

OPEN CALL: RESIDENCY IN COOPERATION WITH CHILE

AGNETE MORELL AND SAMUEL DOMINGUEZ

EDUCATION

2018 - 2020	MA Graphic communication design, Central Saint Martins, University of the Arts London
2015 - 2018	PBA Graphic Communication (2015-2018), School of Visual Communication, University of Southern Denmark,
2011 - 2015	HHX, Intermediate English level A, Marketing A, International Economics A, German A, French A Tradium, Denmark

INTERNSHIPS

2017 - 2018	STUDIO OLAFUR ELIASSON, Berlin, Germany
2017	Helle Vibeke Jensen, Artist, Copenhagen, Demark,

GROUP EXHIBITIONS

2023	As Toungues are Touching The Knife, Winer Art Foundation, Vienna, Austria
2022	Are you my friend?, Hohensalzburg Fortress, Salzburg, Austria
2022	‘Starkes Duo - Berliner Kunstprofessorinnen und ihre meisterschulerinnen, Haus Kunst Mitte, Berlin, Germany
2021-22	Me Soon Licke: Life Between Islands: Caribbean-British Art 1950s - Now, Tate Britain with Marcia Michaels, London, United Kingdom

COURSES/ FURTHER EDUCATION

2023	Artificial Intelligence and Machine Learning: Advanced Applications, Lady Margaret Hall, Oxford University, UK
2022	Flaka haliti & Metahaven: Spatial Negativity and Hijacks through Hybrid Materiality, Salzburg Fine Arts Academy, Austria
2021	Activist Neuro Aesthetics, Warren Neidich, Susanne Prinz and Sarrita Hunn, SASS-Fee (2021)

WORK

2022	Selfridges "Superfutures", Exhibition Identity, 3D Hero image, 3D animation w/ IMG: https://intmagic.com/project/selfridges-superfutures
2021	LAS x Jakob Kudsk Steensen: Berl Berl, Berghain Berlin, Virtual extension: https://berlberl.world/introduction/
2021	LAS x Judy chicago Rainbow AR, Light Art Space: https://intmagic.com/project/judy-chicago-rainbow
2019 - now	Art Director and CG-Lead (Full-time), International Magic Group IMG

EDUCATION

2020 - 2022	MA Sculpture, Royal College of Art
2018 - 2019	Postgraduate Diploma in Physics, Universidad de Chile
2014 - 2017	BA Fine Arts, Universidad Finis Terrae

SOLO EXHIBITIONS

2023	What Happened After I Left, Mahara+Co, USA
2023	Terrestres, Factoría Santa Rosa, Chile
2019	Ascenso (unplugged), Galería AFA, Chile
2017	RDCN, Sala Andacollo, Chile

SELECTED GROUP EXHIBITIONS

2023	Museo de Arte Contemporáneo (MAC), Chile
2022	Standpoint Gallery, UK
2022	Royal Scottish Academy, UK
2021	Multimedia Cultural Centre, Croatia
2020	VitrinaLab Foundation, USA
2018	Museum of Visual Arts (MAVI), Chile
2017	Raritan Valley Community College, USA
2016	CICA Museum, South Korea

AWARDS

2023	Barcelona Escoda Award
2022	Frieze Sculpture Commission shortlist
2022	Gilbert Bayes / RCA Award
2020	Chile Crea Award
2018	MAVI / BHP Young Artist Award

SOLAR ABSTRACTIONS

2018

This singular sculpture is part of a dynamic series that constantly evolves in response to the surrounding environmental conditions, where art and nature merge in an uplifting symbiosis.

In the room where the work is installed, the humidity plays a decisive role and causes the surface of the sculpture to gradually lighten. The higher the humidity, the more this effect intensifies and transforms the white surface. It is a sublime manifestation of the unpredictable influence that the environment has on the work.

Silicone, soil, fungi, organic materials and steel structure on light box
100 x 100 x 120 cm.



ATACAMA GARDEN

2021

Digital sculpture in live CCTV video from ALMA Observatory
(Atacama Desert, Chile)

Duration: one week

ArsElectronica Festival, Linz, Austria

As part of the Chilean presentation at the international festival Ars Electronica, the Atacama Garden was presented as a live CCTV broadcast over the course of a week, giving access to the cameras of the ALMA Observatory - the world's largest radio telescope facility. Viewers were given the opportunity to view an LED sign installed in the middle of the antenna area that scrolled words generated in relation to the data collected by the scientists at the observatory. Atacama Haven created a unique sensory interaction between the viewers and the observatory. This artwork opened up a dialogue between art and science, where the visual representation of data was transformed into an aesthetic experience. The Atacama Garden became a symbol of humans search for knowledge and our fascination with the infinite universe.

Silicone, 3D printed material, Arduino, AI system

40 x 24 x 15 cm

TZ-SWGR01
WGR01



LA CASA DE ALÚCLITO

2018

Installation view at Museum of Visual Arts (MAVI)
Five-channel digital animation

18 seconds, loop



ASCENSO (UNPLUGGED)

2019

Front: Phenolic resin, living moss, steel, LED lighting system and green cable cover
110 x 110 x 180 cm.

Back: Three-channel animation, stereo sound and electricity pipes
Two minutes (loop)
Sound Design by Entrópica

Ascenso (unplugged) was an exhibition that playfully explored the concept of "fake nature" in controlled ecosystems. Moss living on a fake block of earth, floating pieces of wood, fake trees and props in the form of pieces of rock coexisted and took over the entire gallery.

Silicone, 3D printed material, Arduino, AI system
40 x 24 x 15 cm



SUSPENSION

(2018)

Installation view at Sculpture Park Gallery
Electromagnetic system, silicone and organic materials
mounted on wooden base

70 x 70 x 150 cm



TERRITORY.OS

The Territory.OS is a speculative operating system that aims to explore the notion of private and public space in screen-based realities. The research was conducted during the beginning of the pandemic. How can the knowledge of the architectural discipline in creating spaces be applied to web architectural spaces and what would happen if we could use a sense of volume and references to the physical world in order to create more transparent structures in the age of mass surveillance and tracking.

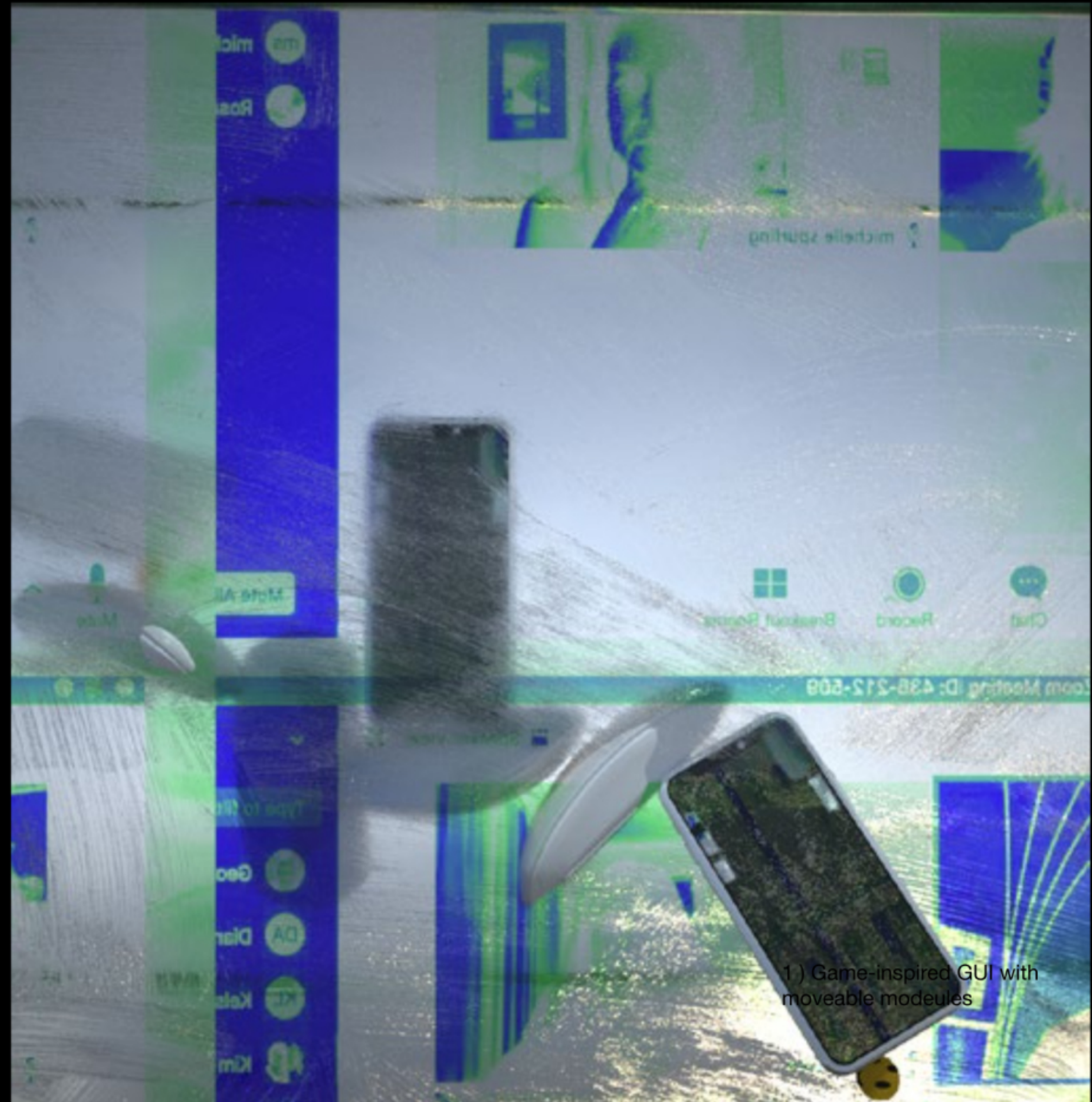
[LINK TO DEMO](#)

Tags: Research, Fashion, Reality
Architecture, Spaces, experience,
Mass-surveillance

Software: C4D, Quixel, Twinmotion

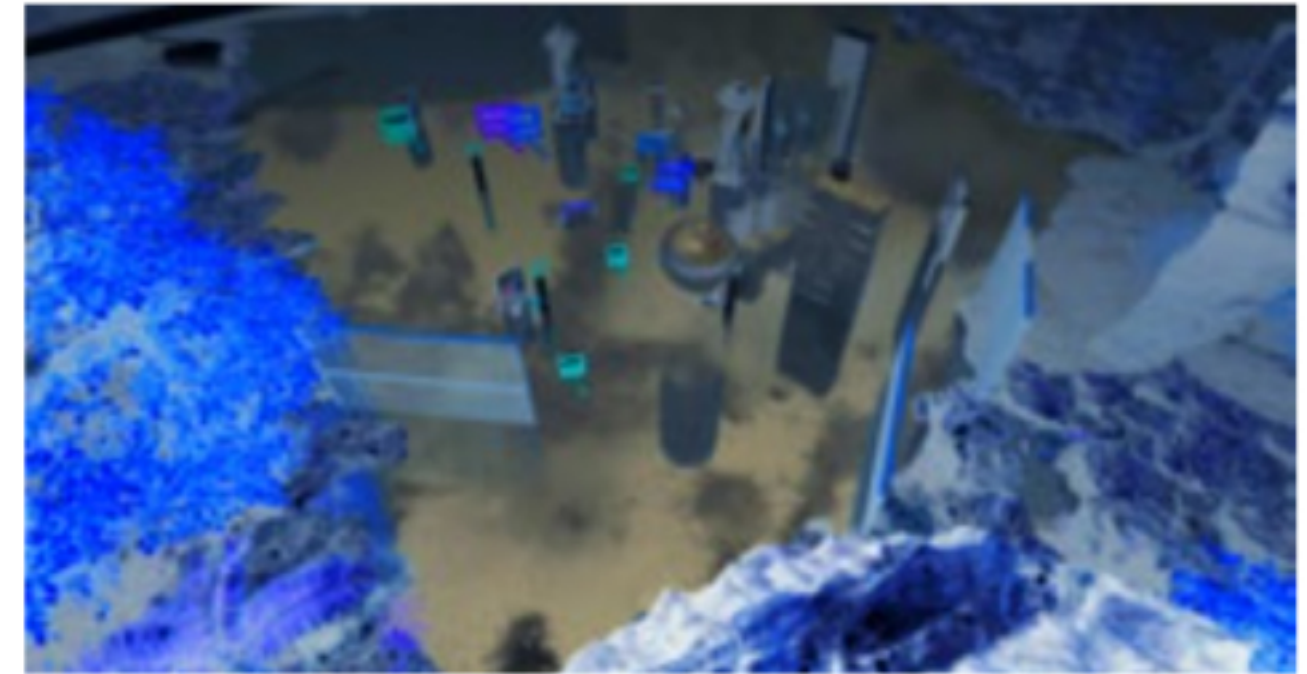
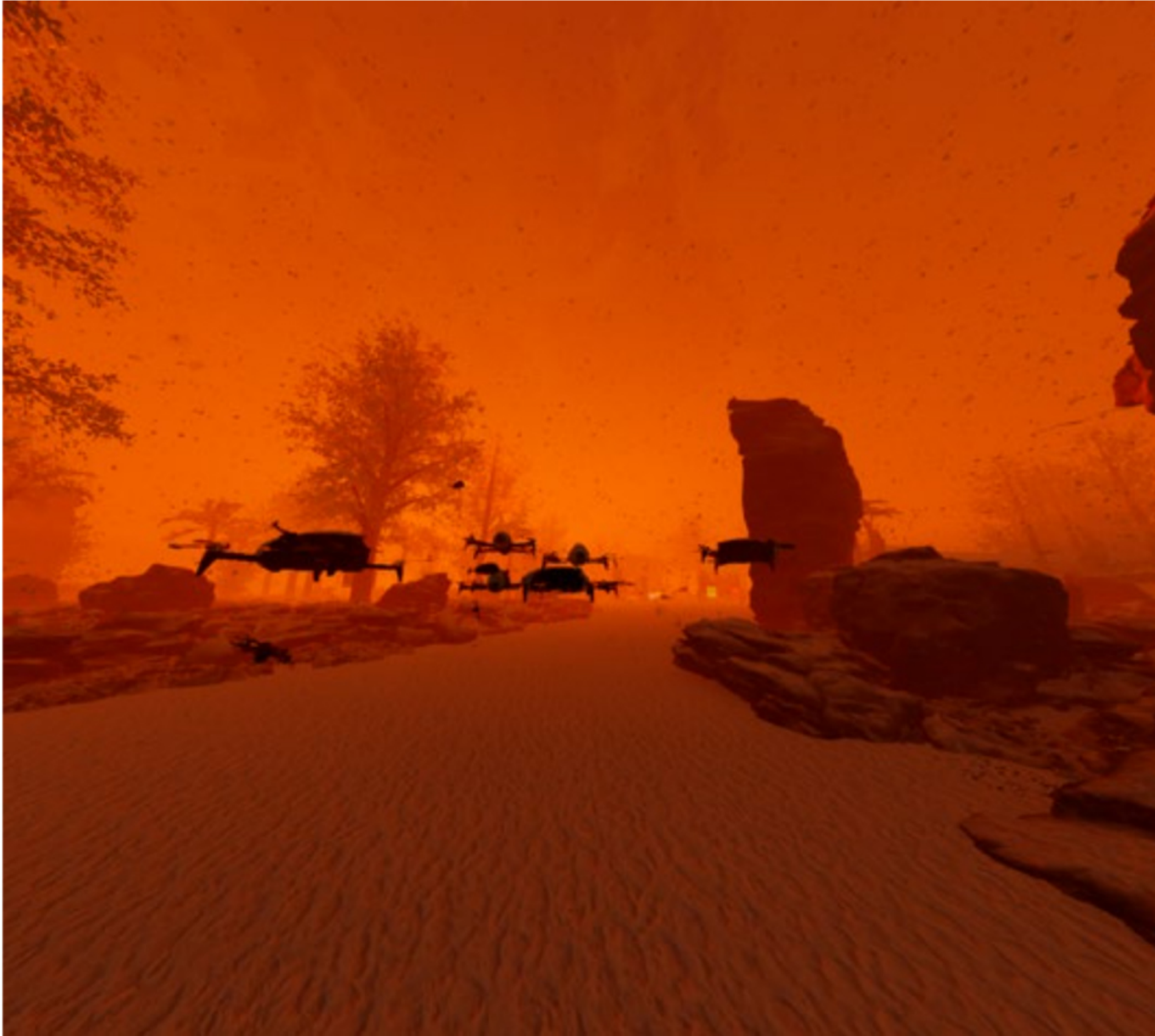
Year: 2021

Responsibility: Art Direction, 3D Model, LookDev



1) Game-inspired GUI with moveable modules

STILLS FROM TWIN-MOTION



1) 3D representations of surveillance as drones happening within the 3D space and shift in color, when moving

into public spaces to make user's aware of the changed condition within the new desk space.

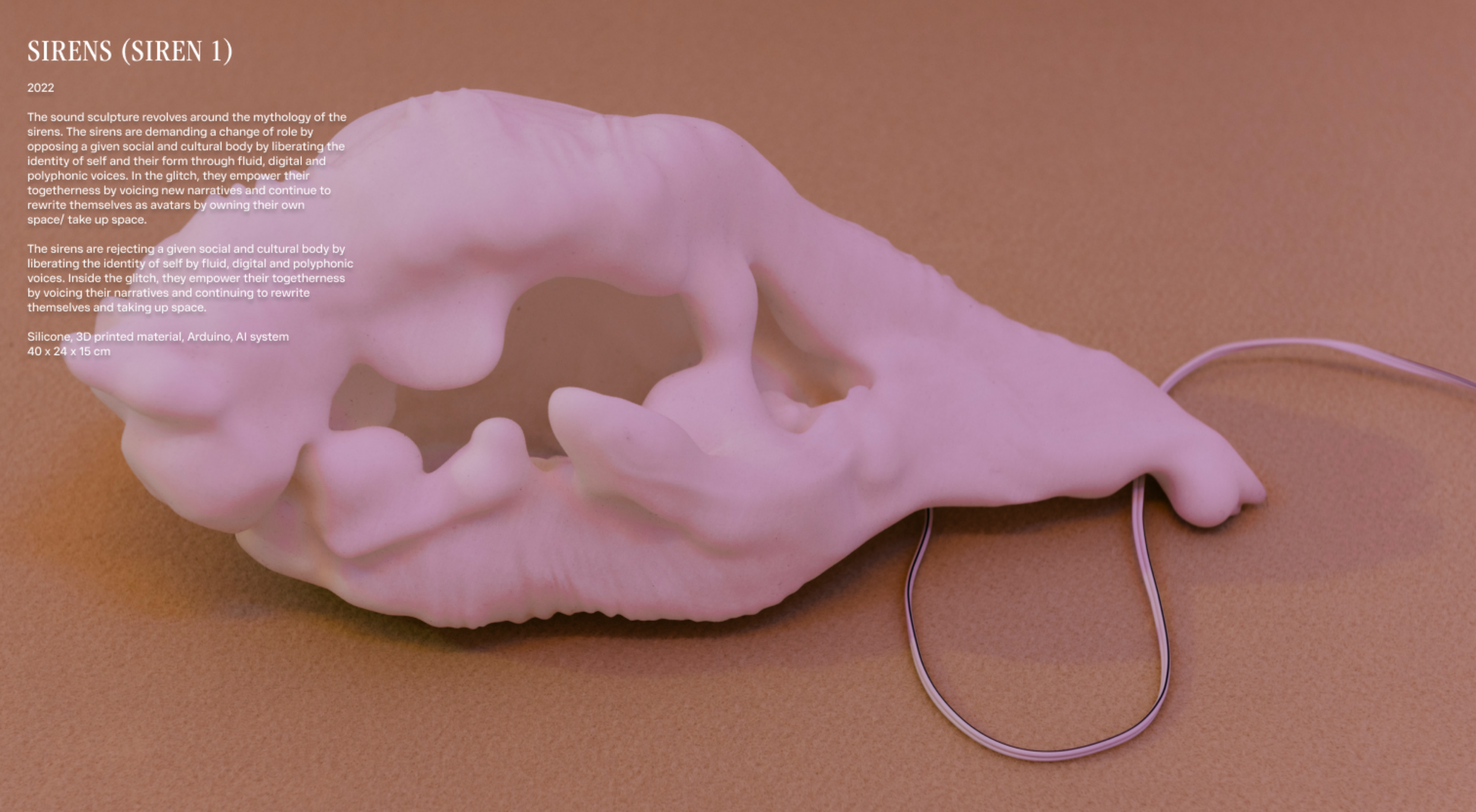
SIRENS (SIREN 1)

2022

The sound sculpture revolves around the mythology of the sirens. The sirens are demanding a change of role by opposing a given social and cultural body by liberating the identity of self and their form through fluid, digital and polyphonic voices. In the glitch, they empower their togetherness by voicing new narratives and continue to rewrite themselves as avatars by owning their own space/ take up space.

The sirens are rejecting a given social and cultural body by liberating the identity of self by fluid, digital and polyphonic voices. Inside the glitch, they empower their togetherness by voicing their narratives and continuing to rewrite themselves and taking up space.

Silicone, 3D printed material, Arduino, AI system
40 x 24 x 15 cm



SIRENS (SIREN 1)

2022

Silicone, 3D printed material, arduino

40 x 24 x 15 cm



MIRROR TOUCH

Between Lived Experience and Simulated Presence (2021) by Clara Jo is a research-based work blurring boundaries that separate interior experiences to promote healing and transformation. The project involved a collaboration with Dr. Lucia Valmaggia's Virtual Reality Lab at King's College London, where clinical psychologists design VR treatment environments for individuals experiencing conditions such as psychosis and schizophrenia.

The resulting video work explores how digital worlds could serve as collaborative spaces to understand one another's lived experience. A second chapter of the installation, titled The Wallpaper Stories, acts as a narrative anchor for these subjective healing journeys. It presents a fictional rendering of British painter Mary Barnes' 1973 memoir, which follows her mental health journey to seek alternative spiritual experiences and personal mythologies. Jo approaches these historical and contemporary testimonies of lived experience and their expressions as acts of consciousness itself, lived in the very moment.

[WATCH TRAILER](#)

Tags: VR, Recursive simulation, psychology, simulation
Team: Visual Production, Game Development, and CG
Lead: Agnete Morell, Roman Steinmetz, and Jannis Szeder, Character Artist and Rigger: Marta Stražičić, Music and Sound FX: Pi Lubanjice (Ivana Picek) - including excerpts from songs (intro) and T.M.C. (Trophæum Mariano-Cellense) from the album (časna lubanjska) by Pi
Software: C4D, Quixel, UE5
Year: 2021
Responsibility: Art Direction, 3D Model, Environment Dev



THE ORGANS OF SPEECH

The sound piece, which was created in collaboration with Tabea Marschall, focused on the inside of the body, it wanted to explore the sound of our inner being. What do our cells sound like? What do our muscles sound like? The bloodstreams?

A dialogue opened up between an AI-generated voice and Tabea's voice. Working with the program Krach.AI that makes voice playable like a synthesizer. It can change its speed and pitch, glitch its pronunciation and even alter intonation and emotional resonance.

[CLICK TO PLAY SOUND ASSEMBLAGE](#)

Tags: Research, Fashion, Reality, Architecture, Spaces
Experience
Software: CAD, Quixel
Year: 2021
Responsibility: Art Direction, 3D Model, LookDev

THE EMOTIONAL LANDSCAPE

I want to free the witness as a pacified member in an image based landscape. I want to free the witness from marketing strategists, commercial directors, graphic designers that wish to keep the belief of a yelling medium in which the viewer needs to guess the meaning but has nothing at stake.

For too long game engines have been perceived as an entertainment medium alongside movies and stories in which violence, competitive design factors (like levels, equipments, superficial powers, modifications, score) and a defined role as a player ruled. It is true that narratives either through stories or movies can awake emotional responses, but they do not let the witness feel grief or pride. The root of emotional power in games lies within the fact that games are compromised choices with consequences.

Let the actors make their own choices and experience their own consequences within the medias they're engaging with. The designer does not need ultimate control towards how the designed piece is being understood, but by allowing the actor, who is engaging in the story to become immersed, a new way of thinking will emerge.

The exchange of meaning between a game and its surrounding cultural context can change and transform both the game and its environments.

Tags: Research, Real-time simulation, Technology, Emotions, Post-Human, Ethical technology
Software: Unreal Engine, Z Brush, C4D, Adobe CC
Year: 2019

