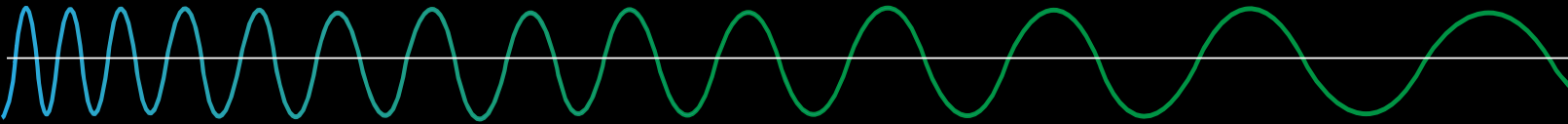# OLAF SCHIRM

selected works

Swimming in a lake, an older fish meets two young fish and asks them:
„Well, how is the water for you today?"
Puzzled the two young fish swim by and ask each other:
„What did he mean by WATER?"

[*unknown*]

Specialist for Nothing

My life as artist intensified when I focussed on electronic music in the late 70s (aka:
Symboter) and working with sound, avantgarde and strange music never let me go again.
After living and working in Munich, Cologne, Los Angeles, I moved to Berlin - the town I
was born - which is now the center of my life, laboratory and studio. Most works you see
in this catalogue originate from my experiences here.

As an artist doubt is much more important to me than conviction.

My daily work is all about research and experimenting with phenomena and scientific
findings. These lie mostly in the „nothing", „between the lines", not in the general field
of vision and form for me the basis for the telling of new stories, the staging of hidden
connections.

Embedding concepts into modern materials, I develop sculptural
installations, especially in the fields of light, sound, robotics, kinetics.
Prompted AI scenographics can be found in a seperate catalogue.

At the border between art and science, my canvas is technology.

Olaf Schirm, 2023
www.olaf-schirm.de

„The moment turned into a long moment, and all of a sudden it was a very long moment - so long that it was hard to tell where all the time came from.“

[Douglas Adams]

Subjective time

The perception of time arises from the observation of intervals and the recognized experience of changes between these intervals. If these intervals are of high frequency, i.e., the experience intervals follow each other quickly, the time experience is stretched, i.e., time is felt „slower" and one experiences a lot within a time interval.

Conversely, whenever the intervals are far apart, the density of experience is low. Thus, time flies by, your perceived time, noteably your subjective time.

If one looks at a station clock, the - usually regular ticking - clock hand for seconds sometimes seems to stand still when you start looking at it, almost as if it were pausing specifically for the purpose of observation. This is a phenomenom. It is due to the gap in experience that occurs when the eyes move towards the clock. This experience gap is filled backwards, an artifact of artificially generated present-tense synchronization of our brain. The present tense is filled up with what has just happened in order to create a homogeneous and thus less irritating impression of „the now" for us.

With the kinetic object „Time = /" (Time is not) I invite the viewer to subjectively experience and reflect on the perception of time:

Three clockworks mounted side by side, equipped only with second hands, tick seemingly synchronously and show - with their inherent mechanical inaccuracy - at first glance the same passage of time every second.

On closer inspection or/and listening to the ticking, one will notice the tick intervals of a single or all hands are shorter or longer and the pauses between the hand movements vary, even single ticks are interrupted or appear twice, resulting in a rhythmic choreography.

Monotony collapses on closer inspection.
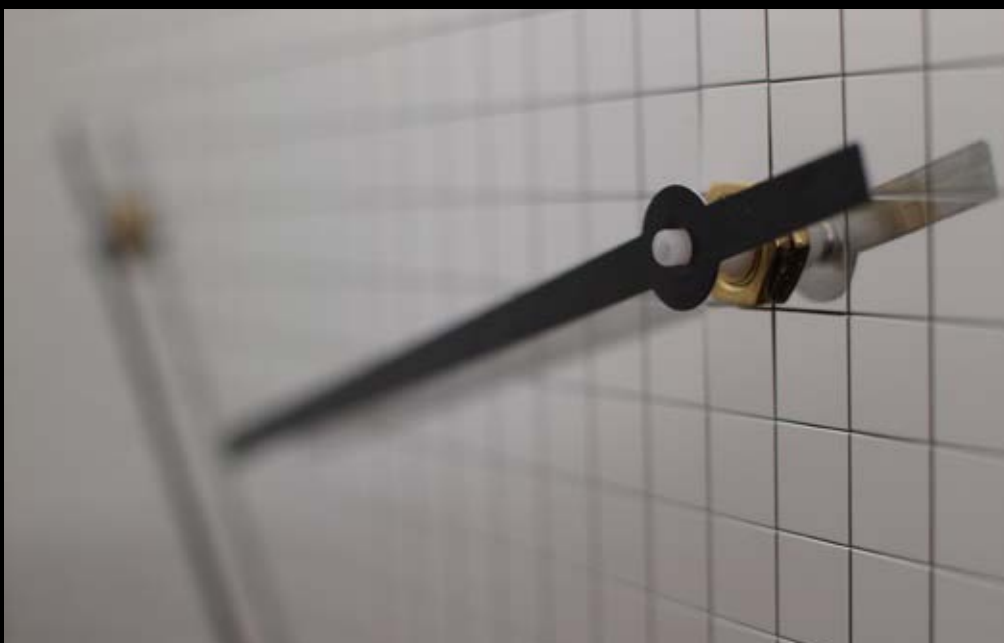
TIME ≠

„Time is not" is a kinetic wall object.

The kinetic sculpture consists of a black-framed, embossed metal surface in which three juxtaposed clockworks are positioned. The clockworks carry only the clock hand for seconds.

The movements of the the clock hands are not - as usual - triggered by the regularly oscillating quartz, but are disturbed and thrown out of regular time by an hard wired microcomputer.

As a result, the clocks, as timekeepers, who want to cut time into slices of the same thickness, can now only cut slices of different thicknesses. The hands for the seconds tick synchronously at times and asynchronously at others. The „normally" uniform ticking of the seconds is disturbed by a delayed and accelerated ticking.

Seemingly ticking evenly, the observer perceives optical and acoustical variations of the time ticking. Is time not?
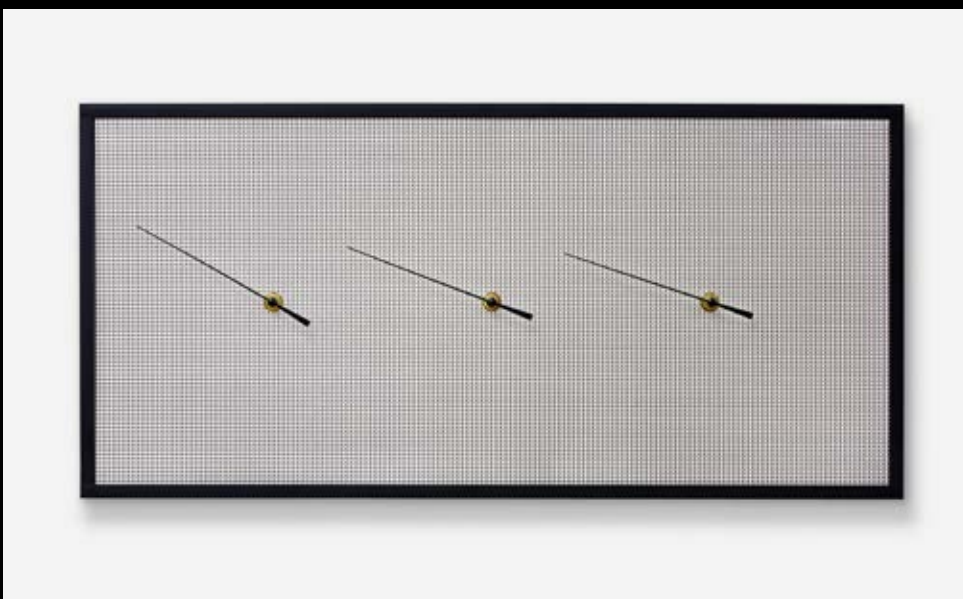
TIME = /   (Time is not)

Material:
Mixed media, three quartz clock works, PVC, aluminum, electronics

Size (HWD):
28,5cm x 61cm x 4cm

Weight: 1 kg

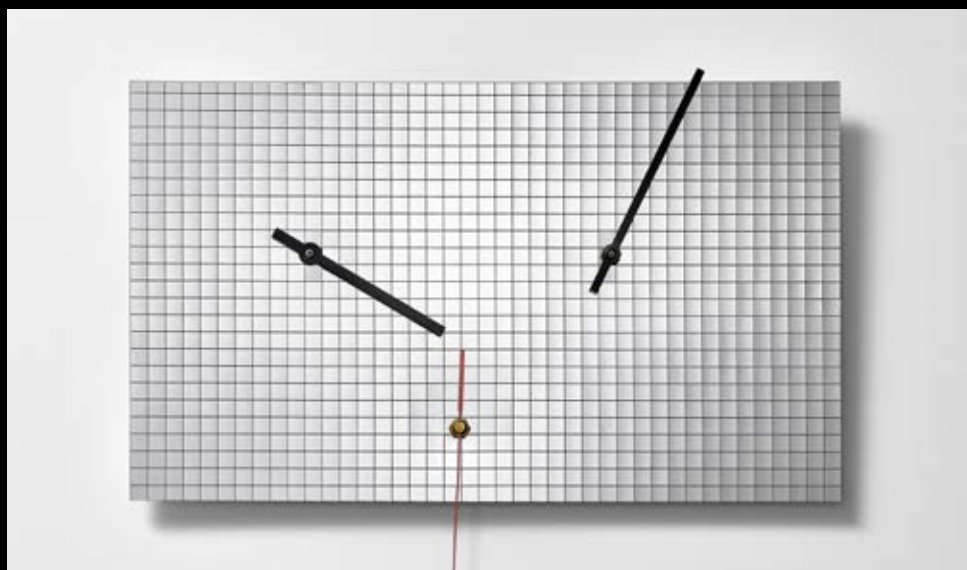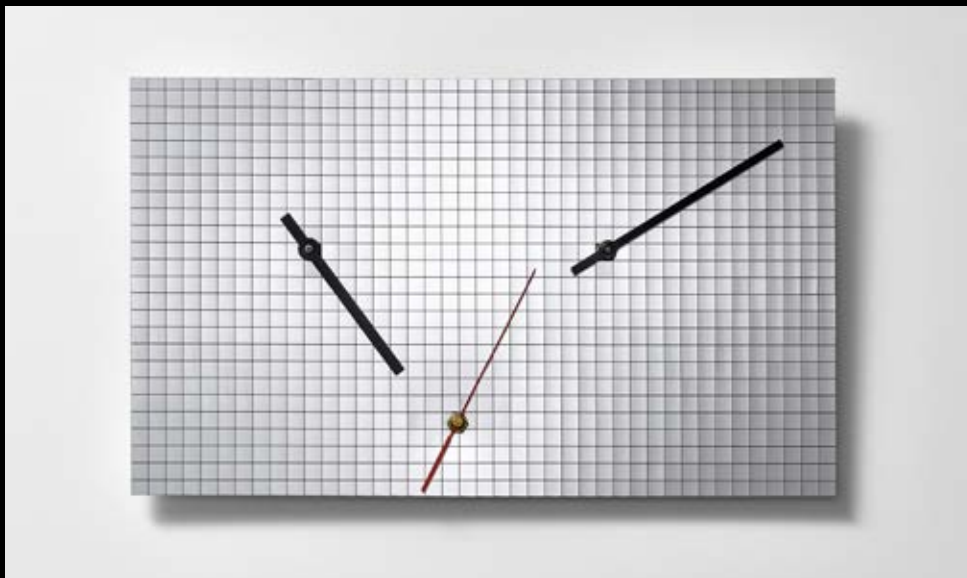**Creation date: 2015**

Edition: 5+1ea

TIME / 3

„Time divided by three" is a kinetic wall object.

The object consists of a mosaic mirror, in which three clockworks are mounted. Each clockwork carries only one of the three hour, minute, second hand. The time display, which is otherwise combined in one unit, is here broken down into three individual components, namely hours, minutes and seconds.
This breaks up the pattern recognition of analog time that we have learned.

If you mentally superimpose the hands, you can read the current time until your attention decreases and „Time / 3" again becomes a kinetic sculpture object.

The three time axes are arranged as a triangle and removed from their common center. While time passes, the hands cross each other, and in addition, two hands leave the clock and protrude into the space. A kinetic object with three rotating lines is created. The surface consists of a gridded mirror that brings the surrounding space into the time representation in segments, a reference to the fragmentation (quantization) with simultaneous indivisibility of space and time.

TIME / 3
(Time divided by 3)

Material:
Mixed media, mechanical
clock works, PVC, mirror
mosaic

Size (HWD):
24,5cm x 41cm x 2,5cm

Weight: 1 kg

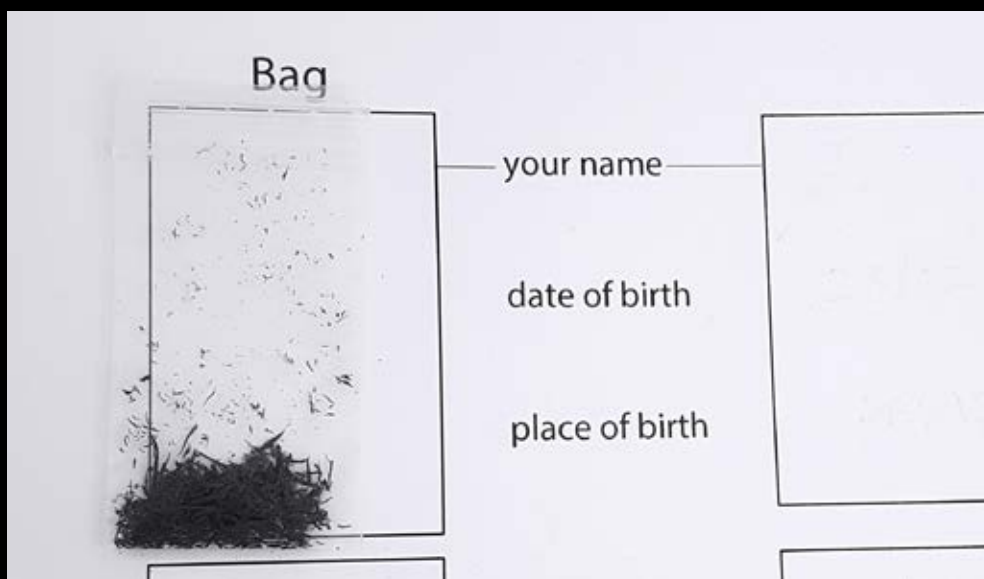**Creation date: 2010**

Edition: 5+1ea

the now remains

The interaction object „the now remains", in german language version: „was bleibt vom Jetzt" consists of an interaction instruction on paper, a pencil, an eraser and a plastic bag.

The interaction instruction prompts the visitor to join in and intensely experience this moment of leaving a trace in time.

In pre-drawn, interaction fields on a DIN A3 paper sheet, the viewer writes information from his/her past, present and future in pencil and finally signs the whole sheet at the bottom of it in a specified field.

With a black eraser now everything written has to be erased. The past, the present and the future become crumbs of the eraser and pencil on the paper. The remains of what the viewer is now (the now remains) are collected in a plastic bag.

The bag contains „the now remains", the remains of the now, or in other in other words: „what remains of the now".

the now remains
(was bleibt vom Jetzt)

Material:
DIN A3 paper, pencil, rubber, plastic bag. In carton.

Size (HWD):
33,3cm x 46,5cm x 4cm

Weight: 1 kg

Creation date: 2017-2021

Edition 1 englisch: 12+2ea
Edition 2 german: 25+2ea
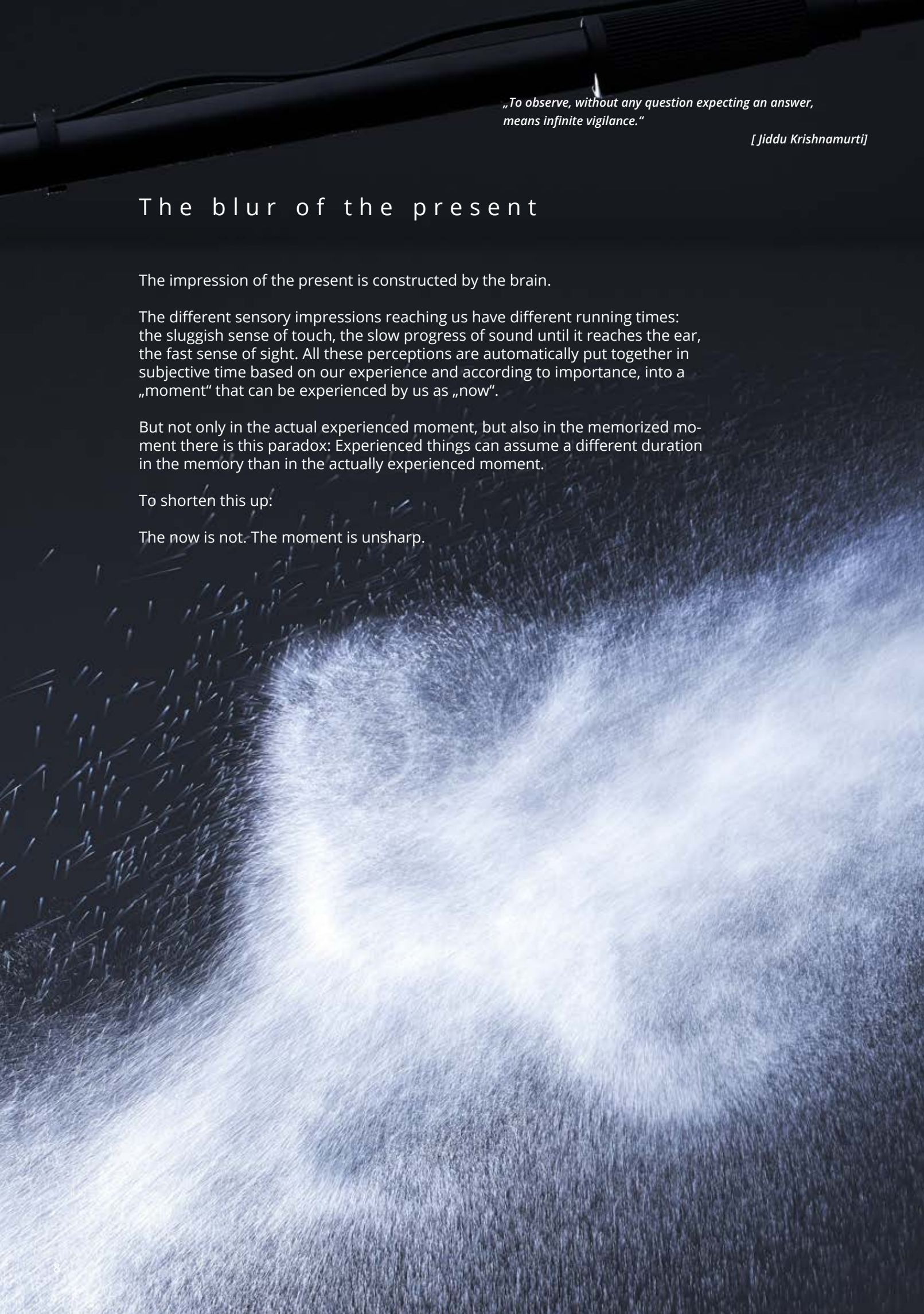
The blur of the present

The impression of the present is constructed by the brain.

The different sensory impressions reaching us have different running times: the sluggish sense of touch, the slow progress of sound until it reaches the ear, the fast sense of sight. All these perceptions are automatically put together in subjective time based on our experience and according to importance, into a „moment" that can be experienced by us as „now".

But not only in the actual experienced moment, but also in the memorized moment there is this paradox: Experienced things can assume a different duration in the memory than in the actually experienced moment.

To shorten this up:

The now is not. The moment is unsharp.

This inspired me to create the work „fadeR". A work that deals with the concept and the tension of the moment, the presence and absence, the showing and the not showing and the ability to blur the present with the memory.

A spray system sprays a mist of liquid onto a special canvas.
The transparent droplets that hit the canvas immediately turn to black color, like black ink and form a random, unique constellation splash painting on the canvas. Through evaporation, this image gradually becomes blurrier, the grey fades to grey and to white until it disappears, faded, and at the very last moment you can't be sure whether you remember or still see the detail you observed. You almost want to touch it to hold it, but it slips away.

The work tempts one to look closely, the observation of the disappearance leads the viewer into a participatory experience of the present, into the detail and the proximity, into his/her own situation, then sends the viewer into the infinite expanse beyond the canvas.

f a d e R

„fadeR" is a free-standing kinetic spray object.

The viewer triggers a finely atomized liquid spray onto the canvas.
The mist of transparent droplets is produced simultaneously from two nozzles,
they mix on their path to the canvas to a cloud with two density fields.

This spray mist and isolated larger drops hit the special canvas, which reacts with the
liquid and creates a unique, now deep black spray and drop image.
The unique splash drop image has been created.

The dark drops and droplet fields on the canvas quickly evaporate, becoming
less black, more and more lighter gray and blurrier, until the border between what is
seen and what is remembered becomes becomes blurred too.
The work completes only through the observation by the viewer.

Immerse yourself in the moment,

it is unique

and will never come again.

fadeR

Material:
Mixed media, spray system,
liquid, electronics, sensors,
stand, canvas

Size (HWD):
250cm x 75cm x 200cm

Weight: 10kg

Creation date: 2016

Edition: 5+1ea

T r a n s c o d i n g

Metainformation is important for us to make decisions. Imagine a weather forecast: a multitude of sensor data and algorithms calculate if it will rain tomorrow, and if so, with which probability. The outcome news announcement, that it will probably rain tomorrow will make us to put an umbrella in our pocket. We are usually not interested in the data underlying the forecast, it would only cost us time and cause us trouble to do the interpretation work. We need metadata.

After a foray into the transcoding of literature, so called transliteration, a sonic transposition of written texts, I set about the transcoding of wind and air flow events:

Wind is extremely diverse and interesting as sound generator, it makes leaves rustle, tall grasses sway and water surfaces ripple, for example. I wanted to dissolve and transcode this direct, Newtonian, „causal" connection in order to ultimately create a complex sound experience, for which I chose the archaic wind chime.

A wind chime usually consists of wooden or metal tubes arranged in a circle around a hanging round plate. This, mostly wodden plate has a small sail that catches the wind and is pushed against the tubes by wind events, resulting in a „random" but in reality rather „transcoded" sequence of sounds.

The electronic wind chime „Modern Chimes" has no plate with sail, but the movement of the individual tubes pushed by the wind (here I used transparent plexiglass rods) is directly measured by a special sensor system. This movement data of the tubes is transcoded into musical notes and volume signals and finally sent wirelessly to a receiving device.

Here the second part of the transcoding process takes place:
the wirelessly received notes are assigned to pre-recorded sound scenarios. The result becomes audible and thus tangible by the visitor via loudspeakers.
The wind forms a temporal, space-filling sound sculpture.

The artworks title „Modern Chimes" is derived from the movie title „Modern Times" by Charles Chaplin. Similar to Chaplins movie, the wind chimes thematize concepts such as „functioning" and „disruption." In addition, the movie „Modern Times" is on the borderline between silent film and sound film, Modern Chimes generates digital musical note signals in the wind chime, but it is experienced in analogue form through their conversion into hearable sounds by the receiving device.

The abolition of the distance between distant events and their transformation into a transformed event that a listener can experience elsewhere is realized by „Transcoding" and takes place in many domains of modern life.

Experience wind in new sound spaces.

MODERN CHIMES

„Modern Chimes" is a freely hanging kinetic sound object.

It consists of two functional units:

- the wind chime, which can be hung anywhere in windy environment

- the receiving unit, which receives the wireless motion signals of the wind chime, and the sound processor, which processes these wireless signals into sound worlds, to make them audible via a stereo system.

The freely hanging wind chime, which rotates on a magnetic chain, contains the electronics for wind analysis with sensor technology and wireless unit.

8 plexiglass rods serve as wind chime. Their movements in the wind are measured by the sensor system, processed and transmitted wirelessly up to 1 km to the receiver unit.

The receiver unit is connected to a stereo system and receives the transcoded wind movements of the plexiglass wind chime rods.

By means of 6 interchangeable sound cards in the receiver unit, different sound scenarios are now created, controlled solely by wind.

Modern Chimes

Material:
Mixed media, plexiglas, electronics, sensors, sampler, 3D-print

Size: Chime unit (HWD):
45cm x 11,5cm x 11,5cm

Weight: (with receiver)
3 kg

Creation date: 2013

Edition: 2+2ea

Resonance

Many of Nikola Tesla's ideas and developments are based on the principle of resonance. Resonance does not arise by itself, but always requires an influence which sets the resonant system in vibration.

At a certain excitation of the system, the resonance reaches its maximum and can become tremendously strong, even destructive, think of the shattering wine glass when a high-pitched tone is played on it.

Why is this interesting? If in the nature our smallest „building blocks" are waves, then a multitude of them can pile up and cause large systems to resonate.
This resonance can affect everything around us and everything within us.
The theory of morphic resonance according to Sheldrake and the collective subconscious according to C.G.Jung are based on this concept.

The „butterfly effect" is well known and intuitively accepted.

The resonance of a violin body is what makes the string audible to the audience, it amplifies the range by volume. Simple, but efficient and energy saving.

When disasters happen or waves of insight emerge from a large crowd, this can resonate across our planet. Yes, even the Earth has something like a resonant frequency within the ionosphere that we as humans and all living creatures have tuned into with our biochronology.

So, small events can cause large systems to resonate and destroy them.
A moment of inattention can lead to a serious accident and rescue foils have to be taken out of the first aid kits.

I take this circumstance as an opportunity to make a rescue foil swing, with heartbeats, with anger, with nature and urban sounds.

The foil will amplify and change these sounds in its own way. The built-in light band makes this process visible and scatters the light over the surface of resonating foil into the room.

ReSonA

„ReSon A" is a free-standing sound sculpture that creates acousto-optical events by transmitting vibrations from two loudspeakers to a resonating metal foil.

The resulting vibrations fill the room with a sonorous bass field and superimposed crackling rustling, rising up to heavy metal foil strikes.

The sculpture shows that both in „illumination," in which every body struck by optical waves becomes itself a source of light, and in vibration and sound, every object mechanically struck by waves in turn becomes a sound generator.

One cannot perceive anything without changing it.

The folded metal foil contains a chaotic, unpredictable element and therefore provides an organic sound, self similar into the tiny detail, but not exactly reproducible again.

The „Soundsail" performs a ten-minute sound scenario arranged especially for this object, created with nature recordings and synthesizers.
An object for participatory reflection.

ReSon A

Duration: 10 min

Material:
Mixed media, loudspeakers, electronics, light strip, metal foil, metal frame, alu dibond

Size (HWD):
202cm x 182cm x 26cm

Weight: 15kg

Creation date: 2015

Edition: 2+1ea

S W A R M

„SWARM" is an immersive sound installation for a room.

The sound experience is realized by a special, innovative loudspeaker system and a precisely tuned composition.

By rotating a deflection plate in the loudspeaker, the sound of the downward radiating ultrasonic sound beamer is distributed into the surrounding space and placed there in a precise spatial computer-controlled manner.

The composition, developed especially for this loudspeaker system and extending over 6'30" minutes tells the story of spreading biological and technical swarms.

Synthetic sound generators, field recordings of places, animals, machines and atmospheres were used for the composition, as well as material from SpaceX and NASA.

The composition is generated in a computer within the loudspeaker system in real time from the existing recordings, chopped there in part into pieces (granularized) or played back in one piece directly on the rotary loudspeaker and the additional loudspeaker in the foot.

On the score shown for this loudspeaker system and sound performance, the course of the sound and movement composition can be followed.

Visitors can change their position around the loudspeaker at will and thereby gain new location specific sound impressions.

SWARM

Duration: 6min 30sec

Material:
Mixed media, projection lou-
dspeaker, electronics, light
strip, score on alu dibond

Size (HWD): (loudspeaker)
161cm x 40cm x 48cm
room variable

Weight: 18kg

Creation date: 2019

Edition: 2+1ea

„Consciousness cannot be explained by physical means because consciousness is absolutely fundamental. It cannot be explained by anything Other."   [Erwin Schrödinger]

F e a r   (o f)   t h e   m a c h i n e

Even with today's high quality of manufacturing and mass production, no two items are ever truly identical. Of two seemingly identical cars from the same production batch, one starts worse in winter and the other creaks a little in right-hand curves. Of two toasters, one browns more unevenly. Of two PCs, one crashes more frequently. This leads so far that owners tend to give names to the objects, since they develop an apparent individuality by their weaknesses, which makes them „somehow" sympathetic.

Complexity leads to accumulation of inaccuracies and escalations. They do not necessarily lead to noticeable errors. We do not notice many of such errors, they would only be measurable and are also usually referred to as „permitted tolerances". But actually they are not completely and deeply controllable fluctuations and so-called „inaccuracies".

The whole universe affects the whole universe. Therefore, the whole universe also affects all parts of an object, e.g. a robot, which is the subject of the work described here.

In my professional years in robotics, I clearly noticed that seemingly identical robots sometimes have significant differences, which helped to tell them apart in practice. The differences and flaws of the individual robot make up part of its character.

In industrial robotics, robots must function perfectly, be fast and precise. Any wobble, any tolerance in the joints, any decrepit motor is immediately eliminated. I imagined what it would be like if such a robot escaped this imposed exactness, ran away from its workplace and after a long time of hiding, now worn out and wobbly, is caught and imprisoned.

Is this machine afraid? Or does it have behaviors that implies fear?
Can imprisoned robots be able to arouse pity in us, awakening compassion in us?

Do you feel the machine consciousness?
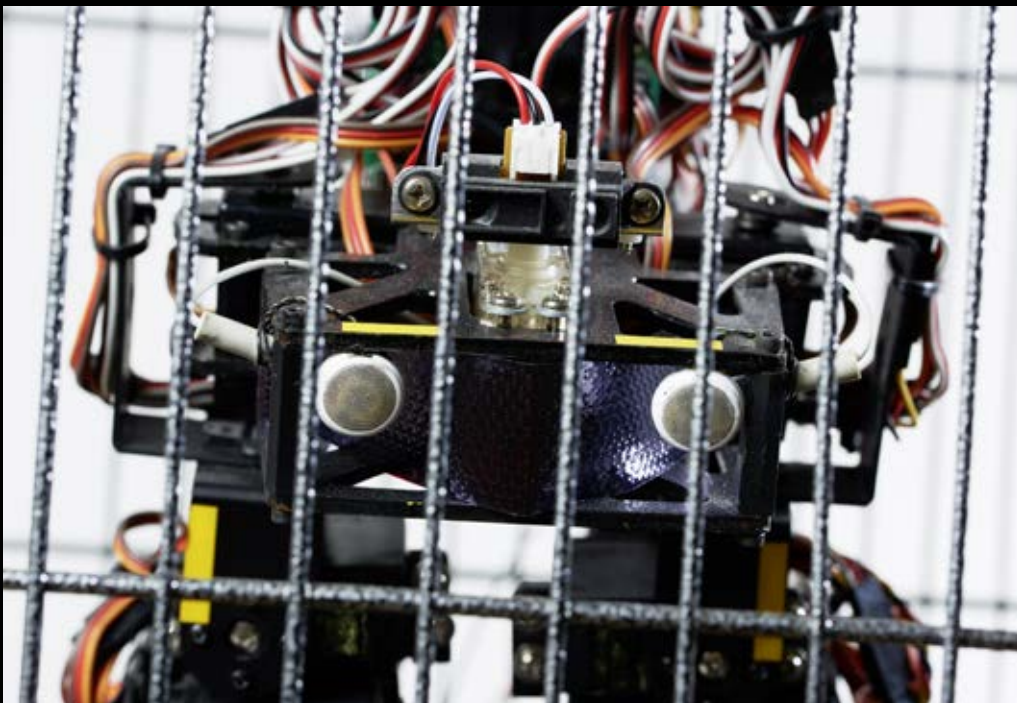
FearBot

„FearBot" is a free-standing kinetic robot installation and a work from my series of works called „emotional robots".

A robot is enclosed in a cage. The robot is afraid. It moves back and forth, up and down, sometimes entering a state of trembling as it contemplates its cage surroundings. Since the robot is firmly chained with its left foot, it cannot move freely in its cage. Depending on the intensity of his fear, the captured robot rests in a position longer or shorter. The speed of his movement execution is also fear-driven. The selection of the next movement of the robot is done by a set of rules and random generators that evaluate the analogue noise of the environment.

There also emerge intrinsic sound events of the installation:
The whirring of the motors, the scraping and shuffling across the floor of the metal cage, the randomly interspersed robot's own beep and hum sounds, the rattling of the robot's joints and cage as the robot trembles.
Everything takes place sublimely, naturaly, without artificial amplification.

The more complex a robot is, the stranger and more individual its behavior becomes. This is a consequence of complexity, similar to humans.

The „mind in the machine" emerges, whether one likes it or not.

FearBot

Material:
Mixed media, robot, electronics, sensor, cage, chain, lock, grease, screws

Size (HWD):
143cm x 63cm x 45cm

Weight: 28kg

Creation date: 2014

Edition: 2+1ea

EasyBot

„EasyBot" is a free-standing, kinetic robot installation.

A humanoid robot swings without any discernible purpose.
EasyBot is a work from the „emotional robots" series of works.

Formally, the robot stands on a lawn under a swing and, upon encountering a viewer, begins to swing, unceremoniously and lively, playfully.

The robot does something for which it was not created: it has fun.

The robot does something „pointless", it wastes energy and time. All this happens in a milieu for which it was not created: a swing, sand, a meadow.
Here, the senselessness results in its own meaning and questions the purpose-bound destiny - not only in the case of robots.
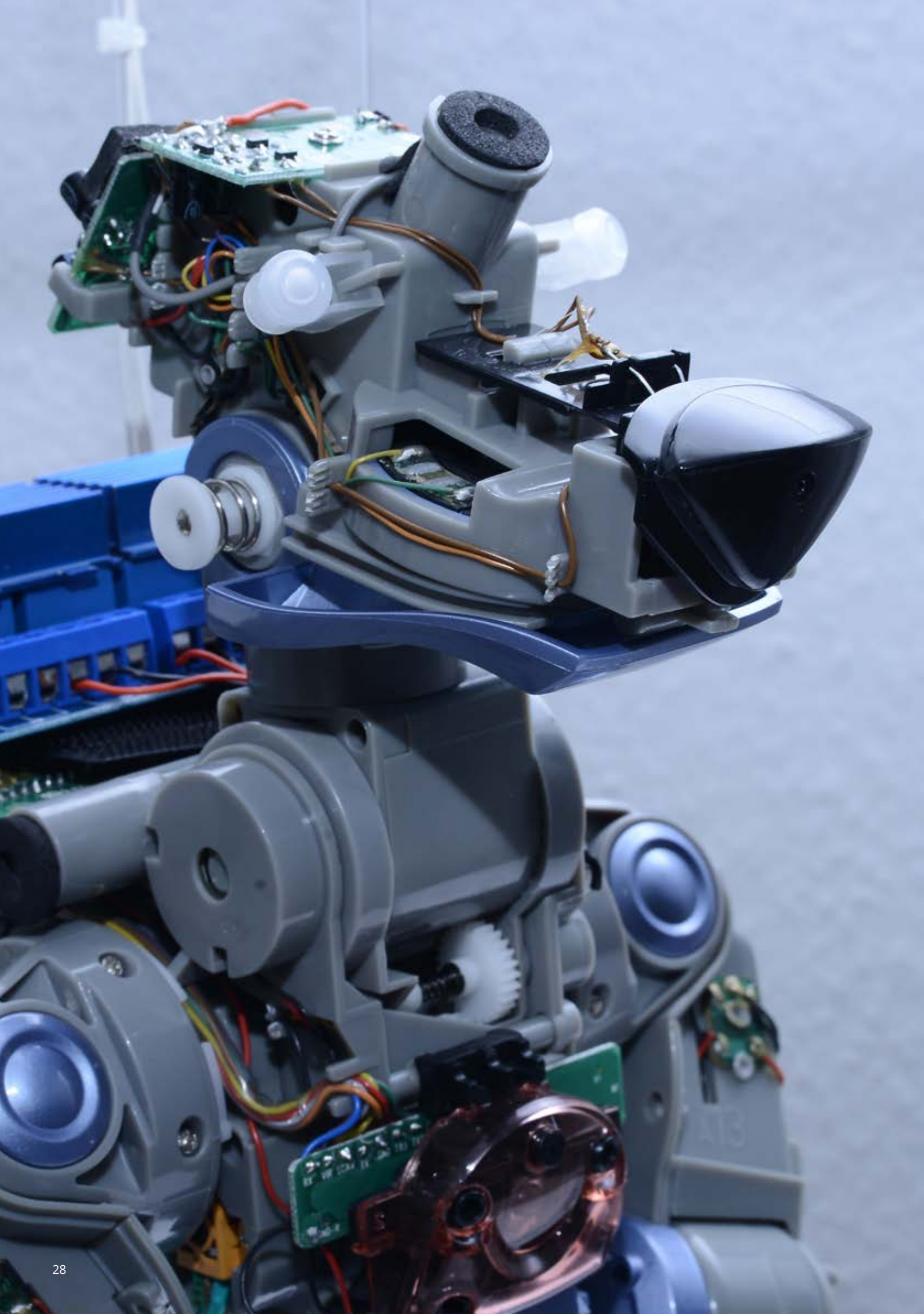

EasyBot

Material:
Mixed media, robot, electro-nics, sensors, table, sand, 3D-print, wood

Size (HWD): (H variable)
150cm x 69cm x 48cm

Weight: 20kg

Creation date: 2021

Edition: 2+1ea

SadBot

„SadBot" is a free-standing kinetic robot installation.

It consists of a sad robot, here a dog, which is enclosed in a cage of light. SadBot is a work from my series of works called „emotional robots".

In the times of the Corona pandemic, for many people who had been „put on hold" by the lockdown of public life," in some nations walking the dog was the only exception, and in other countries one of the few possibilities, to be allowed to be in the fresh air and parks. At home, people were busy with children and home offices and animals were confused and neglected. Most people did not leave their appartments with their dogs for a long. long time.

This robotic dog was extremely difficult to „tame" and as is so often the case in my work, much of the creative time lies hidden in unseen details. Struggling with the material underlying the work is an integral part of my works and often for this very reason I choose old, virtually unmaintainable robots or devices that were not created to be interfaced with.

The robot dog vies for the attention of the human nearby and develops sadness and resignation when it does not receive it.

SadBot

Material:
Mixed media, robot,
electronics, sensor, light
table, 3D-print

Size (HWD):
158cm x 65cm x 47cm

Weight: 23kg

Creation date: 2020

Edition: 2+1ea

The emergence of shape

What is shape? Let's take a square: It appears to us as a clearly defined shape. Can this impression simply be destroyed and thus shake our trust in the perception of reality?

Insert a needle mentally into the center of this square (imagine it being made of cardboard) and now turn it very fast, extremely fast, infinitely fast. It becomes a circle. Only by the interplay of time and movement, the square now a circle?

So the „shape" of an object is only one of the possible interpretations of what we observe, depending on the distance, perspective, light situation and time.

Can it be that we are constantly deceived because we see only a part of the whole, because we constantly stop the omnipresent movement by our observation? If one stops movement, then the (life) impulse of the perceived object gets lost, one gets a defined place and can measure, or see.... technically. But is that „right?" In our nature everything is always in motion, nothing stands still.
Marcel Duchamp's „Maßnorm Stoppagen" shows the difficulty of looking at shape very impressively with the example of a dropped 1 meter string.

A table has a shape familiar to us as soon as we have learned the shape „table".
But for how long will a table be in the shape of „a table"?

Does shape arise only through meaning? If you break down a table into its individual parts, each of them has its own shape and a name, such as legs, plate, screws, dowels. If one disassembles the individual parts further and further, then „shape" dissolves and disappears apparently completely after chips and dust.

Even further below, at the quantum level, shape disappeares. It becomes even more difficult: besides the information about the shape, the location also disappears in a blur and the former shape becomes a potential in a superposition, a superposition of many simultaneously possible states.

Only by observation the multiplicity of simultaneous states collapses and a possibility condenses into reality. Shape is created. We can touch this form through our senses, with our eyes also over distance.

When did you lately touch the moon?

With the kinetic object „Quantom" I disassemble a quantized shape of a laser line and let a new continuous shape sculpture emerge by chance. This happens similarly with the work „Photom", but there with white light (photons) and on the ceiling of the room.

Five laser lines based on quantum physics fall on a gridded mirror surface and are broken into small pieces, „quantized". These pieces are dynamically assembled into patterns and cast onto a screen.

The apparatus consists of a flexible mirror mosaic surface, which is randomly deformed by motors and electronics, thus dynamically refracting and deforming the laser lines.

The result on the canvas is a changing light sculpture of small, flowing and seemingly dripping particles.

Shape is constantly emerging and draws us into its definition.

QUANTOM

"Quantom" is a free-standing kinetic laser object for wall projection.

The technical sculpture consists of slowly and irregularly moving mosaic mirrors, whose surfaces are illuminated by 5 line lasers to create complex wandering reflections on a canvas on the wall.

The laser is perceived as a sharp continuous beam and is quantized by this installation, i.e. broken down into packets that seem to defy Newtonian physics.

The magical "dripping" result is only seemingly predictable, but not in detail.

We have to live with the uncertainty, with the fuzziness, the potentiality.

Quantom

Material:
Mixed media, line lasers,
PVC, glass, 3Dprint,
aluminum, mirror mosaic,
filter foils, electronics,
motors

Size (HWD):
212cm x 72cm x120cm

Weight: 16kg

Creation date: 2016

Edition: 5+1ea

PHOTOM

„Photom" is free standing kinetic light object for ceiling/wall projection.

It is a tribute to the ZERO artist Heinz Mack with additional reference to modern quantum mechanics.

The white photon source shines onto a slowly and irregularly deforming mosaic mirror and creates complex, wandering, colored reflections on the wall and ceiling.

The resulting refracted light segments dance, move, tilt, intersect with each other in various directions.

On the glass plate of the object color filter foils can be arranged in any constellation. This leads to an infinite variety of the overall appearance and in the detailed play of shape and colors.

Here too, the result is only seemingly predictable.

Take or better „give" yourself some time, look at it and you will always discover new constellations and breaks, making you wonder about the prediction of processes.
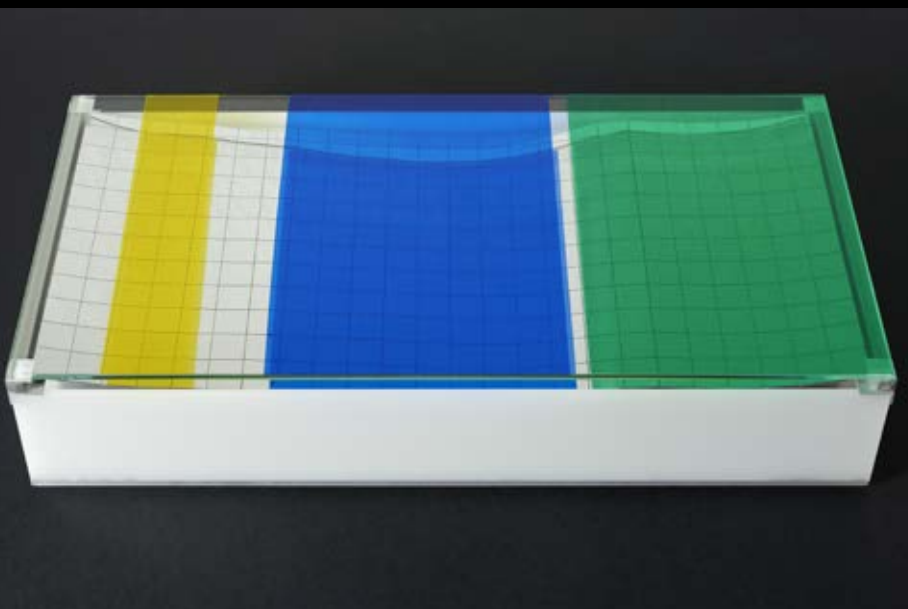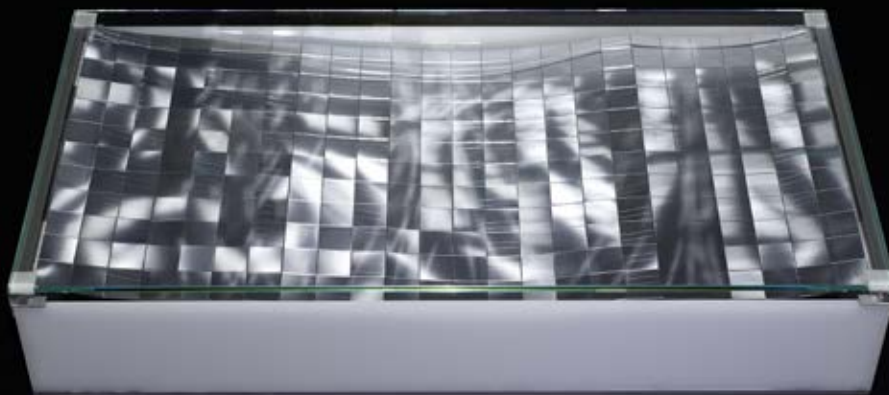
Photom

Material:
Mixed media, white light source, PVC, glass, 3Dprint, aluminum, mirror mosaic, filter foils, electronics, motors

Size (HWD):
11,5cm x 50,2cm x 25cm

Weight: 2kg

Creation date: 2015

Edition: 5+2ea

Thinking about chance

More and more artificial intelligences are emerging fast and faster all around us.

Modern artificial intelligences (AIs) do not achieve their performance by quickly calculating all the possibilities, but by a certain openness to new things, by an ability to learn and adapt to recurring and changing conditions.

However, this openness to learning is one of the Achilles' heels of the system and can, for example, lead the AI to false conclusions if it is deliberately or by neglectance fed with wrong or biased data.
False conclusions occur, which has already happened on a large scale.

To overcome this problem and since „feeding" data is far more time-consuming than animal care, you can feed the AI with rules and let it gather information and learn on its own. With great success, but again with some spectracular failures.

Unfortunately, it is at most times no longer possible to understand how the AI comes to its conclusions and this brings again a great danger. These topics of our time therefore offer good reason for an artistic discourse, which I take up with „DeepThought".

The name „DeepThought" is a reference to the name of one of the first chess computers, which won against a chess grandmaster in the 1980s. It comes from the idea of Douglas Adams, who in his book series „The Hitchhiker's Guide to the Galaxy" called the largest computer in the universe by that name. This computer answered the ultimate question of all time after a million years of computing time with:

42

Nobody could explain theis amazingly short answer and after the meanwhile elapsed one million years no one did remember the exact question posed.

D e e p T h o u g h t

DeepThought is a light kinetics object for wall mounting.

The light arrangement has a strong geometric formal structure and protrudes into the depth of the 3D space.

The main computer, controlled by the random noise of the environment, selects colors, patterns, speeds, fading in and out, mirror effects and much more.
In doing so, it makes use of the possibilities that were given to it as a large library when the work was created.

The whole process of color changes is observed from the inside by another, second computer. And this „computer intelligence" wishes for itself in each case a certain next event of its choice from the main computer.

If the actual event meets the wish of the second computer intelligence, it becomes happier, if not, it becomes sad and even more sad.

When a certain level of happiness or sadness is reached, there is a overshoot reaction of the second computer: it opens a data channel and interferes with the first (color) computer. Thus a visually perceptible event happens, caused by anger or happyness.

Afterwards, the second computer intelligence calms down again and the main (color) computer continues as before.

No one knows when or if this relationship crisis or happyness reaction will happen. Neither the installation nor the viewer can do anything about it and are at its mercy.

You - as the viewer - can read and follow the state of mind after some time of watching the artwork. You become familiar with its emotional state. While you watch it, you enter a deep space of open thinking.

DeepThought

Material:
LEDs, electronics, lenticular foil, aluminum, wood, 3D-print

Size (HWD):
100cm x 70cm x 12cm

Weight: 5kg

Creation date: 2017

Edition: 10+1ea

DeepThought Dense

Material:
LEDs, electronics, lenticular foil, aluminum, wood, 3D-print

Size (HWD):
52cm x 73,5cm x 11,5cm

Weight: 3kg

Creation date: 2017

Edition: 10+1ea

DeepThought Dense

Xpect

„Xpect" is a light kinetics object in space.

It has similarities technically and in content with „DeepThought" without adopting its strict geometry.

The object and its calm, diverse color sequences are controlled by a (first) computer, which is observed from inside by a second, independent computer. During the course of the light sequences, the (second) computer wishes colors and combinations that follow. This leads to an artificial feeling of happiness when the desired event occurs and doubt to anger when these unfulfilled wishes do not fulfill. The thus achieved and changing state of mind of the (second) computer can be witnessed by the color of an LED in the base.

The choice of light patterns and colors by the first computer are manifold, but the selectable possibilities are strictly defined by design specifications and not random. The overall composition thus takes on a artwork-typical look, but the internal flow and combinations of colors and patterns remain unpredictable.

Xpect

Material:
Mixed media, LEDs,
electronics, 3D-print

Size (HWD):
35cm x 10cm x 10cm

Weight: 1kg

Creation date: 2018

Edition: three colors each
5+1ea

S P Y

„SPY" is a light kinetics object for wall installation.

Mounted on a door-sized mirror is a hemisphere with 78 door peepholes. You can see from the outside onto the door peepholes, which can glow in colors from the inside. This figuratively refers to apartments where activities take place inside.

The multitude of door spies on the hemisphere thus symbolizes a residential district, a street in which rows and rows of lights go on and off in the apartments. In the work „Spy", however, this also has aesthetic elements.

The activity in the „apartments" is observed by an invisible computer intelligence, which develops a sense of its own for the patterns in the colors, combinations and speeds displayed during the sequence and analyzes them as Big Data. In our real appartments, this would be, for example, the merged data from motion sensors, cameras, smart home devices, electricity and water consumption, light and much more.

Once the computer intelligence has identified certain patterns in the „homes", it generates new patterns and correlations for itself (Big Data), which it sometimes discards. Thus, computer intelligence not only sees from the inside to the outside, but also from the outside to the inside through pattern recognition.

The door peephole, actually intended as a means of observation for us from the inside out, now becomes an object of observation itself.

Who is observing whom here?

SPY Detail

SPY

Material:
Mixed media, 78 metal peep holes, LEDs, electronics, mirror, aluminum, 3D-print

Size (HWD):
190,5cm x 70cm x 19,5cm

Weight: 24kg

Creation date: 2020

Edition: 2+1ea

Panel of experts

„Panel of experts" is a light kinetics room installation.

Several disinfection dispensers are mounted on stands and are arranged in a full circle (round) or as an open arc (as in a podium).
The disinfection dispensers represent experts during the multiple rounds of discussions in the Corona Pandemic 2020-2022. Their variable number can be 5, 6, 7 or 8.

The disinfection dispensers no longer have a spray function, but glow and change their luminous color according to certain principles. Based on a discussion among experts (in a gender-neutral sense), opinions are exchanged, rejected or accepted. Now and then conflicts arise.

At the beginning of the discussion, the expert characters (personalities) are composed by a personality test. This test is based on Prof. McLean and Sheldon (Triune Brain) and leads through biostructural analysis to an individual personality profile, represented by the colors red, green and blue, which are visible here as a mixture of these colors.

There are 8 topics discussed per round. Some of the listeners of the main speaker of the topic are particularly receptive to this topic and follow the argumentation. They form their opinion from it, which changes their attitude. If the argumentation of the lecturing expert goes too far for them or one of them, th
ere is a defensive reaction (criticism). The attitude of each expert can be followed live by watching the color changes of the expert lights.

The color changes are manifold in their nuances and are influenced by rules, but the internal change of the respective colors and constellations of the personalities of the „experts" remains unpredictable.

Expertenrunde Detail

Panel of experts

Material:
Mixed media, 8 desinfection stands, LEDs, electronics, 3D-print

Size (HWD): minimum circle 170cm x 210cm x 210cm

Weight: 24kg (group of 8)

Creation date: 2021

Edition: 4 groups (5/6/7/8) each 2+1ea
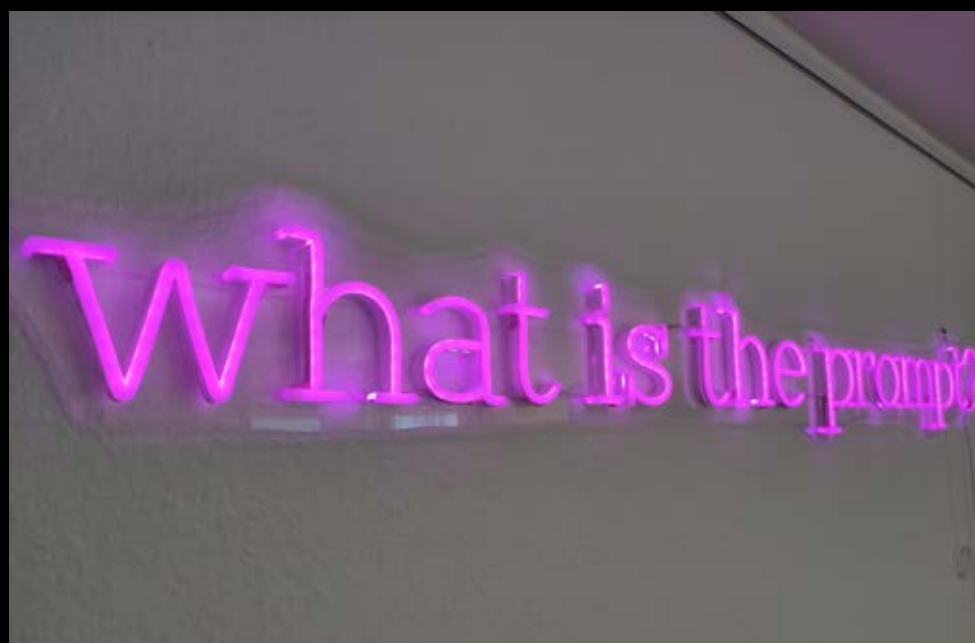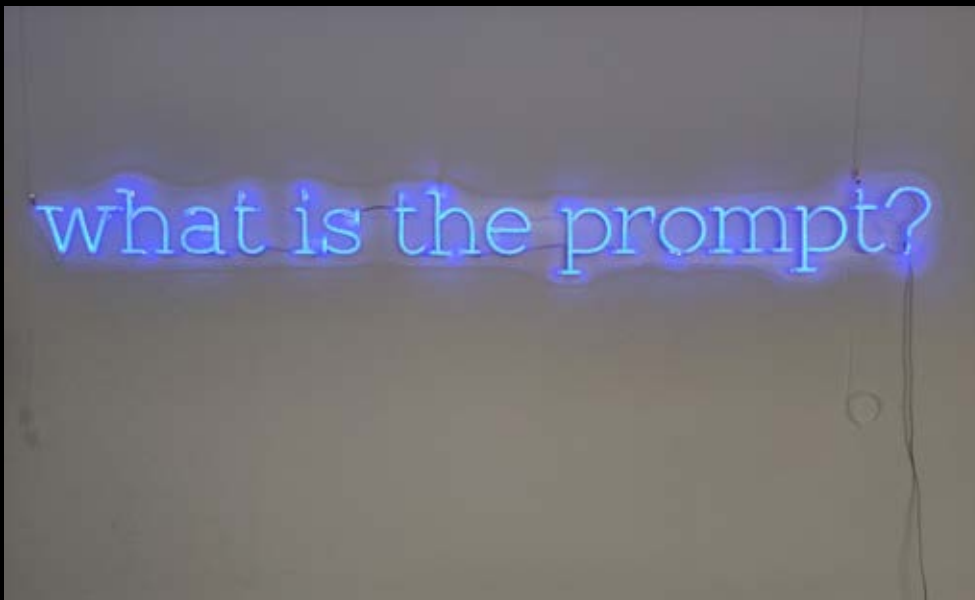
w h a t   i s   t h e   p r o m p t ?

„what is the prompt?" is a wall mounted light sculpture.

The iconic question „what is the prompt?" had no meaning in 2020 but started to emerge in 2021 and culminated in 2022 and 2023.

Whenever there is a publication of a new stunning AI generated image - or AI generated text, software or conversation - this question can be found in the comments to the artwork or publication. This question is posed often by readers or perceivers, who want to get the „recipe" or learn the „trick" how it was generated, although an answer never reveals the whole „construction plan" be-cause there are too many factors which take influence on the outcome.
But the general direction is revealed if an answer is given.

Can you imagine the prompt of a photo shown to you?

what is the prompt?

Material:
Mixed media, LEDs,
electronics, plexiglas

Size (HWD):
18cm x 175cm x 2,5cm

Weight: 3kg

Creation date: 2023

Edition: 10+1ea

Heisenberg

„Heisenberg" is a light kinetics floor sculpture.

Shaped like a luminous ball, the sculpture references to a symbolic atom and electrons swirling around its hull.

Heisenberg was inspired by the uncertainty principle, formulated 1927 by german physicist Werner Heisenberg. This principle became one of the fundaments of Quantum physics and shows the turn from certainty towards probablity.

The 5 intersected LED rings build the canvas for numerous random patterns of fluctiations and color motions with 470 particle positions.

Heisenberg detail

Heisenberg

Material:
Mixed media, LEDs,
electronics, 3D-print, metal

Size (HWD):
174cm x 52cm x 52cm

Weight: 5,5kg

Creation date: 2023

Edition: 4+1ea

1 M e t e r   5 0

„1 Meter 50" is a spatial sculpture that stages the iconic distance of 1.50 meters which was marked everywhere in public spaces as the danger distance of infection risc during the Corona Pandemic 2020 -2022 in Germany.

The skeleton of a young man wears 16 variable measuring tapes on his back, spreading in two groups of 8 tapes each like rays from the skeleton to the left and right, forming two wings.

The wings have a total span of over 3 meters with the body, 1 meter 50 to each side, the recommended safety distance against infection by the Corona virus, which can be fatal for some.

The skeleton meets us in a non-arbitrary color: there is a red and a yellow skeleton, the colors are taken exactly from the colors of the tape measure, signaling the „measurable danger".
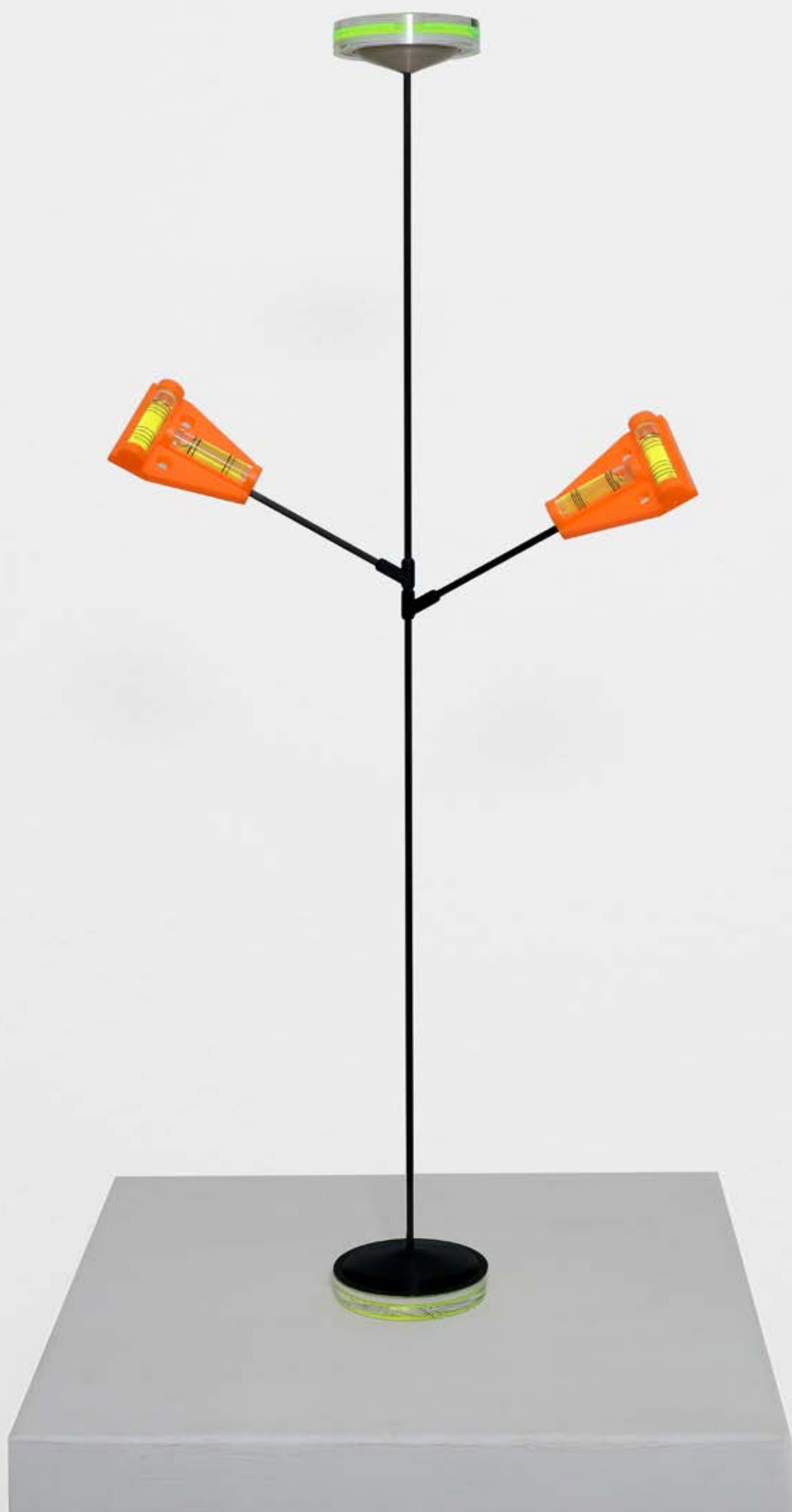

1 Meter 50

Material:
Mixed media, skeleton,
measuring tapes, 3D-prints,
metal stand

Size (HWD):
166cm x 320cm x 29cm

Weight: 12,8 kg

Creation date: 2020

Edition: 2 + 1ea
red and yellow

Balance

„Balance" is a standing sculpture, which symbolizes the delicate balance between humans and nature.

Carbon, of which we humans are made, which is an inseparable part of the ambient air that we constantly breathe, measured by us with concern as carbon dioxide concentration of the atmosphere.

The world is fighting hard to reduce the amount of CO2 produced, not only by reducing emissions, but also by working with the rest of nature as an ally, for example through reforestation.

The balance, which is easily upset, is represented in this sculpture by the combination of organic material with man-made measuring apparatuses. The choice of materials is not random: carbon fiber rods as the structure of the plant, cross levels as leaves, round levels with a bubble as flower and root, 3D printed connecting elements made of biodegradable plastic.

The connection of science and art, of nature and technology, of the observer and observed is presented here as minimalist as possible in a sculpture. As flowers are, mankind is also part of nature.

Balance

Material:
Mixed media, carbon rod,
round and cross levels

Size (HWD):
54cm x 24cm x 6,5cm

Weight: 0,15 kg

Creation date: 2020

Edition: not limited yet,
numbered and signed, some
variations are intended

in the mood

„in the mood" is a stand sculpture, which inheres a sublime kinetics.

Two feathers are mounted on a solid aluminum ring and can be positioned at will by magnets. Like two wings they spread out or move together. Even small changes in position create a completely different mood, which is expressed by this work of art.

Feathers symbolize the angel wings that accompany us throughout our life. The angel is not only around us, but also within us.

The black of the feathers stands for both sides of the actions as an angel, for not only apparent good, but also for the incomprehensible, mysterious, which is not immediately apparent to us.

The fluffy feathers at the bottom of the keel move easily in the wind and thermals, the sculpture shows a delicate kinetics and reminds of the fine detail in everything.

in the mood

Material:
Mixed media, aluminum, carbon tubes, neodym, feathers

Size (HWD):
30cm x 50cm x 5cm

Weight: 0,3 kg

Creation date: 2023

Edition: 5 (black feathers), numbered and signed, some other colors can occur later

Q R

„QR" is a wall object.

It was created during the 2020-2022 pandemic and deals with the emergence of icons and the discussion about the privacy of personal data.

In the fight against a crisis, different rules had to be applied to ensure public and individual health in everyday life. Here it was always a matter of speed in combating the crisis and therefore of measures that cannot be discussed in full extend. SOme were right and some were wrong. But decisions had to be made.

The pandemic has shown that the demand for discussion and, above all, the demand for insistence on one's own, even absurd, points of view has taken on grotesque features, which ultimately caused considerable damage to the general public and cost many lives.

One of the discussions in Germany was about the recording and reporting of vaccination status by means of an app. As a very late solution, the QR code emerged from its shadowy existence of passed years and became the new face of a trusted person seeking entry at an event or restaurant.

To me, looking at the QR code is like looking into the iris of a digital eye, which this artwork now aims to reveal.

The (successful) scanning of the QR code succeeds only in contact with the work, not from an illustration or a photograph of the same code. It requires the vis-à-vis, the eye contact from the human to the digital eye.

QR

Material:
Fine Art Print on Alu Dibond, elektronics, framed

Size (HWD):
64,5cm x 64.5cm x 2,5cm

Weight: 1 kg

Creation date: 2022

Edition: 10+1ea,
some variations

Exhibitions (shortened from 2013):
Gallery of the city, Turbulence, Sindelfingen, 2013
Löwenpalais, Survivors, Berlin, 2014
The Grand, Proud Collector 2nd Edition, Berlin, 2015
The Grand, Proud Collector 3rd Edition, Berlin, 2015
Art Karlsruhe, Karlsruhe (Art Fair), 2016
The Grand, Proud Collector 4th Edition, Berlin, 2017
Galerie Eigenheim, Handlungsanweisungen, Berlin, 2017
Ostrale Biennale, Dresden, 2017
Alte Münze, Ecstasies Teresa, Berlin, 2018
Rathenauhallen, Transformart, Berlin, 2018
Anna25, New York meets Berlin, Berlin, 2018
Galerie Eigenheim, Positions, Berlin (Art Fair), 2018
Media Mitte Festival, Berlin, 2019
State Studio, Materialize, Berlin, 2019
Diskurs, Superposition, Berlin, 2020
Museum for Communikation, Chaos Method, St. Petersburg, Russia, 2020
Bermel von Luxburg Gallery, Materia, Berlin, 2020
Lily Fürstenow, Art Against Corona, emerging Artists, online, 2020
Bermel von Luxburg Galerie, Equilibrium, Berlin, 2020
Leo Kuelbs Projects, Passages of Perception into Structures, online, 2020
HOTO Project Space Gallery, 33guests - 3 artists, Berlin, 2021
CSR.Art project room, Überschau #4, Berlin, 2022
Bermel von Luxburg Gallery, NFT meets traditional Art, Berlin, 2022
Musee Dezentral, Berlin, 2022
Coderitter, Singularity, Soloshow, Dresden, 2023
CSR.Art project room, Zeitenwenden #1, Berlin, 2023
Guelman und Unbekannt Gallery, Olaf Schirm - main works, Soloshow, Berlin, 2023
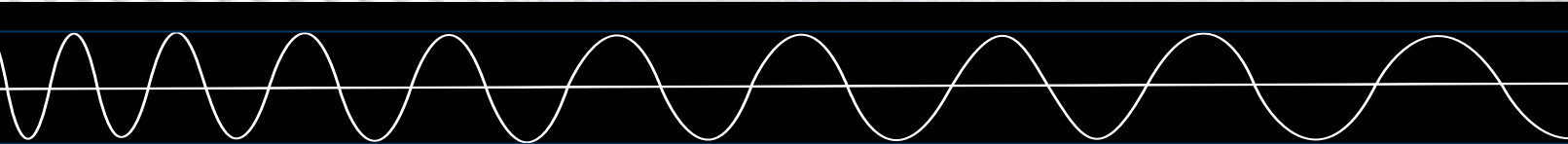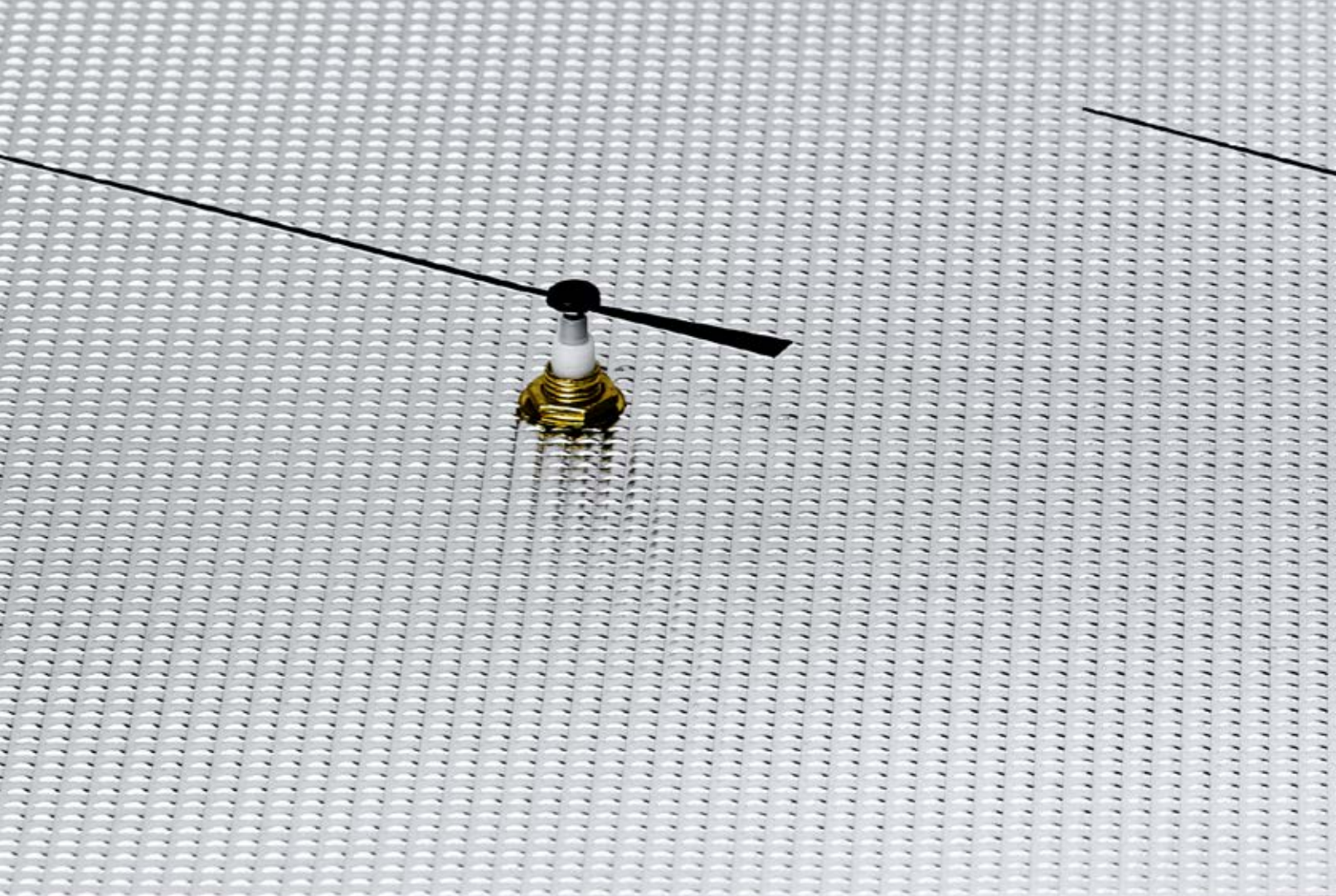
Motion
Tranquility
Balance

Sound
Music
Wave

Light
Color
Temperature

Data
Electrostatics
Radioactivity