TEYMUR DAIMI

VISUAL ARTIST, FILMMAKER, PHILOSOPHER

ARTIST PORTFOLIO
SELECTED EXPERIMENTAL FILMS & VIDEO ART

ARTIST STATEMENT

I work at the intersection of visual art and experimental cinema, exploring perception as the first and most fundamental encounter between consciousness and reality. My practice is grounded in the *Philosophy of Witnessing* - a perceptocentric approach that shifts attention from what an image represents to what happens in the act of seeing itself.

I do not approach the camera primarily as a device for recording reality, but as an instrument for investigating perception. Through subtle operations with image, duration, tempo-rhythm, editing, silence and sound, I examine the ways consciousness constructs its experience of the world. Time is therefore not merely a framework for the moving image, but one of its principal materials: extended duration, repetition, stillness and silence can suspend habitual recognition and open a space for a more attentive mode of seeing.

I articulate this approach through what I call *visual anthropo-practice* - a practical, operational investigation of the human being through transformations of visual experience. Cinema, understood as the art of the moving image, becomes the quintessence of this practice because it allows perception itself to become both the subject and the material of the work.

My interest in moving images also reaches back to the earliest human visual practices, when images were not yet separated into the modern categories of art, representation and entertainment, but participated in ritual, cognitive and transformative relations with the world. In this sense, I understand cinema not simply as a technological invention, but as a continuation of a much older human impulse to transform experience through images.

While acknowledging the power of narrative cinema, I regard its dominant form as being close to visual literature - often translating or illustrating ideas that originate outside the image itself. Experimental cinema, by contrast, makes it possible to foreground what is specific to the cinematic medium: duration, rhythm, movement, silence, sensory intensity and the perceptual event. I therefore avoid narrative as the primary organizing principle of my films and treat the moving image as a field for direct visual research into the act of perception itself.

My works occupy an inter-format and inter-genre space between experimental cinema, video art, media art and expanded cinema.

TANGO ERGO SUM

2027

Moving image

00:17:01

HD, Color, Sound

Watch Film: https://vimeo.com/1221832992

Password: Daimi

Status: World Premiere Available

Tango Ergo Sum follows a blind man guided by a mysterious female figure through a surreal, tactile landscape of fragmented bodies, surfaces, gestures and shifting images. As the visible world gradually dissolves into abstraction, sight gives way to another mode of perception—"seeing as touching," in which the image is experienced not from a distance but almost physically, through its textures, rhythms and intensities.

The film explores the possibility of a haptic cinema, where the screen becomes like skin: a surface that separates yet also allows contact. The body, and particularly the skin as the most immediate boundary between ourselves and the world, becomes central to this exploration. At the end, confronted with the question, "What is all that you contemplate?", the protagonist answers: "I don't know."

CIRCLE

Dedicated to Jordan Belson

2027

Moving image

00:17:20

Color, Sound

Watch Film: https://youtu.be/3FRDSFtB2y8

Status: World Premiere Available

Circle begins with a man bringing a large glass-like eye toward the viewer, initiating a continuous metamorphosis in which fragments of Renaissance painting, Eastern ornament, digital abstraction and everyday reality collide, overlap and dissolve into one another. The image never settles into a stable form: recognizable figures gradually lose their identity and become colour, rhythm, texture, movement and light, while the circular motif returns as an eye, a painted image, a luminous sphere and a mandala. Sound follows the same unstable trajectory, moving between whispers, electronic textures, percussion and an Eastern melody.

At the end, the mandala breaks apart and the hypnotic visual field abruptly gives way to the Ferris wheel and everyday sounds of Baku Boulevard. The gaze thus passes from reality into transformation and back again, without establishing a fixed boundary between the two.

THE MOMENT BEFORE

2027

Moving image

00:04:34

B&W and Color, Sound

Watch Film: https://www.youtube.com/watch?v=3a9OWk9eR-E

Status: World Premiere Available

The Moment Before explores a threshold state of time in which a countdown reaches its logical and ontological limit, but the event of ending cannot occur. Beginning with a group of motionless people gathered in an undefined space, the film gradually concentrates on the face of an elderly woman, where fear, grief, horror and tears coexist as an unresolved affective state.

At 0:01, the countdown fails to reach 0:00: instead of an ending, linear time folds back into itself, losing its direction and becoming an implosive, timeless duration. The image freezes, while movement persists only in the digital numbers that can no longer complete the countdown. The “moment before” thus becomes a closed temporal interval in which an internal process continues without movement or event -a time that belongs neither to the past nor the present, where the end remains present as a sign but absent as an occurrence.

IN BETWEEN

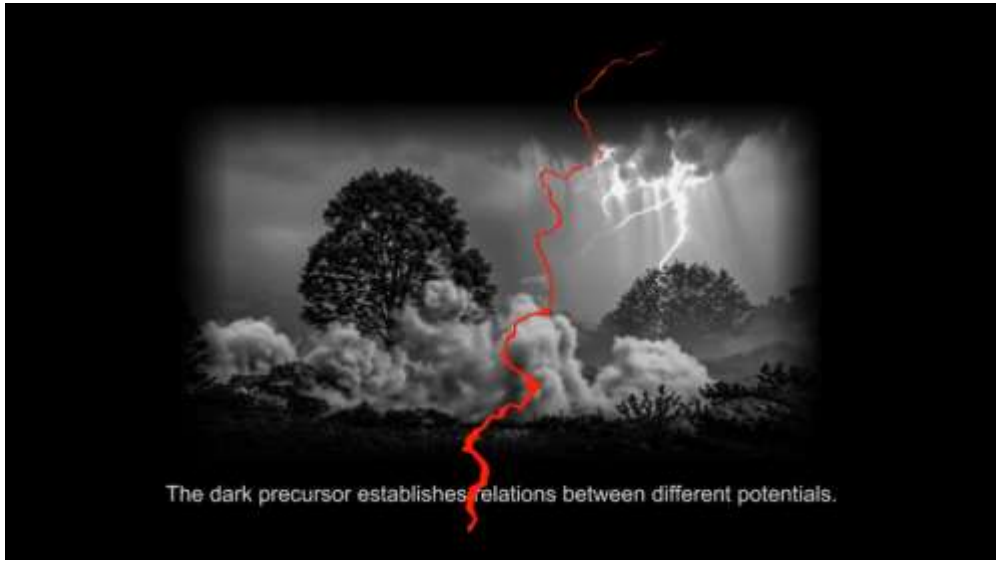
2026

Moving image

00:04:10

Color, Sound

Watch Film: https://www.youtube.com/watch?v=EOlunVpVfDM



In between approaches lightning not as a natural phenomenon or a visual effect, but as a model of the event. Here, the event is understood not as something that occurs *in time*, but as something that *cuts through time itself*, opening a rupture between potentialities and their phenomenal actualization. Within this interval, habitual causality is suspended: the world has not yet appeared as something given, yet the conditions for its emergence are already in place. The Deleuzian notion of the "dark precursor" points to an invisible instance preceding every visible phenomenon and establishing relations between heterogeneous potentials. The video functions as a perceptual experiment in which lightning is not an image but an operation -a point of dissection within the instant, where difference precedes form and becoming precedes result.

In the context of my *Philosophy of Witnessing*, the work approaches perception itself as an event, while remaining irreducible to any philosophical discourse. It explores the interval between the unmanifest and the manifest, the pre-phenomenal and the phenomenal, not by representing it, but by making perceptible the very possibility of a world coming into appearance.

ACHILLES AND THE BUTTERFLY

2026

Moving image , animation

00:06:45

Split screen, Color, Sound

Watch Film: https://www.youtube.com/watch?v=8LfGXyAsvBM

Achilles and the Tortoise interweaves two parallel movements: Achilles endlessly pursues a tortoise, while a butterfly moves toward a candle flame. Zeno's ancient paradox suggests that Achilles can never reach his goal; yet when the butterfly enters the fire, the impossible pursuit suddenly gives way to another state. Through animation, AI-generated imagery, chromatic distortions and shifting visual rhythms, the film unfolds as a continuous metamorphosis of movement, time and memory. Ancient Greek imagery, cave paintings, ruins, sculpture, ritual scenes and fragments of human history merge with the transformations of the butterfly and the gradual extinction of the candle, creating a flow in which beauty, the sacred and the uncanny become inseparable. At the climax, Achilles no longer pursues the tortoise but sits upon it, transforming endless movement into a state of stillness.

In the context of *Philosophy of Witnessing*, the film approaches perception as an active process of connecting heterogeneous images, while ultimately exceeding any conceptual interpretation. The paradox is not solved but transformed into another mode of seeing.

SPECTRUM

2022

Moving image

00:08:35

Color, Sound

Watch Film : https://www.youtube.com/watch?v=XSPnZ4app78

Spectre is a non-narrative exploration of the boundary between the visible and the invisible. The seven colours of the visible spectrum represent only a small fraction of the electromagnetic world, suggesting that what we perceive is already a radically limited version of reality. The film reduces the spectrum to translucent, slowly modulating colour fields, allowing barely perceptible structures to emerge and dissolve across the surface of the screen. The screen itself becomes the central subject: materially, it is the latest stage in the evolution of the image—from cave wall and stone to canvas and moving image; perceptually, it evokes the primordial visual field encountered at the beginning of life, before the world has been divided into recognizable objects and names. At this threshold, the visible has not yet solidified into form, while the invisible remains perceptible through it.

The film thus approaches the screen as an absent presence—a liminal surface where the visible and the indeterminate, the concrete and the abstract, continuously transform into one another.

THIS IS LOVE

2017

Documentary

00:32:26

HD, Color, Sound

Watch Film: https://vimeo.com/200877459

Love and Death are the central themes of the film. While filming the final days of his mother's life, the filmmaker did not imagine that this private footage would eventually become the basis of a film. He was simply recording her last days, hours and minutes. She had lived a long and fulfilling life, experiencing both the sweetness of achievement and the bitterness of loss. Yet one thing had remained constant throughout her life: love - the love of life in all its forms, of her children and grandchildren, and above all, the mutual love she shared with the man she met when she was sixteen and he was nineteen. They remained together for sixty-five years. She has gone; he remains here. And yet, the bond between them has not ended. The film emerges from this intimate experience of presence, loss and continuity, approaching love not as an abstract idea but as something that may persist beyond the physical presence of the beloved.

A substantial part of the film was deliberately shot on a mobile phone in low resolution, allowing pixels, digital interference and arbitrary shifts out of focus to become traces of a body and an image gradually falling apart.

I AM MONA LISA

2016

Moving image

00:06:33

Color, Sound

Watch Film : https://vimeo.com/191300699

I am Mona Lisa approaches Leonardo da Vinci's *Mona Lisa* not as an untouchable icon of beauty and perfection, but as an image whose seemingly familiar surface may conceal an unconscious dimension. The film treats the audiovisual field as a space of affective and conceptual provocation, employing a deliberately discomforting strategy of de-objectification: the canonical museum object is removed from its habitual status as a stabilized object of contemplation and consumption and transformed from a cultural simulacrum into something unpredictable and affectively charged. Digital glitches, flickering, thermographic imagery and an agonizing audiovisual shift - from the classical harmony of Bach to harsh electronic noise - disrupt the mechanisms of normative perception.

This sensory disorientation is not merely a formal experiment, but an attempt to interrupt the automatisms through which the familiar image is habitually recognized and consumed. By destabilizing the comfortable distance between the observer and the observed, the film invites the viewer to question the nature of perception itself and to encounter the image as a presence rather than a familiar object.

WINDOW

2015

Moving image

00:11:22

Color, Sound

Watch Film: https://vimeo.com/142496826

The Window is built around a simple yet unsettling situation: a figure watches the world through a window, observing the same landscape as the time of day gradually changes. He remains motionless, detached, almost like an impersonal Witness. Then something happens - an event after which the human gaze should seemingly disappear. Yet the act of seeing continues. The landscape remains before the gaze, but the gaze itself no longer seems to belong to anyone.

The film thus gradually shifts from the question of *who is looking?* toward a more disturbing possibility: what if seeing does not depend upon the individual who sees? “Someone looks at this world through you. That gaze will remain even when you are gone.” This invisible Eye, the one who Sees - the “Last Witness” - opens a space of radical uncertainty, where the distinction between the human observer and the act of witnessing itself begins to dissolve. The film approaches this threshold not as a philosophical proposition to be resolved, but as an encounter with an impersonal and profoundly non-human mystery that nevertheless calls directly to us.

TRANSCOMMUNICATION: INVASION OF SENSES

2012

Moving image

00:20:55

Color, Sound

Watch Film: https://vimeo.com/103694324

Transcommunication: The Invasion of Meanings is a conceptual meta-film presented on a large public screen in Fountain Square, Baku. Its primary informational units are not images, as in conventional cinema, but suggestive words and advertising taglines taken from well-known Hollywood blockbusters, together with other selected phrases. These verbal fragments appear in a specific rhythm and sequence against a constantly changing field of moving and static images: video fragments, photographs, film posters, cinematic excerpts and abstract color fields. The project thus conceptually reformats the aesthetics of Hollywood cinema, shifting the focus from spectacle and visual aggression toward a non-spectacular structure that exposes the ideological and semantic core of individual films.

At the same time, by concentrating on the molecular structures of cinematic works - words, images, rhythms and their relations -the project functions as a psycho-cinematographic and cultural investigation of the mechanisms through which cinema produces, transmits and embeds meaning.

Visual artist, filmmaker and philosopher (Ph.D.), Teymur Daimi was born in Baku, Azerbaijan, in 1966. He graduated from the Azerbaijan State Art College in 1985 and the Azerbaijan State University of Culture and Arts in 1993. In 1996, he published his first book, *The Finding of the Way*. In 2000, he received a Ph.D. in Philosophy from the Institute of Philosophy and Law of the Azerbaijan National Academy of Sciences.

Since 2023, Daimi has published five books developing his *Philosophy of Witnessing* (Perceptocentrism), a philosophical framework centered on the primacy of perception in the human encounter with reality. He is the author of numerous articles and essays on art, culture and philosophy published in Azerbaijani and international editions.

Daimi teaches at the Art College of the Azerbaijan State Academy of Arts and at the Azerbaijan State University of Culture and Arts. His artistic practice encompasses visual art, experimental cinema and video art. He has participated in international film festivals, exhibitions and biennials, including the 1st Thessaloniki Biennale in 2007 and the 53rd Venice Biennale in 2009 as part of the Azerbaijan Pavilion.

He is a member of the Union of Artists of Azerbaijan and the Union of Cinematographers of Azerbaijan.

SELECTED EVENTS, FESTIVALS & PROJECTS

2023 - *Sciarsism*, International Exhibition, Vitebsk, Russia
2022 - *Metacode*, Exhibition, Museum of Azerbaijani Painting of the 20th–21st Centuries, Baku, Azerbaijan
2018 - Istanbul International Experimental Film Festival, Istanbul, Turkey
2018 - *Icons Medium*, Kyiv, Ukraine
2018 - *Eurasia International Monthly Film Festival*, Moscow, Russia
2017 - *Kazan International Muslim Film Festival*, Kazan, Russia
2017 - *Caribbean Film Festival & Market*
2017 - *AltFF Alternative Film Festival*
2017 - *Roma Cinema DOC*
2017 - *Barcelona Planet Film Festival*
2017 - *DO PÃO International Documentary Film Festival*, Albergaria-a-Velha, Portugal
2016 - *Action Field Kodra*, *FOCUS–LOKUS–locker* programme, Thessaloniki, Greece
2016 - *Miden 2016 Video Art Festival*, *Game Over* programme, Kalamata, Greece
2015 - *Transcaucasian Cinema Evening*, 7 December 2015, Dresden, Germany
2011 - *Land and People*, International Film Festival, Ufa, Russia
2009 - *UNMITED*, Basel, Switzerland
2009 - *Cogito ergo sum*, 53rd Venice Biennale, Venice, Italy
2009 - *Artisterium*, International Contemporary Art Exhibition, Tbilisi, Georgia
2008 - *Steps of Time*, Dresden, Germany
2007 - *Time to Live*, International Cinema Forum, St. Petersburg, Russia
2007 - *Heterotopias: Other Spaces*, 1st International Biennale of Contemporary Art, Thessaloniki, Greece
2006 - *East–West*, International Arts Festival, Die, France
2006 - *Kinotavr / KinoShock*, Film Festival of CIS and Baltic States, Anapa, Russia
2006 - *Stars of Shakyn*, International Young Cinema Festival, Almaty, Kazakhstan
2006 - 28th Moscow International Film Festival, Media Forum, Moscow, Russia
2006 - Athens International Video Art Festival, Athens, Greece
2005 - *Eco-topia: Contemporary Art and Nature in the South Caucasus*, Berlin, Germany
2005 - *New Cinema. 21st Century*, Smolensk International Film Festival, Smolensk, Russia
2003 - International Video Festival, Caucasus Project, Brussels, Belgium

Links direct & contacts

Official Website: https://www.teymurdaimi.com/

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