

FLOW: Central Asian Video Art Programme**Week Four Programme (2020s part 2) 8 - 11 January 2026****Screening List:**

- *Alaqan*, Aïda Adilbek, 2022, 28'10
- *Ashes to Ashes, Dust to sidechicks, Uyghur Christmas Song*, Intizor Otaniyozova, 2021, 03'07
- *Nuclear Dreams*, Aziza Kadyri, 2025, 02'30
- *White Noise*, Madina Joldybek, 2021, 04'54
- *Aidahar*, Dariya Temirkhan, 2025, 28'00
- *The Other Skin*, Daria Kim, 2024, 10'05
- *Aitys*, Sana Serkebaeva, 2022, 10'10
- *Everything was fine*, Violetta Bogdanova, 2024, 21'18
- *Glyphs of Another World*, Ardash Mukanova, 2022, 2'30
- "LA GARE" *BLAKE INMORTALES*, Ayan Marokkansky, 2022, 4'14

Additional information / artists notes**AÏDA ADILBEK** (Almaty, Kazakhstan)

Alaqan, 2022

Documentary short film, Place: Almaty, Realised as part of DAVRA collective's public programme at documenta fifteen, Kassel, Germany.

ALAQAN follows artist's mother and grandmother in their daily house chores. The film explores female domestic labour as a form of sacred, healing ritual that is performed on the daily basis by women of the house.

INTIZOR OTANIYOZOVA (Almaty, Kazakhstan, Uyghur artist)

Ashes to Ashes, Dust to sidechicks, Uyghur Christmas Song, 2011

I've always loved Christmas songs, and it seems so unfair that they are only listened to for a short time of the year, and then kind of abandoned and ignored. I play them all year round and love them so much that I decided to try to write an Uyghur Christmas song.

AZIZA KADYRI (b. Uzbekistan, lives London, UK)

Nuclear Dreams, 2025

Nuclear Dreams offers a poetic exploration of my father's unrealised dreams and my own experience as an Uzbek migrant navigating uprooted identity and fractured belonging. The context is a personal space where memory and lineage meet: a young man whose plans of

becoming a nuclear physicist were shaped and disrupted by history's turbulent forces that started with the collapse of the Soviet Union, and continued with him forced into migration.

From an intimate beginning, the film moves into Tashkent's symbolic landscapes: once hubs of scientific ambition and cosmic dreams, they are now silent, obsolete monuments to shattered ideals. These spaces shaped a whole generation's vision of the future, reflecting both shared hopes and the ongoing anxieties around nuclear power that continue to affect us today. I carry my father's idealism and relentless optimism within me, guiding how I confront the challenges of displacement, migration, and the shifting geopolitics that shape my life today.

In dialogue with the CIRCA 20:25 manifesto, the film creates an emotional sanctuary ('refugium') for fragile, unfulfilled futures and layered histories. I hope to embrace the tension between disillusionment and optimism, loss and resilience. Like the manifesto's call to pause and inhabit stillness amid chaos, I invite viewers into a rhetorical space of an internal dialogue: where personal/collective memory and sense of self are reflected on and speculated upon, in hopes of starting a communal polylogue.

MADINA JOLDYBEK (b. 1991, Jezkazgan, Kazakhstan)

White Noise, 2021

Created from the artist's personal archival materials *White Noise* two channel video installation provides the visitors with an opportunity to plunge into the everyday life of a mother. An honest, head-on documentation of such an experience gives an eloquent idea of how difficult it is to raise a child.

Nestled in a corner of the exhibition room, *White Noise* invites with an open door reminiscent of a children's room cupboard, featuring wallpaper with innocent drawings. Inside, a teddy bear holds a TV displaying the artist's video work, while children's clothes hang on the cupboard doors and toys are strewn about, metaphorically revealing hidden truths, much like the saying 'Skeleton in the closet,' exposing the concealed realities of motherhood.

DARIYA TEMIRKHAN (b. 2000, Almaty, Kazakhstan, grew up in Uralsk, lives and works in Almaty)

Aidahar, 2025

The video was commissioned by Tselinny Centre of Contemporary Culture

A special commission of Dariya Temirkhan's video installation *Who Guards Your Dreams* was created for the interdisciplinary project **BARSAKELMES**. The work continues her earlier series of watercolours depicting snakes, dragons, and mythological tales of water spirits. Projected onto Yevgeny Sidorkin's sgraffito at the Tselinny Center artistic centre during its opening, the installation weaves together elements of myth, dream, and reality, while the sounds of the Jaiq River deepen the viewer's sense of immersion. Being in a poetic conversation with the audience, Temirkhan creates a vision and her own approach to

decentralizing culture and her exploration of memory within both urban and rural contexts of Kazakhstan.

DARIA KIM (b. 1998, Uzbekistan, lives and works in Berlin, Germany)

The Other Skin, 2024

The Other Skin was first performed in 2022 at the Museum Fridericianum in Kassel, Germany, and lasted six hours. It was part of the public program of the DAVRA collective for documenta fifteen.

The primary medium used in the performance was plasticine - a material typically associated with children. Its capacity for continuous transformation mirrors the Chilltans, forty shapeshifting spirits from Central Asia.

Like many children, I once told my parents about creatures inhabiting our house - beings they could not see. I find myself returning to the moment when I stopped perceiving them.

In front of me stood forty glass jars. Taking plasticine from my own body, I sculpted elusive creatures and sealed them inside. This act raised questions about their current whereabouts, their possible danger, or their imprisonment.

The documentation was filmed when the performance was restaged for the exhibition You Are Here at Fondazione Elpis in Milan, Italy. For this iteration, sound was added, referencing my mixed identity through the voices of my friends and artists - Korean woman (Hee Seo) and Ukrainian woman (Sofia Holubeva). Hearing these two languages spoken simultaneously felt like looking into a mirror for the first time, as I speak neither of them despite being half Korean and half Ukrainian.

The sound of a sweeping broom, performed by my father (Anatoliy Kim), was recorded in Uzbekistan, where I was born. Sweeping, a gesture strongly associated with Uzbek cleaning traditions, conveys the meditative nature of the performance and intensifies it, expressing my belonging to yet another cultural context.

In the background, a Chilltan made of beeswax is visible - another material that, alongside plasticine, is central to my artistic practice.

SANA SERKEBAYEVA (b. 1993, Almaty, Kazakhstan)

Aitys, 2023

Aitys is part of the project on the history of the Kazakh language, called Mother Tongue. The video gives a glimpse of the performance of the two contemporary poets (aitysker). The tradition of the battle between poets was/ still is a vital element of how the Kazakh language spread and sustained. Taking the origins from ancient nomad culture, aitys usually had a satirical undertone. Throughout its history, it went through multiple ways of censorship but

still attracts young people to join the tradition. I wanted to capture what modern aitys look like, and what themes poets talk about. So, while filming I became fascinated by the poets' stage performance and costumes. Details of their costumes overlay ethnic folk elements with aspects of the Soviet socialist experience evoking regional tales and traumas, memory and cultural transitions. The piece acts as a half-documentary, a half-tale in which the camera performs as an unreliable source. By which questions the tradition of documentary/ethnographic genre and the responsibility of moving image spectatorship.

VIOLETTA BOGDANOVA (b. 2000, Petropavlovsk, Kazakhstan, lives and works in Almaty, Kazakhstan)

Everything was fine, 2024

Violetta Bogdanova works with painting, performance, poetry, and video art. Humor, simplicity, vulnerability, and fragility are central to her artistic language, lending her work both poetic playfulness and disarming sincerity.

ARDAK MUKANOVA (Kazakhstan)

Glyphs of Another World, 2022

Glyphs of Another World aims to build a digital myth inspired by the history of nomadic shamanism and ancient petroglyphs. The mysterious world of glyphs has no logical function or precise understanding. Incredibly though it may seem, their world seems to exist separate from all parallel realities. It is impossible to find out their real purpose, functions, or capabilities. Their origin, evolution, and exact structure are unknown.

AYAN MAROKKANSKY (Kazakhstan)

"LA GARE" BLAKE INMORTALES, 2022

A faceless pilgrim embarks on a metaphysical journey into the afterlife.