

# Antwerp Art Graduation Prize Exhibition 2025

**Julia Tröscher**

**Everything has been said, not done, 2025**

**Split-screen HD video (8:3), 15 min, sound**

**Sound design: Pieter Vandenhoudt**

At the core of the work lies the thought that we (humans, rivers, the internet, bees, buildings, laptops, rocks, etc.) are entangled: culturally and historically, but also biologically and physically. This goes back to the material fact that we all are made of matter and energy that exist in the universe as a whole. Everything has been said, not done uses this idea as a starting point to explore relationships that bring this connection into focus, offering a way to reflect on how we engage with the world and its potential to open up new imaginative spaces.

To move towards such an imaginative space, this work starts with the present. How do we experience existence at this moment? The search here sets out with something close: the consumption of short-form video content. While estimating the number of actual videos is elusive, billions of users can be counted across various social media platforms.<sup>1</sup> From educational content to advertisements, recipes, hacks, voyeuristic and dehumanizing content to that which sparks empathy and awe, this form of media reflects culture and its values. It also has a dopamine-chokehold on our attention and thus has become a highly addictive form of escapism. In this form, content has a palpable effect on cognition and impacts the brain's ability to focus, which affects, amongst other things, the ability to find solutions to big problems such as global warming.<sup>2</sup>

Being extremely accessible, these moving images have nonetheless become portals into the world, albeit hyper-fragmented and driving disassociation. As Donna Haraway reminds us, it matters what thoughts we think thoughts with. Guided by this idea, the work turns to the language of short-form video, exploring the possibilities of how it might be collaged into an essayistic exploration of where we are at.<sup>3</sup> Can algorithmic content be reimagined into something fertile? Combining original and found footage from various social media platforms, this video is an attempt to zoom in on a spectralized image, to see the forest in the trees.

We find ourselves in an ongoing cultural and ecological crises - an era of late capitalism and destabilizing democratic values, where belief systems are becoming undone. The enlightened conception of the world has long become porous. At the edge of the world as we know it, time splits open other possibilities arise. We are back at the entrance to the cosmic roundabout.

While the ultimate question of what will be remains unanswered, Everything has been said, not done begins from the proposition that we can still imagine the world otherwise. Campagna notes that the multidimensional crisis can ultimately be understood as a crisis of imagination.<sup>4</sup> He reminds us that belief systems are not fixed, but rather change over time. According to him it is therefore necessary to "imagine a new set of reality principles that would allow for a new range of the possible to emerge."<sup>5</sup>

The phrase "After all is said and done" is often terminal, referring to final judgments. For the title of this work, this phrase has been adapted to draw attention to the way the anthropocentric understanding of

the world is fundamentally shaped by language. In his book *Technic and Magic*, Federico Campagna critiques this linguistic framing, arguing that relying on language as our primary device for grasping reality traps us in a technocentric worldview which privileges productivity over empathy.<sup>6</sup> In this context, Campagna introduces the concept of reality settings to describe the deep-rooted metaphysical assumptions that define what a culture considers real, possible, and meaningful.<sup>7</sup> These settings are not fixed but evolve, and they profoundly shape the worlds we inhabit. Campagna describes today's reality settings as structured around an 'absolute language', which he sees as a limiting force in grasping the world rather than a liberating one.<sup>8</sup>

Inspired by this notion, this work investigates how these underlying frameworks influence not only our perception but also our capacity to design and imagine alternative futures. Reality settings channel a society's potential energy – how it manifests into buildings for example, or governments, digital systems and landscapes. Just as architecture influences what a building can become, so too do our metaphysical assumptions determine the range for its possible futures.

Through a split-screen format, this work cherishes the possibility of collage to look beyond current reality settings into what shines through the cracks of a failing system. How do calculated, cunning algorithmic configurations fit into an entropic universe? The tension between a techno-scientific centered world view versus that of an enlivened universe is key to this work, examining a constellation of perspectives colliding and circling back to the idea at the beginning: energy is at the source, and it isn't fixed to any shape. While this work does not aim to provide a concrete solution, Everything has been said, not done invites viewers into a contemplative space where empathy becomes a mode of attention. In a world of ecological crisis and fragmentation, here I lean into the idea that how we imagine reality might be the first step toward healing it.

A full list of sourced video material is available for consultation

**Julia Tröscher** lives and works in Antwerp, Belgium. Her practice centers around post-anthropocentric ecology and alternative knowledge systems, challenging dominant narratives of human exceptionalism. She is currently a studio resident with MORPHO Antwerpen at the graduate's program held at Borrewaterstraat 1. Tröscher graduated from Central Saint Martins with a First Class Honours Bachelor Degree in Fine Art in 2021 and obtained her Master of Visual Art from Sint Lucas Antwerpen in 2024.

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<sup>1</sup> Yaguara. (2025). 19+ Short Form Video Statistics Of 2025 (Usage & Trends). Retrieved from [https:// www.yaguara.co/short-form-video-statistics/](https://www.yaguara.co/short-form-video-statistics/)

<sup>2</sup> Iljoong (Andrew) Kim. (2024). Exploring The Cognitive And Social Effects Of Tiktok On Adolescent Minds: A Study Of Short-Form Video Consumption. *International Education and Research Journal (IERJ)*, 10(9). [https://doi.org/ 10.21276/IERJ24769489007345](https://doi.org/10.21276/IERJ24769489007345)

<sup>3</sup> Haraway, D. (2016). *Staying with the Trouble*. Durham, North Carolina, US: Duke University Press. p. 35

<sup>4</sup> Federico Campagna, *Technic and Magic: The Reconstruction of Reality* (London: Bloomsbury Academic, 2018), p. 51.

<sup>5</sup> Campagna, *Technic and Magic*, p. 7.

<sup>4</sup> Campagna, *Technic and Magic*, p. 51.

<sup>5</sup> Campagna, *Technic and Magic*, p. 7.

<sup>6</sup> Campagna, *Technic and Magic*, p. 10.

<sup>7</sup> Campagna, *Technic and Magic*, p. 4.

<sup>8</sup> Campagna, *Technic and Magic*, p. 6.