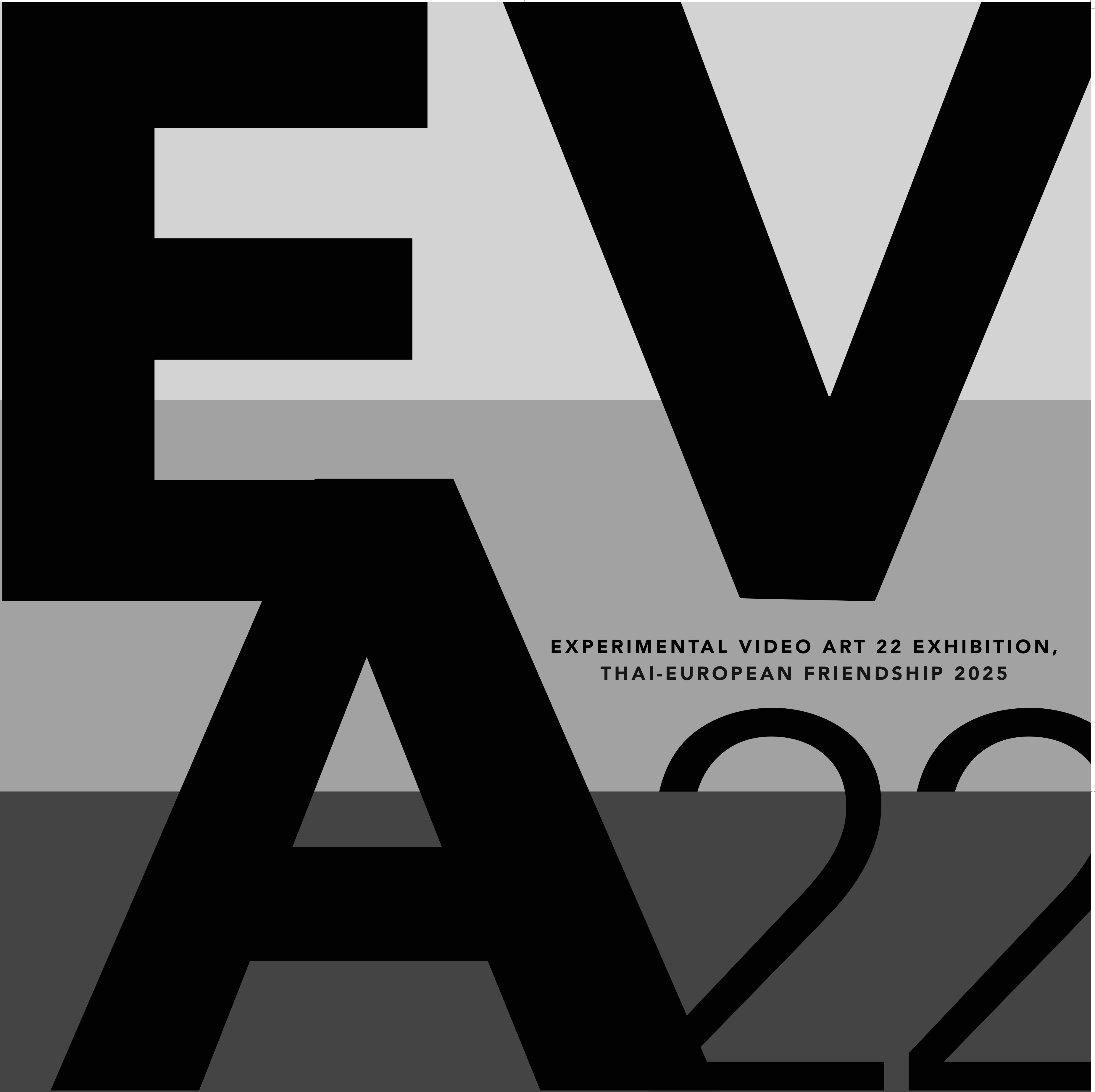




EXPERIMENTAL VIDEO ART 22 EXHIBITION,  
THAI-EUROPEAN FRIENDSHIP 2025

27 August 2025 - 15 January 2026

COMMITTEE OF COOPERATORS

**Associated Professor Pitiwat Somthai,**  
Fine and Applied Arts Faculty, Burapha University, Thailand.

**Associated Professor Tuksina Pipitkul,**  
School of Fine and Applied Arts,Bangkok University, Thailand.

**Assistant Professor Komson Nookiew,**  
Fine Art Department, School of Architecture, Art, and Design  
King Muangkut's Institute of Technology, Ladkrabang, Thailand.

**Professor PhD.Susanna Schoenberg,**  
Kunstakademie Düsseldorf, Germany.

**Instructor PhD.Panu Saeng-Xuto**  
Department of Mixed Media,  
Faculty of Painting, Sculpture and Graphic Arts,  
Silpakorn University, Thailand.

**Instructor Rachata Yooyim**  
Faculty of Architecture Art and Design, Narasuan University, Thailand.

**Professor David Rych**  
Faculty of Fine Art, Music and Design : KMD,  
University of Bergen, Norway.

EXHIBITION VENUE

Fine Arts Department, Architechure Faculty,  
**King Mongkut's Institute of Technology, Ladkabang**  
27 August - 31 August 2025

School of Fine and Applied Arts,  
**Bangkok University**  
30 September 2025

Faculty of Architecture Art and Design,  
**Narasuan University**  
11 -12 December 2025

Faculty of Fine and Applied Arts Faculty,  
**Burapha University**  
23 - 24 December 2025

Department of Mixed Media,  
Faculty of Painting, Sculpture and Graphic Arts,  
**Silpakorn University, Sanam Chandra Palace Campus**  
13 - 15 January 2026



EXPERIMENTAL VIDEO ART 22 EXHIBITION ,  
THAI - EUROPEAN FRIENDSHIP 2025



# EVA-2025 ARTIST’S LIST

**1. Alberte Nikoline Kongsbach Laursen** (Denmark)  
“The weight of all man-made material on earth”  
Color, Sound, 4.55 min., 2024.

**Concept:**  
The weight of all man-made material on earth etc. is an ironic and performative video work that stages a reversed ritual—an attempt to connect humans not with nature, but with the overwhelming mass of man-made materials now dominating the planet. The performance parodies our romanticized relationship with nature and critiques the Holocene worldview, where nature is reduced to a mere backdrop for human activity.

**2. Amelia skelmosse fischer elliingsgaard** (Denmark)  
“der bor en lille pige i mig, som ikke vil dø” / “inside me is a little girl that won’t die”  
Stop Motion, B&W, Sound, 0.38 min., 2022.

**3. Bussaraporn Seesang** (Thailand)  
“Talktoher”  
Performance, Color, Sound, 1.05 min., 2024.

**4. Chayanis Wongthongde** (Thailand)  
“Disappear : สูญ”  
B&W, Sound, 2.26 min., 2025.

**Concept:**  
Questioning the meaning of life, suffering, The pain, the farewell, is like a blurry image that overlaps each other and is difficult to see. From one of my experiences, it has affected my perception and understanding of the nature of life. Occurrence and dissolution With mourning...

**5. Bussaraporn Seesang** (Thailand)  
“Number 9”  
Performance, Color, Sound, 1.15 min., 2024.

**6. Chanchawara Dansakul, Kanyarat Laosakunchai, Kanyanat Kruakanta, Rachata Yooyim** (Thailand)  
“Cha Ohm”  
Color, Sound, 2.20 min., 2025.

**7. Daria Nazarenko** (Germany)  
“Echoes of Resilience (1 channel version)”  
Color, Sound, Performance by Beckley Adeoye, Daria Nazarenko, David Mayinga, Enting Zhang, 7.31 min., 2024.

**Concept:**  
On the intimate and collective ways we communicate non-verbally: The two-channel film installation focuses on gestures within a community, enriched by a complex sound background that fosters an ongoing discussion.

**8. Doris Jauk-Hinz** (Austria)  
“UPSIDE DOWN”  
Colour, Sound, 04:29 min., 2025.

**9. Dorota Dziong** (Poland-Canada)  
“Interstitialium”  
Color, Sound, 10.20 min., 2025.

**Concept:**  
A surreal video collapsing the boundaries between real and imagined spaces through a mix of green screen, live video, animation, and found/stock and original footage. The gallery building it was based in is transformed into a site of speculative fiction.

**10. Dorota Dziong** (Poland-Canada)  
“Rest”  
Color, Sound, 00.41 min., 2024.

**Concept:**  
Short stop motion animation using made and found objects, drawing and news imagery.

**11. Zdzisław Dębski** (Poland)  
“Escape from Pompeii”  
Color, Sound, 2:44 min., 2025.

**Concept:**  
The following animation is an attempt to depict the events leading up to and the very scene depicted in Viktor Brodzki’s unrealised sculpture entitled “Escape from Pompeii”. The model of the sculpture shown in the animation is a scan of an impression of this project made by me as an appendix to my 2019 Master’s thesis in the Faculty of Historic Preservation. The sculpture itself is based on a description from the journal “Kłosy” from 1873 posted by Artur Wolyriski.

**Music:** Siouxsie and the banshees - Cities in Dust Cover by Osnova  
Editing of a musical piece by Karo Zacharski.

**12. Evelin Stermitz** (Slovenia)  
“Here but not there”  
Color, Sound, 4.16 min., 2022.

**Concept:**  
Experimenting with pure black and white forms of light paired with a disembodied female voice - aleatoric, rhythmic and without reason or purpose - just being ‘here’ and not ‘there’. Disconnected from any intelligible object or ecognizable words, the sound converges with the abstract image flow.

**13. Ginevra Maria Demartis** (Norway)  
“A parallel (between the world and me)”  
Color, Sound, 10.28 min., 2025.

**Concept:**  
This work asks you to stop and process, to accept the uncomfortable feeling of distress, and to reject apathy. We are living in a hyperreality, and we can’t look away anymore. There is no more space to be distracted by AI dancing cats, outrageous political statements, and other forms of manipulation. I worked with the visuals of the ocean, with fragments of landscapes, and the sound of my life experiences. In this project, I talk about death, mourning, and the collapse between the “digital reality” and what we consider our “physical reality”. My project is a walk in video-form that guides you towards as many questions as you will allow yourself to ask. It’s my voice reading, and you listening, it’s us drowning slowly together and finding our presence deep in the water.

**14. Harald Hund** (Austria)  
“17 km”  
Color, Sound, 28 min., 2024.

**Concept:**  
17 km builds on architectural remnants of the Nazi era and draws a parallel to the more recent right-wing populism in Austria, which, as in other countries, paved the way for authoritarian tendencies. Conservatives oriented themselves to right-wing parties and included xenophobia in their program. Just as the ruins from the Nazi era - forgotten by the public - have survived, so the Nazi ideology persisted and was cultivated in parties, fraternities and gymnastics clubs until it rose again like an undead in the form of the current right-wing populism. With grotesque means and with the help of choreography, the parallels between the past and the recent present are pointed out.

**15. Heidrun Holzfeind** (Austria)  
“An Octopus destroyed the moon”  
Color, Sound, 90 min., 2024

**Concept:**  
Horticulture, agriculture and animal care are taught in the agricultural department of the integrative August Sander School in Berlin Friedrichshain. Over the course of a school year, the film accompanies students with different learning capacities, behavioral issues and impairments in their everyday school life. A portray of adolescents at the crossroads between school and work, childhood and adulthood, struggling to find their place in the school system and society.

**16. Isa Kiviaho** (Finland)  
“Finding Presence”  
AI, color, Sound, 2:54min., 2024.

**17. Jule Elisabeth Kupper** (Mulden); **Nuah Lee** (erased), **Miriam Bornewasser** (Robin), **Nil Zengin**, (white waxes, beeswax, paraffin), **Haegang Lee** (Einmal), **Anissah&Rabea Chatha** (Tonbandaufnahme eines Briefes, dessen Inhalt gelöscht wurde), **Sua Kang** (Eintreten durch offene Tür) **EDITOR: Nuah (Haeun) Lee** (EU)  
“spur null (track nr. 0)”  
Color, Sound, 30 min., 2025.

**Concept:**  
spur null brings together different artists to explore the process of erasing and overwriting sounds. One inspiration for the sound work is the term palimpsest comes from the ancient Greek παλινψιστος (palimpsestos, “looked at again”) and means “purified in order to be rewritten”. In ancient times, the Greeks used wax-coated tablets to record, erase and reuse texts using a stylus. Inspired by this principle, the project aims to create experimental soundscapes by erasing, overwriting and erasing again, while at the same time exploring the topic on a conceptual level.

**18. Kanyanat Jantowat, Yanisa Lamongkol, Thapanawat Thampensri, Damrongchai Ngamsajjaporn, Silmee Boonmalert, Thanakorn Chanler, Jinnapat Nonkhunthod, Jinnapat Nonkhunthod** (Thailand)  
“SOMEONE SOMEWHERE”  
Color, Sound, 5.46 min., 2024.

**Concept:**  
“Someone Somewhere” is a short film that talks about how people, places, and moments can be connected in simple but meaningful ways. It shows different ways of life through actions that might seem ordinary, but happen at the same time in different places. The idea began from a question: is there someone else out there doing the same thing as us right now? And even though people live differently, in some ways we are still the same.

**19. Karo Zacharski** (Norway)  
“40ml”  
Color, Sound, 07:41 min., 2023.

**Concept:**  
Since starting the process of gender affirmation, I have been constantly observing the developments and the changes taking place in my body: the new voice and the new body proportions are immensely exciting, but what turned out to be the most valuable of all was the change in my attitude not only towards the way I look, but also towards my very self. I view the body chiefly as a tool for interacting with the outside environment; as with any other tool, it should be as adapted to the needs of its user as possible. Unfortunately, the one that was given to me does not fulfill its purpose, forcing me instead to express myself in a way that is not compatible with my nature: at birth, I was forcefully assigned the role of a woman. I am reclaiming the agency over my body through hormone therapy and gender affirmation procedures.

The title 40ml is the amount of synthetic testosterone I took during the first 9 months of hormonal therapy. During this time, my body underwent a series of the most dynamic changes that allowed me to achieve compatibility with my body and symbolically start a new, better life.

**20. Komson Nookiew** (Thailand)  
“Untitled : Fire Station”  
Color, Sound, 3 min., 2025.

**21. Kanongporn Sengdokmei** / กนกพร สังกดเมย์ / พริดา สุทธิ / นัทธนาพร พงศ์ไพฑูรย์ / ศิริพร แสง / พัทธกร เพ็ญ / พรวิทย์ สุทธิญา (Thailand)  
“Egocentrism”  
Stop motion, Color, Sound, 5.21 min., 2024.

**22. Linus Starbäck** (Sweden)  
“Bruna tårar”  
Color, Sound, 03:30 min, 2024.

**Concept:**  
Linus, he is a multidisciplinary artist who frequently shifts between different mediums in his works. A common through line in his art is experimentation, often by using uncommon means and processes to explore themes concerning the self and bodily feelings and self perception. These themes are commonly filtered through a veil of comedy and the absurd, as a way to deflect focus from the more serious topics.

**23. Linus Starbäck** (Sweden)  
“Gul mat + blå man = ?”  
Color, Sound, 09:06 min., 2024.

**24. Loulou Buxbom** (Denmark)  
“Majer Majgit mor eller Majbritt”  
Color, Sound, 1.58 min., 2025.

**Concept:**  
I am currently working on an experimental documentary series that will portray my mom and her three siblings. The first film, Onkel Henrik is an intimate portrait of my uncle, capturing his life stories in parallel with the establishment of a brothel with sex dolls. The sequel Majer Majgit mor eller Majbritt focuses on my mom - it illustrates her background, behavior, private sphere and daily life, living as an expatriate in Cuba with my dad. She spends all her days by the pool and sea, reading and reflecting upon her life, while having conflicts with the staff because of cultural differences.

**25. Muna Alrudainy** (Thailand)  
“อ้วนๆ”  
Color, Sound, 5.43 min., 2025.

**26. Miha Horvat** (Slovenia)  
“LINE”  
B&W, No Sound, 38 Seconds., 2025.

**27. Muna Alrudainy** (Thailand)  
“Lost in the Memories”  
Color, Sound, 8.10 min., 2025.

**28. Naomi Xila-Xuli** (Japan)  
“いしかり 速い”  
Color, Sound, 8.15 min., 2025.

**Concept:**  
Based on a found footage film (§ 24 UrhG), which has been visually and acoustically heavily altered, ISHIKARI EXPRESS invites you on an imaginary ship journey to いしかり. The experimental narrative condenses into a steamboat ride between dream and nightmare through multilayered soundscapes. Birds from this and other worlds, machines, humans, as well as synthetic and recorded sounds and melodies intertwine to create an auditory collage.

**29. Muna Alrudainy** (Thailand)  
“BOOKTOPIA” : หนังสือนายความทรงจำของชายที่พบความฝันกลับบ้าน”  
Documentary, Color, Sound, 5.25 min., 2024.

**30. Natnaran Bualoy** (Thailand)  
“The Moon fall”  
Colour, Sound, 3.30 min., 2025.

**31. Muna Alrudainy** (Thailand)  
“NOISE”  
Color, Sound, 6.32 min., 2024.

**32. Nithiphat Hoisangthong** (Thailand)  
“The movement of desire (Millipede)”  
Color, Sound, 1.52 min., 2025.

**33. Panu Saeng-Xuto** (Thailand)  
“INT. Memories – CHAI ARUN”  
Color, Sound, 3 min., 2025.

**Concept:**  
Narrative - Narrator

**34. Pornphat Prasertpol, Phubet Phusin, Supaporn mimthong, Naphat Pojumpoo, Rachata Yooyim** (Thailand)  
“NEWS IN LIFE”  
Color, Sound, 1.50 min., 2025.

**35. Rana Waftan** (Germany)  
“Vögel fallen I”  
Color, Sound, 2.01 min., 2025.

**Concept:**  
This experimental short film explores the themes of movement and nomadic practices, creating a dynamic symphony that culminates in an unexpected ending. It serves as an impulse towards lightness and escape, inviting viewers to reflect on the fluidity of existence and the freedom found in transient experiences. Through captivating visuals and soundscapes, the film captures the essence of wandering and the beauty of impermanence.

**36. Rossarinra Rengthonchailote** (Thailand)  
“มารอคนรู้ใจอยู่คนเดียว”  
Performance, Color, Sound, 6.09 min., 2024.

**37. Muna Alrudainy** / มุนารุดน์ สลิศค์ / ดลดา แถ่มบุตร / จิรา จิระวัฒน์ / นกนกรุ่น แถ่มจิณ / ธัญญาลักษณ์ ขวามนต์ / ปัทภาณ วัฒนพิญ / พัทธนา ลิมปวิธ / จิรา โรจน์วิไล (Thailand)  
“The Last Supper” (Last Life)”  
Performance art, Color, Sound, 4.58 min., 2023.

**38. Ruby Mariama** (Norway)  
“The last puppeteer”  
AI generated animation of glazed ceramic sculpture, Color, Sound, 5.01 min., 2025.

**Concept:**  
“The last puppeteer” is a short video animation where one of my ceramic heads is reconfigured as part of a digital, superhuman figure. The body gestures—a pout, a pose, a subtle signal of authority—recall human behavior, but something is off. The figure moves in a loop between leadership and performance, as if unsure whether it is commanding or being controlled. The character carries the outline of a male-coded body, but the ceramic face destabilizes this reading. It becomes neither male nor female, it becomes an uncanny hybrid.

**39. Muna Alrudainy / Bussaraporn Seesang / Paponporn Duangsongskul / Jira Chirawat / Wanwisa Sriaiaid** (Thailand)  
“Masterpiece”  
Color, Sound, 19.42 min., 2023.

**40. Sahar Tarzi** (Iran)  
“Ain’t Our Fault”  
Color, Sound, 1.10 min., 2021.

**Concept:**  
A man lies alone on a bed in his apartment. As he opens his eyes, he notices the chandelier and furniture subtly trembling—an earthquake is underway. In his mind, he imagines various ways to escape. Nearby, a white moth is dying next to a can of insecticide—both man and moth entangled in their own silent struggles for survival. In his final thought, the man chooses not to flee. He rises slowly, walks to the kitchen for a glass of water, and returns to his bed. He watches the moth flutter its final wing. The man lies down as a blood-red sun shines upon him.

**41. Muna Alrudainy** (Thailand)  
“ฝัน”  
Color, Sound, 6.13 min., 2023.

**42. Sahar Tarzi** (Iran)  
“Paper Road”  
Color, Sound, 3:47 min, 2015.

**Concept:**  
A young girl sits in the back seat of a moving car, drawing a group of musicians while her parents argue in the front. Suddenly, her drawings come to life—animated and moving. She excitedly tries to show them to her mother, but her mother dismisses them and throws the drawings away. Yet the imagined musicians spring to life, following the girl outside the car. They appear in front of the vehicle, playing music just for her, joining her on a magical journey shaped by her imaginations.

**43. Trakarn Phaihako** (Thailand)  
“A Kiss after kick”  
Color, Sound, 3.53 min., 2023.

**44. Muna Alrudainy** (Thailand)  
“19%”  
Color, Sound, 5.29 min., 2023.

**45. David Rych and Sara Cecille Miran** (Germany and Denmark)  
“Hymn of Erasure”  
Color, Sound, 6.45 min., 2025.

**46. Sarah Hilmer Rex** ( Denmark)  
“Housework”  
Color, Sound, 4.21 min, 2022.

**47. Siriphopt Trisirineng** (Thailand)  
“news Neva nude”  
Color, Sound, 1.38 min., 2024.

**48. Sarah Hilmer Rex** ( Denmark )  
“Meat 1”  
Color, Sound, 1.19 min., 2025.

**49. Siriphopt Trisirineng** (Thailand)  
“past / it post”  
Color, Sound, 11.10 min., 2024.

**50. Sarah Hilmer Rex** ( Denmark )  
“Meat 2”  
Color, Sound, 1.04 min., 2025.

**Concept:**  
Both videos have been a part of an installation at Bergen Kjøtt (Meat)

**51. Susanna Schoenberg** (Italy and Germany)  
“no pronoun – a study (ANI HIYA ANI)”  
PERFORMERS: Alma El Bendary, Valeria Risi, Anne Schöne, Franziska Windisch, Color, Sound, 2024.

**Concept:**  
no pronoun started with the "she": the more-than-one person who arises from the fact that their ("my") creativity affects another ("her"). Therefore the "she" is not one's identity, but "her" relation to oneself as more-than-one.

**52. Siriphopt Trisirineng** (Thailand)  
“Light my meru”  
Color, Sound, 1.19 min., 2024.

**53. Susanna Schoenberg** (Italy and Germany)  
“no pronoun – a study (WE)”  
PERFORMERS: Hans Diernberger, Guillermo Heinze, Nadine Karl, Anne Schülke, Color, Sound, 21 min., 2025.

**Concept:**  
no pronoun is the title of different sketches and declarations of intent for a film dedicated to pronouns as relational entities – where and when the "me" depends from "her", or the "we" is born in real, between concrete persons –: a film based on performative interaction, teaching and learning, negotiation, translation and transfer.

**54. Suttirak Thongtae & Punyaporn Thongpuang** (Thailand)  
“อ้วนๆ”  
Color, Sound, 13.04 min., 2025.

**Concept:**  
“Inspired by an old tale passed down through the whispers — the story of ‘Red Thing’: one-eyed, one-armed, legless, drifting silently. They say if you see it, you’ll see it until you DIE.” But behind the ghost story lies something darker — a reflection of brutal hazing rituals once hidden behind the gates of tradition. What some dismissed as harmless fun left others haunted in ways no ghost ever could. For some, it was just a silly story. For other, it was fear. And for many, silent scars. ‘The Red Thing’ is no longer just a monster — it is sorrow, born from silent that grew into cruelty masked as custom. a quiet violence, hidden in corner of the mine, that could leave lasting emotional scars This film reimagines the ghost through the eyes of empathy — not to entertain, but to awaken. Because sometimes, the scariest stories are the ones we let happen in real life.”

**55. Thanarat Rietkaraburi** (Thailand)  
“sleep paralysis”  
Color, Sound, 2.58 min., 2024.

**56. Tanuphatra Taksrinaphira (Skunk-47)** (Thailand)  
“The window of vision”  
Color, Sound, 9 Sec., 2025.

**57. Teresa Kurowska** (Poland)  
“I belong to myself”  
Color, Sound, 2:52 min., 2025.

**Concept:**  
Teresa Kurowska is an intermedia artist working primarily with film, performance, and text, through a documentary lens. Her process usually begins with a question that leads to many more. She often returns to her family and the idea of roots – both metaphorical and literal – to explore themes of belonging. Through personal storytelling and intimate images of nature, she investigates how we connect with environments and each other. She created a short documentary about her mother, asking what belonging means to her. She filmed her in her mother’s favorite environment: surrounded by trees and water.

**58. Trakarn Phaihako** (Thailand)  
“Innocent Watcher”  
Color, Sound, 2.14 min., 2023.

**59. Yasemin Orhan** (Turkey)  
“The Zit”  
Color, Sound, 7:10 min, 2025.

**Concept:**  
A young woman wakes up to discover a pimple on her forehead that transforms into a third eye, revealing her and her friend’s spirit animals. The Zit tells the animated story of an anxious person getting out of her head.

**60. Mutiraphat Kunthongkom** (Thailand)  
“ऊँअ้าहंसวาลिका”  
Color, Sound, 10.01 min., 2025.

**61. Wanissa Wiangseema, Supattra Chairsiha, Rachata Yooyim** (Thailand)  
“Rak (รัก)”  
Color, Sound, 3.55 min., 2025.

**62. Yosita Juntarungsí** (Thailand)  
“Watching”  
Color, sound, 1 min., 2025.

**Concept:**  
This video want to describe how derealization feels. Everything seem distorted, unfamiliar and uncanny. There is confusion between the dream world and reality. Its can make you feel like you dreaming of watching everything through foggy mirror. Sometime you unable to process or understand what is going on around you.

**63. Phafan Apiromsamer, Ai Harnsubsinsuk** (Thailand)  
“whirlpool”  
Color, Sound, 46 sec., 2025.

**Concept:**  
When our pathetic daily life is chaotic and meaningless, we try to rely desperately on our imagination just to cope, with the hope that the monotonous cycle of life might finally get a little more interesting.

**64. Kawissara Kanthasang, Sutapat Watsing, Pedja Wasinwuttana, Rachata Yooyim** (Thailand)  
“Coming”  
Color, Sound, 4.57 min., 2025.

**65. Natthakan Kaesontamkittiwut** (Thailand)  
“Lottery 11”  
Color, Sound, 5.04 min., 2025.

**66. Trakarn Phaihako** (Thailand)  
“Light Memo”  
Color, Sound, 4.42 min., 2023.

**67. Krigsana Swangchang** (Thailand)  
“Lucid Dream Dream Dream”  
Color, Sound, 23.12 min., 2024.

**68. Bussaraporn Seesang** (Thailand)  
“Sacrifice for Beauty”  
Performance, Color, Sound, 4.26 min., 2024.

**69. Rossarinra Rengthonchailote, ธรรดา ดานบุญ / จักร พรมบุญ / saSu ฤทธิชัยยัสิต** (Thailand)  
“Once In A Dream”  
Animation, Color, Sound, 1.25 min., 2024.

**70. Bussaraporn Seesang** (Thailand)  
“Voluntary Burn”  
Performance, Color, Sound, 3 min., 2024.

**71. Thichanon Hongprasert** (Thailand)  
“ปฏิกิริยา”  
Performance Art, Color, Sound, 8.41 min., 2024.

**72. Pasin Lerthaveedaj** (Thailand)  
“The World Can’t Wait : Prelude”  
Color, Sound, 4.04 min., 2024.

**73. Muna Alrudainy** (Thailand)  
“MEMORY”  
Color, Sound, 8.09 min., 2023.