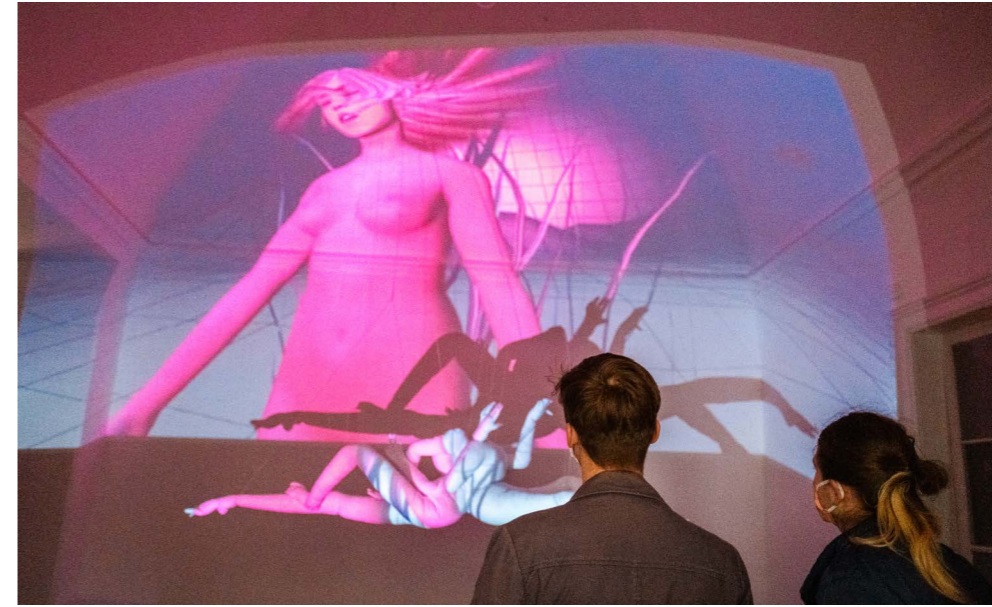


under a white sheet.

Eventually, losing the loved one's is deeply connected with grief. Grief takes many forms and differs greatly between individuals and cultures. Although grief is well understood in relation to human losses, 'to grieve' is rarely considered something that we do in relation to losses in the natural world. Ecological grief also illuminates the ways in which biosphere are integral to our mental wellness, our communities and for our ability to thrive in a human-dominated world.

Nevertheless, collective experiences of ecological grief may coalesce into a strengthened sense of love and commitment to the places, ecosystems and species that sustain us. Being open to the pain of ecological loss may be what is needed to prevent such losses from occurring in the first place.





2020 - Personal exhibition
KAIR residency at Sopa
gallery
Kosice, Slovakia

[Click on this image opens
a video link](#)

Derive

Derive (fr. Drift) is an unplanned trip in the urban space in the conditions of modern society. During this journey, participants temporarily skip their usual routes and motives for movement in the city. This disorientation tactic allows the visitor to look differently at a familiar landscape. As well as creating conditions for unexpected interactions between people.

I worked on this project for six months during residence «Gaude Polonia» at the WRO Art Center in Wroclaw. I focused my research on the archival history of WRO Media Art Biennale - the first media art festival in Poland, which was taking place in Wroclaw since 1989.

In the process of analyzing the archives, I realized how many urban spaces and cultural institutions were involved in the development of the festival. For example, the building of the National Museum near the Odra River or the central square of the Old Town. And sometimes these were very unexpected locations, like the main building of the Swiebodzky railway station, that's not functioning anymore.

I decided to show this process using a 360 video for viewing in VR glasses. It is important to mention that the chronology of events in VR is circular, with the viewer in center. The sequence of events can change depending on where the viewer is looking. I divided the real map of Wroclaw into circular zones and grouped specific locations, that were used in different years by WRO Media Art Biennale.

Thus, you can build a non-linear chronology and adapt the script to the process of reading the text. Postmodern text naturally has an open-ended structure and the reading process cannot be consistent. The reader does not move from word to word, from line to line, from page to page - and so on until the very end. Rather, he "plays out" the text within a certain system of references and builds numerous connections and associations.

For example, non-linear narrative could be acutely seen in literature by Virginia Woolf

and James Joyce. While reading their books, I was always fascinated by the possibility of seamless storytelling in time through the consciousness of the main characters, from within their thoughts and feelings. A cross-section of multiple yet parallel lives with their voices sounding over the constant echo of the waves whipped into a thousand white horses, attacking the shore.

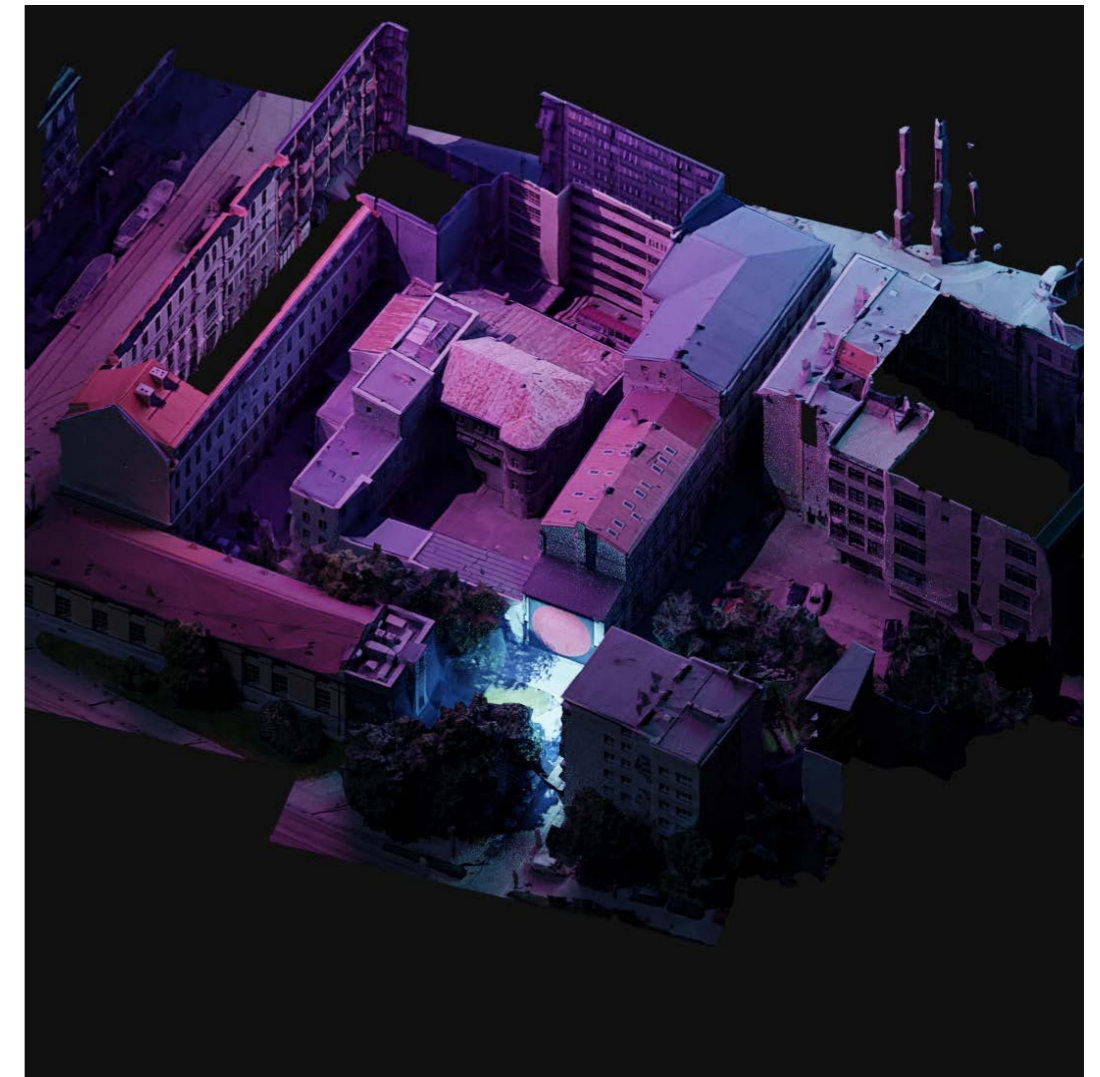
You can put an entire city in a book or in one digital landscape using a map. Maps are the most condensed humanized spaces of all. Creating maps or manipulating them for navigation is an opportunity to expand familiar optics.

I think that these six months on «Gaude Polonia» program were my practice of drift: traveling between Polish cities, walking along the streets of Wroclaw and in the chronology of my research. «The theory of drift» is one of the key concepts of the Situationist International, because it brings an element of play into human life, which is usually limited by the framework of capitalist relations.

All these movements allowed me to determine the development of the media art festival and outline its key points and sharp edges.

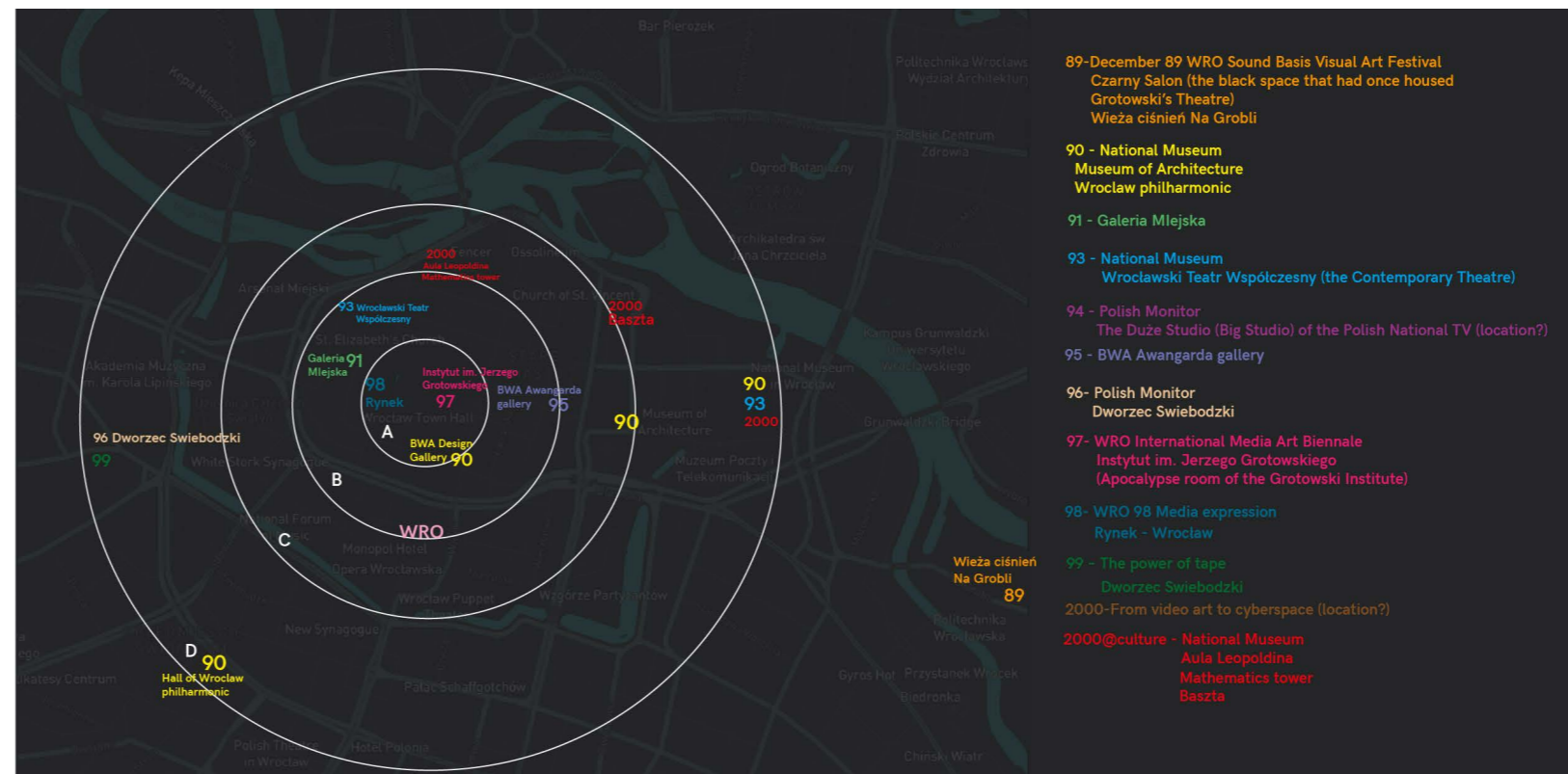


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Voicing Resistance

Manifesta 14

«Good as Hell. Voicing Resistance explores the voice as the extension of the human body into the world and, in turn, the condition of politics. As we murmur, speak or shout forth, as we mutter, stutter or remain silent, as we choose one language over another, alter existing ones or invent new ones, we define the nature of our presence towards others. The exhibition brings together works of art that voice resistance to narratives of violence and subjugation, as these spill over from the private realm into the public sphere and back again.

Two archival projects situate the performances, videos, sculptures and installations within a broader historical and international context. Each a repository of resistance in its own right, the archives attest to the scope of the voice and the body as instruments of dissent and insurrection, but also of care, solidarity and compassion.»

Secondaryarchive.org is a platform for female artists from Central and Eastern Europe. The digital archive tells the story of the region's art through the lens of gender, from post-WWII through to the present day. Their goal is to explore ongoing debates on gender, agency, (in)equality, citizenship and feminist activism in post-state socialism.

I'm a part of Secondary archive project and made this audio-statement as reflection on war in Ukraine, on the female experience of vulnerability and violence on occupied territories. First 30 seconds of the audio-statement im quoting a poem «And yet again I dreamed all night» written by Oksana Lyaturinska in year 1941, ukrainian poetess, who spend most of her life in emigration. Second part is my continuation of the poem.

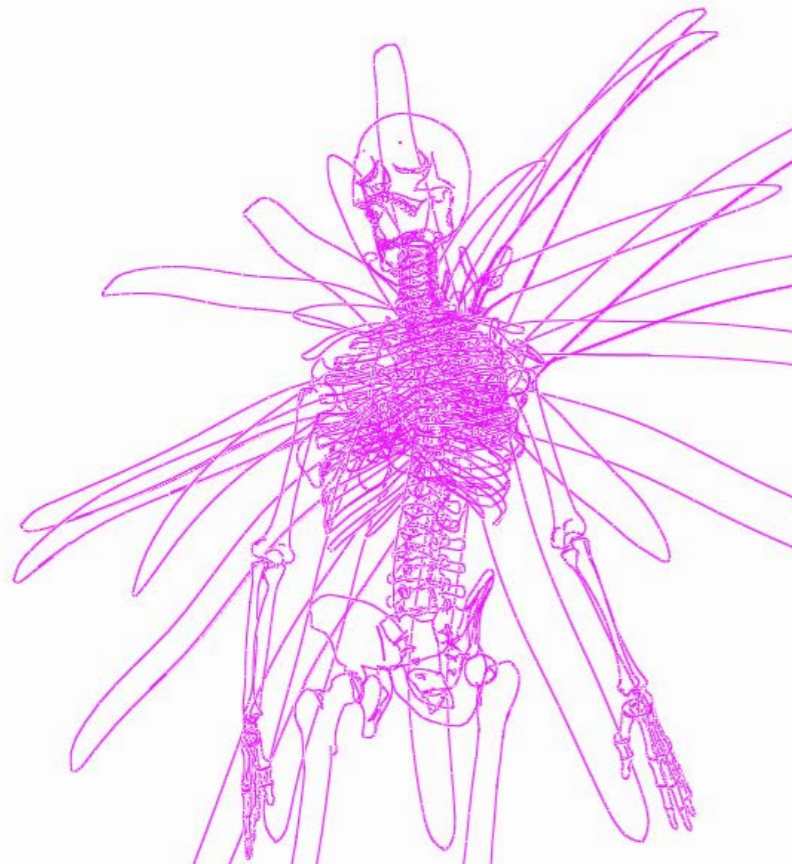
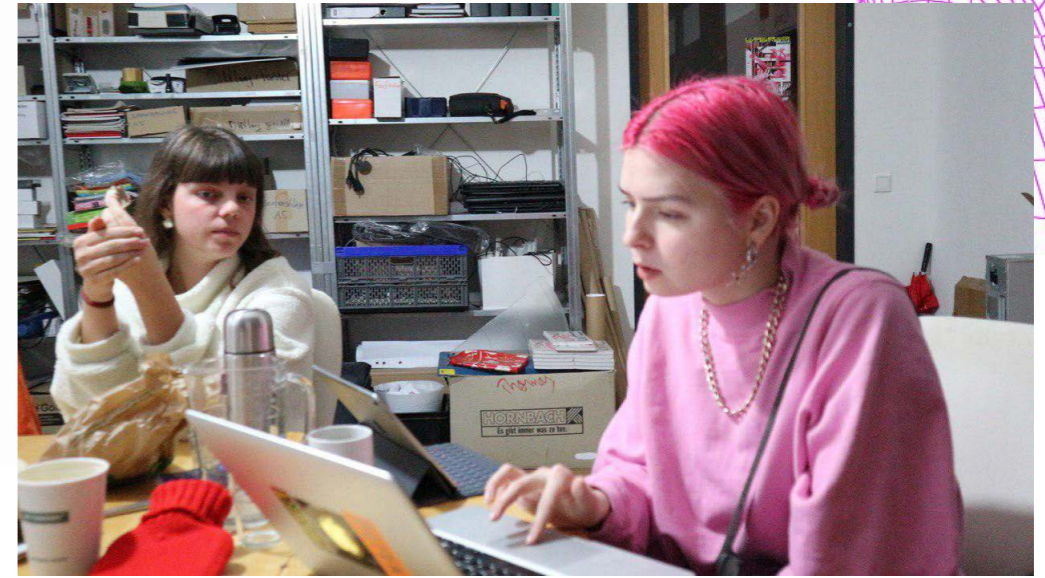
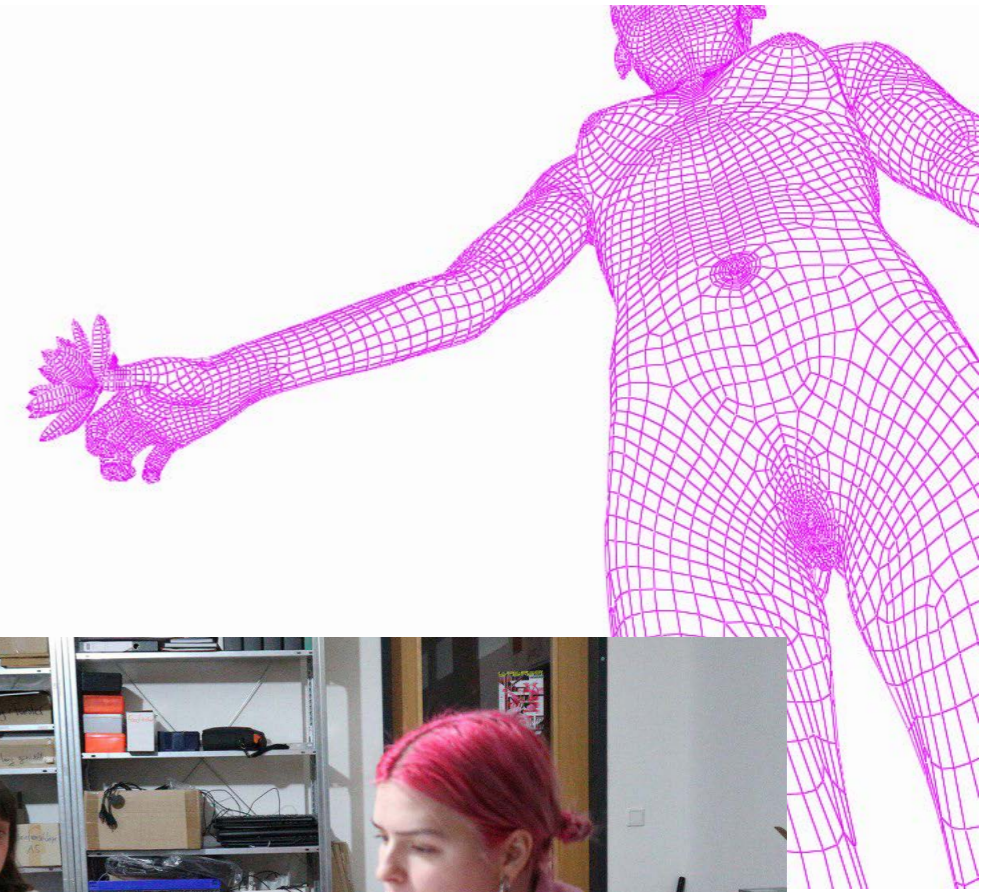
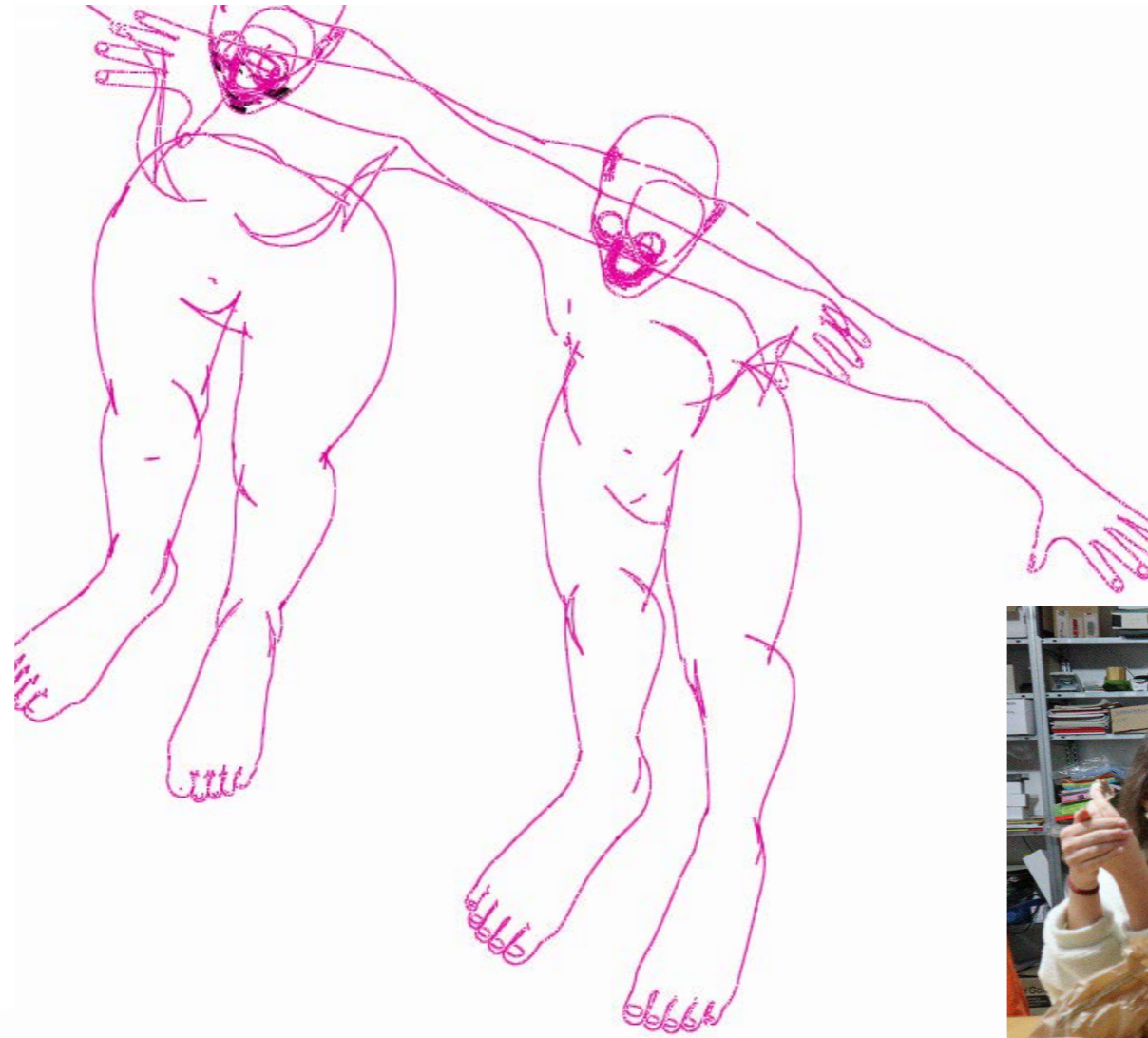


[This link opens an audio-statement](#)

2022-Manifesta 14
Prishtina, Kosovo

RE:MAIN RESIDENCE

During the residence at the Trans-Media Academy Helleraw I created the Pink \ Blue book project . It's about finding one's own identity and manifesting gender-fluidity. The idea arose in the process of communication and "brain storm" sessions with a group of media artists, sound artists, performers, researchers and art activists from Ukraine and Germany. We explored new methods of discovering time and looked for subtle connections with the future here and now. The project aims to find new ideas and ways to handle future scenarios, exploring the cultural, social-specific and other differences between them. The main goal of the project is to create transformational situations, using modern artistic methods. This method enables to emerge new connections with the space of the future. There is no one specific future - there are many.



2019 - "RE: MAIN" Residence at Trans-Media Academy Helleraw, Dresden, Germany

Fade\Bloom project

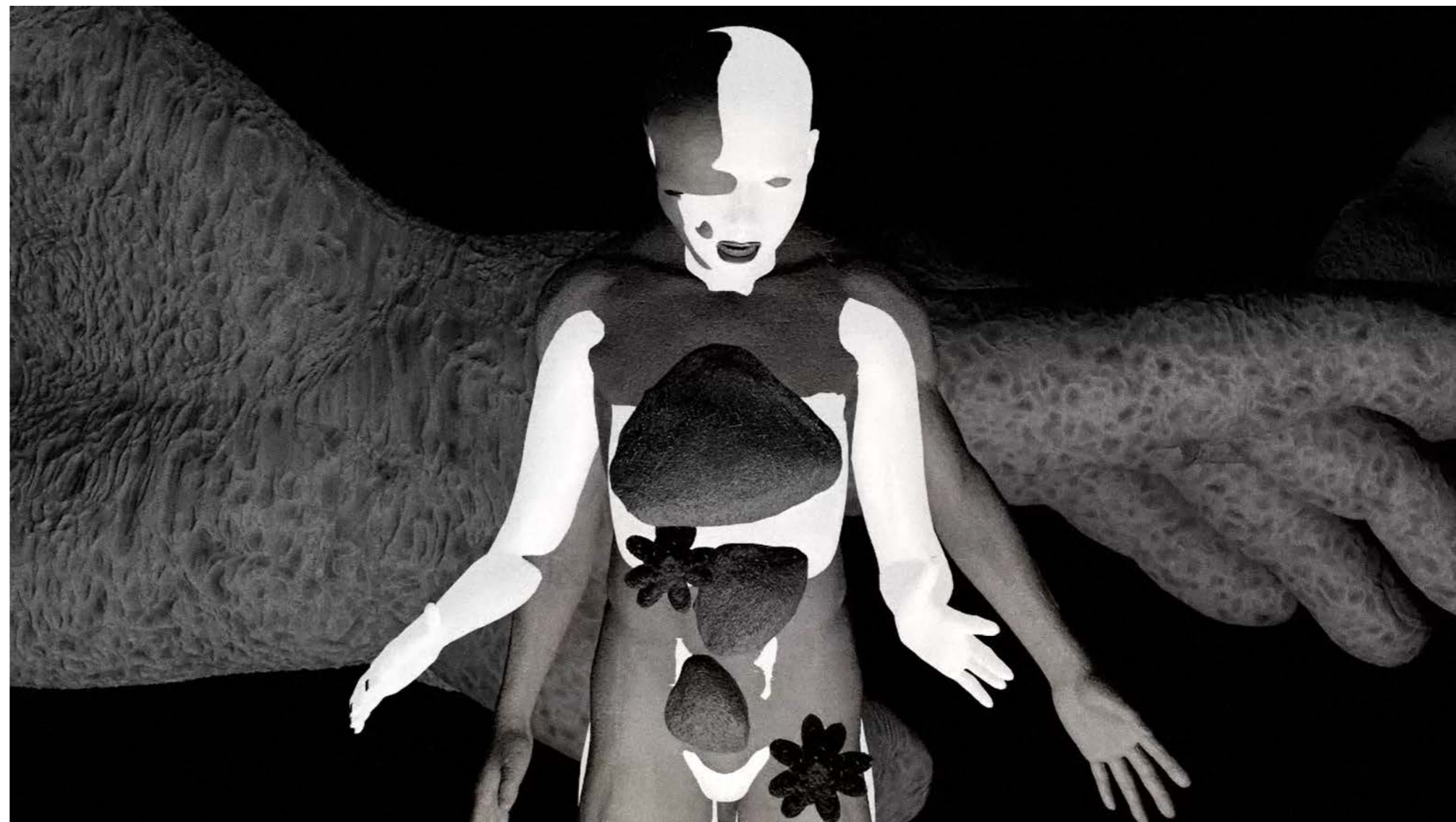
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Digital media can produce a variety of manipulations and seamlessly combine various forms of art, which leads to blurring the differences between different types of materials.

Also, photography, cinema, video always allowed certain manipulations, for example with time and place in the editing process. But in digital art, the level of possible manipulation is always higher, to such an extent that the reality of "what is before us" is constantly questioned.

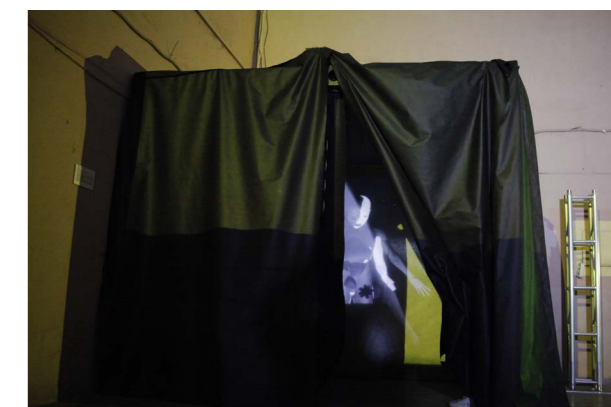
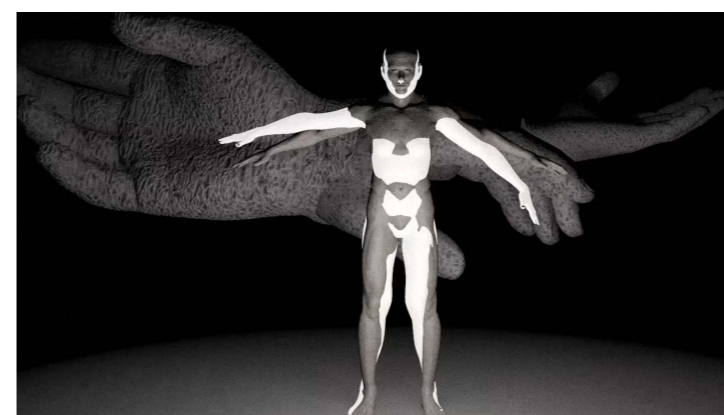
In addition to the alternative realities that are created using digital methods, there are "hyperreal" works – a heightened reality that does not look artificial or substantial. In multi-user environments (for example, Second Life), people tend to create avatars for themselves – visual self-representations and fictional identities. The term «avatar» came from Hinduism, it means «descent», as a rule - the descent of the divine incarnation into our world. It is not so easy to trace how this term entered the cyberspace lexicon, but it is important to note its connotations in the context of identity and community on the Internet, as well as downloading and "descending" information to and from the server.

The avatar of this work was based on a story of Virginia Woolf's gender-fluid and superhuman heroine, who represents much more than a single individual. As a work of political satire and feminist fantasy, "Orlando" laid the groundwork for today's cultural landscape, in which the boundaries of both gender and art genre are more porous than ever. Through a protagonist who, over the course of several centuries makes a joyful case for the transgression of all limits on desire, curiosity, and knowledge. Full immersion in the simulative world, which allows the user to interact with all its aspects, is still a dream rather than a reality, although technology is developing very rapidly. You can escape your body and move, in the guise of a cyborg, in a digital landscape. From this point of view, virtual reality is a manifestation and continuation of escaping from the body, which originated in



the XV century, after the invention of a linear perspective.

The concept of disembarkation serves as a radical denial of the physical nature of our bodies and the reality of our interaction with computers, which is still a physical process, requiring us to coordinate our actions with the mechanical part (for example, wearing a helmet). It is about transforming and expanding the developing relationship between organic and digital systems.



Audio-visual installation
2019 – «Deconstructing future»
International media-art exhibition, Carbon,
Kiev

2019- Construction festival
In collaboration with CYNETART (Germany)
Center of Visual Culture, Dnipro



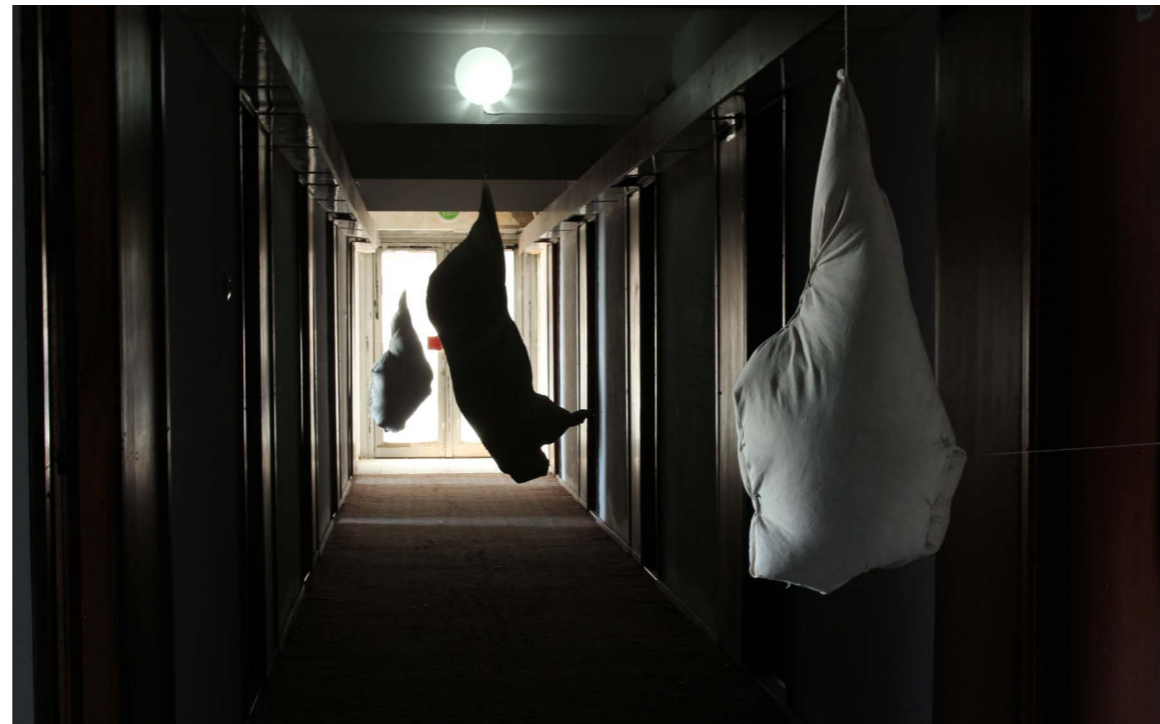
Deboning line

Gastarbeiter (ger. Gastarbeiter, guest-worker)
This project was developed within the framework of the residence «Sorry, no rooms available» in Uzhgorod. During my residency I lived and worked in one of the rooms of the Intourist-Transcarpathia hotel. This monumental hotel was built during the Soviet period in 1979 and entails an architectural phenomenon, with cultural, historical and social significance. The higher I climbed the stairs to my 14th floor, the more I noticed the time changing in the style of rooms and corridors. Afterwards, in one of the abandoned rooms, I found a mountain of pillows and thought about how many tourists and tired workers were falling asleep here.

In the Transcarpathian region, labor migration remains one of the main ways to solve the difficult economic and life situation for many people. It is obvious that such a process, stretched out in time, has made both long-term and short-term difference in the socio-economic life of the region.

Heading to the residence on my 20-hour route in train Kharkov-Uzhgorod, I met a group of seasonal workers from Kharkiv. They were heading to the Czech Republic to work at a meat processing factory near the small town of Chelakovice.

From our dialogue: "Anya, do you know how deboning line works? You have to be very fast, like a machine. But at the same time, do not overfulfill the norm, because it will be raised and no one will thank you for it. When processing on suspended tracks or stationary tables, pork is divided into the following parts: shoulder blade, chest-rib part, neck and back part. First, the scapula is separated between the muscles, connecting the scapula to the anterior part, and then the chest-costal part, including the cervical and loin part between the last and penultimate lumbar vertebrae. It's harder to stand at the end of the line, because you need to roll off all the carcasses that you didn't manage to finish at the beginning of the line.»



2020 - Personal exhibition in the hotel
Intourist-Zakarpattya, Uzhgorod



Come wander with me

Come wander with me, Love
Come wander with me
Away from this sad world
Come wander with me

In this project I worked with the freedom of movement theme and a sense of security / insecurity in different countries. During my research I took screenshots of the routes that I traveled alone in the evening in different cities - Rome, Vienna, Graz, Linz, Kharkov and Kiev.

Throughout my Austrian residence I went to Vienna and found a portrait of Lucretia by Lucas Cranach I in the Museum of the Art History. According to a plot from ancient history the royal son Sextus Tarquinius was captivated by the beauty of Lucretia threatened and raped her. Lucretia told everything to her husband and stabbed herself in front of him. In Roman history, Lucretia was an archetypal model of female purity and valor.

It turned out that this cruel motive often appeared in the artist's works. It was the motive that pushed me to make a research on the phenomenon of victim-blaming. The phenomenon is still present in modern society and even used in post-Soviet victimology. It is paradoxical that our culture shames a survivor of violent attack, but not the rapist who caused it.

Every city has places considered potentially dangerous. One of these places in Kharkiv is the Passionarii hill, recently renamed into Klochkovsky hill.

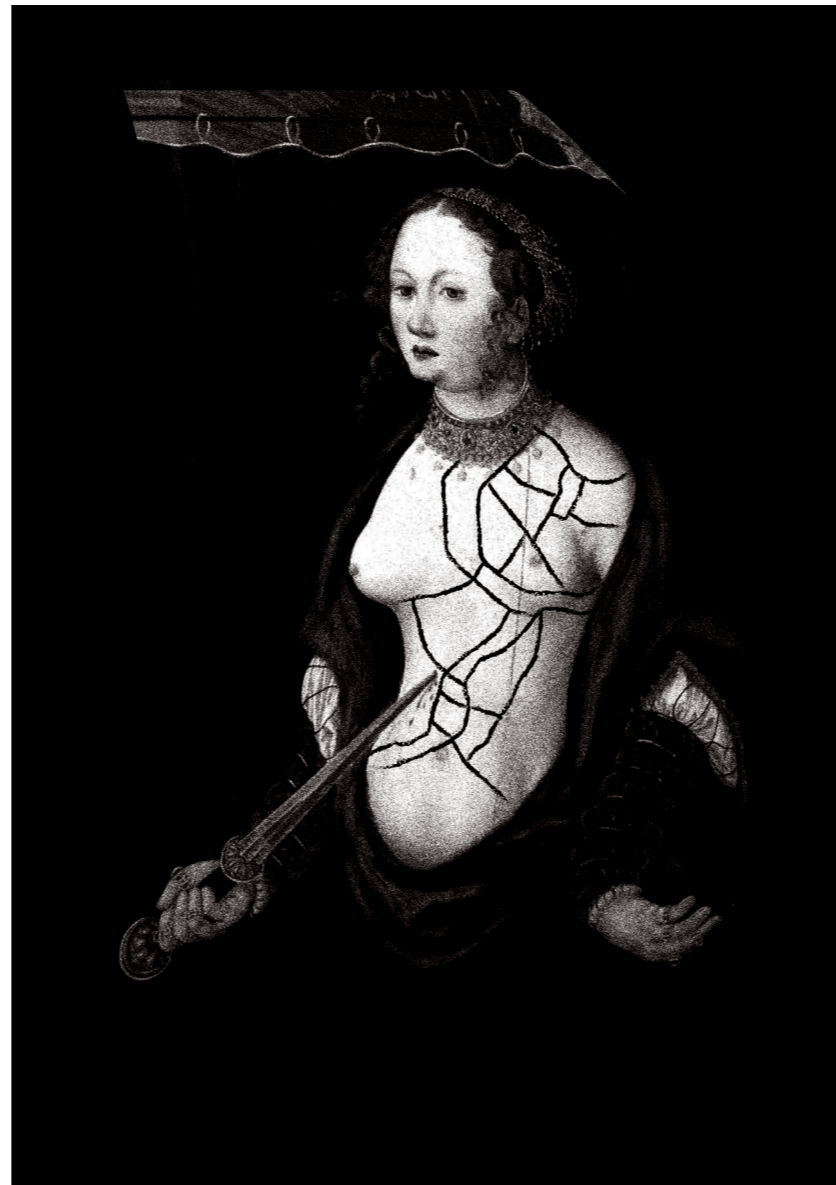
Walking there alone in the late evenings was risky due to the frequent robberies: this place seems to attract criminals.

The Ivanovka area was connected with the city center by the Passionarii hill - a small road from the central square of the city, that separated the «criminal» Ivanovka from the «civilized» city center. The Passionarii hill became a gateway between two worlds. Once I was walking down this street and found a small memorial with plastic flowers. In 1995, a girl Lyudmila Tatarchenko was killed at this place when

she was returning home. Her mother still lives nearby and repaints the phrase on the memorial every year. I recreated this location with a memorial in my video work. The main question is the possibility to maintain human behavior in certain parameters. Can our society exist in safety without creating deliberate measures to ensure it?



2020 – Personal exhibition
Artsvit gallery,
Dnipro, Ukraine



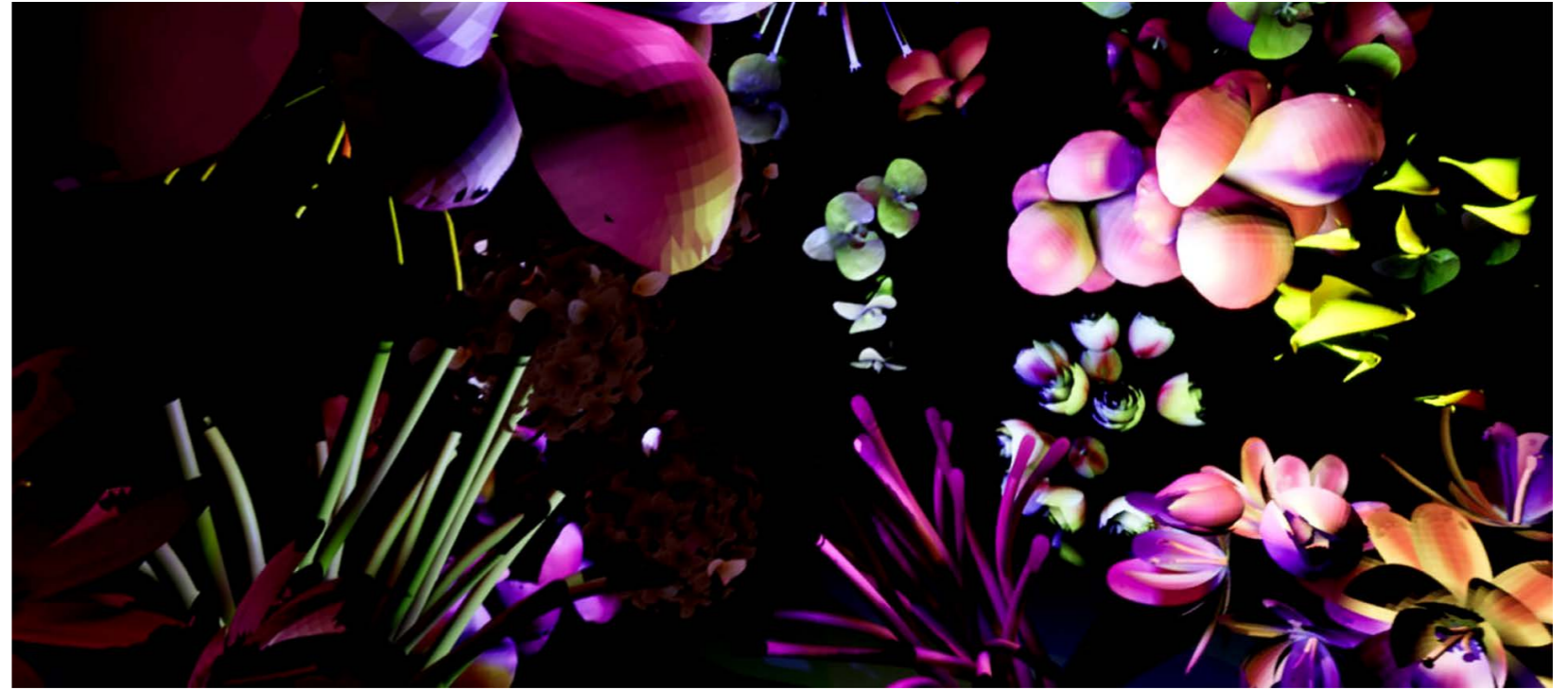
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Room of One's Own

2019-Frontier festival
VR project
School of Architecture
Kharkiv, Ukraine



The bedroom space is a shelter, a virtual monument to girlhood, space for the germination of pleasures, a battlefield and a comfort zone at the same time.

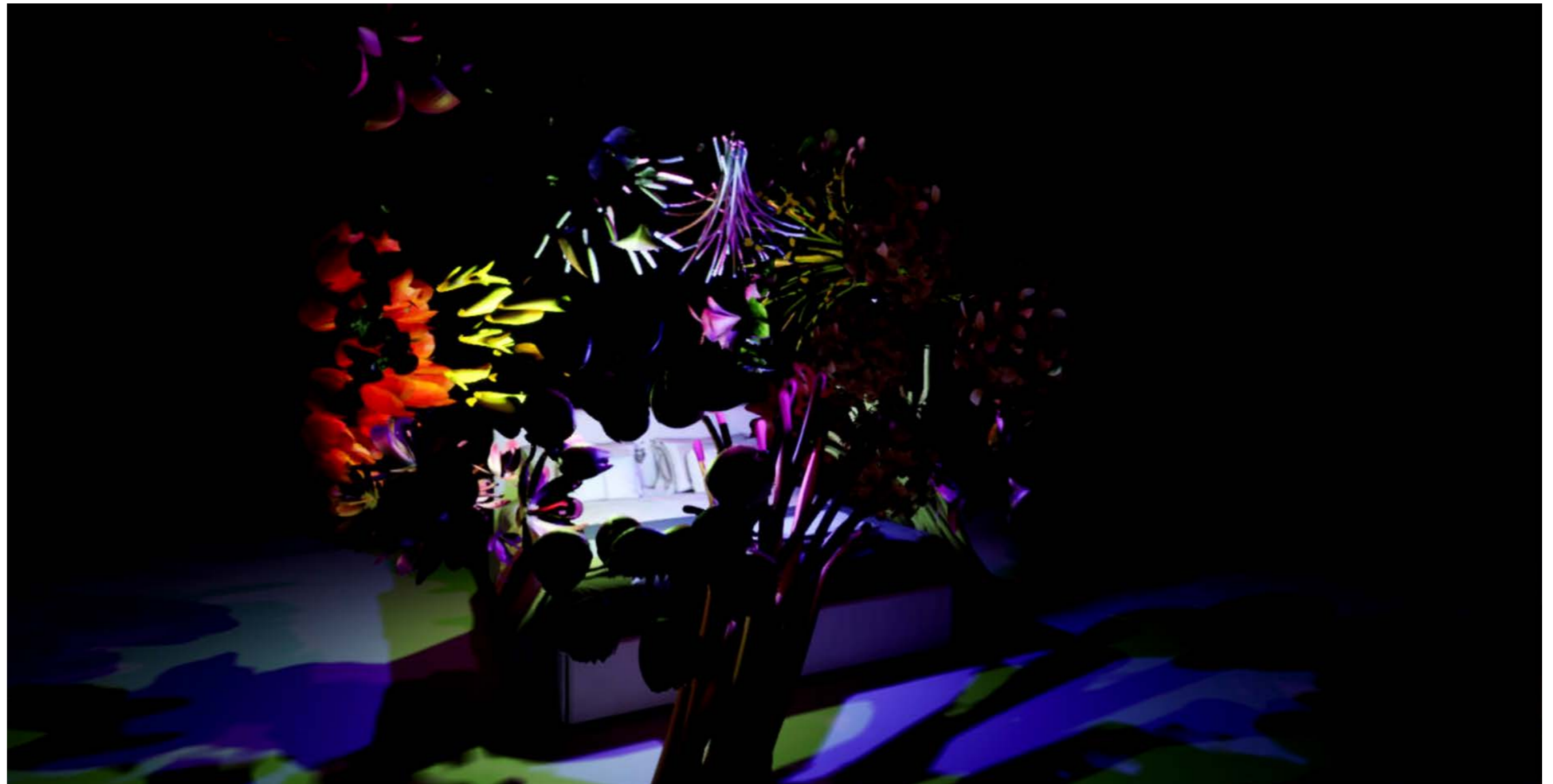
One thing that deeply connected to this project is a small phrase from an essay by Virginia Woolf "A woman must have money and a room of her own if she is to write fiction."

Many young artists of my generation still feel this need with the same acuteness. VR technology makes it possible to completely immerse yourself in an exceptionally personal zone, a place where you feel comfortable and safe.

The bed as a motive in art appears quite often - from the tense installation of the Red Room by Louise Bourgeois to the melancholy havens in the works of Tracey Emin.

Modern society differs from its predecessors in that it no longer refers to itself as a forester, but as a gardener. This society gardens and looks after things, that used to grow chaotically back in the days.

And as a person living in this society, I want to create my own small garden for a drowsy manifestation of equality, for the accumulation of new ideas and pillow battles.



[Click on this image opens a video link](#)

Rupture

Solomiya Pavlychko is a Ukrainian writer, translator, publicist, and author of works on literature theory, modernism and the history of feminism. In 1992 she opened the publishing house «Osnovy», which translated literature so lacking at that time - the classics of philosophy, economics, humanities and social sciences.

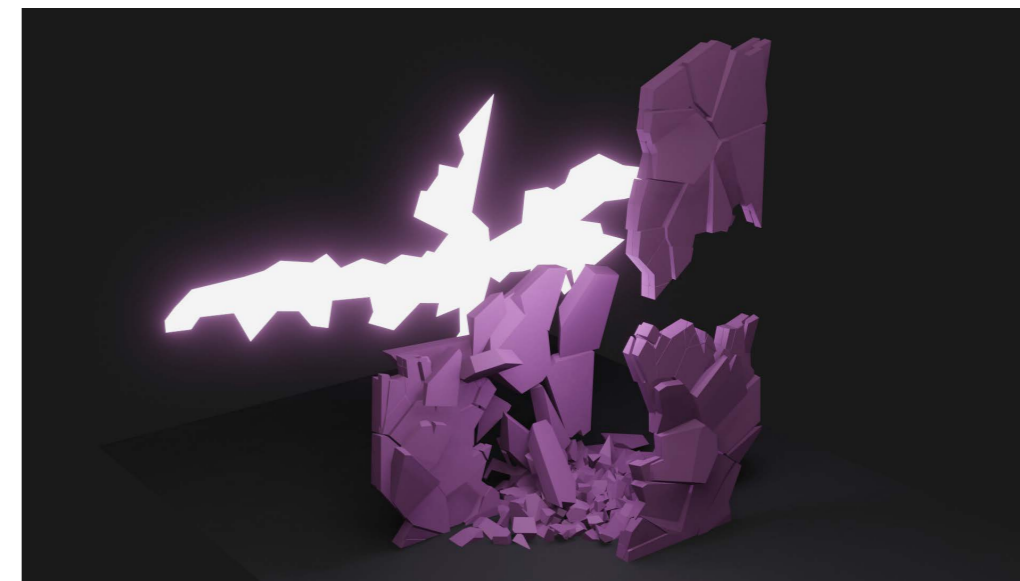
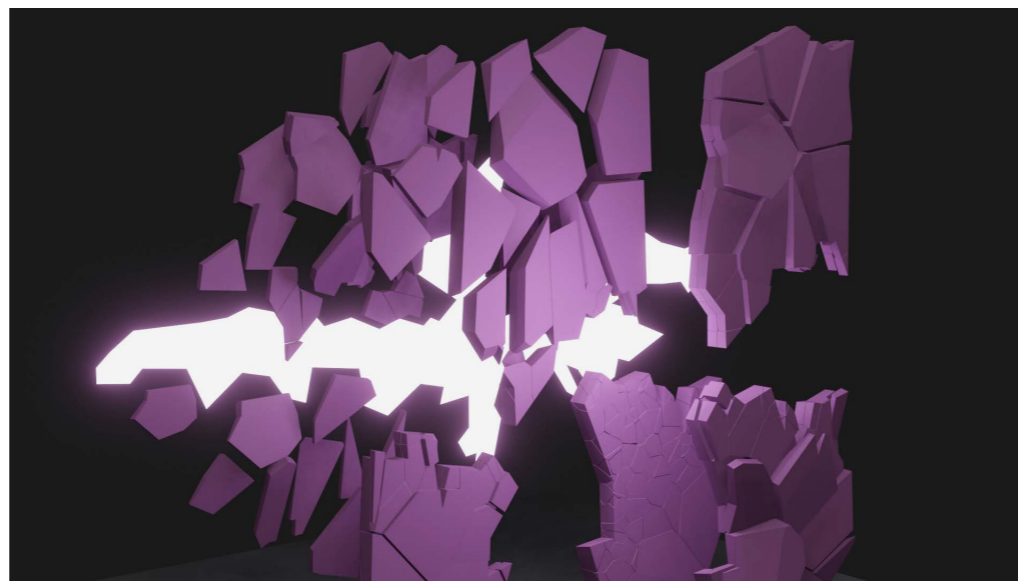
It is worth mentioning that during her work in the Literature Institute she popularized the concept of feminist literature critique for the Ukrainian humanities. Despite the fact that women's studies wasn't even existing as a scholarly discipline in the 90s.

In traditional Ukrainian literature, the focus on the soul / spirituality mostly meant an almost absolute negation on topics of gender and corporeality. This topic was also considered as immoral, low, unworthy. Therefore, Ukrainian culture was like a body with different hollows, taboos, and it is very intriguing to go through these forbidden places.

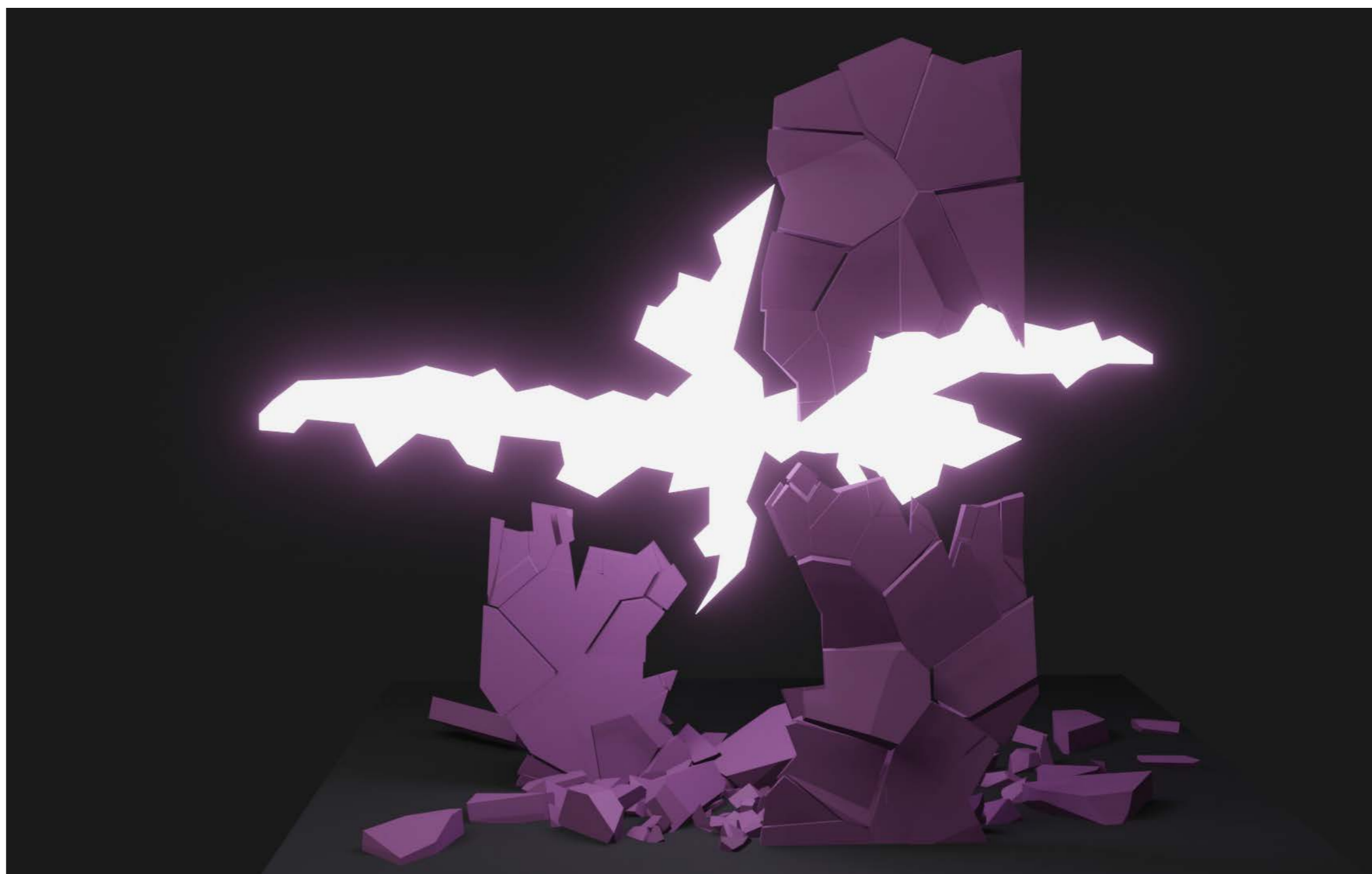
Analyzing Solomiya's main ideas was like looking on rapid deconstruction of the wall, that was standing still for centuries on social stereotypes and mythology. Every topic of Solomiya Pavlychko's work is a rupture that author breaks through in established concepts.

In her book «The Labyrinths of Thought» she tells about the complexity, ambiguity of thinking and gives the direction for development of modern feminist criticism in literature.

What feminist analysis could do with the history of Ukrainian culture? At least stagger the conservative patriarchal structures of thought and populist ideals. And in this sense, feminist critique appear revolutionary to power structures – both social and intellectual.



2020 – Group exhibition
«Mystecka aleja», Kyiv



Multimodality mode

This project is a continuation of my research on communication between people and the possibility of blurring of the boundaries between the objective world and digital reality.

Is it possible to artificially create a conflict of verbal and non-verbal information? Is there a fundamental boundary between words, intonations, gestures, facial expressions? The human body takes an active part in communication between people. If it is motionless the communication does not work. The body is the instrument with which a person expresses his/her thoughts. This is not only the language of signs, but also the general participation of different parts of the body in communication. Everything called "body language" conveys communication information, sometimes even more significant than the words.

When a person says «I love you» with the expression of suffering on their face, we automatically doubt veracity of these words. After all, the body not only feels, it is also an instrument for recording space and time, the environment. The body is an instrument for creating their simulation. Such a body exists in the time of constructing meaning and not just visual-expressive information.

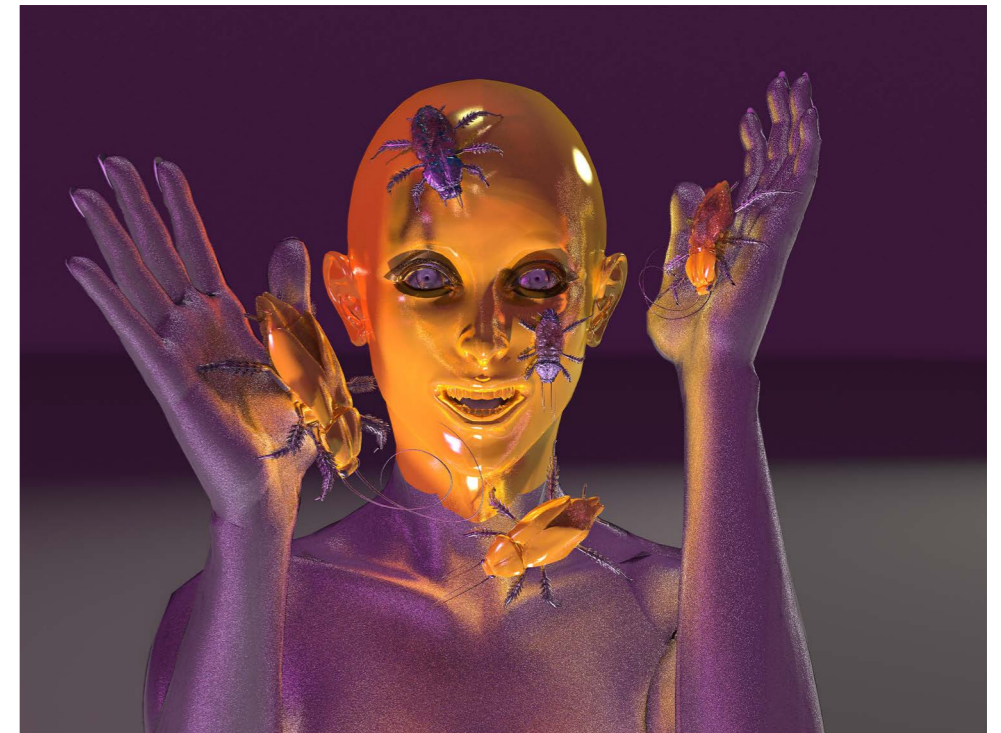
The body is the instrument by which a human expresses his/her thoughts. Body language sometimes conveys more substantive information than that which we exchange through words.

For example, in the work of the Austrian artist Wali Export "Touching Cinema" (Tapp und Tastkino, 1968), the element of bodily symbolism is increased to a maximum point. The word "cinema" in the title of the work is ironic, because instead of cinema there is the artist's chest, and the cinema is a cardboard box, which Export puts on the naked torso. The front of the box is covered with a curtain. The curtain symbolizes a projection screen on which nothing can be seen, you can only stretch your arms through it and touch your chest. This box profanes not only the spectacle and fantasy of the female body, but also the very touch of the sexually active object. The tangible is

detached from the visual, and the one who touches does not see anything. In this case, the body as a symbolic object, as an object that embodies the sign and is its carrier.

This project is a kind of semiotic conceptualization of body and physicality. In particular the way a person perceives the body, the way of thinking about it, seeing the properties in this body, the way of expression in natural language and in iconic codes.

Video-art
2018 – «Non-stop media»
Festival of youth projects,
Municipal Gallery



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