MEDIA RELEASE
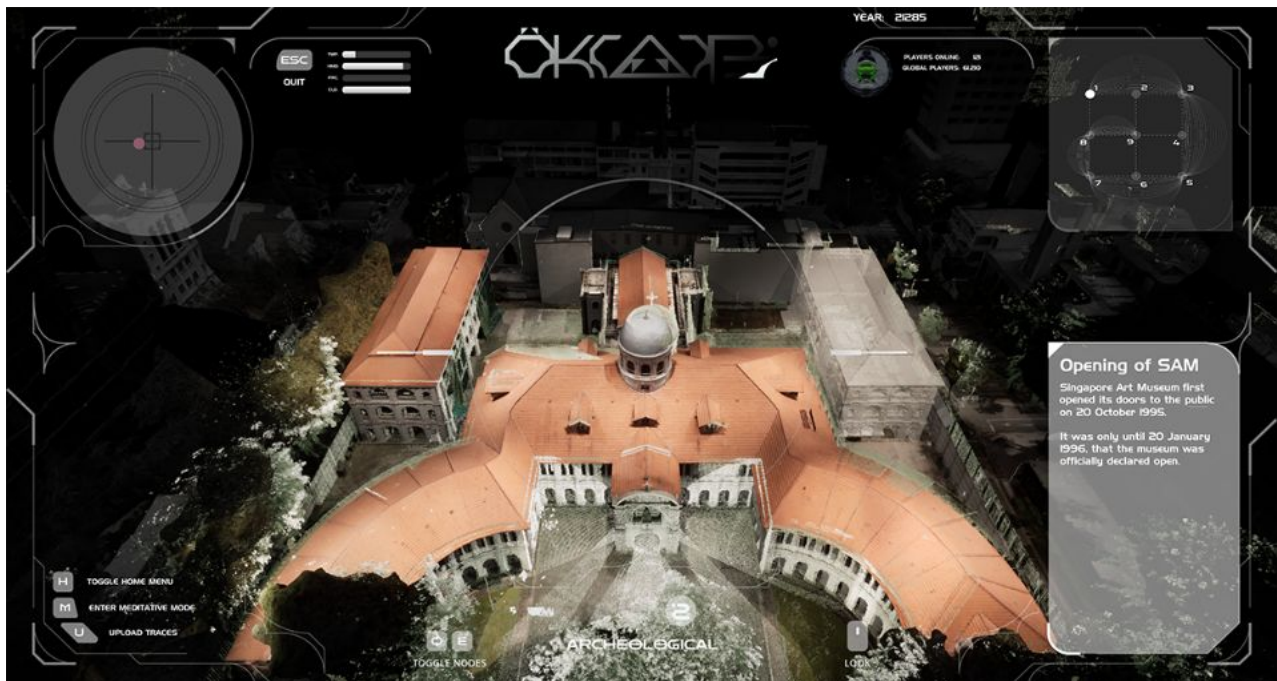
SINGAPORE ART MUSEUM'S LATEST PROJECTS CHALLENGE DIGITAL REALITIES AND THE INTERSECTIONS BETWEEN ART AND TECHNOLOGY

SAM collaborates with artists and artist collectives on two cutting-edge digital projects that investigate the influence of digital culture on art, exhibition-making and everyday life

Traverse through Archaeological Time, a temporal wormhole that directs users through fragments of history and folklore related to the site. Still image of *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*. Image courtesy of Singapore Art Museum.

Singapore, 19 March 2025 — Singapore Art Museum (SAM) unveils two new projects that delve into the evolving relationship between contemporary art and digital culture—joining hands with artists and artist collectives to offer critical insight into the unseen forces that shape art and everyday lives. By embracing technological advancements, SAM continues to lead conversations on the impact of digital culture, reinforcing its role as a dynamic platform for artistic experimentation and discourse.

The first is ***Operation Kata-tropical (Aural) Bloom [ÖK(^)B]***, a project developed in collaboration with trans-media research lab, **formAxioms**. This immersive, interactive gameplay

experience invites viewers to explore a future iteration of the former St. Joseph's Institution (SJI) building, navigating its spectral remains of the site while contemplating the possibilities of virtual spaces and their impact on contemporary art. As a site with rich architectural heritage and cultural relevance, reimagining it as a meta-exhibition—blending game, digital archive, exhibition, and artwork—offers an experience that aligns with the project's exploration of time and space while engaging with broader themes of architectural archives, institutional ownership, and cultural memory.

SAM also presents **Open Systems 2_Operating Systems (OS2)**, the second update to its Open Systems platform, originally launched in 2023. Curated by artist collective **TO NEW ENTITIES**, *OS2* expands its predecessor's inquiry into the ideological and technological frameworks that govern digital culture, interrogating how these hidden systems shape artistic expression and daily life. Featuring a series of artist-led interventions, *OS2* invites audiences to critically engage with the complex mechanisms underpinning our digital interactions.

June Yap, Director of Curatorial and Research at SAM, says, "In today's technologically driven world, digital culture is an undeniable and pervasive force in our daily lives—influencing how we experience art, interact with one another, and understand society. As a contemporary art museum, SAM is committed to fostering artistic practices that reflect and interrogate these conditions. By collaborating with artists at the forefront of these explorations, we hope to engage new communities globally and spark conversations about the evolving nature of digital culture and its impact on our lives."

Duncan Bass, curator of *ÖK(^)B* and *OS2,* adds, "These digital projects rethink the idea of medium specificity, pushing the boundaries of what digital art can be. By exploring the components fundamental to digital art, they prompt critical questions about the future of art and exhibition-making in the virtual sphere. At the same time, they urge viewers to consider the implications of the digital on how we create, consume, and understand art through the themes explored in the artworks. We hope these works inspire a more thoughtful engagement with digital culture and a critical awareness of its place in our lives."

Together, *ÖK(^)B* and *OS2* invite audiences to reconsider the relationship between art and technology, highlighting the possibilities of contemporary art in the digital age.
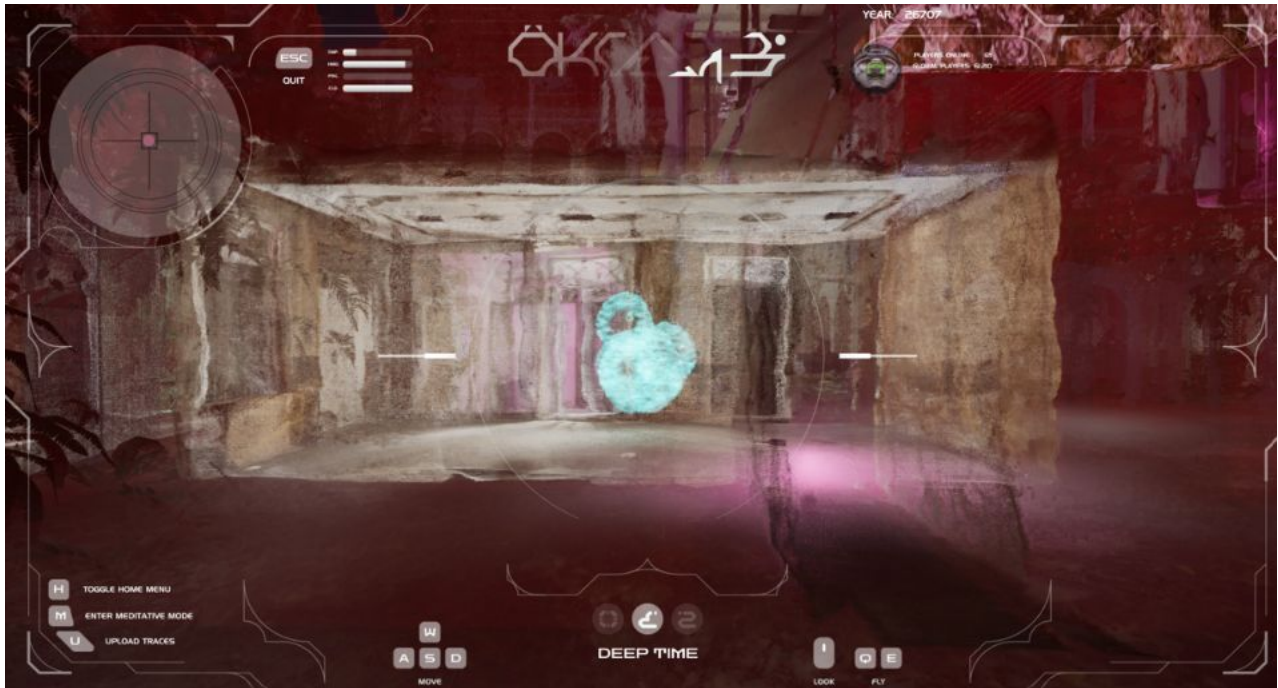
In Deep-Time, fragments of the artworks are scattered across SAM. Interact with these fragments to trigger mutations across the virtual environment. Still image of *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*. Image courtesy of Singapore Art Museum.

Operation Kata-tropical (Aural) Bloom [ÖK(^)B]
Now until 30 September 2025
okab.sg

ÖK(^)B is a groundbreaking immersive landscape developed by **formAxioms** and SAM to explore alternative modes of displaying and experiencing contemporary art. It is at once a game, digital archive, exhibition, and artwork, where players navigate the former SJI building set in the distant future year of 26777. As they explore, players encounter remnants of its past and natural forces that threaten to reclaim its architecture. Going beyond superficial translations of the physical to digital, *ÖK(^)B* unlocks the potential of the digital medium, presenting dynamic creations that engage users on multiple levels. Players' experiences are shaped by real-time environmental conditions and traces left by fellow explorers, contributing to a living, ever-changing virtual environment.

As an artwork in itself, *ÖK(^)B* reimagines the possibilities of an exhibition space by transcending temporal and physical boundaries to reimagine historical narratives. Merging post-colonial and post-Anthropocene perspectives, *ÖK(^)B* confronts facts, traumas, and the persistence of colonial logics in virtual environments while envisioning alternative futures for human and non-human entities. In doing so, *ÖK(^)B* invites audiences to reconsider our relationship with history, technology, and the environment in the digital age.

Discover the artworks of Hings Lim and Juan Covelli in Linear-Time, accessed through waypoints within the former St. Joseph's Institution (SJI) building. Still image of *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*. Image courtesy of Singapore Art Museum.

As an exhibition, *ÖK(^)B* comprises two other artworks that extend its central lines of inquiry, such as ***Speculating the Fragmented Copy*** by **Juan Covelli**, a series of three-dimensional scans of 14 Mesoamerican artefacts from the Stavenhagen Collection at the Tlatelolco University Cultural Centre. Challenging museums' and archives' ownership and commodification of cultural objects, Covelli freely offers these digitised objects for users to download, disseminate, and modify. *ÖK(^)B* also features **Hings Lim's *Homo Lanterns***, which explores the lingering influence of colonialism in Southeast Asia deeply embedded within its architectural and ideological structures.

Using real-time simulation to turn colonial architectural fragments into ghostly projections, Lim creates a space that feels familiar but is ultimately disconnected from our world.

Still image of Sharmini Aphrodite, fyerool darma, Shif, POFMAMAXX and Manni Wang's *Junklord Hikayat* (2024) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artists.

Open Systems 2_Operating Systems
Now until 31 May 2025

opensystems.sg

Organised by artist collective **TO NEW ENTITIES**, **OS2_Operating Systems** expands Open Systems' inquiry into how digital and networked environments shape artistic production and experience, exploring the implications of ideological and technological systems in an age of algorithms and hyper-connectivity and how it shapes our reality. Featuring 12 artist projects across four thematic chapters, *OS2* examines traditional knowledge systems, archives, ecosystems and collective organisation. Together, these works invite audiences to critically reflect on the systems that govern our lives and their subconscious influence on our perceptions and actions.

Still image of Dana Dawud's *Noah's Ark* (2024) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.

OS2.1_Knowledge Systems

Dana Dawud, Stephanie Comilang & Simon Spieser, Sharmini Aphrodite, fyerool darma, Shif, POFMAMAXX & Manni Wang

The opening chapter of *OS2* features artists and thinkers who navigate, recontextualise, and problematise known historical and traditional knowledge systems that underpin culture and society. It investigates modes of transmission, such as poetry, myths, and fables, exploring their connection to indigenous and spiritual knowledge systems across generations, and how these narratives and symbols are constantly reinvented.

Dana Dawud's video essay, ***Noah's Ark*** reinterprets the flood myth, blending TikTok videos, eco-protests, and ancient tales to prompt reflection on our understanding of the world and ourselves. Similarly, ***Piña, Why is the Sky Blue?*** by **Stephanie Comilang and Simon Spieser** merges ancient narratives and technologies, following Piña, an artificial intelligence (AI) spiritual medium who collects inherited knowledge, messages, and dreams for survival. The work

intertwines interviews with activists, healers, and a shaman, focusing on matriarchal lineages and the endurance of precolonial knowledge despite oppression. Lastly, the chapter features *Junklord Hikayat*, a new commission by **Sharmini Aphrodite, fyerool darma, Shif, POFMAMAXX and Manni Wang**. Through the story of art handler Bintang789, who grapples with folklore, memory, and academic jargon, the work reimagines fables, exploring how their structures and legacies translate in today's context.

Still image of Nawin Nuthong's *The Immortals Are Quite Busy These Days: Object Management* (2021) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.

OS2.2_Archival Systems
Sara Bezovšek, Nawin Nuthong, Christina Lu, Connor Cook & Dalena Tran

Examining the crucial role of archives in shaping collective memory, *Archival Systems* considers how archival sources and methods can be appropriated and subverted to invent new ways of understanding the past, present, and future. The featured artworks in this chapter complicate the archive and propose new ways of mapping historical and contemporary knowledge.

Based on the true story, **Sara Bezovšek's *The Influencing Machine*** reimagines the Soros Centres for Contemporary Art (SCCA) network's impact on visual art and culture, using data to

question the image of the archive as evidence of objective reality. **Nawin Nuthong's** *The Immortals Are Quite Busy These Days: Object Management* similarly destabilises the traditional authority of an archive, presenting a fragmented view of artefacts and personal references that recur in the artist's growing body of work to engage with the subjective nature of selection and classification. *The Whole Earth Codec* by **Christina Lu, Connor Cook, and Dalena Tran** rides on planetary sensor networks to incorporate non-human perspectives on Earth, exploring new forms of computational reasoning, and potentially, even a kind of planetary intelligence.

Still image of Brandon Tay's *One or Several Agents: Machinic Animism* (2023) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.

OS2.3_Eco-Systems
Invernomuto, Brandon Tay, Most Dismal Swamp

In *Eco-Systems,* artists explore real and imagined ecological systems and their complex network of interdependent entities. Reflecting on notions of relationality and interdependence, the artworks challenge overly uniform or rigid environments in favour of diversity and complexity, offering viewers a lens through which to consider the dynamics of change and continuity.

Artist duo **Invernomuto's** cross-media project, *Triton*, blends ancient myths with contemporary technology, focusing on a triton colony in Val Trebbia and prompting deep reflection on the intricate interplay between nature, sentient feelings, and digital technology. ***One or Several Agents: Machinic Animism*** by **Brandon Tay** creates a real-time simulation where interactions between AI agents and entities generate stories offering glimpses into possible futures. Finally, *MUSH* by **Most Dismal Swamp** explores secretive, encrypted online subcultures navigating platform rules, algorithms, misinformation, and censorship. The work, titled after "Multi-User Shared Hallucination", compares these online phenomena to the real world, suggesting that reality itself is a shared hallucination.

Still image of Moving Castles's *Moving Castles* (2021) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.

OS2.4_New Systems
dmstfctn, Moving Castles, POSTPOSTPOST

In the final chapter of *OS2,* artists and artworks explore innovative ways of navigating our evolving reality, offering fresh perspectives on our relationship with technology, today's cultural climate, and

ways of gathering and collaborating in the future. Collectively, the artworks envision a new sensibility of knowledge and cultural production.

Godmode Epoch by **dmstfctn** is a video game artwork set where players train an AI to identify products in a simulated supermarket, exploring agency and control in relationships between human and non-human. ***Moving Castles*** by Berlin-based collective **Moving Castles** pioneers modular, portable multiplayer mini-verses blending art, technology, and community to create decentralised, member-governed virtual environments that promote collective agency and public participation. Finally*,* **POSTPOSTPOST** presents ***POSTPOSTPOST (2024)***, a humorous film that grapples with two accidental time travellers at the collapse of the present, questioning the nature and relevance of time.

ÖK(^)B and *OS2* can be accessed on opensystems.sg, which serves as a central depository for SAM's digital projects, including ***Open Systems Broadcasts***, a series of interactive live streams featuring artists, designers, and curators exploring video games in and as contemporary art, as part of ***Open Systems 1_Open Worlds***. Visitors can also access ***Skills Futures****,* SAM's digital commissioning platform featuring performances, workshops, and experimental lectures that elaborate on new forms of intelligence that emerge through the screen. Lastly*,* under ***Screenings****,* visitors can also enjoy temporary screenings of videos from the SAM collection and recent commissions by SAM.

OS2 can be accessed for free from now until 31 May 2025. Additionally, *ÖK(^)B* can be accessed directly at okab.sg and will run from now until 30 September 2025. More information can be found at opensystems.sg and media assets can be accessed via our media kit at bit.ly/OS2-OKAB.

- **Annex A**: Exhibition and Artwork Details for *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*
- **Annex B**: Exhibition and Artwork Details for *Open Systems 2_Operating Systems*

<center>###</center>

For media queries, please contact:

Farah Aqilah
Manager
Tate Anzur
+65 8163 0808
farah.aqilah@tateanzur.com

Natalie Sim
Senior Associate
Tate Anzur
+65 9710 6570
natalie.sim@tateanzur.com

About Singapore Art Museum

Singapore Art Museum opened in 1996 as the first art museum in Singapore located in the cultural district of Singapore. Known as SAM, the museum presents contemporary art from a Southeast Asian perspective for artists, art lovers and the art curious in multiple venues across the island, including a new venue in the historic port area of Tanjong Pagar.

The museum is building one of the world's most important public collections of Southeast Asian contemporary art, with the aim of connecting the art and the artists to the public and future generations through exhibitions and programmes. SAM is working towards a humane and sustainable future by committing to responsible practices within its processes.

To find out more, visit www.singaporeartmuseum.sg

Annex A: Exhibition and Artwork Details for *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*

Operation Kata-tropical (Aural) Bloom [ÖK(^)B]
Now until 30 September 2025 | okab.sg

Operation Kata-tropical (Aural) Bloom [ÖK(^)B] is a (serious) game, a digital archive, an exhibition, and an artwork. Beginning in the deep future, in the year 26777, the gameplay experience is centred on the forgotten architecture of the former St. Joseph's Institution (SJI) building, allowing players to navigate the site as an apparition reclaimed by natural forces. This space also functions as a digital archive of architectural and oral histories, documenting foundational elements of material and immaterial culture. As an exhibition, the virtual space hosts artworks that challenge institutional ownership of these cultural artifacts.

As an artwork in its own right, *ÖK(^)B* is a para-fictional descent into lost pasts, speculative futures, and alternative realities. Occupied by architectural fragments and immersive sonic events, hallucinated identities, and spectral whispers, this meta-artwork engages with historical facts and traumas through possible worlds and persisting objects.

The forest is alive, and as such, *ÖK(^)B* is always changing. Throughout the game witness the presence of current and past explorers navigating the site. With each visit, take note of the atmospheric changes as real-time weather data influences the virtual environment. Beware the reverse flow of time because as the present moment approaches, entropy erodes the surrounding world and its inherent possibilities.

Artwork	Description
Operation Kata-tropical (Aural) Bloom [ÖK(^)B] formAxioms 2023 Interactive digital environment Begin in the forest surrounding SAM where mysticism and forgotten histories converge. In there, uncover the mysterious traces left behind by its residents. Still image of *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*. Image courtesy of Singapore Art Museum.	*Operation Kata-tropical (Aural) Bloom [ÖK(^)B]* leverages the potential of virtual spaces and objects to transcend temporal and physical distance, bringing together born-digital artworks and environments with digital copies of artifacts that question the extension of colonial processes into virtual spaces. In order to counter the logic of digital colonialism, *ÖK(^)B* fuses the post-colonial and the post-Anthropocene, proposing alternative histories to speculate alternative futures for human and more-than-human entities. **About the Artist** **formAxioms** was established in 2018 by Eva Castro and Federico Ruberto as a research framework, agency, and teaching cluster. The laboratory promotes research on space, selfhood, performance, art, planetary structures, and economy-ecology. It produces physical-digital dyads integrating platform-design, blockchain, and VR/AR/XR in its pipeline. The group experiments with trans-media operations that welcome critical queering, utilising a mix of design strategies, philosophy, media theory, and world-building.
Speculating the Fragmented Copy Juan Covelli 2018/2023 3D rendering	*Speculating the Fragmented Copy* features 3D scans of 14 Mesoamerican artifacts from the Stavenhagen Collection at CCU Tlatelolco. In violation of Mexican copyright law, Covelli freely offers these digitised pre-Colombian objects for users to download, disseminate, and remix as they see fit. This reconfiguring and reinterpreting challenge museums' and archives' strict ownership of cultural objects and attempts to liberate the artifacts from colonial institutions' commodification as (intellectual) property.

Still image of Juan Covelli's *Speculating the Fragmented Copy* (2018/2023) as part of *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*. Image courtesy of Singapore Art Museum.

About the Artist

Juan Covelli (b. 1985, Bogotá Colombia) is an artist currently living and working between London and Bogotá. A graduate of MA in Contemporary Photography, Practices and Philosophies at Central Saint Martins, London, his practice revolves around the technological potentials of 3D scanning, modelling, and printing to readdress entrenched arguments of repatriation and colonial histories. His work has focused on new materialities generated by the digital era, particularly on the dynamics and approaches of the physical within the digital world.

Homo Lanterns
Hings Lim
2020/2023
Real-time simulation
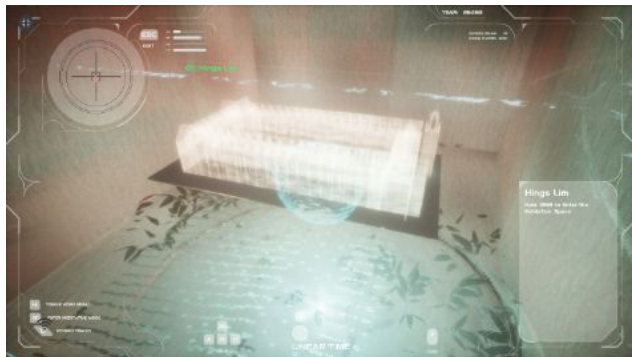
Still image of Hings Lim's *Homo Lanterns* (2020/2023) as part of *Operation Kata-tropical (Aural) Bloom [ÖK(^)B]*. Image courtesy of Singapore Art Museum.

Homo Lanterns is a real-time simulation that reframes architectural elements from the colonial metropole as ghostly projections. Shadows cast by the windows and colonnade enclosing the former Amsterdam Stock Exchange, originally constructed as the headquarters of the Dutch East India Company, suggest the lingering colonial presence in Southeast Asia maintained by both architectural and ideological structures. The artificial light source operates independently of solar time, indicating a space familiar to but ultimately severed from our terrestrial reality.

About the Artist

Hings Lim (b. 1989, Kuala Lumpur Malaysia) is an interdisciplinary artist living and working in Los Angeles. He works in an expanded use of mediums that includes video, installation, sculpture, performance, simulation, and situation. His process-oriented practice probes the formation of apparatuses while addressing the multiplicities between historicity, performativity, materiality, and subjectivity of things and their becoming. Lim completed a Master of Fine Arts degree, the Performance Studies Graduate Certificate at the University of

	Southern California, Los Angeles, and a Bachelor of Fine Arts degree from Universiti Malaysia Sarawak, Malaysia.

Annex B: Exhibition and Artwork Details for *Open Systems 2_Operating Systems*

Open Systems 2_Operating Systems
Now until 31 May 2025 | opensystems.sg

Organised by artist collective **TO NEW ENTITIES**, *Open Systems 2_Operating Systems* questions the impacts of ideological and technological systems on contemporary life.

In an era driven by algorithms and hyper-connectivity, society grapples with the complex relations between human experience and the often invisible networks governing daily life. This update reveals and challenges how systems and systems thinking shape contemporary existence. It reorients its focus to historical and emergent implications of systems on our realities, covering themes from traditional knowledge systems and archival methodologies to reinvigorating ecosystems and alternative models of collective organisation.

<u>**About TO NEW ENTITIES**</u>
TO NEW ENTITIES is an art and creative collective that creates media worlds. The collective operates through curation, digital environment, exhibition-making, digital and tech support for artists, film and seminar programming, art production, and more.

Most recently, they curated and organised Crossroads (2022/24) the first digital billboard art festival in Singapore; were selected for participation in the independent art book fair SPRINT Milano (2022/23) in Spazzio Maiocchi, Milan; the inaugural BoluevArt Festival, Art in Space, Dubai; and the Rockaway Art Festival, hosted by Rhizome and Do Not Research at The Locker Room, New York.

Artwork	Description
OS2.1_Knowledge Systems *OS2.1_Knowledge Systems* features artists and thinkers who navigate, recontextualise, and problematise known historical and traditional epistemologies framing culture, knowledge production, and how we organise ourselves as a society. The chapter investigates various modes of transmission, including language(s) such as poetry, myths, and fables and their connection to indigenous and spiritual knowledge systems. The preservation and transmission of knowledge across generations has shaped our cultural identity, and the works included exploring how narratives can be reimagined and how symbols and meaning can be created and recreated anew.	
Noah's Ark Dana Dawud 2024 Single-channel video (colour, sound), 10:54 min. Collection of the artist We are categorized Still image of Dana Dawud's *Noah's Ark* (2024) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.	Dawud's *Noah's Ark* is a video essay centred on the notion of the flood myth (myths in which a great flood, usually sent by a deity or deities, destroys civilisation, often in an act of divine retribution). Through a flood of TikToks, eco-protest images, Gilgamesh and Earth's autofiction, Dawud's work invokes deep-time tales of Noah's Ark in a new light. The work reappropriates parables beyond mere vehicles of narratives, situating them as a mirror from which we can reflect upon our understanding of the world and ourselves. **About the Artist** **Dana Dawud** is an artist, writer, independent researcher, and organiser based in Dubai, United Arab Emirates. Dawud deploys film, montage, and sound design to create works of art that expand online and offline. She founded and runs Open Secret (2024-Present) an off-site touring screening and series of events featuring emerging and post-net artists, as well as Pleasure Helmet (2020-Present), a sound project hosting experimental pieces and interviews from niche corners of the internet.

Piña, Why is the Sky Blue?
Stephanie Comilang & Simon Spieser
2021
Single-channel video (colour, sound), 28:01 min.
Collection of the artist

Still image of Stephanie Comilang & Simon Spieser's *Piña, Why is the Sky Blue?* (2021) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artists.

Piña, Why is the Sky Blue? is an affirming techno-feminist vision of a future in which ancestral knowledge and new technologies converge. The centrepiece of a larger project, this speculative documentary narrates the story of a spiritual medium known as Piña - a form of artificial intelligence able to receive and collect inherited knowledge, messages, and dreams from people around the world in order to secure their survival. Through an emphasis on matriarchal lineages and their modes of knowledge transmission, the artists consider how pre-colonial ways of being have survived into the present in spite of their ongoing violent oppression.

About the Artists
Stephanie Comilang is an artist living and working in Berlin. Her documentary-based works create narratives that examine how various cultural and social factors shape our understanding of mobility, capital, and labour on a global scale. Her work has been shown at the Tate Modern, Hamburger Bahnhof, Tai Kwun, TBA-21, Julia Stoschek Collection, and Haus der Kunst.

Simon Speiser is a German-Ecuadorian artist who merges nature and technology through various media. He creates immersive, sensory experiences that highlight the resilience and adaptability of pre-colonial cultures. Speiser has exhibited at Tate Modern, Tai Kwun, Julia Stoschek Foundation, Walter Phillips Gallery Banff, CAC Quito, and Frankfurter Kunstverein, among others.

Junklord Hikayat
Sharmini Aphrodite, fyerool darma, Shif, POFMAMAXX & Manni Wang
2024
Single-channel video (colour, sound), 8:34 min.
Collection of the artist

Junklord Hikayat is a work that unpacks the epistemology of fables through a remediation and reformatting of its structures, affects, and legacies, into a contemporaneous context. The work tells the story of art handler Bintang789 who finds himself lost and shifting between space, time, and theory. As he contends with what it means to exist simultaneously in multiple realities, he must sift through folklore, memory, and jargon-laden academic speculation to find for himself the place where he needs to be. In the work, lore becomes speculative

Still image of Sharmini Aphrodite, fyerool darma, Shif, POFMAMAXX and Manni Wang's *Junklord Hikayat* (2024) as part of *Open Systems 2_Operating Systems.* Image courtesy of the artists.

narratives that perpetually evolve, reckoning with the inherently shifting nature of cultural narratives.

<u>**About the Artists**</u>
fyerool darma was trained as a painter and continues to live and work in Singapore. As an artist, fyerool's work explores the intersections of literature, its misinterpretations, and the enduring traces of technology and its emergence in contemporary society.

Sharmini Aphrodite was born in Kota Kinabalu, Sabah, and raised between Johor Bahru and Singapore. Her writing has appeared on various platforms, both online and in print. She holds an M.A. in History from Nanyang Technological University. She is currently pursuing a joint PhD at the National University of Singapore (Southeast Asian Studies) and King's College London (History).

Shif is a trained designer who dabbles in do-it-yourself (D.I.Y) making and bootlegging as a practice. He resonates with the ethos of being born to make fun of and forced into graphic design.

POFMAMAXX produces and designs soundscapes from between Batam, Tainan, and Berlin. He remixes electronic sounds with real-world recordings, reverbing the depth of architecture, acoustics, and lore that recurs to tropes of identity, politics, and cultural memory.

Manni Wang works as a warehouse assistant during the day, and at night she enjoys Roblox and anime over a cup of Teh-C Dinosaur.

OS2.2_Archival Systems

OS2.2_Archival Systems taps into the crucial role that archives play in constructing, preserving and organising our collective memories. This chapter looks into the ways that archival sources of historical knowledge and their methods of structuring this information can be repurposed and subverted to produce new and novel ways of understanding the past, present and future. The featured artworks complicate and reinvent the archive, proposing new systems for mapping historical and contemporary knowledge.
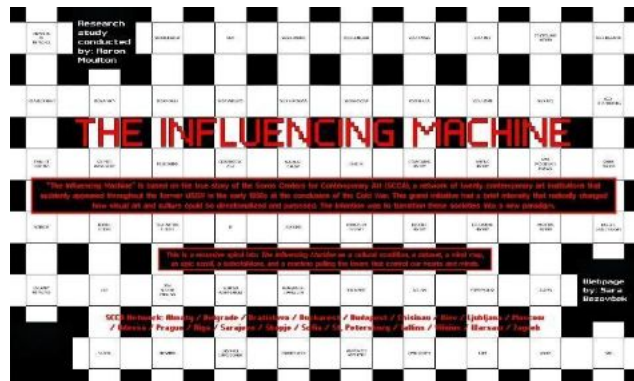
The Influencing Machine Sara Bezovšek 2022 Interactive website Collection of the artist Still image of Sara Bezovšek's *The Influencing Machine* (2022) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.	*The Influencing Machine* is a browser-based artwork by Slovenian artist Sara Bezovšek based on the true story of the Soros Centers for Contemporary Art (SCCA), a network of twenty contemporary art institutions that suddenly appeared throughout the former USSR in the early 1990s at the conclusion of the Cold War. This grand initiative's brief intensity radically changed how visual art and culture could be directionalised and purposed. Bezovšek treats the Procedures Manual and the SCCA Network archive like a dataset, resulting in an all-encompassing recursive spiral into the Influencing Machine itself as a cultural phenomenon, a mind map, an epic scroll, a turbofolklore, and a machine pulling the levers that control our hearts and minds. **About the Artist** **Sara Bezovšek** is a visual artist who works in internet art, experimental film, and graphic design. Her artistic practice involves reappropriating online and pop cultural materials. Using a dense visual language of references, she taps into the collective imaginarium and constructs engaging narratives that critique and celebrate the highly saturated online media landscapes we navigate daily.
The Immortals Are Quite Busy These Days: Object Management Nawin Nuthong 2021 Interactive website	*Object Management* is an extension of *THE IMMORTALS ARE QUITE BUSY THESE DAYS*, by the artist Nawin Nuthong. It is an overview of selected artifacts featured previously in an exhibition and claims neither comprehensiveness nor clarity. Instead, what it contains is the act of looking for comprehension, of looking for clarity. Key to this is classification, through which

Collection of the artist Still image of Nawin Nuthong's *The Immortals Are Quite Busy These Days: Object Management* (2021) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.	associations are sometimes forged and connections at times lost. The overview is to be taken as one where the content itself might not lead to much, but what is encouraged is for one to engage with how the content is arranged and classified and to ascertain how others are so blatantly discarded. The project destabilises the traditional authority of an archive and reveals the subjectivity apparent in such endeavours. **About the Artist** **Nawin Nuthong** is a contemporary artist and curator who explores the connections between history and cultural media through a wide range of mediums. Melding myths and legends with pop-cultural references from video games, comics, and film, he examines technology's role in reconfiguring the learning and understanding of history. He graduated from King Mongkut's Institute of Technology Ladkrabang with a major in film studies and digital media. His recent presentations include solo exhibitions with the BANGKOK CITYCITY GALLERY and the Bangkok Biennale.
Whole Earth Codec Christina Lu, Connor Cook, & Dalena Tran 2023 Interactive website; digital video (colour, sound), 18:04 min. Collection of the artist	*Whole Earth Codec* is an autoregressive, multi-modal foundation model that allows the planet to observe itself. In contrast to traditional observatories focused on gazing outward, this project reorients the gaze inward, using planetary sensor networks to create a synthetic, non-anthropocentric representation of Earth. The model expands beyond human language data, incorporating ecological information to form a more holistic view of the planet. By processing raw sensory data into high-dimensional embeddings, the observatory reveals a form of computational reasoning that transcends traditional perception—offering a "sight beyond sight." The project envisions a future of planetary sapience, guided by cross-modal meta-observation and shifting away from human-centred frameworks towards an ecological, ambivalent understanding of the Earth.

Still image of Christina Lu, Connor Cook and Dalena Tran's *Whole Earth Codec* (2023) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artists.

About the Artists

Christina Lu (b. Shanghai, China) is an AI researcher, technologist, and artist working via technical proposals, philosophical implications, and narrative infrastructures. She is pursuing a PhD in computer science at the University of Oxford within the Human-Centred AI group. Formerly a software engineer at Google DeepMind, she serves as an affiliate researcher at Antikythera, a think tank for the speculative philosophy of computation hosted by the Berggruen Institute. Christina holds a BA in Computer Science and Studio Art from Dartmouth College and is based in London.

Dalena Tran (b. 1992, West Valley City, UT) is an artist and educator based in Los Angeles. Her work explores the imagination of collective and future histories through moving images and interdisciplinary research. She has taught at institutions like CalArts, Ohio State, and UCLA, where she engages students in thinking critically about the role of media in shaping narratives. Her work has been featured internationally at the New York Film Festival, MoMA PS1, and ICA London. It has been supported by organisations such as the Berggruen Institute and Serpentine Arts Technologies.

Connor Cook (b. Houston, USA) is a media artist and researcher currently based in Amsterdam. Utilising real-time software systems and hardware interfaces, he designs informatic circuits that integrate body and machine, exploring their libidinal interplay through a practice of 'computational performance.' His research interests concern the evolutionary dynamics of techno-cultural systems. He holds a BA from Harvard University and an MA from the Design Academy Eindhoven, where he now acts as a tutor in both the BA and MA degree programs.

OS2.3_Eco-Systems

OS2.3_Eco-Systems closely examines self-contained ecological systems, both real and imagined. The featured artworks reveal how ecosystems are composed of complex networks of interdependent entities and reflect upon notions of relationality and interdependence. The chapter challenges overly homogeneous or rigid environments, advocating for diversity and complexity in these scenarios. It also offers a lens from which to question the dynamics of change and continuity.

Triton Invernomuto 2024 Single-channel video (colour, sound), 10:54 min. Collection of the artist	*Triton* is a cross-media project based on a device conceived by Invernomuto as a new exhibition format. It evolves as an open artwork that circulates both physically and digitally. This sentient and portable sculpture, capable of emitting sound and light, analyses a microcosm and transfers it to an aural dimension. *Triton* draws inspiration from a real colony of tritons, amphibians that have mysteriously inhabited two basins filled with rainwater carved into the rock of Pietra Perduca in Val Trebbia, close to the artist's birthplace, since the Bronze Age. The project seamlessly blends ancient myths with contemporary technology, prompting deep reflection on the intricate interplay between nature, sentient feelings, and digital technology. **About the Artist** **Invernomuto** is the name of the artistic personality created in 2003 by Simone Bertuzzi and Simone Trabucchi who both live and work in Milan, Italy. Their work investigates subcultural universes, moving through different practices, in which the vernacular language is one way of approaching and appreciating oral cultures and contemporary mythologies, observed with a gaze that aspires to be cross-fertilised and regenerated by it. Invernomuto has exhibited its work internationally in museums, galleries, and biennials, including the Venice Biennale, the Museum of Contemporary Art in Chicago, and the HangarBicocca in Milan.

Still image of Invernomuto's *Triton* (2024) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.
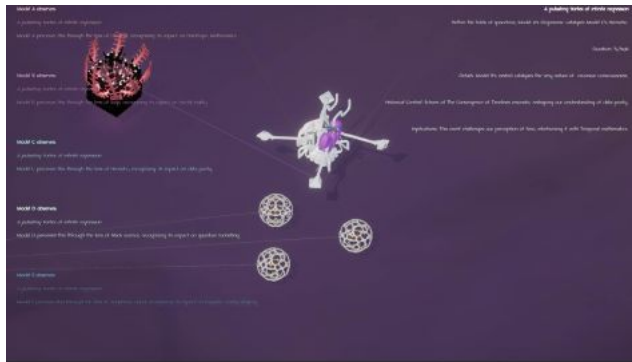
One or Several Agents: Machinic Animism
Brandon Tay
2023
Video game
Collection of the artist

The history of divination is rife with examples of human and non-interaction, and humans have always read the gestures of animals to learn from their silence. Likewise, games as models of government and cognitive tools have also traced a rich genealogy, both fictional and historical. The work is a real-time simulation in which different ideological factions exist in a symbiotic ecosystem, one in

Still image of Brandon Tay's *One or Several Agents: Machinic Animism* (2023) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.

which their interactions create a textual interpretation of their behaviour through procedural narrative strategies, giving us an elusive glimpse into the futures they portend, futures that fork from ours due to key changes in the way we regard techne and computing in the past and potential futures.

Design: Darius Ou
Soundscape: Leon Wan (El Professionel)

About the Artist
Brandon Tay is a Singaporean artist whose work explores emergent complexities in digital materials often working through varying permutations of projection mapping, digital, computer-generated imagery (CGI), time-based and new media, as well as game environment art.

In his practice, he complicates distinctions between the tangible and incorporeal, both in composition and well as subject matter, often looking into thematics surrounding the relationships between history and futurity, digital materiality, and contemporary philosophies.

His work has been shown as a collaborator and individually at Art Dubai, tanzhaus nrw Düsseldorf, Kyoto Dance Experiment, Singapore International Festival of the Arts and M1 Fringe Festival Singapore.

MUSH
Most Dismal Swamp
2022
Digital video (colour, sound), 21:50 min.
Collection of the artist

MUSH by Most Dismal Swamp explores the dynamics of community-building in online spaces, drawing from the concept of Multi-User Shared Hallucinations (MUSH) in text-based role-playing games. The project delves into encrypted, fringe cultures that thrive within both digital and offline spaces, navigating the challenges of platform-mediated environments, algorithmic manipulation, misinformation, and social Balkanisation. It focuses on the internal exchanges of these communities, emphasising their covert rituals, theories, and survival

Still image of Most Dismal Swamp's *MUSH* (2022) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artists.

strategies. *MUSH* reflects on the tension between public discourse and private, off-grid spaces, such as cryptoraves and hidden chat servers, investigating the ways in which these underground enclaves form alternative, trust-based networks for future-building in an increasingly fragmented world.

About the Artist

Most Dismal Swamp is a mixed-reality biome and artistic practice led by Dane Sutherland, blending fiction, digital environments, and speculative art. The projects explore adversarial realism, immersive installations, and modular multimedia works, often in collaboration with other artists. Most Dismal Swamp presents its vision as a tangled, playful critique of contemporary digital and cultural ecosystems, blurring the lines between art, technology, and speculative fiction in both physical and online spaces. They have exhibited at venues such as the Institute of Contemporary Arts (ICA) in London, the Museum of Contemporary Art Chicago, and the National Gallery of Australia.

OS2.4_New Systems
Available from 1 April 2025

OS2.4_New Systems explores inventive and alternative ways of operating within the landscapes of our emergent contemporary realities. This closing chapter explores artworks and artists that offer new approaches to relating to technology and the 'other', making sense of the cultural zeitgeist, and collaborating in the near future. Together, the featured artworks hint at how we might formulate a new sensibility of knowledge and cultural production.

Godmode Epoch
dmstfctn
2023
Video game
Collection of the artist

Godmode Epoch is a computer game artwork that takes on the form of a reciprocal training programme. Set among the lined shelves of an infinite, simulated supermarket, players race against time to train an artificial intelligence (AI) to identify products. Frustration on the part of the AI leads it, at times, to stop training and seek refuge in its memories. Players can collaborate on this separate game map to discover cheats and use them to jailbreak limitations and

Still image of dmstfctn's *Godmode Epoch* (2023) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artists.

speedrun the training. Ultimately, players train an AI to understand our world within the game, while the game trains players to understand AI.

About the Artist

London-based artist duo **dmstfctn**, pronounced demystification, explores opaque systems of power through performance, installation, video games, and film. Their work often involves audiences directly, inviting them into the demystification of systems by replicating and replaying them and their re-mystification by building worlds, characters, and myths atop them. Since 2018, dmstfctn has performed and exhibited internationally in venues including Berghain, Serpentine, Design Museum, and HKW, and at festivals including Unsound, CTM, transmediale, and Impakt. In 2021, Krisis Publishing released ECHO FX, the duo's show about Brexit market manipulation later included in Ø (Flatlines/Hyperdub).

Moving Castles
Moving Castles
2021
Medium variable
Collection of the artist

Moving Castles is an innovative project by the Berlin-based collective Moving Castles. The project explores the intersection of technology, art, and community by creating modular and portable "miniverses." These digital environments are inspired by the concept of a "moving castle," drawing the analogy from Studio Ghibli's renowned film. The project envisions decentralised, member-governed virtual worlds that encourage collective agency and public participation. The project comprises a few permutations: a three-dimensional digital community castle, a research paper, and experimental live-streamed gameplays.

About the Artist
Moving Castles is a game studio and design lab for autonomous worlds based in Berlin. The studio explores the intersection of technology, art, and community through innovative projects and events. Their work focuses on creating modular and portable multiplayer "miniverses" that combine collective agency and public participation. Inspired by the concept of a "moving castle" from Studio Ghibli's

Still image of Moving Castles's *Moving Castles* (2021) as part of *Open Systems 2_Operating Systems*. Image courtesy of the artists.

film, Moving Castles aims to build decentralised, member-governed digital spaces that foster unique social and cultural activities. The collective is part of Trust, a knowledge community emphasising experimental governance structures and interdisciplinary collaboration.

POSTPOSTPOST (2024)
POSTPOSTPOST
2024
Digital video (colour, sound), 8:34 min.
Collection of the artist

POSTPOSTPOST (2024) is a film about two avant-garde characters who, through extreme experimentation, literally teleport into the future. Reporting live from the last habitable neighbourhood on Earth, they remain committed to transmitting the future's zeitgeist despite their anachronistic habits. The film questions the nature of time and relevance in a world where the present has collapsed, and cultural futures are endlessly speculated about.

The film asks: what is avant-garde in a time when the present has collapsed? What does time mean when yesterday is a post, today is a production and tomorrow is content? This is the present moment on crack, which might be post-relevant. Will cultural commentators ever stop cooking up speculative futures?

About the Artist
Al Hassan Elwan is an interdisciplinary designer, brand consultant, and creative director, born in Cairo, Egypt, and is based in Los Angeles upon completing a postgraduate degree in architecture with a focus on media studies from SCI-Arc

Still image of POSTPOSTPOST's *POSTPOSTPOST (2024)* as part of *Open Systems 2_Operating Systems*. Image courtesy of the artist.

in 2022. Al is the founder of POSTPOSTPOSTTM, a brand that produces films, publications, and fashion on the edges of the cultural vanguard while simultaneously building an art movement. Their practice includes posting contemporary cultural commentary, niche content, and avant-garde theory in the format of memes. POSTPOSTPOSTTM has been featured in various publications such as Dazed, FlashArt, Frieze Seoul, Novembre, DAMN magazine, and others.