

Herwig Weiser, selected installations 1996 - 2012



## Ambiguous Cut Into Space of Conjecture, installation 2010/2012

ultrasonic generator 500W , 8 PZT-piezoceramic elements, plexiglass cylinder, motor, PLC industrial electronics, 80\*3W LEDs with lenses, various liquefied electrochemical mixtures

in cooperation with Wendelin Weingartner / Senrad Inc.

supported by Wolfgang Hansal (Happy Plating) and TEKS Trondheim

### Revealing and Concealing

Herwig Weiser's *Ambiguous Cut Into Space of Conjecture* is an electrochemical projection device. The stroboscopic backlight blinds the viewer, the iridescent colors are jarring. Behind a Plexiglas disc, chemicals that under normal circumstances are immiscible combine and separate again. Ultrasonic exposure and mechanical rotation cause existing bonds to rupture at the molecular level. Unforeseeable configurations arise. The driving force [Bildungstrieb] for the formation of chemical substances attested by Friedlieb Ferdinand Runge is here turned into its opposite: Not the possible, but rather the impossible composition of the employed substances is presented.

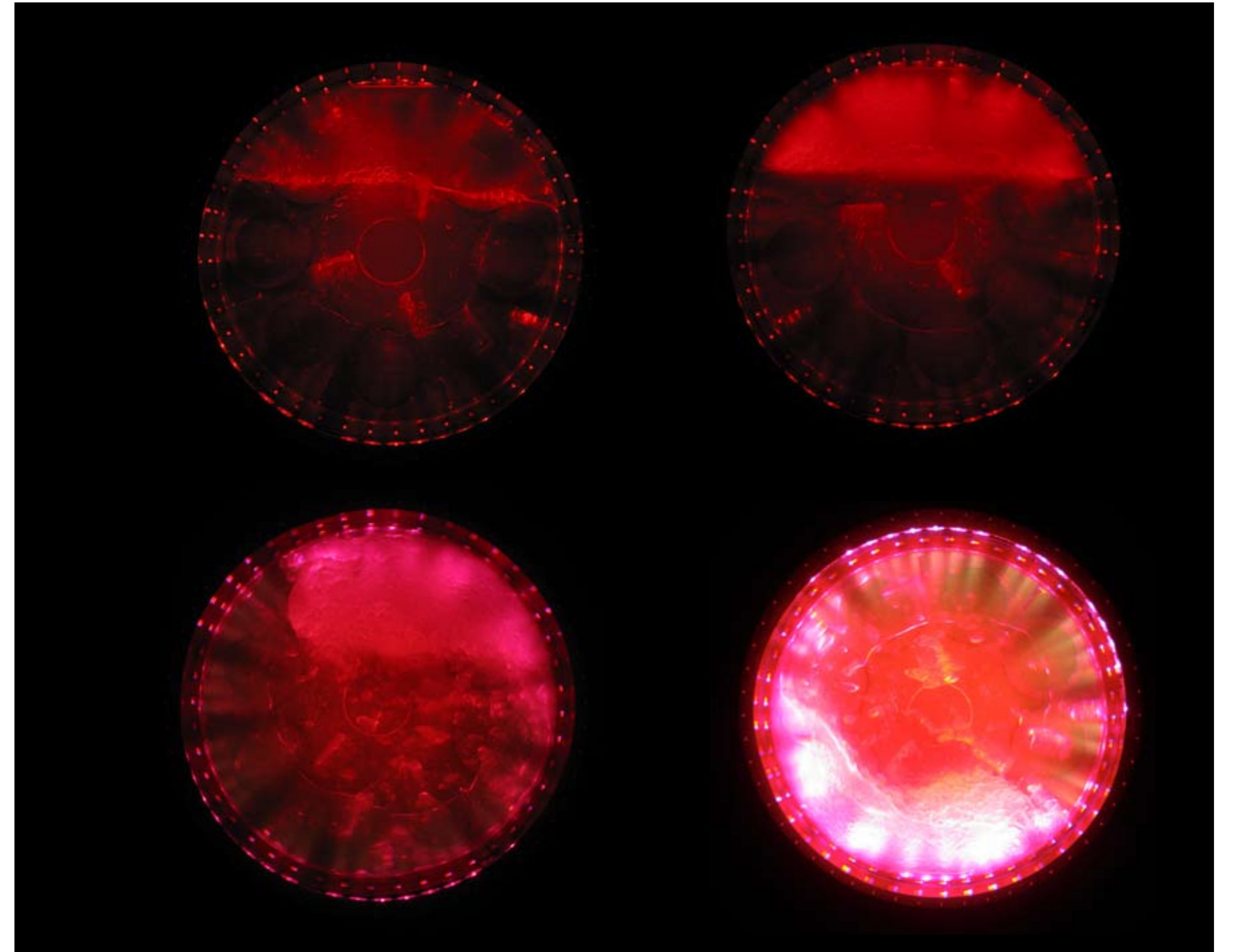
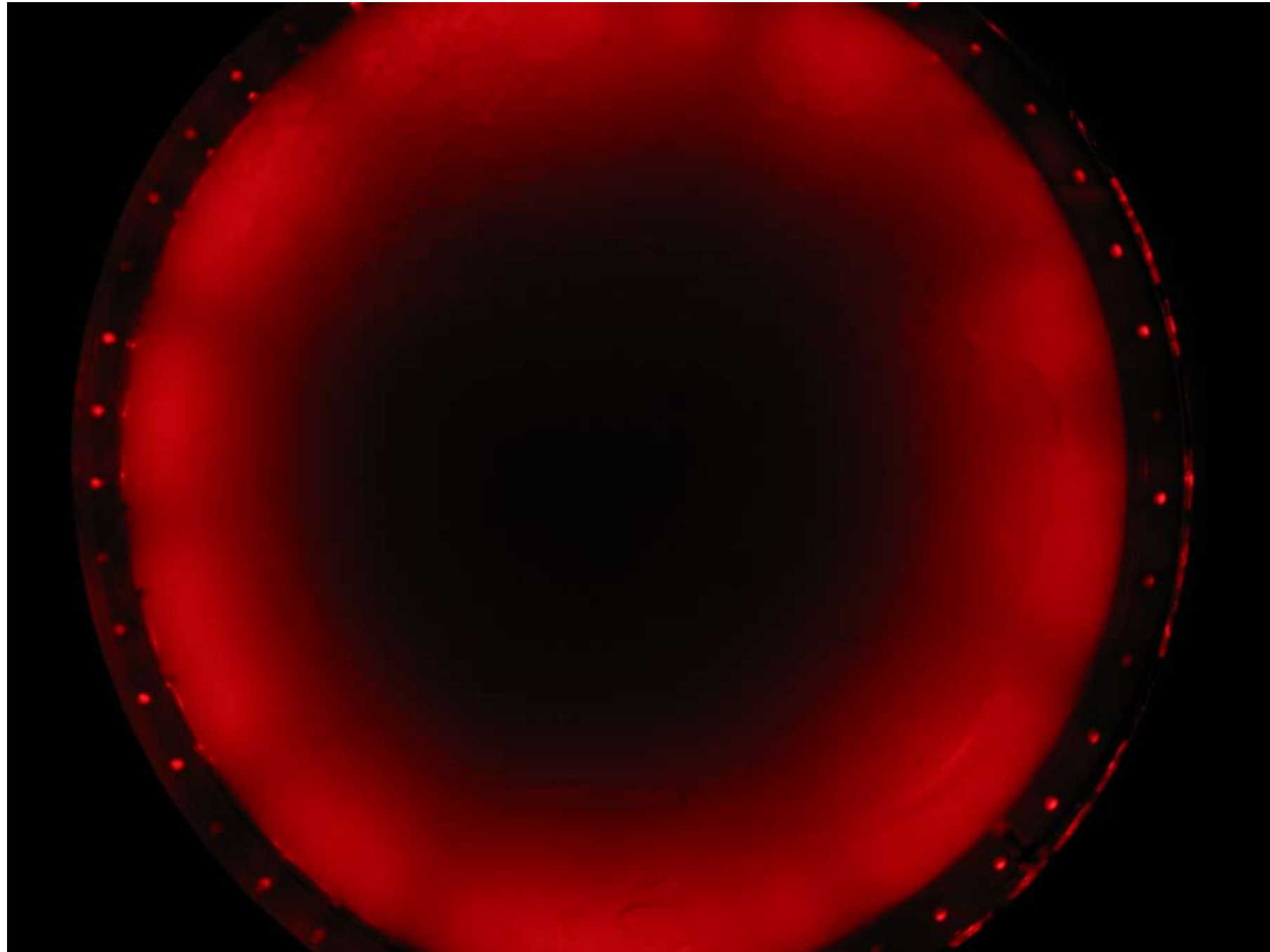
Weiser describes his piece as a further development of experimental film. The light source installed behind the test arrangement makes the changing color combinations visible. Unlike photographs or plasma screens, however, these electrochemical processes do not generate images reproducing our world. The piece instead places the visualizing qualities of the chemicals themselves at center stage. Rather than utilizing the possibilities for illusion, it offers a glimpse into the remarkable multiplicity of optical variation. The accidental approach makes manifest the otherwise invisible process of photographic image generation.

The interior of the apparatus becomes transparent. In this free experiment Weiser is pursuing the unpredictability of the original image creation process. Following in the tradition of Georg Christoph Lichtenberg and Johann Wilhelm Ritter, a technical test arrangement is misused to induce autopoietic processes. The thetical functionality of the apparatus is broken down and overcome in favor of an unforeseeable and thus artistic approach.

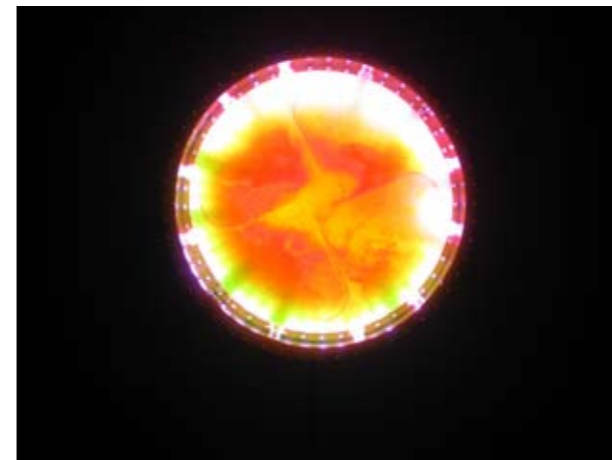
Yet regardless of all these insights, one element remains hidden from the viewer: The high-frequency sound is unperceivable to the senses. The work is a sound sculpture whose aural expression is not perceptible. Though the ultrasound produces an effect, human sensorial inadequacy prevents its passing through into the viewer's consciousness. In essence, the piece thus references the mechanisms of apparatus-based manipulation. In its aesthesiophysiological intangibility it thereby goes beyond the usual influence of audio-visual media: The piece simultaneously reveals and conceals.

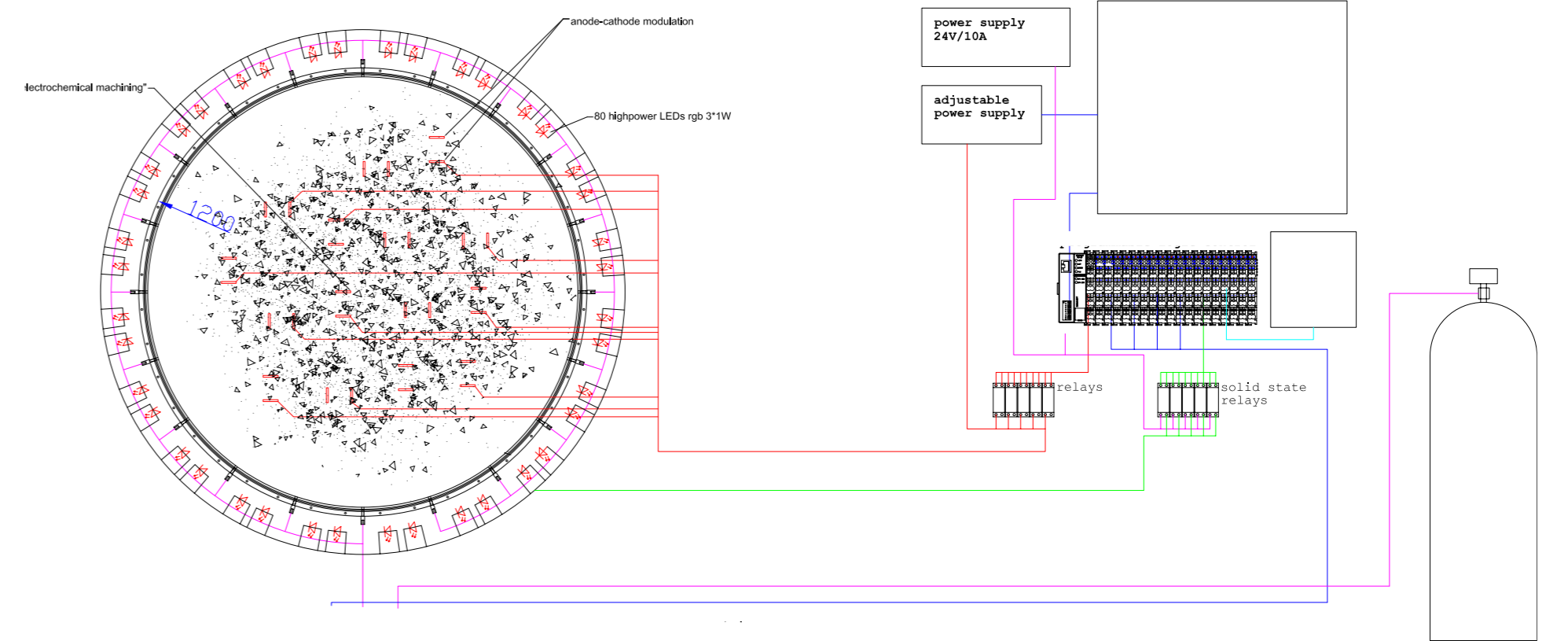
Marcel René Marburger





Ambiguous Cut into Space of Conjecture - installation views





The changing state of chemicals provides the moment of conjunctures between matter and dreams in the „Lucid Phantom Messenger“ series. This is an extraordinary series of work. The first of which manifests as an aquarium of flows, coagulations, the drifts of subtly staged chemical releases and mixes that is fascinating to watch. A previous work of Weiser's, „Zgodlocator“, displayed a tray of grit and powder from ground up computer hard-drives. Powerful magnets arranged in an array underneath generated wild patterns. Material that had once been stabilized as registers for the storage of mundane, intimate, organisational, data is released from that function, to work with a more aleatory form of magnetism. In this later work, other materials familiar by name to the consumer of hi-tech goods, but which are always somehow inert, territorialized into certain kinds of highly fixed behaviours, start to exhibit another kind of dynamic, catalysis, stabilizations, floods and blobs, percolation, the drool of gels, tendrils grown of crystals and polymers globulating under the influence of electrical charges and ultrasonic shivers. Whereas in „Zgodlocator“ we see a reinvention of materials themselves treated as waste, Lucid Phantom Messenger brings together exceptionally purified substances, which mix and change in a live process, uniquely occurring in the gallery.

In her book, „Synthetic Worlds“, Esther Leslie charts a parallel art history in relation to the extraction of chemical dyes from under the earth. In it, the rainbow released by coal, as it is synthesized into chemical fractions giving vivid colours, powers new aesthetic drives and a sense in which science and art are entangled in a mutual embrace in which each is profoundly transformed. Weiser's work suggests something akin to a contemporary version of the „Bildungstrieb der Stoffe“ published by mid-nineteenth century chemist Friedlieb Ferdinand Runge, who, influenced by Goethe's work on the morphology of plants, tried to generate something similar for chemicals. Runge would drop tiny quantities of two chemical solutions onto blotting paper. The resultant interaction generated “a new world of formations, shapes and mixtures”. The plates reproducing the results of these experiments, showed certain of the qualities of these chemicals, and introduced a deeply intoxicating vision of the activity of matter. (...)

excerpt : „Sublime of the Liminal - in transitive times“, Matthew Fuller, „Translife“, NAMOC China, Liverpool University Press 2011

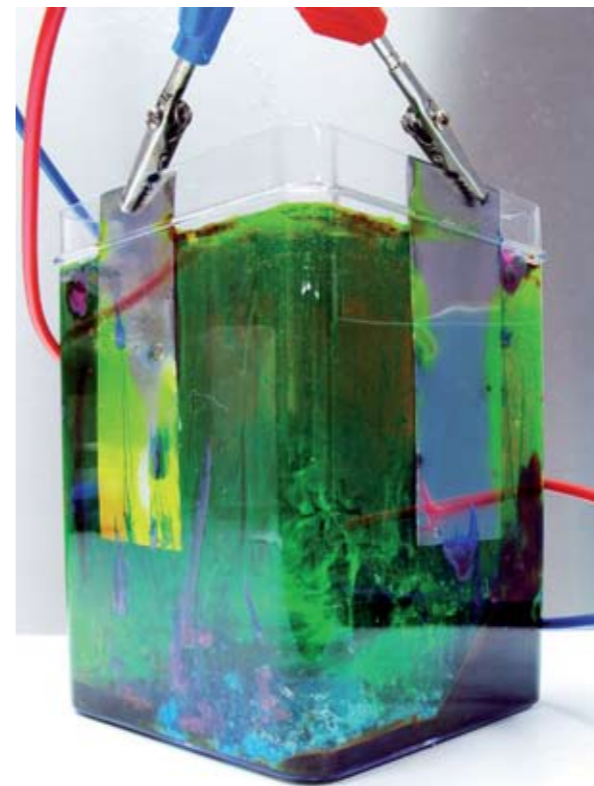
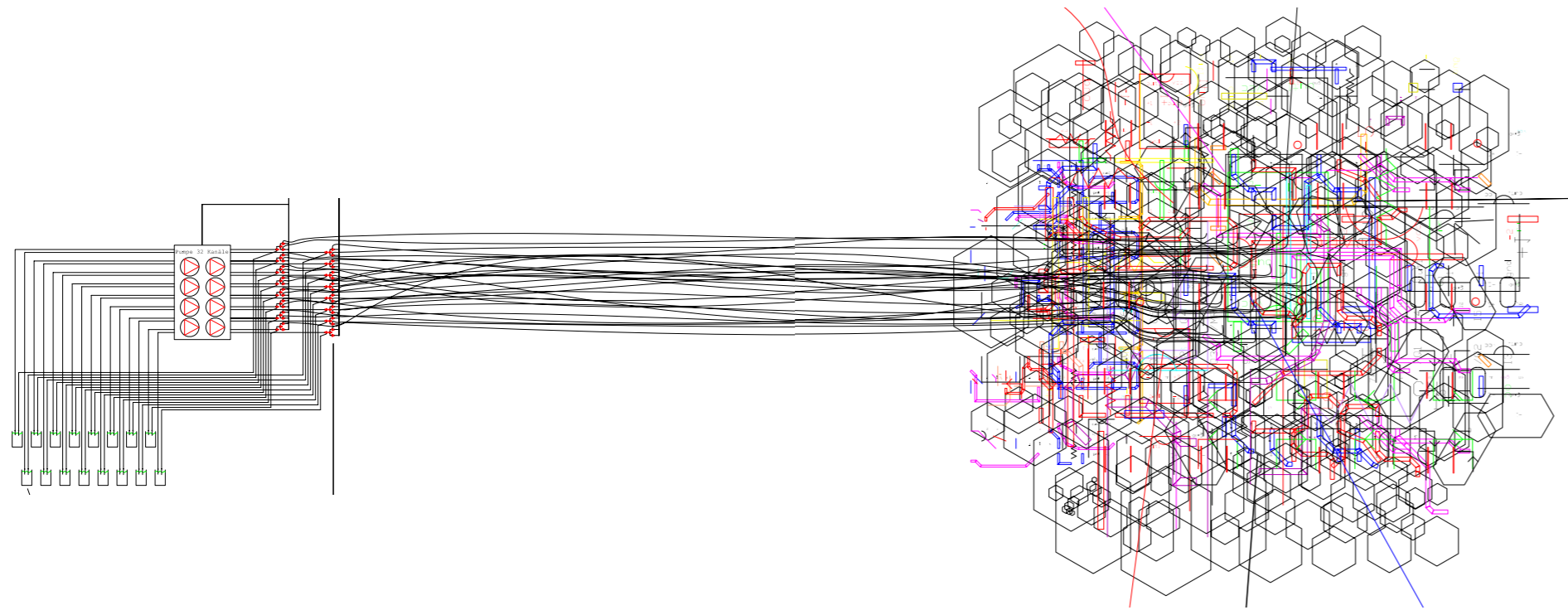
Lucid Phantom Messenger, installation, variable dimensions, 2005 - 2011

various prototypes, 1998 - 2001

silicon-based carrier liquid, materials such as modified metal complexes and metal salts, mixed liquid crystals,

polymers and dyes, electrodes, anodes, acrylic glass, power supply units, PLC and various materials

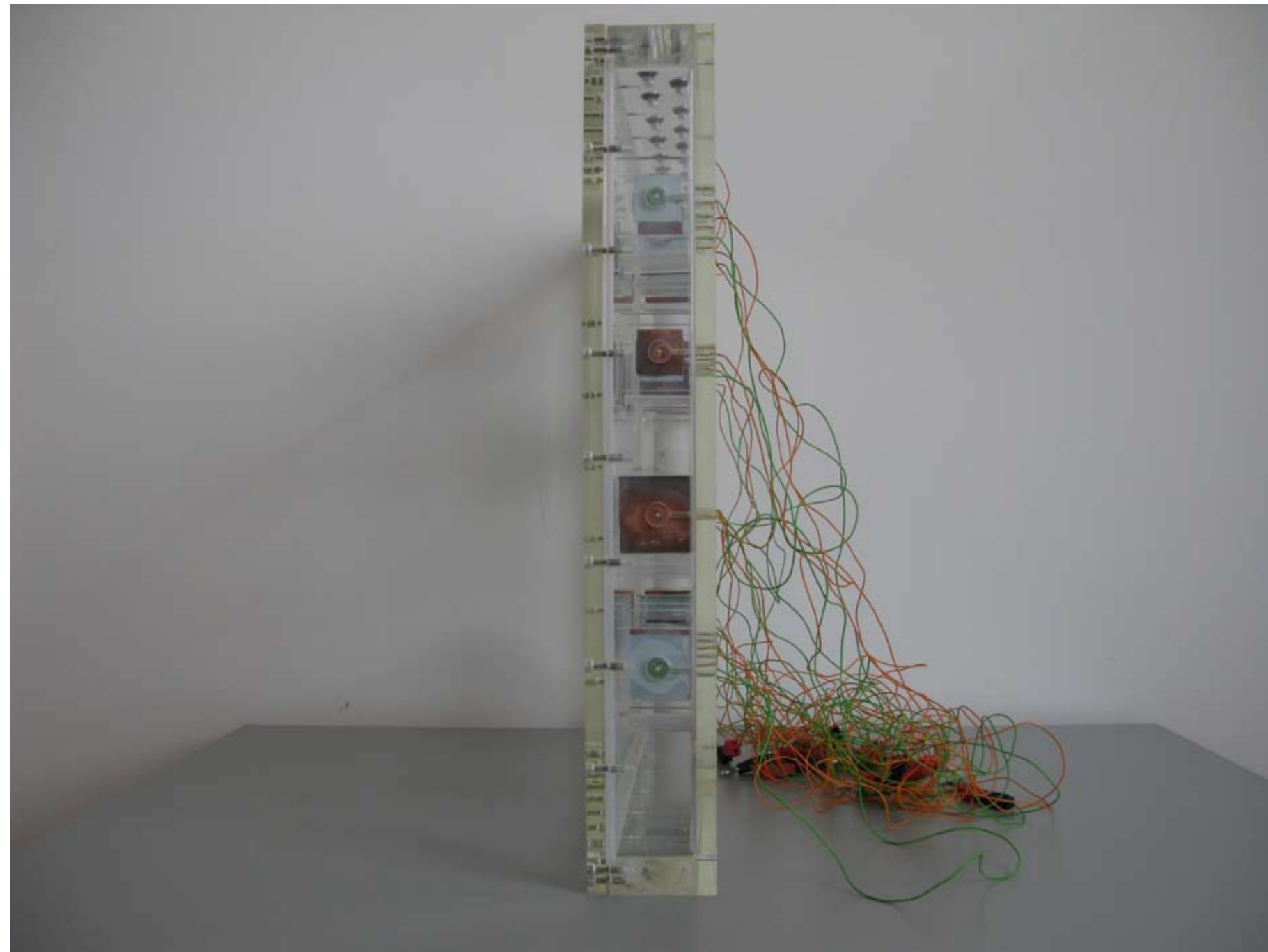
supported by Dock-Berlin / Hauptstadtkulturfonds and Wolfgang Hansal (Happy Plating)

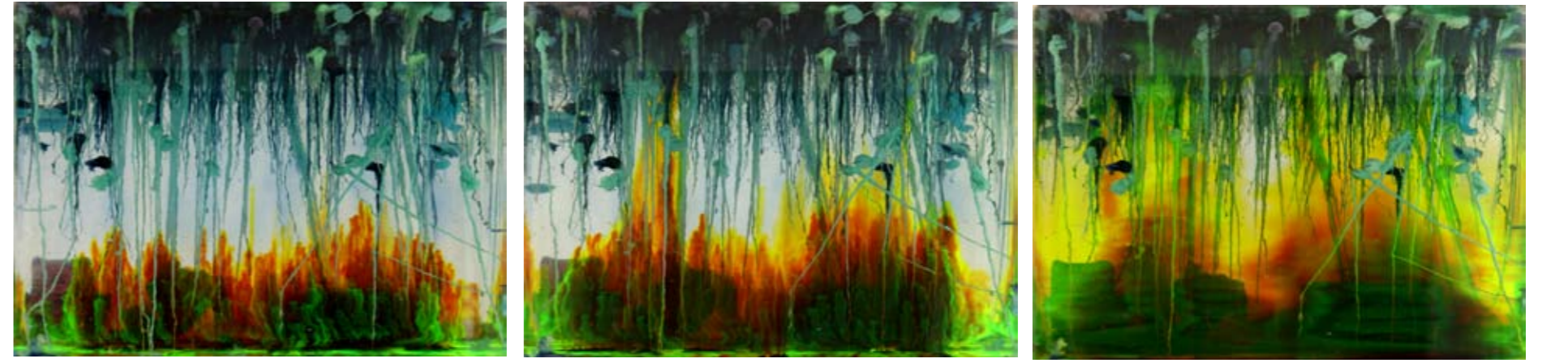
















Lucid Phantom Messenger - installation view Galerie im Taxispalais 2012



„Death Before Disko“ hovers precariously between familiarity and obscurity. Part satellite, part club spectacle, part receiver, part transmitter, part image generator, part sound machine, part sculpture. „Death Before Disko“ pulses with light and sound in the uneasy spheres of electromagnetism -- a field that envelops the whole history of electronic media. Plastics, metals, and magnetic fluids whirl with the inchoate 'noise' of outer space (sampled from the interstellar data-streams) and generate visible and sonic force fields, fluctuating signals emerging in the charged and spinning chamber. Eerily transparent and uncomfortably present, „Death Before Disko“ is a combination of raw material in every sense, alien information, and stands as an intergalactic boom box, an uncooperative container that refuses either the normative or the fetishistic. Its components fully visible, „Death Before Disko“ exposes the mysterious technical mechanisms that pervade a culture inebriated with rational and invisible operation. Instead, „Death Before Disko“ is uncanny, otherworldly and engaged with spooky communications and unpredictable representations that are as irrational as they are captivating.

Timothy Druckrey

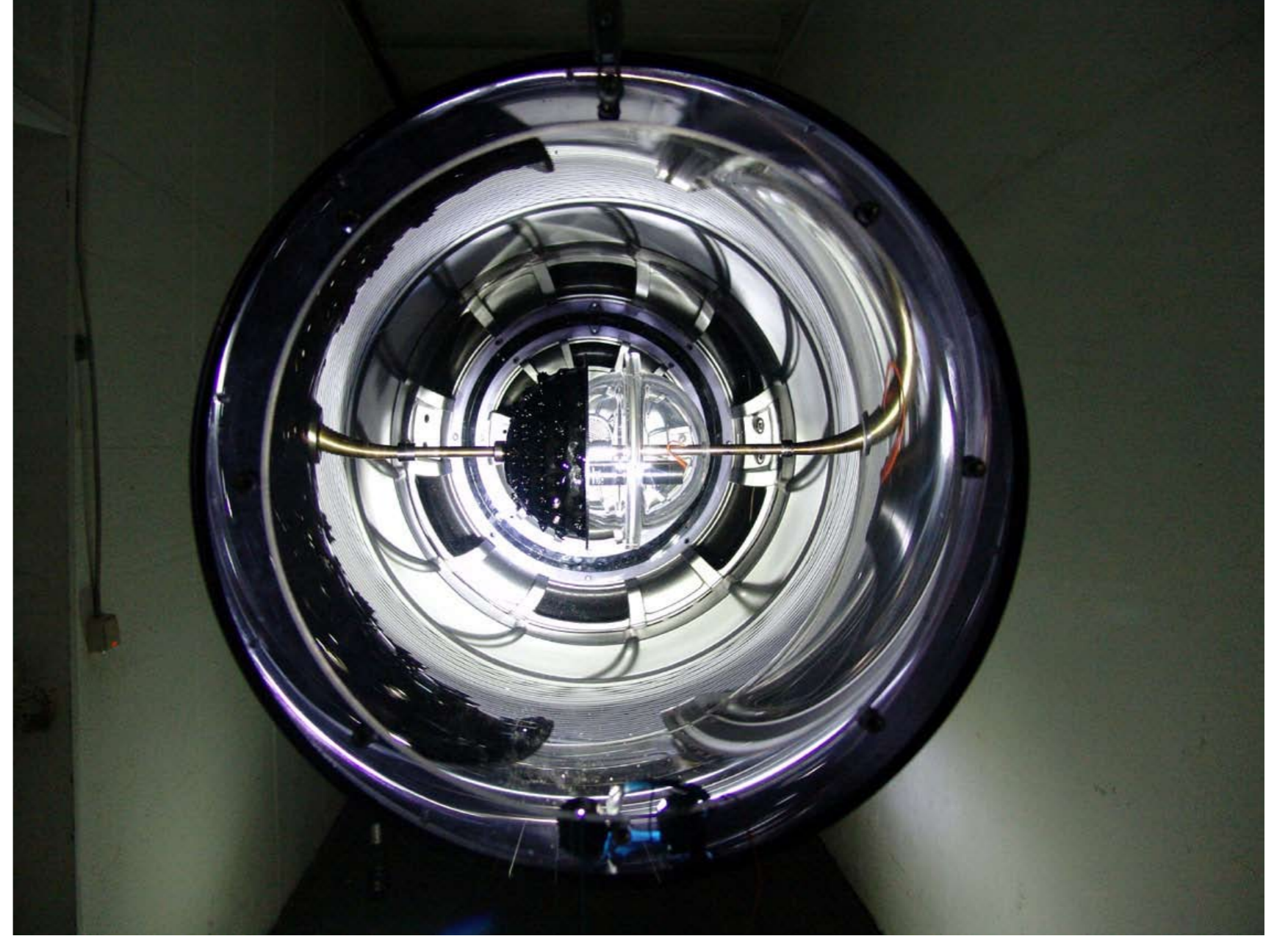
## Death before Disko, installation 2005

acrylic glass tube, 2 acrylic spheres, speakers, electronic unit, motor, 270 NdFeB magnets, magnetic liquid, LEDs

engineering: Albert Bleckmann  
sound programming: F.X.Randomiz



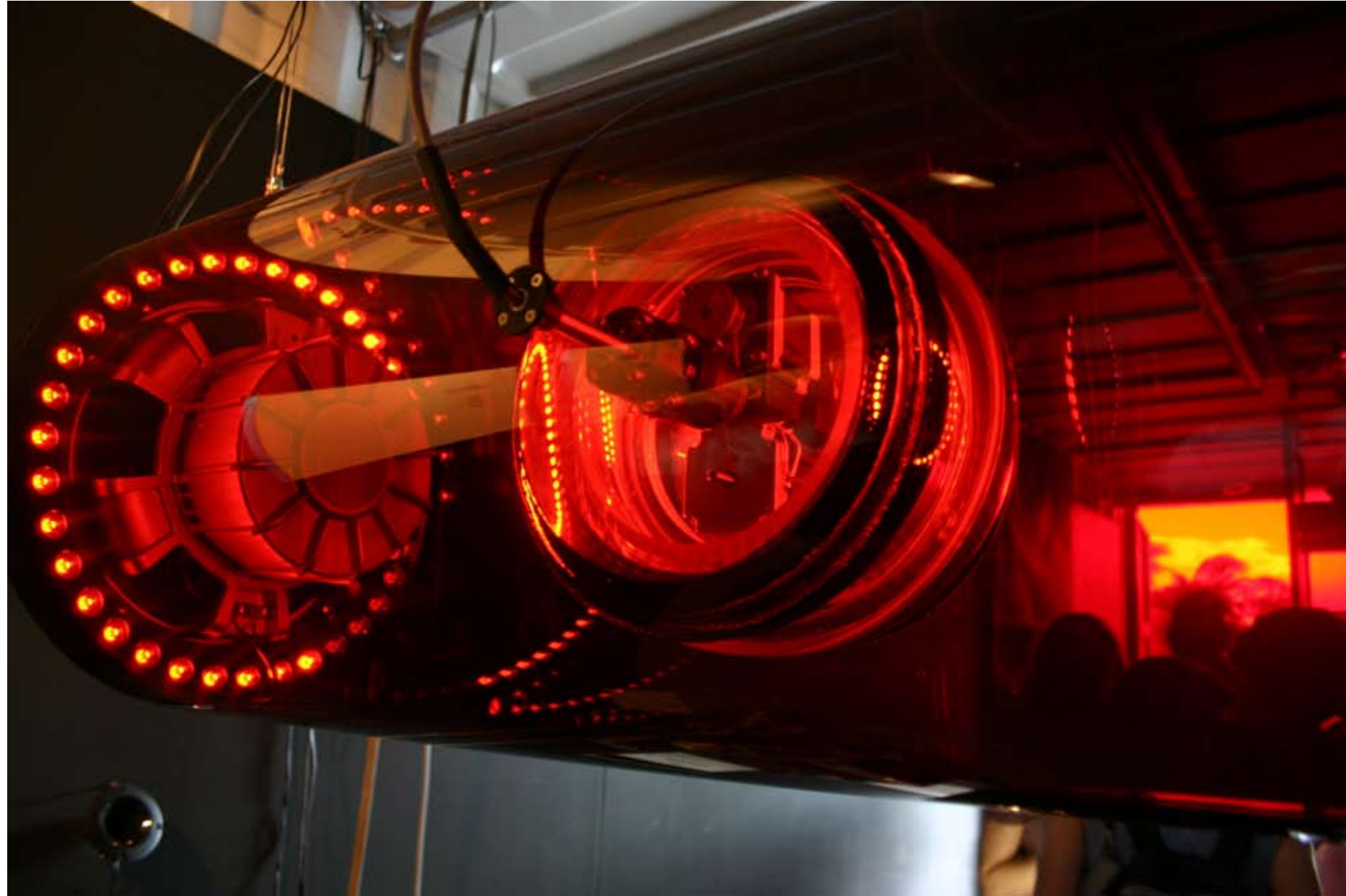






Death before Disko - Installation view, „Protections. This is not an exhibition“, Kunsthaus Graz, 2006





Death before Disko - Installation view, „Art Positions“, Art Basel Miami Beach 2005



Death before Disko - Installation view, "War on 45/ my mirrors are painted black (for you)", Bortolami Gallery New York, 2006



36 spray cans filled with silicon and copper  
installation view, "War on 45/ my mirrors are painted black (for you)",  
Bortolami Gallery New York, 2006



installation view, "War on 45/ my mirrors are painted black (for you)",  
Bortolami Gallery New York, 2006

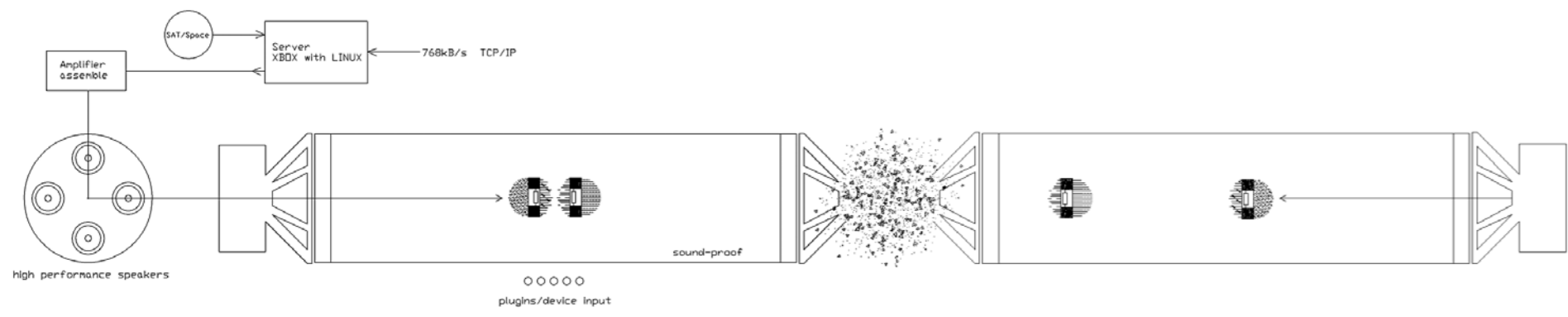


## untitled prototype #2, 2002/2003

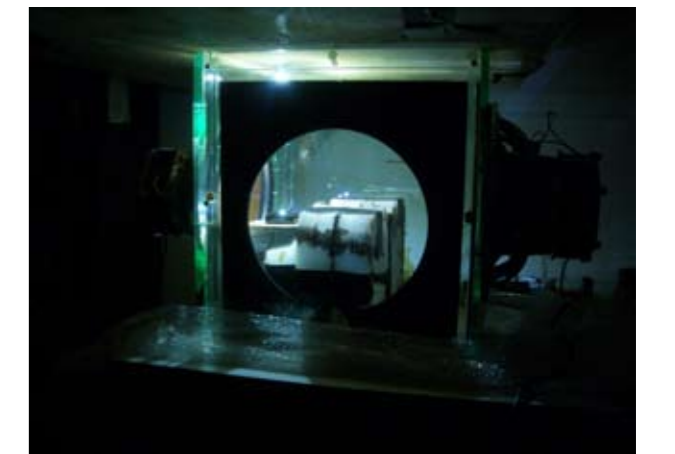
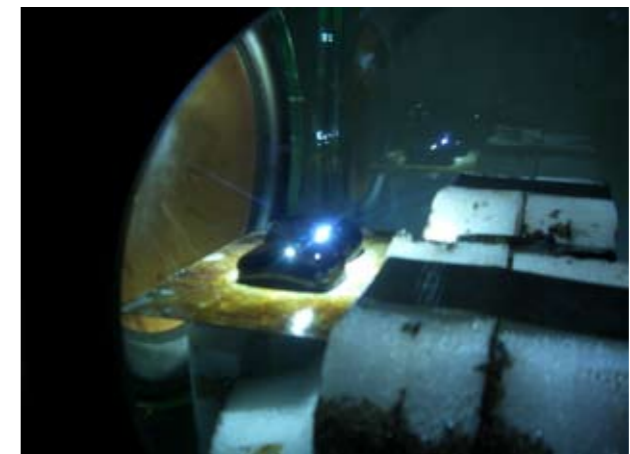
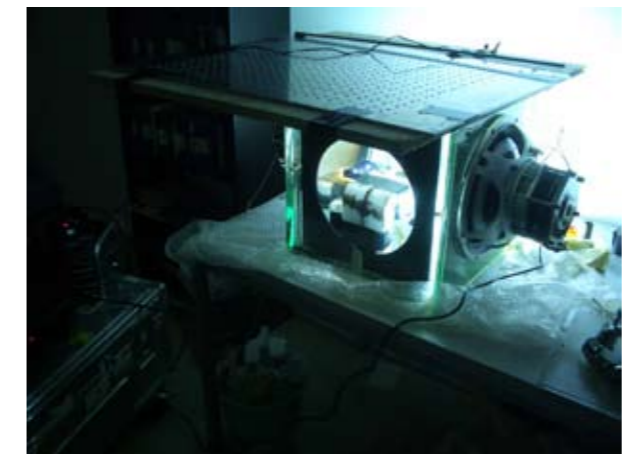
engineering: Albert Bleckmann  
sound programming: F.X.Randomiz

[... ] The vision of the artist involves a successive unmasking of the ‚invisible‘, and the creation of opportunities to experience the material culture of such objects. Research and development of methodologies for synthesising the materials: silicon, conducting materials, ferrofluid, intermetallic components, liquid crystals in electrical fields, electrochemical sound modules and chemo-optical (trans)-architectures. The artist is developing a ferrofluid-sound tube, visually resembling a magnetic rotating liquid which is sculpturally dynamic, enclosed in a transparent plexi-frame. This method of presentation allows the optical properties of electro-chemical transformations to be brought to the immediate attention of the spectator. The ferro-fluid will thus be dynamically modulated through the interaction of interstellar / outer space sound. This stimulates the chemical forces inside the „organic“ architecture frames, generating spontaneous electro-chemical/optical material transformations [...]

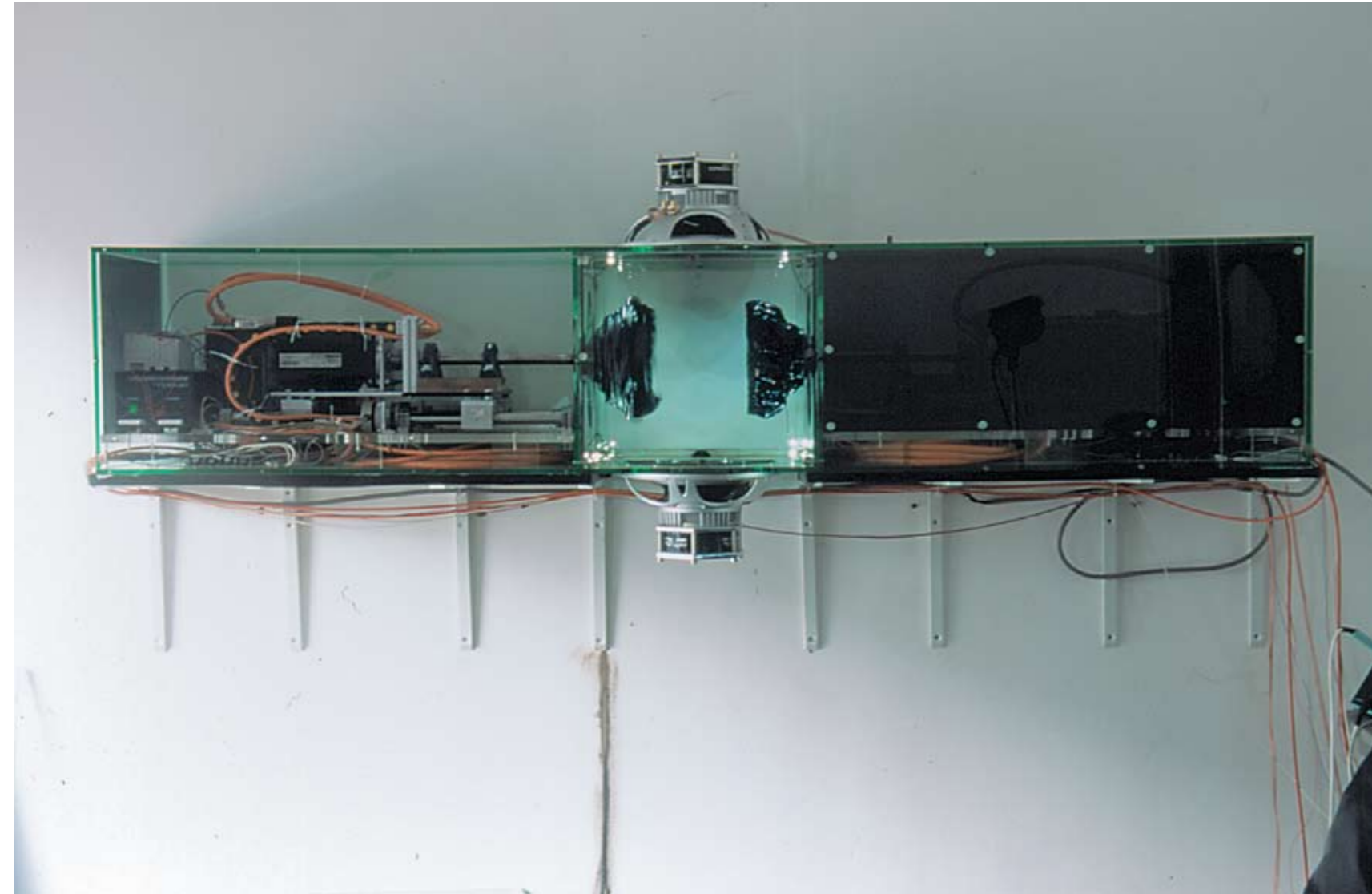
text excerpt: Bit Parts catalogue, Custard Factory Birmingham, Vivid Birmingham / Fact Liverpool 2003



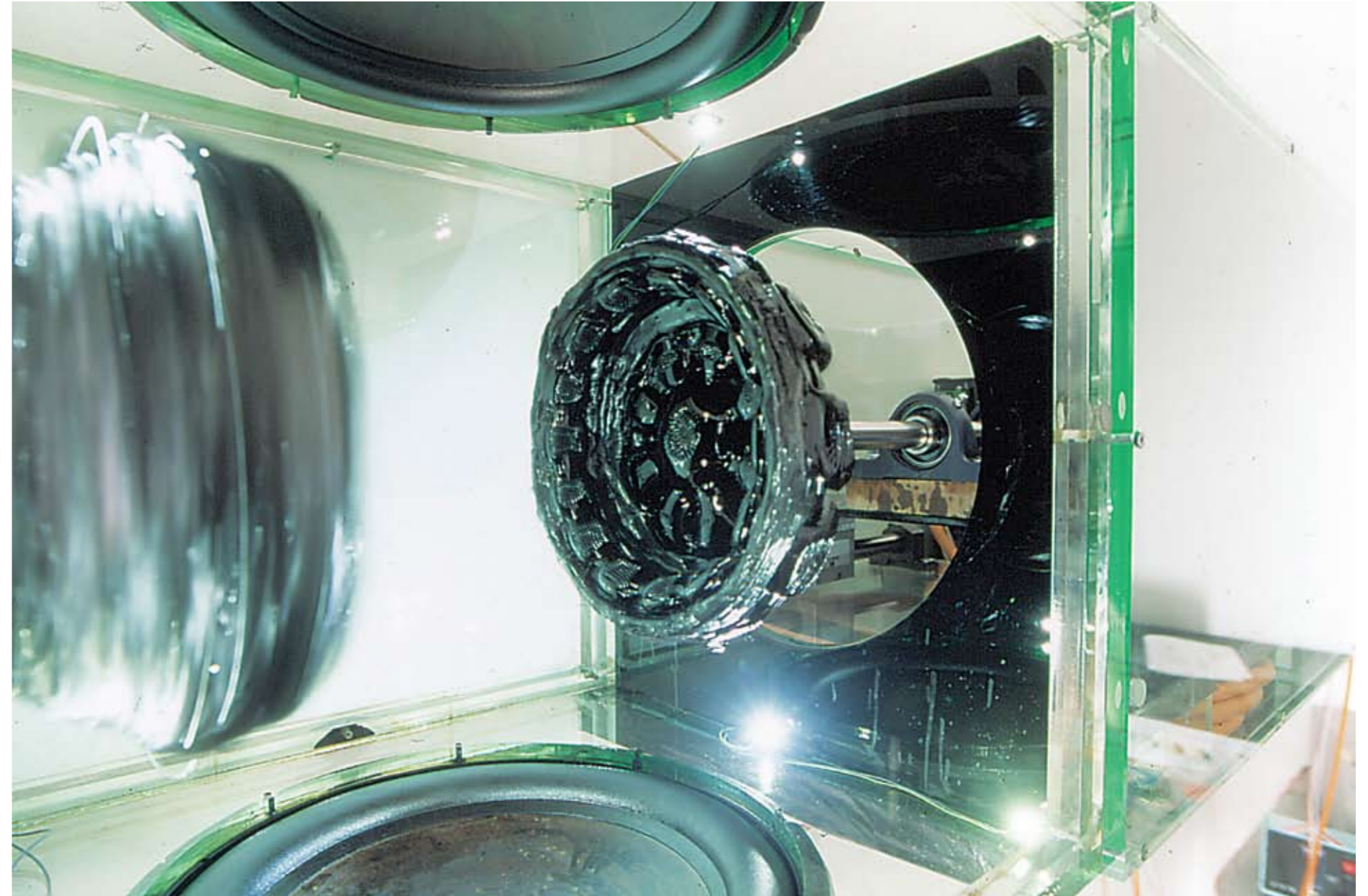
scale 1:18.89



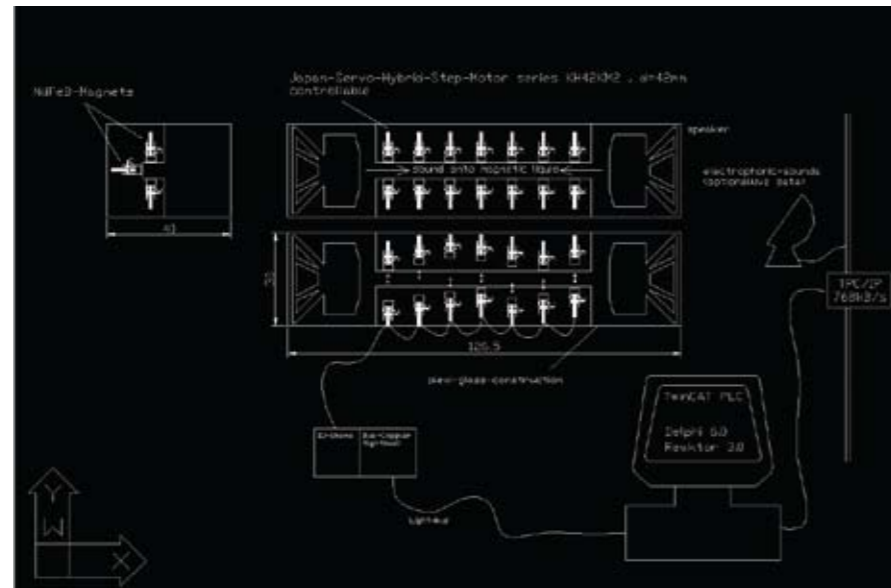


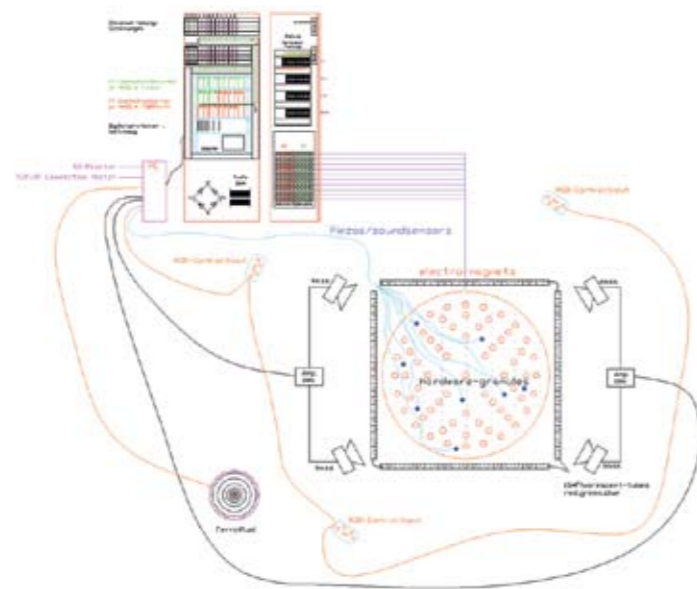


installation views/details, untitled (prototype#1), 214\*40\*42cm



installation detail, untitled (prototype#1)2002/2003





zgodlocator/Installation.Hardware  
Anzahlwert der Anlage: 3x232V / 18A

## zgodlocator, Installation 1998-2002

Granules, magnetic liquid , 50/50 AC/DC Electro magnets, control unit, PLC, stage/6\*4m, Soundsystem and various materials 8\*4m

engineering: Albert Bleckmann  
sound programming: F.X.Randomiz

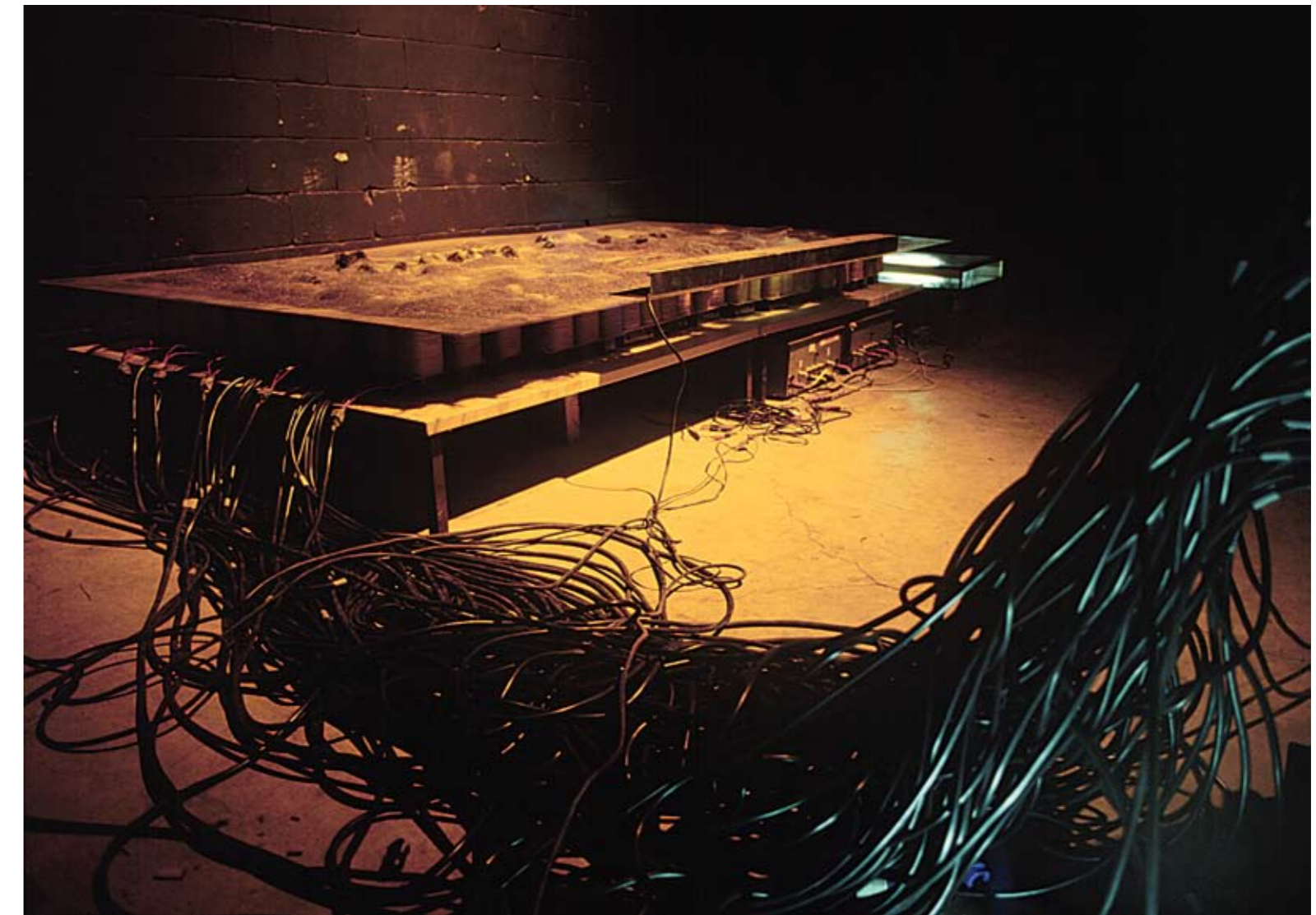
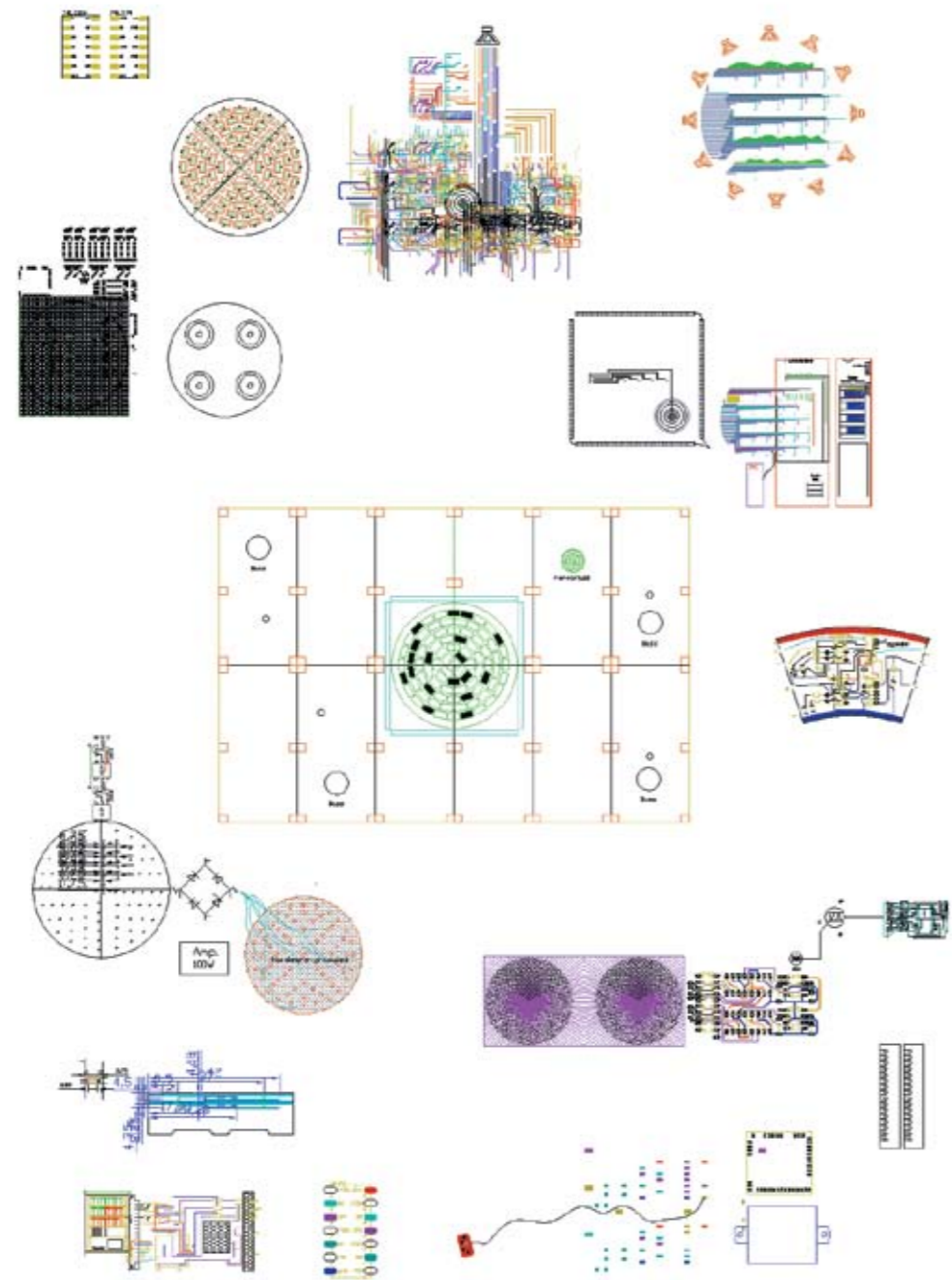
The operation of zgodlocator by Herwig Weiser

Like the beginning of the twentieth century, physics and the life sciences hold a powerful fascination for young artists of today. They engage with system transformations, powered frequency modulators, the pulverization of metals, the breakdown of liquids, dynamic geometry, morphogenesis, particle accelerators, and the design of interfaces between machines and their users. They each do this in their own individual way, in close alliance and with frictions to their exuberant imagination, their impatience, and their strong drive to realize what they are seeking to realize. artistic research is not work on a concept, but working and concentrating on individual things. Interface design has emerged as a focus where contrasting concepts of creative work with and on computer- centred media confront each other. This boundary, which i think is more aptly named in german Schnittstelle (cut- off line), at once both separates and joins two different spheres: on the one side the world of those who utilize the machines, and on the other the world of active machines and programmes. Technological developments, as well as the dominant media concepts of the 1990s, aimed at making the boundary between the two imperceptible. The idea was that one should learn to use a computer without noticing that one is dealing with an algorithmically constructed machine for calculations and simulations. one should be able to immerse oneself in a so-called virtual reality without feeling and, even more, without knowing that one is dealing with a construction of surfaces and time responses that are precisely pre-structured and calculated. For the user the computer was presented like a camera obscura; one can take pleasure in its effects and one can work with it, but one does not need access to the way it functions.

Against the dominant trend of smooth- functioning technological and semiological ergonomics various artists continued to experiment in collaboration with programmers, physicists, and engineers on how it would be possible to enable and develop dramaturgies of difference, also with advanced technologies. Following the classic film and video avant- gardes they insisted that the technical worlds remain accessible as artificially constructed worlds: to construct the interface in such a way that there would be tension with the world beyond the machine would enhance the pleasure in these media- worlds and not reduce it. It is in such a tradition that zgodlocator operates, a work created in the late 1990s by the austrian artist herwig Weiser in collaboration with the electrical engineer Albert Bleckmann and the techno musician F.X.Randomiz. The object of the work's operative access to the computer is not the software, but the body within which the programmes run, the hardware. Weiser turns discarded computers into granulate and extracts their most valuable components: gold, silver, platinum, and especially ferrite, which is contained in the magnetic deflecting coils of monitors, amongst other things, as well as ferrofluid, a heavy oil which is present in small quantities in every computer. under a shimmering sand landscape and the oil, Weiser installs sets of batteries which can be activated in various combinations via a control unit. Visitors hook up to the techno drama as players using simple manual controls and unleash dynamic turbulence in the materials. The drama has its own sound. sensors register the noise of the computer scrap when it moves, which is fed into a special programme that amplifies the sounds and can be played by the intervention of the participants. in this way the apparatus also becomes a musical instrument. in zgodlocator dead hardware material is given new technical life, reanimated. expanded cinema of a special kind emerges: in four dimensions, in close interconnection of image and sound, ever- new micro- industrial landscapes of strange beauty are generated by the participants.(...)

Siegfried Zielinski, The operation of zgodlocator : Thinking about Art after the media: Research as practised culture of Experiment, in: The Routledge Companion to research in the Arts, New York 2010 (excerpt)







(...) A phylum machine: matter and energy thrown into accidental form. In the zgodlocator project, these hardware sands are treated chemically and magnetically and are thus conditioned to react in specific ways. (...) The physical and chemical forces of the system externally stimulate the materials to take on spontaneous energetic states. (...) The mixtures react with discontinuous re-structurations to non-linear magnetic field and flow transformation, triggered by impulse magnets and electrical currents. In a separate frame, magnetic fluids are mixed with different types of transparent oil layers, each with different densities and chemical features. In every layer, melted hardware is mixed with the magnetic liquid and hardware components.(...)

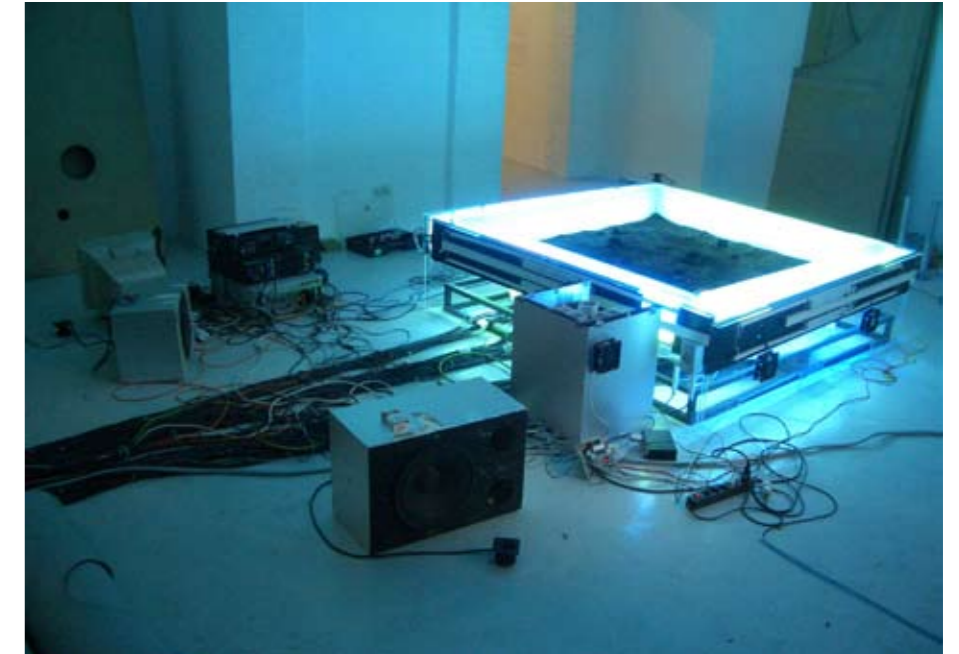
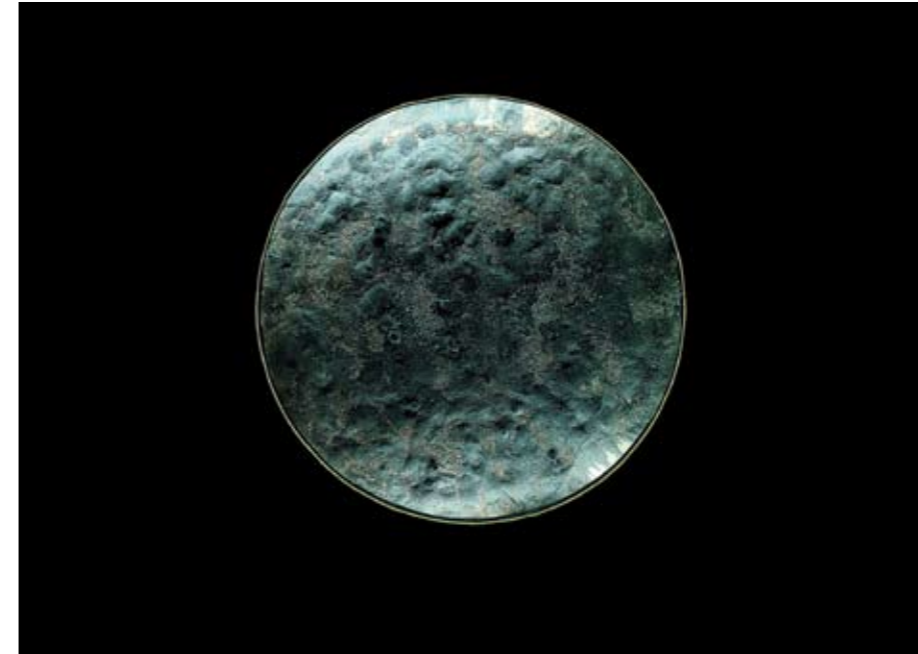
text excerpt V2\_ Rotterdam „The Art of the Accident“ 1998







installation view / detail (stage) zgodlocator



installation view/detail (stage) zgodlocator

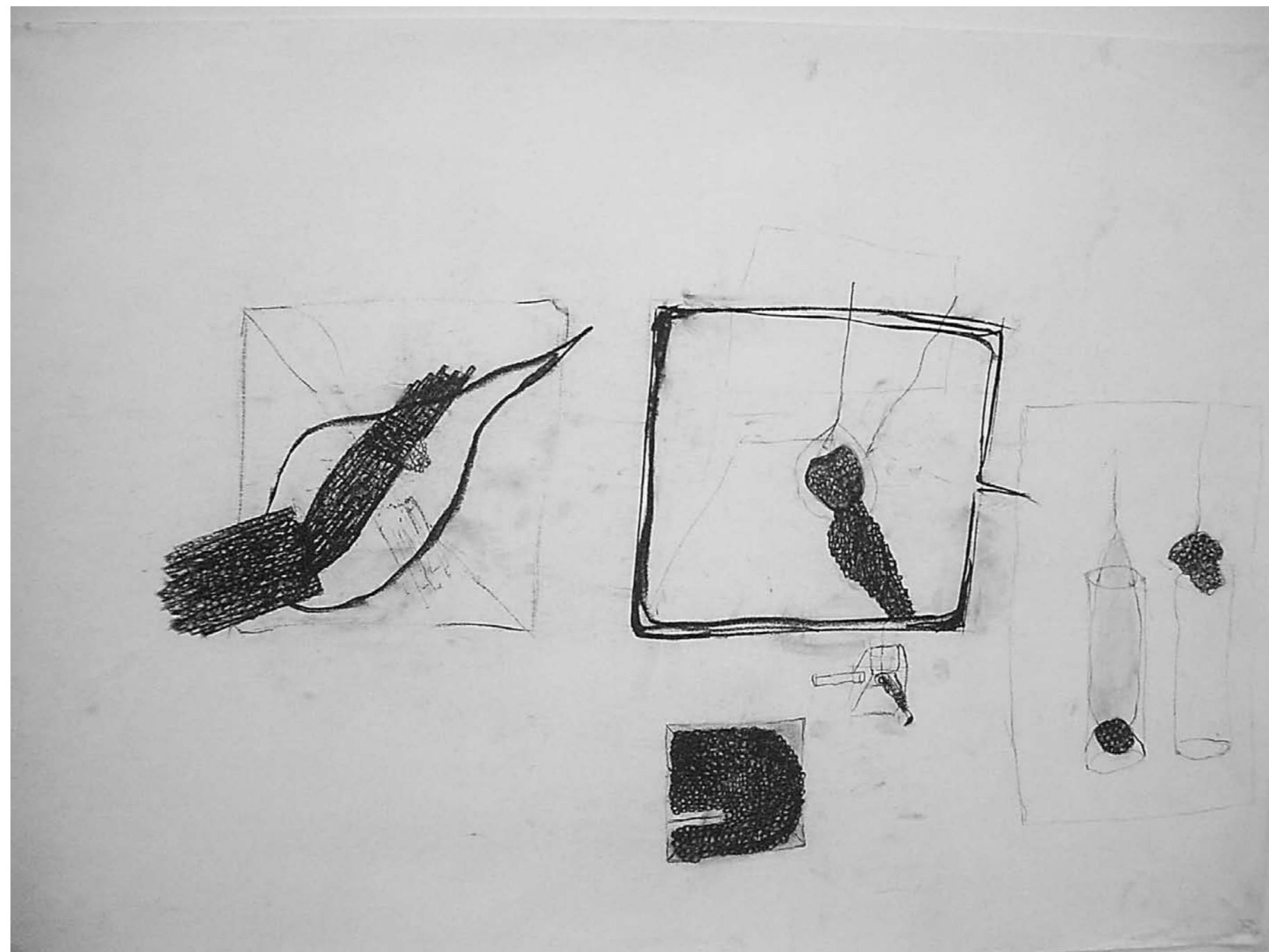




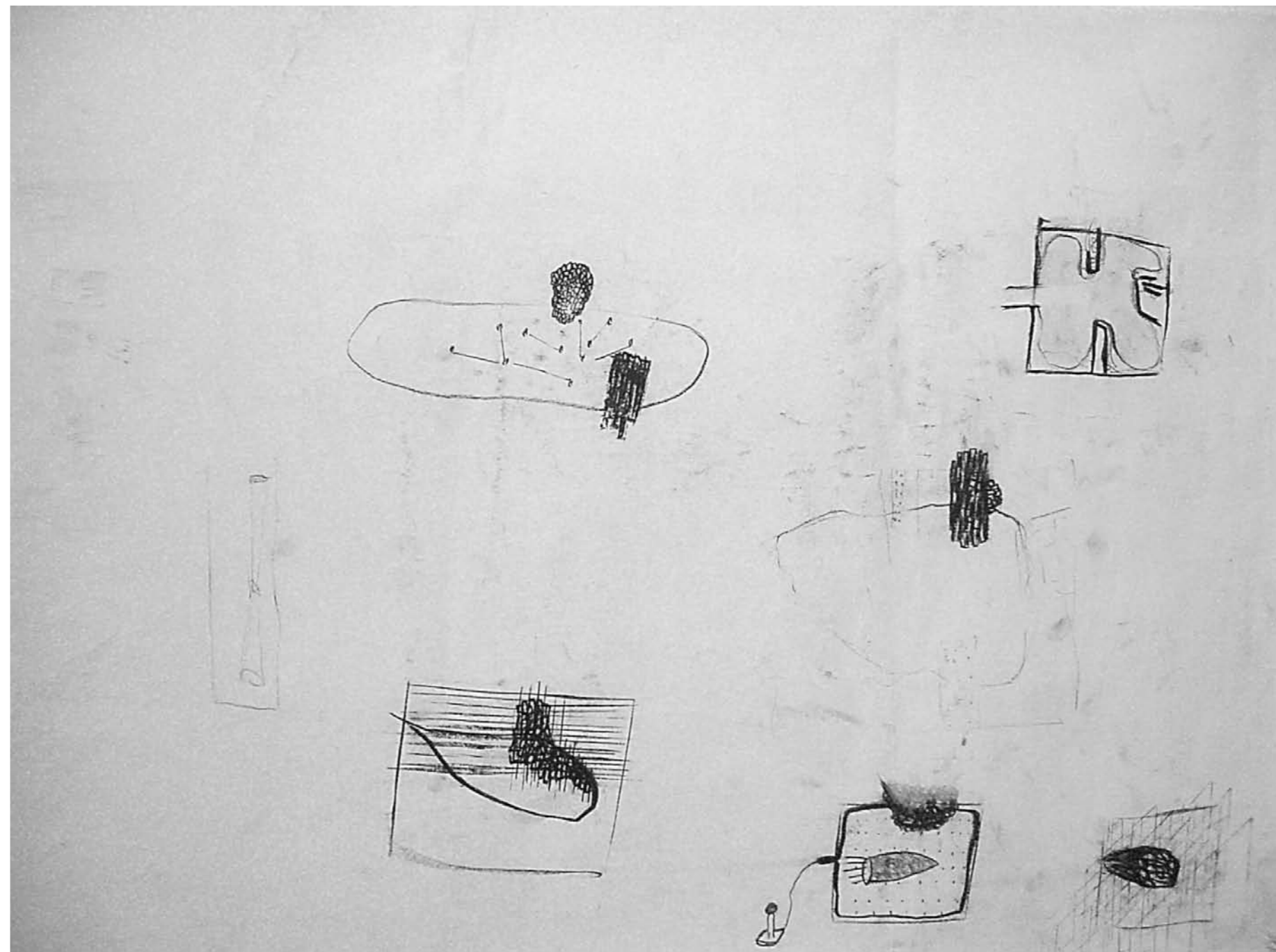
zgodlocator live#3, 1999/2002, Lamda Print 85\*244cm



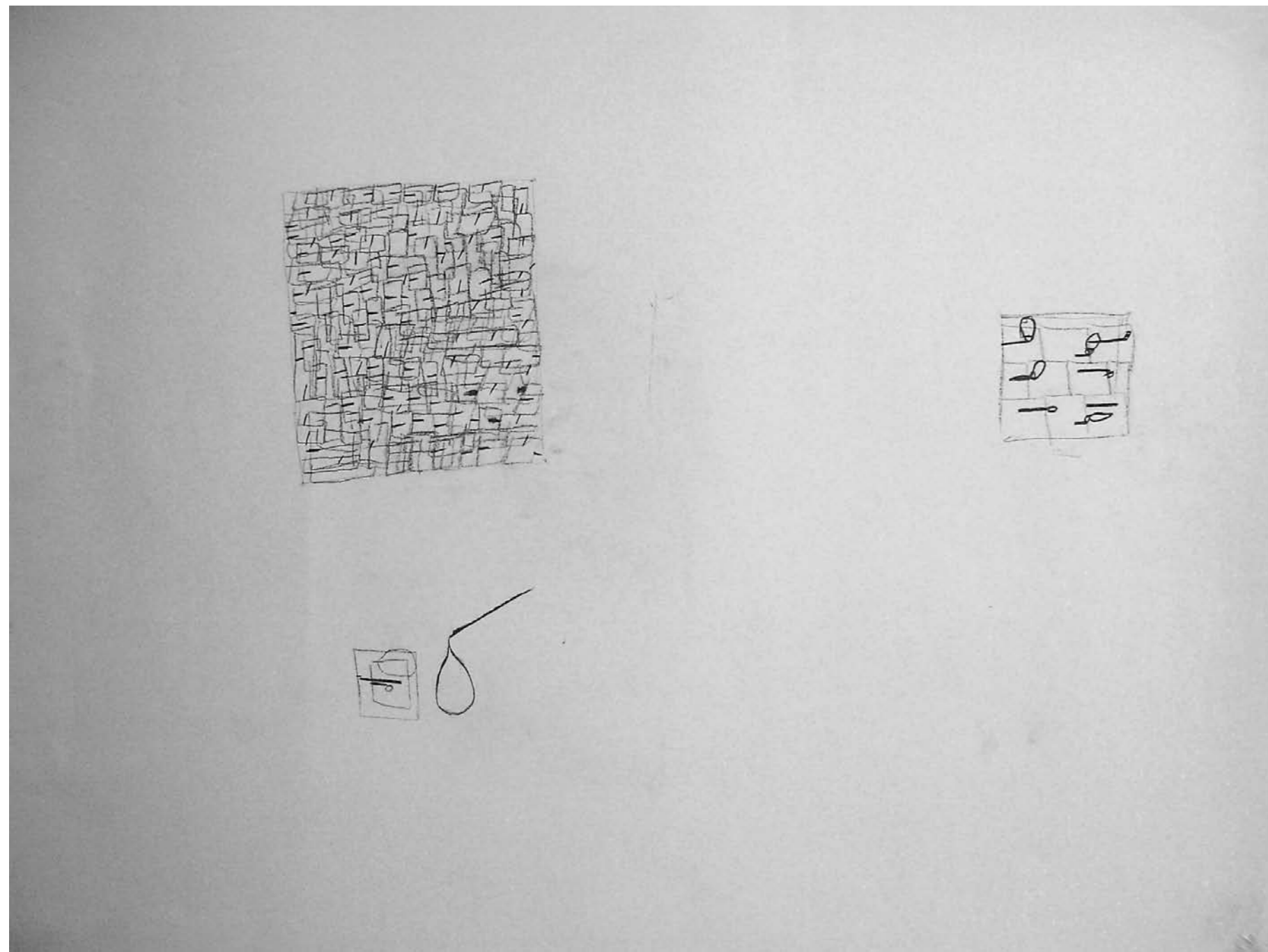
zgodlocator live#5, 1999/2002 Lamda Print 85\*244cm



zgodlocator installation sketches, charcoal on paper 65\*50cm, 1998



zgodlocator installation sketches, charcoal on paper 65\*50cm, 1998



zgodlocator installation sketches, charcoal on paper 65\*50cm, 1999



zgodlocator installation sketches, charcoal on paper 65\*50cm, 1999

'Just at the moment when the car hit eighty-five, Murx leaned forward and turned off the radio.'

Paul Auster, *The Music of Chance*  
Notes on Zgodlocator

You are lying on a stage as if in a playground, and there is a pool set into it, sealed with granulated computer hardware. The hardware-particles shape themselves into constantly changing landscapes over a matrix of industrial magnets mounted under the pool. The viewer can control the speed of the desert storms in the pool by means of little transformers. The situation is reminiscent of an electric train-set, except that the industrialized model-world in this instance has reverted to the wild. The patterns in the hardware-sand can be controlled, even if you can never tell exactly what details are going to take shape in the computer-dust. In addition, the fluctuating landscapes find a parallel in simultaneous, electronically generated sound-patterns. The little hills, stars and craters which form themselves in the granulate therefore correspond to the filtering, layering, compression, distortion and modulation of the audible electromagnetic waves. The sound-landscape means that the electromagnetic processes taking place within the computer, in other words the basis of a digital world, are not only visible but also audible. Zgodlocator differs from classical transpositions of music into the visual arts in that the outcome is not something abstracted from the music, not a presentation of its system. Instead sound and landscape are directly linked and identical with one another.

Amid the rustle of the constantly shifting desert dunes you lose all sense of time, like by the sea or in the snow. It is a timeless place, a here-and-now-scenario, the paradise of a 'Tempus non erit amplius', such as one finds in the ceiling frescoes in the Wieskirche. The patterns in the dust are a distant reminder of Zen gardens, of mantras drawn in sand. The reconstruction of paradise on earth is the original motive for the art of gardening and for early landscape painting. The idea of a representation of a divine order, or of the human visualization of that order - for a long time standard practice - has long since ceased to be of interest, and one may now adopt Paul Auster's motto, that 'nothing [is] real, apart from chance, yet there still remains the question of chaos, of its structure and of the possibility of reconstructing chance in an art-work, in a nutshell, of representing nature itself. Here though, as with a Gameboy, you can re-create your very own Pollock - again and again. Even the action element is retained. The permanent picture surface as an historical concretion of the moment of dripping is dissolved in favor of the intensity of the moment.

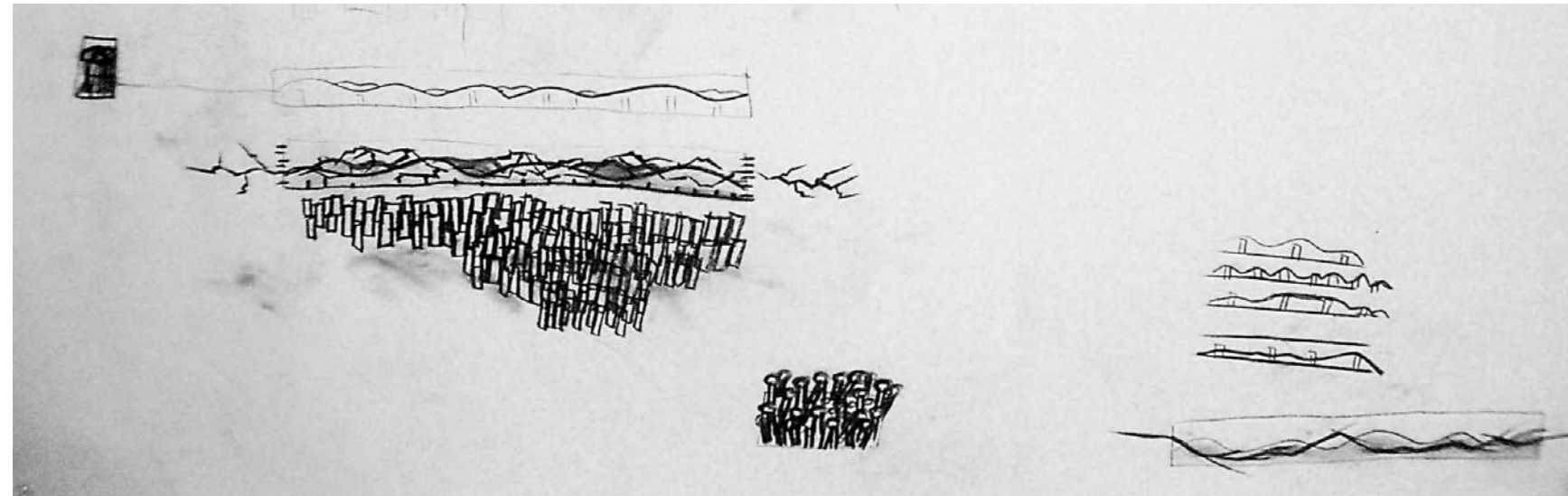
David Hume's concept, according to which beauty is not to be found in objects, but is produced by the experience of them, and consequently only exists within the perceiver, is, it seems, decisive not only for the *mise en scène* of landscape in the painting and poetry of the 18th century. It is still fundamental to the culture of experience in the 21st century. The deification of personal experience as a feature of an egocentric modernism, seems often enough to sustain in those looking at art

a romantic longing to lose themselves in the contemplation of the artwork. Yet even Heinrich von Kleist, looking at Casper David Friedrich's *Mönch am Meer* (Monk by the Sea) all those years ago, recognized that such longing is doomed to failure by the knowledge of how the picture is staged. 'It is majestic, in infinite solitude by the ocean, under lowering heavens, to gaze into endless wastes of water. [...] This involves a claim that the heart makes, and a break, to coin a phrase, which nature makes for one. In front of the painting this is however impossible, and what I should have found in the picture itself, I could only find between myself and the picture, namely the claim that my heart made on the picture, and a break which the picture made from me.

The installation stages a landscape, which consists of recycled material from an industrial and technological society. There is no longer any question of unity with nature. The stage situation, like the limitation of Friedrich's canvas, leads to the possibility of reflection. What happens is a duplication of the staging, in that the event-character of nature is on the one hand unmasked and on the other confirmed. The celebration of the wilderness, which spread with industrialization, peaks in the age of post-Fordism in a situation, in which nature may only be experienced in the form of landscaped parks and organized safari trips. Landscape, whether mountains, cityscapes or industrial landscapes means a setting, means seeing the self as part of a film that is happening in that setting. Nature is supposed to function as far as possible as a perfect surface, and in this it does not differ from the virtual worlds, which have long penetrated and expanded their real surroundings. The question of where the stage ends and makes the artwork a work of art and separates it from life, is set aside, in that life, in the sense of autonomous self dramatization, is itself understood as a stage. The frontier of Disneyland, shopping mall, the Robinson Club, computer games, Hollywood, the Internet, and the Love Parade lies behind the surface. It is the garbage left over, the worn-out hardware, which detracts from the appearance.

zgodlocator means a broken interface, the break-up of the perfect surface of the digital world. A virtual computer-world is re-analogized, exposed in its banal materiality, the digital system is made visible. For the field of recycled precious substances from computers is itself controlled by a computer - handmade naturally. In the form of a glass living room cabinet, this control center stands in background. Inside it are blinking lights, like the city by night. In the Zloglocator, which lies before the user like a strange planet, we seem to be dealing with a form of privatized Futurism. With the domestication of science fiction, the inherent megalomania of the economic world-language of the digital looms into view.

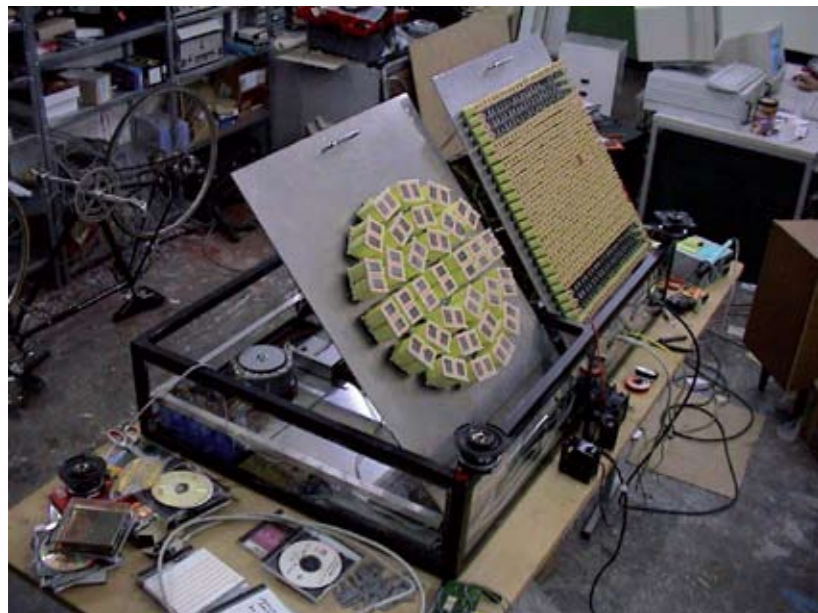
Anja Nathan Dorn





zgodlocator, zll-series #1-3, 2002/2004 , 2005/2006, dimensions variable

engineering: Albert Bleckmann  
sound programming: F.X.Randomiz



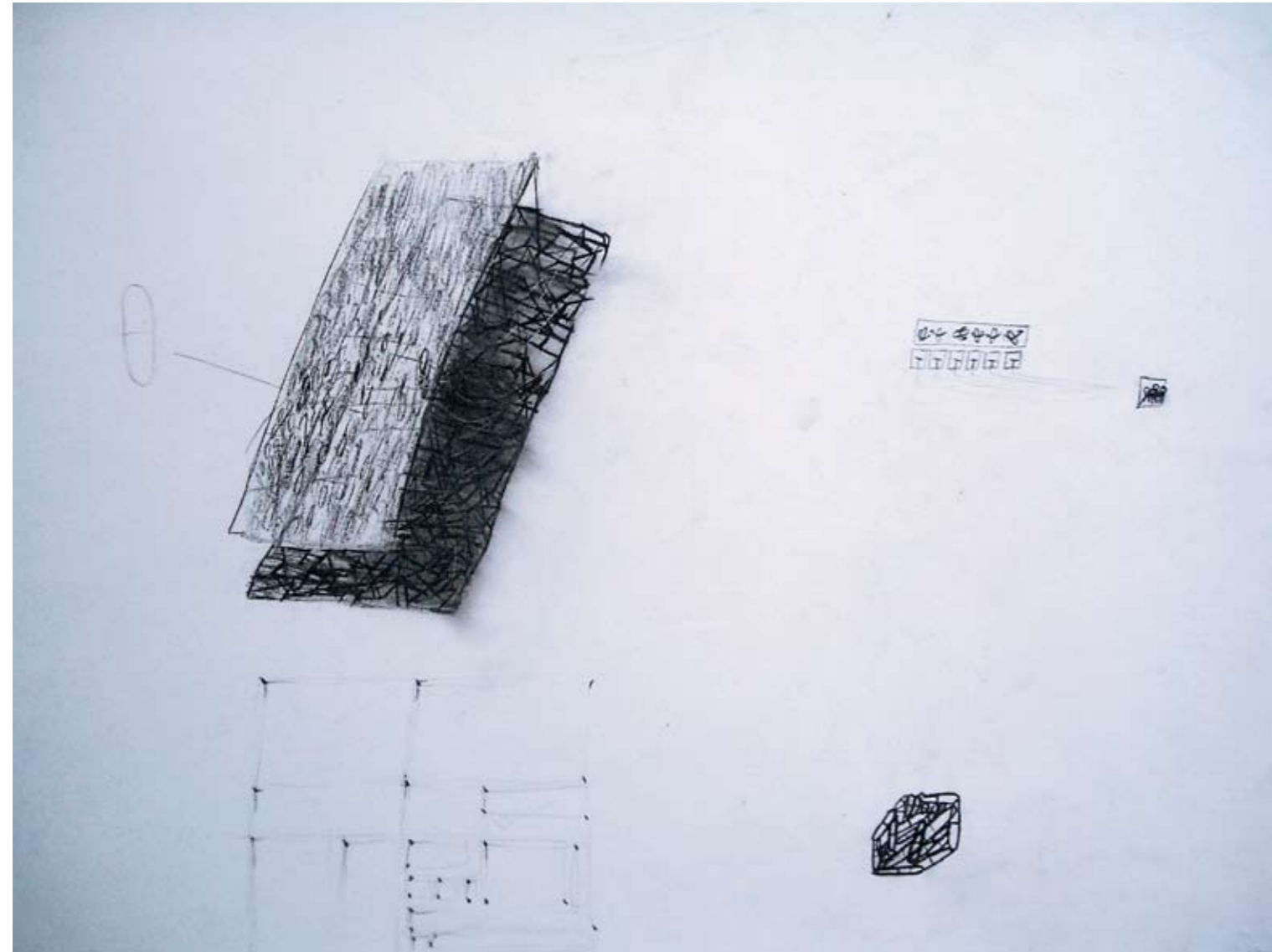


zgodlocator zll series #3



zgodlocator zll series #2, installation views, Galerie Lisa Ruyter, Vienna, 2005





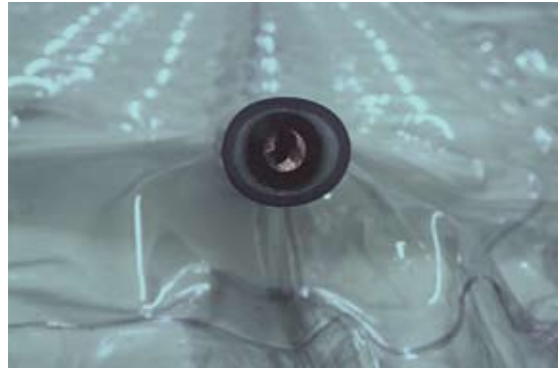
## Die verlassene Ruhezone eines Assistenzheiligen, Installation 1996 ("the abandoned resting zone of an assistant saint")

installation sound : Dü (F.X.Randomiz / Jan St.Werner)

2 transparent mattresses with weaved in air cavities, vacuum-packed, lightwave-cable, switch-over valves, uv-neons, 4 vacuum/membran-compressors, bass-tubes, amplifier



Installation view, „wie man sieht“, Museum Ludwig Cologne , 2000



Installation view , „coming up“, 20er Haus Vienna, 1996



Herwig Weiser, selected filmworks 1995 - 2012



"Untitled", Super 8 Filminstallation 1995 , 30 sec., exhibition view "Filmworks" Gallery Lisa Ruyter, Vienna



untitled , super8 Filmstills 1995



untitled (falling) , 16mm /Beta SP, 5:31min, 1997 , exhibition view, "Filmworks", Gallery Lisa Ruyter Vienna 2011



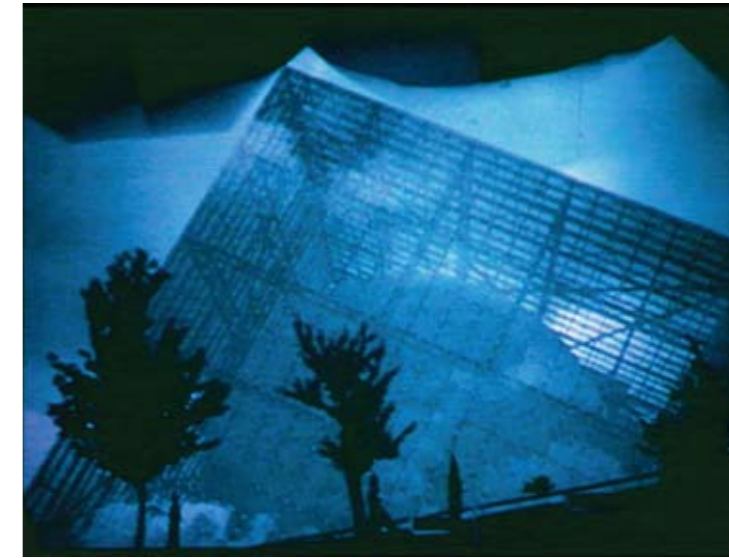
"Untitled (falling)", 5:31min, 16 mm Filmstill, 1997

## Entree

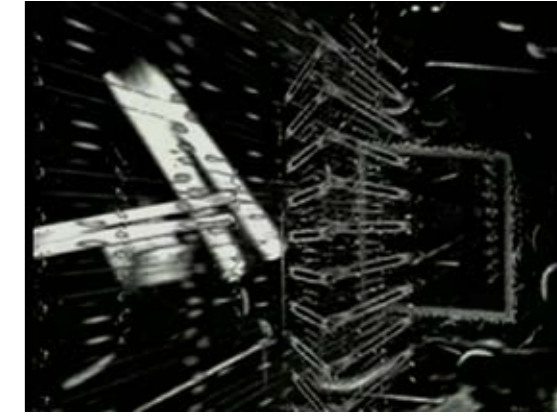
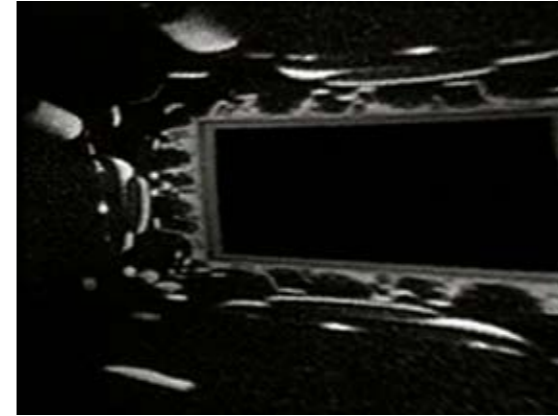
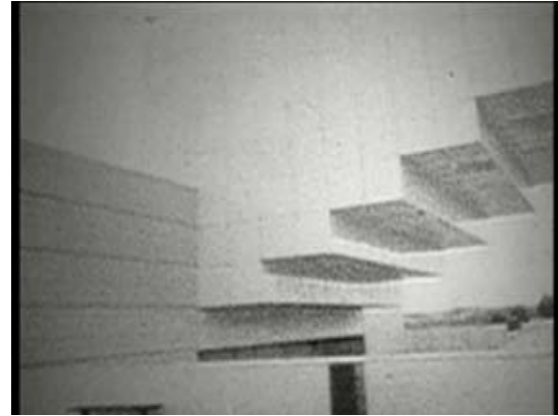
The cinema, in the tradition of media, is that dark cube where projection machines and loudspeakers precipitate orgiastic celebrations of feelings. IMAX represents the most gigantic assault yet on the human senses. This massive immersion machine is intended to break down our last resistance to the illusion that we reside in a different world. The eye of the Super 8 camera orbits the almost planetary architecture of the Omnimax Theater at the French Parc du Futuroscope, sets it swaying, places it in a state of suspension, as it nervously, tensely penetrates the cube. The inner life of the cinema becomes an experience in delirium. Structures of image and space organize themselves into dynamic abstract patterns, dissolving, disintegrating. The movable seats seem ready for a ride to hell. The screen is besieged by the rows of seats. The soundtrack consists of feedback from the machine room where the film was electronically cut and edited. The fluidity of the electronic seems to run amok against the gravity of the mechanical, to which the IMAX system still firmly adheres. Two terminators locked in combat. One is from the end of the last century, which also produced the cinema; the other became the soul of the 20th century. Weiser's film shifts between the two. The black and white images suggest a possible inner life of Plato's cave. Solitary figures in a bizarre landscape from another planet. Shadowy, of course.

Siegfried Zielinski



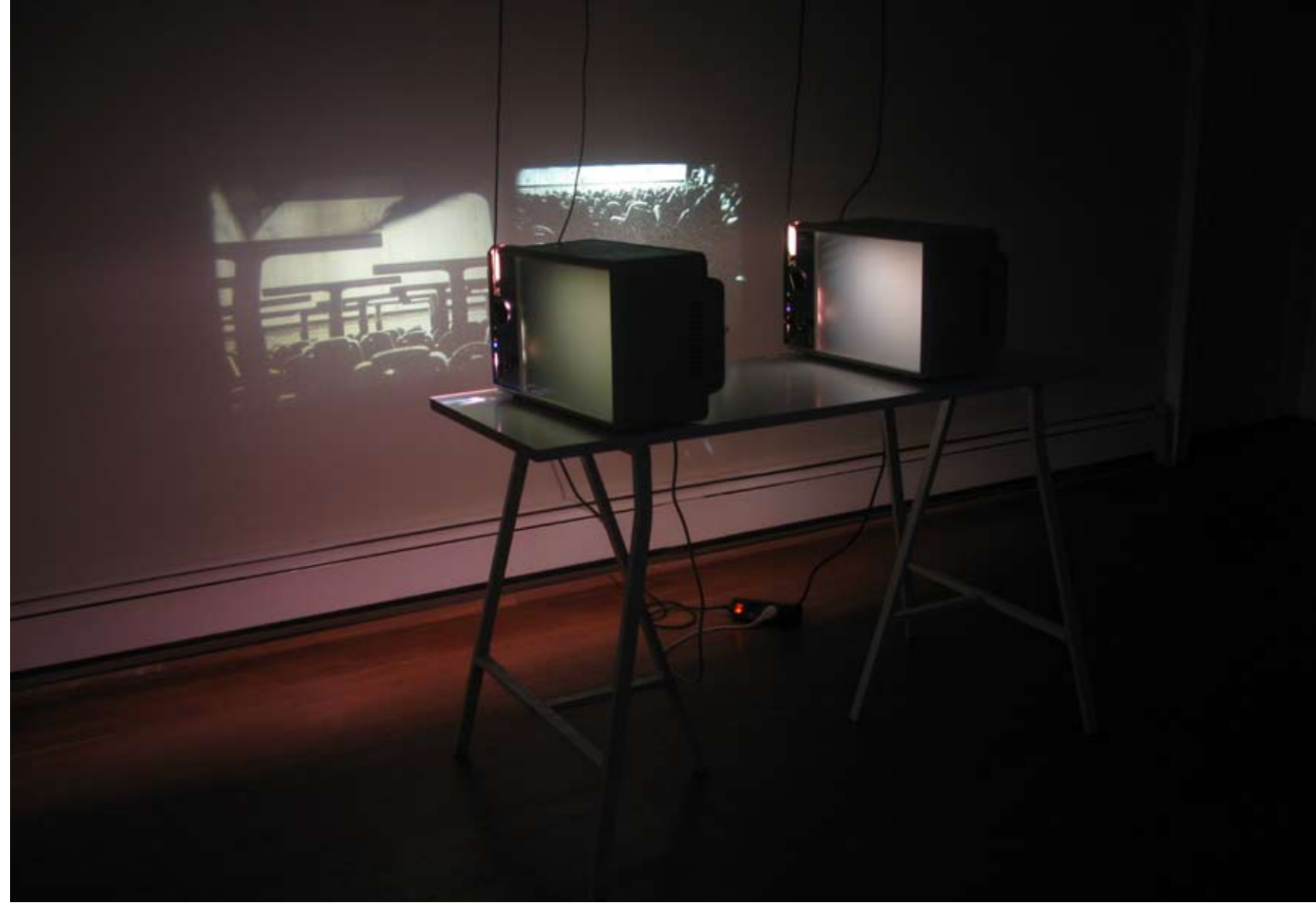






we arrive as we leave....entree tracks the passage of a teleported visitor through the topology of an iconic space.... like a visit from the future,it is rematerialised in its own granularity...the observed world referenced to a groundplan of nasca lines and interstellar codices.it is a disintegrating reconstruction shot from the eye of an itinerant photon... a nanolog document in which the fragmented spaces recombine before the eyes of the vanished spectators...leaving their invisible light bodies rocking in the chairs. the tape is witness to the cargo cult of cinema as living organism, screen and spectator fused as one, the latter subsumed into the staccato of the audio. raw material shot ,super8' in the futuroscope home of ,imax'(parc 'd image, poitiers, france)it reminds us,as afterthought,that the technological fantasy of perfect definition is inevitably grounded on the fractal and chaotic substrate.abuse of the medium takes us beyond its use value.shoot it up...the only way out..entrez

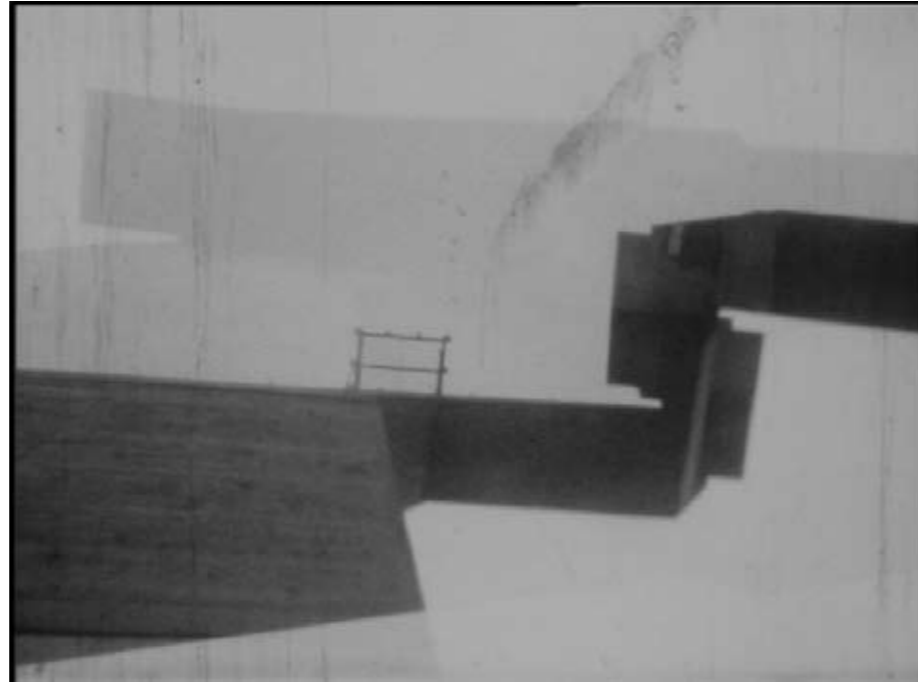
David Larcher

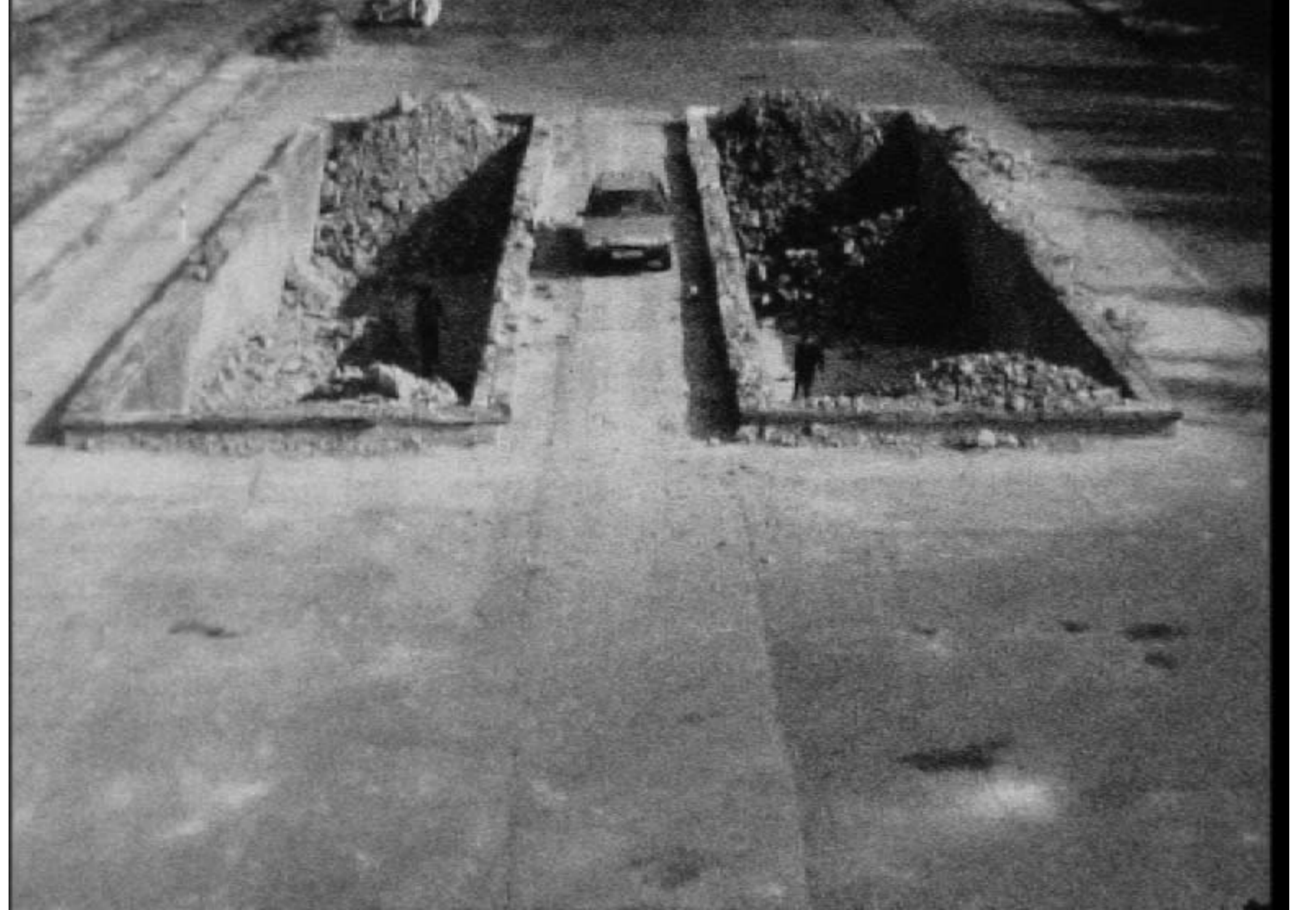


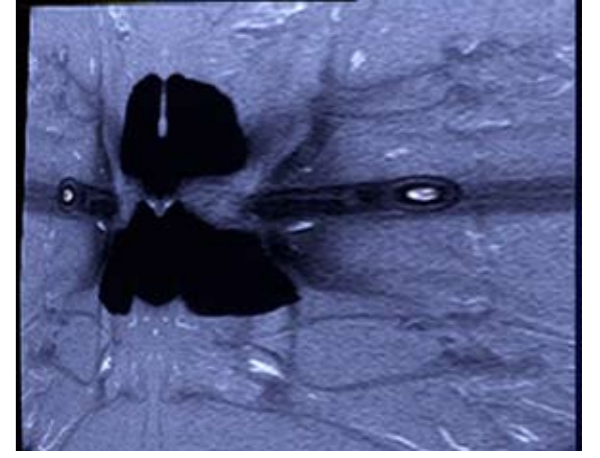
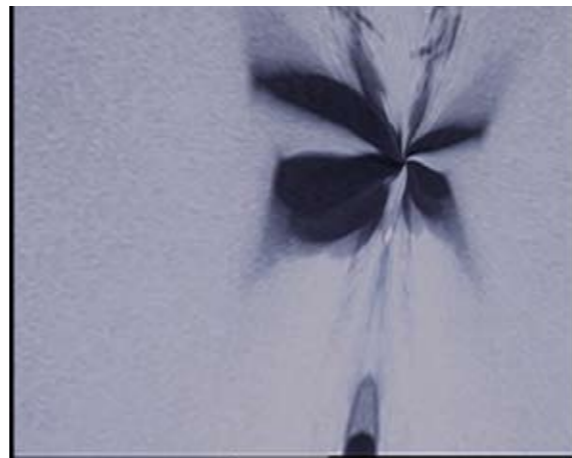
enree, super 8 Filminstallation 1998, 1:02 min / 1:16min , exhibition view "Filmworks", Gallery Lisa Ruyter Vienna 2011

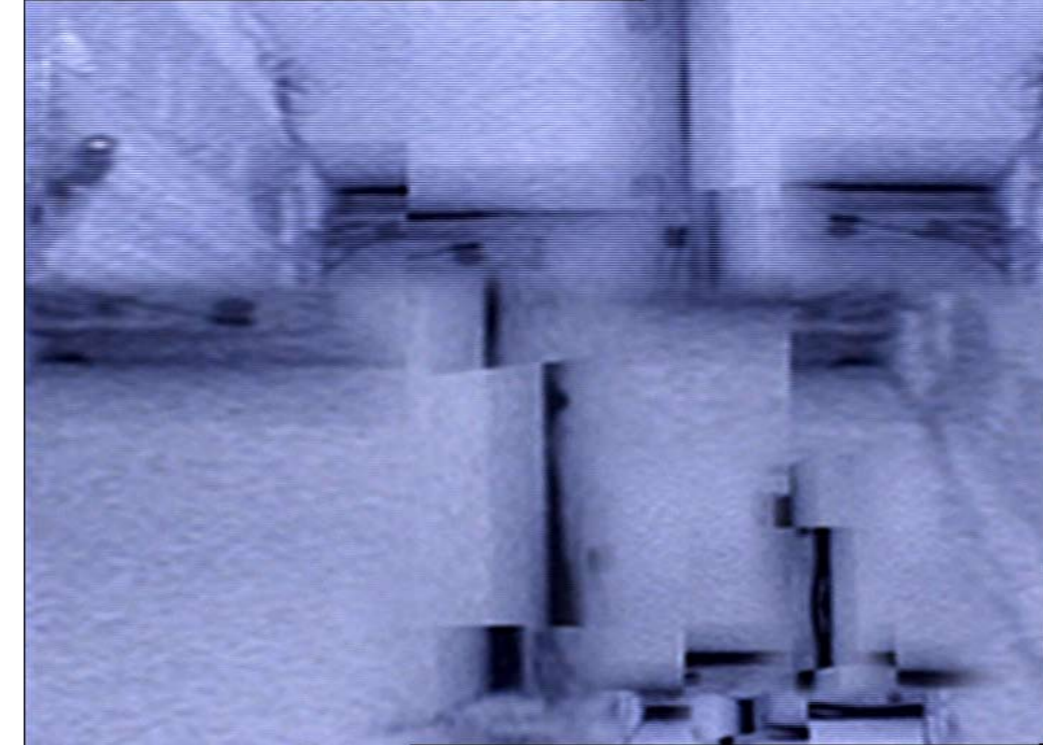
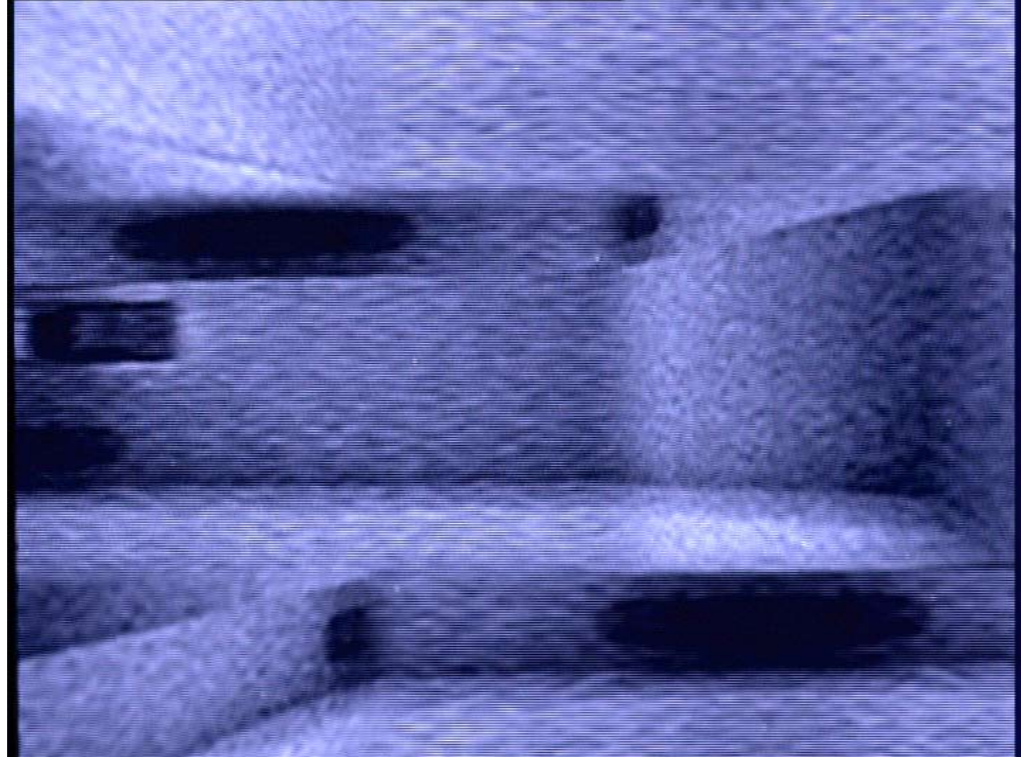


"Untitled", Super 8 Filminstallation, 31sec.,1996







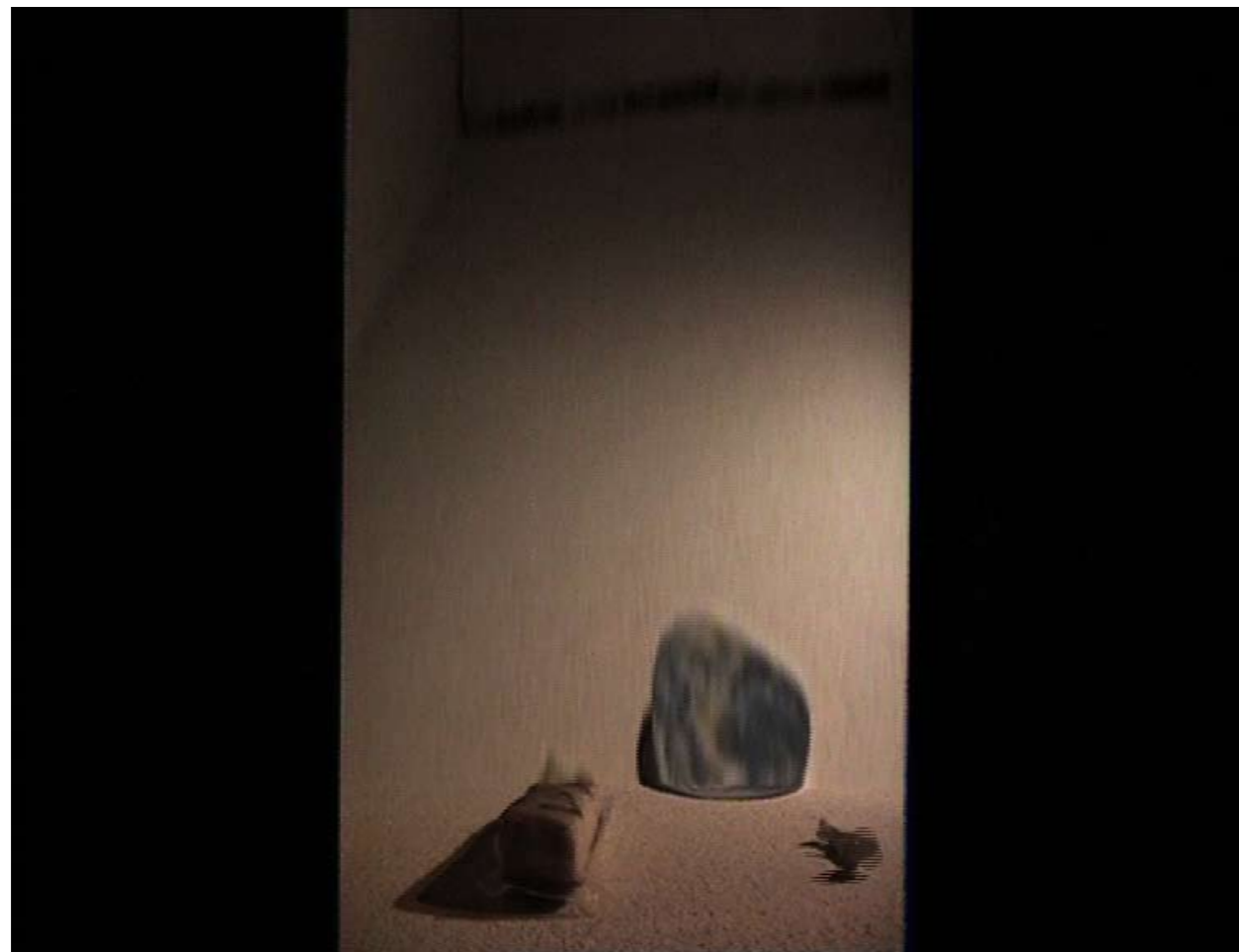


Nach dem Versuch der Etablierung einer neuen Gattung des „Theorie-Videos“ mit einer Arbeit über den Maler Francis Bacon, soll hier in gleicher Weise der Wissenschaftler und Vorausdenker Otto Rössler zum einen gewürdigt und zum anderen über seine unverwechselbare Art der Wissensvermittlung reflektiert werden. Dabei stehen nicht so sehr die Dokumentation seiner Theorien und ebenso wenig ein Portrait oder die Umsetzung von Vorträgen und Schriften im Bewegbild im Vordergrund, als mehr der Versuch, die Welt Rösslers auf eher emotionaler Ebene zu begreifen und in der eigenen Sprache des Theorie-Videos neu zusammen zu setzen. Das emotionale Wissen im Gegensatz zum intellektuellen Wissen ist das einzig tief begreifende Wissen und kann somit ausgehend von einer Ebene der Abstraktion sehr effektiv in verschiedenste Medien übersetzt werden. Genau hier setzt „Privatphysik“ an. Ausschnitte aus Schriften und Vorträgen Otto Rösslers sind in Form von manipulierter Sprache nur schemenhaft zu erahnen und verweben sich zu einem gemeinsamen Komplex mit dem Bild.

Text in : Constantly in motion: Current Trends in Experimental Film And Video in Germany 1994 - 2004, Goethe-Institut, 2004





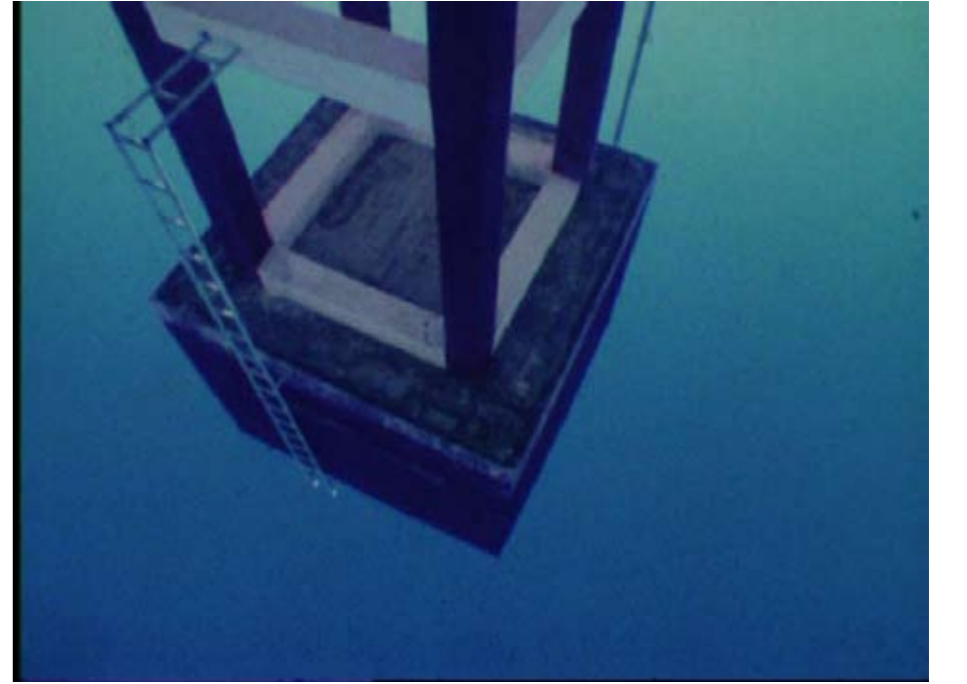


Herwig Weiser / Felix Hoefler , "Franz Speck" (theory film), 5:45min, BetaSP , 1998

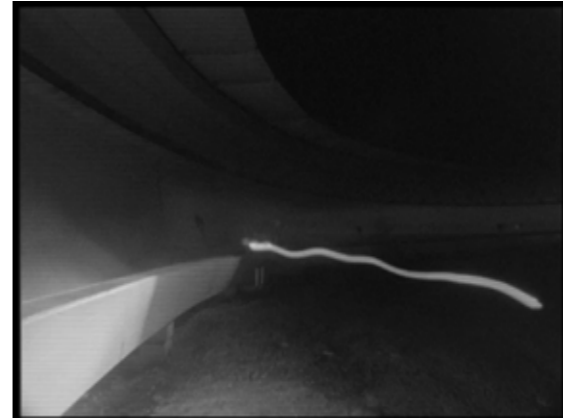
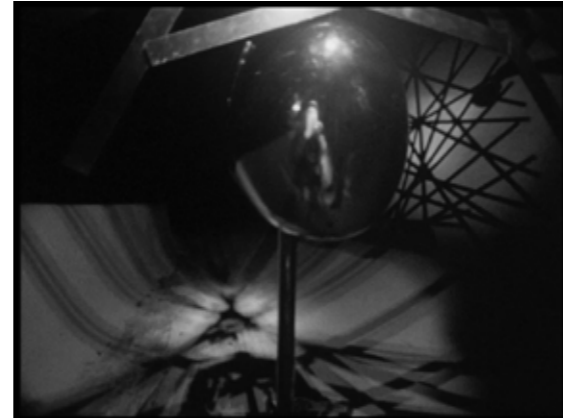
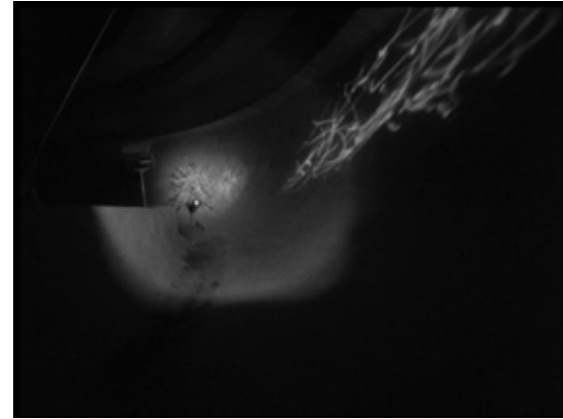
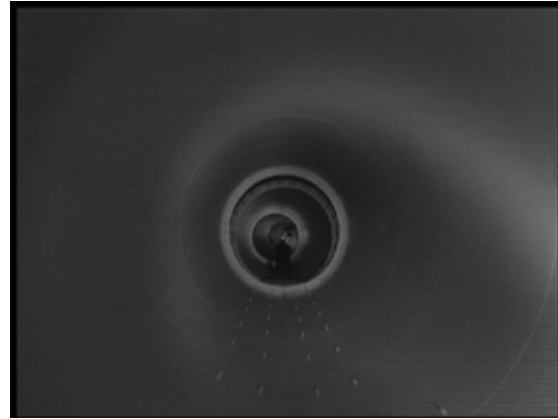


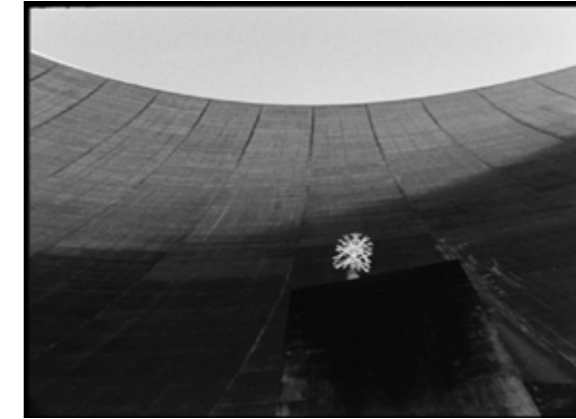
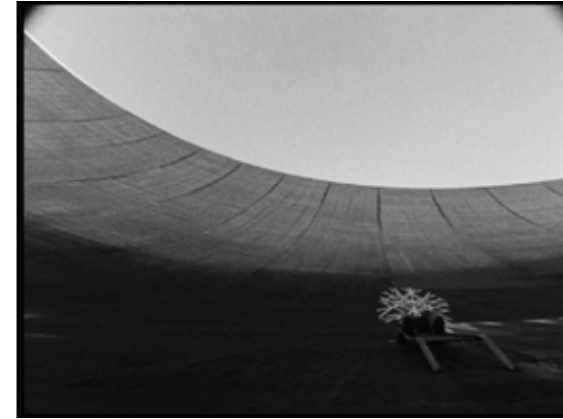
„Franz Speck“, exhibition view „Filmworks“, 2011







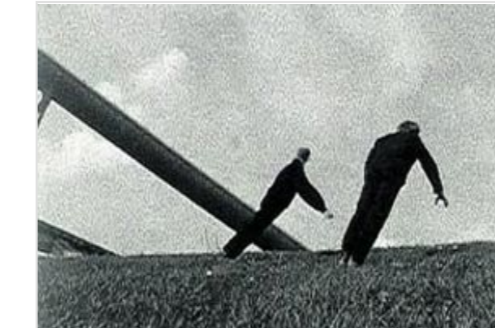




selected articles

## Experimentelles Bilderrauschen

23. Februar 2011, 20:27



Gut getrickt: Still aus dem Film des österreichischen Künstlers Herwig Weisers "Untitled (Falling)" von 1997/2011.

**Von Herwig Weiser sind hauptsächlich seine "zgodlocators" aus granulierter Computer-Hardware bekannt. Die Galerie Lisa Ruyter zeigt daher eine sehr umfassende Schau seiner "Filmarbeiten"**

Wien - Die Malerin Lisa Ruyter hat in Wien schon mehrere Orte mit Kunst bespielt. Nun hat sie aus ihrem Wohnungskeller einen beeindruckenden Ausstellungsraum gemacht. Abwechselnd mit internationalen Künstlern zeigt die gebürtige Amerikanerin österreichische Positionen, aktuell Herwig Weiser.

Im Ausstellungskontext war der 1969 in Innsbruck geborene Künstler in jüngster Zeit hauptsächlich mit seinen sogenannten *zgodlocators* unterwegs: Maschinen, die Computer-Hardware fein granulieren und in eine durch

magnetische Impulse bewegte, Sound produzierende Mondlandschaft verwandeln. Ruyter zeigt keine dieser Skulpturen, allerdings taucht man dort selbst in eine ziemlich aufgeladene Landschaft ein. Mit ca. 17 Filmen und Videos von 1997 bis heute zeigt Weiser sein von experimentellen Super-8-Filmen über abstrakte Materialeexperimente und "Theorie"-Filme bis zu Musikvideos reichendes filmisches Oeuvre. Auch die Aufnahme eines Experiments, Teil seiner Installationsreihe *Lucid Phantom Messenger*, gehört dazu.

Abermals nutzt er Computerschrott, der diesmal jedoch von Chemikalien in farbenprächtige, aber giftige Bestandteile aufgelöst wird: Mit dem Elektroingenieur Albert Bleckmann hat Weiser mittlerweile mehrere solcher "test units" gemacht, die digitale Informationsträger in ein analoges, sich laufend veränderndes "Action Painting" zurückführen.

Filme der 90er geben auch Einblick in Weisers Biografie: Einen frühen Schwarz-Weiß-Film hat der Künstler auf der Schanze am Berg Isel gedreht; in Thailand blitzt die Sonne durch die farbigen Folien, mit denen er Strandgut eingefärbt hat; die Verquickung von Autofahrten in den Wäldern Tirols und anderen Weltgegenden bildeten das Ausgangsmaterial für ein Video zum Sound von Philipp Quehenberger, und in einem narrativen Kurzfilm taucht als Requisit eine der berühmten McCarthy-Pinocchio-Masken auf: *Did you ever steal a real McCarthy?* titelt der Film, der auf einer Baustelle gedreht wurde und Züge eines Film noir hat. Das gestohlene Kunstwerk spielt dabei keine ganz unbedeutende Rolle.

Dass nicht jeder Film ein Meisterwerk ist, weiß auch der Künstler. Dennoch gibt die Ausstellung einen rauschenden Einblick in Herwig Weisers experimentellen Umgang mit filmischen Mitteln. Auch ein Deleuze-Buch hat er so als einprägsame Collage umgesetzt. (Christa Benzer/ DER STANDARD, Printausgabe, 24.2.2011)

Bis 26. 2., **Galerie Lisa Ruyter**, Kantgasse 3/2/20, 1010 Wien

HERWIG WEISER  
»Filmworks«  
• Wien  
22.1.-26.2.2011

### VERSUCHSREIHEN

Zurzeit arbeitet Herwig Weiser an seinem »Lucid Phantom Messenger«. Unterstützt von einem Wissenschaftlerteam, lässt er Substanzen wie Silikon oder Glasfaser, die für die Produktion digitaler Bildgeräte verwendet werden, verflüssigen. Ein elektronisches Kontrollsystem steuert hochfrequente Ultraschallwellen, die diese Flüssigkeiten elektrochemischen Reaktionen aussetzen und bewirken, dass sie sich zu dreidimensionalen Formen materialisieren. In diesen höchst aufwändigen »analogen skulpturalen Prozessen« (Weiser) wechseln Soft- und Hardware ihre jeweiligen Aggregatzustände. An die Stelle der Black Box eines Computers, der digitale Bilder generiert, tritt eine analoge und dynamisch veränderliche Bildskulptur.

In der kürzlich eröffneten Wohnungsgalerie der Künstlerin Lisa Ruyter zeigt Herwig Weiser nun bisher nie gezeigte filmische Arbeiten. Der Großteil des Filmmaterials ist bereits in den 90er Jahren entstanden und wurde erst für die Ausstellung geschnitten und digital bearbeitet. Die bewegten Bilder und vibrierenden Sounds sowie die Maschinerie der Projektionsgeräte verbinden sich



HERWIG WEISER  
Clear instruct, 1995/2011  
16mm / Beta SP, 2:25 min



HERWIG WEISER  
Cap of office, 2011  
Super 8 / Beta SP,  
4:45 min  
Sound: Philipp Quehenberger

Anstellungsaussicht »Filmworks«, • Wien 2011



zu einem psychedelisch anmutenden Environment, das an die Clubszene der damaligen Zeit erinnert. Die Filme füllen Wände, leuchten einem aus Monitoren entgegen oder flimmern als Super-8-Filme, klein und lichtscharf, knapp über dem Boden. Die dichte Atmosphäre der Ausstellung wird durch den Maschinensound einiger Filme intensiviert, der von Musikern wie Philipp Quehenberger oder F.X. Randomiz stammt und in den Räumen permanent zu hören ist. Es geht in der Ausstellung nicht so sehr um das einzelne Werk. Vielmehr vermittelt sich die beharrliche Herangehensweise des Künstlers, abgefilmte Orte und Räume oder menschliche Silhouetten und Figuren mithilfe der Kamerabewegung und digitaler Nachbearbeitung in gleichermaßen abstrakte wie durchdringende Eindrücke zu verwandeln. Es geht Weiser weder um Charaktere noch um eine filmische Erzählung. Er versucht vielmehr, rationale Filter, etablierte Denkmuster und Bedeutung durch Bilder und Effekte auszuschalten. Der Blick des 1969 in Innsbruck geborenen Künstlers dokumentiert nicht, sondern gibt einen *Stream of Consciousness* aus vertrauten Versatzstücken und magischen Eindrücken wieder, die in großer Beschleunigung auf Auge und bisweilen auch auf das Ohr einwirken. Filmbilder zeigen nackte Körper, die in der Weite eines endlosen Ackers auftauchen, in der Erde verschwinden und sich wieder aus dem Boden herausbohren, das alles schnell und nur von der »Natur« der filmischen Montage bestimmt. In anderen Arbeiten verzerrt sich ein Gesicht zu einer Fläche mit Sechslitzen, trennt sich ein Kopf vom Körper, wird ein

Mantel in immer gleicher fiebriger Bewegung geöffnet und geschlossen und provoziert Fantasien, die der Film ganz den Betrachtern überlässt.

Die Filme funktionieren wie persönliche Skizzen, die noch mit dem relativ einfachen Medium von Filmkamera und Montage,



HERWIG WEISER  
Untitled, 1996/2011  
Super 8, 0:51 min

jedoch schon in multimedialen Versuchsreihen aus Sound, Bild und Bewegung die Effekte der komplexen Megamaschinen vorbereiten und begleiten. Sie kontextualisieren Weisers komplexe Experimente und zeigen, dass er die Bilder immer schon im Kopf hat, die er mit seinen Maschinen erzeugen möchte. Auch illustriert er in seiner Medienkunst keine technischen Möglichkeiten, er »bedient« seine Geräte nicht, sondern versteht es, diese – im wahrsten Sinn des Wortes – einem beabsichtigten Effekt einzuverleiben und der gemeinten Raumwirkung anzuverwandeln. Und verfolgt dabei mit großer Sorgfalt und Konsequenz sein Vorhaben, »Computer unter Drogen zu setzen«. —

BRIGITTE FELDERER



Herwig Weiser's "Filmworks" from 22 January to 26 February 2011, Galerie Lisa Ruyter

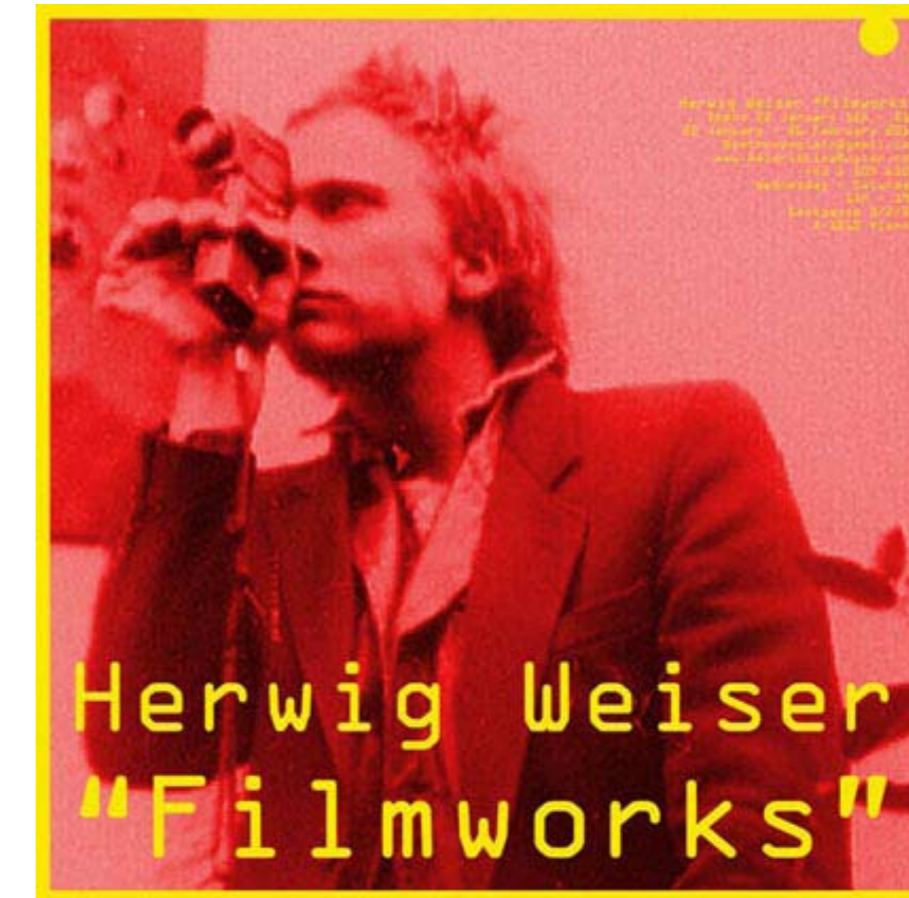
Herwig Weiser is known for his experiments with sound sculptures and machines that he calls 'analog sculptural processes.' A production process involving a network of artists, scientists and technicians has yielded an almost unselfconsciously developed parallel practice of filmmaking. Herwig Weiser's moving pictures tend to go beyond pure description into expressive territory with images that are as mysterious as those his real-time material explorations produce.

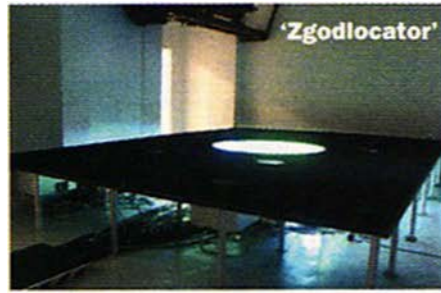
This exhibition presents a selection of Herwig Weiser's moving pictures, including super 8, 16 mm and analog video explorations, videos made in collaboration with artists such as F.X. Randomiz, Philipp Quehenberger, Gabriel Lester, Wim Jongedijk and Thea Djordadze. Also presented is a video relating to his latest machine (currently being developed with the support of Dr Wolfgang Hansel of Happy Plating) which features an electro-chemical image machine called "Lucid Phantom Messenger."

These filmworks show a natural talent in a medium ideally suited for Herwig Weiser's interest in the relationship of sound, image, performance and his focus on decaying technologies being returned to material origins. They also reveal a bit more about his personal motivations than what is immediately clear from his intriguing machines.

Herwig Weiser (b. 1969, Innsbruck) Weiser studied Architecture at the Technical University Innsbruck, Art at the Gerrit Rietveld Academy Amsterdam, and at the Academy of Media Arts Cologne with Siegfried Zielinski and Jürgen Klauke. His works have been shown in exhibitions across Europe, North America, and Asia, including the Lentos Kunstmuseum Linz, the Museum of Contemporary Art Taipei, the China National Art Museum, the Nam June Paik Art Center, Southkorea, Centre Le Fresnoy Tourcoing/France, Kölnischer Kunstverein, Kunsthau Graz and at Art Basel Miami Beach. Among his awards of distinction are the Hermann Claasen Award for Photography and Media Art (Cologne, 1999), Special Award at the Festival of New Film (Split/Croatia, 2000), Transmediale Award (Berlin, 2001), and the Nam June Paik Award (Düsseldorf, 2002) and numerous production grants, including Dock e.V. Berlin(2010).

His films Entrée and Distroia (a video for Mouse on Mars in collaboration with Rosa Barba) were included in the Short Film Festival Oberhausen. Privatphysik was included in the Goethe Institute's travelling exhibition "Constantly in Motion: Current Trends in Experimental Film and Video in Germany 1994-2004"





**Herwig Weiser**  
Ritter/Zamet *South*

Austrian artist Herwig Weiser's 'art machines' contrast the smoke-and-mirrors element of technological advancement with the bland visual reality of a computerised world. Employing Wizard of Oz-style trickery 'Zgodlocator' literally brings a dead computer to life – Nam June Paik meets 'Tomorrow's World' circa 1980.

The installation set-up makes you question whether you are in the right place. A black-carpeted platform hogs the floor of the main space; a fat bundle of cables attaches it to a glass-fronted computer storage unit – as if in readiness for some bizarre, techno-judo event – but this is simply industrial subterfuge. Perspex port-holes set into the platform's surface reveal recycled electronic computer components and the blood-like cooling agent Ferrofluid; electromagnetic grids work in tandem with a set of joysticks, microphones and sensors to allow you to manipulate the movements and sounds of the substances. As if given new life, the alien matter leaps about and re-forms to an amplified industrial soundtrack. In the adjacent room, Weiser's lo-fi drawings and hi-tech engineering plans operate as evidence – in case we don't believe in the ghost in the machine. *Rebecca Geldard*

riable.

—Guitemie Maldonado  
Translated from French by Jeanine Herman.

VIENNA

**Herwig Weiser**  
GALERIE LISA RUYTER

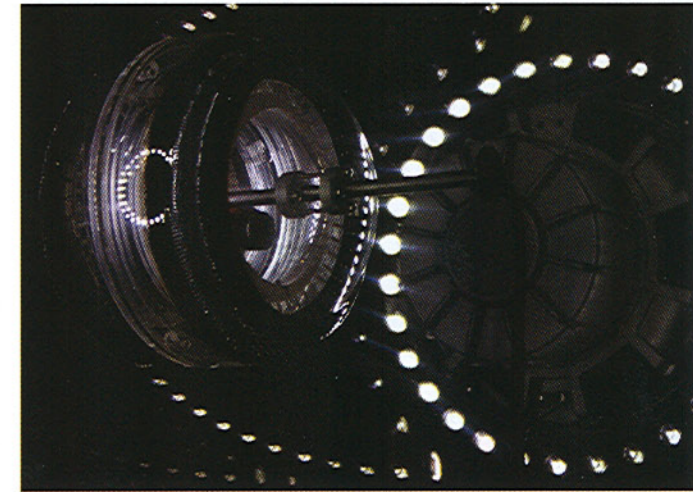
Hanging in the middle of the room was a most fascinating cylindrical object. Sound issued from it; something moved within. Its title, *Death Before Disko* (all works 2005)—also that of the show as a whole—plays on its association with the familiar disco ball. Of course this is an updated version, one made of Plexiglas, stereo speakers, LEDs, a computer system, magnets, and magnetic fluid, all activated by the movement of a motor, the pulsing of the sound system, and the programming of the lights. Movement is created not by the many small mirrors of the disco ball but by a mass of hectically vibrating pieces. They oscillate to the rhythm of outer-space noises—piped-in samples from various Internet sources. Only one thing is missing: the reflected light. For the black, magnetic liquid absorbs all the light.

Herwig Weiser's machines, or “analog sculptural processes,” as he calls them, are the product of a collaboration with electrical engineer Albert Bleckmann, sound programmer F. X. Randomiz, and computer programmer Patrick Homolka. Perhaps it is his collaborative spirit that helps Weiser make his objects seem so playful, almost dreamy; they leave the dryly technical tedium of “media art” far behind. “Death Before Disko” makes one thing clear: We are not in control of these machines. On the contrary, we are relegated to the sidelines and cannot affect their motions even to the smallest degree. Mere observers, our observation shows us a world that is spookily unfathomable. This impression arises in part because the dark fluid, reflecting no light, evokes an infinite depth in its interior. But the movement is confusing in its own right, for the magnetic liquid hovers in space, somehow contained but devoid of any direct contact with its surroundings.

In addition to the central machine, Weiser also exhibited a tiny wall object: *Prototype*, a square graphite disk floating over the exact middle of four gold-plated neodymium magnets. It's not that Weiser is all that fascinated by magnetism as a physical phenomenon. Rather, his interest follows from his understanding of “media art.” “I find magnetism, or electromagnetism, contextually compelling as the ‘invisible’ or immaterial basis of computer technology and of every kind of infor-

M

—Sabine B. Vogel  
Translated from German by Sara Ogger.



Herwig Weiser, *Death Before Disko*, 2005, acrylic glass tube, two acrylic spheres, two speakers, electronic unit/PLC control, three-phase DC Motor, 270 NdFeB-magnets, magnetic liquid, and sixty super-bright LEDs, dimensions variable.

SAINT PETERSBURG

**Valery Koshlyakov**  
MARBLE PALACE

In 1984, Alexander Brodsky and Ilya Utkin imagined a museum that would house disappearing urban buildings, important and otherwise, as a way of salvaging the past and, thus, collective memory. Each building, reduced to a scale model, would hold equal status in the exhibit. “After all,” the duo explained, “each is suffused with the soul of its architect, builders, inhabitants, and even the passersby who happened to cast an absentminded glance its way.” Their project, notable for its inevitable juxtaposition of all forms of architecture and its muddling of high and low, prevailing ideologies, and historical distinctions, also acts as a helpful prologue to the recent sculptural work of Valery Koshlyakov, whose architectural investigations into the strata of cultural memory—and, at the same time, the transience of its “built” expression—seem almost to literalize Brodsky and Utkin's “paper architecture.”

Koshlyakov, based mainly in Moscow, represented Russia in the São Paulo and Venice biennials, in 2002 and 2003, respectively. Viktor

# Der Verlust der Grenzen

Der Kölner Kunstverein begibt sich auf die Suche nach neuen Tendenzen in der jungen deutschen Kunst

BETTINA SCHÜLER

Die Suche nach der deutschen Identität hält weiter an: Nachdem monatlang auf diversen TV-Kanälen neue deutsche Helden gecastet wurden, Modedesignerinnen wie Iva Groebach patriotische Kleidung in Schwarz-Rot-Gold kreieren und Bands wie Mia versuchen, mit ihren Songs und Beats eine coole deutsche Identität zu etablieren, ist nun auch die Kunst auf den Identitätstag Deutschland aufgesprungen. Unter dem Motto „Deutschland sucht“ begibt sich der Kölner Kunstverein ganz ironiefrei auf die Suche nach junger zeitgenössischer Kunst, die wegweisend sein soll für die Tendenzen innerhalb Deutschlands. Um sich dabei nicht auf einen bestimmten Rahmen zu beschränken, sondern über alle künstlerischen Themen und Arbeitsweisen einen Überblick zu gewähren, wurden neun junge Kuratorinnen aus deutschen Kunstmetropolen wie Frankfurt, Köln, Berlin und Leipzig gebeten, jeweils drei unbekannte Künstler und einen etablierten Referenzkünstler auszuwählen, deren Arbeiten sie als richtungweisend bezeichnen würden. So kam eine Mischung aus Malerei, Film, Fotografie und Installation zu Stande, die sich vor allem mit dem Aufbruch von bestimmten sozialen, nationalen Kategorien und dem damit verbundenen Unsinn beschäftigt.

Deutlich ist dies in der Arbeit *Behind the Block* von Tobias Zielony zu sehen, der an der Hochschule für Grafik und Buchkunst in Leipzig studierte. Über Wochen hat er sich jugendlichen in den sozialen Brennpunkten von Bristol, Marseille und Halle-Neustadt genähert, um sie auf ihren Plätzen im öffentlichen Raum zu fotografieren. Besonders frappierend sind die Ähnlichkeiten zwischen den Jugendlichen: Es ist kaum noch ein Unterschied zwischen ihnen wahrzunehmen, so sehr ähneln sie sich ihren globalen Insanigen wie Baseballkappe und Turnschuhe. Und selbst über die Architektur lässt sich nur schwer erkennen, in welcher der jeweiligen Städte man sich nun gerade befindet.

Auf diesen Verlust von klaren Grenzen und Strukturen, wenn auch auf einer anderen, narrativen Ebene, verweist auch die Arbeit *Fragen Sie Nicht* von Andreas Behmer und Sirko Knöfel, beides ehemalige Studenten der Hochschule für Gestaltung am Zentrum für Kunst und Medientechnologie Karlsruhe: Sie konfrontieren den Besucher mit einem interaktiven DVD-Film, in dem ein junger Mann seine sozialen Begegnungen mit einer Videokamera dokumentiert. *Der Fernsehbericht* kann der Besucher entscheiden, aus welcher Perspektive er dem Geschehen folgen möchte, der des jungen Mannes oder seines Gegenübers, wie lange die Begegnung dauern soll und ob er sich



Herwig Weisers „Zgodlocator“: Die Computerhardware wird zur Software und das Innere nach außen gekehrt.

weitere Details erfahren möchte. Gleich daneben ist eine Fotoarbeit von Julika Gittner zu sehen, auf der sie den täglichen Energieverbrauch von Personen verschiedenen Alters dokumentiert. Wie viel Fett jeder von ihnen pro Tag benötigt, hat sie in Batterien abgefilmt, die Wollnähle in Teppichböden dazu gelegt und mit ihrer täglichen Fußstrecke, die sie in Schritten nachgemessen hat, zu einem „Energieknäuel“ gebunden. Auf ihren Fotos stehen die Menschen neben ihrem abstrahierten „Lebenknäuel“, geben dem Betrachter Auskunft über ihre Art zu leben. Wer ist besonders agil, wer viel zuhause? Ohne Worte wird hier ein Teil ihres Alltags beschrieben.

Die politischsten Arbeiten, die sich mit dem Ende des Sozialismus und Veränderungen durch die deutsche Vereinigung befassen, sind im Untergeschoss des Kunstvereins von dem Gruppenprojekt *Stafeta* zu sehen. Deren Kuratorin Christiane Menacke aus Dresden reagierte auf die Vorgabe des Kunstvereins, drei spezielle Künstler zu benennen und die damit verbundene Problematik, Kunst in einer linearen und hierar-

chischen Struktur zu ordnen. Indem sie ein Künstlerkollektiv auswählte. Deren Name *Stafeta*, tschechisch für Staffiel, steht dabei als Metapher für die Weitergabe, die Einbeziehung von Kunst und Künstlern und letztlich auch gegen den ständig voranschreitenden Prozess der Ausgrenzung. Und der Leere: zum Beispiel in Ostdeutschland. Auf den Fotos *terra incognita, 2003/4* von Anja Bohnhof und Karen Weinert sind ostdeutsche Plattenbauten und ihre Bewohner zu sehen, die vereinzelt auf dem Balkon oder auf dem Rasen stehen. Manche Fotos zeigen nur noch die leere Hülle der Architektur, die ihrer eigentlichen Funktion, Wohnraum für Menschen zu bieten, beraubt, nur noch als Verweis auf eine andere deutsche Geschichte dient.

Wenn man den Titel der Ausstellung „Deutschland sucht“, nicht nur auf die Suche nach einer bestimmten künstlerischen Tendenz, sondern auch auf jene nach einer deutschen Identität bezieht, dann spiegeln die Arbeiten des Künstlerkollektivs *Stafeta* dies am besten wieder: Sie zeigen ein Deutschland nach der Wende, mit ostdeut-

lichen Kindern und Jugendlichen, welche die DDR nicht mehr kennen und sich daher frei mit ihr auseinandersetzen und spielen können. Zugleich zeigen sie, dass ebenso wenig, wie man die junge deutsche Kunst auf eine bestimmte Tendenz festlegen kann, dies für ein Land und dessen Identität möglich ist. Das Bild einer Nation besteht aus einer solchen Vielzahl von Ereignissen und Facetten, die nebeneinander existieren und sich wie die Plattenbauten im Bild des Landes einschreiben, so dass die Festlegung auf ein eindeutiges Bild weder erstrebenswert noch möglich sein sollte. Die Ausstellung hat sich durch das gelangene Konzept dieser fatalen klaren Kategorisierung in Bezug auf eine neue künstlerische Tendenz entzogen und versucht, verschiedenste Angebote von jungen deutschen Künstlern aufzuweisen. Welche Tendenz man davon als wegweisend erachten möchte, kann man dabei genauso frei wählen wie die Antwort auf die Frage, welche Identitätsmerkmale für einen selbst bedeutend sind.

Kölner Kunstverein, bis 18. September

# Ein

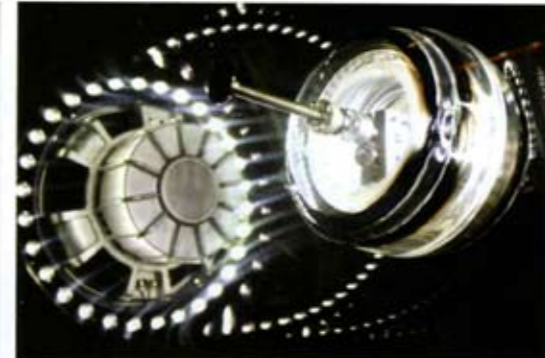
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VON

Die Populär als Plügelungen. 5 Single-Chart: Dragö Lindens. 8 die vordeci. Das h europäis Seinen an, dem 1 Ziel viele siche für Projekt F karerter besunda teht. M Moderat view sag Sprache rein reij Land lie tionale: O-Zo Boygru blik star niachen rest dar dausch Europa das Gef den bis daurepe Connex pert ein mähnen Den eine Ven lientisch Sein Mi Clubs a sam Se den, un der auf Exotie Ober da schen Handyk man zu deutsch amasen misch, wew, wie sieht. M anderes hier ein Wühnch mähnen in ihrer örtlich, tel, Plac ken. W

# ARTISTS

From left: **Chanfron of Duke Nikolaus IV "the Black" Radziwill, ca. 1555**, steel, brass, gold, and paint, 23 1/2 x 13 1/2". From "The Armored Horse in Europe, ca. 1480-1620." **Herwig Weiser, Death Before Disco, 2005**, acrylic glass tube, acrylic spheres, speakers, electronic unit, 3-phase DC moo, 270 NdFeB magnets, magnetic liquid, and sixty super-bright LED's, dimensions variable. **Fiona Tan, Correction, 2004**, still from a color video installation, Hammer Museum, Los Angeles, 2005.



**BANKS VIOLETTE**  
Herwig Weiser, *Death Before Disco* (Galerie Lisa Ruyter, Vienna) Weiser produces a high-tech, black-hole version of a disco ball—a mass of sophisticated electronics. Thankfully, Weiser's nausea engine will be coming to the US soon, installed in one of Art Basel Miami's shipping containers.

(...) The jury considers the deconstruction and re-interpretation of industrial media modules as a special connection to the pioneer work of the award's eponym, Nam June Paik. Just as Paik has put the technique into a chaotic state, Weiser questions in his own and very different manner the world of technology and its powerful influence on the machine and the society.(...)

jury statement excerpt: Nam June Paik Award , Duesseldorf 2002

Herwig Weiser's incredible Zgodlocator (1998-2002) lies somewhere between sculpture, installation and a dynamic musical instrument.

Entering the front room of the gallery, we step up to a huge carpeted platform perforated with several circular cut-outs covered by tempered glass. The largest hole contains the granulated remains of re-cycled computer, „hardware sands“ and in the smaller, a ferrous lubricant used for hard disk drive spindle. This entire assembly lies on top of a magnetic grid that is concealed underneath.

The magnets are attached to a computer tower that interprets any disturbance of the magnetic field in real time. This short-term data is fed to an oscillator in the tower, which translates the movement into an audible sine wave like sound -- shades of John Cage's experimentation with modular synthesizers and proximity sensors.

There are also MIDI controllers on top of the platform. Turning the controllers disturbs the magnetic field underneath. The oscillators react far more violently, creating heavy, industrial sounds. The magnetic disturbance also causes the ferrous „hard ware sands“ and lubricant to bristle and create a variety of sculptural patterns -- forming a kind of lunar landscape.

Zgodlocator is an obsessional labor of brilliance, full of technological witticisms. At a certain moment you are sure to get on all fours and ogle the underbelly of this colossus. And you won't be disappointed. After the a long day we had in the saddle, an art work like this most definitely picked us up and restored our faith in man's unfathomable imagination.

JOE LA PLACA , Artnet London

Best in Show  
Red Carpet Treatment  
by R. C. Baker  
July 28th, 2006

„War on .45/My Mirrors Are Painted Black (For You)“

Like a vinyl Lou Reed bootleg, this show is raw, literally dark, and death obsessed. Gardar Eide Einarsson has enlarged comic-strip captions and balloons; one declaims, „And off we went to destroy everything I held dear,“ and another, „His Badge Says Death, Ma!“ Terence Koh's huge slab of black plywood has been pissed on, gouged, and burned, recalling Warhol's „Oxidation“ series and the shotgun-blasted paintings of William S. Burroughs. Herwig Weiser's Death Before Disko—acrylic tubes lined with red strobes and connected to a p.a. system that crackles, rumbles, and emits distant, distorted howls—could be Armageddon's jukebox. Bortolami Dayan, 510 W 25th, 212-727-2050. Through September 9.

„Crash Test Pictures“

Für ihr neuestes Video hat das Kölner Elektronik-Duo Mouse on Mars (Andi Thoma und Jan Werner) seine Körper in Silikon gießen lassen. Wie abgewetzte Erste-Hilfe-Puppen donnern sie mit Kopfhörern zu ihrem Track »Distroia« durch eine Turnhalle. Die hektischen Beats und das schnell flackernde Licht simulieren ein sportliches Intermezzo. »Distroia« inszeniert eine Selbstzerstörungsshow, deren dehnbare und verzerrte Requisiten aufeinanderprallen wie - im übertragenen Sinn - die Begriffe von Disco, Pop und Sport: So baumeln die Silikon-Reproduktionen schlapp von den Ringen und schlagen völlig erschöpft mit dem Gesicht gegen den Bock. Im Whirlpool und Solarium wirken sie gestresst, völlig überfordert vom omnipräsenten Körperkult. Protzten die Roboter-Alter-Egos von Kraftwerk noch mit humaner Perfektion in der Technowelt, so trotzen die verunglückten Analog-Models der Mouse-on-Mars-Mitglieder jeglicher Illusion von heilem Freizeitspaß.

Das brutal-absurde Lowtechvideo »Distroia« stammt vom Medienkünstler Herwig Weiser, das der Wahlkölner gemeinsam mit der Filmemacherin Rosa Barba realisiert hat. Dass der in Innsbruck geborene Weiser Räume »rocken« kann und dabei architektonische Spannungsfelder auslotet, ja gegen sich selbst kehrt, bewies er bereits mit seiner Videoarbeit »Entree«. Da fungieren hydraulische Schaukelstühle eines IMAX-Kinos als filmisches Basismaterial. Als wäre die Innenarchitektur von Geisterhand gesteuert, mutiert plötzlich das leere Kino zum tanzenden Organismus. Denn Weiser dezentriert perspektivisch sein Super-8-Rohmaterial von Ride-Simulatoren, um die durch Bild-Scratch induzierte Bewegungsdesynchronisation im hightechorientierten Vergnügungszentrum IMAX mittels Sampling zu rekonstruieren. Videosignale werden dabei direkt in Audiosignale übersetzt.

Technikironie und -nostalgie vermischen sich in Weisers Arbeiten auf witzige Weise mit Fortschrittlichkeit. In seinem Schwarzweißstummvideo »Surf#1« fährt ein Mönch auf einem Surfbrett zwischen Grabsteinen Slalom und loopt sich gegen den Himmel. »In meinen Arbeiten überlappen sich Kontexte aus Kunst und Popkultur«, sagt Herwig Weiser. »Gewisse Kontexte füttern einander und entwickeln sich untereinander, und ich reagiere darauf mit verschiedenen Ansätzen.« Für einen angenehmen Nebeneffekt hält Weiser, dass die Freestyle-Produktion »Distroia« sogar am kommerziellen Videosektor auffällt und für den »Viva Komet« nominiert wurde - einen Preis, den der deutsche Musik-TV-Sender für das Video des Jahres vergibt.

Petra Erdmann

## HERWIG WEISER

- 1969 Innsbruck, lives and works in Vienna  
1994 – 98 Kunsthochschule für Medien Köln bei Siegfried Zielinski und Jürgen Klauke  
1992 – 94 Gerrit Rietveld Academie, Amsterdam  
1991 – 92 Architecture, University Innsbruck

### Solo Exhibitions (Selection)

- 2012 Pro Choice: L'Ocean Licker, Wien / Vienna  
2011 Filmworks, Galerie Lisa Ruyter, Wien / Vienna  
2010 Lucid Phantom Messenger, General Public, Berlin  
2008 Death Before Disko, Galerie Collet Park, Paris  
2006 BlackBox Arco, Arco – Arte Contemporaneo en España, Madrid  
2005 Art Basel, Miami Beach, Artpositions, Miami, USA  
Tesla im Podewils'schen Palais, Berlin, Germany  
2000 Zgodlocator, Trinitatiskirche, Cologne, Germany

### Group Exhibitions (Selection)

- 2012 IMMER BUNTER. Aktuelle Malerei aus Österreich, Galerie im Taxispalais, Innsbruck  
Die dritte Mitte, Neues Problem, Berlin  
KRASJ 0.1. parcours actuele Kunst te Ninove, Ninove  
Sleepwalking Berlin 2012, Freies Museum, Berlin  
The Killer Rabbit Ranch Rodeo, Nationalmuseum Berlin / Studio Norrmann Biberbach  
Dust, LABORATORIA Art&Science Space / Austrian Cultural Forum Moskau  
Uff Uff, Ve.sch Verein für Form in der Bildenden Kunst, Wien / Vienna  
...from erewhon to here knows when...., Kunstverein Schattendorf, Schattendorf  
2011 Translife, International Triennial of New Media Art, NAMOC – National Art Museum of China, Peking / Beijing  
Into Deeper Lands at Open Sea, Magazin – Verein zur Entwicklung und Erschließung der Künste, Wien / Vienna  
transmediale.11 – RESPONSE:ABILITY, Haus der Kulturen der Welt, Berlin  
2010 New.Brave.World!, Trøndelag Senter for Samtidskunst, Trondheim  
Mind and Matter, paraflows 10 –Künstlerhaus, Wien / Vienna  
RUHR 2010, ISEA, MKK – Museum für Kunst und Kulturgeschichte, Dortmund  
Status Quo Vadis, Kunst im öffentlichen Raum, Melk  
Horse Trailer Studiolo, Galerie Collet Park, Paris  
2009 Sleepwalking, Temporary Gallery Cologne, Köln / Cologne  
See This Sound. Versprechungen von Bild und Ton, Lentos Kunstmuseum Linz, Linz  
Música ex Machina – Festival Internacional de Arte Experimental, Bilbao  
Das blaue Licht. Der Hang zum Kristallinen in Kunst und Design, Kunstverein Medienturm, Graz  
The House Is on Fire But the Show Must Go on, Kunstraum Innsbruck, Innsbruck  
The Red Thread, Galerie Dana Charkasi, Wien / Vienna  
In Touch. First Experimental Music and Media Art Festival, Fabrique, Minsk  
Uncharted, Santralistanbul, Istanbul  
2008 Nam June Paik Festival. NOW JUMP!, Nam June Paik Art Center, Yongin -Si

- Turn and Widen, The 5th Seoul International Media Art Biennale, Seoul Museum of Art, Seoul  
Synthetic Times – Media Art China 2008, China National Art Museum, Peking / Beijing  
2007 Into Position, Bauernmarkt1, Wien / Vienna  
UN\_SPACE, paraflows 7, Künstlerhaus Wien / Vienna  
Zone V2, Museum of Contemporary Art, Taipei / Taipei  
Field Works, Remont Gallery, Belgrad / Belgrade  
Tension; Sex; Despair – Aber Hallo / Na und, Kunsthalle Exnergasse, Wien / Vienna  
UNFINISH!, Transmediale 07, Akademie der Künste, Berlin  
Feedback, LABoral – Centro de Arte y Creación Industrial, Gijon  
Interact or Die!, DEAF 07 – Dutch Electronic Art Festival, Rotterdam  
2006 Code:blue. Millenium Dialogue 2006, 3rd Beijing International New Media Arts Exhibition, Millenium Arts Museum, Peking / Beijing  
War on 45 / My Mirrors are Painted Black (For You), Bortolami Gallery, New York  
Cybersonica 06. International Festival of Music, Sound, Art and Technology, The Science Museum's Dana Centre, London  
Protections. Das ist keine Ausstellung, Kunsthau Graz, Graz  
2005 L'Art de produire l'Art, Le Fresnoy – Studio National des Arts Contemporains, Tourcoing Cedex  
Death before Disko, Galerie Lisa Ruyter, Wien / Vienna  
Loop Pool, Lounge, 51st International Short Film Festival, Oberhausen  
pulse, Galerie Lisa Ruyter, Wien / Vienna  
2004 First Beijing Int. Media Arts Exhibition, Millennium Art Museum, Peking, China  
"Strategy of Interaction", Wozownia Gallery, Torun, PL  
"Born to be Star", Künstlerhaus Wien  
"Deutschland sucht...", Kunstverein Köln, D  
"Zoo Art Fair", Ritter/Zamet, London, UK  
2003 "Bit parts", Custard Factory, Birmingham, UK  
"Raw Digits", Medienturm Graz  
"DEAF 03", Dutch Electronic Art Festival, Rotterdam, NL  
"Cybersonica", Deluxe-Gallery / ICA, London, UK  
2002 "Aktuelle Kunst in Graz", Medienturm Graz  
"Magical Machines", Edith Russ Haus für Medienkunst, Oldenburg  
"A Haunted House of Art", Stichting Outline, Amsterdam, NL  
"Saving Pop Cultures", Goethe Institute Jakarta, Indonesia  
"Variable Stücke", Galerie im Taxisplais, Innsbruck  
"NAM JUNE PAIK-Award", NRW Forum, Duesseldorf, D  
"In the Making", CCAC, Wattis Institute, San Francisco, USA  
2001 DIY, Transmediale 01, Podewil Berlin D  
Update 2.0, Goethe Institute Budapest, Hungary  
WRO, Int.Media Art Biennial, Contemporary Theater, Wroclaw, PL  
Takeover, Ars Electronica, OK-Center of Contemporary Art Linz  
Zgodlocator, IKON Gallery, Birmingham, UK  
"Cinema Auricular", Barbican Center, London, UK  
2000 Videoformes, Clermont-Ferrand, F  
46.Internationale Kurzfilmtage Oberhausen D  
Glitch, Impakt Festival 2000, Utrecht, NL  
"Update 2.0", Medienkunst aktuell 97-00, ZKM Karlsruhe D  
"Sala del Deseo", Centro de la Imagen, Mexico City  
"Wie man sieht", Museum Ludwig Köln  
"Plug-in-video", Satellit/ Z 2000, Berlin-Pavillon, Berlin D

“5th international Festival of New Film“ Split, Croatia  
“Avanto“, Helsinki Media Art festival, KIASMA, Helsinki, FIN  
“Montreal International festival of new cinema and new media“, Canada  
“Invideo“, Mailand, I  
“zgodlocator“, Trinitatiskirche, Cologne  
“Update 2.0“, Goethe Institut Paris  
1999 “45.Internationale Kurzfilmtage“ Oberhausen  
“Kunst NRW-NL“, de balie, Amsterdam, NL  
“4. Media+Architecture Biennale“, Graz, A  
“Sample Minds“, Kunstraum Innsbruck, A  
1998 “Videonale 8“, Kunstverein Bonn Neuer Berliner Kunstverein  
“The Art of the Accident, V2\_Rotterdam, NL  
1997 “Hybrid Workspace“, ( no name Cologne), Kassel  
1996 “Arte electronico al final del Milenio“, Goethe Institut Madrid, SP  
“coming up“, MMKSLW, 20er Haus, Vienna, A

#### Awards and Grants

2012 Staatsstipendium für bildende Kunst, bm:ukk, Wien  
2009 Dock-Berlin, Produktions-Stipendium, Hauptstadtkulturfonds Berlin, Berlin  
2008 Artist-in-Residence, Mongin Art Center, Seoul  
2002 Nam June Paik Award, Düsseldorf  
Förderpreis für zeitgenössische Kunst Tirol  
2000 Special Award , Split Film Festival, International Festival of New Film, Split  
2001 Transmediale Award, Berlin  
Artist-in-Residence, Kunstverein Medienturm, Graz  
Honorary Mention , Ars Electronica , Linz  
1999 Hermann Claasen Preis für Fotografie und Medienkunst (Förderpreis), Köln

#### Bibliografie (Auswahl) / Bibliography (Selection)

Objects of Knowledge, of Art and of Friendship. A Small Technical Encyclopedia For Siegfried Zielinski, Institut für Buchkunst Leipzig, Leipzig 2011

Marburger, Marcel Rene, Revealing and Concealing (on Ambiguous Cut into Space of Conjecture), in : Translife – International Triennial of New Media Art, NAMOC – National Art Museum of China Beijing, Liverpool University Press 2011.

Politics of the Impure, V2\_Institute for the Unstable Media, NAI-Publishers Rotterdam 2010.

Zielinski, Siegfried, The operation of zgodlocator :Thinking about Art after the media: Research as practised culture of Experiment, in: The Routledge Companion to Research in the Arts, New York 2010.

Kat. / cat. See This Sound. christian höller on zgodlocator , Versprechungen von Bild und Ton, Lentos Kunstmuseum Linz, 2009