Sensing Scale: <u>Tekla Aslanishvili</u>, <u>Pedro Barateiro</u>, <u>Emma Charles</u>, <u>Geocinema</u>, <u>Bahar Noorizadeh</u>, <u>Wolfgang Tillmans</u> (EN) Kunsthalle Münster

30.5.2021, 12–6 pm
~~Opening~~ *Soft Opening*

Introduction

Parts of our world are played out on the planetary scale: marked by decentralized infrastructures and production sites, globe-spanning logistical flows as well as an unfathomable technological conditionality, exponentially increasing amounts of data and all-embracing communications networks. How can the processes taking place within such highly branched structures be described and queried?

Sensing Scale addresses the question of how networks, data traffic and technocratic mega-structures operating on a planetary scale inscribe themselves into our perception of the world, how they influence our lives, our thinking, our acts and also our visual culture. It is such intricately wired and inter-connected systems that Tekla Aslanishvili, Pedro Barateiro, Emma Charles, Geocinema (Asia Bazdyrieva and Solveig Suess), Bahar Noorizadeh and Wolfgang Tillmans examine in their works. In their preoccupation with this particular subject matter, the artists have encountered hardly discernible interrelations and virtually incomprehensible magnitudes. Probing what is "behind" the networks and tracing their courses underground and aboveground, they intently illuminate these systems from various angles and reveal hidden infrastructures of our digital everyday life. At the same time, they examine how technological progress affects value systems such as time, productivity and work.

The question therefore arises as to how the new planetary scale of the hyper-capitalized society is altering our previous perspective on the world. Which established ideas must be broken with? At the same time, such changed magnitudes also challenge aesthetical conventions. If for a long time the iconic "Blue Marble" photo taken from the Apollo 17 was seen as an adequate representation of the earth, the momentous photo has long been replaced by continually updated images—images existing in the plural form. Just as their settings are enmeshed in new configurations of power, the artists work with different and novel processes of image production and the potential yielding of meaning. Conceived as a metaphor of globalized, net-worked image cultures, the project name "Geocinema", can be rendered productive.

Technological infrastructures continually convey what we can see, feel and perceive—and what not. It is this type of imagery—connected directly or indirectly with the mega-structures or generated by them—that is of interest to the artists and serves as the basis of their productive look. Based on translations of the world into an enormous accumulation of data, drawn from the complex media networks and infrastructures, the six artists have developed images and concepts that are far from being exhaustive. And yet their underlying subjective narratives articulately reveal what a determining influence technology in the 21st-century has on geopolitics and which (emotional) reactions this can trigger. They address, among others, affective experiences with navigation systems (Pedro Barateiro, Bahar Noorizadeh), they concern the sensory perception of cables, antennas and computers (Emma Charles, Geocinema, Wolfgang Tillmans) and thus point to the future in a likewise conceptional and sceptical manner (Geocinema, Tekla Aslanishvili).

Merle Radtke + Vera Tollmann, Translation: Barbara Lang

Wolfgang Tillmans (1)

In his audio work *I want to make a film* (2018), Wolfgang Tillmans—in an equally sober and amusing tone of voice—describes a fictive film project about how our lives have become permeated by technology. He talks about digitalization, touches on its history and considers its enormous scope: from the miniaturization of computer hardware, to the exponential increase in data, all the way to a world-encompassing cable system. Tillmans is intrigued by the performance of smartphones, which have taken over all functions of digital life, making photography an everyday means of communication. How could the smartphone develop into a multifunctional device in such a short time? And in which way has the small device had an impact on photography and the receptive behaviour of its users? With precisely these questions, the audio piece becomes a consistent continuation of Tillmans' exploration of the medium of photography—whose boundaries he has been exploring and transcending since the 1980s. Tillmans repeatedly ventures beyond photography to address the social and political issues of our time. In the freely spoken monologue telling of his fictional project, delivered somewhat like in a daydream, he shares thoughts that move him, questions that concern him about our technology-steeped everyday existence: When does something become perceptible? What is the relationship between things we perceive and what we know? In which way do technologies influence the way we see the world? These questions reveal the political dimension of Tillmans' work, which in a poetical manner draws our attention towards the contradictory and sometimes barely perceptible processes underlying and shaping our present. His reflections on the film represent an attempt to grasp what exactly is happening in the smartphone in our hand, in the cables deep down in the Atlantic or the satellites orbiting the earth—processes for which there seem to be no adequate images. (Merle Radtke, Translation: Barbara Lang)

Wolfgang Tillmans (born 1968 in Remscheid, Germany) studied at Bournemouth and Poole College of Art and Design in Bournemouth, UK, from 1990 to 1992. In 2000, Tillmans was the first non-British artist and the first photographer to receive the *Turner Prize*. Wolfgang Tillmans has presented his work in major solo exhibitions at museums since the 1990s. Kunsthalle Zürich (2012) and Les Rencontres d'Arles (2013) presented works from the series *New World*. In 2012, the Moderna Museet, Stockholm, showcased a selection of works from the past twenty-five years; the same exhibition was on view at K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf,

in 2013, while a comprehensive retrospective of Tillmans's oeuvre toured South America. In 2014, installations by Tillmans were displayed at the 8th Berlin Biennale, Manifesta 10, and as part of presentations of art from the collections at the Fondation Louis Vuitton, Paris, and the Folkwang Museum, Essen. His video installation *Book for Architects*, which made its public debut at the 2014 Venice Architecture Biennale, subsequently travelled to the Metropolitan Museum, New York. A major solo exhibition opened at the National Museum of Art, Osaka, and in Gothenburg in 2015 on occasion of Tillmans's receipt of the *Hasselblad Award*. In early 2016, he presented an extensive survey of his oeuvre at the Museu de Arte Contemporânea de Serralves, Porto, followed by major exhibitions at Tate Modern, London, and Fondation Beyeler, Riehen near Basel, in 2017. In 2018, he was awarded the *Kaiserring*, the art prize of the City of Goslar. Produced in collaboration with the Institut für Auslandsbeziehungen (ifa) in 2018, Tillmans's travelling exhibition *FRAGILE* has toured venues in numerous African cities including Kinshasa, Nairobi, Johannesburg, Addis Ababa, and Yaoundé, with more cities to follow. Recent exhibitions have included retrospectives at the Carré d'Art-Musée d'art contemporain, Nîmes (2018), the Irish Museum of Modern Art, Dublin (2018), and WIELS, Brussels (2020). A show at the mumok, Vienna, is scheduled for the fall of 2021, followed by a comprehensive retrospective of Wolfgang Tillmans's oeuvre at the MoMA, New York, in the summer of 2022.

Pedro Barateiro (2)

Pedro Barateiro's multifaceted oeuvre is not bound to one medium. In his works—comprising sculptures, drawings, films, texts and performances—he is concerned with the information-saturated state of the world and the challenge of dealing with this abundance of data. His works address the mechanisms and structures of post-capitalist societies, with a central focus on the relationship between language, images and technologies.

In his film *The Opening Monologue* (2018), Barateiro examines social-media imagery along with its sometimes dismal, sometimes slippery promises for the future. The film consists of a collection of found footage from the internet: images of robots or shots from the ISS space station alternate with the typical, all-to-familiar internet memes we are faced with on a daily basis. At the same time, a distorted off-screen voice—half human, half machine—ponders the meaning of language. A non-hierarchical narration thus develops from the montage, a flow of words trying to resist the colonizing forces of sound, language and image—an attempt to disarticulate them. In their recurrence, the images appear like dream sequences. Written in poetic form, the narration meanders between culturally pessimistic and cryptic statements about the world, about communication, zeitgeist, social order and freedom.

In this mass of data, images and words, one tries to distinguish fact from fiction without always being distinctly aware of the entanglement of the two: "Be aware of the fiction. Be aware of the documentary. Be aware of the immense flow coming your way." When the production and

consumption of information collide, there no longer are fixed meanings, there is no clear distinction between right and wrong. In his film, Barateiro questions the systems for disseminating images and knowledge that are dominated by propaganda machines such as social media with their very specific targeting and are turning us into functional communication machines.

The Opening Monologue is framed by the story of the US hacktivist Aaron Swartz (1986−2013), to whom Barateiro dedicated the work. The net activist was arrested in 2011 after downloading countless chargeable scientific articles from the digital library JSTOR to make them available to the public. Swartz's fight for free-of-charge access to knowledge—the act of removing it from the hands of corporations and providing it without commenting and thus often ideologically classifying connotations—serve Barateiro as an example of a supersession of dominant structures and, consequently, an independence of language and information. Accordingly, he uses poetry as a tool to decolonize our bodies and minds. (Merle Radtke, Translation: Barbara Lang)

Pedro Barateiro (born 1979 in Almada, Portugal) works in a variety of media, including sculpture, film, performance, writing and drawing. His work focuses on the deconstruction of Western binary narratives. He had solo exhibitions at the Kunsthalle Basel, Museu de Arte Contemporânea de Serralves, Porto, Kunsthalle Lissabon, REDCAT in Los Angeles, Museu Coleção Berardo in Lisbon, among many others. He has participated in group exhibitions such as the 13th Sharjah Biennial, the 29th São Paulo Biennial, the 16th Biennale of Sydney and the 5th Berlin Biennale. His performances have been presented at Centre Georges Pompidou in Paris, ZHdK in Zurich, Théâtre de la Ville, L'école nationale supérieure des beaux-arts and Fondation Ricard in Paris. Barateiro organises events and exhibitions at Spirit Shop, a space founded by him and attached to his studio on Rua da Madalena, Lisbon: https://spirit-shop.weebly.com/.

Emma Charles (3)

In *Fragments on Machines* (2013), Emma Charles explores the extensive system underlying the internet and displays its materiality and physical framework. The focus lies on the New York City banking district and its ostentatious buildings, many of which were built in the Art Deco style and embody the industrial capitalism of the 19th and early 20th centuries. Today these buildings often serve as containers that accommodate the infrastructure of the internet and its associated capital. One of these buildings is the headquarters of Verizon, one of the largest telecommunications corporations in the world.

In a formally rigorous investigation of the site, the artist makes her way behind the façade of the building, where room after room is filled to the brim with a myriad of copper and fibre optic cables, ventilation systems, computers and servers whose structures recall abstract patterns. It is no coincidence that a data centre like Verizon is situated in the heart of the banking district, and buildings like the *One World Trade Center* along with subsidiaries of international banks and the stock exchange are all in close proximity to one another. Because the closer trading platforms are located to data hubs like Verizon, the faster data packets can be sent back and forth and information can be processed.

With the title *Fragments on Machines*, the artist refers to Karl Marx's *Das Maschinenfragment (The Fragment on Machines)* in which he discusses immaterial and material labour power and coins the term of *general intellect*: a general knowledge of society that is considered an immediate productive power and that is especially relevant for today's information age, as Big Data trading has created the basis for automation and a new form of capitalism.

Charles' film is divided into three parts, *Metropolis, Servers, Flood*, moving from the structure and architecture that surrounds the data center into the interior of the building. The cited text in the form of a voice-over results from a collaboration between the artist and two writers, in which parts of an interview that Charles conducted with a city planner are interwoven with her own thoughts in a kind of poetic prose.

The last part, *Flood,* was filmed during and after Hurricane Sandy and addresses the constant clash between nature and technology—the threat to the technological infrastructure through natural catastrophies caused by climate change. The mixture of water and petrol meeting the strands of cable in Charles' work illustrates the vulnerability of such data centres, which is particularly unsettling in view of their spatial densification. (Franca Zitta, Translation: Barbara Lang)

Emma Charles (born 1985 in London, UK) is an artist working in film, photography, sound and installation who studied Photography at the Royal College of Art in London. Since 2009 she has focused her practice on the financial sector, exploring the city as an epicentre for economic exchange in which value systems of time, productivity and labour are altered through technological progress. In 2012 she began research into the materiality of the internet, going beneath the urban veneer to uncover the hidden infrastructures of modern life. More recently these concerns have expanded into nuclear cultures and its legacy. Playing with the blurred lines between documentary and fiction, her work often reveals the artificiality of both the filmic environment and our lived experience. She has produced numerous moving image works which have achieved success at

international film festivals and art biennials. She was commissioned by ZKM Karlsruhe to produce 16mm work *White Mountain* for the exhibition *Reset Modernity!*, curated by Bruno Latour in 2016. In 2017 she was nominated for the *New Talent Award* at Sheffield Doc Fest for this work. Her work has exhibited at the Guangzhou Triennial in China and the Museum of London in 2018. In 2020 she completed her first feature length film which was selected to screen at Visions Du Réel in Nyon, Dharamshala International Film Festival and 74th Edinburgh International Film Festival.

Bahar Noorizadeh (4)

The 1960s marked the beginning of a techno-utopian era, digitalization avant la lettre: the introduction of the cybernetics theory with its self-regulatory and self-controlling computer systems triggered implementation attempts worldwide, among others in socialist countries such as Chile, the GDR and the Soviet Union. The principal question economists were asking in the respective ministries and institutes was whether information-processing machines could facilitate the breakthrough of a fully automated planned economy.

But what role does such a historical approach play in the context of big data and the associated techno visions of today? For her video work *After Scarcity* (2018), the artist Bahar Noorizadeh has delved into these Soviet networking plans along with their current scholarly reception and translated her research into a visual manifesto. The digitally processed results oscillate between reality and imagination, past and present, topicality and potentiality, television image and data image, science fiction and utopia. The video may also be viewed as a kind of alternative representation of cyberspace. Floating in the weightlessness of this topographical design space, intellectual pioneers, bits of information and visual products deriving from news transmission make their appearance. There are graphically designed statements in block letters quoting the agitprop style, image transfers disturbed by electronic signals, and visualizations of contemporary Lidar recordings and pixel aesthetics transferring the ruins of cybernetics into a modern-day machine imagery. Working with the fascination that calculated images tend to exert, Noorizadeh leads this chapter of media history back to its places of origin. She shapes her digital material into sculpture-like forms and figures; here, icons from the age of industrialization fuse with today's aestheticized surfaces of big data. Photographic remnants merge into the 3D architectural model in which the virtual camera rotates 360 degrees and lifts off to explore the

concrete from close up. From hands at work or shopping and 3D scans of symbolic buildings, a pictorial fabric emerges in which the modes of representation from the past and present intermingle. Soviet plans at the interface of technology and ideology are consulted for the digital era: "A different future is possible," appears to be the artist's message. Not the kind of futures calculated for the financial markets, but a planetary feedback system for a climate-friendly future. This is when the video gets electrified and makes the phantasmal data streams shine brightly. (Vera Tollmann, Translation: Barbara Lang)

Bahar Noorizadeh (born 1988 in Teheran, Iran) is a filmmaker, writer, and platform designer. Her current research examines the notion of "Weird Economies" to precipitate a transdisciplinary approach to economic futurism and post-financialization imaginaries. Her work has appeared in the Tate Modern Artists' Cinema Program, DIS Art platform, Transmediale Festival, Berlinale Forum Expanded, and Geneva Biennale of Moving Images among others. Upcoming engagements include participation at the German Pavilion, Venice Architecture Biennial 2021 and solo exhibition at Museum Folkwang, Essen. She is pursuing her work as a PhD candidate in Art at Goldsmiths, University of London where she holds a *SSHRC Doctoral Fellowship*.

Tekla Aslanishvili (5)

In Anaklia, a small fishing village on the western Georgian coast, numerous attempts have been made since 2011 to develop a futuristic city, boasting a deep-sea port that is supposed to bring economic prosperity to the country. Named after the ancient Georgian kingdom of *Lazica*, the project was initiated by the then Georgian President Mikheil Saakashvili. Already in 2012, a change of government brought the project to a standstill for several years until its management was transferred in 2016 to the Georgian-American joint venture *Anaklia Development Consortium*, which continued the project in the form of a private-sector smart city. But in 2020, this attempt also failed after the consortium could not reach an agreement with potential investors and international banks and the Georgian government terminated the contract with the consortium.

In her essayistic documentary film *Scenes from Trial and Error* (2020), Tekla Aslanishvili sheds a light on the time period of this last attempt. Interested in the relationship between politics and architecture, she investigates material and social changes taking place in Anaklia. In interviews, the artist lends various people a voice who are or were involved in the project: the CEO of the consortium spreads hope, an architect involved

appears as noticeably detached, academics from the fields of interactive design and human geography critically comment on the situation. Fear and uncertainty about the future are circulating in the village because of the evidently failed project. Anger and annoyance can be read as a kind of silent commentary on the situation in the martial arts movements of a dancer. In addition, the camera follows local animals through the landscape, through construction sites and empty buildings appearing like modern ruins, images that underscore the dreariness of the place. To be seen, among other things, are the abstract *Lazika Pier Sculpture* by German architect Jürgen Mayer H., standing in stark contrast to its surroundings, and the city hall built by the architectural firm *Architects of Invention* that was already completed in 2012, but never occupied. It is elements of precisely this architecture that Aslanishvili takes up for the installation of her film at the Kunsthalle Münster.

Hypermodern buildings such as the city hall and the *Lazika Pier Sculpture* are exemplary of Georgia's desire to transform itself, as a former Soviet republic, into a modern state and to send signals to the EU as well as the USA and China. The construction of the Anaklia deep-sea port, initially intended to consolidate the country as a central hub between Europe and Asia on China's New Silk Road, also plays an important role in this regard. The future of the project is unclear at this point, making the Anaklia example only one of a series of large-scale infrastructure projects with an uncertain end. (Franca Zitta, Translation: Barbara Lang)

Tekla Aslanishvili (born 1988 in Tbilisi, Georgia) is an artist, filmmaker and essayist, based between Berlin and Tbilisi. Her work focuses on new forms of algorithmic governance and their impact on urban spaces and their subjects. Tekla graduated from the Tbilisi State Academy of Arts in 2009 and she holds a MFA from the Berlin University of the Arts (UDK) – the department of the Experimental Film and New Media Art. Aslanishvilis's work has been screened and exhibited internationally at the Tbilisi Architecture Biennial, Short Film Festival Oberhausen, Kunstverein Leipzig, Jameel Arts Centre, Dubai, Ashkal Alwan, Beirut, VISIO – European Programme on Artists' Moving Images, Florence, Pylon Lab, Dresden, 20. International Film Symposium, Bremen. She was a *2018–2019 Digital Earth Fellow* and most recently the recipient of the *Han Nefkens Foundation – Fundació Antoni Tàpies Video Art Production Award 2020*, as well as *Hamburg Short Film Special Mention Award* and the nominee for *ars viva Prize 2021*.

Geocinema (6)

The Landsat programme that NASA launched on July 23, 1972 marked an epochal change. The first earth observation satellite ERTS-1 (Earth Resources Technology Satellite 1) replaced the era of manned Apollo missions, and the focus shifted toward the planet Earth. A comprehensive, publicly accessible archive of multi-spectral image data has developed since, with radar and infrared sensors continually providing data beyond what is visible and perceptible to humans. Against this backdrop—meanwhile there evidently are a great deal more satellites and satellite data providers—Asia Bazdyrieva and Solveig Suess, under the programmatic name of *Geocinema,* have set out to China and Thailand on a quest to explore China's "digital Silk Road", the networking project of the geopolitical Belt and Road Initiative.

Their film *Making of Earths* (2020) thus stands for an inquiry into the western perspective and the all-seeing technological view from above, one the one hand, and for the planetary perspective and popular cosmological ideas, on the other. Geocinema views planetary-scale sensor networks—smartphones, surveillance cameras, satellites—as a spatially dispersed super-camera, running through its own virtual scales and temporalities, all the while delivering terabytes of raw data. As the name suggests, the two researchers are concerned with cinematographic representations of the earth, in the form of carefully framed, aesthetic and political images. They are, at the same time, interested in the metaphors of cinema that stand for storytelling, for alternative and virtual realities and blueprints for the future. On a first venture, they turn away from the iconic Whole Earth image and head towards the everyday post-iconic image production in Asia's ground stations. By seeking out terrestrial infrastructure, including radio telescopes, computer centres and research facilities, Bazdyrieva and Suess link the digital images with the conditions of production and the orbital view from out of nowhere with the situated, locally interwoven perspectives. In this way, they compose a kaleidoscopic picture—albeit a cinematically linear one. With the satellites, a permanent orbital external perspective was established that fundamentally changes the view onto the Earth. Our mobile devices such as smartphones are in constant contact with the satellites of the Global Positioning System (GPS). In order to (re-)activate a connection to the Earth and its infrastructure on the level of affective experience, the name "Geocinema" calls on the active audience to consider itself as a part of an imaginary cinema. In this context, the cinematographic

(Greek kineīn: to move) is therefore also to be understood as a metaphor for the great movement: the rotation of the Earth. (Text: Vera Tollmann, Translation: Barbara Lang)

Geocinema (Asia Bazdyrieva, born 1986 in Svitlodarsk, Ukraine and Solveig Qu Suess, born 1990 in Vevey, Switzerland) is a collective that explores the possibilities of a "planetary" notion of cinema. Based in Berlin and Kyiv, their practice has been concerned with the understanding and sensing of the earth while being on the ground, enmeshed within vastly distributed processes of image and meaning making. Their work has been shown internationally, including their first solo show *Making of Earths* at Kunsthall Trondheim Norway (2020) and group shows such as *Critical Zones* at ZKM Karlsruhe (2020–21) and *Re-thinking Collectivity* at Guangzhou Image Triennale (2021). They have given lecture-performances at the Ashkal Alwan Beirut, ICA London, HKW Berlin, NYU Shanghai, Matadero Madrid and have taught at the Berlin University of the Arts, FAMU Prague, Central Saint Martins London among others. They were *2018–19 Digital Earth Fellows* and have been nominated for the *Schering Stiftung Award for Artistic Research* (2020).

Asia Bazdyrieva is an art historian whose practice revolves around writing, research, and education both independently and within various cultural institutions in Ukraine and internationally. Her main expertise is the project of Soviet modernity and its ideological implications in public spaces, architecture and art. After the Maidan protests in Ukraine (2013–2014) she was particularly interested in grassroot artistic initiatives and interventions as spaces of resistance and collective political efforts. Bazdyrieva holds master's degrees in art history from the City University of New York and analytical chemistry from the Kyiv National University. She was a *Fulbright scholar* in New York in 2015–2017, and a researcher in Storefront for Art and Architecture as a *Edmund S. Muskie fellow* (2017). In 2018, she was a postgraduate in the *The New Normal* program at Strelka Institute for Media, Architecture and Design.

Solveig Qu Suess works within the fields of documentary-making, research and writing. She has been focusing on the embodied and ecological politics across infrastructures of circulation, attentive to new spatial configurations of power. In her practice, she has been unstitching and re-stitching intersectional relationships between image-making, supply-chain capitalism, techno-scientific histories and environmental futures. Her films have been screened internationally, including at ArtScience Museum Singapore, the International Film Festival Rotterdam, Images Festival Toronto, OCAT Beijing, HKW Berlin, with her writing published in Synoptique Journal of Film & Moving Image, the Funambulist, Lausan amongst others. Solveig Suess was a former postgraduate in *The New Normal* program at Strelka Institute for Media, Architecture and Design, holds a Master from the Centre of Research Architecture, Goldsmiths, and is currently a PhD researcher at the Critical Media Lab Basel.

Floor plan

4

5

2h

6

3

2b

2a

2c–f

2g
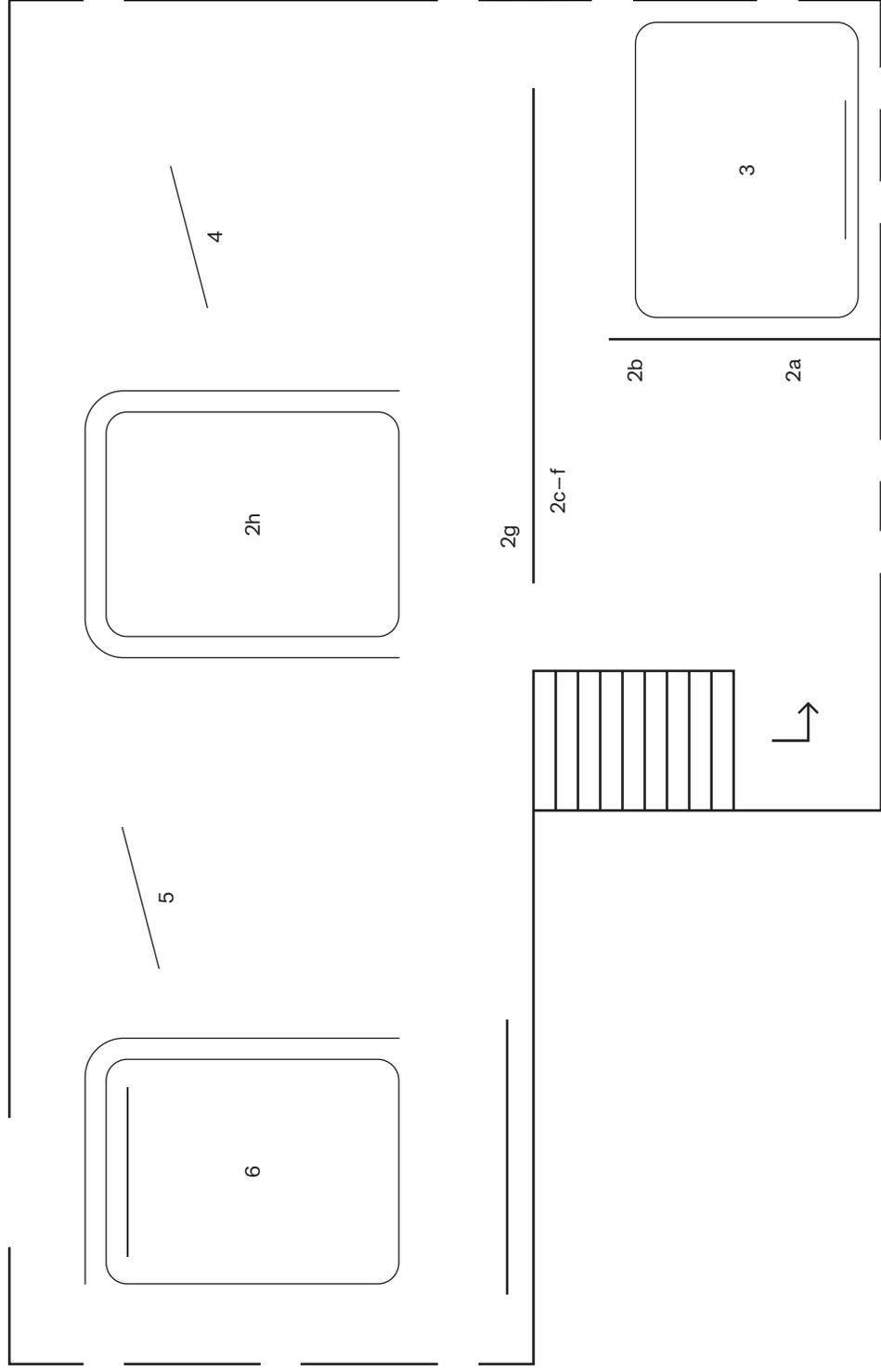
Atelier 4.1.

1 Wolfgang Tillmans, *I want to make a film*, 2018
Soundinstallation, 9:15 Min., Loop / sound
installation, 9:15 min., loop. Courtesy the
artist und/and Galerie Buchholz Berlin, Köln /
Cologne

Kunsthalle Münster

2 Pedro Barateiro
a *Relaxed Data*, 2018, Acrylfarbe auf Leinwand,
Metallstruktur / acrylic paint on canvas, metal
structures, 120 ×140 ×18 cm
b *Data–Animal*, 2015, Gouache und Tusche
auf Papier / gouache and Indian ink on paper,
65 ×50 cm
c *Info/Data*, 2015, Gouache auf Papier /
gouache on paper, 75 ×50 cm
d *I Don't Need to Sit*, 2015, Tusche auf Papier /
Indian ink on paper, 50 ×75 cm
e *Data Tower II*, 2015, Gouache auf Papier /
gouache on paper, 75 ×50 cm
f *Data–Landscape-Bricks*, 2015, Gouache und
Tusche auf Papier / gouache and Indian ink
on paper, 50 ×70 cm

   Courtesy the artist und/and
   Galeria Filomena Soares

g *Data Monster*, 2017, Tintenstrahldruck auf
PVC / Inkjet print on pvc. Courtesy the artist
h *The Opening Monologue*, 2018, HD Video,
14:37 Min. Courtesy the artist

3 Emma Charles, *Fragments on Machines*,
2013, HD Video, 17 Min. Courtesy the artist
4 Bahar Noorizadeh, *After Scarcity*, 2018,
HD Video, 31:51 Min. Courtesy the artist
5 Tekla Aslanishvili, *Scenes from Trial and
Error*, 2020, AVCHD Digital Film, 30 Min.
Courtesy the artist
6 Geocinema in collaboration with Jessika
Khazrik, *The Making of Earths*, 2020, HD
Video, 4–channel sound, 34 Min. Courtesy
the artists