



3hd 2026: Beyond Imagining, design by Saish Kotecha, © Creamcake

3hd 2026

**Creamcake presents
“Beyond Imagining” in the
IBB Video Space at the
Berlinische Galerie**

30.10.–30.11.26

Opening

Thu 29.10.26, 6 pm

7:30 pm Performance “Headless” by

Alex Quicho and Elizabeth Gabrielle Lee

8 pm DJ Set NAS TEA

Free admission

Participating artists:

Sara Sadik, Simona Andrioletti,

Simone C Niquille, Vika Kirchenbauer

Further information:

3hd-festival.com and 3hd.tv

As part of their festival “3hd 2026”, Creamcake presents a video programme at the Berlinische Galerie. Called “Beyond Imagining” 3hd confronts a world where the real and the invented bleed into each other, distorting what we see and inciting violence so extreme it defies belief, yet rarely earns more than a passing glance. It examines how images, words, and gestures acquire meaning and power, and invites viewers to critically examine familiar ways of thinking and social structures. The film programme, presented both here and online via 3hdTV, explores the idea that looking on is never neutral. Four works by four artists set a single figure, real or invented, against a force beyond their control. The state. The crowd. The camera. The institution. Found footage and essay film, allegory and impersonation each trace what gets remembered and who bears the blame for forgetting.

Sara Sadik “Ultimate Vatos: Force & Honneur” (23 min.)

The artwork follows Zabuza as he is trained to become the ‘ultimate man’ in a fictional military programme, during which he experiences isolation, surveillance and physical challenges. Through shifting camera angles and a personal voice-over, the external pressure and his feelings of loneliness, stress and fear are exposed, thereby confronting stereotypical notions of strength and toughness with vulnerability and insecurity. Through Zabuza’s internal monologue the film reveals how marginalised individuals build resistance, solidarity, and community care as tools for survival and affirmation.

Simona Andrioletti “Defence. What do you do with your anger?” (10 min.)

The found-footage collage brings together a succession of situations in which individuals attempt, in different ways, to defend themselves against forms of physical, emotional, and environmental oppression—ultimately without success. The found-footage material has been re-filmed with a smartphone pointed at a computer monitor. This additional layer of mediation deliberately reproduces the dynamics of voyeurism and Schadenfreude embedded in the original footage. The gesture of filming rather than intervening becomes an integral part of the work: a form of passive participation in which witnessing suffering is transformed into entertainment.

Simone C Niquille “The Fragility of Life” (24 min.)

The short film follows Teresa Barnwell, a Hillary Clinton impersonator, in the final days leading up to the 2016 US presidential election. *The Fragility of Life* questions the ownership of one's own image in a time of visual saturation: viral images, fake news, mass distribution of information and networked cameras create a slippery slope of identity, privacy and personal data.

Vika Kirchenbauer “This Suffocating Now” (16 min.)

The film reflects on the increasingly fascist tendencies the artist identifies in contemporary Germany, focusing on Palestine solidarity, queer and trans rights, and the forms of violence and discrimination that expose the illiberal undercurrents of a supposedly liberal society. Combining personal experiences of medical gender discrimination with archival, protest and personal footage, the video examines the relationship between state power and contemporary art, while drawing parallels to the authoritarian dynamics preceding the Nazi takeover.

About the artists

Sara Sadik is a Marseille-based artist who creates immersive narrative environments blending video, installation, performance, and interactive practices. Drawing on contemporary popular culture, from video games and science fiction to anime, reality TV, and French rap, her work explores identity, vulnerability, and modes of belonging. Positioned between fiction and documentary, Sadik's works follow initiatory journeys often centred on teenagers and young men shaped by social marginalisation, revealing their emotional landscapes, aspirations, and inner conflicts. Frequently using collaborative methods, she transforms testimonies and cultural codes into poetic material, crafting worlds where collective memories and contemporary identities can be reimagined.

Sadik earned her MFA in Fine Arts with highest honours from the Ecole des Beaux-Arts de Bordeaux in 2018. Her work has been shown at Oslo's Munch Museum, Villa Medici in Rome, MoMA Warsaw, Amsterdam's Stedelijk Museum, FACT Liverpool, M+ Hong Kong, Luma Arles, and Centre Pompidou-Metz, among others.

Simona Andrioletti lives and works in Munich and Milan. Simona Andrioletti's artistic practice is rooted in a research-based approach. Drawing on feminist perspectives, she investigates systemic violence and explores its structural and social roots, as well as the defence mechanisms people develop in response to traumatic events. Her work reflects on the conditions of disadvantage experienced by minority groups, as well as on moments of solidarity that enable marginalised communities to support one another and build resilient networks. She focuses on gender-based violence from an intersectional perspective, taking into account the interplay of multiple identities and the structural biases that affect marginalised individuals and communities, particularly the FLINTA* community, as well as minors from challenging backgrounds and involved with the criminal justice system. She involves these communities in her practice through workshops that contribute to the development of performances and/or installations. Language, writing, music, and immersive environments are central elements of her practice, which often adopts a militant tone and embraces forms of active participation.

Her work has been exhibited internationally at institutions and galleries including Kunsthalle Mannheim, Kunstverein München e.V., Museum Villa Stuck, Museo Novecento Florence, EIGEN+ART Lab Berlin, MART – Museo di Arte Moderna e Contemporanea di Trento e Rovereto, and MACRO – Museo d'Arte Contemporanea di Roma.

Simone C Niquille is an Amsterdam-based designer and researcher whose work investigates computation as a contemporary optical system. Spanning computer vision, 3D animation, computational photography, and synthetic training datasets, their practice examines how images no longer simply represent the world but actively structure perception and reality itself. Working within these systems, Niquille critiques machine learning as a tool for stabilising assumptions, advocating instead for nonbinary technological imaginaries. They initiated the Parametric Truth Lab at Design Academy Eindhoven, teach across design and architecture, and are currently a PhD researcher within the ARTILACS graduate school at HFBK Hamburg.

Niquille has exhibited and published internationally, including at the Dutch Pavilion of the 16th Venice Architecture Biennale. They have been a Research Fellow at the Nieuwe Instituut, a Mellon Researcher at the Canadian Centre for Architecture,

a Fellow in Digital Storytelling at the Dutch Film Festival, and they hold degrees from the Rhode Island School of Design and the Sandberg Instituut Amsterdam. They are the recipient of the 2026 Swiss Grand Prix of Design, marking the first time the prize has been awarded in Media and Interaction Design.

Vika Kirchenbauer is a Berlin-based artist, writer, and music producer whose work examines the fundamental political and social conflicts inherent in the artistic field. Two monographs combining the artistic and theoretical strands of her practice have been published by Mousse Publishing.

Comprehensive solo exhibitions of Kirchenbauer's works have been presented including the Kunstverein für die Rheinlande und Westfalen in Düsseldorf, and at the Kunstverein Kevin Space in Vienna. Her videos and installations were part of exhibitions and screenings at d/p in Seoul, Taiwan's Tainan Art Museum, Whitechapel Gallery in London, Kunsthall Charlottenborg in Copenhagen, Berlin International Film Festival, New York Film Festival, and Toronto International Film Festival. She was a Professor of Art in a Contemporary Context at the Braunschweig University of Arts from 2022 before being appointed Professor of Fine Art in the Contemporary Context at the Kunsthochschule Kassel in 2026.

Creamcake

Creamcake (CC) is a Berlin-based interdisciplinary platform, navigating the point of convergence in electronic music, contemporary art, and digital technologies. CC organizes performances, exhibitions, club nights, concerts, digital commissions, and workshops. These include the annual 3hd festival, *Is it cold in the water?*, *Paradise Found*, *インフラ INFRA* Europool, *<Interrupted = 'Cyfem and Queer>*, and the *Chronologies of Creamcake* anthology, among many others.

3hd 2026 is made possible with the support of the Senate Department for Culture and Social Cohesion.

IBB Video Space

Since 2011 the IBB Video Space has been screening artists who work with time-based media. The programme features not only established names in contemporary video art but also up-and-coming artists rarely seen in museums to date. For these artists, the Berlinische Galerie seeks to facilitate an institutional debut.

Each screening brings a new encounter with work that raises questions about the medium

and about social or political issues. Importance is attached to including marginalised perspectives and to shedding light on the impact of power structures.

More video works online:

bg.berlin/en/video-art-online

The programme in the IBB Video Space is made possible with the support of Investitionsbank Berlin.

Speaking of Video Art

Mon 23 November 26, 5-7 pm

Once a month, the Berlinische Galerie hosts "Speaking of Video Art", an exchange in a small group about the current programme of the IBB Video Space. This series of events offers an open space for anyone interested in discussing films or socio-political questions in the arts and getting to know various artists and authors. Together, we watch selected videos and read short excerpts from essays, theory, fiction or poems in English or German that are connected to the works in terms of content or form. The following discussion leaves room to explore both the discursive threads of the video works as well as perspectives and questions raised by the group.

In November, we will be watching two films from the current video programme "3hd 2026 Beyond Imagining", curated by the platform Creamcake. The film "Defence. What do you do with your anger?" by Simona Andrioletti shows a video collage in which people are subjected to various forms of physical, emotional and environmental oppression. Simone C Niquille's film "The Fragility of Life" follows a Hilary Clinton impersonator during the 2016 US election campaign. Both films explore, in different ways, the authenticity of images, the rights of one's own images and the mass dissemination of images in the digital sphere. Alongside the films, we will read extracts from the book "Discriminating Data: Correlation, Neighbourhoods, and the New Politics of Recognition" by media theorist Wendy Chun. We will also discuss the films on the basis of passages from the 2009 essay "In Defence of the Poor Image" by the artist and author Hito Steyerl, as well as excerpts from the text "In Defence of the Dank Image" by the artist duo Soda Jerk, which updates Steyerl's essay.

Participation is free of charge. The event will be held in German and English. Registration required at: berlinischegalerie.de/registration-speaking-of-video-art/



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Admission 14 €, concessions 7 €
Every 1st Wed of the month
7 € for everyone
Wed – Mon 10 am – 6 pm
Tue closed

Press images

[berlinischegalerie.de/en/press-release/
3hd-2026-beyond-imagining/](http://berlinischegalerie.de/en/press-release/3hd-2026-beyond-imagining/)

Tickets

bg.berlin/en/tickets

Social media

#3hdFestival #3hd2026 #CreamcakeBerlin
#VideoArtBG
#BerlinischeGalerie