

Thomas Wagensommerer

WORKS · 2011–2026

2011–2026

Works

Late but here right now	2026
UCHRONIA	2026
A Smell of Petroleum Prevails Throughout	ongoing
PLA Spectator	2025
TRIADE (3 Heads EEG)	2025
HUUUM	2024
unbroken jaws	2024
Posthuman Social Club	2024–2026
Collective Diffusion and Archived States	2023
HYPERDUST	2023
10O-NOI	2021
SOAP SHIVER GLIMPSE	2021
which dances	2021
AAA Thunder Play	2021
~nowwwwwwwwwwwwwwwwwwwwwwww~	2020
Silver Ghosts / Xeelee	2018–2020
Land of the Flats	2019
SANTOVENIA	2019
COMING SOON!	2019
ZENTRALE	2016–2019
Into Our Sun	2018
NEUROFLOW	2015–2018
silencer or: it was a gunshot once, now it’s not	2018
becoming europe	2017
ZYT	2016
Let’s Not Play	2016
BARRY DUFFMAN	2015
N°1: A Phenomenology of Pop	2015–2016
sleeping domains	2015
The Only Phase Of Impact Now	2015
MES	2015
Morpheme	2014–2015
Black Bars	2014
We lost. Long time ago	2014
Das schwarze Rauschen und sein blinder Passagier	2013
Execute	2013
Maschinenschreiben	2012
Pre/Aftermath	2011

2026

Late but here right now

WORK	Game, stereoscopic real-time installation
ROLE	Game (TE-R)
WITH	Posthuman Social Club
SHOWN	WE ARE FOUNDING A CITY #2, Zukunftshof Rothneusiedl, Vienna, 2026

2026

UCHRONIA

WORK	Live music with two-channel video in a domed space, ca. 27′
ROLE	Video (TE-R)
WITH	Jorge Sánchez-Chiong, Brigitte Wilfing / andother stage
SHOWN	UCHRONIA – was wäre wann, Musiktheatertage Wien, Stephansdom, Vienna, 2026
IMAGES	Nick Mangafas

TE-R’s video renders terrain from real satellite elevation and ocean-depth data, in which the sea repeatedly breaks through and the image oscillates between water and land. Textures move between water, earth, gold and oil. Structured in modular events (day and night, navigation routes, speed, script, scans of technical analyses), the work evokes voyages and colonial cartographies alongside Sánchez-Chiong’s live composition.









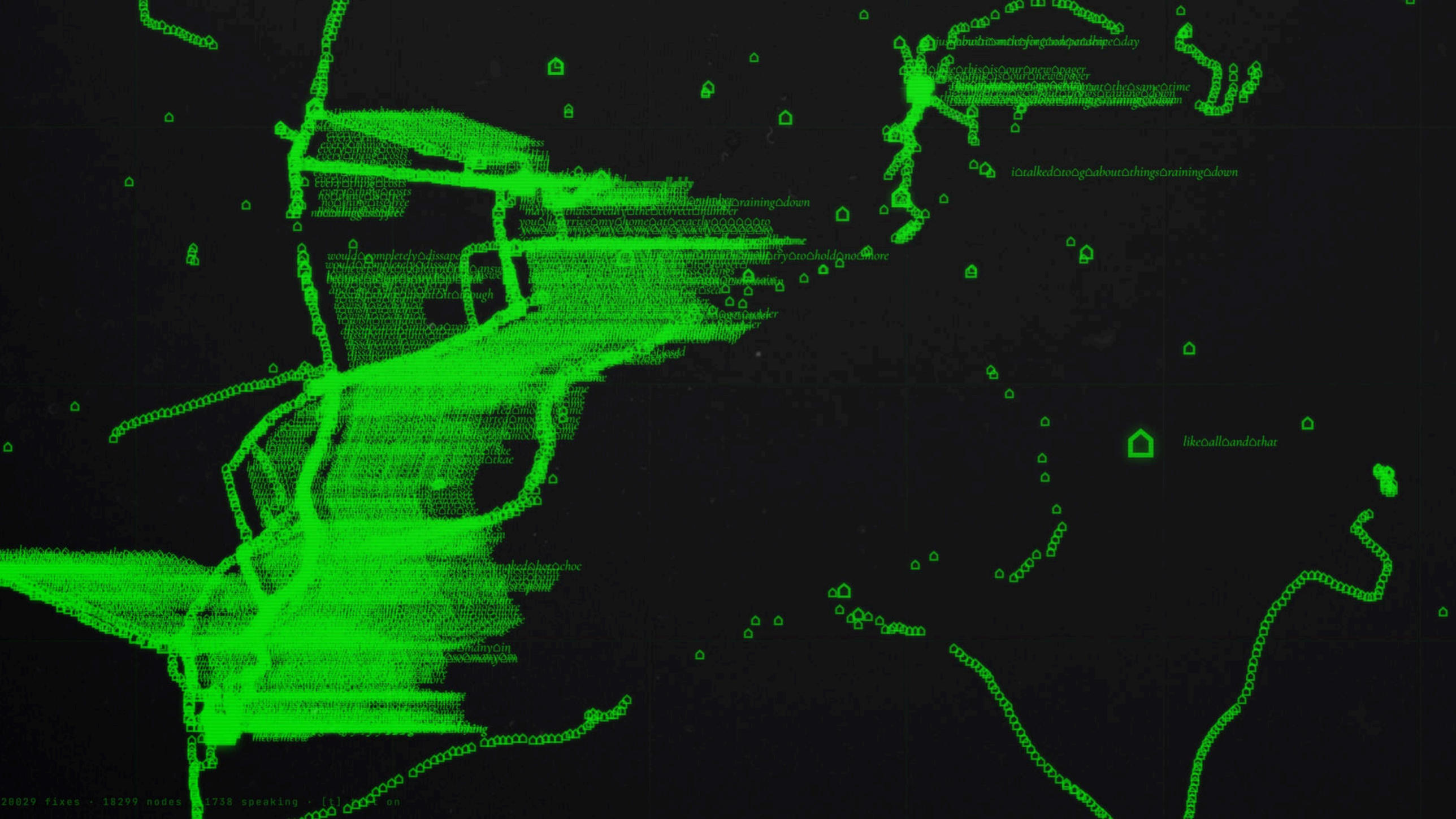


ONGOING

A Smell of Petroleum Prevails Throughout

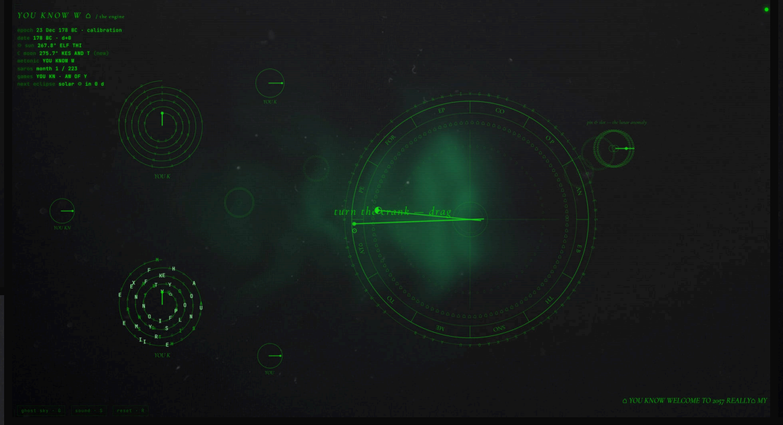
WORK	Web-based constellation of interlinked works
SHOWN	asmellofpetroleumprevailsthroughout.xyz

A growing network of interconnected web pieces that share one visual language: the house glyph ⌂, void black and phosphor green. Its nodes include an ASCII rendering of a bed, a house arranger, a road map of houses, cosmological simulations and a participatory voting installation that steers a real-time scene.

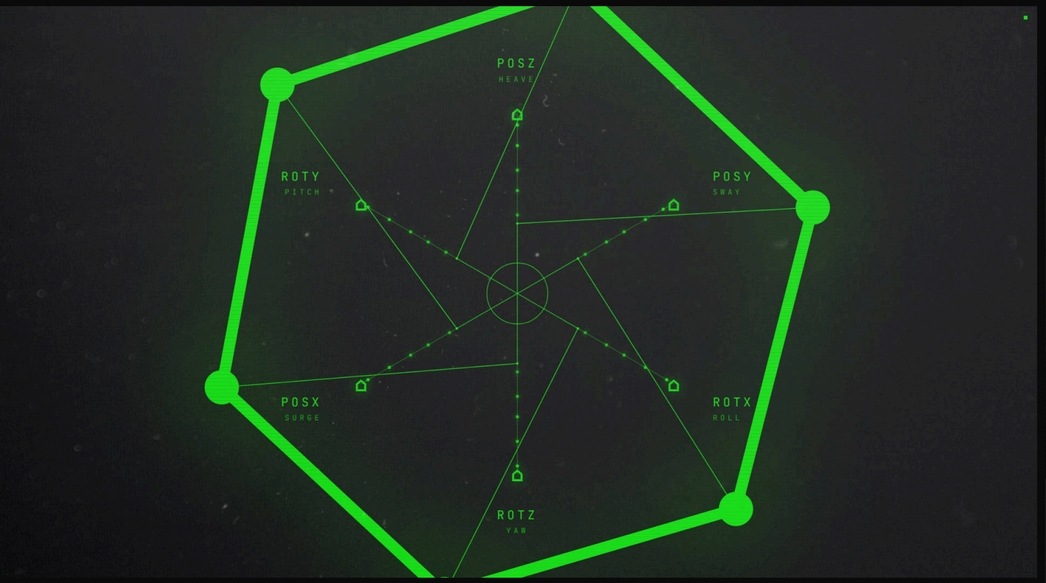

i⌂talked⌂to⌂g⌂about⌂things⌂raining⌂down
like⌂all⌂and⌂that





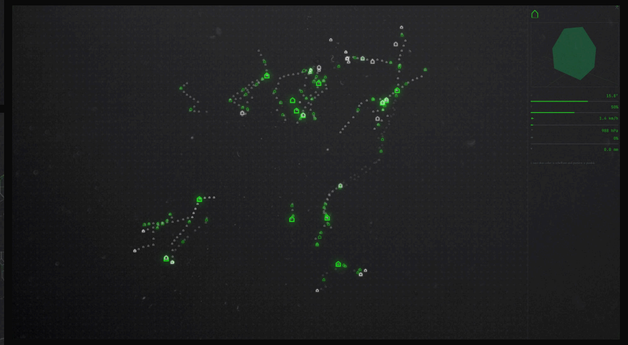

YOU KNOW W O
epoch 23 Dec 178 BC - calibration
date 178 BC · 4+8
JD 5d 267.8° ELF TRI
L mon 275.7° NIS AND T
sentence YOU KNOW W
nurse month 1 / 223
spawn YOU KN - AB OF Y
next solstice solar O in B #
EARTH ERA




POSZ
HEAVE
ROTY
PITCH
POSY
SWAY
POSX
SURGE
ROTX
ROLL
ROTZ
YAW

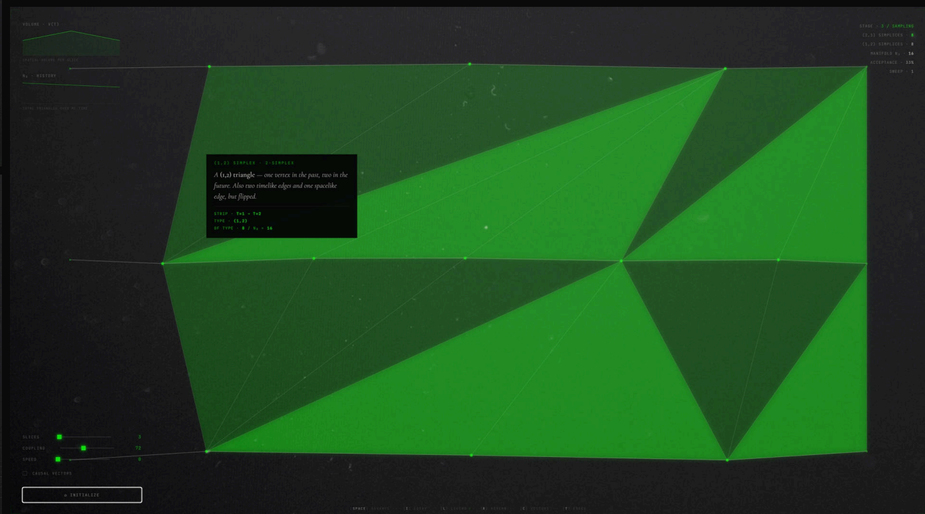







GROW
ALL
POSTER
COMPOSE




A (1,1) triangle — one terrace in the past, two in the future. Also two rimelike edges and one spacelike edge, but flipped.

2025

PLA Spectator

WORK	Playable environment with a game-controller sound lounger
ROLE	The Psycholudic Research Group
WITH	Margarete Jahrmann
SHOWN	Science/Fiction – A Non-History of Plants, FOTO ARSENAL WIEN, 2025–26, with MEP Paris

A generative, playable environment that bundles the artefacts, data streams and noises of the Psycho-Ludic research into one archive, visualiser and speculation machine. Played lying down from a controller-equipped sound lounger, it keeps opening new, adaptively linked windows. Shrinking, growing and the loss of a horizon challenge a single, hegemonic perspective on human and non-human worlds.



2025

TRIADE (3 Heads EEG)

WORK	EEG head installation
ROLE	TE-R, with Louise Linsenbolz
WITH	Margarete Jahrmann / Psycho-Ludic Approach, Talos Kedl (sculpture)
SHOWN	Monkeys, Machines, and Multi-perspectivities, AIL, Vienna, 2025

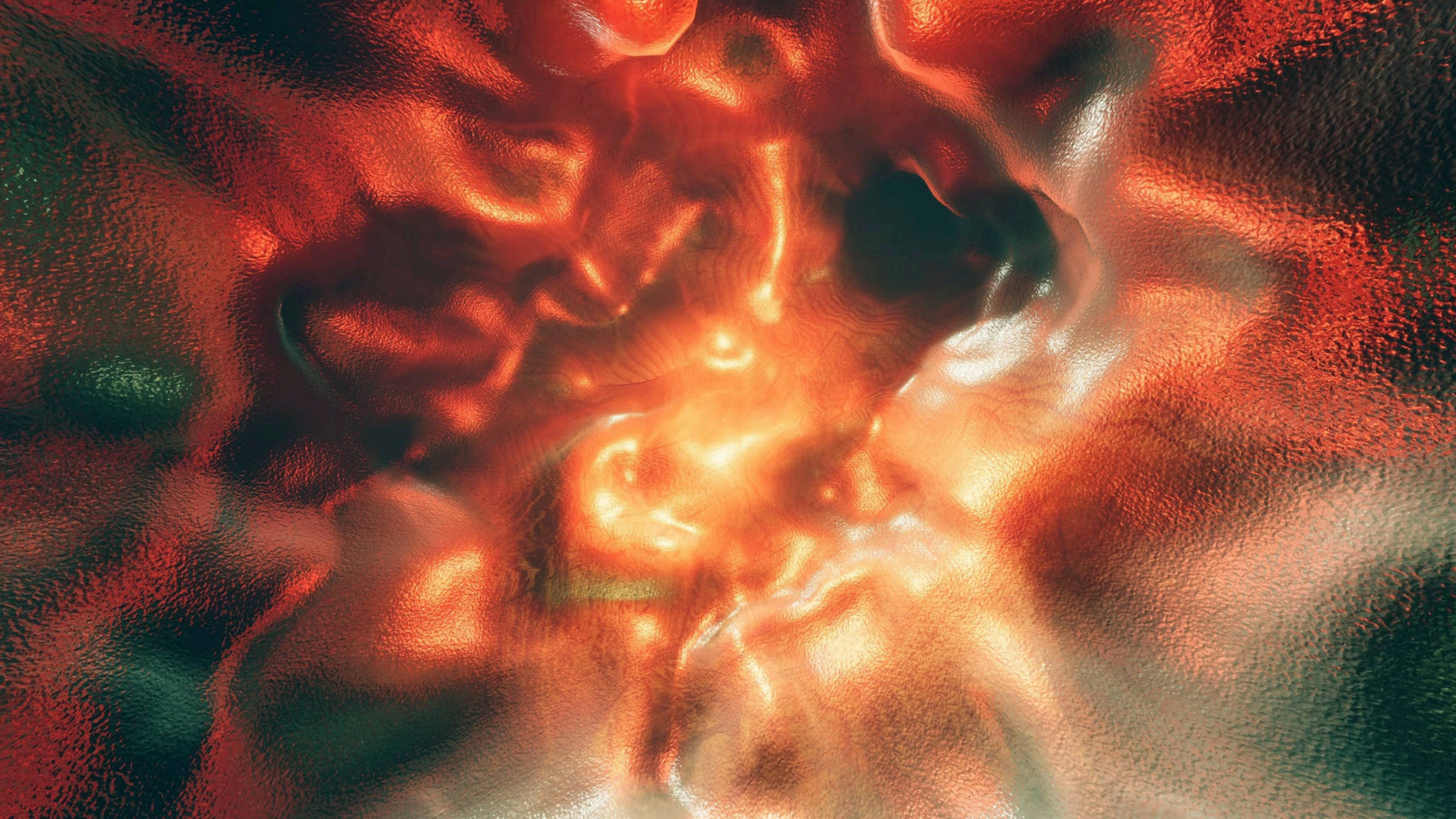
Three heads become avatars of the co-players in the Psycho-Ludic experiments, animated by brain-scan data recorded from three players at once. Fitted with electroencephalography electrodes, they come to life in the opening performance. The triad refers to the project’s central game situation, in which three players repeatedly choose with whom to cooperate.

2024

HUUUM

WORK	Live visuals
ROLE	Visuals (TE-R)
WITH	HUUUM: Omid Darvish, Rojin Sharafi, Álvaro Collao León
SHOWN	Donaufestival, Krems, 2024

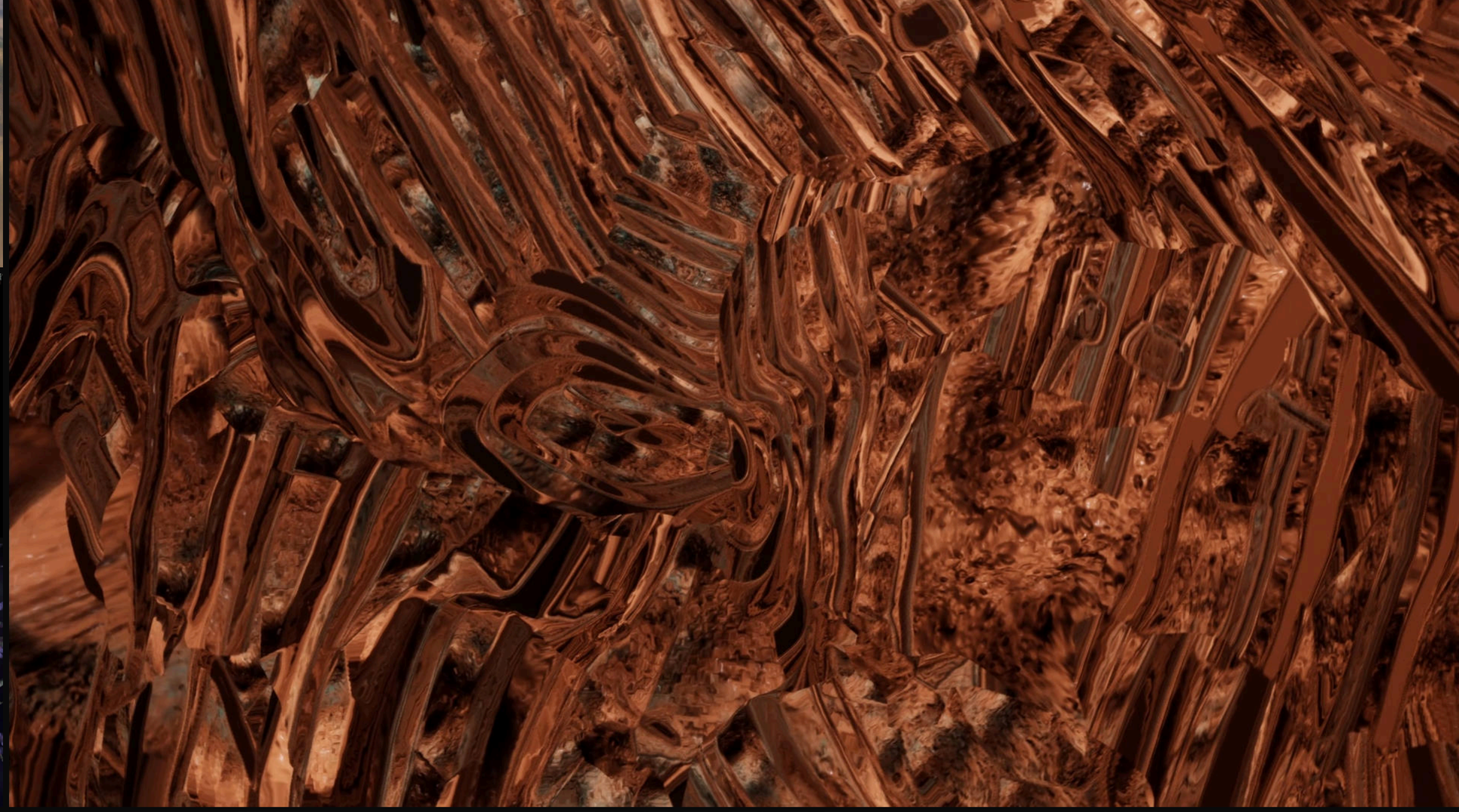
Visuals for HUUUM’s “folk music from the future”, which joins vocals from several regions of Iran with free jazz, electronics and theatrical masks and costumes, exploring the space between tradition and modernity.

















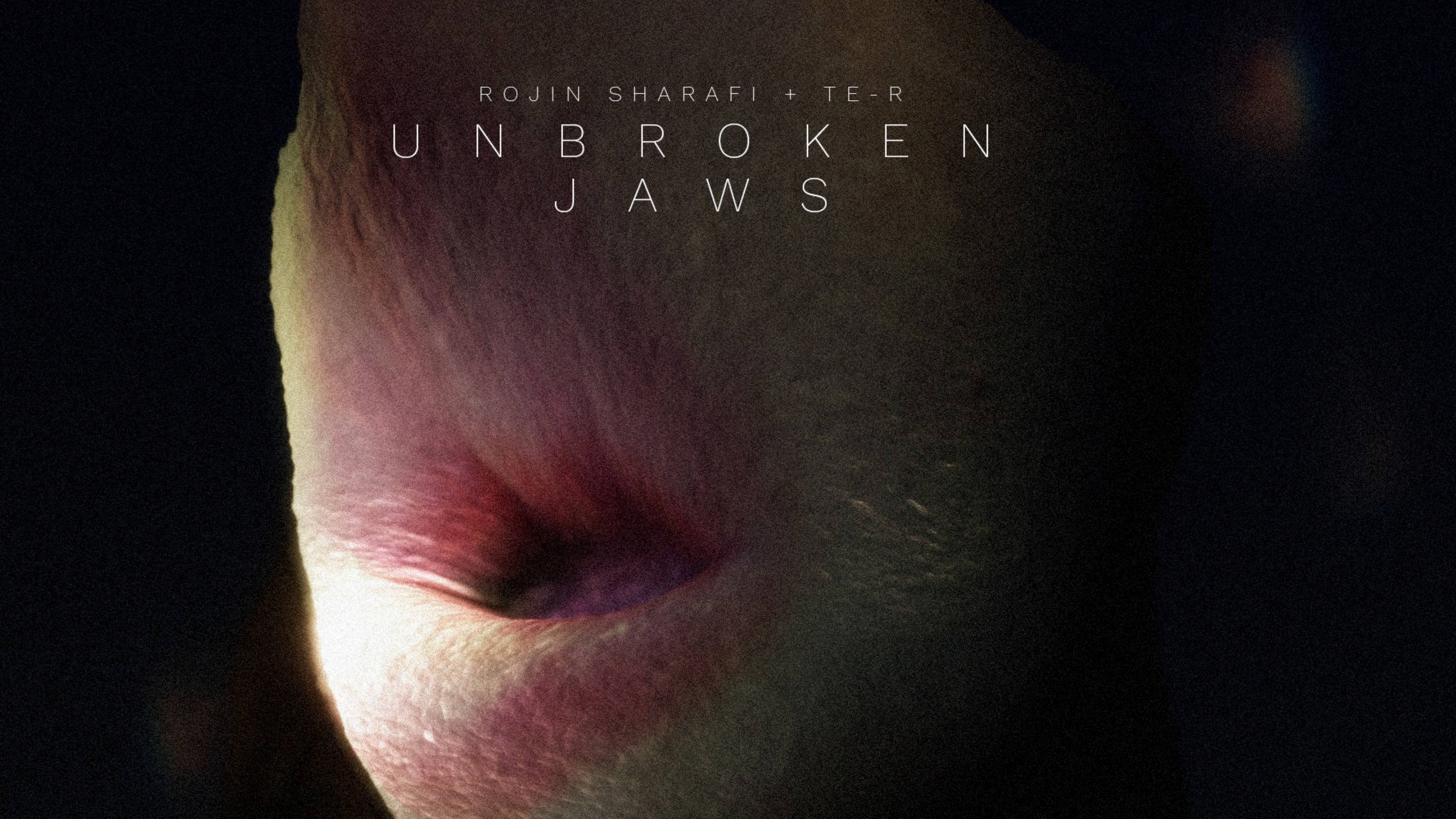


2024

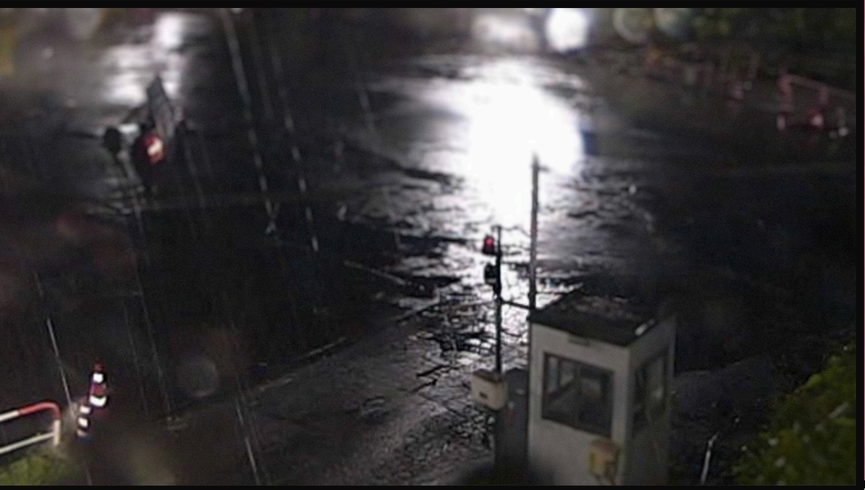
unbroken jaws

WORK	Live audiovisual set
ROLE	Visuals (TE-R)
WITH	Rojin Sharafi (music)
SHOWN	Civa 2024 coded manoeuvres, Belvedere 21, Vienna, 2024

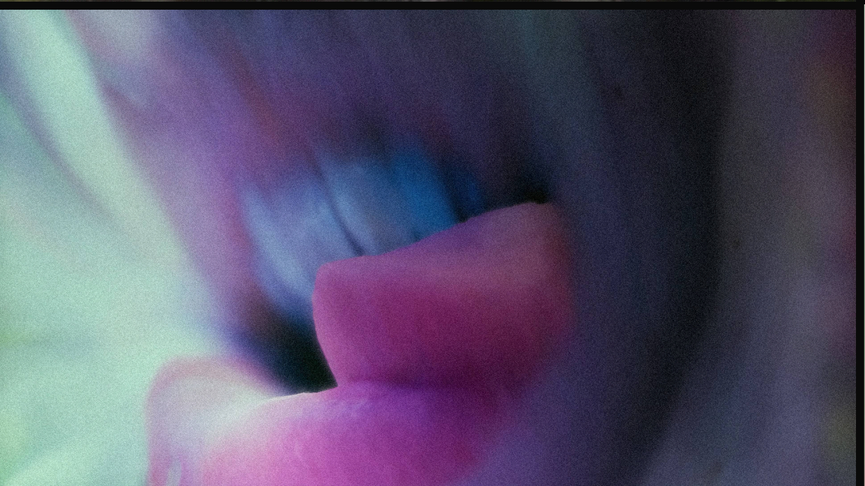
A live audiovisual set joining Rojin Sharafi’s genre-crossing digital music (noise, folk, ambient, metal and contemporary music) with TE-R’s visual practice, which moves between image, game and code.


ROJIN SHARAFI + TE-R
UNBROKEN
JAWS













2024–2026

Posthuman Social Club

WORK	Event series
ROLE	3D films and video (TE-R)
WITH	Brigitte Wilfing, Jorge Sánchez-Chiong / andother stage
SHOWN	Posthuman Social Club #2, Studio Molière, Vienna, 2024 WE ARE FOUNDING A CITY #2, Zukunftshof, Vienna, 2026

An event series by andother stage that joins choreography, composition, club culture, philosophy, ecology and media art to speculate on a posthuman social. TE-R contributed the 3D films Hyperdust and WSF – The Landing and the video for pájaros errantes.

2023

Collective Diffusion and Archived States

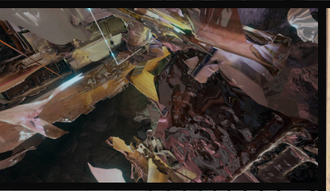
WORK	Two-screen video installation, interactive virtual depot
SHOWN	offline_online. Arbeiten mit und ohne Papier, museumkrems, Krems, 2023
IMAGES	Pamela Schmatz

Working from the depot of the museumkrems and its holdings of prints by the Baroque painter Martin Johann Schmidt, Wagensommerer trained a machine-learning model on Schmidt's graphic work. The installation shows the stages of learning rather than finished results, just as the prints themselves were preliminary stages of larger altarpieces. Opposite, visitors walk through an animated version of the depot and appear in it as figures via webcam. The work raises questions of originality, authorship and who controls access to data.



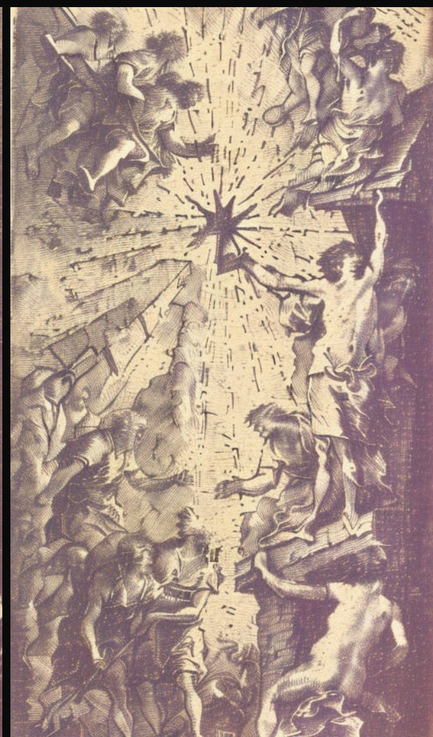








2023

HYPERDUST

WORK	Audiovisual live performance
ROLE	TE-R
WITH	Jorge Sánchez-Chiong, Schallfeld Ensemble
SHOWN	Vienna Shorts, METRO Kinokulturhaus, Vienna, 2023

The Schallfeld ensemble, composer and electronic musician Jorge Sánchez-Chiong and TE-R reinterpret a media space as a cinema concert, joining live ensemble playing, turntables and electronics with moving images.











2021

100-NOI

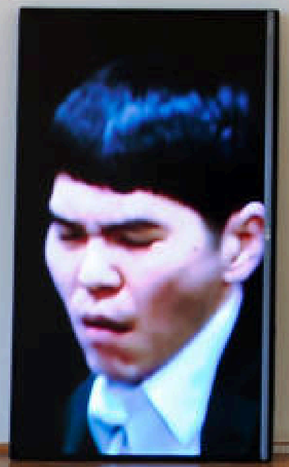
WORK

Sculptural video object, 60′

SHOWN

Wintermute and Neuromancer, FLUSS, Wolkersdorf, 2025

In the 2016 match between Lee Sedol and DeepMind’s AlphaGo, there are a few seconds in which Sedol reacts to move 37, a move outside the game’s entire cultural history, with a rare ambivalence between fascination and aversion. Machine-learning frame interpolation stretches this moment of recognition to sixty minutes. The thousands of synthesised in-between frames expose the gaps and artefacts of the transition itself.



“Depends.
Some aren‘t
much smarter
than dogs.
Pets. Cost
a fortune
anyway. The
real smart
ones are as
smart as the
Turing heat
is willing to
let ‚em get.”

William Gibson, Neuromancer, 1984


There were
buttons and
switches
everywhere-
buttons to
call for
food, for
music, for
clothing.
There was
the button
that produced
literature.
And there
were of
course the
buttons by
which she
communicated
with her
friends.

2021

SOAP SHIVER GLIMPSE

WORK	Generative projection on architecture
SHOWN	Lichtfest Krems, Steinertor, 2021

A generative projection on the medieval city gate of Krems in which the image keeps transforming itself. Starting from structures of the human body, cut and transformed computationally, the work briefly fuses architecture and body, treating urban space as a translucent skin.






krems









2021

which dances

WORK	Choreographic assemblage
ROLE	Sound; finissage concert
WITH	cattravelsnotalone / Sabina Holzer, Jack Hauser, Elisabeth Schäfer, Brigitte Wilfing
SHOWN	Volkskundemuseum Wien, May 2021

A week-long choreographic assemblage of human and non-human actors around aluminium, a material that is both everyday and ecologically destructive. Through dance, text, sound, film, light and lectures, and with materials brought in by visitors, the work traces aluminium's material, geological, anatomical and pop-cultural entanglements, drawing on new materialism and critiques of the Anthropocene. Wagensommerer created the sound and closed the week with a concert.

TRANSFORM

2021

AAA Thunder Play

WORK	Multi-platform game with EEG
SHOWN	CIVA Festival, Vienna, 2021


IAC HAS ENTERED THE ROOM.
IAC HAS ENTERED THE ROOM.
IAC HAS ENTERED THE ROOM.
MARTINA: YEY!!!
GEORG: STARTING SOON
TANJA_V: LOVE THE GRAVITY BOUNCE
MARTINA: CANT WAIT!!! YUHUUUUU
MARGARETE: CULTURAL DIVISIONS HAVE LARGE
SUPPLANTED THE SYSTEM OF NATION-STATES T
DIVIDES THE WORLD TODAY.... PLAY WITH
DIAMONDS INSTEAD
|.|: THE PROBLEM OF EMBODIMENT: WHAT IS IT
THE MIND TO BE HOUSED IN A BODY? WHAT IS I
A BODY TO BELONG TO A PARTICULAR SUBJECT
MARGARETE: WE WILL SOON SEND OUR
BRAINWAVES.....
'C' to togg
[SPEAK TO US]
'Enter' to type
Local IP: 192.168.0.31:7000
75:3






MARTINA HAS LEFT.
MARTINA HAS LEFT.
MARTINA HAS LEFT.
MARTINA HAS LEFT.
MARTINA HAS LEFT.
MARTINA HAS LEFT.
MARTINA HAS LEFT.
|.|: IDEALIST VIEWS SAY THAT PHYSICAL STATES ARE REALLY MENTAL. THIS IS BECAUSE THE PHYSICAL WORLD IS AN EMPIRICAL WORLD AND, AS SUCH, IT IS THE INTERSUBJECTIVE PRODUCT OF OUR COLLECTIVE EXPERIENCE

2020

~nowwwwwwwwwwwwwwwwwwwwww~

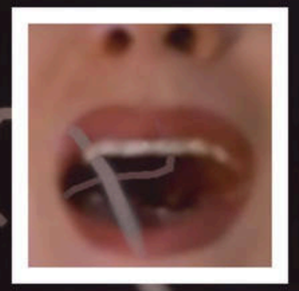
WORK

Generative real-time radio installation, 365 days

SHOWN

CTM Festival 2020, Berlin
Ö1 Kunstradio, 2020
Deutschlandfunk Kultur, 2020
Online stream, 2020–21

A five-second sample, the word “now” from Céline Dion’s It’s All Coming Back to Me Now, is stretched into a year-long audio stream of 31,556,952 seconds by a network of small, mutually feeding applications. The present becomes a continuum in which shifting micro-timbres surface, and every use of #NOW on Twitter makes the computational labour of the machine audible. The first work of the Kontinuum series by Deutschlandfunk Kultur, Ö1 Kunstradio and CTM Festival.



~nowwwwwwwwwwwwwwwwwwwwwwwwwww~



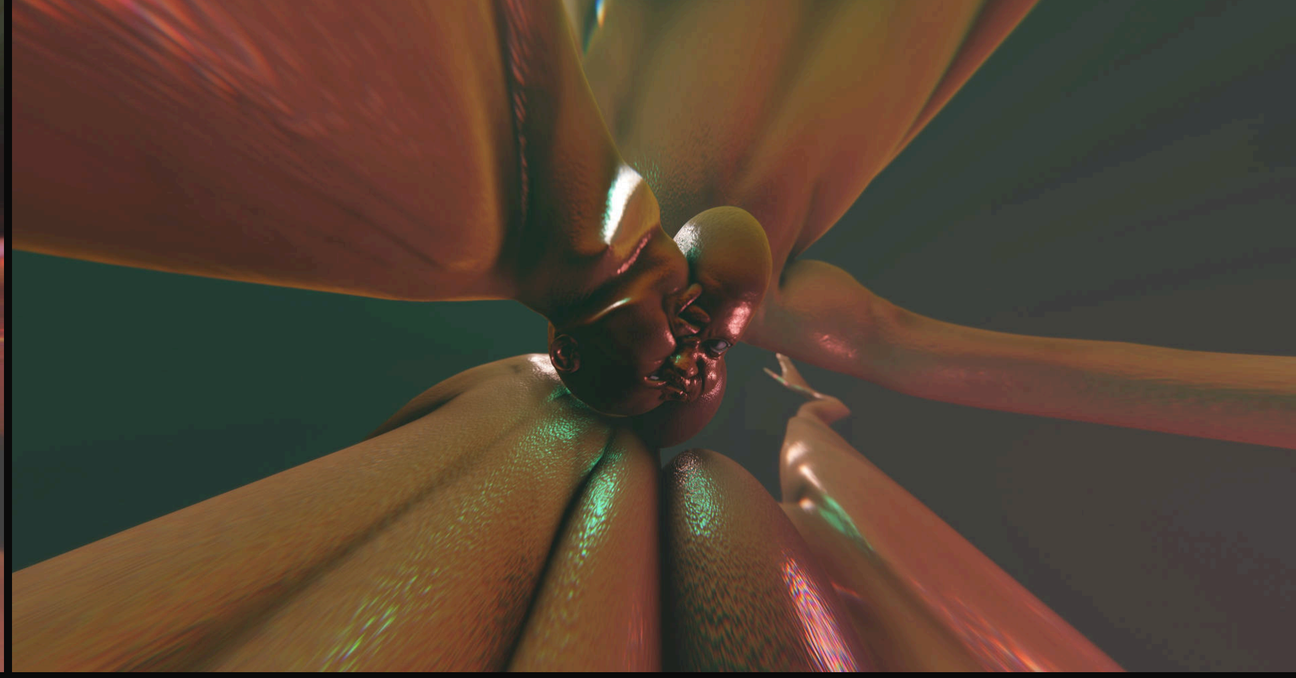
2018–2020

Silver Ghosts / Xeelee

WORK	3D computer animation, 5’05”; live AV performance
ROLE	Video
WITH	Irradiation (music)
SHOWN	STREAM Festival, Stadtpfarrkirche Urfahr, Linz, 2018 Release: Irradiation, Xeelee, TEMP~ Records, 2020 Wintermute and Neuromancer, FLUSS, Wolkersdorf, 2025

Irradiation’s album Xeelee translates cosmology and quantum physics into electronic music, drawing on Stephen Baxter’s hard science fiction Xeelee Sequence. Wagensommerer’s animation renders the vastness and deep time of a universe shaped by an unknowable, ancient intelligence.









2019

Land of the Flats

WORK	Choreographic composition, 80′
ROLE	Electronics and 3D video environment, performance (TE-R)
WITH	Brigitte Wilfing, Jorge Sánchez-Chiong / andother stage
SHOWN	World premiere, Wien Modern, Reaktor, Vienna, 2019 Screenings: Connected, Patchlab Festival, online, 2020 (film, 18′29″)

Taking Edwin A. Abbott's 1884 novel Flatland, a two-dimensional world whose social order is expressed in geometry, as its point of departure, the piece expands that universe playfully into many dimensions. The performers inhabit the boundaries between media, suspending their rules and inventing new ways of playing and kinship, not to escape the world but to experience it from another perspective.









2019

SANTOVENIA

WORK	Interactive multimedia performance
ROLE	Performance simulator and concept (TE-R)
WITH	Jorge Sánchez-Chiong, œnm – österreichisches ensemble für neue musik
SHOWN	World premiere, ARGEkultur Salzburg, 2019
IMAGES	Markus Sepperer

The title refers to a neoclassical villa housing one of the Caribbean's oldest retirement homes, above a derelict district of Havana; from it unfolds an unstable narrative of daydreams and senile twilight. Wagensommerer, as TE-R, programmed a performance simulator, a game that drives the projection, its virtual characters, electroacoustic sound sculptures and the musicians' score in real time, while itself reacting to the players and the DJ. The feedback loop turns the stage into a walk-in border zone between the physical and the virtual.


Marshall

2019

COMING SOON!

WORK	Ensemble, electronics, turntables and video, ca. 49′
ROLE	Concept and video (TE-R)
WITH	Jorge Sánchez-Chiong, PHACE
SHOWN	Open lab, PHACE studio, Vienna, 2018 World premiere, Wiener Konzerthaus, Berio-Saal, 2019 Broadcast Ö1 Zeit-Ton, 2019

A piece about anticipation and promise. Teasers, trailers, advertising fragments, scraps of video and particles of sound are set into a poetic, non-linear narration, an idiosyncratic dialogue between stage, film and music. Expectation is questioned by making expectation itself the subject.



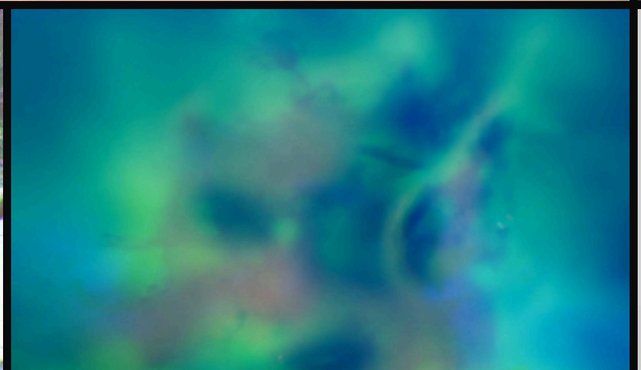


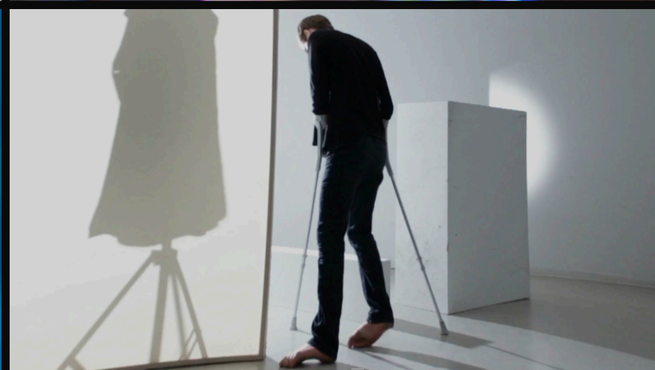

YET ANOTHER BALL SAYS YES











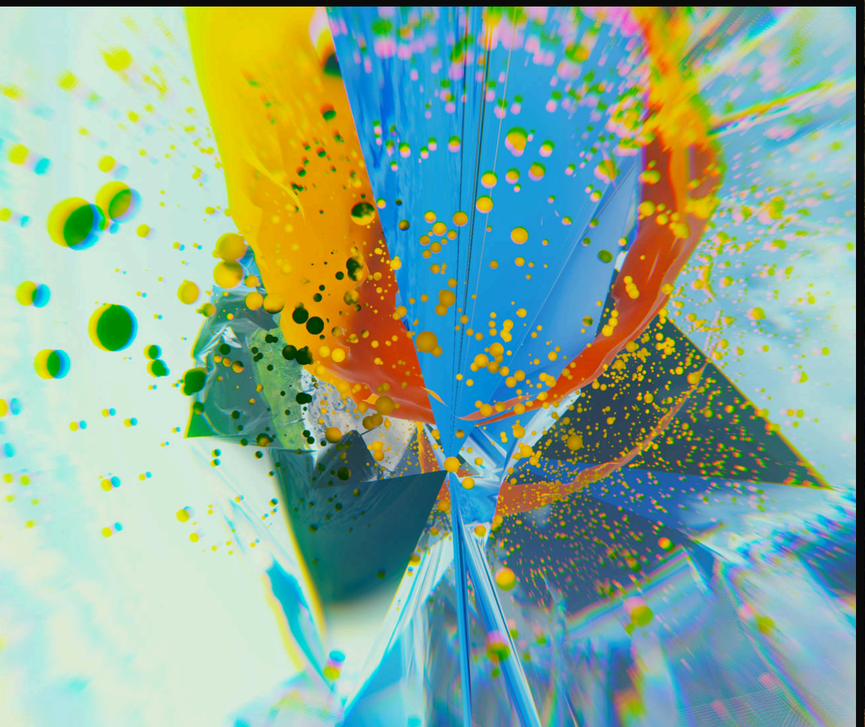
2019

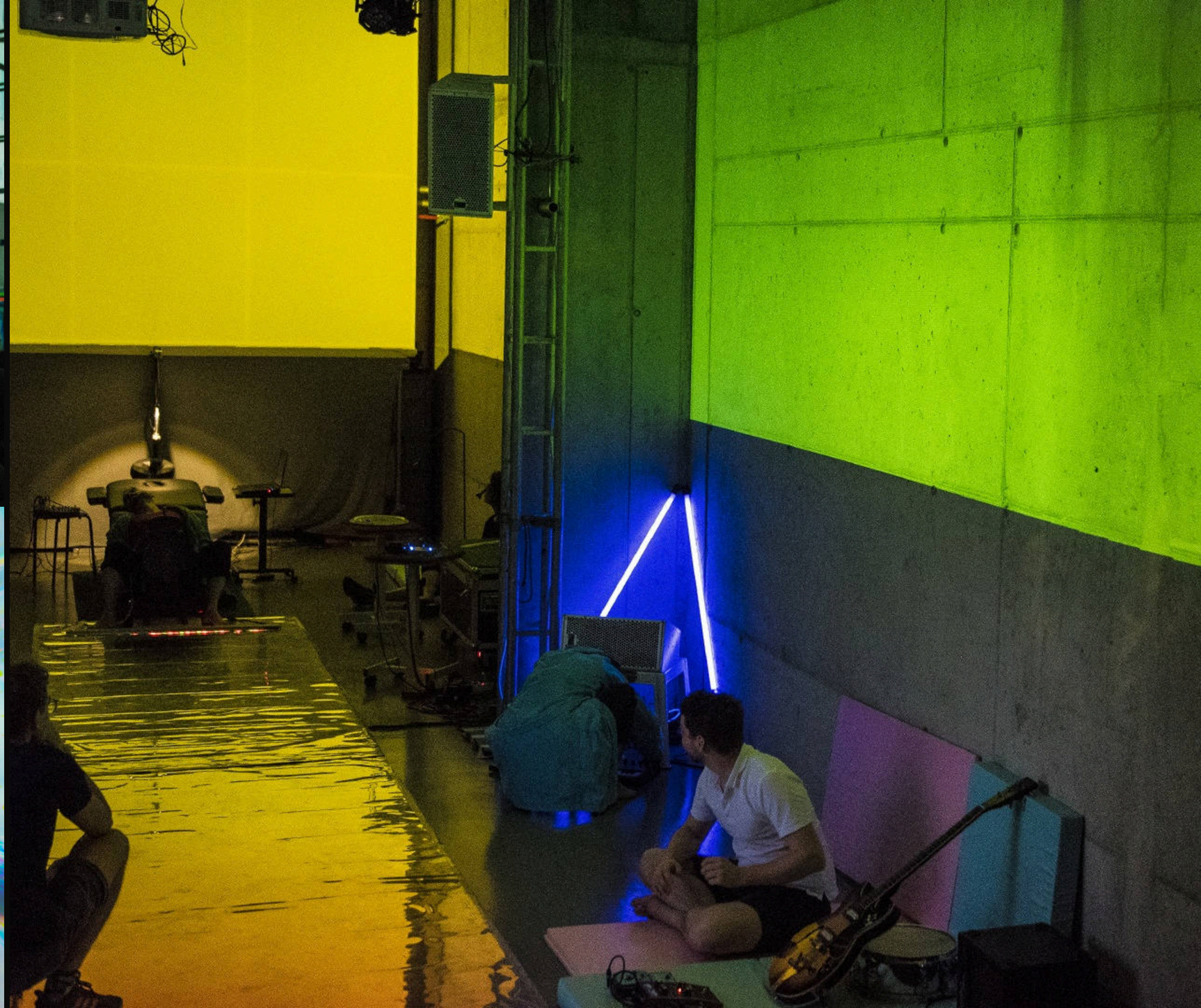
You Never Warp Alone

WORK	Real-time performance, 60′
ROLE	Real-time animation, sound
WITH	Jorge Sánchez-Chiong, Brigitte Wilfing, David Christopher Panzl, Louise Linsenbolz

A one-hour performance of sound, generative and interactive real-time animation, bodies, light, objects and space. Its skeleton is built from sonic transformations of football fans singing “You’ll Never Walk Alone”. On this foundation the participating artists answer from their own practices, and human interaction becomes an intense, shared sensation.







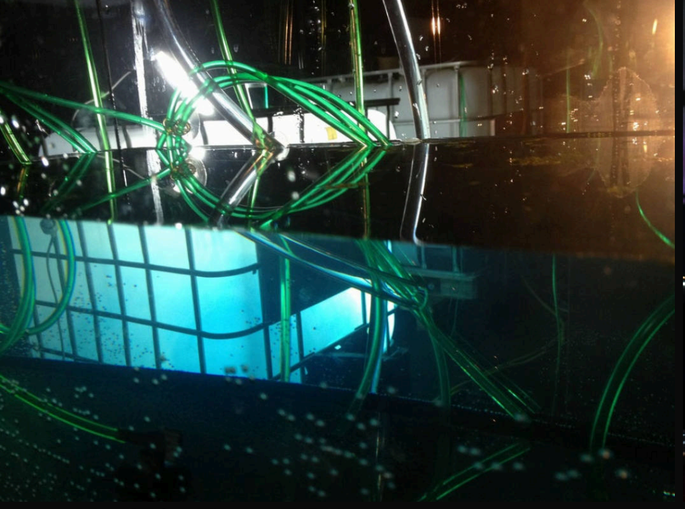
2016–2019

Opera of Entropy · Opera of Time

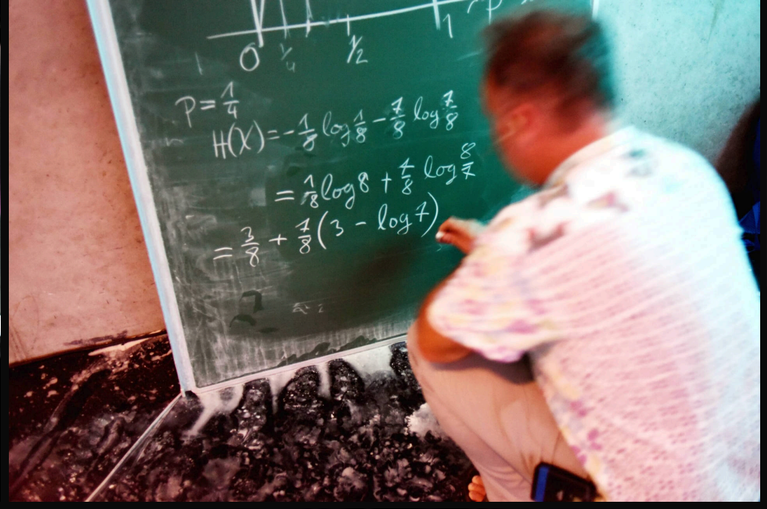
WORK	Media operas
ROLE	Physical installation and game programming (2016); graphics and consulting (2019)
WITH	Thomas J. Jelinek / NOMAD.theatre, Jorge Sánchez-Chiong
SHOWN	OPERA of ENTROPY, Musiktheatertage Wien, 2016 OPERA of TIME, Musiktheatertage Wien, WUK, 2019
IMAGES	Nick Mangafas, Ulli Koch

Two media operas by Thomas J. Jelinek and Jorge Sánchez-Chiong. OPERA of ENTROPY is a postdramatic “present-time opera” about the global crisis of disintegration, built on the accounts of real people, with an interactive installation that turns the hall into a shared musical and communicative space. Its sequel, OPERA of TIME, dissolves the border between stage and audience into a New Year’s Eve ball and asks how digitalisation changes the way we experience time.

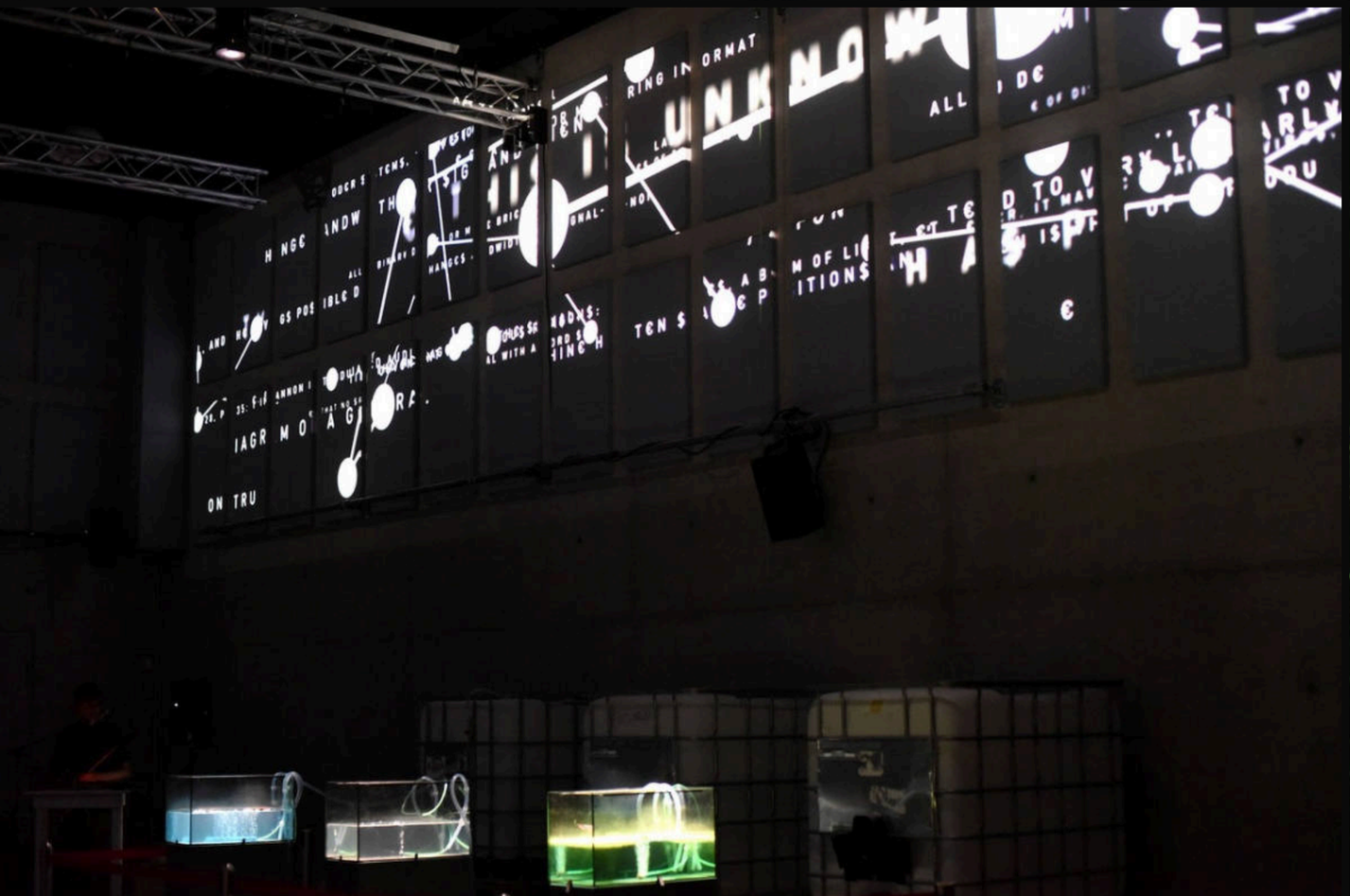





zu die sem zweck wol len wir
die kehrseite des kuehlschranks.
bei der uebertragungsweg auf.
die quantenfluktuation.
ein haufen spielsachen.
der uebertragungsweg auf.
nutzbare energie.
die in einem kuehlschrank.
ungeordnete.
neutronensterne.
in einem kuehlschrank.
die geordnete.


0
1/2
1
$P=\frac{1}{4}$
$H(X)=-\frac{1}{8}\log\frac{1}{8}-\frac{7}{8}\log\frac{7}{8}$
$=\frac{1}{8}\log 8+\frac{7}{8}\log\frac{8}{7}$
$=\frac{3}{8}+\frac{7}{8}(3-\log 7)$











2016–2019

ZENTRALE

WORK	Artist-run space for sound and process art
ROLE	Co-founder and co-artistic director
WITH	Karl Salzmann, Paul Gründorfer
SHOWN	Neulerchenfelder Straße 52, Vienna, 2016–2019

Zentrale was a site for networking and distributing art, with room for processes, presentations and performative interventions at the margins of artistic development and research in sound, sculpture and process. Its programme of exhibitions, concerts, performances and workshops was complemented by discourse and an archive of sound carriers and artists' publications.

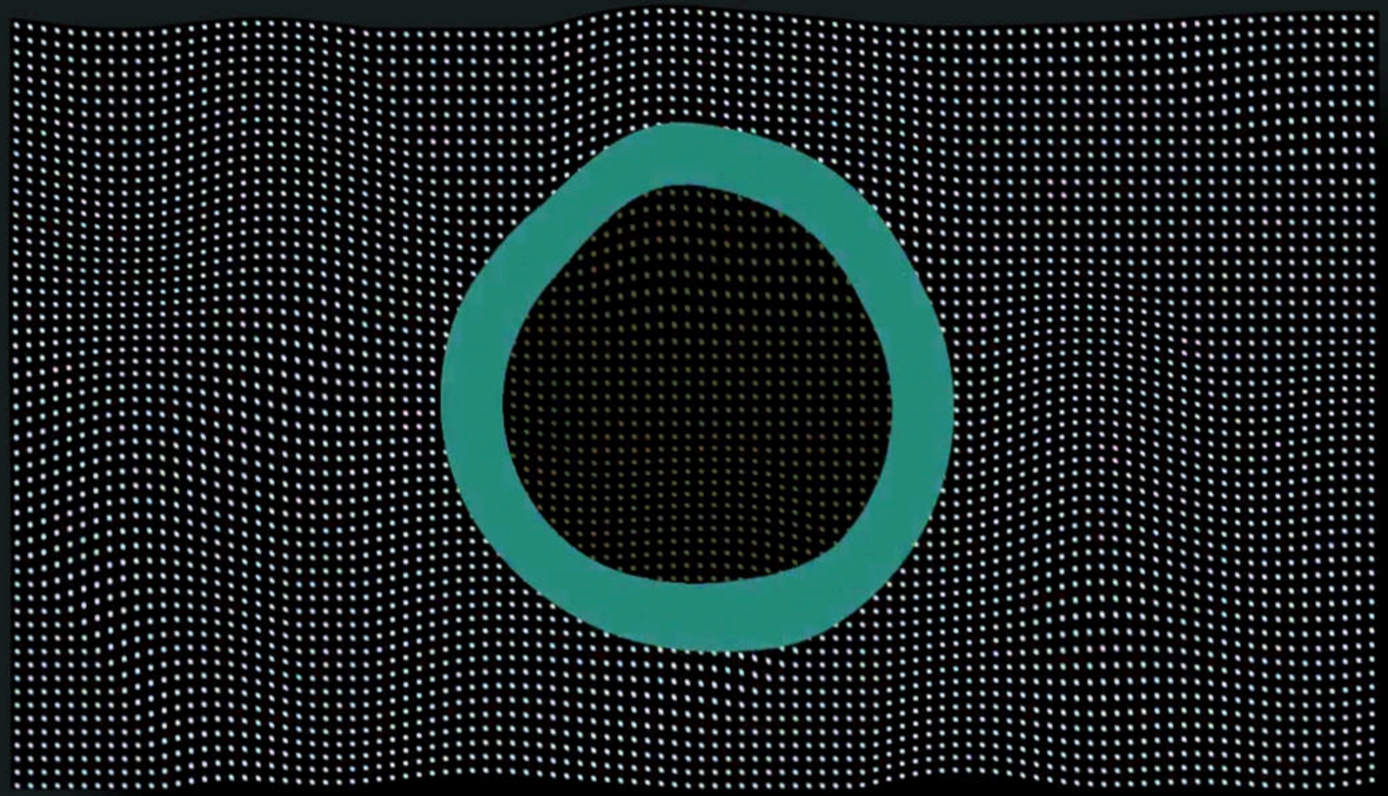
2018

Into Our Sun

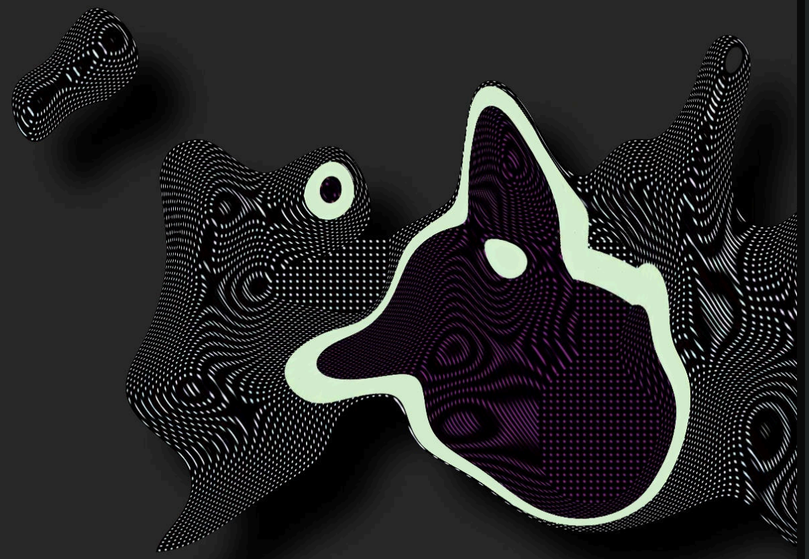
WORK — Real-time application and performance

WITH — ÖNB Labs, Austrian National Library

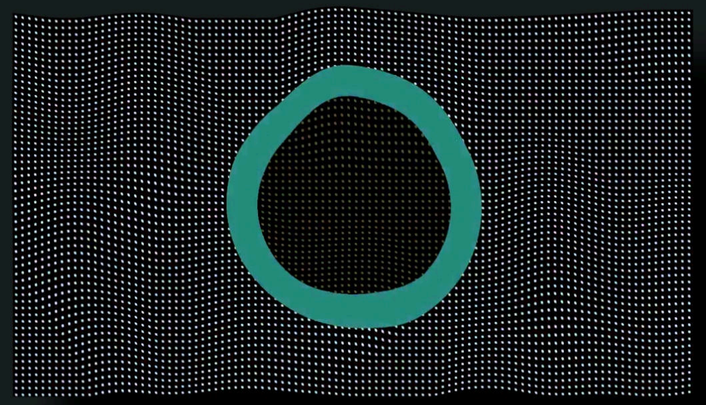
Together with ÖNB Labs, Wagensommerer built a feedback system that translates the metadata of more than one million scans of historic newspapers into sound and image. Only two parameters of each scan are used: its width and its height. Everything that is represented is discarded. The resulting sequence of resolutions, exact representation without its content, reflects on how history is perceived, interpreted and produced.



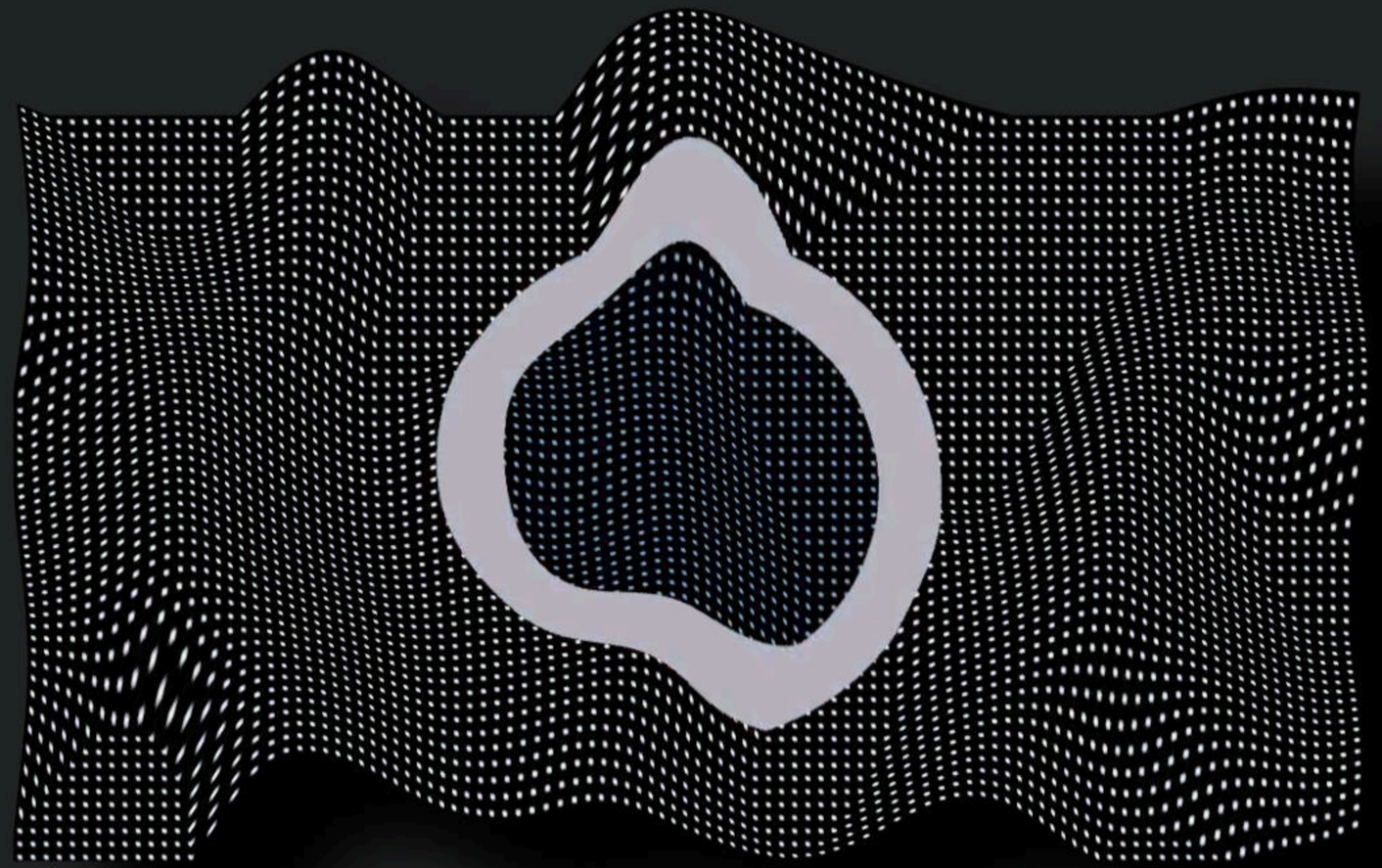
ID:	WIDTH:	HEIGHT:	YEAR:
352807	2889	3966	1860



ID:	WIDTH:	HEIGHT:	YEAR:
252302	3488	5374	1873



ID:	WIDTH:	HEIGHT:	YEAR:
352807	2889	3966	1860



ID:	WIDTH:	HEIGHT:	YEAR:
587558	3029	4082	1865

2015–2018

NEUROFLOW

WORK	EEG neurogame
ROLE	Lead game designer
WITH	Margarete Jahrmann
SHOWN	Neurospace, Computerspielemuseum Berlin, 2017 Rotes Rathaus, Berlin, 2017–18 A MAZE. Playful Media Festival, Berlin, 2018

Neuroflow turns brainwave analysis and meditative states into the mechanics of play. Players steer the game through their own measured attention and relaxation, making the neurointerface itself the object of reflection: game art as a practical neurophilosophy.

2018

silencer or: it was a gunshot once, now it’s not

WORK	Real-time installation, concealed speakers
SHOWN	sonic objections #2, Bildraum Bodensee, Bregenz, 2018
IMAGES	Petra Rainer

The installation hides from its audience: it exists only as code and as sound from speakers concealed in the exhibition space. Whenever someone, anywhere, tweets the hashtag #silence, a recording of silence made in the quiet exhibition space is played back. The tweet’s length sets the amplification: a tweet using every available character is barely audible, while a bare #silence turns the alleged silence into unbearable noise.





2017

becoming europe

WORK	Choreographic performance
ROLE	Video (TE-R)
WITH	Brigitte Wilfing / Copypaste, Jorge Sánchez-Chiong, Sabina Holzer, Thomas J. Jelinek
SHOWN	WERK X-Petersplatz, Vienna, 2017

A gestural plea for a plural Europe. Through a YouTube channel, people of any origin contributed one gesture for how they currently feel about Europe and one as a wish; the performance traces passages between these gestures, turning appropriation and transformation into a physical practice of democratic dissent.

2016

ZYT

WORK	Game for CLEX, electric guitar, turntables, amplified orchestra and projection
ROLE	Composition with Jorge Sánchez-Chiong; video and room design (TE-R)
WITH	Ernesto Molinari (CLEX), Martin Siewert, Basel Sinfonietta, Duncan Ward
SHOWN	Wiener Konzerthaus, Mozart-Saal, Vienna, 2016 Darmstädter Ferienkurse, Clarinet Extended, Darmstadt, 2016

A game for CLEX, the sensor-driven contrabass clarinet developed on Ernesto Molinari’s initiative, with electric guitar, turntables, amplified orchestra and projection. Written by Jorge Sánchez-Chiong and TE-R as a solo concerto for the instrument’s first prototype, which reads the player’s finger positions and opens the instrument to multimedia applications; TE-R created the video and the design of the room.

2016

Let’s Not Play

WORK

Game-like real-time performance and installation

SHOWN

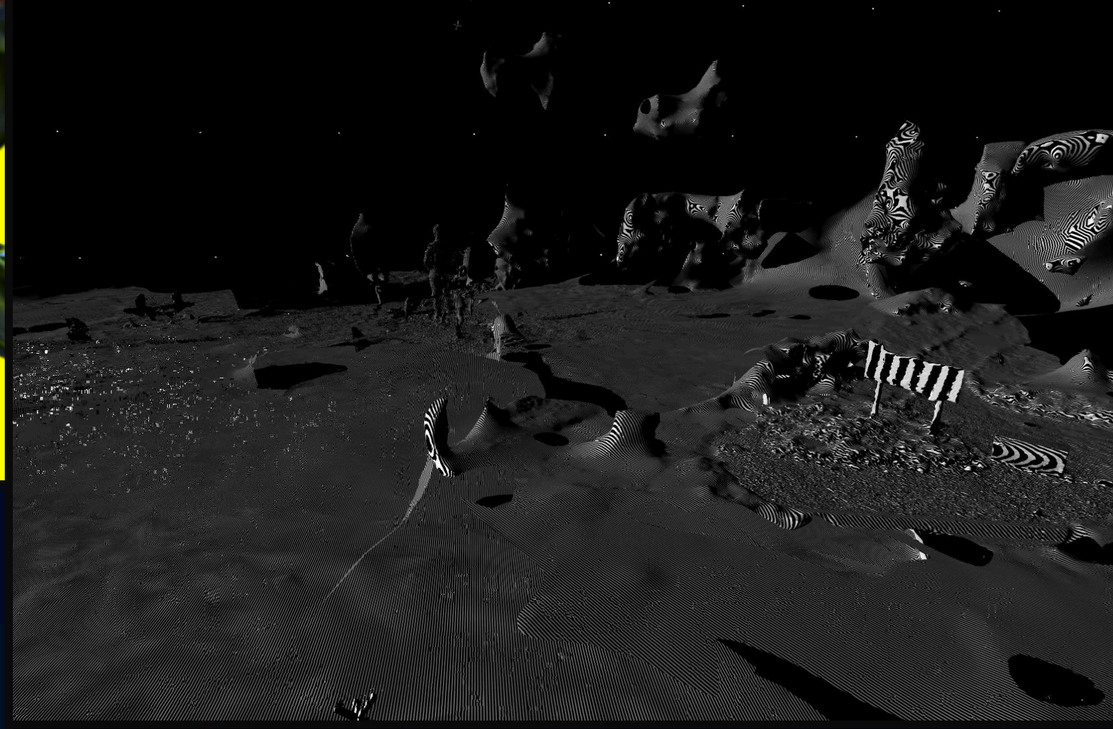
World premiere, Patchlab Festival, Manggha Museum, Kraków, 2016
WRO Media Art Biennale, Wrocław, 2017

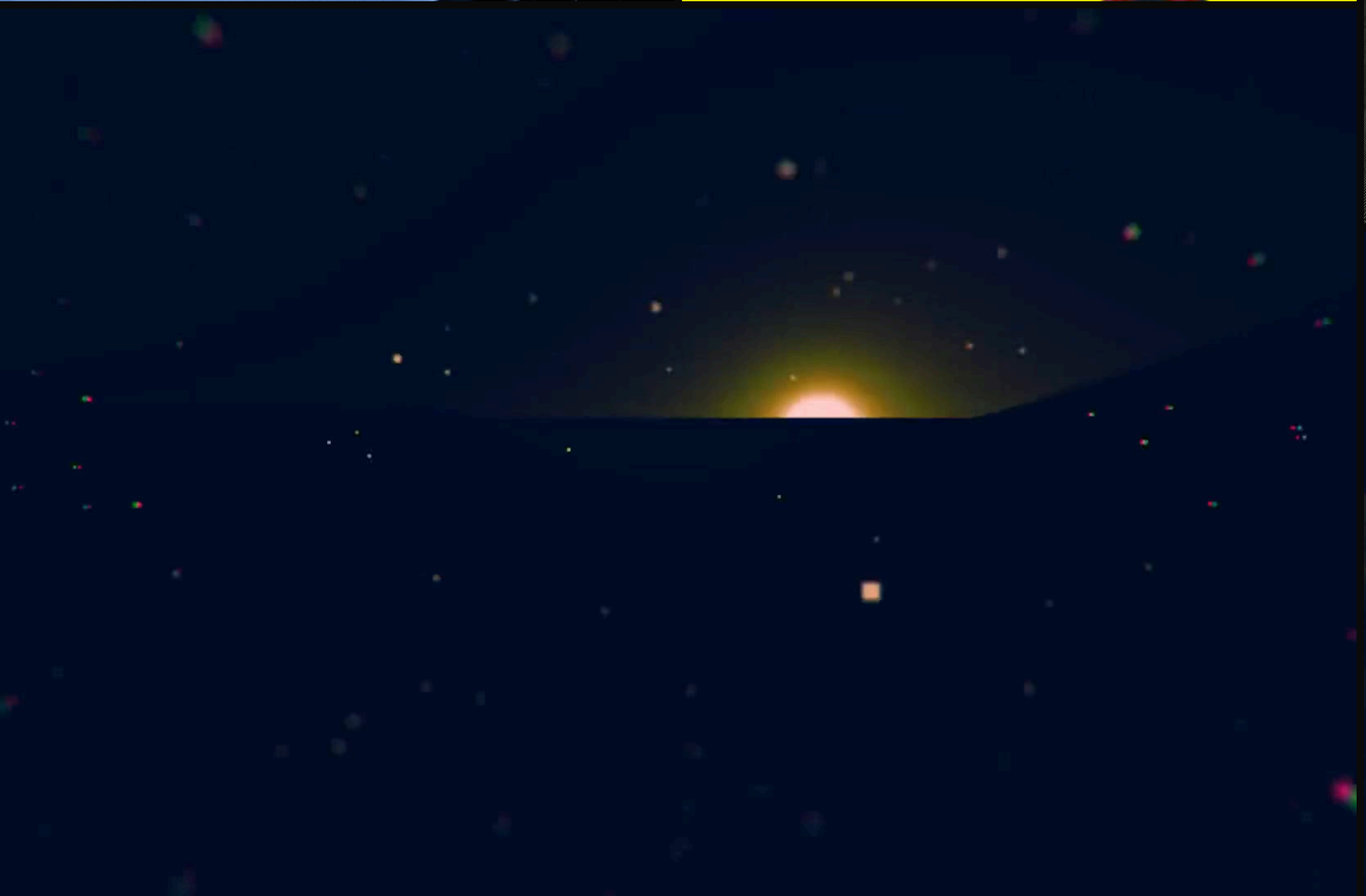
An immersive audiovisual performance that questions the aesthetics of games and takes up the online phenomenon of the Let’s Play. The player becomes the performer, an intermediary between the virtual reality of the game and the physical reality of the performance. The software is freely available under copyleft.













2015

BARRY DUFFMAN

WORK	Eight-channel audiovisual concert, 20′10″
ROLE	Video (TE-R)
WITH	Electric Indigo (music)
SHOWN	World premiere, Wien Modern, Vienna, 2015 Athens Digital Arts Festival, 2016

Built entirely from the audiovisual deconstruction of iconic pop hits of 2014 and 2015. The smallest possible grains turn signature sounds of contemporary pop into an expansive soundscape in a pop-song structure stretched to twenty minutes. The video mirrors this with extremely short shots, often only a few frames, that served as filler in the original music videos, exaggerating the stereotypes of body representation, violence and gendered power relations that would otherwise slip past.

2015–2016

N°1: A Phenomenology of Pop

WORK	Immersive concert
ROLE	Video and spatial design (TE-R)
WITH	Nadar Ensemble, Jorge Sánchez-Chiong
SHOWN	Wien Modern, Vienna, 2015 Kunstraum Walcheturm, Zurich, 2016

The first evening co-curated by the Belgian Nadar Ensemble and composer-turntablist Jorge Sánchez-Chiong, joining data visualisation, noise, pop appropriation and computer games with contemporary ensemble and electronic performance into one immersive concert.







2015

sleeping domains

WORK

Interactive sound installation

SHOWN

Diploma, TransArts, University of Applied Arts Vienna, 2015

Sixteen sequentially prepared near-field wireless routers span sixteen networks, named “z” to “zzzzzzzzzzzzzzz”, each differing in range and therefore in its magnetic field. Every field is picked up by a telephone bug, a cheap low-tech surveillance device, and turned into sound, so that each network has its own rhythm and timbre. Visitors can log into a network and thereby subtly shift the installation’s overall sonic arrangement.









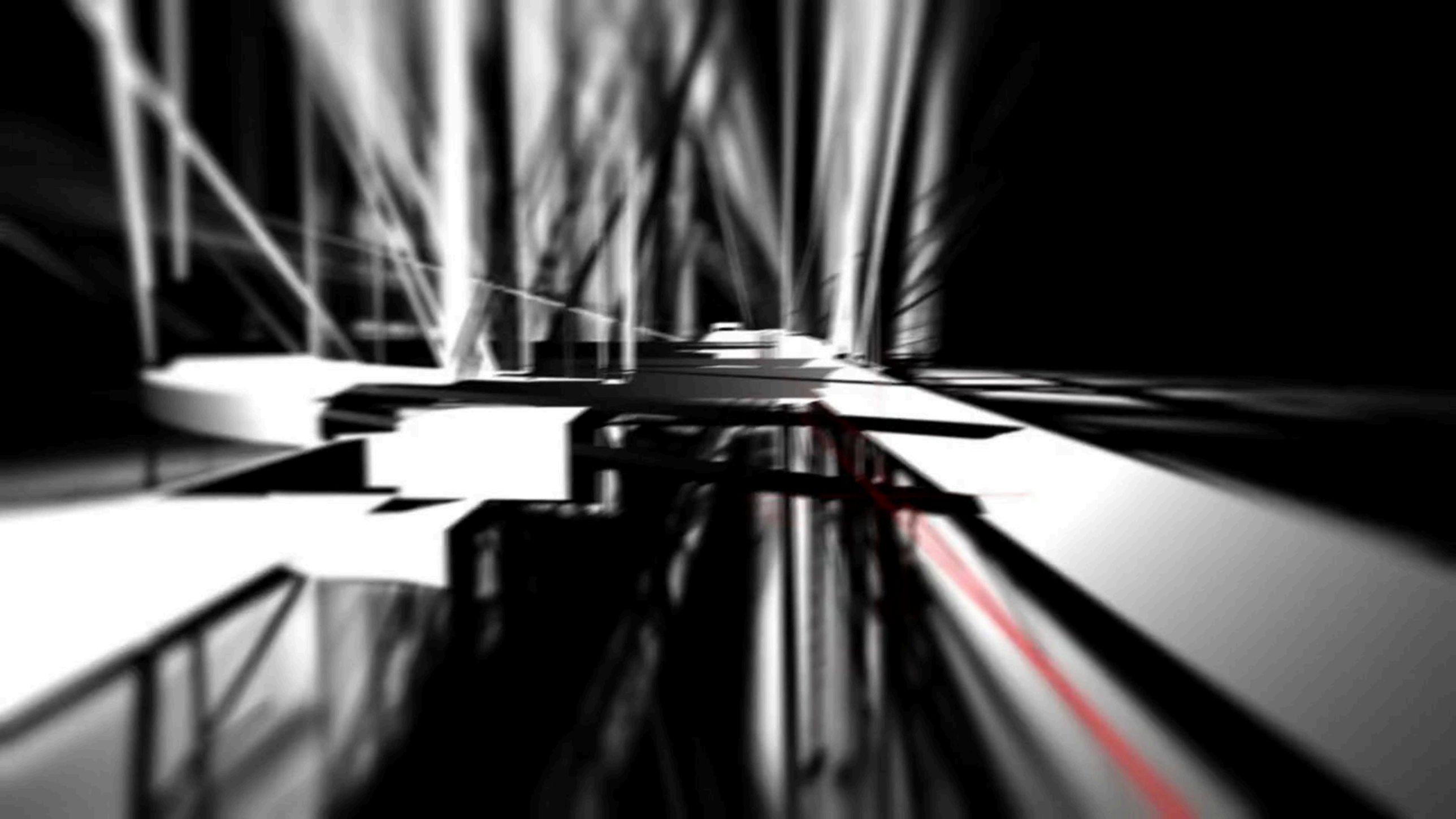


2015

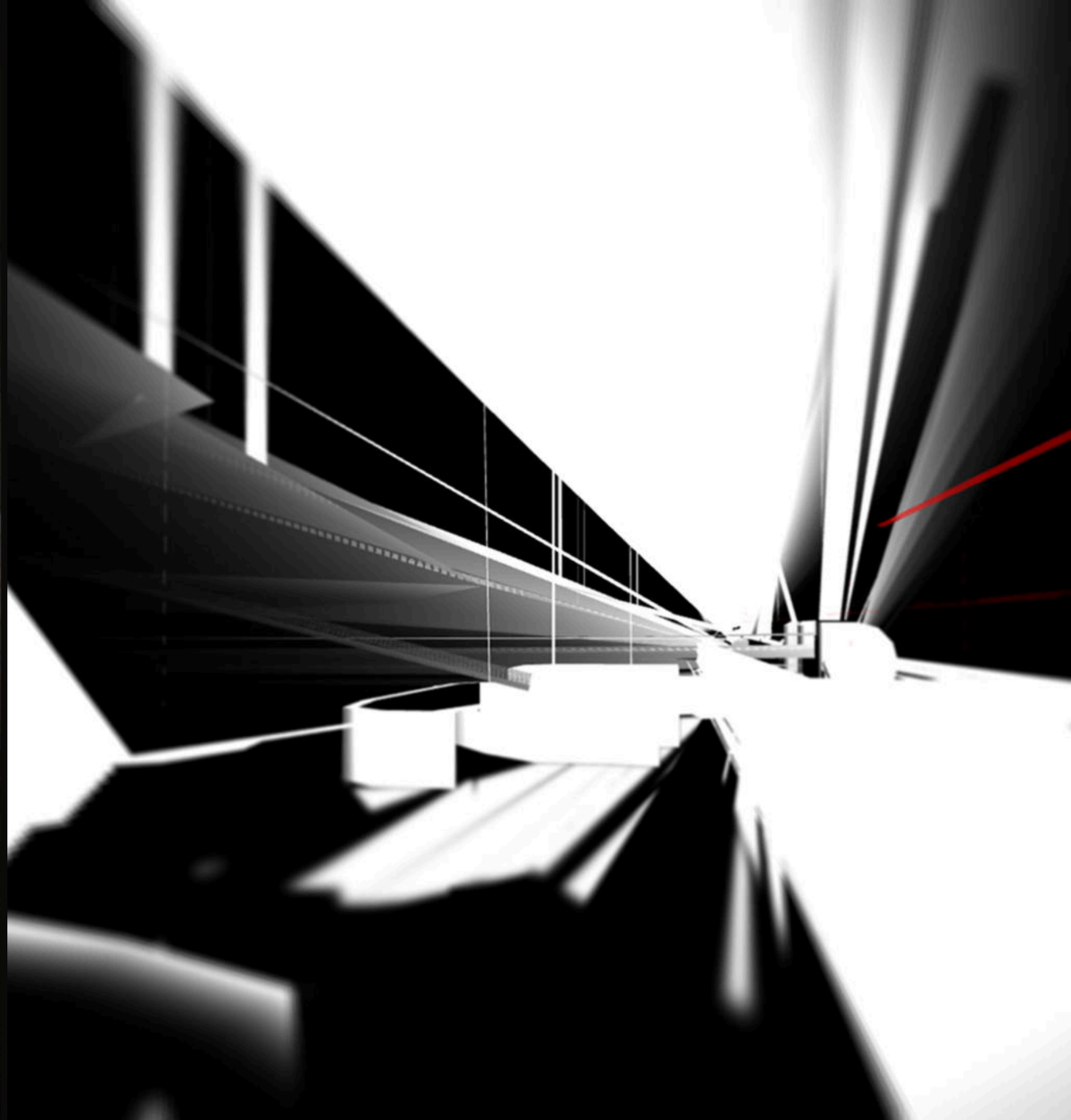
The Only Phase Of Impact Now

WORK	Interactive real-time application, site-specific projection
SHOWN	Editions of Light vol. II, Lunchmeat Festival, Prague, 2015

A game-engine-based, interactive projection made for the former baths of the Prague Electric Company. In an intense, stroboscopic audiovisual surrounding, the player wanders across a model of a 3D-printable, functional AK-47 obtained from the deep web; movement and chosen perspective continuously distort the environment. There is no challenge, goal or ending, except when the player, like a bullet, leaves the rifle and forces the application to restart. The application is freely available under copyleft.







2015

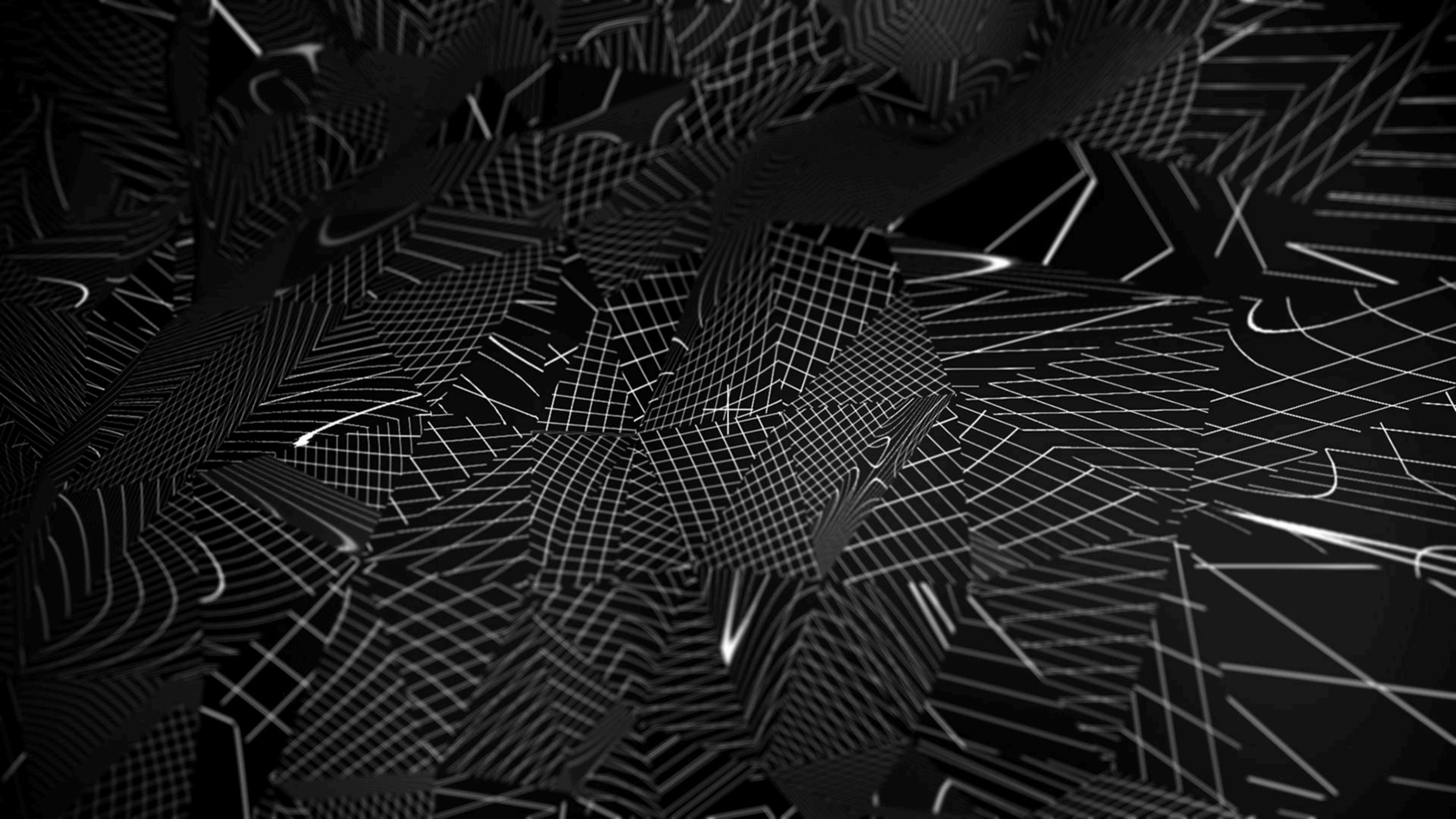
MES

WORK

Interactive real-time installation

3D self-scanning extends the selfie into a new form of self-portrayal, and the wish for privacy seems as out of place as before. On the way to the perfect personal simulation, countless failed attempts are produced, mostly labelled simply “me” and left to decay in virtual space. Assembled into a game-like environment, these objects form a cemetery of imperfect identities that visitors access, explore and stimulate in an immersive, audiovisual and macabre way.





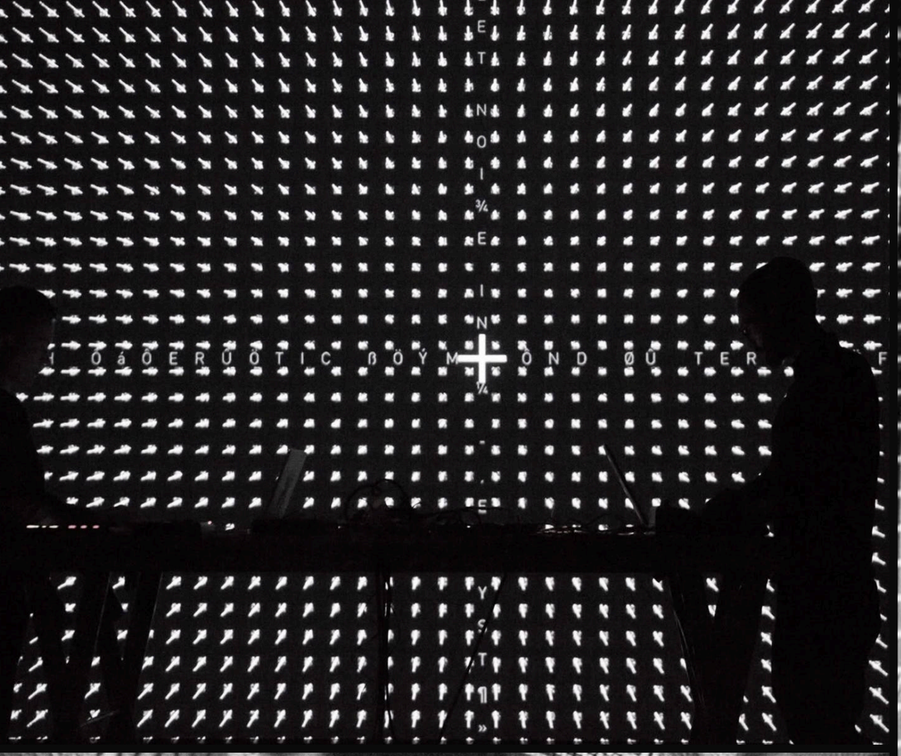
2014–2015

Morpheme

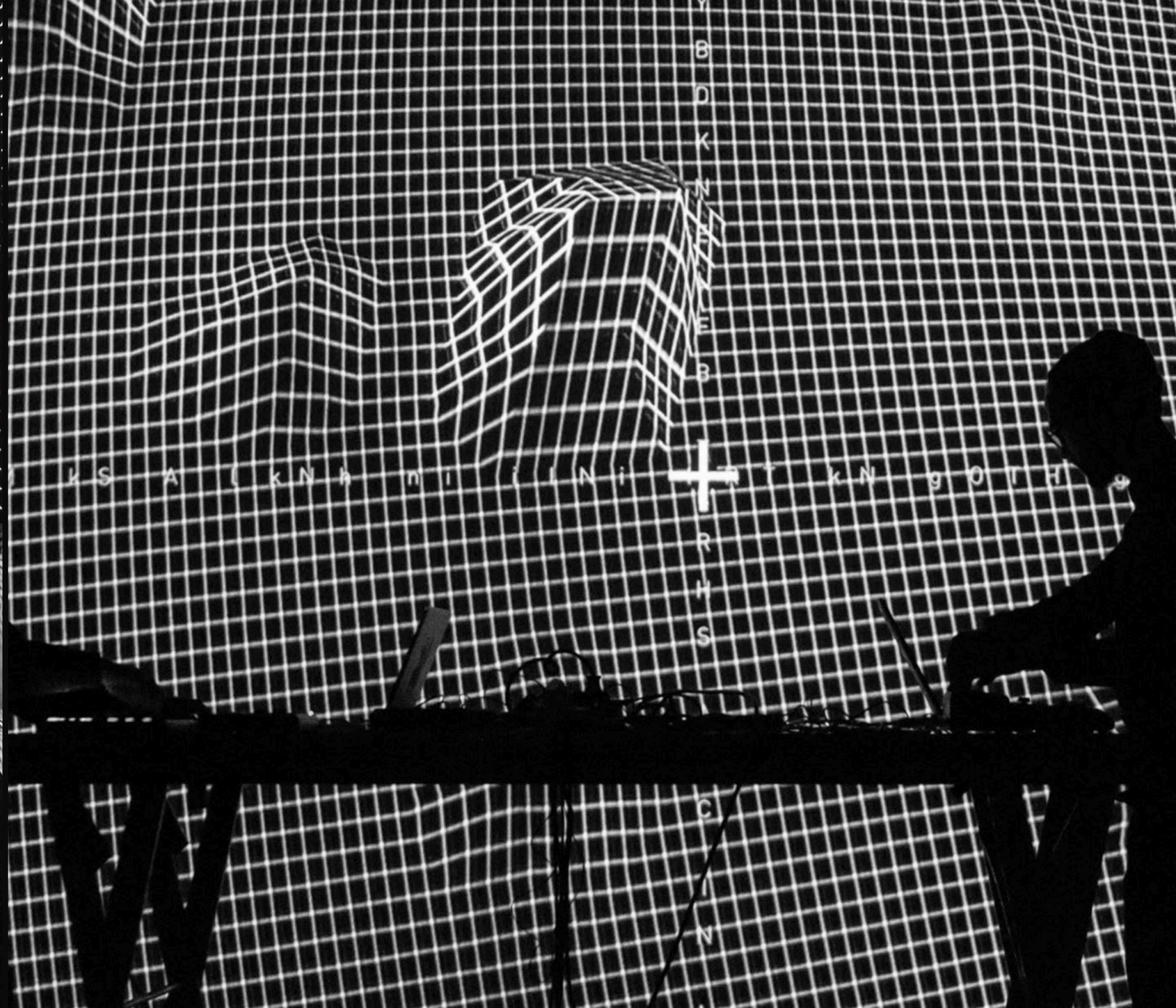
WORK	Audiovisual multichannel concert
ROLE	Visuals
WITH	Electric Indigo (music)
SHOWN	CTM Festival, HAU2, Berlin, 2015 Unsafe & Sounds, Vienna, 2014 TodaysArt, The Hague, 2015 Lunchmeat Festival, Prague, 2015 Content Award, Vienna Business Agency, 2014

Every sound derives from a nine-second recording of a sentence by Sadie Plant at CTM 2014: “To let noise into the system is a kind of fine art.” For the visual layer, Wagensommerer modelled each character of the quote as a 3D object and recomposed the letters as a granular microcosm. The work stages the cybernetic art of control against the resistance of noise.









2014

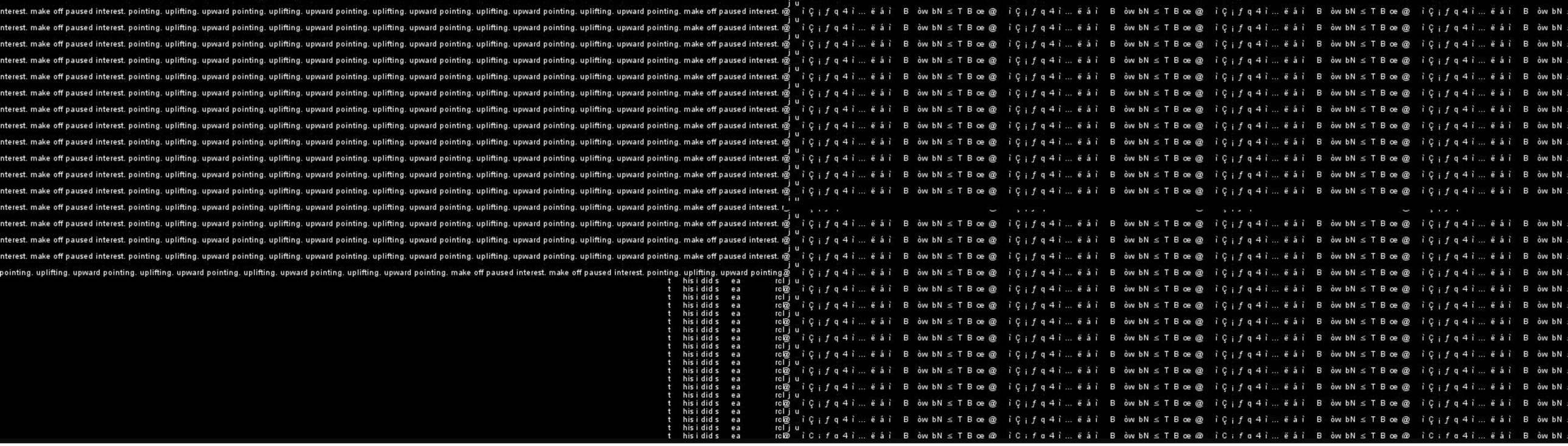
Black Bars

WORK

Video

A speech-recognition algorithm searches online video and audio for the word “word”. The phrases around it are extracted, and the word itself is erased with the 1 kHz sine bleep of broadcast censorship. The resulting rhythm is tied to a poem on private censorship, which the artist screams with a microscope forced into his mouth. In the final part, all gathered signals and data merge into a Unicode representation of visual and sonic events.





THREE TIMES ITS VALUE.

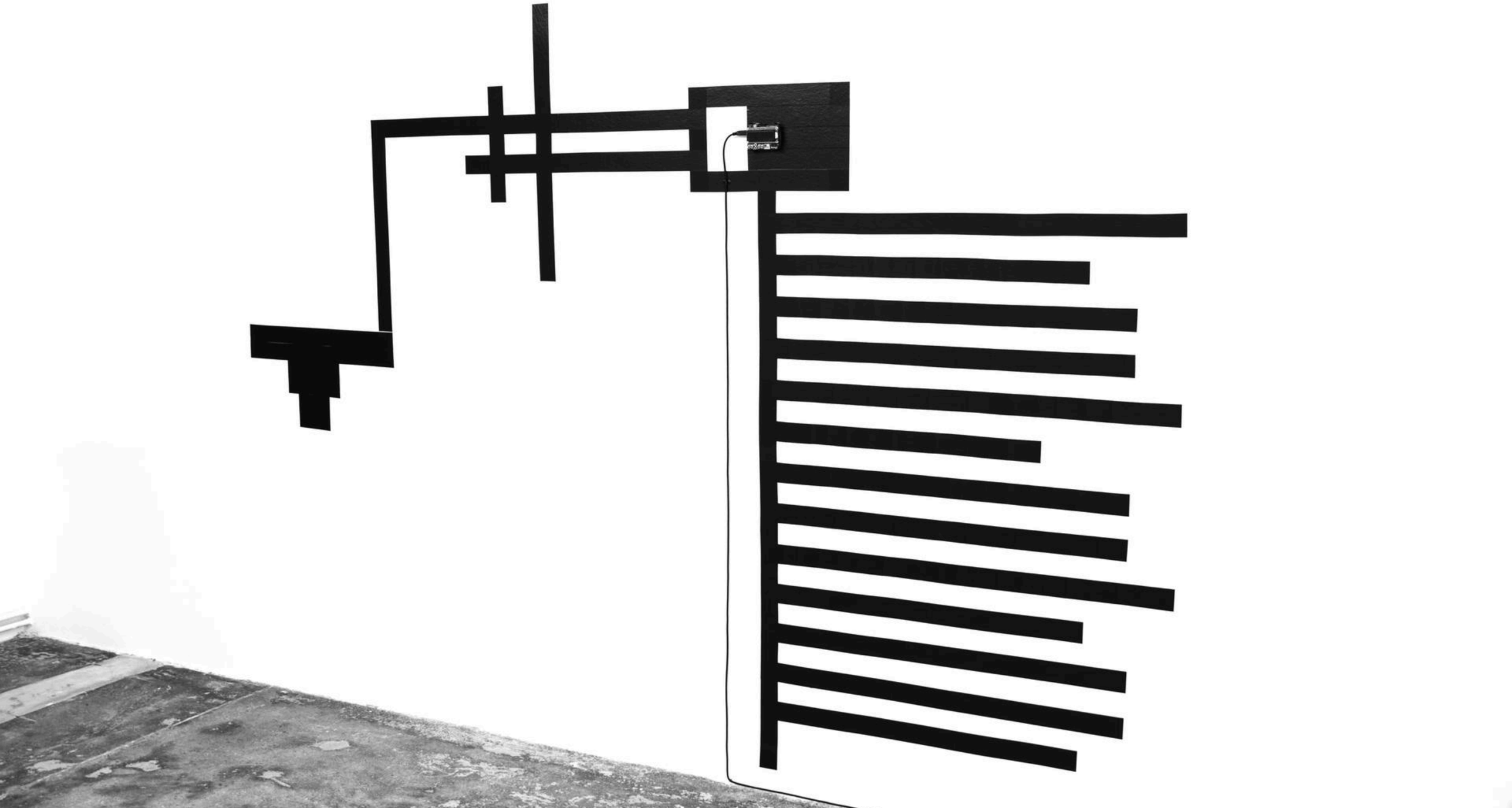
2014

We lost. Long time ago

WORK

Vinyl tape, microcontroller, display

A poetic monologue of someone desperately trying to reach a loved one is fed into a generative application that recombines its phrases and words into new sentences on a small display; their erratic structure makes the outcome neither foreseeable nor recognisable. The vinyl-tape pattern around the display charts the composition of the monologue through quantitative text analysis: word count, reading speed, typing speed, frequency.




RP1
APC &BT
GND
VCC
VSS VDD V0 RS RW E D0 D1 D2 D3 D4 D5 D6 D7 A K
Y WRO IN THERE T
GLIM OT. YOU DI
SELECT
LEFT
UP
DOWN
RIGTH
RST
SainSmart
LCD Keypad Shield V1.0
PWR
RST
5V
VIN
5V
GND
A0 A1 A2 A3 A4 A5
SCL

2013

Das schwarze Rauschen und sein blinder Passagier

WORK

Sculptural sonic object: laser-engraved transparent vinyl, turntable, generative application

A motion-detection algorithm is applied to ten seconds of video recorded in near-total darkness. Forced to find motion where there is none, it reads the drift of noise artefacts as a moving object. This erratic, frame-by-frame movement is laser-engraved into a transparent record holding ten minutes of white noise. Whenever the needle meets the engraving, the noise breaks, and a generative application stretches the last state before the break into amplified moments of transition: a sonic image of the movement one believes to see in the dark.


POWER
START/STOP



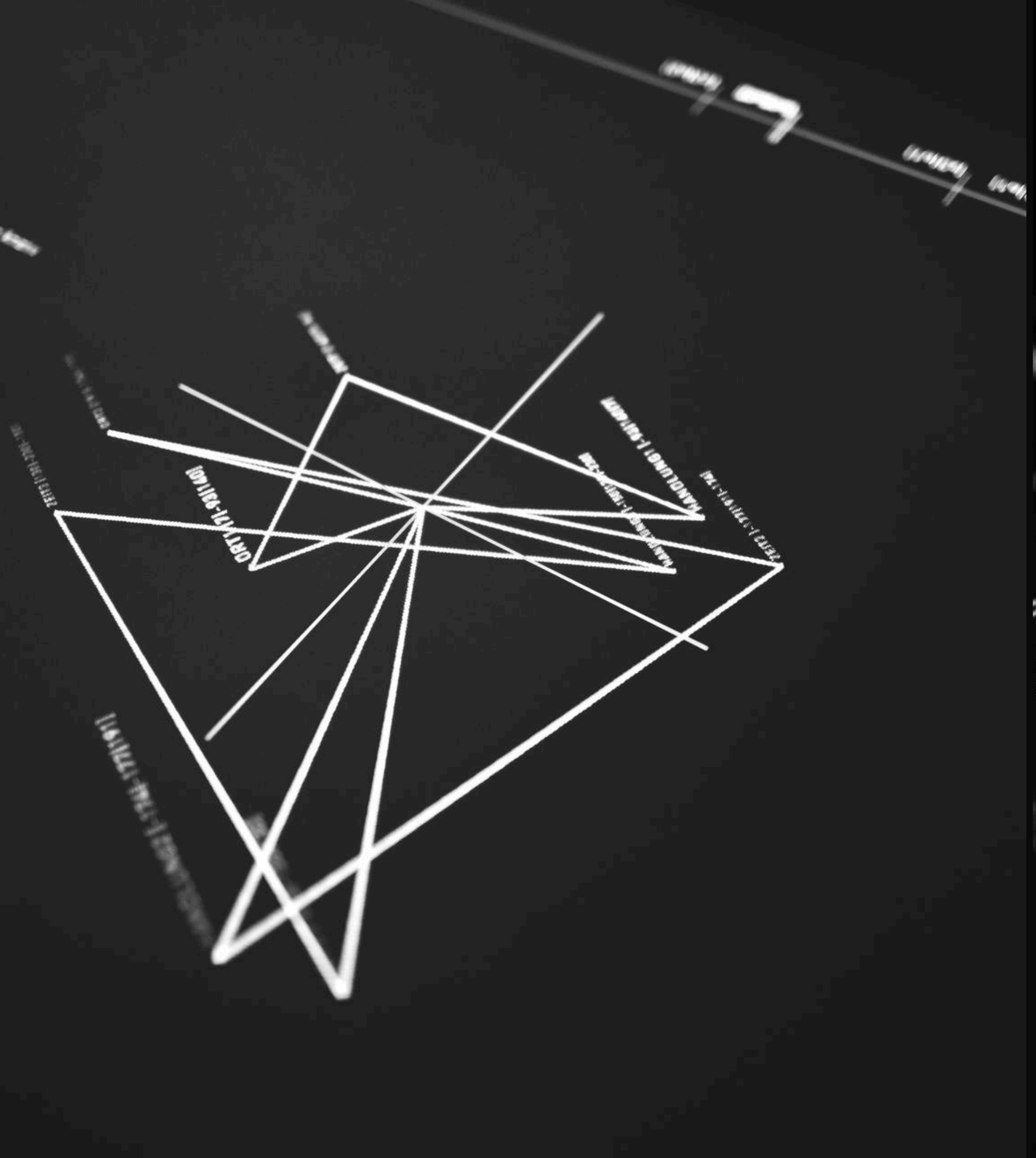
2013

Execute

WORK

Generative real-time installation

A generative real-time installation that pries open the Aristotelian unities of time, space and action. Conceived as an object-based theatre play on death in the forms of suicide, fatal accident and execution, it takes its material from the soundtracks of explicit online videos on these subjects. Depending on its current state, the system outputs these sounds in real-time transformation and displays the comments posted under each clip.



more than once a year. i don't give a

2012

Maschinenschreiben

WORK

Book object and performance

Nine handwritten texts describing solipsistic structures over time are abstracted by visually amplifying their semiotic representation; the digital source begins to produce unforeseen shapes and textures, and this concealed inner architecture is bound as a book. In the performance, the artist writes a program in front of the audience that scans the book page by page, assembles its content and finally outputs its sonic representation, ten to twenty seconds long.




maschinenschreiben

2011

Pre/Aftermath

WORK

Sculptural sonic object

An object that works on the topology of silence. Wherever it is exhibited, one minute of silence is recorded and analysed byte by byte, and the unpredictable sequence that results modulates the live stream of sound and noise at the object's location. Its architecture makes it a sequential amplifier, producing a continuous, alternating stream of sound in both digital and physical form.



2011

likely_buffer_underrun

WORK

Generative application on SD card

Once launched, the application links itself to the BBC news stream and turns the incoming data into abstract sonic and visual structures that grow throughout its run-time. By design, the stream gradually exhausts the host system and ends in a crash. Just before, the application saves its last frame to disk; a readme on the SD card asks the user to send it to the artist for his collection.



Tongues of Recreation

WORK	Augmented reality in public space
SHOWN	Artificial Museum, Kongressbad, Vienna

THOMASWAGENSOMMERER.XYZ