

## **ShadowFrame**

Kristina Cyan, Andreas Gajdošík, Anna Hawkins, Flaviu Rogojan, jiawen uffline, Tomáš Zato  
5 August – 6 September 2026 G99 Gallery, Ground Floor, House of the Lords of Kunštát

We are witnessing culture becoming hostage to privately owned communication infrastructures—social media platforms that no longer merely determine the ways culture is distributed, but increasingly define the very conditions of its existence. Visibility has become a paid service, while creativity has become a source of data. This exhibition does not romanticize the relationship between humans and technology through notions of reciprocity, more-than-human dialogues, or narratives that present technology as a natural extension of human becoming. Nor do we regard digital technologies as neutral tools for artistic production. Today, to experiment with them as though they were innocent media is to participate in legitimizing the power structures that develop and operate them. Every exhibition of new media inevitably presents not only artworks, but also the software, hardware, platforms, economies, and logics that make those works possible. For this reason, we choose to resist resignation. We seek to identify the narratives that sustain today's technologist paradigm, challenge the metaphors through which we explain its operations, and present artistic practices in which critique itself becomes a form of counteraction. We also ask how alternatives can be developed beyond today's dominant platforms while remaining accessible to wider audiences.

The laboratory exhibition **ShadowFrame** follows the exhibition *Distorted Image: Chapters from the Beginnings of Video Art* at the Brno House of Arts, shifting its historical perspective toward the present. Whereas the first generation of video art sought to emancipate the image from state control, today its visibility and form are increasingly shaped by corporate infrastructures and insidious algorithms. The exhibition emerged from an open call, followed by artist residencies and several months of collective discussions with artists from Brno and abroad. Through this process, three distinct approaches to the problem gradually crystallized. Rather than offering definitive conclusions, the exhibition invites visitors into an ongoing dialogue—one that continues through the accompanying public programme (pick up a green postcard for more information).

The first approach focuses on acts of resistance within digital infrastructures, represented by works by **Andreas Gajdošík** and **jiawen uffline**. In *Social Network*, Gajdošík offers his own social media platform through an ironic reference to Maurizio Cattelan's *Comedian*. Visitors can connect to the network at [dotcomedian.com](http://dotcomedian.com), which runs on a small Banana Pi computer hosting a local GoToSocial server, attached to the gallery wall with the same ordinary duct tape that famously held Cattelan's banana. jiawen uffline contributes a subtle intervention through the command line, continuously sending notifications to companies such as Google and Microsoft about their involvement in military conflicts. They hope that these messages—often suppressed by corporate moderation—will eventually become embedded within the training data of AI models, ensuring that such information is not erased from future memory.

The second approach addresses the inadequacy of the stories and metaphors through which technological power is commonly understood. The metaphor of **Big Brother** no longer captures today's systems of personalization and the narrowing of our field of possibilities. Kristina Cyan's interactive work **Digital Shadow** transforms every decision made by the participant into data that gradually constructs their digital shadow. This shadow is no longer merely a system that manipulates us; it also becomes a subject that increasingly resembles us. Meanwhile, Tomáš Zato's project *maeve-0* exposes the whispering mechanisms of personalized assistants that have become part of our everyday digital lives. The installation completes visitors' spoken sentences using dialogue from the television series *Westworld*, where conscious beings are reduced to objects of manipulation and violence. By confronting our ordinary digital habits with this dystopian framework, the work reveals how readily we accept systems whose primary purpose is to predict and direct our behaviour. (*Scan the QR code.*)

The third perspective reaches even deeper, questioning the very nature of observation and vision. Every regime of seeing simultaneously produces a corresponding regime of knowledge, power, and violence. In her film

**Observations**, Anna Hawkins juxtaposes images of astronomical observatories with her personal shopping list. Historical institutions of objective observation merge with contemporary algorithmic systems that constantly observe us, revealing the supposedly objective gaze as a cultural fiction. In his video lecture, Flaviu Rogoian connects the histories of optics, military technologies, and contemporary computer imaging to demonstrate that the history of vision has always also been a history of conflict.

The exhibition concludes with Andreas Gajdošík's participatory installation **Seggs**. Visitors are invited to write down their associations with the neologism *seggs*, a word that emerged online as a strategy for circumventing automated filters banning the word *sex*. In doing so, the work demonstrates how systems of algorithmic moderation increasingly shape not only what we say, but the language through which we think.

Finally, I wish for art, culture, and society to preserve their capacity to resist the complete internalization of the algorithmic gaze imposed by platforms that increasingly colonize not only the infrastructures of sharing, but also the horizons of our imagination.

Curated by Barbora Trnková

**Kristina Cyan** is an interdisciplinary artist based in Vienna. Her practice explores the intersections of media and biotechnology, body politics, image politics, and feminist and environmental studies. She understands technology as a hybrid political space that shapes questions of identity, information, publicity, and power. Her work examines the impact of globalization and advanced media technologies on fragmented perceptions of reality while addressing contemporary ethical and societal challenges. She has presented her work at venues including mumok Cinema, Kunst Haus Wien, and the B3 Biennial of the Moving Image, and was nominated for the Ö1 Talent Prize for Fine Arts Austria.

**Tomáš Zato** is an artist, programmer, and curator working with digital media, artificial intelligence, and networked systems. His practice investigates the politics of computational technologies through experimental tools, platforms, and exhibitions. He is interested in how technologies shape social relations and in imagining systems that consider not only what technology does, but what it could become. He is one half of the artistic duo *&*, co-founder of *ScreenSaverGallery*, and co-curator of the *AI: All Idiots* show. He has taught at the FAVU, BUT and the Academy of Fine Arts in Bratislava.

**Andy Gajdošík** is a new media artist and developer. His artistic practice focuses on useful art and socially engaged projects that frequently combine programming, intervention, and performative approaches. His interests include ethical source software, decentralized media, sustainability, and veganism. He is a member of the collective *automatonomy.net* and the football team *Random Radical*. He teaches at the FAVU, Brno University of Technology.

**jiawen uffline** spends most of their life in the role of a user, whose ability to influence technological and political processes is inherently limited. Their artistic practice therefore seeks ways to disrupt the rigidly defined identity of the user through the "cracks" of the internet. They approach technology as a space of memory and desire, marked by a contaminated history that outwardly appears clean and context-free. Their work explores infrastructure, (counter-)history, locality, materiality, and the poetics and politics of technology. They understand leaks as an inseparable part of digital reality, and escaping as a method of collective survival.

**Flaviu Rogoian** is a multidisciplinary artist, curator, and cultural manager based in Cluj, Romania. Through video, installation, and sculptural objects, he investigates the entanglement of online and offline life by drawing on the histories of science and technology, video games, and internet culture. Combining narrative strategies with conceptual art, he creates fictional scenarios that comment on contemporary political issues. Alongside his artistic practice, he develops curatorial projects focused on artistic research into geopolitics, internet infrastructures, and decolonial perspectives.

**Anna Hawkins** is an artist working primarily with moving image and installation. Her practice examines the ways images, gestures, and language circulate and mutate within online environments, focusing on the impact of technology on the intimate dimensions of everyday life. Drawing inspiration from art history, internet culture, horror, instructional media, social platforms, and astrology, she employs familiar visual forms to critically examine the aesthetics of contemporary image culture, exposing its conventions, distortions, and absurdities. Her work has been presented at numerous international exhibitions and festivals, and she is currently an Associate Professor of FA at MacEwan Un. in Edmonton.

#### **G99 – Brno Artist in Residence, Brno House of Arts**

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