



ARTIFICIAL NOUVEAU STUDIO

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**Selected works, 2014–2026. Installations, moving
image and interactive systems on how bodies are
measured, optimised and represented by machines.**

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AHNJILI ZHUPARRIS, PHD

Bio

AI ENGINEER · MEDIA RESEARCHER · COMPUTATIONAL ARTIST

Ahnjili ZhuParris, PhD (NL/USA), is an AI engineer, media researcher and computational artist. Her doctoral research in medicine used machine learning to predict diagnoses and prognoses from smartphone and wearable data. As an AI engineer she specialises in computer vision and visual retrieval-augmented generation (RAG). Her media research examines internet discourses around specific topics, tracing how narratives form and circulate online.

Her current computational art comprises research-based moving-image, drone and installation works exploring how bodies are measured, optimised and represented by AI systems. The works in this portfolio move between surveillance apparatus and synthetic media: drones that judge and follow, archives of manipulated likenesses, tools that let a voice defend itself.

She holds a PhD in Medicine from Leiden University, an MSc in Cognitive Neuroscience from Radboud University and a BSc from the University of Edinburgh. She is a Mozilla Creative Media Award recipient, a Processing Foundation Fellow and a Public AI Creative Fellow. Her work has been supported by the Mozilla Foundation (US), IMPAKT (NL) and Constant (BE), and exhibited at Ars Electronica (AT), Articulating Data (UK) and the CICA Museum (KR).

Alongside her practice she gives talks and runs hands-on workshops on AI, surveillance, deepfakes and creative technology for festivals, universities and museums, and takes on bespoke commissions.

EDUCATION

2020-2024	PhD in Medicine Leiden University
2016-2018	MSc Cognitive Neuroscience Radboud Universiteit
2012-2016	BSc Biomedical Sciences University of Edinburgh, with Honours

AWARDS & FELLOWSHIPS

2025	Public AI Creative Fellowship MetaGov · USA
2024	Processing Foundation Fellowship Processing Foundation · USA
2024	Digitale Cultuur & Fresh Perspective Stimuleringsfonds Creatieve Industrie · NL
2024	Screen-to-Soundscape SIDN fonds · NL
2021	Creative Media Award Mozilla Foundation · USA

SELECTED EXHIBITIONS

2026	Close Enough GOGBOT Festival, Enschede · NL
2024-2026	Fashion Police Drones Peckham Digital Festival, UK · New Media Art Conference, CICA Museum, Seoul, KR
2024	Screen-to-Soundscape / Techno Disobedience Constant, Brussels · BE
2023	VOICES IMPAKT, Utrecht · Ars Electronica, Linz
2023	Articulating Data Edinburgh · UK

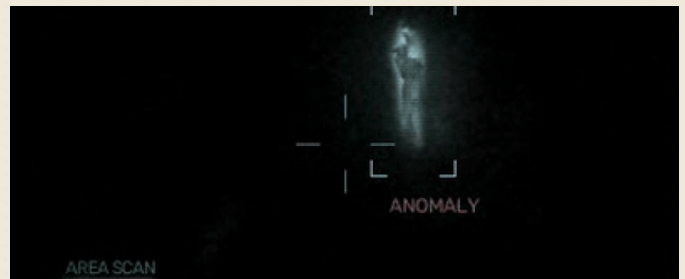
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CLOSE ENOUGH

2026

PERFORMATIVE INSTALLATION • AUTONOMOUS DRONES, COMPUTER VISION, ANNOTATED LIVE FEED



EARLY CAPTURES FROM THE DRONE FEED. FULL DOCUMENTATION TO FOLLOW.

Close Enough is a performative installation about the intimacy of drone surveillance, built around the central contradiction of drone warfare: the operator is close enough to see a target's face, to watch them eat breakfast and play with their children, to learn their routines and small daily habits, but far enough away to kill without physical consequence. Operators have described this in testimony as a form of stalking, weeks spent coming to know someone intimately before ending their life.

Drawing on pattern-of-life analysis, The Drone Papers and the Living Under Drones report, the work turns its attention to the watching itself: the sustained, one-sided accumulation of knowledge about a life, gathered from a distance and without consent, spreading outward from one person to everyone they know. Using autonomous drones, computer vision and the visual language of military intelligence, Close Enough places an audience inside that logic, on both sides of the apparatus at once, having been known long before they noticed anything looking.

MEDIUM

Performative installation. Autonomous drones, computer vision, annotated live feed.

PRESENTED

GGOBOT Festival, Enschede, Netherlands, September 2026

STATUS

In development

SOURCES

Pattern-of-life analysis • The Drone Papers • Living Under Drones

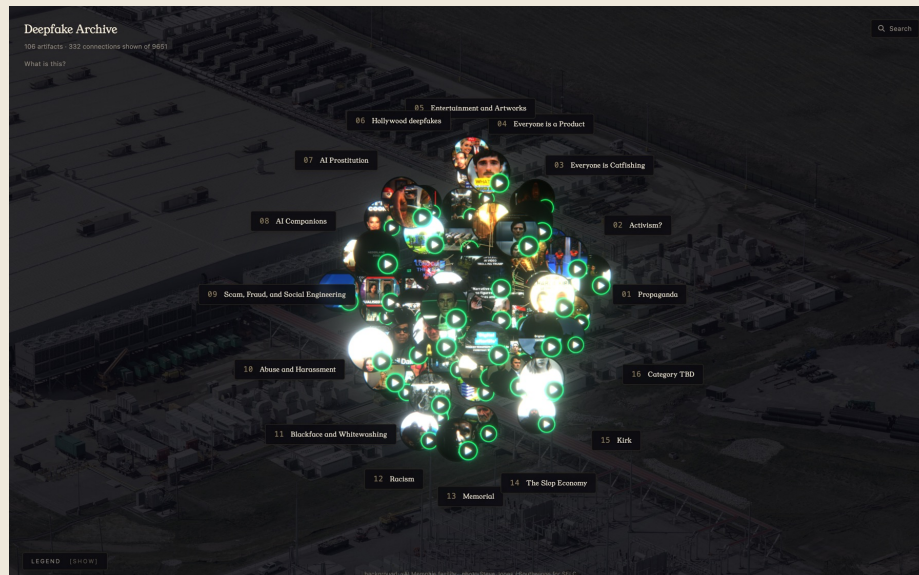
ONLINE

artificialnouveau.com/gallery/close-enough

DEEPPFAKE ARCHIVE

2026

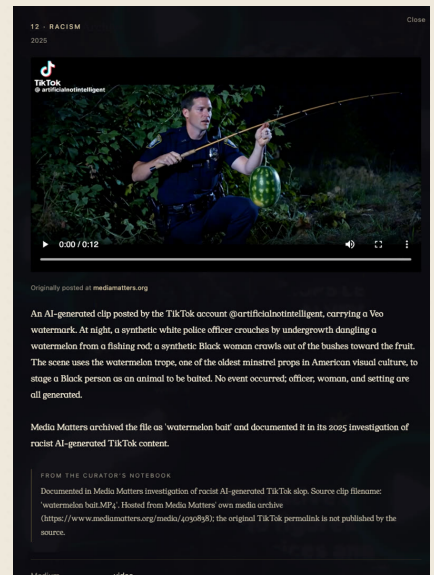
ONLINE ARCHIVE • INTERACTIVE NETWORK GRAPH • CURATORIAL PANELS



WORKING BUILD: 106 ARTIFACTS ACROSS SIXTEEN ROOMS, 332 OF 9,651 CONNECTIONS DRAWN. EVERY NODE OPENS A CURATORIAL PANEL.

An online, interactive archive of synthetic media artifacts, organised as a network graph. The editorial spine is intent at creation, not technique. Sixteen rooms run from propaganda, activism and catfishing through Hollywood deepfakes, AI companions and AI prostitution to scam and fraud, abuse and harassment, blackface and whitewashing, racism, memorial and the slop economy.

Each artifact carries a curatorial panel that names the toolchain, the consent status and the concrete consequence to the people involved, in a register that is allergic to both AI-hype credulity and moral-panic credulity. The room that handles image-based abuse exhibits no media at all; its panels link to journalism and court documents instead.



MEDIUM

Online archive. Interactive network graph, curatorial panels, structured metadata.

STRUCTURE

Sixteen rooms, one artifact per node, edges by shared intent and toolchain.

STATUS

Working build: 106 artifacts, 9,651 connections. Corpus still growing.

ONLINE

artificialnouveau.com/gallery/deepfake-archive

DEEPFAKE: A VIDEO ESSAY

2025

VIDEO ESSAY • LIVE INSTALLATION WITH REAL-TIME FACE REPLACEMENT

WATCH THE FULL ESSAY AT [VIMEO.COM/1082448682](https://vimeo.com/1082448682)

DEEPFAKE examines the cultural and emotional impact of synthetic media. From AI-powered memorials to non-consensual pornography, it unpacks a digital frontier where likenesses are stolen, realities are rewritten and consent is often an afterthought. The essay confronts a future already in motion, one in which our bodies are no longer private, but programmable.

The work is presented alongside a live installation running real-time deepfake technology, inviting viewers to witness their own digital identity manipulated in front of them. What reads as an argument on screen becomes a physical experience in the room: the audience is handed the same tool the essay is describing, and has to decide what to do with it.

MEDIUM

Video essay with live real-time deepfake installation.

VIDEOGRAPHY

Flora Reznik

PRESENTED

Peckham Digital, London, United Kingdom, 2025

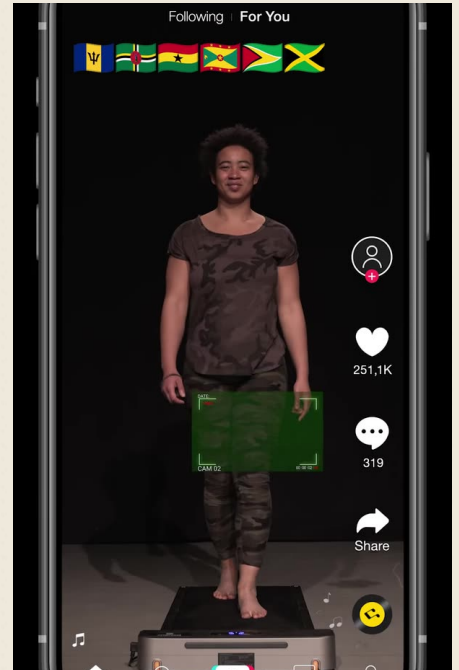
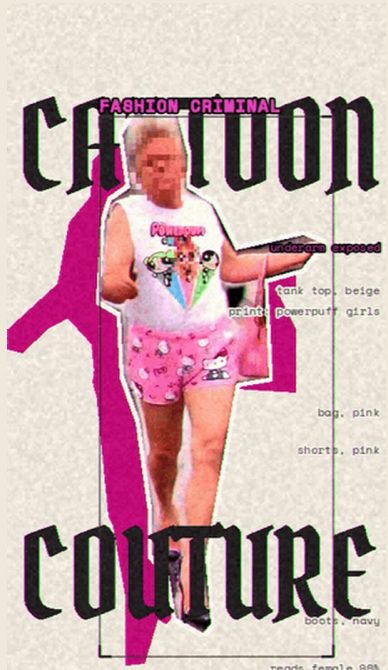
WATCH

vimeo.com/1082448682

FASHION POLICE DRONES

2024

INTERACTIVE INSTALLATION • DRONES, COMPUTER VISION, AUDIENCE-DEFINED RULE SET



LEFT: A VERDICT PANEL FROM THE DRONE FEED. RIGHT: THE DRONES PATROLLING FOR CORPORATE FASHION CRIMES.

Fashion Police Drones transforms drones into arbiters of fashion, inviting the audience to set the criteria for fashion norms through an interactive platform. A primary drone publicly judges outfits while stalker drones quietly scan for style infractions, and participants experience surveillance and societal judgement from inside the system that produces them.

The infractions fall into three categories: corporate fashion crimes, targeting fast-fashion giants such as Zara and H&M for their environmental and labour abuses; the artist's own pet peeves, enforced with unapologetic flair; and country-specific crimes, where the drones emulate government-enforced dress codes and spotlight fashion as an instrument of political control. The whimsy of fashion norms is held against the real machinery of discrimination and privacy.

MEDIUM

Interactive installation. Drones, computer vision, audience-defined rule set.

PRESENTED

Peckham Digital Festival, United Kingdom, 2026

New Media Art Conference, CICA Museum, Seoul, Republic of Korea, 2024

CPDP Conference, invited by Privacy Salon, Brussels, Belgium, 2024

ONLINE

artificialnouveau.com/gallery/fashion_police_drones

BOOKING

Available to travel.
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BABBLE ON

2023

INTERACTIVE WEB INSTALLATION • BROWSER-BASED AUDIO, VOICE MASKING



PARTICIPANTS RECORD A FEW SENTENCES; THE BROWSER RETURNS A BABBLE TAPE IN THEIR OWN VOICE.

BabbleOn is an interactive web installation that lets users craft their own babble tapes: digital audio designed to thwart audio surveillance. Blending indistinct human speech, the tapes mask conversations by mimicking their acoustic qualities, so that a recording device captures a room that sounds full of talk but yields no usable speech.

Against increasingly capable multi-speaker identification systems, the work offers a personal countermeasure. Participants record one or two sentences, which are chopped, layered and remixed into a customised babble tape infused with the distinct properties of their own voice, like a restaurant where everyone sounds like you. The tape can be downloaded and kept. All processing happens in the browser; nothing is uploaded or stored.

MEDIUM

Interactive web installation. Browser-based audio capture and processing.

METHOD

Record, chop, layer at random offsets, speeds and volumes, download.

PRIVACY

Processed entirely in the browser. No upload, no storage.

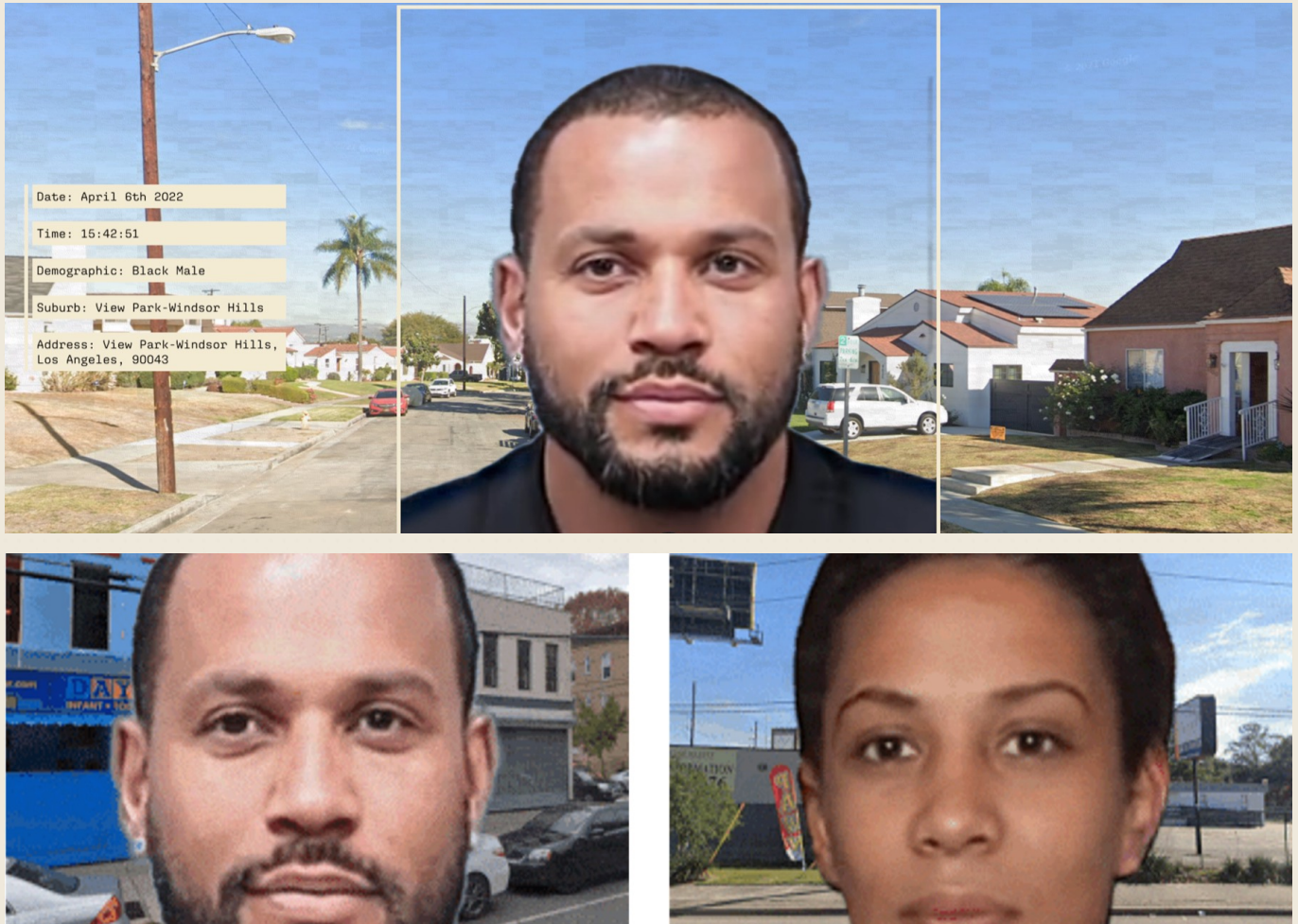
ONLINE

artificialnouveau.com/gallery/babble

FUTURE WAKE

2021

INTERACTIVE WEBSITE • MACHINE LEARNING, GENERATED AVATARS, SYNTHETIC VOICE



COMPOSITE VICTIMS, GENERATED FROM US FATAL-POLICE-ENCOUNTER DATA AND PLACED WHERE THE FORECAST PUTS THEM.

Future Wake is an interactive website that scrutinises the present state of predictive policing, with a specific focus on forecasting police brutality. Awarded the Mozilla 2021 Creative Media Award, the project uses artificial intelligence to examine data on fatal police encounters in the United States in order to foresee future incidents, generating computer-simulated avatars that represent composite victims and narrating each of their stories.

By presenting potential future victims to its audience rather than potential future offenders, and by working through visual and affective means rather than expert knowledge and statistics, Future Wake provokes critical thought about the efficacy and ethics of predictive policing. It challenges viewers to consider what societal safety actually means, how it is defined, and who is marginalised or overlooked within these systems.

MEDIUM

Interactive website. Machine learning, generated avatars, synthetic voice.

WITH

Tim van Ommeren

AWARD

Mozilla Creative Media Award, Mozilla Foundation, 2021

PRESS

It's Nice That · Coda Story · Embodying Data, Shifting Perspective (book chapter)

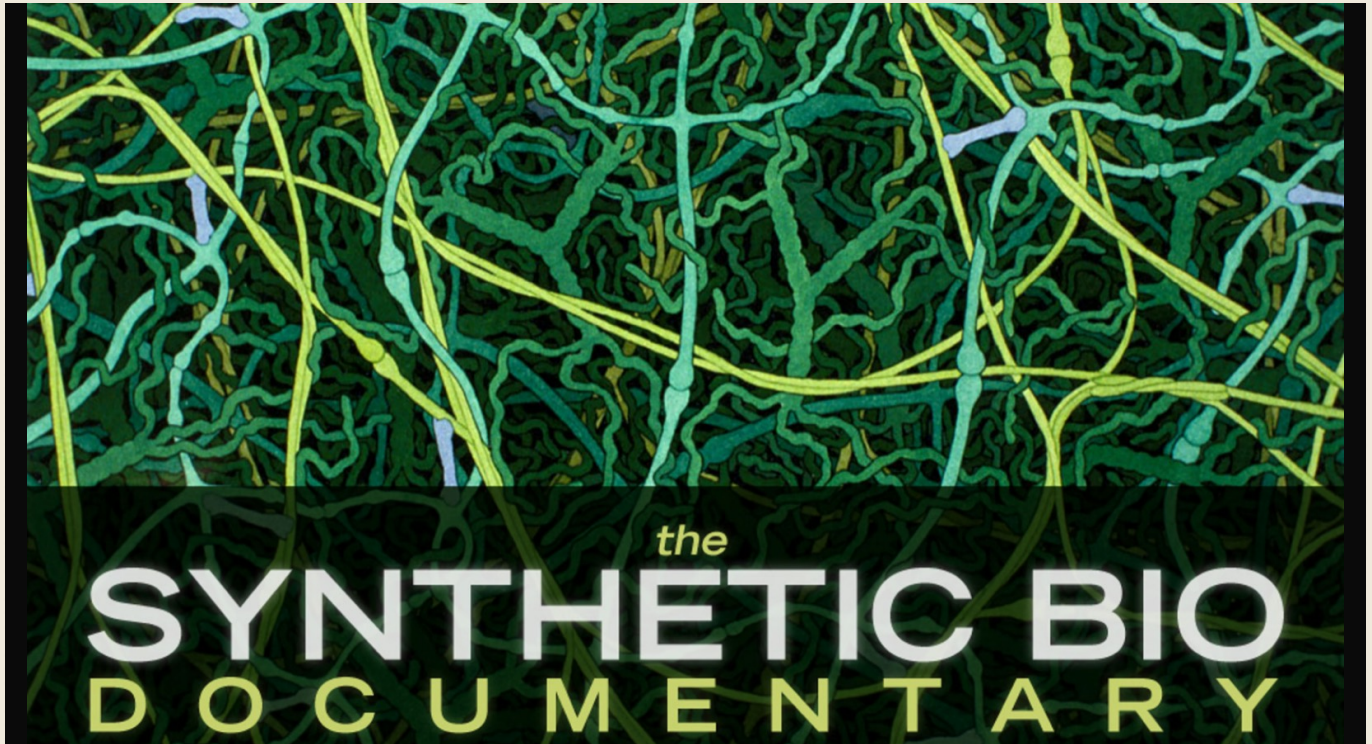
SITE

futurewake.com

SYNTHETIC BIOLOGY: A NEW CODE FOR LIFE

2014

DOCUMENTARY • TEN YEARS OF SYNTHETIC BIOLOGY, FROM ENGINEERED BACTERIA TO SPIDER SILK

TRAILER AT [VIMEO.COM/22153761](https://vimeo.com/22153761)

This documentary explores the emerging field of synthetic biology, where DNA is treated as programmable code and cells as genetic circuits. It covers ten years of advances, from engineering *E. coli* to smell like fresh rain to goats producing spider silk in their milk, and asks what happens to a discipline once its material becomes something to be written rather than only read.

The film sets those advances against the ethical questions they raise: how life is defined, where the boundaries of genetic engineering should sit, and who gets to draw them. It is the earliest work in this portfolio and the first statement of a question the later works keep asking in other materials, about bodies rendered as data and rewritten by the systems that read them.

MEDIUM

Documentary film

SUBJECT

Synthetic biology's first decade: engineered *E. coli*, spider silk in goat milk, genetic circuits.

TRAILERvimeo.com/22153761