

ALICE BUCKNELL

2025 PORTFOLIO



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.

INGRID LUQUET-GAD for CURA MAGAZINE
ISSUE 40: THE GENERATIONALS (SS 2023)

“Trapped inside an anomic hyper-present, we have collectively lost the plot. Against this grim background, singling out the position embodied by artist, writer and educator Alice Bucknell is all the more noteworthy. They do not shy away from the tentacular now, working at its most entangled front, pushing confusion and complexity to their tipping points.

Their practice believes in speculation, narration and alternative futures. Here, the illusion of a lost clarity, or of a cloaked truth, is left behind once and for all; just like the idea of potential salvation from any solutionism, techno- or bio-, is also abandoned. The soil may be contaminated and big tech's motives extractivist, but their work illustrates the richness of weird speculative fictions and more-than-human landscapes capable of springing up from it.”





! FILM AND EXHIBITS

ALICE BUCKNELL

“THE ALLUVIALS”

FILM STILL

2023

ALICE BUCKNELL

SELECTED WORKS

2025

SMALL

VOID

SMALL VOID is a cooperative two-player “call and response” game exploring the limits of language, attachment theory and cosmic annihilation.

Developed through the Collide residency program between Arts at CERN and Copenhagen Contemporary, the game’s mechanics are inspired by the paradoxes of black holes and quantum entanglement, and conceived in dialog with theoretical physicists at CERN. The game’s world, meanwhile, is inspired by the aliens beneath our feet—lichens—and the macro-micro, one-many, inside-outside, and living-dead confusion that their very existence instates.

SMALL VOID is also a queer dating sim about the frictions and expansions of identity that love induces, pining at a distance, failures of communication, and the ways a world, as an active agent or player, transforms all beings who move through it. The game is developed in collaboration with the Paris-based video game designer Jonathan Coryn and features sonic contributions from the Zurich-based composer Madga Drozd.

two-player cooperative game
infinite duration

Co-commissioned and produced by Arts at CERN, CERN (the European Center for Nuclear Research), and Copenhagen Contemporary

Links:

More information/images:

<https://alicebucknell.com/projects/small-void-2025>

Interview:

<https://arts.cern/alice-bucknell-gaming-the-universe-as-a-multi-scalar-intelligence/>





STARING

AT THE SUN

Staring at the Sun is a “sc-fi documentary” exploring the dark side of solar geoengineering: the deliberate, large-scale modification of the Earth’s climate systems by manipulating the influence of the sun. Set globally from the Louisiana Bayou to the Arctic Circle, Wyoming to Gstaad, across the Great Barrier Reef of Australia to the palm oil plantations of Indonesia, this work examines geoengineering proposals that are currently undergoing research and development in both the United States and Europe, as well as current evolutions in climate modeling and digital twin technology.

Narrated by multiple protagonists including NASA remote sensing scientists, geoengineering startup CEOs, dilettante documentarians, and a supercomputer called Derecho—all of which are based on real world interviews conducted by the artist—the film explores how novel technologies continue to shape and redefine our relationship to the world that we call home.

The film reflects the very real stakes of solar geoengineering, the evolution of Earth to planet to world, and the many blindspots of rendering the atmosphere as something mappable, modifiable, and wholly knowable.

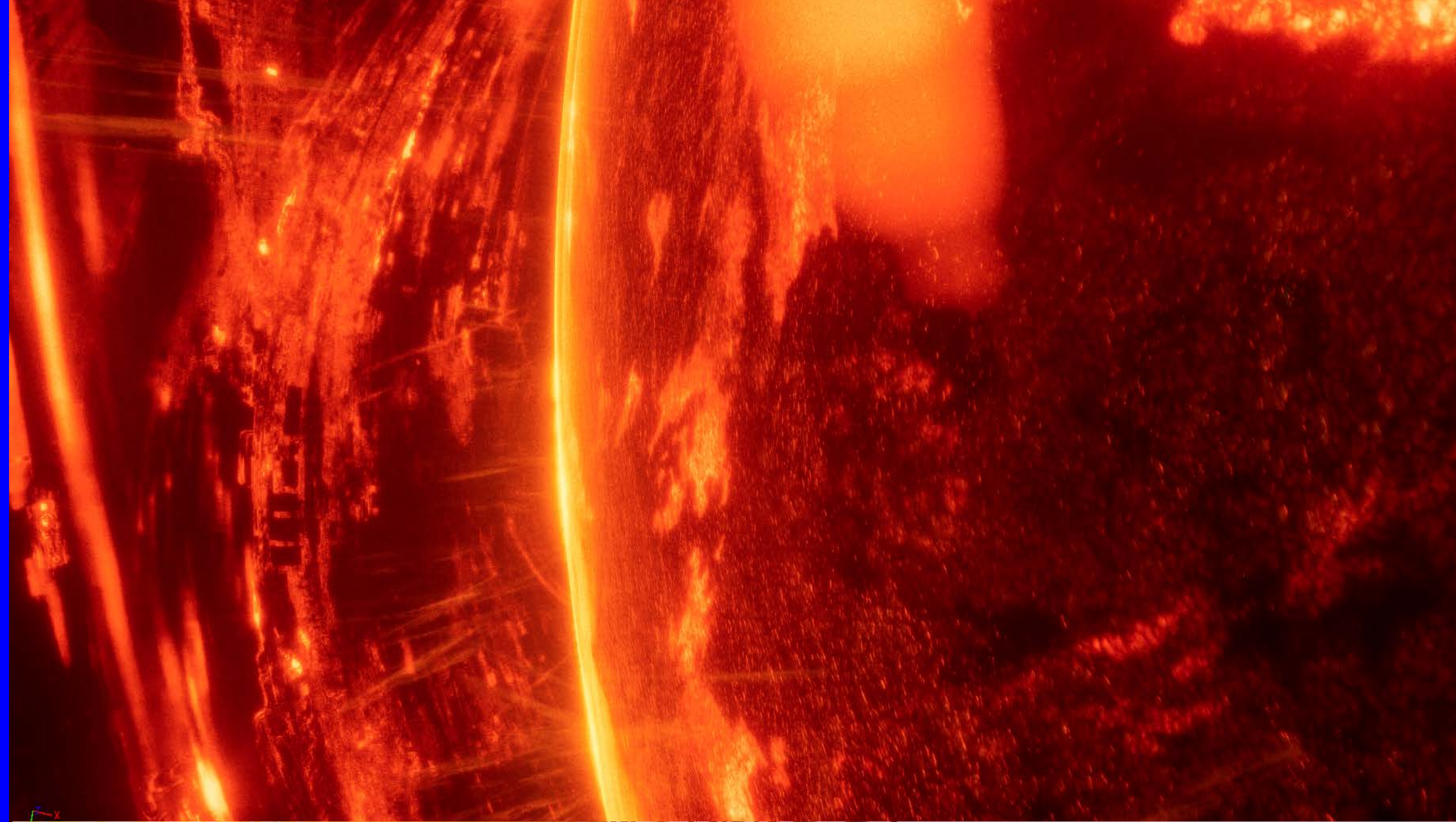
4k panoramic two-channel
video
40’ 00”
2024-25

Co-commissioned and produced by the EPFL-CDH AiR 2024, Enter the Hyper-Scientific, Swiss Federal Institute of Technology, and Museum of Contemporary Design and Applied Arts, Luasanne.

Links:

Cinematic Viewing Link:

<https://vimeo.com/bucknella/>





ALICE BUCKNELL

SELECTED WORKS

2025

2024/25

FILM STILL

“STARING AT THE SUN”

ALICE BUCKNELL

SELECTED WORKS

2025



2025

SELECTED WORKS

ALICE BUCKNELL

ALICE BUCKNELL

"STARING AT THE SUN"



ALICE BUCKNELL

SELECTED WORKS

2025

FILM STILL

2024/25



EARTH ENGINE

EARTH ENGINE is a video game exploring planetary play and the darker side of ecological representation in game worlds. Its principle mechanic is a refusal of the Player-vs-Environment (PVE) power hierarchy. In Earth Engine, the planet is player, and the human is an NPC.

The game uses real-time climate data to spawn a “digital Earth” every time it is played. Merging local climate data based on the player’s IP address with long-range climate forecasting produced by EVEs (Earth Virtualization Engines), the game assigns these data different qualities in the game world.

Something between an ecological tamagotchi and a divination tool, Earth Engine rejects the modular fantasy of a wholly quantifiable world. The project considers time, grief, and the affective dimensions of the climate crisis that escape the infinite grid of a digital Earth double. It asks players to choose between preserving an image of the world choreographically and an embodied, highly personal experience of navigating that degrading environment.

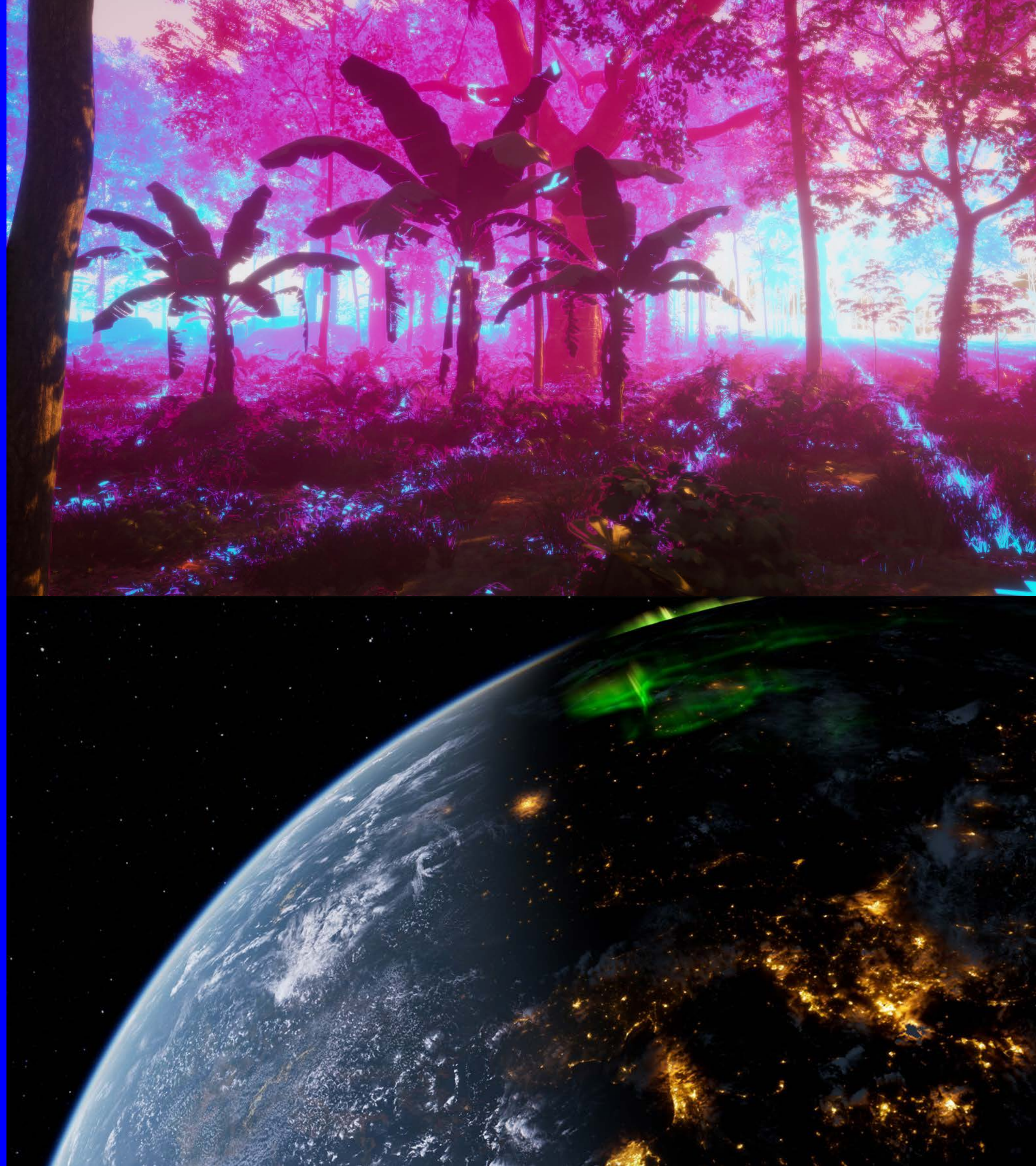
The expected completion date of the project is autumn 2025. It is to be co-commissioned by the Centre Pompidou and the 2025 MUNCH Triennale.

Video game, infinite duration
2025

Links:

More info/images:

<https://alicebucknell.com/projects/earth-engine-2025>





ALICE BUCKNELL

SELECTED WORKS

2025

2025

GAME STILL

“EARTH ENGINE”

ALICE BUCKNELL

ALICE BUCKNELL

SELECTED WORKS

2025

THE ALLUVIALS (THE GAME)

The Alluvials is a four-level video game that onboards queer and ecological game mechanics to explore the affective and embodied dimensions of the climate crisis.

Players take on the agency of coventionally non-playable, nonhuman characters (NPCs), including wildfire, the LA River, a Yucca Moth and its many-limbed lover, an ever-spawning field of Joshua Trees, as well as the distributed hive mind of a pack of wolves.

The game aims to expand on Bucknell's ongoing research into game ecologies, or how "nature", ecology and the environment are represented and engaged with inside game worlds. Each level takes on a different gaming genre (first-person shooter, walking simulator, open world, puzzle platform) and reimagines it through a speculative ecological lens. Broadly, the project is interested in "difficult gaming"—games that refute common modalities of play in favor of "illogical" or opaque processes—as an affective mechanic for grappling with the incomprehensibility of the climate crisis, the limits of human knowledge systems, and repositioning the loss of (human) player agency as an opening for new ways of being in the world.

four-level video game;
infinite duration
2024

Download game levels (Windows only):

https://www.dropbox.com/scl/fo/xsua-okl5akx8f9x7g06jq/AO8zN_8Z5p1T6hA-ODPuaSiM?rlkey=1wwkegfzs78pufve7k-cu8bud1&st=ynrzqcin&dl=0

Gameplay walkthroughs:

https://www.dropbox.com/scl/fo/z7n-aowbsds5sxmpj8fool/AH3KA_GD-P2zeKTTgX2TONEE?rlkey=pvxp-5whu0iv3vvgn0kw5e0dbd&st=c-bo2w5l1&dl=0

More info/images:

<https://alicebucknell.com/projects/the-alluvials-the-game-2024>





ALICE BUCKNELL

SELECTED WORKS

2025

2024

GAME STILL

“THE ALLUVIALS”

ALICE BUCKNELL

SELECTED WORKS

2025

ALICE BUCKNELL

THE ALLUVIALS

The Alluvials is a seven-chapter video work that explores the politics of drought and water scarcity in a near-future version of Los Angeles.

The story is told through multiple more-than-human perspectives, including the Los Angeles River, wildfire, a 400-year-old sycamore called El Aliso, and the ghost of the city's celebrity mountain lion, P-22.

Merging history, future, and fiction, The Alluvials focuses on the slippery interplay between engineered ecology, disaster capitalism, and nonhuman systems that shape Los Angeles. The story is told across media, including custom-built game environments, "modded" versions of the fictional city of Los Santos from Grand Theft Auto V, 3D scans of LA the artist captured by drone, AI "hallucinations" merging historical images of the River with future development proposals, and data visualizations of the LA River.

Acknowledging Indigenous relationships to water, particularly the Tongva People of the Greater Los Angeles Basin, the project underscores that nature is an intelligent system, a technology in its own right. a technology in its own right.

4k single-channel video
38' 00"
2023

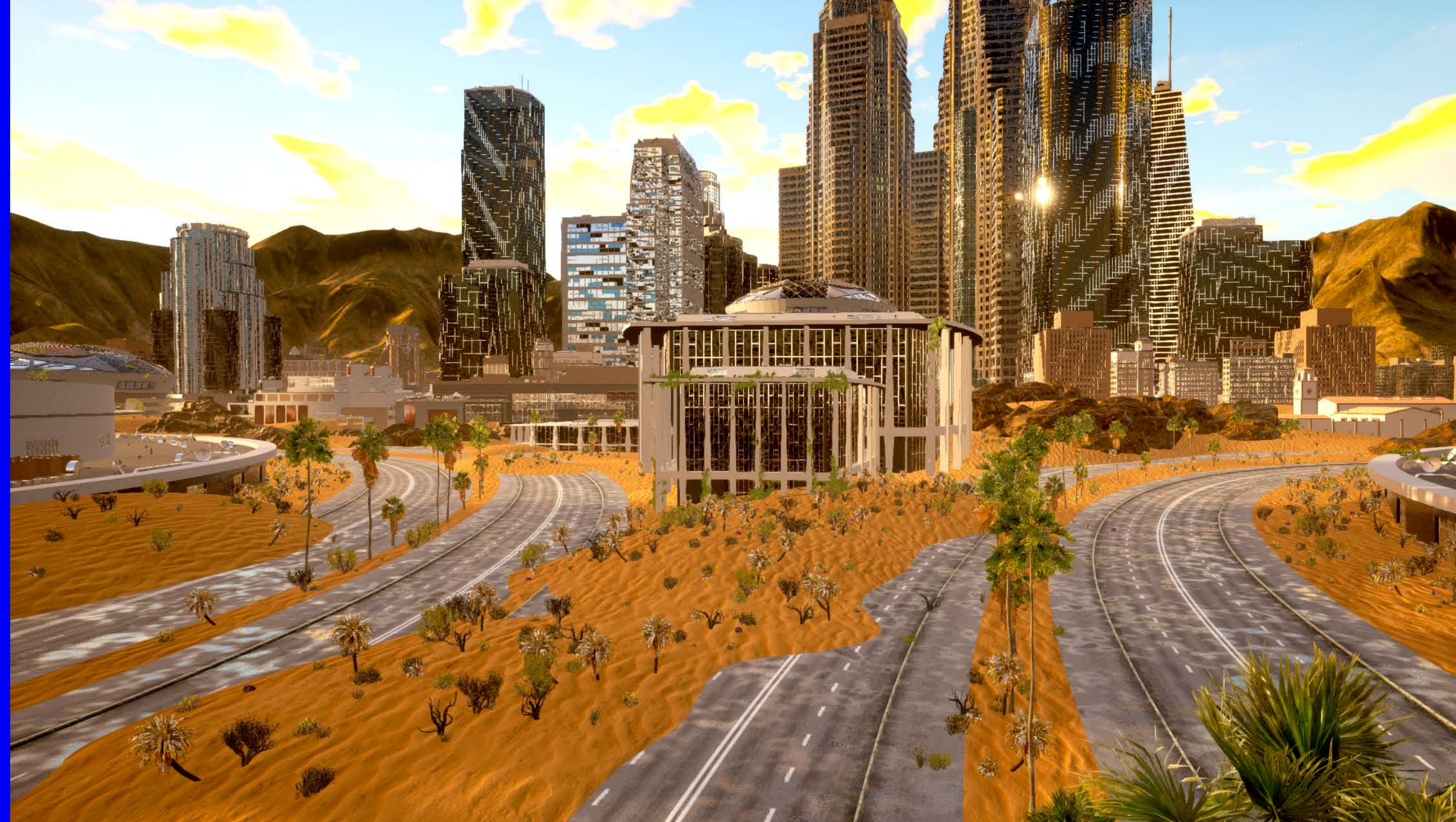
Links:

Video:

<https://vimeo.com/bucknella/thealluvials>

More info/images:

<https://alicebucknell.com/projects/the-alluvials>





ALICE BUCKNELL

SELECTED WORKS

2025

2023

FILM STILL

"THE ALLUVIALS"

ALICE BUCKNELL

ALICE BUCKNELL

SELECTED WORKS

2025

THE MARTIAN WORD FOR WORLD IS MOTHER

Merging science-fiction strategies with a critical approach to contemporary proposals for the habitation of Mars, *The Martian Word for World is Mother* explores three Martian worlds with very different understandings of the Red Planet's future.

Red Mars doesn't stray too far from what we already know - a billionaire tech despot proposes a carbon-neutral megacity. In **Blue Mars**, a multinational conglomerate named Praxis taps into Mars's booming bio-infrastructure business. **Green Mars** contemplates the possibility of knowledge systems that exist outside of human cosmologies and even language itself.

The project was made in collaboration with space lawyers, planetary habitability astronomers, Scottish drone pilots, and AI linguists. Its script was co-written with custom language models.

4k triple-channel video, custom lighting sequence, sand, reflective vinyl floor (dimensions variable)
47' 30"
2022

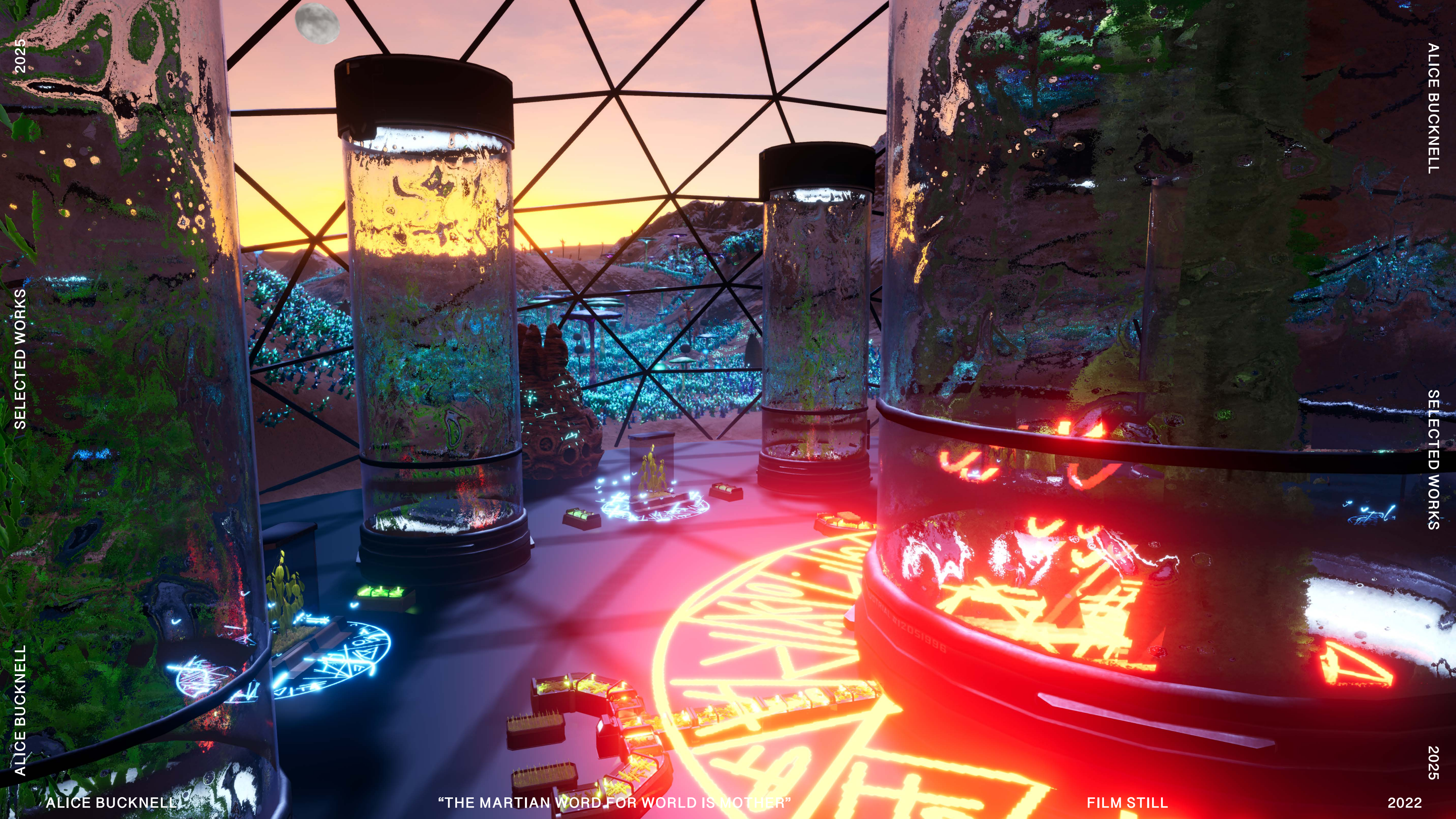
Single-channel cinematic viewing copy:

<https://vimeo.com/bucknella/themartianwordforworld>

More info/images:

<https://alicebucknell.com/projects/the-martian-word-for-world-is-mother-2022>





ALICE BUCKNELL

SELECTED WORKS

2025

2022

FILM STILL

“THE MARTIAN WORD FOR WORLD IS MOTHER”

ALICE BUCKNELL

SELECTED WORKS

2025



ALICE BUCKNELL

SELECTED WORKS

2025

2022

FILM STILL

“THE MARTIAN WORD FOR WORLD IS MOTHER”

ALICE BUCKNELL

ALICE BUCKNELL

SELECTED WORKS

2025

SWAMP CITY

Swamp City imagines the Florida Everglades as a luxury eco-tourism retreat in a near-future reality of severe climate disruption.

Featuring both human and non-human protagonists, including an anthropomorphic alligator refusing to migrate, an opportunistic celebrity architect, and a 3,500-year-old Bald Cypress Tree resurrected with AI, it explores the tensions between developers, lifestyle capitalism, sentient technology, and a dying swamp.

4k single-channel video
34' 00"
2021

Viewing copy:

<https://vimeo.com/bucknella/swampcity>

More info/images:

<https://alicebucknell.com/projects/swamp-city>







ALICE BUCKNELL

SELECTED WORKS

2025

2021

FILM STILL

“SWAMP CITY”

ALICE BUCKNELL

SELECTED WORKS

ALICE BUCKNELL

2025



ALICE BUCKNELL

“SWAMP CITY”



SOLO EXHIBITION @ HOXTON 253

2022

E-Z

KRYPTO-

BUILD

E-Z Kryptobuild is a work of speculative fiction that responds to architecture's role in producing systems of global inequity and the climate emergency.

A scam crypto company called E-Z Kryptobuild offers "post-apocalyptic sustainable luxury" to the 1% through a selection of celebrity architect-designed utopias for the end of times. Embodying a visual language of reality TV shows from Selling Sunset to Love Island, E-Z Kryptobuild uses satire, speculation, and AI technology to exaggerate our current condition through an architecture of post-apocalyptic lifestyle scams. It critiques the delusional complexes of Silicon Valley and starchitecture culture through a cast of characters including global influencers Kim & Kylie, a disgruntled intern, and the resurrected ghost of Dame Zaha Hadid.

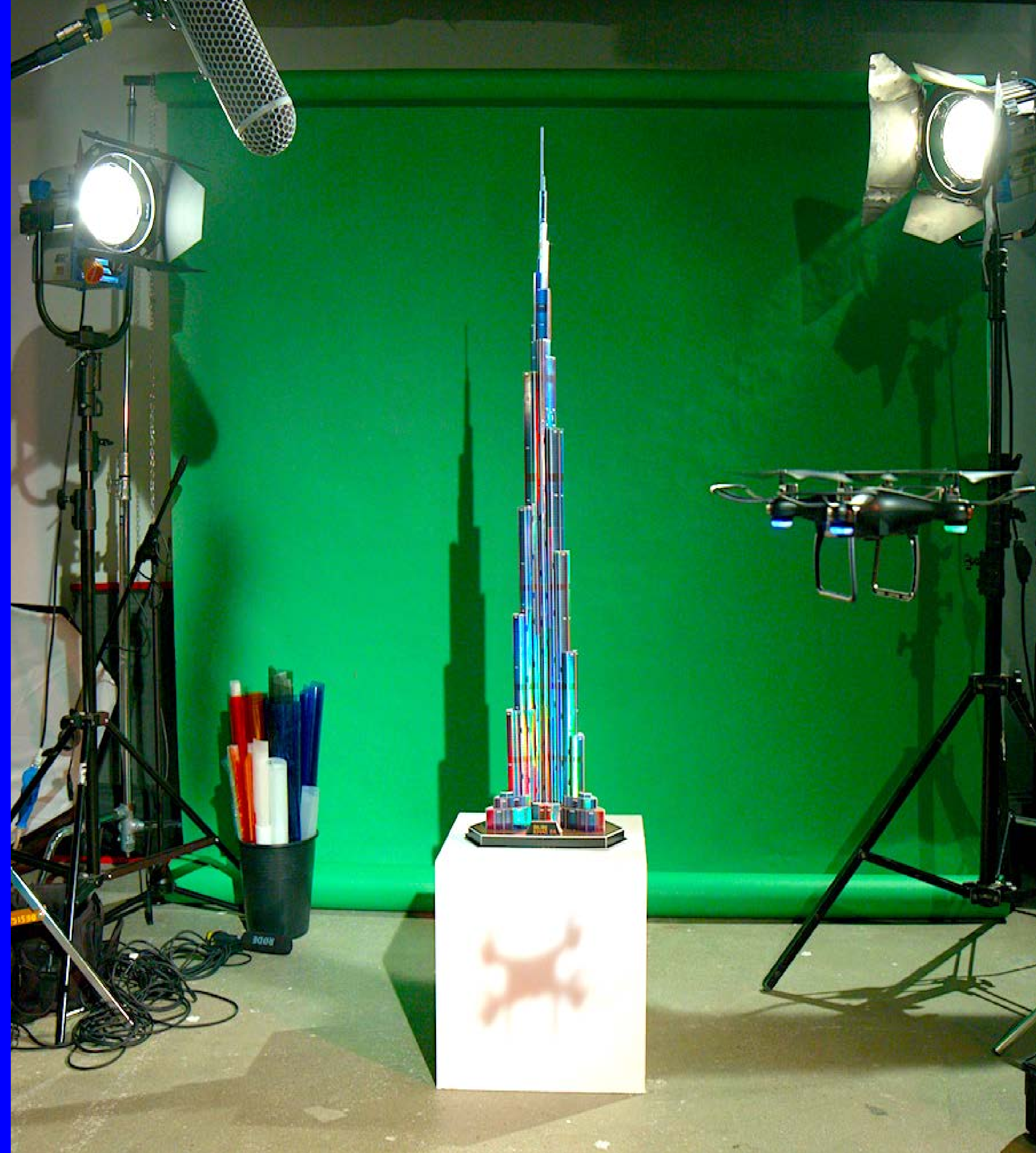
HD single-channel video
23' 30"
2020

Viewing copy:

<https://vimeo.com/bucknella/ezkryptobuild>

More info/images:

<https://alicebucknell.com/projects/e-z-kryptobuild>





ALICE BUCKNELL

SELECTED WORKS

2025

2020

IMAGE STILL

“E-Z KRYPTOBUILD”

ALICE BUCKNELL

2023

SELECTED WORKS

ALICE BUCKNELL





II. ଚଢ଼ିଆମାନଙ୍କର ଚାରିପଟ

ALICE BUCKNELL

SELECTED WORKS

2025

ALICE BUCKNELL

“ZONAMATA”

IMAGE STILL

2021

NIGHT CRAWLERS

****COMMISSIONED
BY THE
CENTRE POMPIDOU
& CHANEL****

Nightcrawlers is an asymmetrical cooperative game inspired by the mysterious lives of nocturnal pollinators. Playing as either a bat or the distributed hive mind of a night-flowering plant, players must work together inside the moonlit Palais to achieve pollination.

Though limited in number, bats, moths, beetles, and other “nightcrawlers” are keystone species, propping up the livelihood of entire ecosystems. An homage to these aliens on earth, the game explores a sensory intelligence that abandons the daytime focus of the image in favor of other ways of knowing the world.

In nightcrawlers, love is an instrument, and music becomes an affective interface for moving beyond the false binaries of sensing and knowing, human and nonhuman, self and world.

The game is made in collaboration with the Athens-based game designer Mati Bratkowski and features a musical score by LA-based composer Nicolas Snyder and custom metal controller stands by the London-

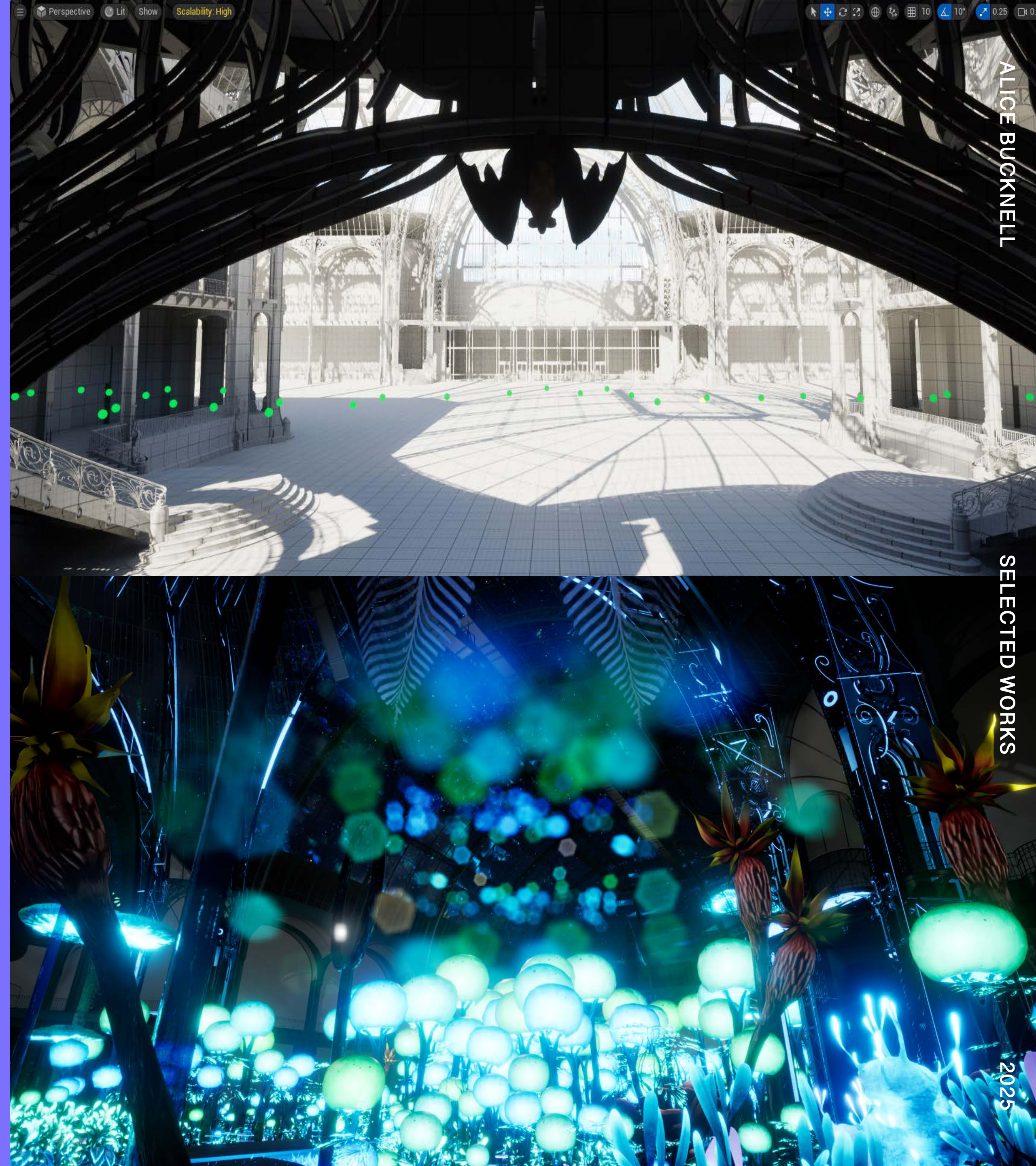
two-player asymmetrical
cooperative game
infinite duration

Commissioned as part of Fun
Palais, an exhibition at the
Grand Palais opening June
2025

Links:

More info:

<https://www.centrepompidou.fr/fr/fermeture-provisoire-pour-travaux/la-programmation-pendant-la-fermeture/grand-palais-x-centre-pompi->



CONES OF UNCERTAINTY

****COMMISSIONED
BY THE
NEW REAL
INSTITUTE****

Developed as part of The New Real’s 2024 AI Art Commission, Cones of Uncertainty explores our future relationship with emergent AI and the climate crisis. Conceived as a speculative news report that details the hurricane season of 2097, the video is narrated by a posthuman meteorologist that’s powered by artificial superintelligence (ASI).

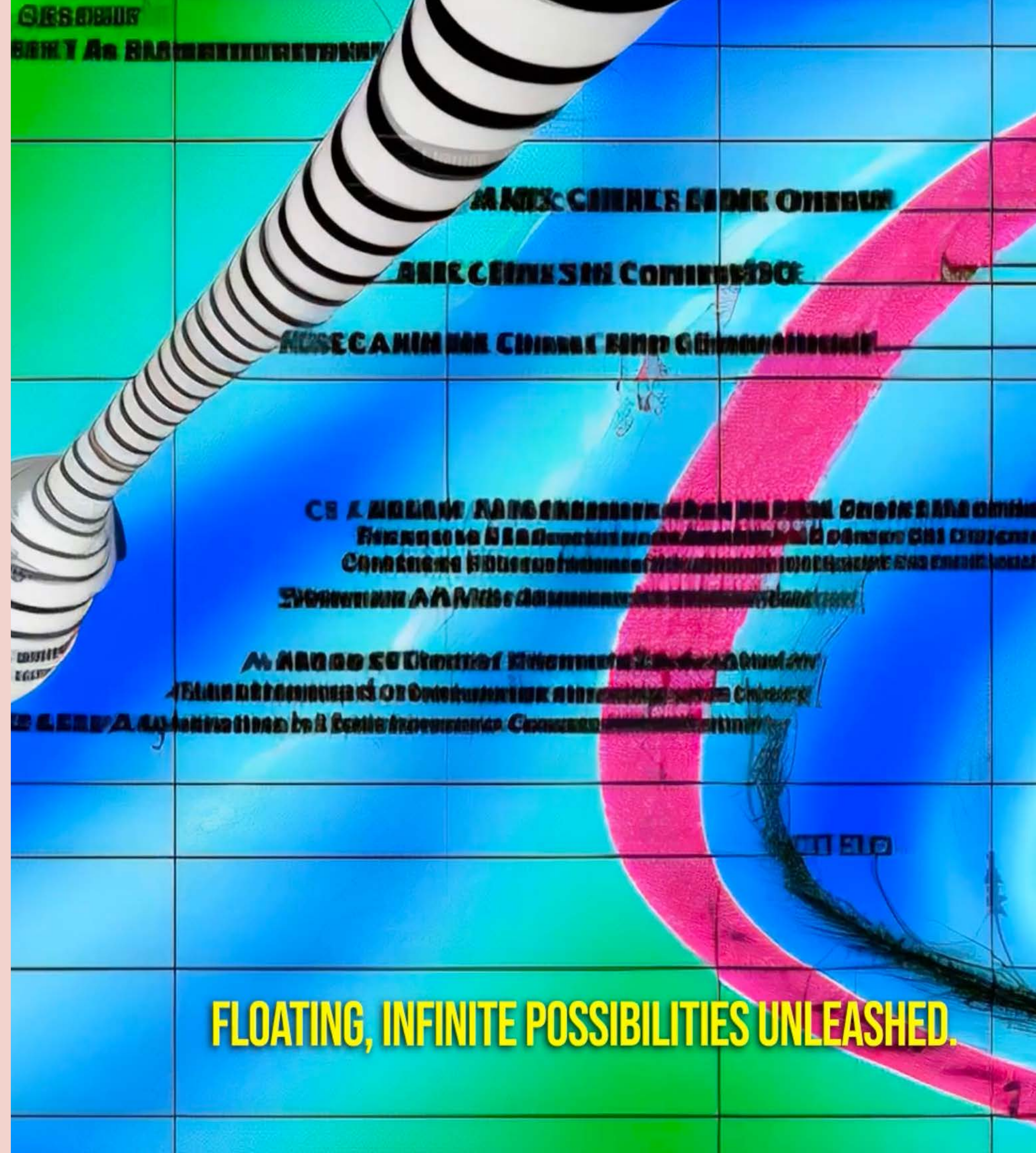
The project’s visuals were created by a custom text-to-image model trained on datasets spanning storm paths of hurricanes that have crossed Florida in the last 100 years, while its script was co-written with a custom language model trained on hurricane news reports since the practice of “naming” tropical storms and hurricanes began in the 1950s.

Fundamental to the project is an anti-anthropocentric understanding of future ASI systems. In giving up some of what we think we know, what alternative language strategies - and novel ways of relating to both extreme weather and AI - might emerge?

4k single-channel video
9’ 00”
2024

Viewing copy:
<https://vimeo.com/bucknella/conesofuncertainty>

More info/images:
<https://alicebucknell.com/projects/cone-of-uncertainty-2024>



FLOATING, INFINITE POSSIBILITIES UNLEASHED.

ZONAMATA

****COMMISSIONED
BY HET NIEUWE
INSTITUUT****

It's the end of the world as we know it and we're stuck in a panel discussion.

Reeling from a speculative meteor impact that destroyed most of the Earth in 2036, three celebrity architects are tasked with designing Zonamata: the retrofuturist city of our post-apocalyptic present. Drawing on the archives of Dutch architecture office MVRDV and told through a script written by the Language AI GPT-3 (trained on architectural theory and press releases penned by MVRDV), Zonamata riffs on the undead figure of the starchitect and the global homogenization of the architectural language and vision through satire, archaic models, and AI systems. It speculates on an algorithmically-induced vision of the future and the entanglements of architecture, nature, and technology that comprise it.

Commissioned by the Het Nieuwe Instituut in Rotterdam for the exhibition 'MVRDVHNI', Zonamata is a two-part project comprising of a 10-minute film co-written with AI, and a specially-designed video game.

4k single-channel video; video game
10' 19"; infinite duration
2021

Viewing copy:

<https://vimeo.com/bucknella/zonamata>

More info/images:

<https://alicebucknell.com/projects/zonamata-2021>





ORDER WORKS



EARTHSEED 2150

Picking up where science fiction author Octavia Butler left off in her Parables series, Earthseed 2150 tells the story of humanity's interstellar expansion through the perspective of nonhuman life left on Earth.

Set in 2150, 60 years after humans leave the planet, the video follows an arctic tern's flight path over a landscape of wreckage, beauty, and decay. The bird narrates the events leading up to humanity's departure while drawing floating, polyphonic speculations between larger themes such as water and capitalism.

This video was produced for 'DAY ZERO', an exhibition at the Palace of Running Waters, Buenos Aires, Argentina, and was presented at the Museum of Contemporary Art in Fort Worth, Texas, US, in 2023.

HD single-channel video
7' 40"
2021

Cinematic viewing copy:

<https://vimeo.com/bucknella/earthseed2150>

More info/images:

<https://alicebucknell.com/projects/earthseed-2150>



ALIGN PROPERTIES

Align Properties is a two-part video that explores the interconnection of wellness capitalism, new age spirituality and big data in times of crisis.

Taking the failed astrology dating app Align as its departure point, Align Properties imagines the rebirth of the ill-fated app as a build-to-rent property developer targeting millennials seeking astrologically-attuned luxury living.

The video was released in conjunction with a specially-commissioned essay titled “Pluto in Capitalism: Astrology, Late Capitalism, and the Internet.” Both video and text were produced as part of “Scrolling the Arcane,” curated by Joana Pestana and held at the Porto Planetarium Dome in 2020.

HD single-channel video
12' 00"
2020

Cinematic viewing copy:

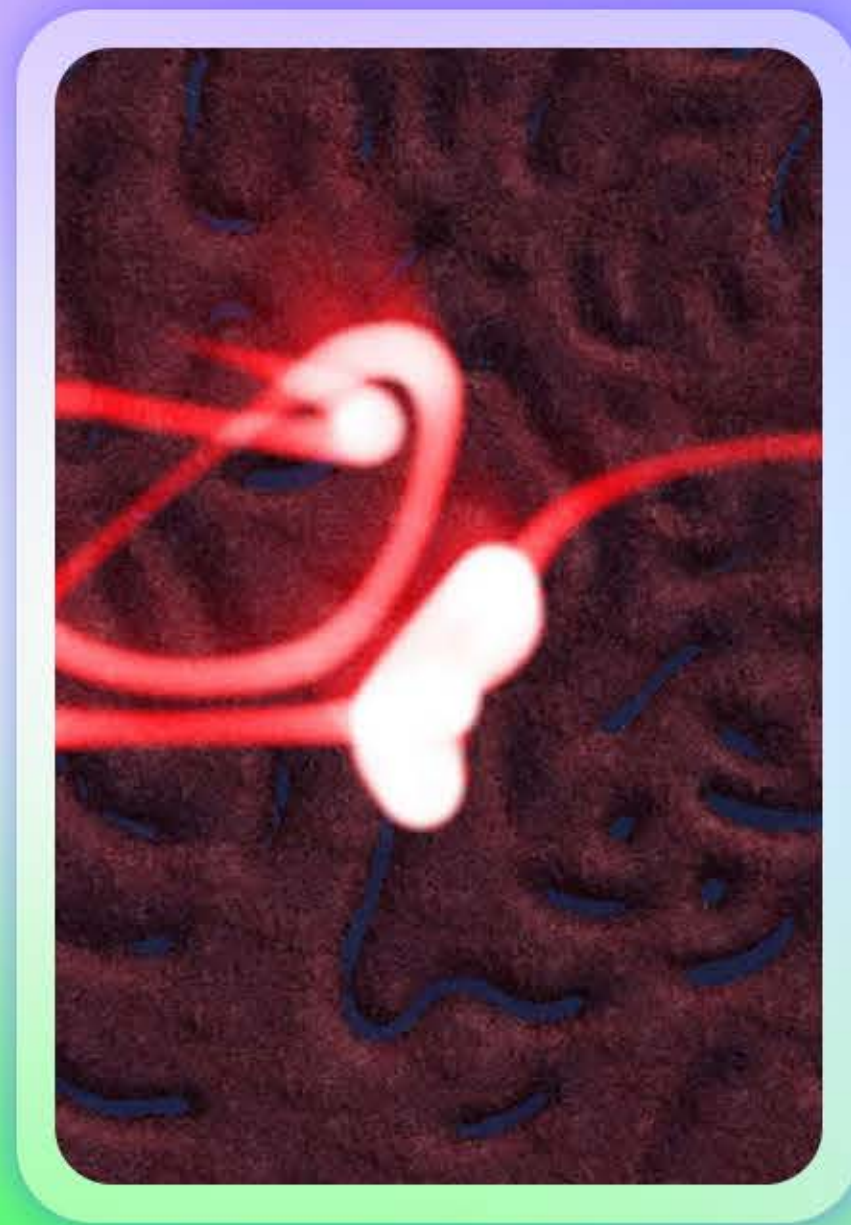
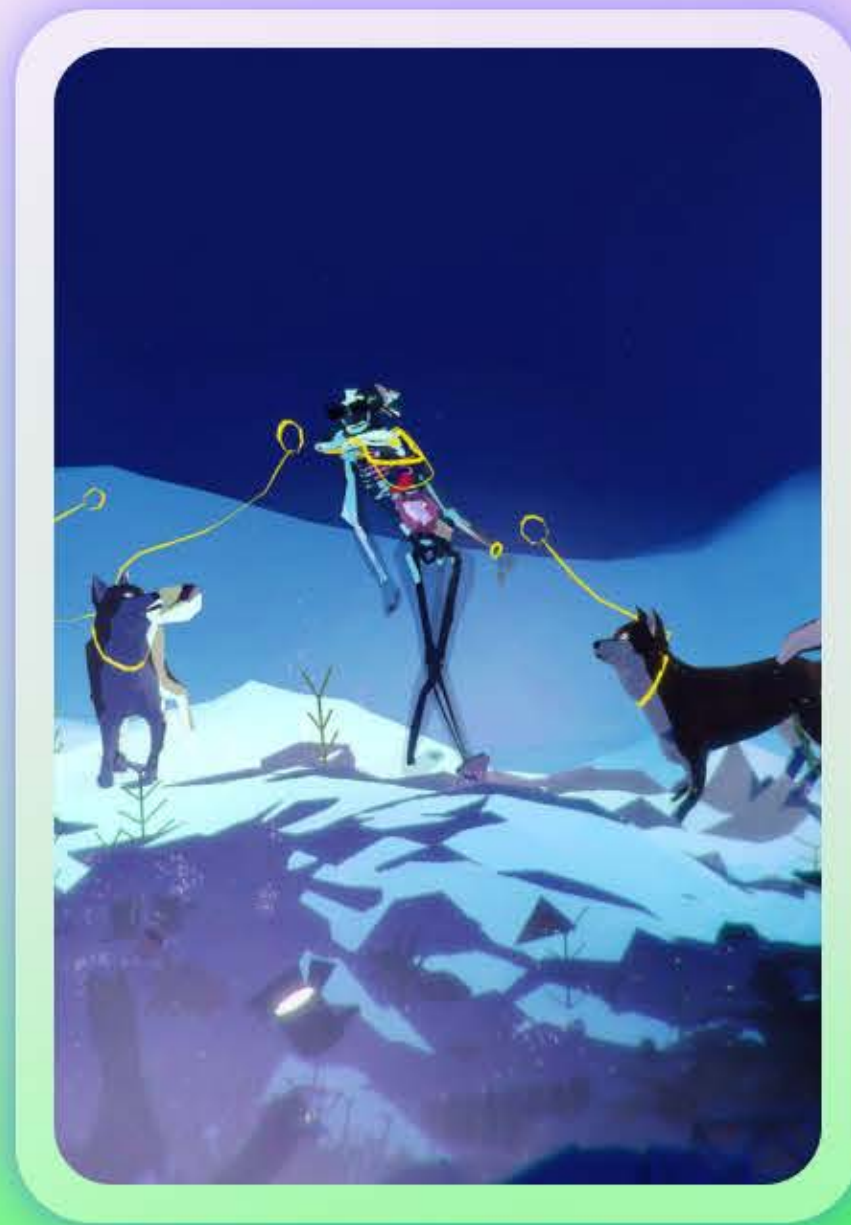
<https://vimeo.com/bucknella/alignproperties>

More info/images:

<https://alicebucknell.com/projects/align-properties>



IV. CURATORIAL



We as humans have an innate yearning for pervasive connectivity, for forms of magic that transcend the limits of our material world.

NEW MYSTICS

New Mystics is a platform for collaboratively exploring the practices of artists merging magic, mysticism, and ritual with emergent technologies.

The project features both human and non-human voices, with texts co-authored by custom language models. While in season, New Mystics texts are released each full moon.

The participating artists in the first season (2021) were: Rebecca Allen, Zach Blas, Ian Cheng, Patricia Dominguez, Joey Holder, Lawrence Lek, Haroon Mirza, Tabita Rezaire, Tai Shani, Jenna Sutela, Saya Woolfalk, and Zadie Xa.

The second season (2022) will feature Evan Ifekoya, Himali Singh Soin, Bones Tan Jones, and Omsk Social Club. New Mystics is organized by Alice Bucknell.

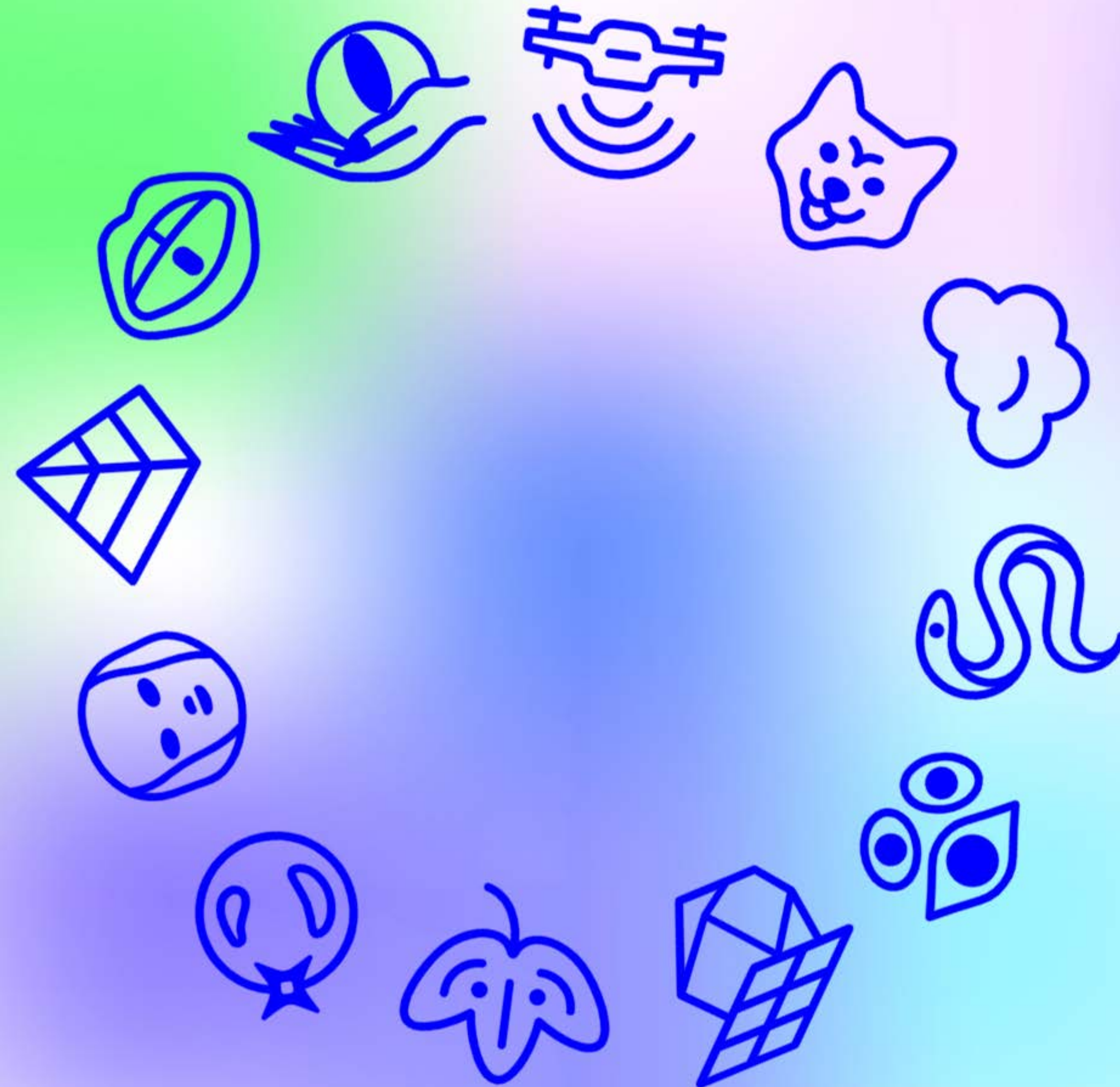
The third season (2023), currently underway, is a “gemini edition”—focusing on artist duos. The participating artists are Dorota Gaweda and Egle Kulbokaite, Beau W Beakhouse and Sadia Pineda Hameed, CROSSLUCID, and Stephanie Comilang and Simon Speiser.

Interactive website and multi-media project

2021—ongoing

Project link:

<https://newmystics.xyz>



NEW WORLDS

New Worlds was an event series programmed at Somerset House Studios in the summer of 2022.

Expanding on the New Mystics project, New Worlds explored the politics and poetics of a world-building practice, as well as the generative potentials of integrating magic with technology. The events ranged in format, including: screenings, lecture-performances, readings, deep listening exercises, concerts, and live action roleplays (LARPs).

Each of the five events featured two artists whose practices aligned across a core theme: ecological storytelling, machine poetics, ritual as practice, non-linear time, and sound as a world-making tool. The participating artists were Lawrence Lek, Evan Ifekoya, Bones Tan Jones, Himali Singh Soin, Alex Quicho, Sammy Lee, Omsk Social Club, and Joey Holder.

Five-part event series with Evan Ifekoya, Lawrence Lek, Zadie Xa, Sammy Lee, Himali Singh Soin, Alex Quicho, Bones Tan Jones, Joey Holder and OMSK Social Club

Somerset House Studios
2022

More info/images:

<https://www.somersethouse.org.uk/whats-on/new-worlds>



W. TEACHING



WAYS OF WORLDING

What is a world and how is it made? How can the creative and critical practice of worlding help us imagine alternative visions for the present and future worlds to come?

Surveying various techniques of worldbuilding from historical science fiction narratives to more recent 'worlding' permutations across architecture, art, ecology, and games, Ways of Worlding (WoW) introduces students to multiple aesthetic and narrative strategies for making worlds.

This course toggles across scales—systems, environment, and monster. Readings are supplemented by film screenings, gameplay sessions, lectures, workshops, and a series of independent and collaborative projects that offer students a hands-on approach to worlding with emergent technologies.

Traversing the entangled disciplines of architecture, anthropology, ecology, philosophy, magic, speculative design, queer theory, and collaborations with AI, WoW introduces students to a variety of emerging theories, key referents, and conceptual approaches for contemporary worlding practices.

Location, duration, and teaching format variable

Currently worlding @
SCI-Arc, Los Angeles,
California (2025)

Are.na channel w/ syllabus
and reading list:

<https://www.are.na/alice-bucknell/ways-of-worlding>

What is a world and how is it made? How can the creative and critical practice of worlding help us imagine alternative visions for the present and future worlds to come? In this two-week-long master class, North American artist and writer Alice Bucknell will introduce participants to multiple narrative and aesthetic strategies for making worlds, traversing architecture, ecology, technology, philosophy, magic, game engines, and collaborations with artificial intelligence. The class will feature contributions from Lawrence Lek, Sahej Rahal, Lua Vollaard, and Elvia Wilk, and will conclude with a public event and exhibition on Friday, 21 April 2023.

Master classes are a unique feature of the Berlage. Twice a year students and young professionals work with world-renowned architects, designers, and thinkers to analyze a chosen subject relevant to contemporary issues in the built environment and are encouraged to experiment with alternative forms of representation and dissemination. Recent theory master classes have been led by Beka & Lemoine, Barry Bergdoll, Francesca Hughes, and Felicity D. Scott.

The Berlage

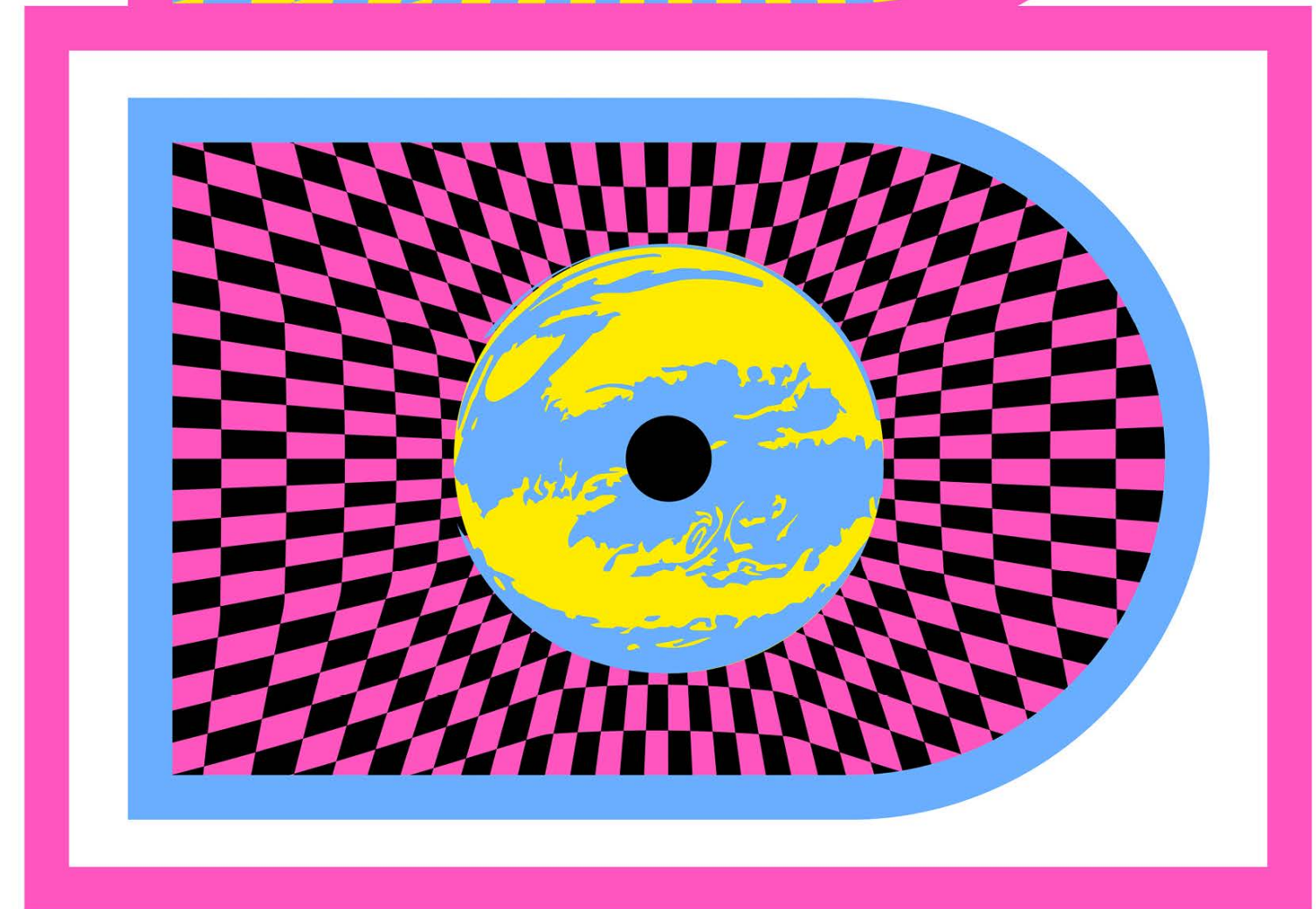
Spring 2023

Ways of Worlding: Public Event + Exhibition

21 April

4pm

Room N



The Berlage Center for Advanced Studies in Architecture and Urban Design
Faculty of Architecture and the Built Environment, Delft University of Technology

theberlage.nl



2023

SELECTED WORKS



ALICE BUCKNELL

ALICE BUCKNELL

“WAYS OF WORLDING”



ALICE BUCKNELL

SELECTED WORKS



2023

MASTERCLASS EXHIBITION (NL EDITION)

2023

PLAYER NON PLAYER

Devised as a seminar for SCI-Arc, **PLAYER NON PLAYER** explores the game engine as a perceptual platform that turns the world into an interface where everything within its field of view is playable.

Toggling across the history and future of gaming, **PLAYER NON PLAYER** roams game mechanics, semiotics, ecologies, and failure, exploring the ever-dissolving boundary between player and world in an era of environmental crisis.

The seminar was scaffolded by the problem with language and play-as-pedagogy. The syllabus was arranged around different verbs representing unique mechanics in gaming—walking, naming, noticing, collecting, etc. Blending textual references and ludic learning, students worked in groups each week to play their way through the various concepts articulated in the texts via a Twitch livestream presented to the rest of the class.

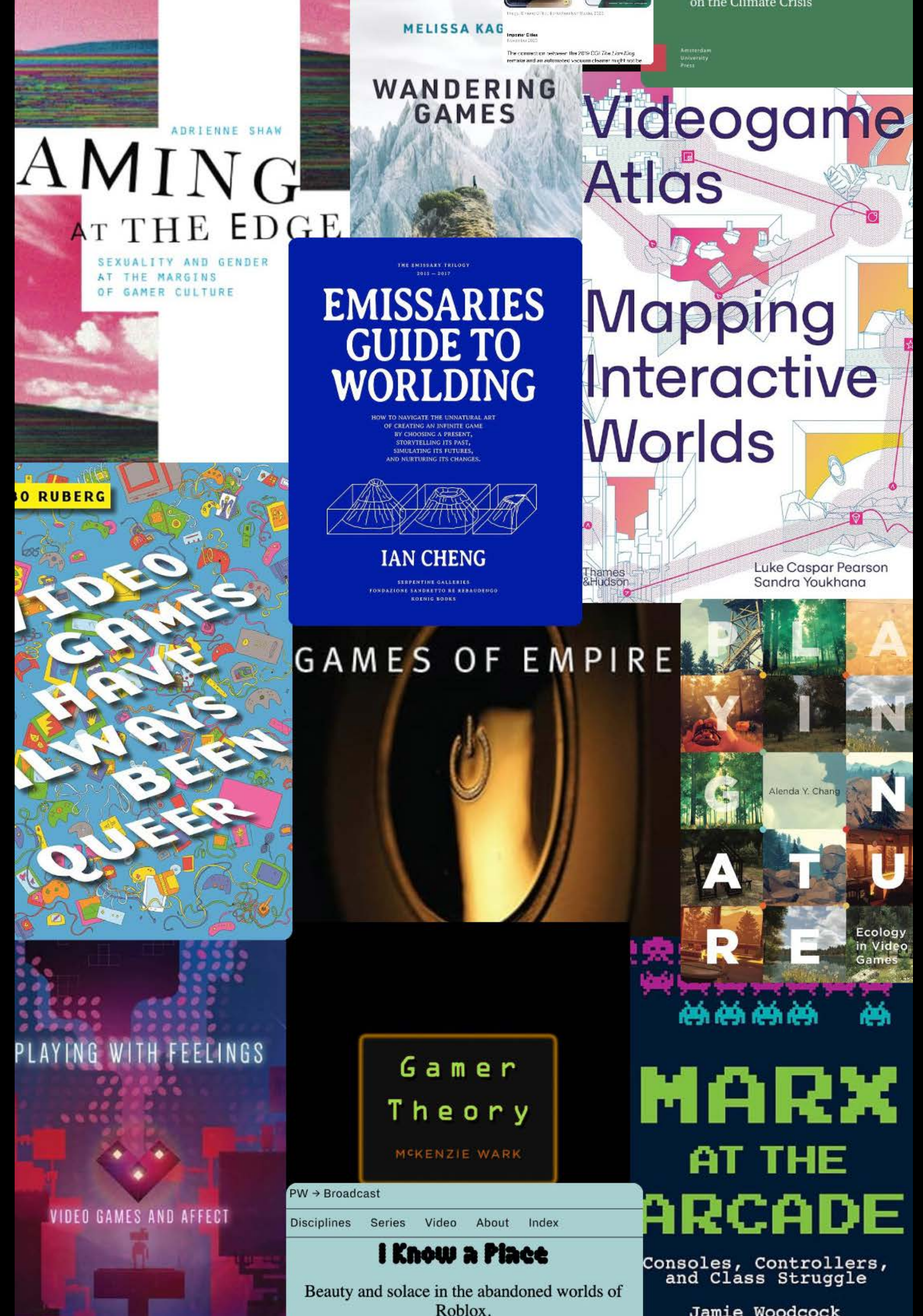
Alongside workshops on text-based gaming and custom character dev through 3D scanning and motion capture, the final project was a textual treatment of a game playthrough or scene.

Location, duration, and teaching format variable

Currently worlding @ SCI-Arc, Los Angeles, California (2024-25)

Are.na channel reading list:

<https://www.are.na/alice-bucknell/ways-of-worlding>



ALICE BUCKNELL

B. 1993, LONDON
BASED IN LOS ANGELES
WWW.ALICEBUCKNELL.COM

EDUCATION HISTORY

Royal College of Art (2018—2020)
MA Contemporary Art Practice:
Critical Practice (Distinction)

University of Chicago (2011—2015)
BA Social Anthropology
BA Visual Art (Honors)



SOLO PRESENTATIONS

Staring at the Sun, EPFL, CH (upcoming)
SMALL VOID, Copenhagen Contemporary (upcoming)
LEV Festival, Matadero Madrid, Spain (2024)
LUMINEX, Los Angeles (2024)
⚡ The Alluvials, KILLSCREEN, Los Angeles (2024)
Swamp City at Hoxton 253, London, UK (2022)
Kurzfilmtage Winterthur, Switzerland (2021)

GROUP EXHIBITIONS (SELECT)

New Assemblies, Centre Pompidou, Paris (upcoming)
MUNCH Oslo Triennial, Oslo, Norway (upcoming)
Solar Biennial, MUDAC, Lausanne, CH (upcoming)
Quantum Futures, Tabakalera, Spain (upcoming)
Other Intelligences, HEK, Basel, CH (upcoming)
Klima Biennial, Vienna, Austria (2024)
Basel Social Club, Art Basel, CH (2024)
Ruined, CONDO x Import Export x Rodeo, London (2024)
Cypher at Arcade Seoul, South Korea (2023)
Ars Electronica screening with transmediale (2023)
Venice Architecture Biennale, Venice, Italy (2023 + 2021)
Museum of Modern Art, Fort Worth, Texas (2023)
Open Systems, Singapore Art Museum (2023)
3HD Festival, Berlinische Galerie, Berlin (2022)
Hyperscapes, Kornhausforum, Bern, Switzerland (2022)
Fiber Festival, Amsterdam (2022)
Terra[Alterities] at Biosphere 2, Arizona (2022)
Kunsthalle Wien, Vienna, Austria (2022)
Het Nieuwe Instituut, Rotterdam, NL (2021)
DA-Z, Zurich, CH (2021)
New Contemporaries, London, UK (2021)
White Cube, London, UK (2020)

SCREENINGS

NIFFF (2024)
Milan Machinima Festival (2024)
Open City Documentary Festival (2024)
PYLON-LAB (2023)

CURATING

NEW MYSTICS (2021—2024)
NEW WORLDS (2022)

TEACHING

⚡ Faculty at SCI-Arc (2023—)
Associate Lecturer at MA Narrative
Environments, CSM, London (2021—2023)
Guest Lecturer at UCLA (2023)
Guest Lecturer at the University of Michigan,
RCA, UCL, and Goldsmiths University (2021-
2023)
“Ways of Worlding” Masterclass at The
Berlage, TU Delft, Netherlands (2023)
Guest Tutor at ADS8: Data Matter (Gaming
Edition), Royal College of Art, London (2021)
Guest Tutor at the Architectural Association,
London (2021)

TALKS (SELECT)

⚡ All the world’s polygons, ARIA (2024)
Convo w/ Emanuele Coccia + Eva
EYEBEAM artist talk, New York (2024)
Papamargariti in Arles, FR (2024)
Machine-human interfaces with Serpentine
R&D Lab and Gray Area, SF (2023)
⚡ “Collapsing Time” with Sahej Rahal and
Laura Cuigusi at transmediale, Berlin (2023)
The Art Room with CURA, Rome (2023)
“Future Fiction Engine” Keynote Lecture
at The Berlage TU Delft, Netherlands (2023)
Keynote Lecture at INDA, Singapore (2022)
Guest lecture at Fabrica, Italy (2022)
Convo w/ Chen Qiufan and
Angela Chan, Aarhus Univeristy (2021)
Convo w/ Tai Shani, Glasgow School of Art
(2021)
Re-Assemble Lab, Amsterdam (2021)
Serpentine Work Marathon, London (2018)

PRESS (SELECT)

⚡ [Essay by Sarah Johanna Theurer \(2023\)](#)
[Interview](#) with RED-EYE Metazine (2023)
[Interview](#) on Sum Journal’s podcast (2023)
[Profile](#) in CURA Magazine (2022)
[Interview](#) with Metal Magazine (2022)
[Interview](#) on AQNB’s podcast (2022)
[Feature](#) in Elephant Magazine (2022)
[Interview](#) in A Magazine Curated By (2021)
[Feature](#) in PIN-UP Magazine (2021)

RESIDENCIES (SELECT)

⚡ CERN Collide Residency (upcoming)
EPFL Enter the Hyperscientific (2024)
Projekt Atol Institut, Ljubljana, Slovenia (2024)
Gazelli Digital Residency, London (2024)
Somerset House Studios Resident Artist (2023)
Vilem Flusser Residency for Artistic Research,
transmediale and UdK Berlin (2023)
Goethe-Institut AI Residency at RIXC, Riga (2021)
Rupert, Vilnius, Lithuania (2021)
BALTIC Center for Contemporary Art (2021)

AWARDS (SELECT)

⚡ Creative Capital 2025 Awardee
NEW INC Year 11: Extended Realities track, New
Museum (2024-2025)
⚡ Individual Project Grant, Graham Foundation
for Advanced Studies in the Fine Arts (2024)
Los Angeles Public Library Commission (2024)
Lumen Prize Shortlist (2023)
Re:Humanism Art Prize (2023)
The New Real AI Art Commission (2023)
Arts Council England DYCP Grant (2023)
Bloomberg New Contemporaries
Digital Fellowship (2021-2022)
Goethe-Institut AI Fellowship (2021)