

1994-96 Granular Synthesis  
«Model 5»

»Between 1994–96 Granular Synthesis focused on training their machine/system on two different human models. For «MODELL 5» (butitled MotionControl) and »MODELL X« (subtitled Sweetheart) Hentschläger and Langheinrich worked with the head/face/voice of Akemi Takeya, a Japanese dancer, singer, and performance artist. [...] Their machine is primarily a device for isolating or dislocating a model's appearance and behaviour from the cause and effect logic of cinemat, television, video, music, and our perceptual experience of <full motion> life itself. [...] Through granulation, relentless repetition and the rolling, enveloping or cyclical recombination and layering and compression and with each of thousands of edit-point, high-frequency staccato image and sound perforation [...].«

(source: Tom Sherman, «The development and applications of a perpetual moment machine», in: Granular Synthesis, Noise Gate M6, MAK Vienna a. o., 1998, pp. 29f.)

1994-96 Granular Synthesis  
«Model 5»

1997 Rechenzentrum

Lillevan is an animation, video and media artist.

He is perhaps best known as founding member of the visual / music group Rechenzentrum (1997-2008).

Lillevan has performed and collaborated with many artists from a wide array of genres, from opera to installation, from minimal electronic experimentalism to dance and classical music; performed and exhibited all over the globe, and at all the major media festivals.

After studying politics, film and film theory, writing scripts and being very active in the film & animation scene in the late eighties and early nineties, Lillevan grew disillusioned with the whole idea of re-telling same stories and the lack of adventure in the film world. He took a break from film and found himself running clubs in Berlin, excited by the influx of artists from Eastern Europe after the fall of the Berlin wall. Soon these new impulses, coupled with new and affordable technologies, pushed him back into the world of moving imagery, this time with a new perspective and motivation, deciding to make the moving imagery he found missing in the cinema, the art world and popular culture.

Since the mid-nineties he has mainly investigated non-narrative facets of film, this has led to completely abstract works, but also to collage explorations of film history, to interactive works for dance groups and much more. The focus is often on the musicality of

the imagery, thus defining the moving imagery as an instrument in its own right as opposed to accompanying music. Intensity and texture are more important than narrative and figure, the relationships between the image's elements and the viewing eye, between the eye, the mind and the soul are explored, the world of media archaeology is of major interest, while questioning viewing habits and manipulative image-creation.

Lillevan recontextualizes, combines and politicizes existing film images and fragments. 'The aesthetics of the image are not to be found in its beauty, density and completeness, but in its transparencies and potentials.' The images are a communicative medium interacting with the music. The selection of the images can either support the sound, or work against it, the aim being to achieve a dialogue. Interference and broken imagery is a central dramaturgical element in the creation and performance. Some film doesn't need a soundtrack, the images produce the music, and propel the viewer into a psycho-visual-composition.

For Lillevan a working process takes place in a Godard-like search for the relationship between images, intensities and textures. 'I always prefer to take the risk of failing with a live experiment, than to perform a well tested concept; improvisation is a decisive working principle. One should never be satisfied with the modes of presentation.' Lillevan sees his work as a multi-layered process, giving each viewer the opportunity to focus on different details and moments. Human perception remains the final interactive element of live video composition, while returning images to their original ambiguity, escaping the imperative nature of traditional montage, creating unsolvable tasks for new software and creating new and unexpected relationships between non-related imagery.



Éden é uma peça que demonstra a versatilidade de repertórios pelos quais o Rechenzentrum transita, indo de vídeos mais figurativos a experiência mais abstratas, sempre em busca de ritmos próprios à visualidade. A obra é estruturada em torno de um longuíssimo plano seqüência de uma textura que pode lembrar uma enorme chapa de metal, mas tem um caráter menos industrial — por ser construída através de degradés e áreas preenchidas em softwares de composição de imagem como o Photoshop. Este plano seqüência que progride por toda a duração da peça indica uma horizontalidade exacerbada e um sentido de movimento contínuo, ininterrupto, e que tende ao infinito. Ao obter este efeito, o Rechenzentrum rompe com a estrutura retangular da tela de projeção, instaurando um universo de horizontalidade radical. Ao mesmo tempo, os demais (e sutis) elementos da composição vão entrando aos poucos em sobreposições, fusões ou

incrustações que reconfiguram esta imagem de base. Estas imagens instalam um diálogo entre elementos figurativos e abstratos, mas mesmo as imagens figurativas tem um carácter de não-narrativa e desempenham o papel de textura visual. Um dos procedimentos que organiza a peça é a mistura de imagem em movimento e imagem estática animada. Outro aspecto da composição é estabelecer um contraponto entre elementos da natureza e da cultura, ao contrapor, por exemplo, canions e horizontes desérticos a rachaduras e esta imagem contínua de fundo, que pode lembrar um estranho fundo de elevador. O que empresta unidade à peça são as tonalidades de cinza e o pouco contraste das imagens, que emprestam a elas uma qualidade que sugere o prateado. Outro contraponto presente na composição é o contraponto entre o céu e o chão, às vezes surgem imagens de nuvens, outras surgem enquadramentos a pinos de formações rochosas. A granulação e

texturas que lembram fumaça emprestam um aspecto vaporoso ao conjunto. A música da peça lembra as experiências minimalistas, com poucos elementos e motivos recorrentes, com ocorrências esparsas de inserções sonoras complementares à base.

Eden, from 2007 Rechenzentrum's DVD Silence

1999 F.A.Q./feitoamãos

A criação artística coletiva, as aberturas para receber novas colaborações, assim como o incentivo a jovens realizadores, caracterizam o trabalho do feitoamãos/F.A.Q., grupo de artistas vindos de diversas áreas que têm como ponto comum, em suas trajetórias, as relações com a imagem, o design, a música e a investigação e, sobretudo, a inquietude de buscar, na experimentação, a base da criação artística.

O primeiro trabalho foi o vídeo 5 (1999), uma criação coletiva sobre os cinco sentidos que reuniu os realizadores Francisco de Paula, André Amparo, Rodrigo Minelli, Marcelo Braga, Claudio Santos, Marília Rocha. Os cinco sentidos foram sorteados entre os realizadores e todos os vídeos teriam no máximo dois minutos, estas eram as únicas limitações previstas. Este trabalho teve ótima repercussão, com premiações em diversos festivais e

mostras no Brasil e no mundo (Grande Prêmio Cinema Brasil-  
Ano II, do Ministério da Cultura, na categoria Melhor Vídeo;  
Festival Internacional de Vídeo de Lisboa, Portugal, 2000, entre  
outros). Nesta produção, os vídeos se misturam e são produzidos  
de forma quase orgânica, sem divisões ou sinalizações mais  
explícitas. A partir desta primeira produção coletiva, e de várias  
outras iniciativas, surge o projeto 'feitoamãos', que posteriormente  
levaria seus realizadores a criarem o 'F.A.Q.', grupo voltado  
especificamente para a investigação e realização de manipulação de  
imagens e música ao vivo, reunindo André Amparo, André Melo,  
Claudio Santos, Lucas Bambozzi, Marcelo Braga, Rodrigo Minelli,  
Ronaldo Gino e Vítor Garcia, como o núcleo multimídia fixo e que,  
na maioria das vezes, convida e incorpora outros artistas em suas  
apresentações.

O feitoamãos ainda produziu o trabalho de web arte 7 maravilhas (2000) e o vídeo Os 4 pontos cardeais (2001), reunindo jovens realizadores. Já em Matéria dos sonhos, o grupo lançou o prêmio Emilio Belletti (figura central no apoio e fomento à produção de vídeo em Belo Horizonte, assassinado em 1998) para apoiar jovens realizadores na produção de vídeos. O resultado é um sensível e delicado vídeo que associa os quatro elementos (fogo, água, terra, ar) a sentimentos que fazem parte do cotidiano.

Além das produções coletivas em single channel, muitas vezes voltadas ao fomento à realização de vídeos, o grupo se voltou também para as manipulações ao vivo de imagens que geraram o grupo F.A.Q. As apresentações ocorrem tanto em teatros como em auditórios, no circuito das galerias de arte, festivais e também em espaços ligados a música eletrônica, característica



que coloca o grupo em sintonia com as poéticas contemporâneas híbridas que se estabelecem no limite entre os circuitos artísticos mais estabelecidos e reconhecidos e aqueles mais voltados para a diversão e o entretenimento. São performances viscerais, que reúnem narrativas em vídeo e música, sempre em torno da exploração dos mais diversos conceitos como a política, a violência (seja ela manifestada de qualquer forma) e questões ligadas ao cotidiano e ao espaço urbano, a presença, os jogos, entre outros. Experimentar as apresentações do F.A.Q. é entregar-se à polissemia das imagens e à diversidade dos sons em ambientes que, de alguma forma, promovem uma imersão dos sentidos em espaços imagéticos. A primeira apresentação foi Dziga Vertov reenquadrado (2001) na abertura do Festival Internacional de Curtas de Belo Horizonte, recriando O homem e sua câmera, clássico de Vertov.

Daí em diante várias outras apresentações, em diversos espaços e contextos, consolidaram o trabalho do F.A.Q. no cenário nacional e internacional, e que, com grande prazer, mostraremos nesta edição do FF>>Dossier. Bem-vindos ao universo de imagens e sons do F.A.Q., uma proposta de trabalho coletivo que busca novas possibilidades de criação, apresentação e participação.  
(Videobrasil)

## F.A.Q. Videobrasil

aproxim. primeiros 7 min.

2000 Addictive TV

Addictive TV are the British audio/visual electronic duo known for their movie supercuts and creation of audiovisual remix material, sampling movies and TV. After a number of years recording and filming musicians around the world, in 2017 they signed with German label !K7 to release the album of their Orchestra of Samples project, fusing electronic and world music. Based in London, the group comprises Graham Daniels and Mark Vidler (aka Go Home Productions). From 2000 to 2005 they produced the DJ:VJ music television series Mixmasters, and in DJMags 2006 annual poll, Addictive TV were voted #1 VJ in the world for a second time[1] - the first being 2004.

Having released several DVD albums in the United States and the 2014 audio/visual project Orchestra of Samples, Addictive TV have performed in over 50 countries including at Glastonbury Festival, Roskilde Festival, WOMAD World of Music, Arts and Dance and the San Francisco Film Festival.

From 1992 to 2005 Addictive produced at least three series broadcast on mainstream TV in the UK; Transambient for Channel 4 in 1998, and, from 1992-1998, Night Shift was produced and partially networked by London broadcaster LWT. From 2000 to 2005 they produced the DJ/VJ music series Mixmasters for the ITV1 network.

## Transambient Part 2

From 2001 to 2005, Addictive TV were signed to US label Moonshine Music, releasing nine DVD compilation albums of their Mixmasters and Transambient projects. They have also released through Naive in France, Absolut via Universal Music Group in Germany and both Pinnacle and Pias in the UK and now worldwide with Studio !K7.

The UK producers and audiovisual artists are the team who ran Optronica the visual music and VJ events held at the NFT and British Film Institute IMAX in London, UK in 2005 and 2007. In 2006 in the international publication DJMag annual poll, Addictive TV were voted #1 VJs in the world for a second time (the first being in 2004 in the magazine's first ever VJ poll alongside their Top 100 DJ poll). In the five years the poll ran, Addictive TV were the only act to stay in the top 3 positions.[1]



# mixmasters

THE AUDIOVISUAL SESSIONS



addictive to

DVD  
REGION 2

Addictive TV x Spacer  
Pussyfoot (from Mixmasters DVD)

Addictive TV have performed in over 50 countries in venues from the Pompidou Centre in Paris, the Royal National Theatre in London and the Museum of Contemporary Art Shanghai to festivals like Glastonbury Festival, Roskilde Festival and the San Francisco Film Festival in the US.

2010 saw them play the opening of the Cultural Olympiad with Mike Relm for the Vancouver 2010 Winter Olympics. Also in 2010 they supported Senegalese star Youssou N'Dour at Sinks Festival and later that year traveled to Senegal to film and record West Africa musicians working with both him and Baaba Maal, including notable tama drummer Samba Diop. Still working on their project Orchestra of Samples, in 2011 they filmed and recorded sessions in Brazil with Viola virtuoso and Latin Grammy winner Mazinho Quevedo and in Tunisia with percussionist Seifeddine Helal. In 2011 they played the opening

of Fest2011 in Paulinia, Brazil, supporting Brazilian rock artist Rita Lee (Os Mutantes). The same year, along with artists Arnaud Rebotini (Black Strobe) they formed the line-up of the record breaking largest ever 'silent disco' in the world (over 10,000 with headphones) in Grenoble, France organized by Cabaret Frappé in partnership with SilentArena France.[4]

In 2012 they performed at the Royal National Theatre for the London 2012 Festival and also created the launch commercial for Capcom's Street Fighter X Tekken video game [5][6] and were also part of The Gadget Show Live 2012 event at the UK's National Exhibition Centre.[7]

In 2016 the duo performed in China in the Bird Nest Beijing National Stadium for the opening of the Global Mobile Internet Conference and in the same year formed part of the team organizing London's Splice Festival, the UK's only festival focusing

on audiovisual performing arts. In 2017, they released their Orchestra of Samples project as an album, bringing together musicians from all over the world. During their 2017 UK tour, ex-Addictive TV member Tolly joined the band for one night only, performing at Norwich Arts Centre on Orchestra of Samples.

Orchestra of Samples has been a huge undertaking! Nine years spent recording musicians around the world, while on the road touring. We wanted to create a project that brought together as many musicians as we could from all backgrounds, both cultural and musical – an impractical task in the real world but not in the digital world of sampling.

So taking recording equipment with us on nearly every gig for many years, we filmed hundreds of musicians from countries, among many others, Brazil, Mexico and India to Senegal, across Europe, China, Kazakhstan and The Philippines, even Egypt during the 2011 revolution. We also became artist-in-residence with a few venues over the years in France, connecting us with dozens of artists for recording sessions, from places including Togo, Cameroon, Rwanda and Algeria. We then cut up thousands of recorded samples, creating new music, recontextualising musicians as if they played together, when in reality none of them ever met or heard recordings from each other.

## Entrevista Orchestra of Samples

## Video Orchestra of Samples



As artists, in 2003, working closely with the R&D area of Japanese manufacturer Pioneer Electronics they became the first to have the Pioneer DVJ video turntable, becoming instrumental in the development of Pioneer's new audiovisual equipment, including the Pioneer DVJ-X1 released in 2004, the SVM-1000 mixer and the DVJ-1000 turntable released in 2006.[1]

In 2012 Addictive TV began using a whole new performance set-up designed by Dutch software designers Resolume integrating their software Arena with Native Instruments DJ software Traktor. The new set-up was unveiled at 2012's Amsterdam Dance Event electronic music conference.[8][9]



The DVJ-X1 is a DVD quasi-turntable that allows VJ's to scratch and mix video like a vinyl record. Released in 2004 and designed for professional use in clubs, it features real-time digital video scratching, looping and instant hot cueing. It has capability to sync video and audio streams even when being pitched or reversed. It also plays CDs with features similar to the regular CDJ-1000 CD turntable.

In 2006, Pioneer introduced a successor unit, the DVJ-1000.





The DVJ-1000 is a digital turntable that is capable of playing back video data on DVDs, as well as CD-Audio, and MP3 audio on both CDs and DVDs. Created by Pioneer Electronics in 2006, it is the successor to the Pioneer DVJ-X1.

Unlike the DVJ-X1, the DVJ-1000 is approximately the same dimensions as Pioneer's audio-only CD turntables (CDJ-1000), and can be fitted into existing enclosures with relative ease, allowing for an easy upgrade path for club owners and sound engineers.

In addition, the unit borrows several usability features from the current CDJ line, including a brighter fluorescent display on both the information screen and the central On-Jog display. Loop

adjustment features are carried over as well, and a new automatic 4-beat loop feature has been included on this unit.

Being that the unit plays back DVD material, several new outputs have been added, including S/PDIF, composite outputs, a preview video output, which also doubles as a 'dashboard' for searching through video and MP3 content, as well as control outputs for compatible Pioneer DJ mixers.

For the travelling DJ, the unit is multi-system, outputting both PAL and NTSC video signals for near-global compatibility.

As part of its marketing strategy, Pioneer has equipped several noted DJs with the new unit, including Sander Kleinenberg.[citation needed]

Currently, the unit retails for \$2500 USD, £1599 GBP, which is about 25 percent less than the introductory pricing on the DVJ-X1.

Addictive TV are known for their bootleg film remixes, and in 2006 became the first group to officially remix a Hollywood film, reworking New Line Cinema's dance-centric *Take the Lead* into an audiovisual viral video. In 2006 they also worked on *Snakes on a Plane*, remixing the film for its TV commercials. Also in 2006, they performed at Siggraph '06 - the world largest digital arts event. Then in 2008 they cut a remix for Paramount and Marvel's *Iron Man* film.[2]

In 2005 Mark Vidler aka Go Home Productions joined Graham Daniels as part of Addictive TV when former partner Tolly left to start a family. In 2008 they were asked to remix the Beijing Olympics live for television, with Austrian broadcaster ORF as part of an IOC sanctioned and EU funded project looking at new forms of television.[3] In 2009, they created official remixes of Oscar-winning *Slumdog Millionaire* for film company Pathé and Vin Diesel movie *Fast & Furious* for Universal as alternative trailers. In 2009 Graham fell off the stage at the Razzmatazz venue in Barcelona, Spain, breaking his leg.

2000 Visomat Inc.

visomat inc. originated in the mid-nineties as part of the cross-over between media art and club culture, which was typical for Berlin at that time. At that time visomat inc.'s primary goal was the visualization of music. Later, the focus of her work shifted to media-based interior design and object design, in which analog and digital information carriers were used. These projects include functional room installations and exhibition stands, installations in public spaces and art exhibitions, as well as independent objects and sculptures.



Modell Stadt  
(exibir trechos)

2003 D-FUSE  
Light Turned Down

A collaboration between D-Fuse and Scanner, with the performance focusing on the rhythmic relationship between light and sound. Light Turned Down is a live interchange between artists charting a conversational movement of colour, musical fragments, texture and image. Following a singular pulse at a propelling 128 beats per minute, Scanner wraps sound around the beat as D-Fuse projects images in response, creating a uniquely live experience, each responding to the other.

Scanner's hypnotic score is beautifully visualised in an abstract world reduced to an abstract starburst patterning. Paths and borders overlap, as a tunnel of light is created using waves of traffic motion distorted and re-processed into a seamless fusion of graphics and live footage.

Scanner and D-Fuse share a restless desire to search for the extraordinary in the ordinary, the colour in the darkness, the sound in the silence.

2003 D-FUSE  
Light Turned Down

2004 Backscatter  
Robin Fox

2005 Speed of Sound  
Coldplay

### **“Mixing filmmaking with live concert showmanship”<sup>8</sup>**

It is perhaps no accident that one of the most prominent examples of this has been provided by director Mark Romanek. In his videos, produced from 1986 to the present and encompassing artists ranging from ABC, David Bowie, Madonna, Michael and Janet Jackson to Nine Inch Nails, Johnny Cash, The Red Hot Chili Peppers, and Jay-Z, Romanek has not only always shown an awareness for music video's general history and genesis, but obviously reviews the visual past and record of artists when working with them, to get a feeling for the image and visual language already associated with them. Thus, he designed the clip for Michael and Janet Jackson's "Scream" in 1995 as a response to the earlier videos shot for Michael Jackson by other directors.<sup>9</sup> His efforts went in a similar, although ultimately slightly different direction when designing the music video to the song "Speed of Sound" by the band Coldplay in May 2005. The track was the first single from their third album *X & Y*, which was released a month later. On the one hand Romanek sets his clip in the already established tradition of the band's earlier videos by choosing a context showing the musicians performing their song seemingly live: in almost all videos prior to Romanek's, the band had been shown performing.<sup>10</sup>

Filmed in a concert-like setting, the musicians are “playing” their instruments while frontman Chris Martin appears to sing the lyrics. And as during a performance, the musicians also move in dance-like stances to their music. They are calm and almost meditative at the beginning, then become more and more expressive and violent. A giant Venetian blind-like rack serves as the backdrop, which then—fitting the performative context—turns out to be a huge, curved view-screen behind the band, reminiscent of the aforementioned screens used during live concerts. But unlike these models, the screen doesn’t show clips from music videos or close-ups of the band (the latter duty is fulfilled by Romanek’s video itself): it rather consists of 640 LED light bars programmed to be triggered by the music and displaying colors and abstract patterns throughout the performance in synchrony with it.<sup>11</sup>

The primary aesthetic guidelines according to which the screen was pro-



abstract patterns throughout the performance in synchrony with it.

The primary aesthetic guidelines according to which the screen was programmed stand in the old tradition of familiar synesthetic correspondences, which—in the history of attempts to create visual music—are also very often used as basic rules for any effort to parallel acoustic and optical phenomena. When the music during the song's opening is still low—carried mostly by Chris Martin's voice and accompanying piano, synthesizer, and drums—the wall remains dark. It only springs into action after the music has gained drive and volume, with the other instruments loudly joining in. As the song develops its dramatic curve, the screen is increasingly illuminated by small lights, which then also form moving shapes and patterns. When Martin sings "Look up, I look up at night / Planets are moving at the speed of light," he not only looks up, but a slight rain of white light comes dribbling down the wall, like a shower of falling stars (Ill. 1a). As the music further unfolds, blue and red stripes begin to flow horizontally across the screen, and when the song reaches its first dynamic and dramatic climax with Martin's high-pitched voice singing the refrain about "all that noise, and all that sound," the wall seems to suddenly explode in a bright cloud of intense white, blue, and red light (Ill. 2). Then the pattern of a vortex-like tunnel unfolds out of roaring streams of light when the lyrics mention the "birds [...] flying at the speed of light" (Ill. 3a). Martin—who has previously reacted to the words "noise" and "sound" by capping his ears—now spreads his arms like wings.

In the song's further development this rhythm of floating shapes, light curls

In the song's further development this rhythm of floating shapes, light explosions, and vortex is repeated, showing that the visuals represent distinct portions of the music, while additional and warmer colors (green and yellow) appear. The vortex ultimately shines in gold and the patterns on the screen dissolve into a rainbow of blurs and a colorful confetti-like rain. Not only the way light, colors, and movements are synchronized with the music rely on familiar synesthetic parallels (with dark, still scenes fitting to low, soft music while intense light and colors as well as heavy movement are the visual equivalent to loud and dynamic sound), but the forms created on the view-screen also seem to be in accord with synesthetic perceptions.

In the late 1920s, the German psychologist and musicologist Georg Anschütz collected paintings and drawings synesthetically gifted people had made while listening to music and trying to capture their sound-triggered visions.<sup>12</sup> Some of the

forms documented there show a certain similarity to the patterns chosen by Romanek (Ill. 1b, 3b, 3c). It appears as if the director, renowned for his meticulous preparation, has drawn some inspiration from them.<sup>13</sup>

But the Coldplay song is not only interpreted with the help of these synesthetic choices in colors and shapes: the camerawork (Harris Savides) as well as the editing (by Adam Pertofsky) also play very important parts in the video, because they likewise try to translate the music's dynamics into visuals. Thus, in the beginning, when the music is still soft and low, the clip shows longer, less edited scenes of the musicians playing their instruments. But the frequency of the cuts increases throughout the song's development. The same holds true concerning the camera: while it first stands still and records the band from a fixed viewpoint, it then begins to move, shooting from oblique angles, eventually starts to dance to the sounds, and finally parallels even its own dynamics to those of the music. When e.g. the end of a musical phrase is indicated by a guitar chord (minute 3:23), the camera tilts aside, cutting off the flow of images and thus underlining the end of a sequence also on the visual level—a movement accompanied by images of Martin, who blocks his own view by holding his hands in front of his face, thus also indicating an interruption. Or, when Martin emphatically sings about "All that noise, and all that sound," capping his ears in order to show how loud these noises and sounds are, the camera starts to vibrate as if shuddered by the impact of the sound waves hitting it.

All this continues on the level of the choices...

All this continues on the level of the chosen camera views: with the muted opening of the song, the clip brings the viewer into an almost intimate proximity to Martin, picked up out of the darkness only by some soft indirect lighting. Here, the audience is even granted the opportunity to “sit” next to Martin and observe his hands in close-up as he accompanies himself on the piano. Later, when the volume, speed, and dynamics of the song have fully developed, these “intimate close-ups”<sup>14</sup> are exchanged for wide shots of the room which—showing the vastness of the screen and the room that dwarfs the band—correspond to the height and width of the tonal as well as dynamic space in the music. As already shown, this interpretation of the sound is backed up by elements of the clip which react to the lyrics, such as Martin’s gestures or the patterns on the screen.

### **“Trademarks”**

Sometimes the video's different layers—music, lyrics, the light-wall, camera-angle, and editing—are even juxtaposed, e.g. when words are sung that talk about “all those signs, I knew what they meant. [...] Some get made, and some get sent” to the sound of a pickered guitar while the visuals show tight close-ups of the LED light bars, dissolving them into colorful light dots and luminous, horizontal strings of pearls that seem to represent the mysterious “signs” mentioned twice in the lyrics (first as “the sign that I couldn't read,” then as “all those signs, I knew what they meant”).<sup>15</sup>

At the same time, Romanek's clip also refers to another, earlier Coldplay video shot by Paul Shyvers in 2002 for the song "Clocks," with which "Speed of Sound" musically has been compared ever since its release. Again, as in Gee's clip, a performance context was chosen, but this time the band plays in front of an audience and the video seemingly presents scenes shot during a live concert. But as the clip goes on, more and more moments reveal that the concert setting has actually been staged: some scenes such as the one with a thrown water bottle, rotating in slow motion and picturesquely leaving behind a trail of water drops, sparkling in the spotlight, could have been added later, but the fact that the audience remains strangely calm and almost immobile throughout the concert also shows that the whole setting has actually been created for the video shoot. The lighting and the thus created atmosphere (Ill. 5a) is clearly indebted to Steven Spielberg's 1977 science fiction film Close Encounters of the Third Kind, where at the conclusion, during the "jam session" when humans communicate via music with alien visitors, similar constellations of an audience standing in the dark against a strongly lit stage can be seen (Ill. 5b). This reference is remarkable inasmuch as Spielberg's scene draws its imagery from the typical setting of a pop or rock concert and uses it for its depiction of the musical dialogue between aliens and humans. In order to create a visual counterpoint to this acoustic communication, production designer Joe Alves also included a giant light board behind the musician (Ill. 5c), thus "translating" the sounds into different colors, synchronized with the played music<sup>16</sup>—and looking almost like a modest forerunner to Romanek's light wall.

...and a modest forerunner to Romanek's light wall.

Moreover, throughout Shyver's video itself one discerns parallels to Romanek's clip not only concerning typically Coldplay "trademark" elements (such as Martin's jump-like dancing, also shown in other clips) or particular shots and effects used (such as slow motion), but also concerning the overall dramaturgy. Thus, as in *Speed of Sound*, *Clocks* shows the band consecutively and increasingly lit by blue, red and yellow light. Here, too, the refrain is (literally) highlighted by an outburst of bright light. Occasionally stills taken from Shyver's video, also heavily relying on light effects, could even be mixed with stills taken from Romanek's clip, e.g. when in both cases Martin's piano-playing hands are shown in close-up or when guitarist Jonny Buckland is photographed against the backdrop of a colorfully lit grid structure, which in the case of *Clocks* is actually a metal lattice floor (Ill. 6a), while in *Speed of Sound* it is a part of the huge light wall (Ill. 6b).



...is a part of the huge light wall (Ill. 6b).

The wall itself was inspired by yet another Coldplay video, this one made by Sophie Muller in 2000 for the song "Trouble." She presented Chris Martin as a prisoner, tied by his band mates to a chair that stands in a dark cold, humid warehouse, lit only here and there by searchlights and car headlights. The conclusion of Muller's video possibly inspired Romanek to use the giant view screen: Martin, still tied to the chair, falls to the ground and from there seemingly looks up into freedom, which is represented by a huge, dusky sky—which then, however, turns out to be nothing but a giant canvas with an image of the sky (Ill. 7a).

The reason Romanek drew upon the other Coldplay videos<sup>17</sup> and deduced and abstracted elements from them is that he wanted to deliver “the most intimate, vital, and passionate performance by Coldplay yet committed to film.”<sup>18</sup> To do so he of course had to attentively study his forerunners. But by doing so in a certain way he has also adopted the practice followed by the aforementioned VJs: instead of mixing real excerpts taken from other videos, Romanek quotes their elements and develops them further. Whereas the huge canvas with the red, white, and blue hues in Muller’s clip works more as a dramatic surprise, revealing the only glimpse of hope and freedom as actually just an illusion, Romanek uses the giant color view screen in his clip (Ill. 7b) as a means to create a visual equivalent to the music where its development and dynamics are translated into some sort of visual music. He puts the audible before the viewer’s eyes. He thus escapes, on the one hand, from a bland and trite illustration of the cryptic and poetic lyrics, and on the other hand takes up the question asked there, confronting the audience with it: “If you could see it, then you’d understand?”

Speed of Sound  
Coldplay

2006 Telematique

Telematique is Sven Gareis, previously one half of Berlin's well-known visual collective monitor.automatique and a gifted programmer, now on his solo track. His elegant images masterfully combine abstract motion patterns and figurative footage. Telematique has been active since 1998 and has frequently collaborated with CTM.

Live CTM 06

2006 TestPhase

Testphase is a Barcelona based collective consisting of Christian Schwärmer (Design) and Octavi Lobo (Coding). As artists, graphic and web designers, and software engineers they are dealing with new algorithmic and semantic relationships between music and animation. With live VJing performances all over Spain (including Sonar festival) they have achieved a great reputation. Testphase employ a wide spectrum of computer-coded sound analysis for their visuals, creating an image/motion-graphic aesthetic that is clearly connected to electronic sounds.



Ocular Live

2005 seej

data da obra desconhecida, 2005 é a data do livro / DVD em que ela foi publicada

Chris Jordan explores the medium of light, movement, and time through the use of technology. His installations have appeared at the Moma, The New Museum, The Whitney, The Museum of Natural History, The Chelsea Museum, Times Square, numerous galleries and clubs; and the incidental spaces inbetween.

The common elements that define Chris' work include explorations into memory, photography, film, interactivity, and projections. By examining the political and social implications technology has on us through a diversity of media, his work challenges the viewer to redefine perceptions of audience and performer.

In addition Chris has taught interactive design at Baruch College and NYU; and organized T-Minus, the time-art show (5 years), G33kXmas (10 years), rooftop movies, and visualist salons in New York City.

Chris co-curated the Figment Sculpture Park on Governors Island in 2012 and 2013; a 4 month interactive sculpture park, visited by over 100,000 people each year.

seej @ vjbook DVD

2003-2005 george stadnik

The art of Lumia has inspired my work since 1968. Creating mechanical light boxes for thirty years enabled me to explore many aspects of the properties of light. In 1998, my work became digital. I started making Lumia compositions using commercial optical simulation software. I create Lumia machines inside the computer. These machines simulate the manipulation of the properties of light over time to generate silent compositions of movement, color and transformation.

Seeing the work of the 20th Century Lumia artist, Thomas Wilfred, at the Museum of Modern Art motivated me to experiment with light as an art form. Watching the colors move, blend and change was a unique and captivating experience. Mr. Wilfred struggled throughout his life to gain acceptance for Lumia as the eighth fine art, independent and an equal of painting, drawing, sculpture, music, dance, writing and song. The 20th Century brought rapid technological transformation, and artists embraced technology, resulting in innovative works that spanned multiple "independent fine art" disciplines. As the number of "fine arts" continued to expand, the traditions and principals of Lumia were absorbed into a universe of "Light Art" movements and genres that include film, television, multi-media, computer art, special effects and visual music.

My Digital Lumia compositions are synaesthetic. This means that the viewer experiences my pieces with all of their senses. For example, because the pieces are silent, the viewer hears their own music or sounds that coincide with the images they are seeing. The constructions of light imagery trigger the mind to create sound, flavor, texture and feeling. The resulting visual, aural, intellectual or emotional experiences exist uniquely in each viewer.

As an artist, my goal is to create an independent form that exists solely within each viewer, as they are the ultimate determinant of what art is, regardless of the media by which it is created. For me light is an ideal medium of expression as it communicates visual qualities that are evocative, otherworldly and open-ended. Light moves in naturally ambiguous ways, opening perceptual possibilities. Color offers the raw, visceral component. Time/motion in the digital realm are unlimited in their variety of transformational possibilities. When combined by the artist, these form the structure of contemporary Lumia composition.

Digital Lumia compositions are recorded as Blue Ray DVD's or individual frames in archival Giclee prints.

2003-2005 digital lumias @ vjbook DVD



2005 giles hendrixs

data da obra desconhecida, 2005 é a data do livro / DVD em que ela foi publicada

Giles Hendrix produces and mixes media for the internet, live performances, and multimedia installations. For the past 10 years Giles has produced media for artists, museums, universities and corporations. Giles has performed in New York City's largest venues with multi-channel projections and installations, including multiple gigs at The Roseland Ballroom, Central Park SummerStage, McCarren Pool Park, Brooklyn Bridge Park, and clubs including The Roxy, Spirit, Crobar, Volume, Galapagos and Tonic. He performs and creates visuals for the most popular DJs and musicians in the world including Paul van Dyk, N.E.R.D., Akufen, Armin van Buren, Superpitcher & Miss Kittin. Giles Hendrix's videos have been featured at Lincoln Center's New York Video Festival [Synaesthesiologists], AMODA, The Kitchen, X-FEST, Dumbo Arts Center, Museum of Arts & Design, OnceTwice Festival, GenArts festival, vBrooklyn Video Festival and on UNITYGAIN television. Giles was a visual resident at Tonic for the legendary Polar Bear Club and then The Bunker for six years, performing weekly for hundreds of guest artists and DJs including Errorsmith, Kit Clayton, Sutekh, i-Sound, Goodiepal, Kevin Blechdom, and Safety Scissors.

In November of 2007 he edited a video remix for the Blue Man Group's *Canta Conmigo* single which debuted on the Billboard Dance Club Play charts at number 49. In March of 2007 he shot promotional videos for Made Events at the Winter Music Conference in Miami, including a video for Armin van Buuren. In conjunction with The GSD Group, Giles produced two viral videos for the October 2006 release of the final book in Lemony Snicket's *A Series of Unfortunate Events*. In February of 2005, his audio/video piece "In Real Time" was exhibited as part of the T-Minus gallery show at Synchronicity Space in Manhattan. In December of 2003, Blackdove.tv released the DVD "Giles Hendrix: Selected Experimental Works." He created four performance videos for Bob Mould's Summer 2002 tour, including the finale, "Man on the Moon." In January 2002, his short "Internet Video" was exhibited in Times Square in New York City as part of the CBS Spectacular Open Air Shorts program.

Giles currently lives and works in Brooklyn and performs regularly in New York City.

<http://www.gesturemedia.tv>

Discontinuance | Giles Hendrix

2005 josh goldberg

data da obra desconhecida, 2005 é a data do livro / DVD em que ela foi publicada

2005 blurry suns vj anyone

data da obra desconhecida, 2005 é a data do livro / DVD em que ela foi publicada

2006 77 Million Paintings  
Brian Eno

A brilliant artist or another boring and silly artist having nothing to say?

"77 Million Paintings" is a software/DVD combination by British musician Brian Eno, released in 2006.

The software creates the randomized music and images that emulate a single screen of one of Eno's video installation pieces. The title is derived from the possible number of combinations of video and music which can be generated by the software, effectively ensuring that the same image/soundscape is never played twice.



The software consists of 296 original works which are overlaid and combined up to four at a time in a simulation of simultaneous projection onto a common screen. The various images are slowly faded in and out asynchronously before being replaced by another random element. Also the music that accompanies the paintings, if played on a Mac G5 or a Windows PC, is randomly generated in a similar way, so the selection of elements and their duration in the piece are arbitrarily chosen, forming a virtually infinite number of variations.

Music is "Eureka", from the YouTube Audio Library.

2006 77 Million Paintings  
Brian Eno

2006 Pfadfinderei

Pfadfinderei is a Berlin-based design and motion graphics studio specializing in creative services for stage entertainment, large-format media installations, tradeshow and events. Going beyond screen work, they apply innovative ideas to fusing light, video and spatial design. Pfadfinderei also sport a hot roster of patented fonts and design publications.

Founded in 1998 in Berlin, Pfadfinderei started as a design studio focused on print, fonts and logos designs. The name translates as 'pathfinders' or 'boy scouts' in German and refers to the studio's initial work with vector graphics. To this day, vectors and a reductionist approach to creativity are their hallmark and signature style. Pfadfinderei aim to produce timeless original design ideas and apply their creative hearts and minds to any and all of their work. Always.

In 2000 the studio added motion content and installations to its repertoire and soon found itself at the heart of the vibrant Berlin electronic music and nightlife scene. Through countless collaborations with leading Berlin clubs and talent, the Pfadfinderei crew became an integral part of the mix.

From sharing stages worldwide with the top tier of electronic musicians to crafting bespoke spatial concepts for an eclectic variety of clients, Pfadfinderei are innovators of interactive media scenography and a Berlin success story.

Modeselektor

2008 Cidade de Deus Remix  
VJ Alexis

Baseado nas imagens de um dos filmes brasileiros mais conhecidos, na época no auge de seu sucesso, o remix de Cidade de Deus feito pelo VJ Alexis é um exemplo de Visual Music mais figurativo, em que ao invés de imagens abstratas, o ritmo visual é construído pela repetição de cenas filmadas. Como no caso da música eletrônica, o recurso do scratch é usado para criar seqüências reiterativas em vídeo, o que vai organizando a dramaturgia da performance através de cortes rápidos. Outro recurso usado neste remix é a montagem espacial, com o uso de janelas recortadas que colocam fragmentos do filme lado a lado, propondo rimas visuais entre estes elementos. O remix é construído numa alternância entre imagens do filme em PB, apresentadas numa televisão, e imagens do filme coloridas, abertas em tela cheia. A narrativa do filme é desconstruída, sendo



usadas as cenas em que os elementos visuais e sonoros são mais propícios ao desenvolvimento rítmico, num processo de redução da história a ponteciais loops e cenas curtas em que a pulsação é mais importante que o roteiro.

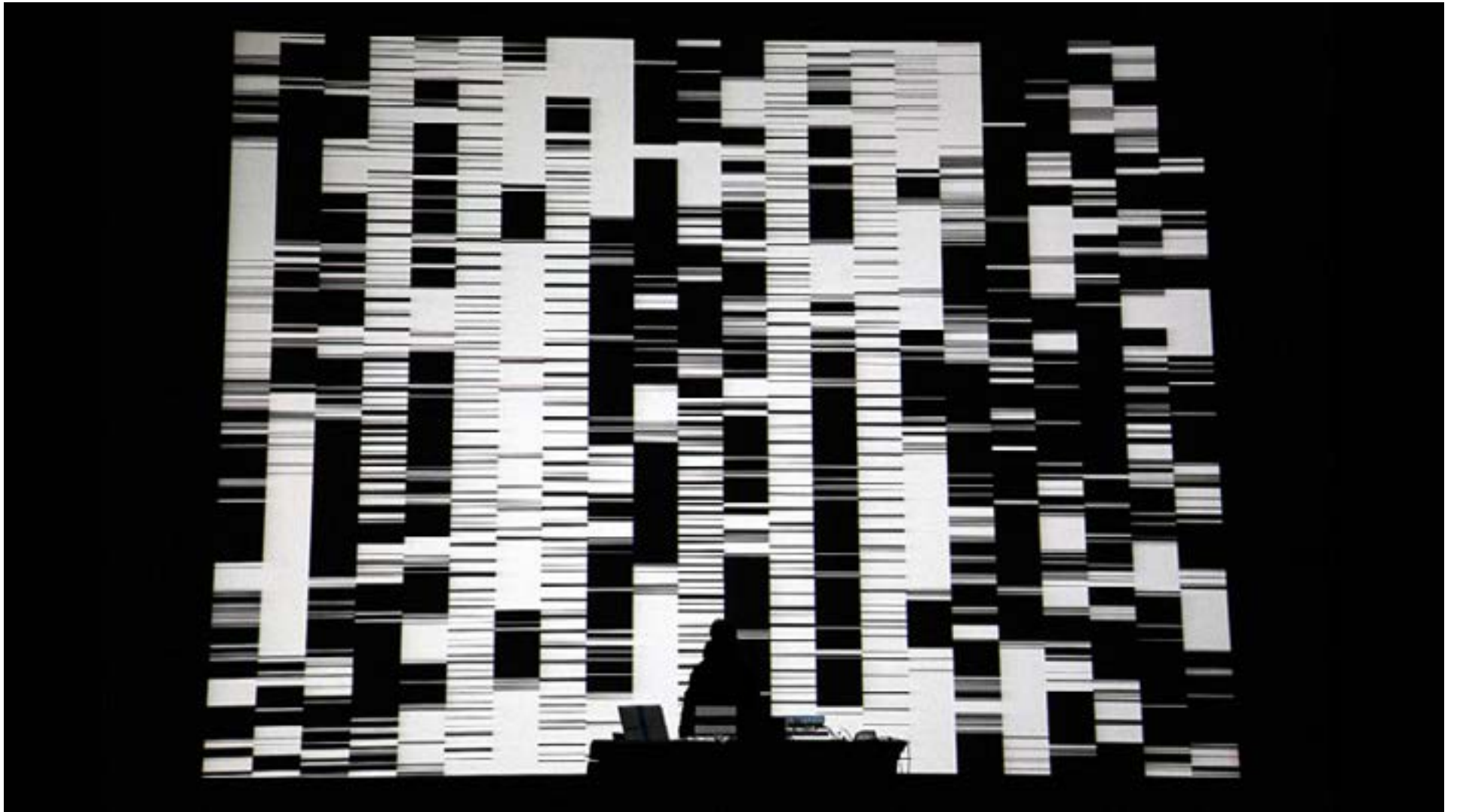
2008 Cidade de Deus Remix  
VJ Alexis

2008 Ryoji Ikeda

Japan's leading electronic composer and visual artist Ryoji Ikeda focuses on the essential characteristics of sound itself and that of visuals as light by means of both mathematical precision and mathematical aesthetics. Ikeda has gained a reputation as one of the few international artists working convincingly across both visual and sonic media. He elaborately orchestrates sound, visuals, materials, physical phenomena and mathematical notions into immersive live performances and installations.

test pattern is a system that converts any type of data (text, sounds, photos and movies) into barcode patterns and binary patterns of 0s and 1s. Through its application, the project aims to examine the relationship between critical points of device performance and the threshold of human perception.

This audiovisual work presents intense flickering black and white imagery which floats and convulses in darkness to a stark, powerful and highly synchronised soundtrack. Through a real-time computer program, test pattern converts audio signal patterns into tightly synchronised barcode patterns on screen. The velocity of the moving images is ultra-fast, some hundreds of frames per second, so that the work provides a performance test for the audio and visual devices, as well as a response test for the audience's perceptions.





times square — site specific installation



date | place

OCT 1-31, 2014 11:57pm > 0:00am (for 3 minutes) every night Times Square, New York, US

OCT 16, 2014 Midnight Moment Exclusive Sound Experience





Ruhrtriennale, Kraftzentrale, Duisburg, DE



materials 10 DLP projectors, computers, loudspeakers  
dimensions W13.3 x H16.7 (projection throw distance) x D100.0 m  
date | place  
AUG 23-25, 2013 Ruhrtriennale, Kraftzentrale, Duisburg, DE  
SEP 4-15, 2013 Ruhrtriennale, Kraftzentrale, Duisburg, DE



materials 3 DLP projectors, computers, speakers  
dimensions W20.0 x H15.0 x D30.0 m (projection throw distance: H20.0 m)  
date | place  
MAY 20 - JUN 11, 2011 Park Avenue Armory, New York, US

<http://www.ryojiikeda.com/project/testpattern/>

2010 ANTI VJ  
St Gervais Mapping

St Gervais, a project by Yannick Jacquet and Thomas Vaquié.  
Mapping Festival 2010, 07 & 08.05.2010  
St Gervais temple, Geneva, Switzerland

Site-Specific Live audiovisual performance by :

VISUALS

Yannick Jacquet (legoman)

ELECTRONIC MUSIC

Thomas Vaquié

LIVE ORGAN

Diego Innocenzi

antivj.com

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Original duration of the performance: 30min.

Live music recorded inside St Gervais temple on May 7th 2010

Last organ part is "annum per annum" by Arvo Part

2010 Herman Kolgen



INJECT

PRIX ARS ELECTRONICA 2010 / HONORARY MENTION

A HUMAN BODY IS INJECTED IN A CISTERN. OVER THE COURSE OF 45 MINUTES, THE PRESSURE OF THE LIQUID EXERTS UPON HIM MULTIPLE NEUROSENSORIAL TRANSFORMATIONS. FROM HIS EPIDERMAL FIBER TO HIS NERVOUS SYSTEM, HE REACTS TO INFLUXES OF VISCOSITY IN THIS LIQUID CHAMBER. HIS CORTEX, LACKING OXYGEN, GRADUALLY LOSES ALL NOTIONS OF THE REAL. LIKE A HUMAN GUINEA PIG: A MATTER-BODY WHOSE PSYCHOLOGICAL STATES ARE THE OBJECT OF KINETIK TABLEAUX, OF SINGULAR TEMPORAL SPACES.

THE GENESIS OF THE PRINCIPAL VISUAL MATERIAL FOR THIS PROJECT WAS A SHOOT, IN AN IMMENSE CISTERN FILLED WITH WATER, WHICH LASTED SIX CONSECUTIVE DAYS. YSO HAD TO BE IMMERSED FOR OVER EIGHT HOURS A DAY IN THE GLASS TANK, OSCILLATING BETWEEN WEIGHTLESSNESS AND LACK OF OXYGEN. WITH THE AID OF VARIOUS DIGITAL VIDEO RECORDING AND PHOTOGRAPHIC SYSTEMS KOLGEN ASSEMBLED MANY SERIES OF TEMPORAL SEQUENCES, IMAGES THAT HE THEN ASSEMBLED INTO A FLEXIBLE AND MODULAR BODY. IT'S A MATTER OF A NARRATIVE PROGRESSION, IN PERPETUAL CIRCLES OF INFLUENCE AND MOVEMENT, WHERE THE REAL IS IN DISLOCATION.

INJECT IS A MODULAR PERFORMANCE IN VIDEO HD FORMAT AND MULTICHANNEL AUDIO.

SELECTED PERFORMANCES:::

TAIPEI\_TAICHUNG\_BRUXELLES\_

FRANCE\_MONTREAL\_URUGUAY\_ARGENTINA\_PORTU-  
GAL\_ENGHEIN

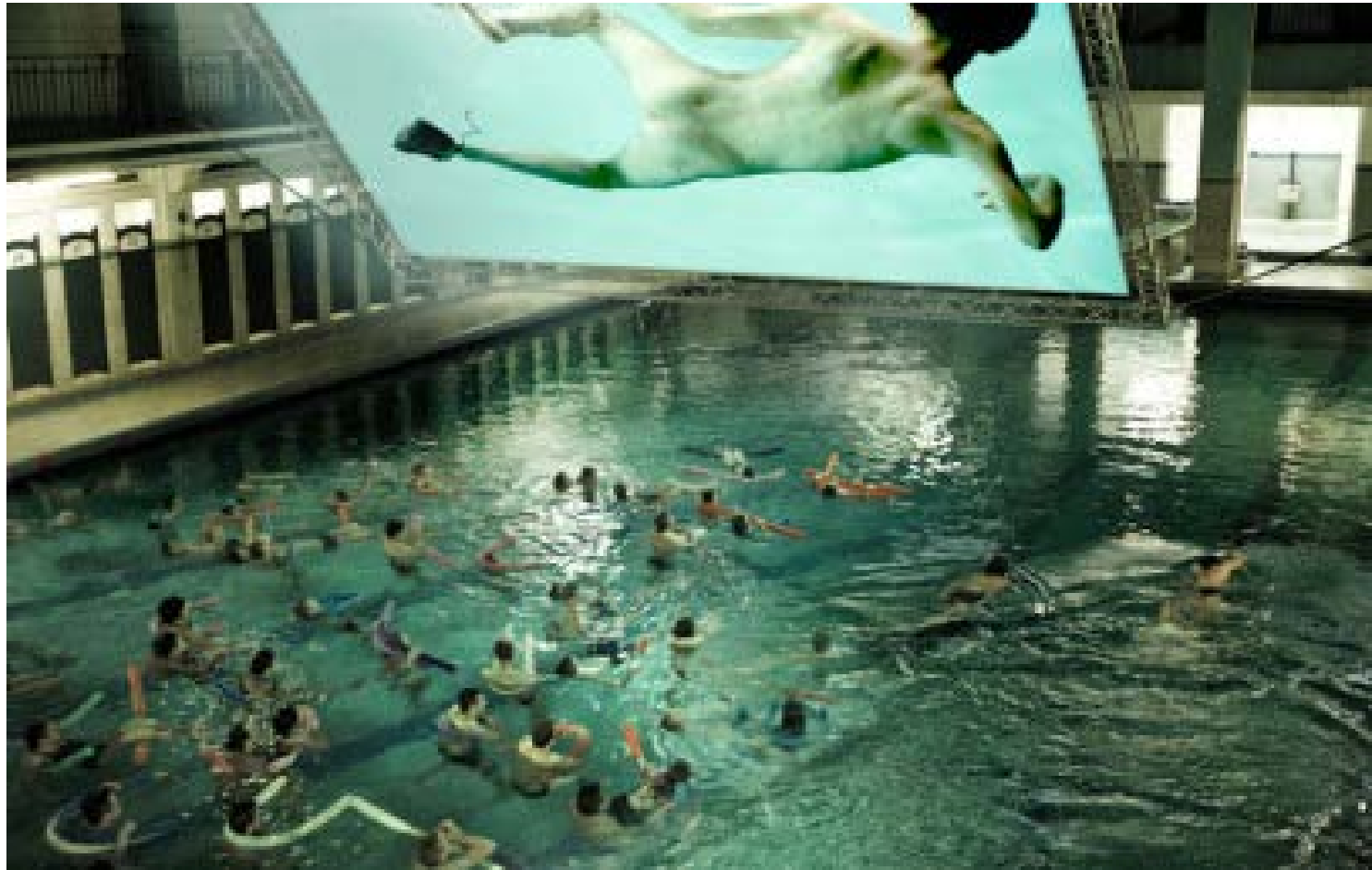
ESPAGNE\_ITALIA\_AUTRIA\_PHILIPPINES\_NETHERLAND\_  
GERMANY

CO-PRODUCTION

KOLGEN + ARCADI + CONSEIL DES ARTS CANADA

Documentary of the Performance INJECT by Herman Kolgen,  
presented at CULTURES ELECTRONI[K], Rennes\_France 2010.  
New experience for audience. 100 people in the water, feel the  
water and listening by the Wet Sounds Subaquatic Audio System  
from London.







Audience on the Water



Preview MUTEK

Preview 02

Preview 03

2017 Impakt

IMPAKT

CREATION: HERMAN KOLGEN

PRODUCTION: RECTO-VERSO + HERMAN KOLGEN

CODING+ELECTRONICS+IDEAS SHARING: LUCAS PARIS +  
PIPO PIERRE LOUIS + JULIEN COLL + MATEO

FOLLOWING AN ACCIDENT IN WHICH A METAL ROD  
PIERCED MY SKULL, I THOUGHT LONG AND HARD  
ABOUT THE VIOLENCE AROUND US. THE SHOCK CAUSED  
BY THIS EVENT WAS THE CATALYST FOR THE CREATION  
OF IMPAKT.

BEYOND THIS BRUTALITY, I WANTED TO EXPLORE OUR  
PERCEPTION OF THE ELASTICITY OF TIME IN RELATION  
TO THE BODY IN MOVEMENT.

ON STAGE, PLAYING WITH THE LIMITS OF BALLISTICS, I  
WIELD A BAZOOKA ... SYMBOL OF THE INIQUITY AND  
BRUTALITY OF OBJECTS MANIPULATED BY MAN.

IMPAKT WILL SPARE NO ONE.

.....

HOW CAN A BRUTAL SHOCK BE MAGNIFIED UNDER OUR VERY EYES? CAN VIOLENCE BE TRANSCENDED TO ATTAIN THE SUBLIME? THIS IS THE THEME THAT HERMAN KOLGEN EXPLORES IN HIS NEW CREATION IMPAKT. ON STAGE, AN IMPOSING BALLISTIC DEVICE STRIKES A TARGET WITH PROJECTILES. THE SPEED, TRAJECTORY AND IMPACT OF THE SHELLS ARE ANALYZED IN REAL TIME, THEN RETRANSMITTED TO A VIRTUAL BODY PROJECTED IN THE SPACE, WHICH REACTS TO THE POWERFUL BLOWS SUSTAINED. THROUGH LIVE MANIPULATIONS, KOLGEN GRADUALLY CIRCUMVENTS THE EXTREME VIOLENCE AND IMMINENT DESTRUCTION BY PLACING THE BODY IN STATE OF SUSPENSION, WEIGHTLESSNESS, POETIC GRACE.

.....

HERMAN KOLGEN – IMPAKT  
AUDIOVISUAL PERFORMANCE

MONTREAL ARTIST HERMAN KOLGEN'S MOST RECENT AUDIOVISUAL PERFORMANCE UNFOLDS IN THE MIDDLE OF A SHOOTING PLATFORM, ON WHICH A TACTILE TARGET IS SUBJECTED TO THE DYNAMICS OF A BAZOOKA. AT FIRST, THE MISSILE-ARMED WEAPON BOMBARDS THE TARGET, AND THE BALLISTIC DATA (VELOCITY, TRAJECTORY, IMPETUS, POSITION) GENERATED BY THE DISCHARGE ARE DIGITALLY INTERPRETED.

ONCE TRANSMITTED, THESE DATA ACTIVATE A THREE-DIMENSIONAL HUMAN FORM WHICH REACTS VIOLENTLY ACCORDING TO THE VARIABLE NATURE OF THE DETECTED IMPACTS, PROPELLED, LIKE A PUPPET, IN SYNC WITH THE AUDIO ALGORITHMS. THE ARTIST THUS PLAYS WITH THE ELASTICITY OF TIME, METAMORPHOSING THIS AUDIOVISUAL ATROCITY INTO A MOMENT OF POETIC LEVITATION.

AT TIMES, DRIVEN BY AN UNCONTROLLABLE DESIRE FOR ADRENALINE, KOLGEN SHIFTS GEARS. HE FRAGMENTS THE ALGORITHMS, GENERATING A RANDOM SEQUENCE OF NARRATIVELY POWERFUL, GRAPHIC VISUALS. BETWEEN THE FLUX OF GENERATED IMAGES AND INJECTED BORROWINGS FROM THE WEB, THE ARTIST



SEEMS TO MAKE A PACT WITH THE VERY ESSENCE OF VIOLENCE. AND HE NEEDS ONLY TO REARM THE BAZOOKA AND TO FIRE AGAIN TO REACTIVATE THE CYCLE.

IMPAKT IS NEVER THE SAME TWICE. LIKE A GAME OF RUSSIAN ROULETTE, THE OUTCOME IS NEVER CERTAIN. THE ONLY CERTAINTY IS THAT NOBODY WILL BE SPARED.

THE IDEA FOR THIS PROJECT WAS BORN FOLLOWING AN ACCIDENT INVOLVING A METAL ROD THAT PERFORATED THE ARTIST'S SKULL. THE SHOCK OF THE IMPACT TRIGGERED A REFLECTION ON THE PROXIMITY OF VIOLENCE, ITS OMNIPRESENCE, AND THE FACT THAT THE FORM IT TAKES IS NOT ALWAYS EVIDENT. THE FRAGILITY

OF THE LIVING IS UNQUESTIONABLY HEIGHTENED IN  
FACE OF THE UNPREDICTABILITY OF DAILY EVENTS:  
WHAT WE DON'T SEE COMING MAY ARISE FROM WHAT IS  
MOST FAMILIAR TO US.

WITH IMPAKT, HERMAN KOLGEN CONTINUES HIS  
EXPLORATION OF HUMAN TERRITORY: THE IMPACT  
OF HUMAN ON HUMAN, REINFORCED BY THE URBAN  
ENVIRONMENT, ITS DENSITY, AND FREQUENT  
HARSHNESS. SPIRALLING SOCIETAL PRESSURE AND  
DEMANDS, WHICH FIND PARTICULAR RESONANCE IN  
SOCIAL MEDIA, BRING IN THEIR WAKE AN INSIDIOUS  
FORM OF BURGEONING AGGRESSION: KOLGEN PUTS  
SOUND AND IMAGES TO THE ENSUING EXPLOSION—  
MENTAL SPACE NARROWS, OXYGEN BECOMES SCARCE,  
AND THE EXECUTORY ACT IS PERFORMED.

NOTHING EXPLAINS OR JUSTIFIES OUR SURGING  
IMPULSES: THEY ARE ESSENTIALLY BORN OF IRRATIONAL  
PRINCIPLES. YET CHANNELING VIOLENCE REMAINS  
AN IMPERATIVE: THIS IS THE CRUX OF THIS CYCLE OF  
AUDIOVISUALS. THROUGH RADICAL SEQUENCES OF  
SOUND AND IMAGE—BOTH SEDUCTIVE AND REPELLENT,  
KOLGEN QUESTIONS THE AMBIVALENCE AND  
AMBIGUITY THAT LIES DEEP WITHIN EACH OF US.

IMPAKT IS NOT ONLY A STATE-OF-THE-ART AUDIOVISUAL  
WORK THAT REDEFINES TRADITIONAL SCENOGRAPHY,  
BUT IT IS ALSO A COMMENTARY ON WESTERN  
CAPITALIST SOCIETY AND THE ROUTINE VIOLENCE  
IT HAS ACCUSTOMED US TO. IMPAKT INVITES US TO  
OBSERVE AND PERCEIVE SOMETHING ELSE WITHIN  
IT—AND TO EXTRICATE IT FROM THE DANGERS OF  
BANALITY.

Preview 01

Preview 02

Preview 04

Transart Festival

2010 Artificiel



Power

2013 Diamond Version

Live Young

Make Believe

2013 Lumière  
Robert Henke