

When antennas are placed on historical monuments, the building is treated less as a protected body and more as a functional carrier for transmission. Its surface can be drilled, altered, covered, and then visually repaired through camouflage, as if the damage matters only when it remains visible.

The work sheds light on how capitalist digital infrastructure becomes normalised through aesthetics and artificial convenience, and asks why some forms of harm are immediately recognised while others disappear into the background of urban life.

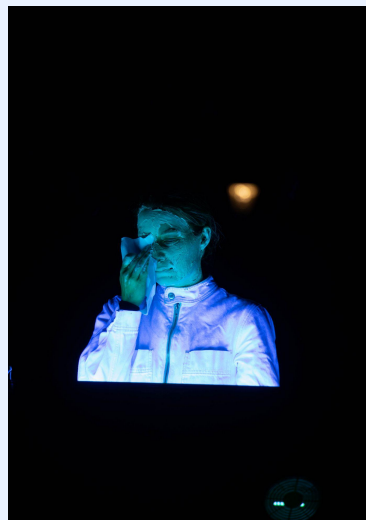
Tech: solarium, electronics to control 220V, arduino.
Solarium size: 200x80x80

Performance duration: 2 hours.





The intervention takes place in front of two beam antennas installed on the main historical monument in Groningen. A camouflaged solarium functions as a transmitting device, sending short phrases in Morse code through flashes of artificial light. During the performance, Anna shifts between roles: operator, transmitter, receiver, and exposed damaged body. She activates the solarium, applies sunscreen, lies inside it during the transmission, and later cleans her face from it, repeating gestures of preparation, maintenance, and aestitisation. Positioned between the monument, the antennas, and the audience, the performer becomes part of the communication system itself, exposing how bodies are also drawn into infrastructures of optimisation, exposure, and transmission.



Only When It Is Possible, 2026

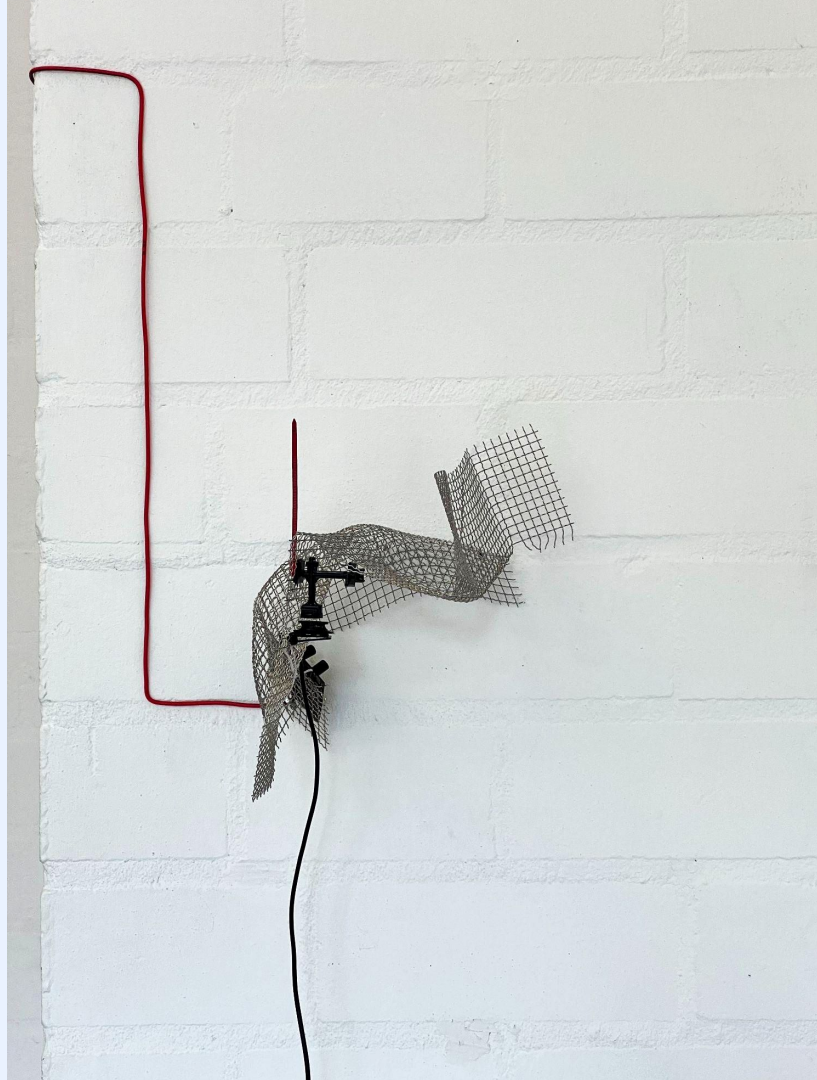
Kinetic installation

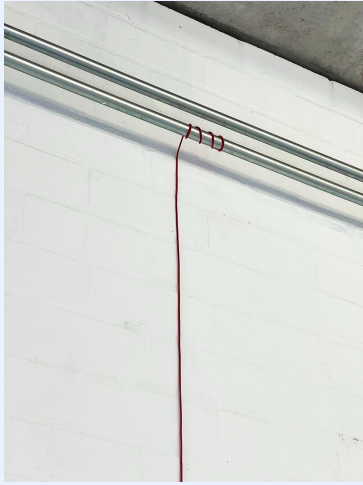
Signals, devices, antennas, and electromagnetic activity already fill the space around us, usually without being noticed. Communication feels immediate and almost taken for granted, while our dependence on the third parties and technical layouts that sustain this condition often remains invisible.

The work was inspired by the Greek hydraulic telegraph, an early long-distance communication system in which two distant operators had to act in sync for a message to appear.

This raises a question: who is the carrier here? The devices, the visitors, the surrounding infrastructure, or the space itself? Will these devices gather enough ambient energy to communicate — *and what counts as enough* — or will their exchange remain fragmented, delayed, and barely perceptible: a subtle wave-like movement that almost escapes our attention?

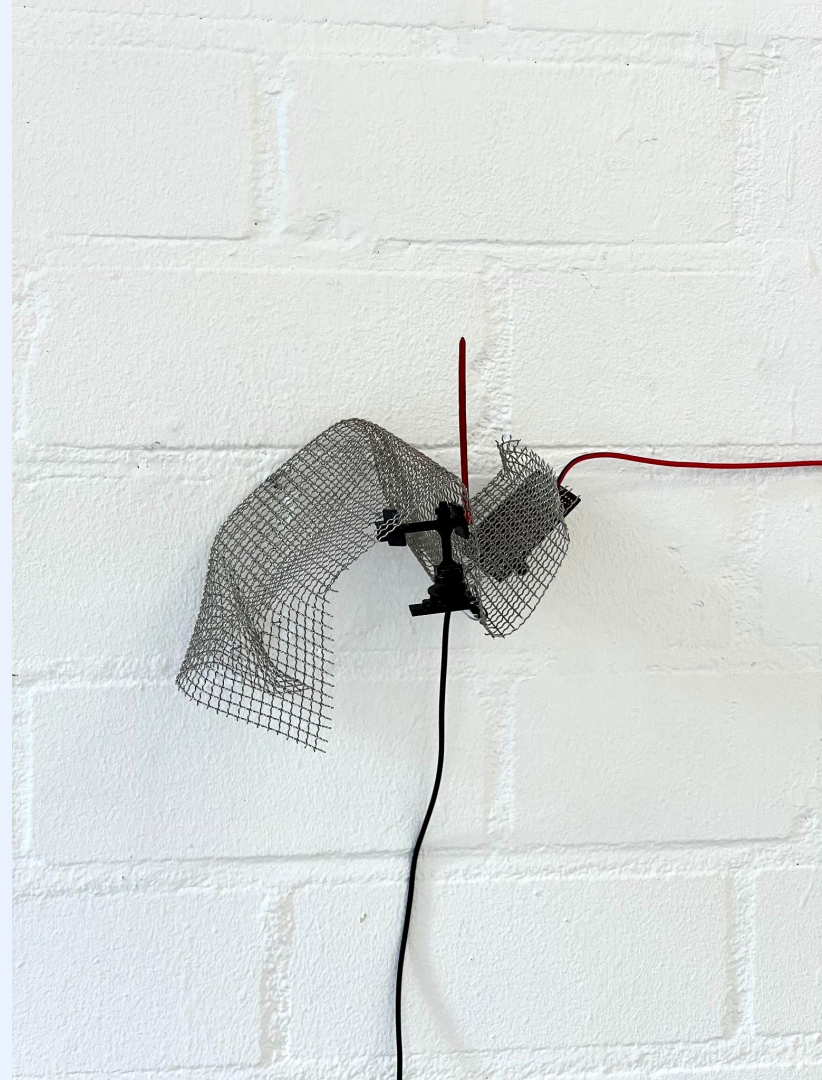
*Greek hydraulic telegraph is a communication system using two matching water vessels with marked rods inside them; torch signals tell operators when to release and stop the water, so the same water level would reveal the same pre-agreed message on both sides.





Two radio-frequency harvesting modules attempt to communicate using ambient energy drawn from the surrounding space. Red long copper antennas harvest residual radio-frequency activity from transmitting devices in the room, relying on the presence of visitors and the infrastructure they carry with them. The modules are not synchronised by a stable signal or central command. The work depends on the same environment it is trying to expose, allowing the conditions of the room to decide whether communication can appear at all.

[Watch video documentation here](#)

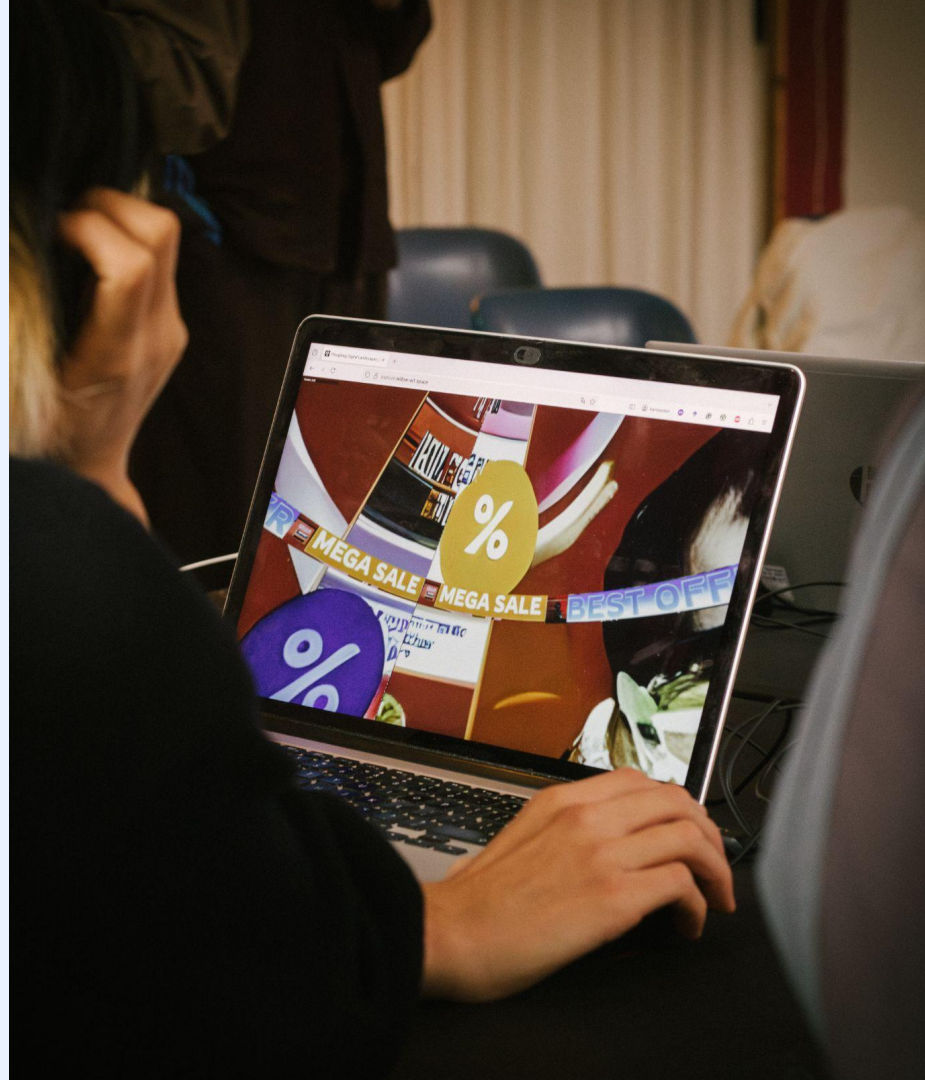




Tech: radio frequency harvester, magnet, copper coil, copper wire.
Material: Metal mesh, plastic.
2x aprox. 20x25x15cm

Rhythm Gate, 2025
Interactive game installation

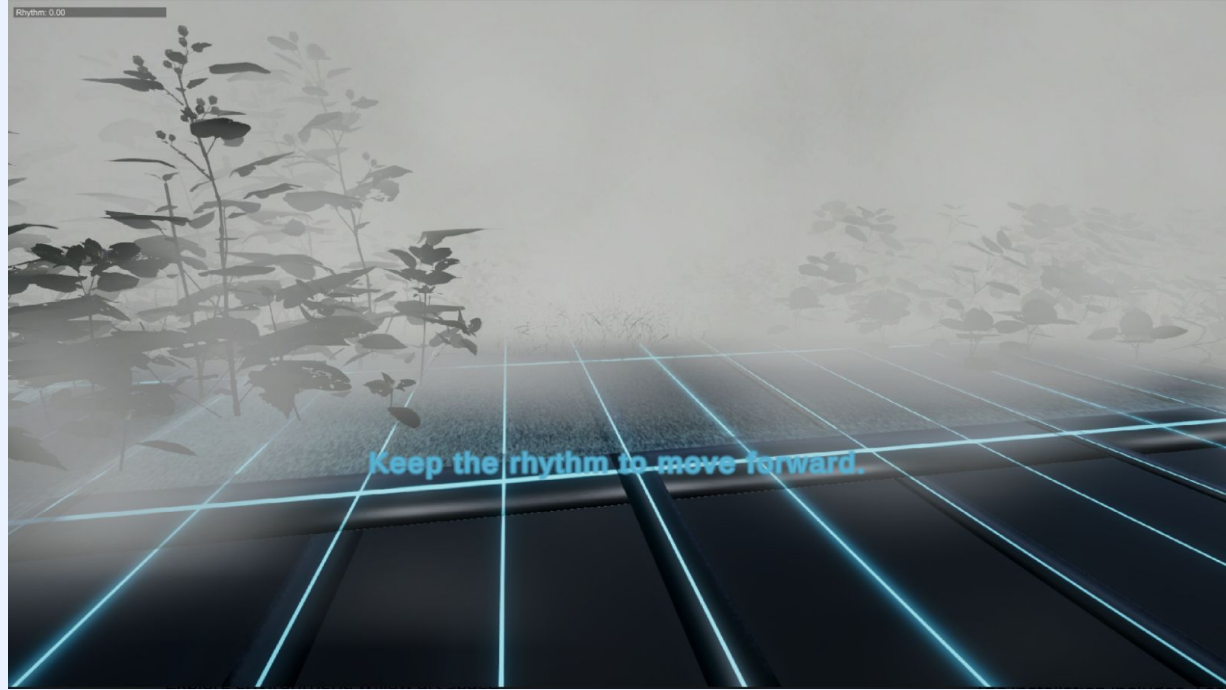
Work was made during Willow Art Residency, supported by
Werc collective, ecovillage Land van Aine.
Sound by Alexander Shlyakhov.
Tech: Unity, Blender



The work explores slow technology and digital wisdom as lenses to reimagine the digital as a space for care, slowness, and observation rather than acceleration.

The environment is inspired by circularity, attentive listening, and the extractive logic of the attention economy. The work becomes a journey from alienation and overstimulation towards attention and agency. Through the delicate balance between motion and stillness, users are invited to rediscover the rhythms of their bodies and of natural environments in digital environment. In this process, we might learn that living with other species is not a matter of ordering or controlling the world, but rather moving in tune with it.

[Explore environment here](#)



A high-angle photograph showing a person's legs in blue jeans and black shoes standing on a grey floor. The floor is completely covered with a chaotic, overlapping layer of discarded promotional flyers, coupons, and advertisements. The flyers feature various colorful graphics, text like 'BEST OFFER', 'LAST DAY', 'MEGA SALE', and 'TOP NOW', and some include small images of people or products. The scene visually represents the concept of information overload, where a vast amount of unwanted or irrelevant information is presented simultaneously.

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Are your devices listening to you?

This is worrisome question remains in our minds, especially when after random conversations appear terribly targeted advertisements on our devices. While the answer remains open, but there is no reason to believe that it does not. The response is based on investigations and articles by 404media (links below), and artist observations which confirm a high probability that our devices hear us.

This artwork links the colonial legacy of surveillance, where data and resources were extracted to dominate people, with modern methods of data production, where people are reduced to "buy-ready" profiles.

The work explores how seemingly convenient technologies like voice assistants perpetuate reinforce systems, and asks: How can people regain their right to control in a world dominated by data extraction and transformation into a commodity?

[Watch video documentation here](#)

Links 404media: [1](#) [2](#) and [3](#) [Pitch deck by CMG](#).



First installation

Second installation



2 connected installations:
First: This piece triggers visitor to share personal speech through microphone, seemingly to “train a new AI model.” On the screen shows log of the generation process. Include neon light 100 x 25 cm, PC, screen, microphone.
Second: uses speech prompt, makes and prints AI generated ads in real time in. Includes printer.
Whole process takes 30 sec, no access to the internet.

Tech: Locally trained StreamDiffusion 1.5 AI model. ControlNet, Whisper Libraries.

WEBSITE: ANNAMUSIKHINA.COM INSTAGRAM: OMDS.AN EMAIL: AN.MUSIKH@PROTON.ME
DIGITAL WISDOM: ON THE FLIP SIDE



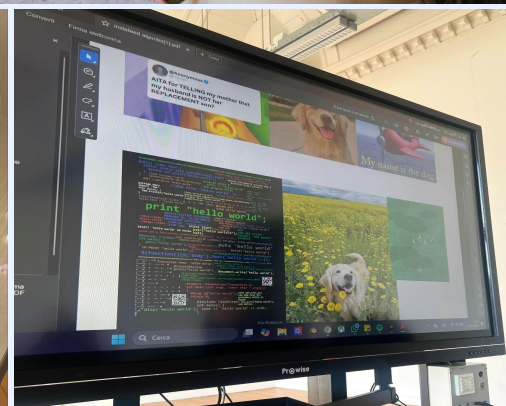
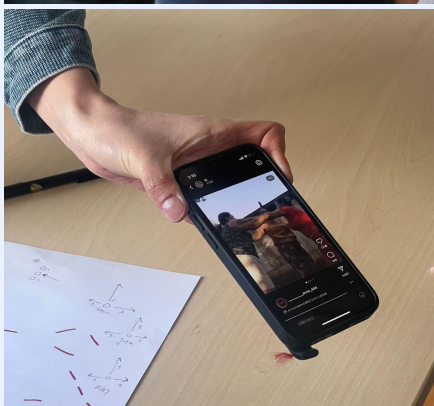
Reimagine algorithmic structures, 2025 Workshop

"Yo, first I want to thank the great algorithm that pull us all here." - Donald Glover, Emmys acceptance speech, 2017.

Because algorithms impact not only individuals but also collectives seeing us as datasets and forming subjects, collectives, and even erasing our agency, I invite participants to explore these dynamics through a hands-on, collaborative approach. By making and experimenting together, we explore how algorithms emerge, how they function, and how they might be reclaimed for the public good rather than serving the interests of big tech companies.

The main goal is to collectively find new creative ways to communicate, resist, and collaborate with algorithms. Through speculative play, embodied exercises, and critical dialogue, this workshop opens a space where we can rehearse futures in which algorithms are shaped by collective values, care, and creativity.

Duration of lecture - 30 min, hands-on part - 1 hour, discussions - 30 min.
Photos from workshop at Het Resort, Frank Mohr Institute, Groningen.



Guān Luò Yīn, 2024
Interactive audiovisual installation

Inspired by the Taoist ritual of transitioning between worlds, this interactive installation uses the gallery space as a physical medium for an invisible journey.

By combining audio, video, red strings, and cloth, we create a sensory architecture that transitioning from the tangible world into a spiritual or subconscious dimension.

This work explores the space as a bridge, where the audience moves through layers of red cloth to encounter a state of reflection on fate and emotional solace. By using immersive sensory experiences, installation invites the audience to step out of their daily reality and routine to perceive a different kind of presence – one where the space itself becomes the guide for a transition into the unseen.





Work includes both sound and visual installations. The sound installation consists of red strings with sensors hanging around the space, combined with infrasound.

The visual installation is made up of three small screens, each playing a video related to rituals and react to bell sound. Tech: Touchdesigner, MaxMsp, Ableton, sensors Piezo, 3 RPI5 screens, speakers.

Size of the room 400 x 150 x 170 cm.

Collaboration with Yu Shi Wei, supported by Sign Gallery for Sound music festival 2024.

D.ecosystem, 2024

Audiovisual installation

This work explores the digital world, which is created by people, but also has its own life, invisible and uncontrollable.

In an attempt to comprehend the nature of the digital world, you will find yourself in a digital ecosystem intertwined with three levels of its development.

There is an anonymous, faceless World inside, indifferent to us as human beings, despite all our efforts to change, shape, improve and even save this world. This indifference arises from the lack of digital wisdom in our lives and we are left alone with emptiness and disappointment.

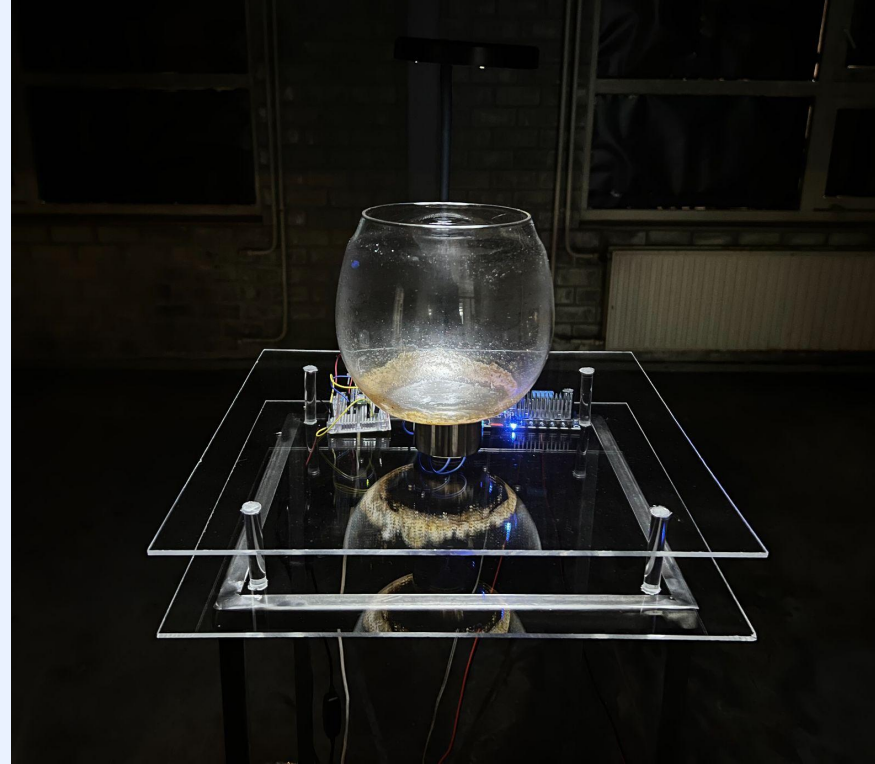
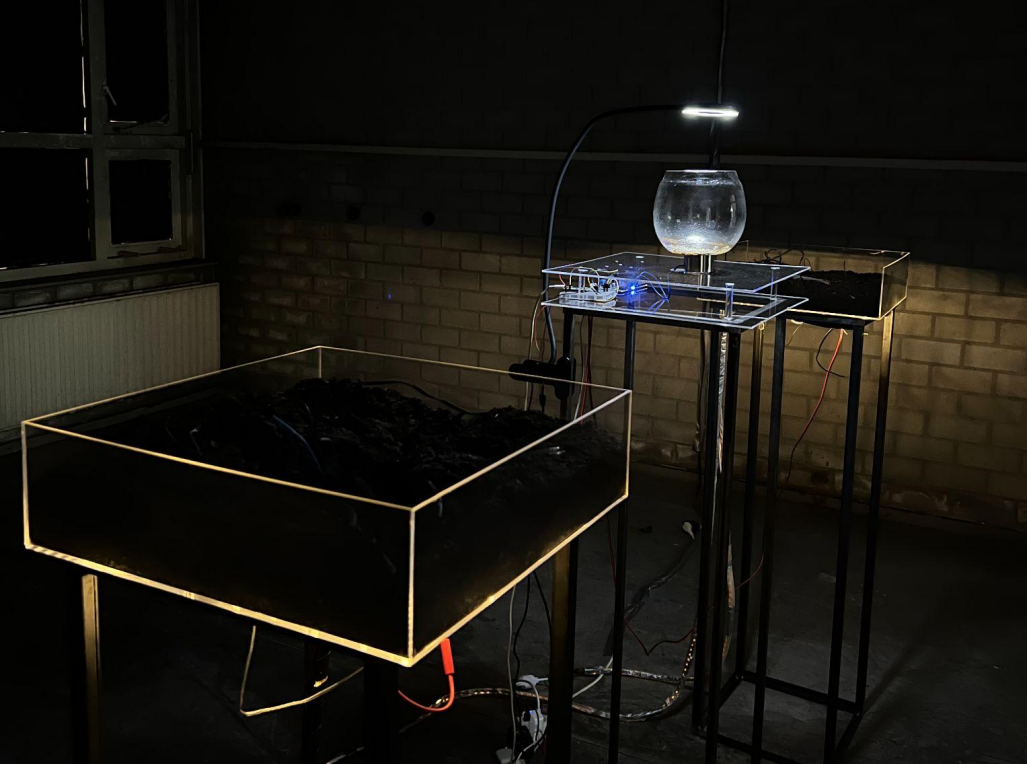
World for us not only implies a human-centered way of being, but also points to a vague realm of non-human, which is not for us. We can generalize this to say that we are unable to control or predict any digital or natural disaster.

World without us is sublime and inaccessible, with dark magnetic liquid living on its own terms. Anticipation of the threat from the rapid development of technology is already wrong. With every passing minute, we go too far, but do not reach this world and return to the World for us.

Interaction with the digital ecosystem is impossible, but influence and change are always possible in both directions.

[Watch video documentation here](#)





Tech: Arduino, electromagnet, ferromagnet liquid, audio amplifier.
Size of the installation: 200 x 45 x 145 cm.
Sound by Alexander Shlyakhov

This is part of Digital manual of World for Us which explore dilemmas and actions related to human interaction with the digital world, emphasizing practical and speculative considerations.

And at the same time ia asking questions: How could we deal with amount of data which we produced? What is the digital world, whose digital body we have created and in which we live? Do we ready to delete our data before death and how we can do it? And etc.

The final digital manual will include scores for deleting and manipulating data before and after death. Visuals with results of research (images, photo/video of performances, data noise, data decomposing, etc.).

Audience will feel the failure and unwillingness to cope with the amount of data they have created over their life. This reflects not a deliberate refusal but an inherent limitation of our condition, where reliance on digital automation takes over human agency. But at the same time audience will feel hope and power of Digital Wisdom.

Tech: Blender, 3 projector, speakers.
Sound: pre recorded radio frequencies noise.
Screenshots from video projection. Project is ongoing.



YOU ARE IN A TRAP
BETWEEN
THE FEAR OF LOSING EVERYTHING
AND
DELETING
TO REGAIN CONTROL

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AN ACT THAT MAY NOT EVEN
MATTER,
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BEYOND YOUR WILL

Archive of ourselves, 2024

Video installation

The digital footprints we leave every day lose their identity becoming an anonymous client ID with a set of our characteristics and preferences. Our data is no longer ours, although we should be able to own, use and dispose of it. The personality as a unique subject is no longer important for companies which collect our data.

In this work the artist explores the idea of data depersonalization and protection.

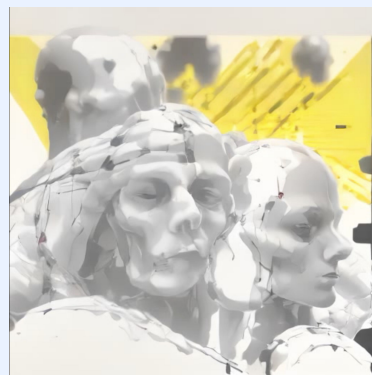
The encounter of a depersonalised AI with personal memories and experiences transforms them into a visually different video with lost subjectivity. Loss of subjectivity of the archive allows it to protect personal data and doesn't allow the original to be returned.

In three videos the visual component changes depending on the depth of penetration of AI as a tool. It is also presented with the original video archive which has been modified.

[Watch video](#)

Tech: Touchdesigner, AI - StreamDiffusion. 6 TVs.





Frames from videos

Bye World, 2022

Audiovisual installation

By getting information reproduction tools, we create and leave a huge digital footprint, absolutely justifying the status of Homo Sapiens Digital. In most cases, without thinking about what happens to that data set after the owner dies.

The concept of Homo Sapiens Digital is, among other things, about the development of digital wisdom, which will be «digital purity»: do not leave behind useless information globally, loading the servers and networks with continuously published content from our lives.

The project suggests turning to digital wisdom and digital purity during life and the process of decomposing the digital personality profile after death.

[Watch video](#)

Tech: Blender, Ableton, 2 projectors, speakers. Size of whole projections: 200 x 200 cm.

Collaboration with Alexander Shlyakhov



Don't look at the light, 2022

Video performance

In my work I put light and information on one step. They are everywhere and they may be impossible to perceive, killing and destroying.

We get used to looking at the bright light, although initially it seems impossible to look at it. Long eyes absorb clarity of vision, causing nausea and dizziness.

We're going blind and numb. We get used to looking at the injustice of life, the distortion of information, the propaganda, even though it seems impossible at first to look at, which is outrageous.

We're going blind and numb. The seeming impossibility of looking is replaced by addiction.

The habit takes away the strength from the struggle.

What happens becomes natural and no longer causes the blinded pain.

Duration 5 min.



Педофилы заманивали девочек семечками и газировкой в свои хижины, а потом насиловали и душили

Для сохранения статуса объекта в списке ЮНЕСКО
понадобится не менее 38 млрд рублей

Росприроднадзор

For more artistic process:

website annamusikhina.com

instagram [omds.an](https://www.instagram.com/omds.an)