GRAPHSET (France)
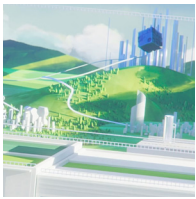
GRAPHSET, *Othello* (still), 2018.
Experimental Cinema: 2 minutes, 59 seconds.

Othello reimagines the 2D painting of the same name by Swiss-French architect, designer, and urban planner Le Corbusier (1887-1965) into a dynamic, playful 3D experience set to classical piano.

Joonmoe Park (South Korea)

Joonmoe Park, *Loop* (still), 2024.
Animation: 5 minutes, 21 seconds.

This animation warns of humanity's potential downfall, tainted by selfishness, greed, and a lack of appreciation for the past, yet also suggests that this cycle— good or bad—may be inevitable.

Nina-Lou Giachetti (France) **and Benjamin Geffroy** (France)

Nina-Lou Giachetti and Benjamin Geffroy, *Pique-nique au bord du chemin* (still), 2022.
Experimental Cinema: 2 minutes, 2 seconds.

Here, both artists exemplify the power of collaboration in motion design, combining Giachetti's narrative-driven approach with Geffroy's technical finesse.
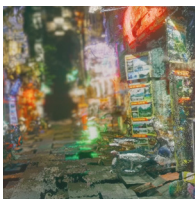
Ruben Frosali (Japan)

Ruben Frosali, *Dissolving Realities Vietnam #4* (still), 2022. Generative/Algorithmic: 1 minute, 56 seconds.

This work captures a night of wandering in Hanoi, Vietnam, merging the ambient sounds of chanting monks with the pulsating beat of an underground club to create an immersive visual narrative.

ART AFTER DARK

Above: Anna Katalin Lovrity, *Volcano Island* (still), 2019. Animation: 9 minutes, 14 seconds.

VERO BEACH MUSEUM OF ART
DECEMBER 13 & 14, 2024 / 6 P.M.–8 P.M.

Scan to view artists and artworks.

awestruct

3001 Riverside Park Drive
Vero Beach, FL 32963
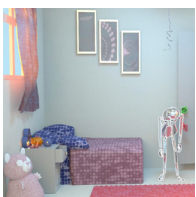772.231.0707
vbmuseum.org

VBMA

Alex Purcell (United Kingdom)

Alex Purcell, *Creation* (still), 2023
**Experimental Cinema, Animation: 32 seconds.**

This visually immersive CGI film delves into the dynamic evolution of natural elements. Purcell creates an interplay of texture, light, and shadow to create a surreal universe.

Maitry Rao (United Kingdom)

Matiry Rao, *Anywhere but here* (still), 2021.
**Animation: 3 minutes 13 seconds.**

Rao's work explores autobiographical themes. She combines poetry with moving imagery developed in part through a walking simulator.
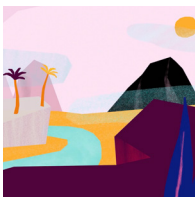
Anna Katalin Lovrity (Hungary)

Anna Katalin Lovrity, *Volcano Island* (still), 2019.
**Animation: 9 minutes, 14 seconds.**

In this bold, cut-out animation a surreal tropical world emerges where the volcano symbolizes the tigress's inner and outer struggles.
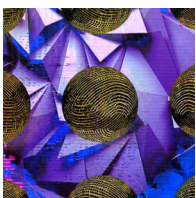
Thisisnotdesign (Canada)

thisisnotdesign, *Loraine Ipsum (D20+1)* (still), 2021.
Experimental Cinema, Generative/Algorithmic: 2 minutes, 7 seconds.

Combining generative visuals and algorithmic sound design—like technical glitches—this piece immerses audiences in a shifting audiovisual landscape.
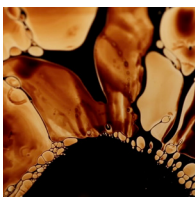
Susi Sie (Germany)

Susi Sie, *Chrysopoeia* (still), 2023.
**Experimental Cinema: 1 minute, 51 seconds.**

Sie blends sounds from a cello, piano, guitar, flutes, and various stringed and wooden instruments. The work derives its title from the Greek word for the alchemical process of turning base materials into gold.

Boris Seewald (Germany)

Boris Seewald, *Sway–Video Projection #2* (still), 2024.
**Projection Mapping and Animation: 1 minute.**

Seewald blends abstract animation, mixed media, and live-action footage; the abstract elements move and interact with the rhythm of the music, almost as if they are dancers performing on screen.
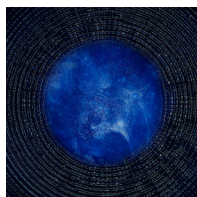
Aric Attas (United States)

Aric Attas, *A Glimpse of Infinity No. 274* (still), 2023.
**Generative/Algorithmic: 3 minutes, 13 seconds.**

Here, Aric Attas explores a multitude of references such as the Big Bang theory, String Theory, gravitational waves, and photographs from the Hubble Space Telescope.
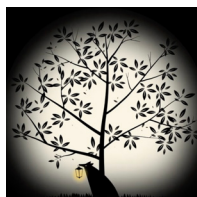
Camille Scherrer (Switzerland)

Camille Scherrer, *Monumental Tree* (still), 2018.
**Animation: 8 minutes, 50 seconds.**

Scherrer draws inspiration from the Swiss mountains where she grew up, animals, cable cars, and old postcards.
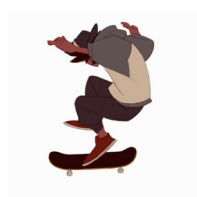
Violetta Pavlovskaia (Russia)

Violetta Pavlovskaia, *POP SHOVE IT*, 2019.
**Animation: 9 seconds.**

POP SHOVE IT commemorates the joy and fluidity of performing a fundamental skateboarding trick; the artist used a fingerboard to help capture the animation's motion.
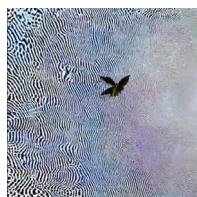
Eryk Salvaggio (United States)

Eryk Salvaggio, *Moth Glitch* (still), 2024.
Experimental Cinema, Generative/Algorithmic: 2 minutes, 43 seconds.

This work pays homage to Stan Brakhage's groundbreaking 1963 film, *Mothlight*. Salvaggio superimposes AI-generated moth videos and images collected by triggering AI models to fail.
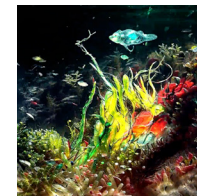
dNASAb (United States)

[dNASAb], *Faux Ecologies + Augmented Visions of Nature* (still), 2024. Experimental Cinema, Generative/algorithmic: 4 minutes, 43 seconds.

Much like an ocean system of currents, the work illustrates how nature is surrounded by various materials, yet these materials still have the potential to sustain life.
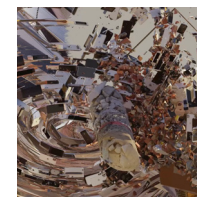
Dev Harlan (United States)

**Dev Harlan, *Afterlives II* (still), 2023. Animation and Generative/Algorithmic: 2 minutes, 49 seconds.**

This work depicts speculative 3D renderings of metals, minerals, mobile devices and e-waste using photogrammetry scans of real found objects.

Bora Rex (United States)

Bora Rex, *Quiet Street Noisy* (still), 2023.
Experimental Cinema, Generative/Algorithmic: 2 minutes, 49 seconds.

Utilizing software developed by the University of Oslo to convert video pixel-values into sound frequencies, this work is a noisy film about a quiet suburban street.
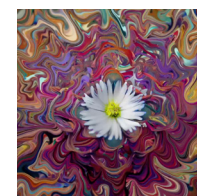
David Bennett (United States)

David Bennett, *Radiation* (still), 2023. Experimental Cinema, Animation, Generative/Algorithmic, Hybrid: animation, video, audio synthesis, generative text-to-image AI: 1 minute, 23 seconds.

Artificial flowers symbolize a pivotal moment of transformation in this generation, while *Radiation* honors a significant shift in the art world—marking the end of one era and the beginning of another.