

Fan Fiction Wishing Well



"The Fan Fiction Wishing Well", Installation at Meldkamer for Transitions Festival Maastricht, 2023

An interactive video installation questions the future of film through AI-generated moving images.

How will the growing possibilities of AI video generation influence our moving image narratives, especially in the field of animation and fiction? The project speculates that as more people gain access to the ability to create fictional worlds cheaply and single-handedly, more people will join in the storytelling. This will diversify the content of the narrative and popular narratives will be reinterpreted individually, as in fan fictions. The project therefore implements fan fictions with the help of AI-generated videos.



Still from “Lovers and Cameras” by Michiel Ubels, that served as a template for the Fanfiction Videos.



Still from the Fanfiction “Krista falls in love with another woman”.

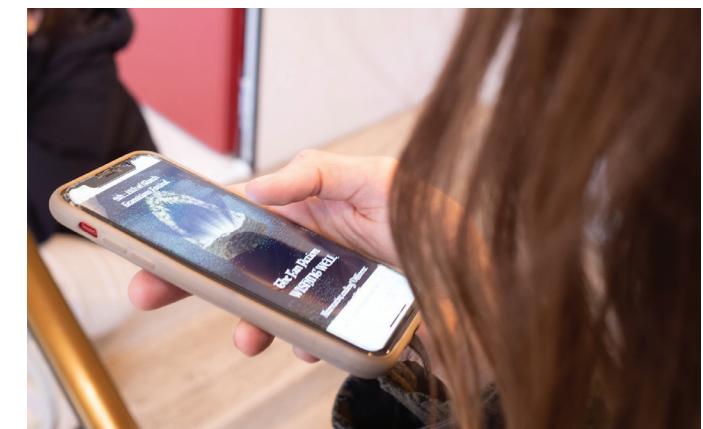


Still from the Fanfiction “Michiel eats a banana in the Arctic”.

For Transitions Maastricht, a festival for experimental films, the audience was invited to come up with a fan fiction (alternative narrative) of a film shown at the festival. Via a sticker with a QR code distributed throughout the festival, visitors were directed to a website where the narrative could be recorded via voice message. The next day, a video interpretation of the previous day's stories was shown in the Meldkamer.

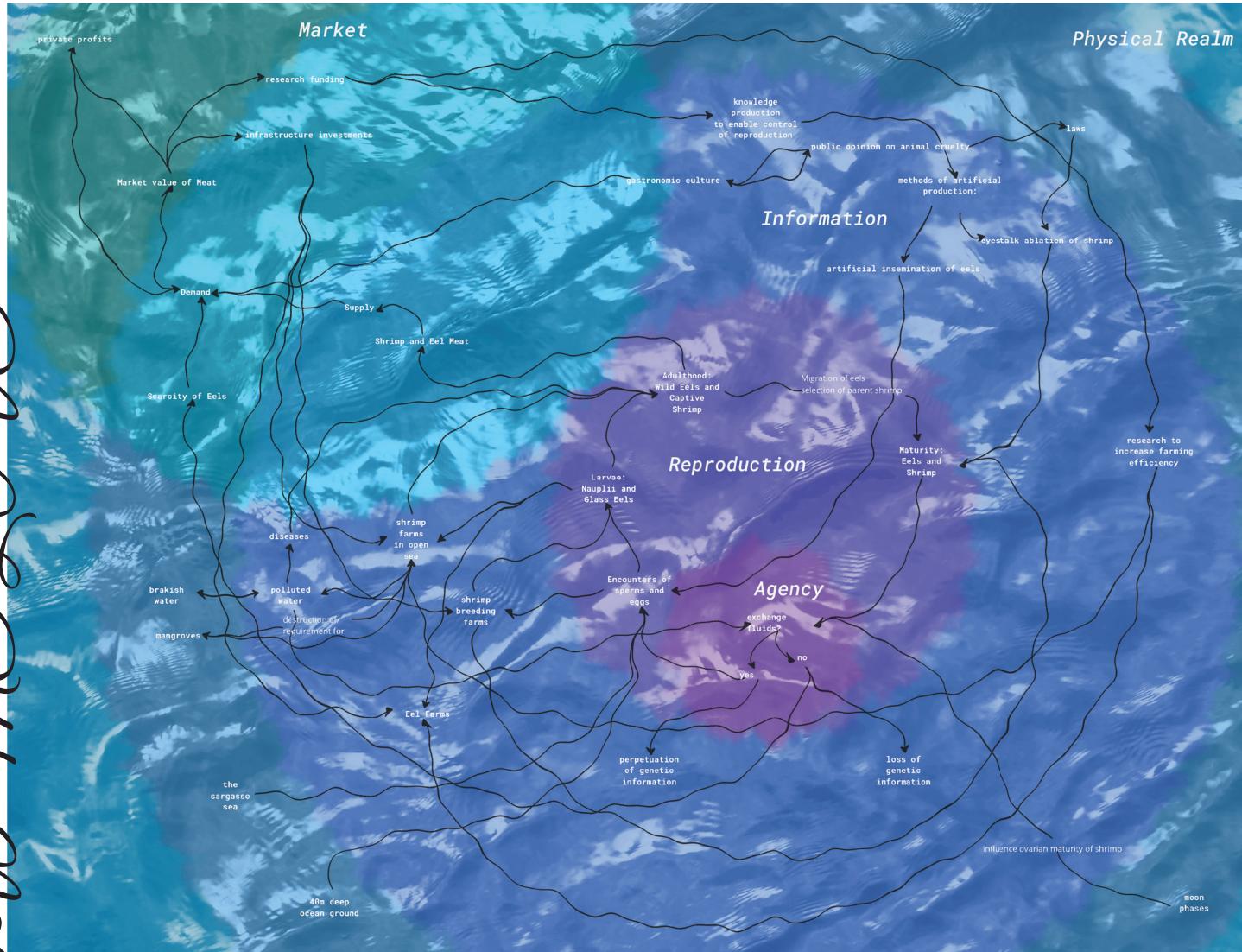
The AI uses predefined databases to create its images. This dictates a certain style that reflects, for example, that the developers of the AI tools like to watch anime. Our focus for the Transitions context was to echo the visual aesthetics of the festival films in the AI-generated videos. In doing so, we questioned who shapes AI imagery and what aesthetics are reproduced.

The project was developed in collaboration with Miles Worner.



Visitor uses the project website “fanfictionwishingwell.net”

Show me Love



“Show me Love”, Mindmap, 2022

Ongoing research about diagrammatic representations of more-than-human reproduction in economic modelling.

Adjusting the perception of more-than-humans from ‘inert objects’ to ‘knowing subjects’ with economic and reproductive agency has been a vital achievement of anthropology and ecological economics. Yet, visual languages for describing terrestrial economic interdependencies are still based on principles created in the modernist time in which the planet was still believed to be endlessly extractable. Can visual language of economic diagrams be redesigned to portray the more-than-human bodies and their reproduction not as exploitable resources but as loving subjects with agency? How will this influence the perception of the economic and reproductive subjectivity of more-than-humans?

This project is the fruit of a collaboration with Noam Youngrak Son under the duo name Anguille Vannamei.

We want to make use of a participatory design process to partially reconceive visual representation methods in economic modelling. A public workshop program in which more-than-designers can reflect on the existing graphic languages and contribute to a non-anthropocentric, ever-expanding, fluid, and collective visual system, a post-humanist graphic toolkit. Our primary role as a designer duo will be designing the inclusive and constructive process of participation. We will gather the outcomes and make them publicly accessible via publications and a website. By curating the context of the workshops, we would like to ensure diverse participation from heterogenous fields of knowledge.

Our preliminary research includes sources on hydrofeminism, diverse economies, ecologic economics, and information design history.

To date, the project has been supported by **Sonic Acts Amsterdam** and **Stimulerings Fonds**.



Anguille Vannamei Duo Portrait, 2022

HORST



“HORST”, Installation at TEC ART Rotterdam, 2022

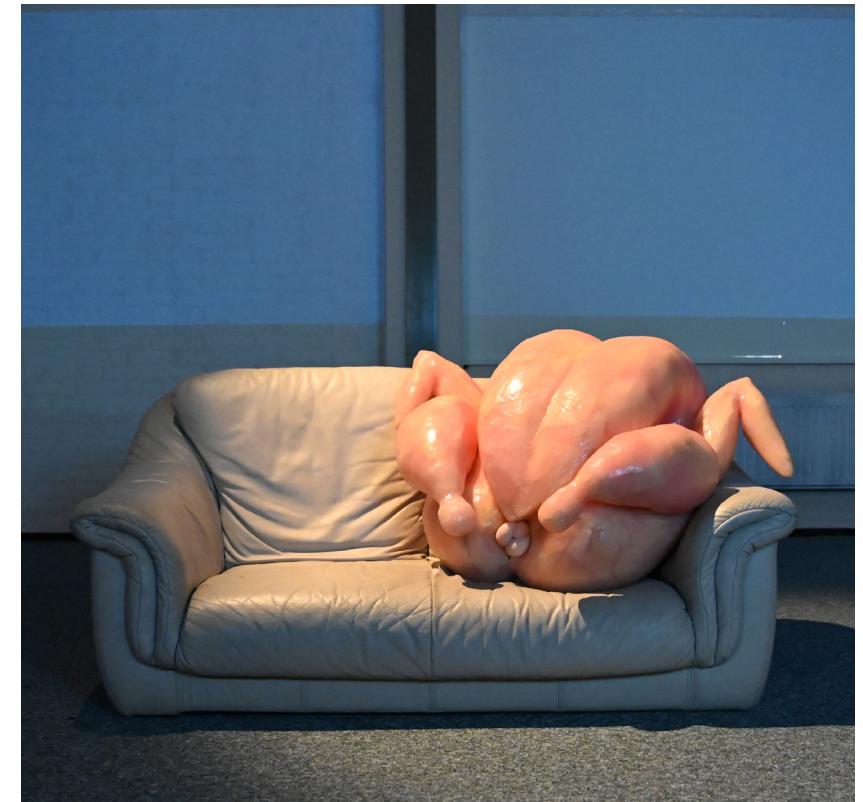
This interactive installation with five video works questions right-wing images of masculinity.

Statistically, older right-wing men eat the most meat in Germany. My alter-ego Horst falls exactly into this group: mid-40s, barbecue enthusiast and AfD voter. Together we explored how he became the person he is. Our focus was on sociological insights around the connections between hegemonic masculinities, sexism, meat consumption, right-wing extremism and military service.

1. "Natural" hierarchies and objectification

The commonality of the above issues is the assumption of the existence of "natural" hierarchies. In this, the white man stands above other forms of life. This goes hand in hand with an objectification of the "other" – objects that he can use as he pleases.

MyChick, a 1x1m chicken sculpture, gives expression to this idea. It serves Horst as a sex toy and symbolises the objectification of meat. Who it belongs to is unimportant, the main thing is that it is tasty and sexy. The soft silicone resembles conventional sex dolls, while the form remains deliberately ambivalent between roast chicken and woman. Three masturbators are positioned at the neck, vagina and anus.



"HORST", Installation at Museum of the Future Enschede, 2022



"Chicken DOOM", Stills, 2022

2 Militarised masculinity

The objectification of the "other" can be explained by the militarised imprinting of images of masculinity. Theorists such as Cynthia Enloe and Klaus Theweleit describe how men, through their function as protectors of the state's external borders, must distinguish between the "in-group" and the "out-group". Everything that does not belong to the "in-group" is potentially dangerous and may be destroyed in case of self-defence. In extreme cases, as Rolf Pohl describes, this can lead to a narcissistic, paranoid defensive-fighting attitude that has been observed in an increasing number of spree killers.

This aspect of the research is illustrated by a modified version of the first ego shooter game "UltimateDOOM". To illustrate the objectification of the enemy, all opponents are depicted as chickens based on myChick. The players find themselves in a threatening scenario in which danger could lurk around every corner and it is a matter of one's own survival. The constantly angry face of the DOOM avatars accompanies them.

In the installative setting, the video game can be played sitting on a couch together with myChick and using a chicken leg joystick.



"Chicken Joystick", Mixed Media, 2022



“Shrimp Love “, Installation, 2021

SHRIMP LOVE

Shrimp Love is a multimedia installation and short documentary exploring more-than-human relations. Graduation Project at Design Academy Eindhoven, Food nonFood Department.

Most shrimp consumed in Europe are produced with the help of eyestalk ablation – female shrimp are driven to immediately reproduce after one of their eyes gets cut off. Considered animal cruelty by EU law, eyestalk ablation has recently been criticized for making the one-eyed mother's offspring more prone to disease; encouraging farmers to use more antibiotics in open waters and destroying its surrounding ecosystems such as mangrove forests.

Can shrimp fall in love? Consulting shrimp farmers, philosophers and animal rights activists, Shrimp Love explores if shrimp production could function without ablation. The project navigates between anthropomorphism and scientific gray areas, whilst shedding light on the pragmatic needs of global food safety and the protein transition.



Vimeo Link for "Shrimp Love" (9min):
<https://vimeo.com/727385574>
Password:
VP2VIP1