

Present

## Re:humanism Art Prize 4

### *TIMELINE SHIFT*

curated by Daniela Cotimbo

The fourth edition of Re:humanism  
explores the advancement of Artificial Intelligence  
and emerging cultural perspectives

Opening: Wednesday 18th June 2025, H 18.00

audio-visual performance by Franz Rosati, H 19.30

From 19th June to 30th July 2025

**Fondazione Pastificio Cerere**  
Via degli Ausoni 7 – Roma

press release

**From June 19 to July 30, 2025**, the **Fondazione Pastificio Cerere in Rome** will host ***Timeline Shift***, the group exhibition of the fourth edition of the **Re:humanism Art Prize**, an international award that, since 2018, has explored the connections between artificial intelligence and contemporary art. Curated by **Daniela Cotimbo**, the exhibition takes shape in one of the most representative spaces of the Roman art scene, showcasing the works of the ten finalists selected through the open call launched last winter, along with the project that won the **APA Prize**, also displayed on APA's digital screens located throughout the city.

***Timeline Shift***, meaning "shift of the timeline," questions the extractive logic of data and resources that currently drives the development of artificial intelligence, opening the way to alternative technological models that are more ethical, sustainable, and inclusive. The projects on display critically engage with the concept of time, moving beyond the Western, linear, and productivity-oriented vision to propose a plural, synchronic, and ritual reinterpretation.

The **Re:humanism Art Prize** thus affirms itself as a space for research and critical vision, where the dialogue between art and technology opens up new possibilities of awareness, participation, and imagining the future. As curator **Daniela Cotimbo** states: *The fourth edition of Re:humanism addresses a crucial theme: time, understood as a key to rewriting the premises of technological development. Artificial Intelligence, based on data and statistical calculation, tends to reproduce a*

*predictable and exclusionary future. The exhibition deconstructs this linear and productivity-driven conception of time, rooted in Western society, to embrace more subjective and layered visions, through the different perspectives of 11 artists, both Italian and international, from all over the world, who imagine an AI capable of generating spaces of possibility, multiplicity, and listening. The works of Timeline Shift, through multiple and critical gazes, show that even in a present marked by human, ecological, and cultural crises, it is possible to imagine alternatives. They activate strategies of symbolic resistance and generate visions capable of breaking dominant logics: an invitation to rewrite time and the future.*

## THE EXHIBITED WORKS

The works occupying the spaces of the Fondazione Pastificio Cerere are primarily presented as **video and interactive multimedia installations**, inviting viewers into immersive, poetic, and critical experiences. The artistic languages range from game design to algorithmic writing, and from visual archives to digital sculpture, giving life to devices that explore time, memory, and identity in relation to artificial intelligence.

In the main exhibition space, the **MAIN PRIZE** winners of this edition are showcased. The collective awarded **first prize**, **Lo-Def Film Factory, formed by Francois Knoetze and Amy Louise Wilson**, presents **Concept Drift**, an immersive and interactive environment that intertwines video games, visual archives, and postcolonial narratives. Using AI-generated 3D models, material collages, game-based environments, and archival content, the project builds a counter-archive of South African culture, investigating how artificial intelligence reactivates and reformulates historically colonial logics within a techno-capitalist framework. **Second prize** winner, **Isabel Merchante**, with **One day I Saw the Sunset Then Thousand Times**, offers a poetic reflection on the mechanization of perception and the digital reproducibility of nature. The artist reconfigures an algorithmic machine, originally designed for efficiency, into a contemplative entity that observes only sunsets. The work reveals how generative AI operates through processes of abstraction and standardization, questioning emotional and perceptual frameworks. In **third place**, **Minne Atairu** presents **Da Braidr**, a "conceptual start-up" that uses AI to support the micro-entrepreneurial economy of Afro-braid production while simultaneously deconstructing the promotional rhetoric surrounding AI in techno-capitalist discourse. The project questions the potential of generative AI to support the economic and cultural autonomy of Black women, challenging the aesthetic stereotypes that continue to confine them.

Among the **other finalists**, also exhibited in the main hall, are five additional projects: **Federica Di Pietrantonio**, a finalist in the previous edition, presents **Net Runner 01**, a "wearable" installation that explores how virtual environments, particularly video games and decentralized forums, shape our perceptions of identity, time, and relationship. With **Ever**, both a multimedia installation and a website, **Amanda E. Metzger** proposes a generative, decentralized archive of diary entries created by an AI trained on her personal writings collected between 2010 and 2023. The work projects authentic experiences of the past into speculative futures. The AI-generated texts are transformed into NFTs and stored on the blockchain, giving form to an intimate memory that is both shareable and potentially eternal. In the exhibition, the archive takes the form of a white carpet with cushions, where visitors can lie down to read diary entries, both real and AI-generated, projected onto the ceiling, experiencing the tension between secrecy and publicity, memory and foresight, authorship and loss of control.

**Esther Hunziker's Screen Tests** consists of a series of AI-generated video portraits that evoke both film casting photographs and Andy Warhol's homonymous works. In Hunziker's version, human figures merge with furry entities, while glitches and distortions disrupt realism, evoking hybrid, unstable identities. **AI-Ludd**, a video installation by the collective **IOCOSE**, stages a fictional AI trained to think and act like a Luddite, those who historically resisted technological change in labor. With an ironic and paradoxical tone, the work subverts optimistic narratives about AI as a tool of efficiency, giving voice to an algorithmic agent that advocates machine sabotage, labor abandonment, and the reclamation of personal time. Finally, **Kian Peng Ong's Cloud**

**Scripts** is an installation that reimagines taoist cloud seals as an asemic form of communication with the spiritual world. Using an AI model trained on a corpus of seal designs, the work generates talismans devoid of specific pictographic meaning but charged with ritual intention, removing the machine from the horizon of productivity and placing it within the dimension of transcendental connection.

In the **Molini space**, located in the basement, two works are presented: **The Pit** by **Daniel Shanken** is an immersive installation that evokes the natural erosion and industrial landscapes associated with rare earth extraction, resources essential to the infrastructure of artificial intelligence. The work draws viewers into the unstable threshold between technological enchantment and systemic collapse. The multi-channel video installation **Me vs. You** by **Adam Cole and Gregor Petrikovič** is inspired by motion photography pioneer **Eadweard Muybridge**. The work explores the nuances of queer intimacy in a world increasingly mediated by AI technologies: starting from wrestling sequences, the work exploits the inability of machine vision to distinguish intertwined bodies, thus questioning computational models of classification and control. Artificial intelligence, in this context, becomes a tool of poetic ambiguity."

The **APA Award**, assigned to **Franz Rosati**, is displayed in the inner courtyard of the Fondazione Pastificio Cerere and on digital advertising screens throughout the city. **DATALAKE:CONTINGENCY** presents continuously evolving, AI-generated scenarios that evoke the tension and attempted coexistence between nature and technology. Combining mock documentaries and hyper-realistic newscasts, the installation overwhelms the viewer with a flow of images marked by unstable timelines, threshold openings, and sudden shifts in state, transporting them into a realm of uncertainty.

On the occasion of the opening, two installations created by the students from the two-year program in *Multimedia Arts & Design* at **RUFA – Rome University of Fine Arts** will also be presented. These works will be hosted in the RUFA Space, until 25 June, located next to the exhibition areas of the Fondazione Pastificio Cerere. The projects were developed in response to the same themes proposed in the art prize call, offering an original and complementary reflection to the works on display. On the same evening, an audiovisual performance by artist Franz Rosati will take place in the courtyard of the Foundation.

Finally, the **Digitalive Prize of Romaeuropa** was awarded to **Valerie Tameu** for her project **Orynthia**. The performance explores the relationship between artificial intelligence, natural ecosystems, and cultural traditions through a decolonial and post-anthropocentric lens, using water as a symbol of the African diaspora and narratives of displacement. Mami Wata, the shapeshifting aquatic deity, becomes the fulcrum of an Afrofuturist vision in which AI and virtual reality are tools of cultural resistance and myth-making. As in the previous edition, a special mention of the Digitalive Prize of Romaeuropa was also awarded to **Jessica Tucker** for her project **Improbable Excess**, a performance that includes prints, videos, and interactive digital renderings of mutant bodies. The work reveals how algorithmic gazes pursue, decode, reduce, and reconstruct us, manipulating our desire for certainty and control. **These two projects will be presented in September at the Mattatoio in Rome** as part of the renowned Romaeuropa Festival.

## THE JURY

The jury that selected the winners of the fourth edition of the **Re:humanism Art Prize** was composed of: **Alfredo Adamo**, CEO of Frontiere; **Lorenzo Balbi**, director of MAMbo – Museum of Modern Art of Bologna; **Alice Bucknell**, artist, writer and educator; **Claudia Cavalieri**, director of Fondazione Pastificio Cerere; **Daniela Cotimbo**, founder and curator of Re:humanism; **Niccolò Fano**, founder and director of Matèria Gallery; **Anika Meier**, writer and curator; **Paolo Paglia**, CEO of APA – Agenzia Pubblicità Affissioni; **Federica Patti**, curator of Romaeuropa Festival; **Walter Quattrociochi**, professor at La Sapienza University of Rome, head of the Center of Data Science and Complexity for Society; **Diva Tommei**, director for Italy of EIT Digital; **Joanna Zylinska**, professor at King's College London.

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## INFORMATIONS

**Opening:** 18 June 2025 from 18.00 to 21.00

**Date:** from 19 June to 30 June 2025

**Opening hours:** from Monday to Friday from 3.00 pm to 7.00 pm

**Location:** Fondazione Pastificio Cerere, Via degli Ausoni 7 – Roma

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