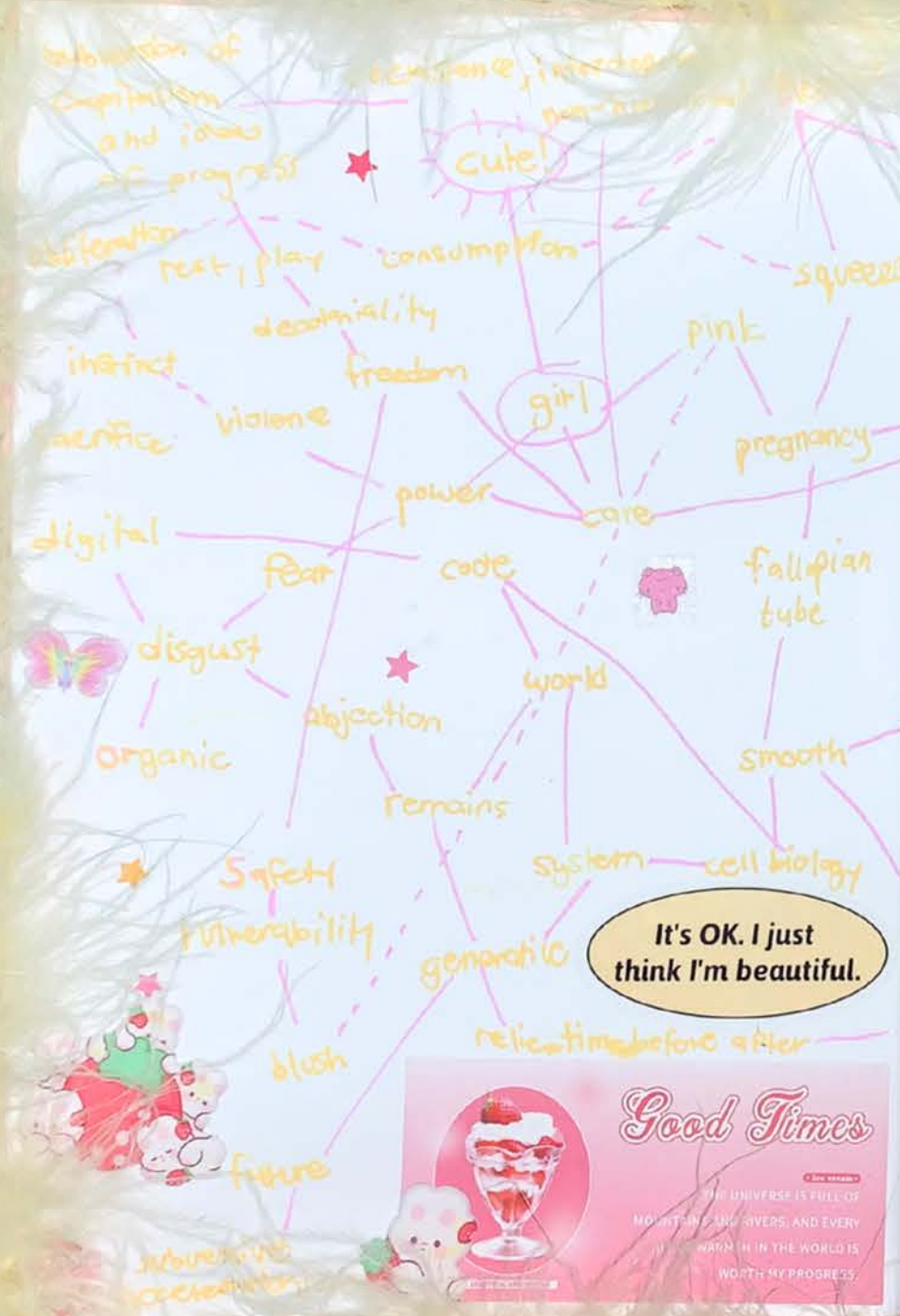


Catalogue  
Aaliyah Fakier-Alatovic  
2025







CO

Say love

SWE

I wish you

pony future link

compression convergence implosion a collapse so huge it creates its own space

transformation

ambience, grace, shiffling

YOU STAY SOFT

Good.

LOVELY

SHE BECAME THE LOVE 1. SHE BECAME

YOU STAY SOFT









A TOUCH OF  
ORANGE  
FOR A ROMANTIC  
REVOLUTION

How can I correct the great sins of the world?

CUMULATIVE EXPOSURE OF THE WORLD



Everything is  
lovely

Oh!  
How Cute!

No one can call back yesterday,  
Yesterday will not be called again.

activate!



nuclear love bomb!

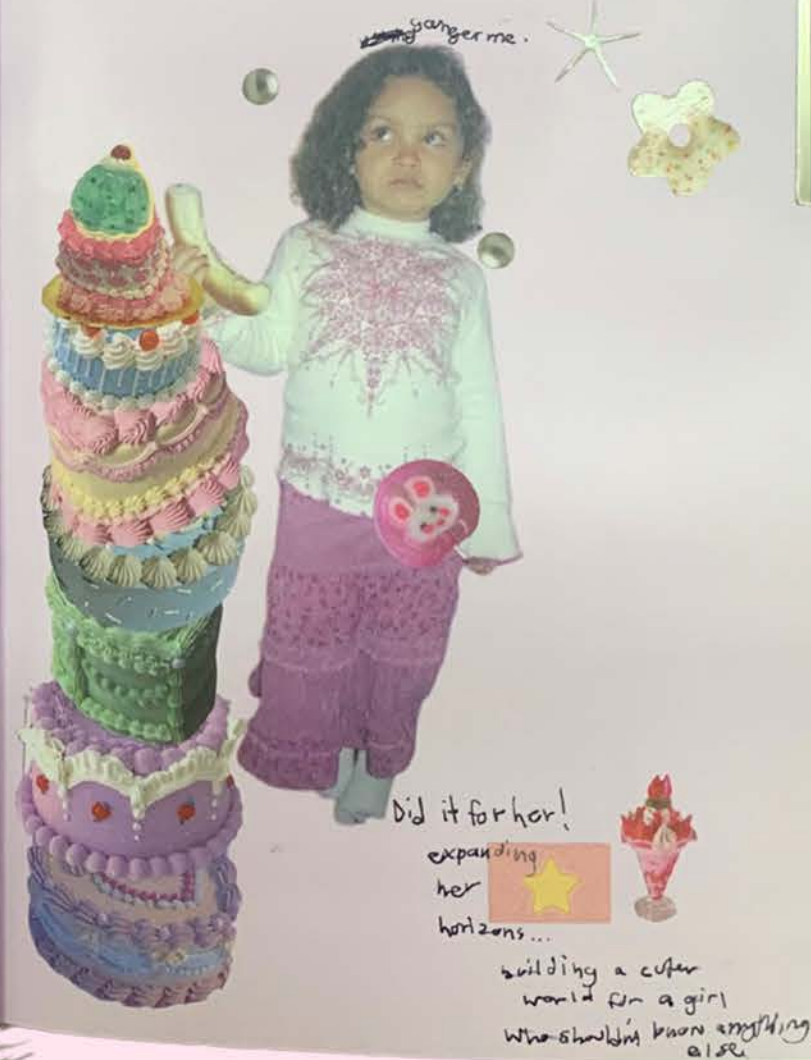
A molten ball of glittering fire collapses and explodes,  
raining down like confetti onto the ultimate birthday  
party! A world is born, a garden in the crater of a  
nuclear-love-bomb, a world of my own, a world to share.  
This new mode of existence...a strange, sweet logic that  
begs to be shared.

All life emerges through osmosis, through contact,  
through sliding and touching. All information is  
transformed and transmitted through the fallopian  
matrix.



This work is a deliberate act of world-building, a response to the pervasive violence, sexual assault, environmental collapse, and scarcity. In this imagined realm, affect, play, and tenderness are not secondary but foundational; bodies, surfaces, and objects communicate in relational, porous, and non-hierarchical ways. The work asks what it might mean to construct art and culture in a society that privileges vulnerability and pleasure over aggression and control. I am to write in a manner that embraces multiplicity, texture, and emotional resonance, consciously rejecting rational, linear, masculine conventions of academic discourse. Within this framework, kitsch, cute and kawaii aesthetics operate not as mere decoration but as strategies of survival and subversion, reclaiming what has historically been dismissed as frivolous or feminine and making it central to a political and imaginative project.

Following Sylvia Wynter (2003) I take seriously the call to unsettle the category of "Man" and to imagine other categories of being. In this work, the girl is not simply a child or a woman, and she is not defined in relation to men; she exists as her own gender, a category outside traditional hierarchies of male/female or man/woman. The girl moves through spaces of play, intimacy, and relationality, creating worlds that are self-contained and self-sufficient, where bodies, surfaces, and time bend, fold, and converge according to her logic. By naming her as a distinct gender, the work refuses conventional structures of patriarchy, heteronormativity, and binary thought, proposing instead a being whose form, desire, and presence are governed by their own affective and ethical rules. In this sense, 'Gurl' becomes both a lens and a space: a vessel for imagining alternative social, bodily, and planetary systems that privilege interdependence, care, and transformation over hierarchy, control, and instrumental rationality.

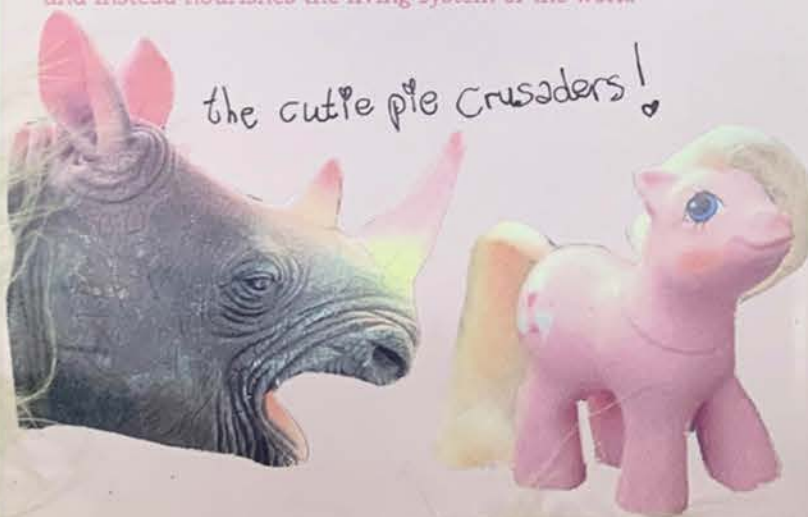




The processes that form this ecosystem installation refuse the division between high art and low craft. Scrapbooking, collage, the decoration of cakes—all gestures often relegated to domestic labor and kitsch—become structural methods for making worlds. This women's work is reclaimed from the province of cliché and put to work, critically. The found objects within the installation appear as exploded relics of an "old world," now transfigured into new life-forms, imbued with the misplaced wishes and dreams of girls everywhere. Every sticker, bead, or bauble becomes a fragment of affective labor, preserved and reanimated in this new ecology.

I want to rescue the plastic girls that already exist, giving these objects space to live outside the male gaze and beyond their original, commodified purpose. Plastic becomes relic and companion, preserved and remade, a reminder that survival, care, and transformation are possible even within materials the world has long discarded. In Warren-Crow's words, "girly vocational aesthetics are a vector of exploitation, bringing our attention to the ways in which girliness is a kind of easily appropriated affective labor" (2011, p. 495). My installation, however, proposes a reversal: a space where all the appropriated affect, the wasted cuteness, the dismissed girl-labor, is reclaimed and stored, where it ceases to be exploited and instead nourishes the living system of the work.

the cutie pie crusaders!





ponies are  
bathed  
in a basin of  
water beads,  
rock water,  
glowing light



a  
basin overflowing  
with a surplus  
of girlish dreams...

sensorial  
experience...

immersion into  
a speculative  
system

an invitation!

a bathing, rinsing  
ritual... all things  
dissolve in the  
basin of bliss...

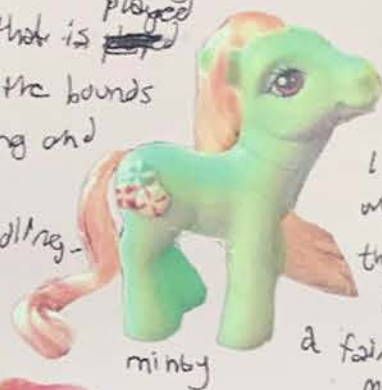
The basin enacts what Irigaray, through Whitford, describes as "a subjectivity that does not solidify, that remains mobile, multiple, and permeable" (Whitford, 1991, p. 118). Its cleansing is not moral purification but the dissolution of rigidity: to let oneself be softened, engulfed, and held.

LIFE NEEDS RITUALS

there is something appealing about plastic horses...

a girlhood that is ~~played~~  
it outside of the bounds  
of childhood and  
fashion...

built for handling,  
brushing and  
caring for.



minty

I have accumulated  
over 100 of them  
throughout my  
life...

a faint galloping of  
mad horses in  
my heart  
finger prints



rainbow dash

I brushed  
them and  
bathed them  
incessantly.



meticulous care...



pinkie pie



triple  
treat



“Decoration is often derided in Western art history, cast as frivolous or feminine. “The glitter-loving crowd, the untutored artisan doer, and the banal repetition of traditional pattern and motif point up the political dimension of decoration-shaming, nastily articulated by Le Corbusier: ‘There is a hierarchy in the arts, decorative art at the bottom and the human form at the top.’” Adolf Loos famously declared ornament a crime, equating decoration with degeneracy. (Casey 2021) But what if ornament is instead a practice of care? Each rhinestone and sticker insists on pleasure as a legitimate motive. It makes visible a mode of feminine production that is often trivialized but is in fact generative: craft, scrapbooking, decoration, play.



a child's model of the  
cosmos expanded into  
a body sized cosmology



beauty is a compulsion

it is a wedding cake and a  
birthday celebration, a union  
of forms, the birth of worlds  
shrelling, looping surfaces...  
refuses the rectilinear  
discipline of the Enlightenment  
Gra











# Milk Machines

human-machine

animal-plant



the cuteness lays in  
multiplicity...  
morphing into one another...  
imitation is not a  
sin...

plant-machine



reproductive  
wayfinder

broken-off relic of the past...



transformed  
through  
fire  
and  
cuteness!



an inhabitant of the world





dig



"There are no rigid scaled compartments,  
no dribbling branches..."  
- Ireland & Kronic  
(2024)



flesh, flora, architecture can coexist on the same ontological plane...



Magical girl aesthetics inform the temporal logic of the videos. The mahou shōjo or magical girl genre is a subgenre of Japanese anime and manga that has for decades centered on young girls who gain magical powers, often through a transformation ritual, to protect or change the world. It is both escapist and aspirational: designed in many cases to give young girls ideals of agency, corporeal transformation, beauty, and responsibility. The genre is visually defined by vibrant color palettes, transformation sequences, glitter, ribbons, frills, and a tension between domestic femininity and cosmic stakes. Typical protagonists are school-aged girls who lead dual lives—ordinary and magical—and who express strength through emotion, friendship, and sacrifice. According to Magic, Shōjo, and Metamorphosis, the magical girl has “provided female ideals for young girls since the 1960s,” serving as an “antithesis to adulthood, in which women are expected to undertake domestic duties” (Saitō, 2014, p. 146). These ideas show up in my video works, which perform magical-girl logics of transformation across flesh, landscape, and commodity. In one sequence, a cracked earth landscape is flattened and layered with looping stock video of flowers blooming through fissures—this conflates geological desolation with floral rebirth, the ordinary with the magical

An ancient windmill, windmill's wind leaf  
opens likely thewing, rotates against the  
wind, with the green grass, the wild















In alignment with cyberfeminist principles, I aim to emphasize the porous boundaries between bodies, machines, and information networks. As Sadie Plant (1997) writes, "Cyberfeminism destabilizes binary divisions imposed by Enlightenment rationality and opens space for alternative modes of being" (p. 45). In my world technology and biology interweave; interactivity is a mode of care, not mastery.

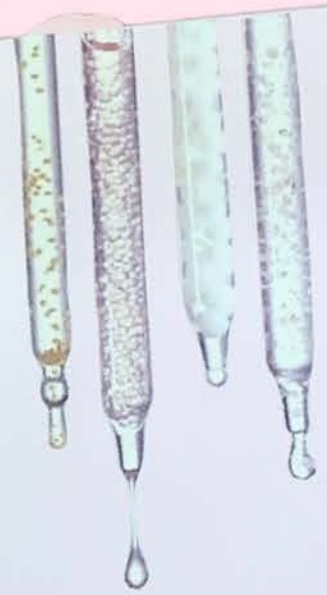
Donna Haraway's Cyborg Manifesto (1991) provides another framework for understanding my practice. She argues that cyborgs unsettle rigid boundaries: "The cyborg is a creature in a post-gender world; it has no truck with the tentacular patriarchy" (Haraway, 1991, p. 150). Like Haraway's cyborg, my installation collapses categories-human/animal, organic/digital, sacred/profane into a hybrid ecology. Glitch feminism similarly theorizes the potential of error, disruption, and collapse to generate freedom. Legacy Russell notes, "Glitches expose the limitations of inherited systems and make visible new possibilities for being" (Russell, 2020, p. 32). My videos' flattened planes, sculptures' entanglements, jump cuts and the pony washing basin's hybrid ritual enact this logic, making the limits of Enlightenment categories tangible and playful.







repair, annihilation...



a glittering horizontal ecology...







geological desolation and floral rebirth

the ordinary and the magical



blurring vegetal, animal and human intimacies...



I'm also interested in the ambivalence people call "cute aggression"-the urge to squeeze what we love-which many take as evidence of cuteness's corrupt core. But ambivalence does not have to default to cruelty; in my world, the squeeze is metabolized as safe compression. As *Cute Accelerationism* (2024) puts it, "Cute may have given cultural permission for women to be overcome by aggressive desire and for men to be disarmed by caretaking feelings" (Ireland & Kronik 2024, 17). Rather than deny that double pull, I build a squishy ecology where both impulses can circulate without harm: "both are possible!!" because nothing breaks-everything rebounds.





loops of  
melting ice-cream... linear process spins continuously...  
logic is  
refused.  
sweet  
sticky  
melty  
cream..



vulgar is inevitable...  
romantic until death do us  
part...

fre  
po  
thi







loops of  
melting ice-cream... linear process spins continuously...  
logic is  
refused.  
sweet  
sticky  
melty  
creamy..



vulgar is inheritable...  
romantic until death does  
part...

The Law of Cycles







Across these stills, timelines curl back on themselves; shame and conventional sexuality dissolve; the transformative power is diffused rather than centralized. In this reimagined magical girl-space, transformation is ecological, communal, shared across beings and surfaces. The magical girl is not an isolated heroine but a figure whose power radiates outward, shaping worlds. The videos extend this ecology into a plane of collapse. They flatten heterogeneous logics, borrowing from Takashi Murakami's theory of 'Superflat', which describes postwar Japanese aesthetics as "a flattened surface with no depth, a continuous image field where high and low, art and commodity, coexist" (Murakami, 2000, p. 10). Through Wynter, however, I position this flattening not as a neutral stylistic condition but as an act of de-hierarchization: undoing the vertical ladder of Enlightenment logics in favor of horizontal coexistence. Glitch Feminism supports this refusal of order: as Legacy Russell writes, "the glitch opens up the error as possibility, allowing us to move beyond the body as it has been historically inscribed" (Russell, 2020, p. 7). Each flicker in my projections is a potential glitch that refuses mastery, a portal into other ways of becoming.

Saitō observes that "this disintegration of space paired with the expansion of time is a major characteristic of the magical girl transformation sequence ... [a] fetishism of the metamorphosing body" (Saitō, 2012, p. 143). While acknowledging this fetishizing tendency, my practice insists otherwise: that the collapse of space and dilation of time can be a space of care rather than exploitation. Transformation here is not for the voyeur but for the world itself.

a vague dimension of norms and tentacles --  
cherries and milk ... my little pony seahorse  
convergence of myth, pop-culture, flesh



In Puella Magi Madoka Magica (2011), the genre is deeply reworked. Puella Magi Madoka Magica (2011) follows Madoka Kaname, an ordinary girl offered the chance to become a magical girl-bestowed with powers to fight witches born from the despair of young girls. Beneath its glittering surface, however, the series reveals that magical girls are secretly exploited: their empathy and emotional intensity are harvested as energy to sustain the universe.

The very qualities that make them powerful-care, love, hope-become the source of their undoing. Madoka's final act rewrites this system entirely. Her compassion grows so vast it exceeds the limits of the human body, (fig.5) and she sacrifices herself to liberate all magical girls from the cycle of despair, transforming into a cosmic force of care that exists beyond form or time. Watching Madoka Magica as an early teenager reshaped my understanding of femininity and transformation; it revealed that empathy could be both a wound and a weapon, that sweetness could remake worlds. That vision continues to guide the affective and ethical foundations of my work.

the witch  
'the Dorothy Motherfucker'...  
she takes over the body of  
Embryo Eve



a witch born of  
magical girls' despair  
a spinning, aimless  
witch...  
her every is suffraging  
'Walpurgisnacht'

'labyrinths'  
from the  
series

'Madoka  
Magica'  
vague spaces  
generated  
from the overwhelming  
energetic byproducts of  
a girl in pain



As Chu notes, Madoka Magica and related works present "a gendered system that both sustains and threatens the world," entwining magic with science and affect (Chu, 2023, p. 78). Warren-Crow similarly critiques "girly vocational aesthetics" for becoming vectors of exploitation (Warren-Crow, 2011, p. 495). This is not to deny the risks of cuteness as fetish or commodity, as Saitō reminds us. Rather, it is to argue that within the collapsed temporality and porous architectures of my installation, these risks can be turned. The metamorphosing body is not consumed; it is redistributed, re-absorbed, re-pleasured by itself.

screenshots from 'madoka magica' dir  
Akiyuki Shinbo, Yukihiro Miyamoto



Cuteness has long been read as a trap. Sianne Ngai famously frames it as an "affective response to weakness" that invites domination and even harm; as Simon May glosses her, "violence is 'always implicit in our relation to the cute object'" (Ngai, via May 2019, 14-16). There are reasons as to how this reading persists: cuteness can be weaponized by commodity culture, and it can lubricate care-as-control. But my practice leans in elsewhere: toward cute as futuristic, metabolic, subversive and world-making. The feeling tone is not bait but engine-soft propulsion that lets unlike things touch, slide, and co-compose. Empirically, cuteness isn't only sedation; it retunes attention toward carefulness. In a three-experiment study, Nittono et al. found that viewing cute images "improves behavioral performance on tasks that require carefulness" and "narrows the breadth of attentional focus," consistent with a shift toward systematic, approach-motivated processing (Nittono et al. 2012, esp. Abstract; 6-8, 93-97). That's not manipulation so much as a somatic pedagogy: cute hones micro-care. In the installation, this is the logic of the basin and the videos alike—rose water, water beads, sparkly voids—all training the body toward slower, more attentive relations.

May's broader account helps here too. He argues that Cute's charge lies not only in innocence but in its menacing "subversion of boundaries," its "uncertainty," its tease of "becoming" over being (May 2019, 5-8, 14). My body of work does not aim truth; it aims to dissolve old containers so new truths can precipitate. I reject the instinct to read all "kawaii" through a cynical lens. Ngai's caution about cuteness as commodity remains invaluable for diagnosing capture, but I'm more persuaded by evidence that cute perception can cultivate careful, reparative attention (Nittono et al. 2012).



So,  
when I say the  
work is cute,  
I mean it's a  
protocol for  
coexistence  
under  
conditions of  
ambiguity.

















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