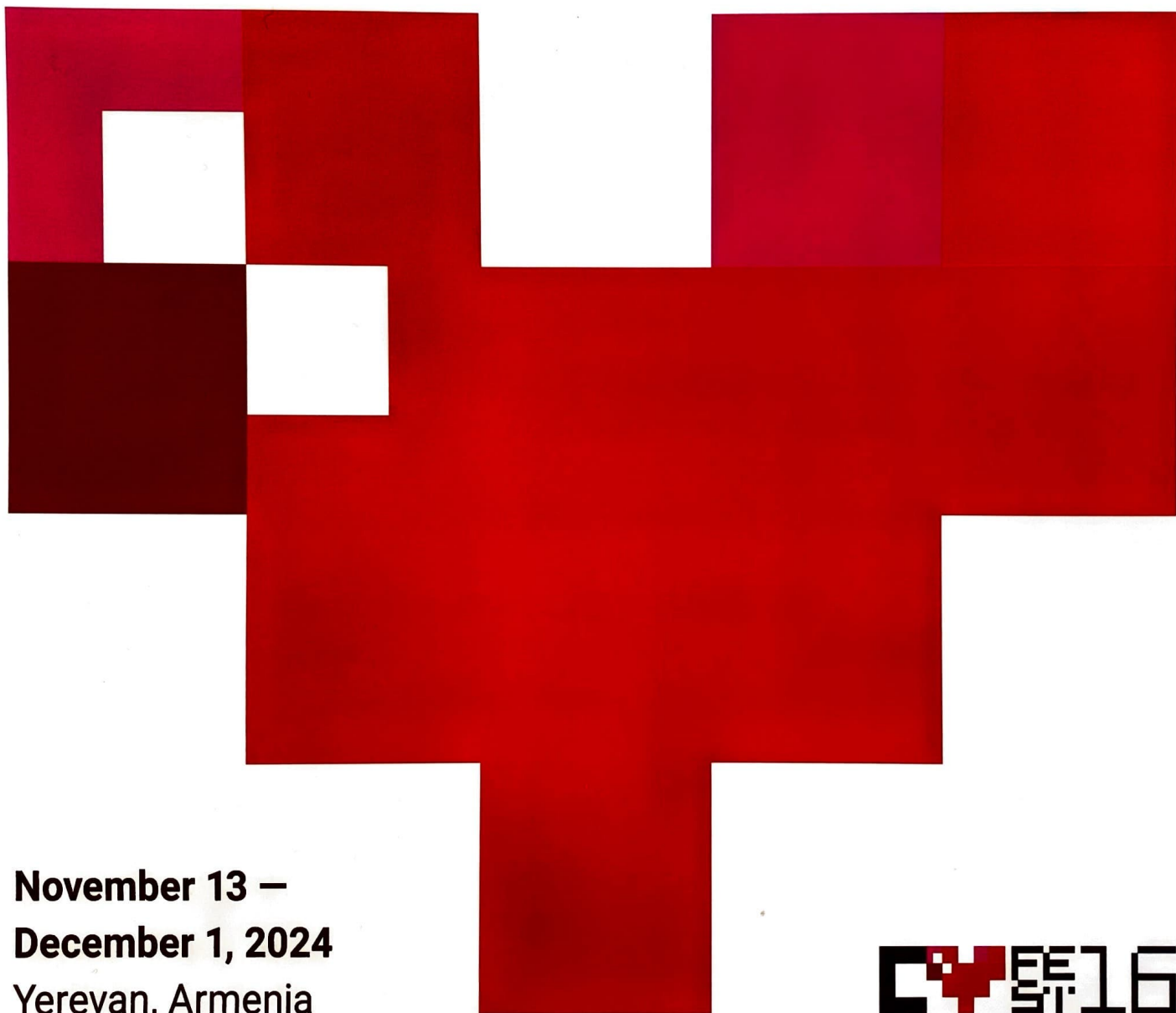


CYFEST 16: Archive of Feelings. A Journey

International Media Art Festival

In memory of Phill Niblock



November 13 –

December 1, 2024

Yerevan, Armenia



INITIATORS

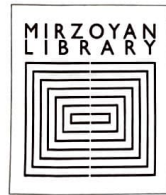


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CYFEST 16

THE INTERNATIONAL MEDIA ART FESTIVAL

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NOVEMBER 13 – DECEMBER 1, 2024
YEREVAN, ARMENIA

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CYLAND MediaArtLab

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Karmir Yerevan

For ongoing support from its very beginning CYFEST commemorates

Vasily Sergeyevich Muravyev-Amursky Honorary Professor at the Stieglitz Academy

Jama Adilov

A strong empathy with the viewer is a prominent feature of Jama's research. His artistic images are expressive and clear—anthropomorphic masks and zoomorphic figures, reflecting anxiety and frustration, with grotesque expressions that have a strong ironic and sarcastic component. But is it really that simple? In this case, empathy is a tool for emotional engagement. When we interact with these paintings we turn first to ourselves—this inner exploration becomes the primary focus of our reflection on the work. What does it mean today to deal with the daily fatigue and routine of habits and relationships? How do we cope with fear and doubt? After all, we live in a world of uncertainty, built on unstable foundations and mediated by confusing visions of the future.

The paintings present a face or bust in a static expression, such as that of *Mother Nature*, but actually reflect an internal emotional dynamic, such as the dreamy and tired father struggling with the little daily nightmares of parenthood. In the diptych *Doubts—No doubts*, the protagonist is a rabbit, similar to the anxious *Lovers* wrestling with his shadow (or shadows) in a manner reminiscent of Faust. Here, the dynamic of waking life is disturbed, as the protagonist's fixity corresponds to the intense dynamism of his shadow, making it impossible for him to perceive and control reality objectively. The new works, small sculptures made of glue and wood, have a cheerful vibrancy, while the distorted faces on the narrow acrylic panels of 2021 might be seen as a fitting companion to Paolo Mantegazza's *Atlas of Expressions of Pain* (1876). This is not in the context of physical pain, but rather as a sign of the anxiety and fear that Jama captures in people struggling with a pandemic.

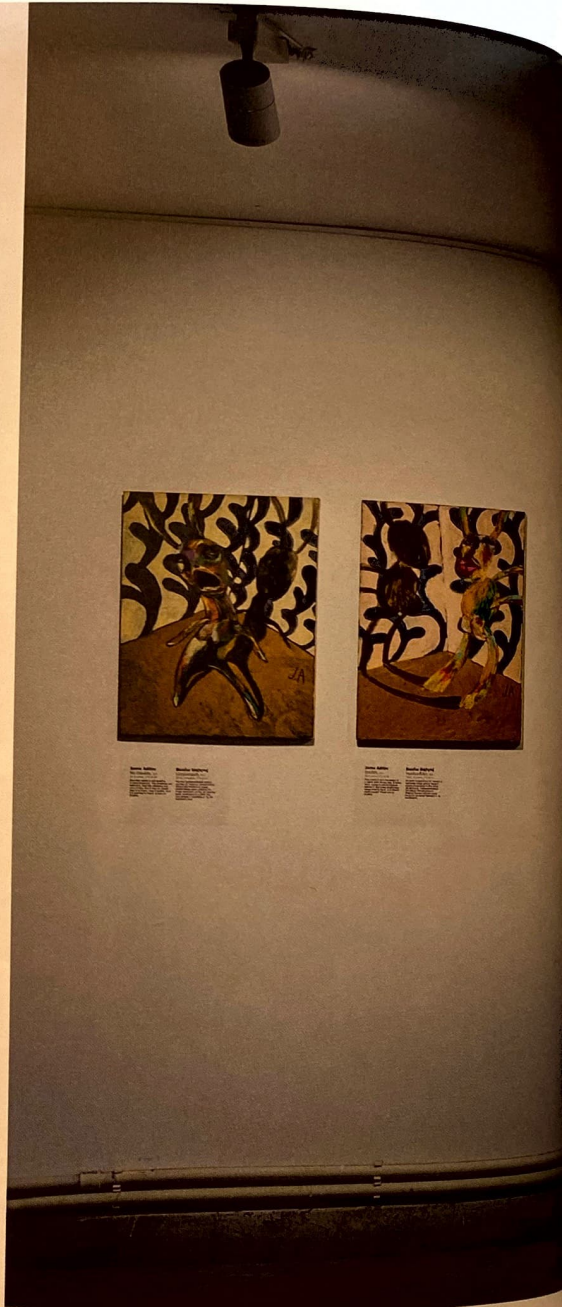
— Silvia Burini, Giuseppe Barbieri

No Doubts

2014. Oil on canvas,
57.5×40 cm

Doubts

2014. Oil on canvas,
57.5×40 cm



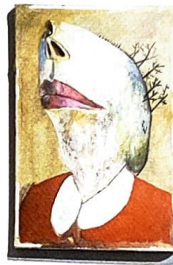


Artist Name: J. A.
Medium: Oil on canvas
Year: 2015
Dimensions: 70x100 cm



Untitled

2021. Acrylic on fiberboard,
40x5 cm each



Artist Name: J. A.
Medium: Oil on canvas
Year: 2010
Dimensions: 54.5x37.5 cm

Mother Nature

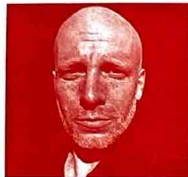
2010. Oil on canvas,
54.5x37.5 cm



Artist Name: J. A.
Medium: Oil on fiberboard
Year: 2007
Dimensions: 80x80.7 cm

Tired Father

2007. Oil on fiberboard,
80x80.7 cm

V

Adam Vackar lives and works in Prague. He graduated from ENSBA in Paris. His work was presented at S.M.A.K., Centre Pompidou, Palais de Tokyo,

Art Basel, Cologne Kunstverein, National Gallery in Prague, and other venues. His work is conceptually driven and spans the disciplinary boundaries of visual art, biology and ecological thought. Vackar conducts interdisciplinary artistic research to explore non-human perspectives. He co-runs the platform Transparent Eyeball in collaboration with an evolutionary biologist, focusing on collaboration between arts and sciences. His works are included in public collections at S.M.A.K., Museum Morsbroich, FRAC Languedoc-Roussillon, ETH Zürich and other venues.



Eric Vernhes is a time-based media artist. Lives and works in France. Since 2000, he has been designing and implementing computer tools that enable him

to condense the editing, image/sound processing and broadcasting phases into a single operation. Surrounded by improvising musicians, he creates stage performances in which the creation of digital images and music proceeds from the same moment and gesture, either in interaction modalities, or thanks to the mastery of image improvisation, made possible by the development of specific interfaces. In 2008, he turned to the creation of kinetic, visual and sound devices and installations, programming their behavior according to self-generating, interactive or hybrid logics. The digital processes he uses are extracted from their technical context to serve a timeless discourse inspired by literature and philosophy. Represented in Paris by Galerie Charlot, his work is part of several private foundations (Artphilein Foundation, Lugano – Stuart Frankel, Chicago – New Art Foundation, Barcelona, etc.).



Biliana Voutchkova is a dynamic, thoroughly engaged composer-performer, violinist, interdisciplinary artist, improviser and curator with a highly individual,

unconventional artistic language. Through the prism of listening, her early education in classical music and the years of development as contemporary artist-performer, she explores states of spontaneity and intuitive resonance embodied in her multifaceted activities, focusing on the interconnection between inner world and sound space. Biliana works internationally as a soloist and in collaboration with many renowned artists/ensembles. She is the founder and curator of the DARA String Festival, faculty at the Academy of Arts Bern, SHAPE+ Platform artist for 2022/2023, and recipient of multiple grants and awards (most recently the fellowship at Villa Aurora/Los Angeles). Her music has been released on the labels Unsounds, Another Timbre, Elsewhere, Relative Pitch Records, Confront Recordings, Inexhaustible Editions and Takuroku, amongst others.

Z

Mathieu Zurstrassen is a trained architect who from 2013 embraces the path of visual arts. In designing objects, he moves away from the projection of the

drawing and focuses on the experimentation of construction. He gives added value to his work, symbolic and philosophical, on the quality of the invisible and the relationships thus created between the sender and receiver. He uses the codes of craftsmanship to solve aesthetical issues often at the borders of the unspeakable. Highly technical, Mathieu Zurstrassen combines the ambiguity of materials, a poetic thought made of humor and delicacy. He has exhibited in various events, galleries and festivals such as the KIKK Festival or Ars Electronica or Venice Biennale.

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