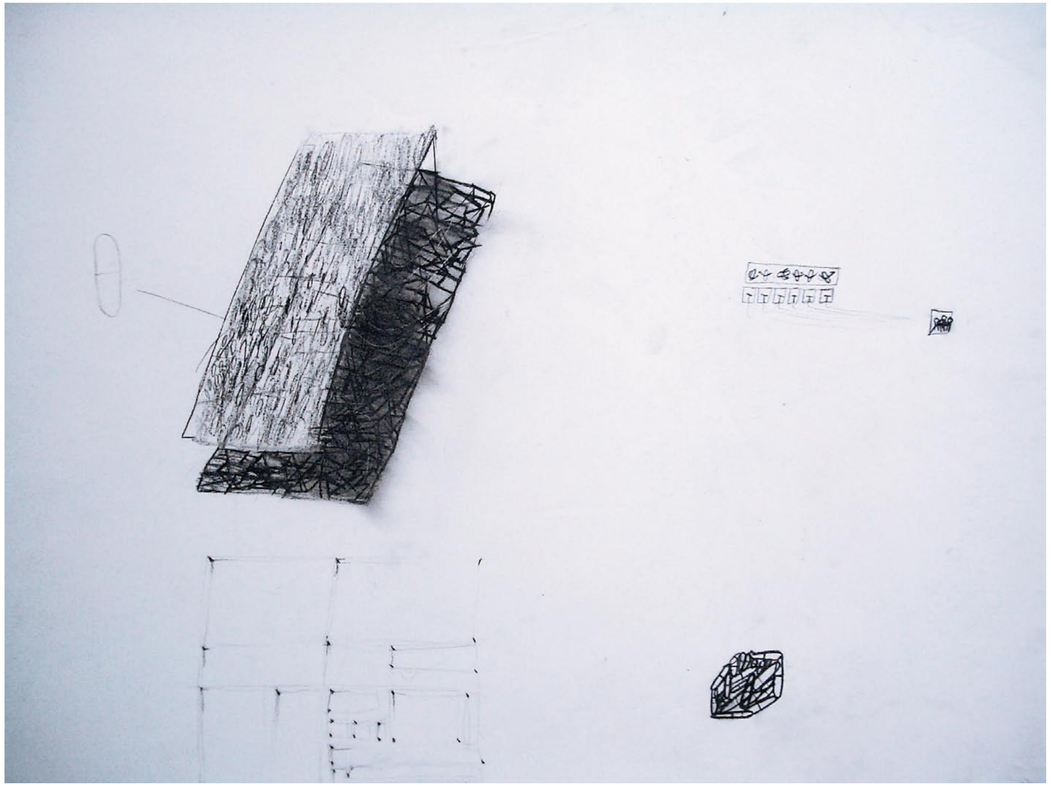
Herwig Weiser, selected works 2000 - 2010



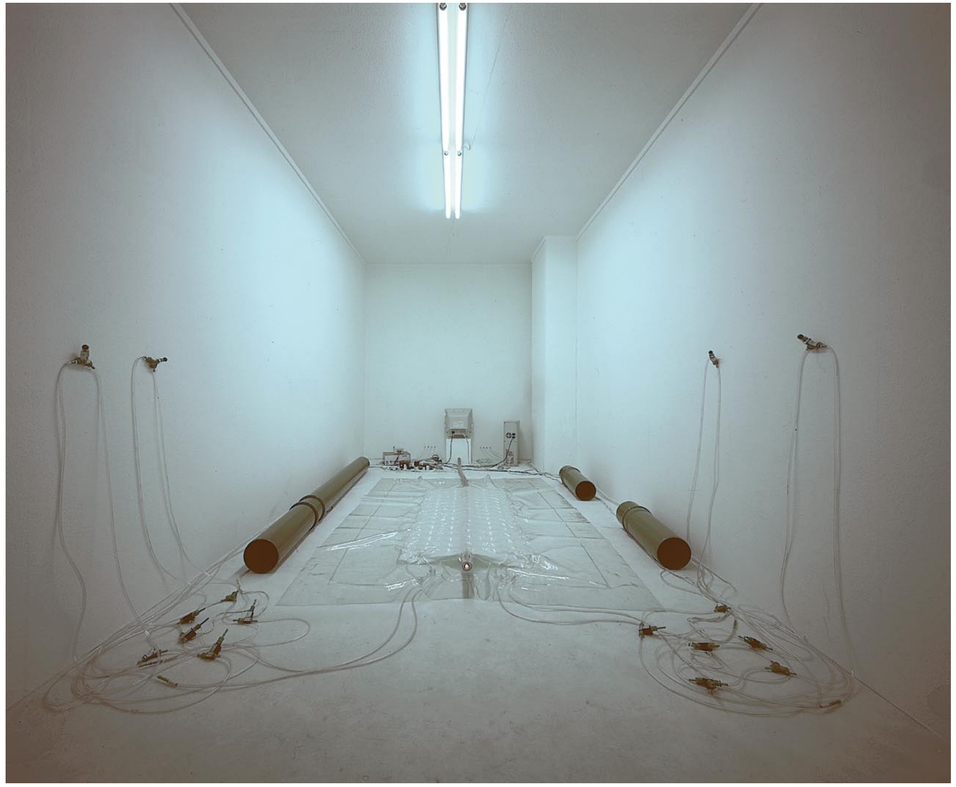
installation-sketch, charcoal on paper 65*50cm

Die verlassene Ruhezone eines Assistenzheiligen, Installation 1998/2000 (Version1.0 / 2.0)

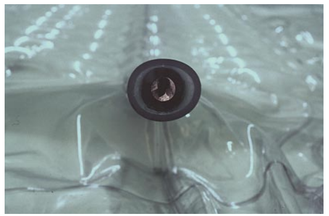
(”the abandoned resting zone of an assistant saint“)

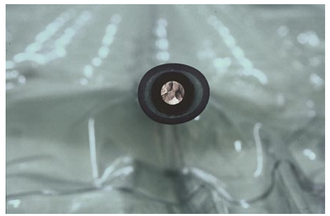
Installation-Sound/Sampling:Dü

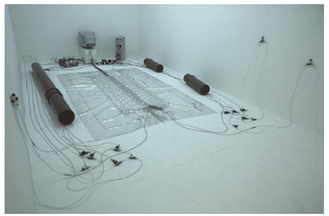
networking cellular air cavities, transparent, vacuum-packed, lightwave-cable/fiberoptic,
PC, switch-over valves, uv-neons, 4 vacuum/membran-compressors,
bass-tubes, amplifier



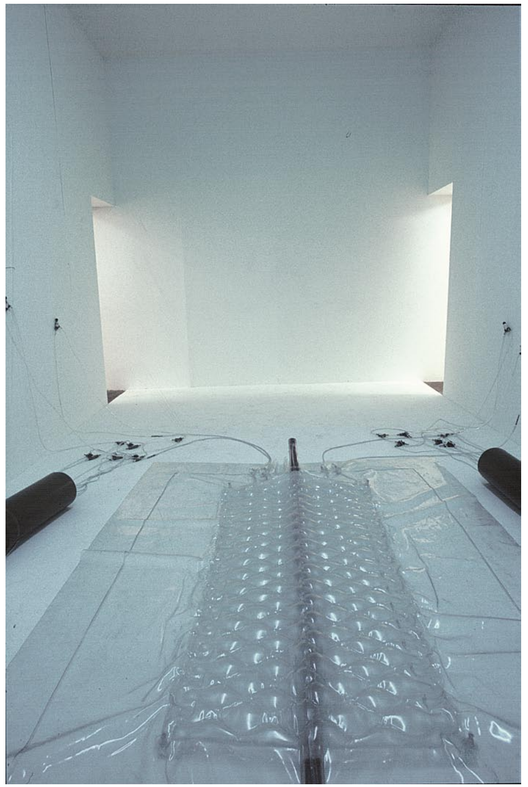
Installation view, Version1.0, 3*7,5 m







installation detail, fibre-optic/lightwave cable

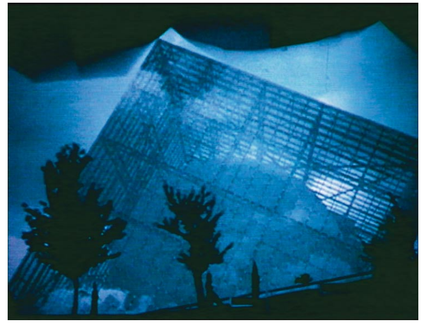


installation detail, Version 2.0, back view

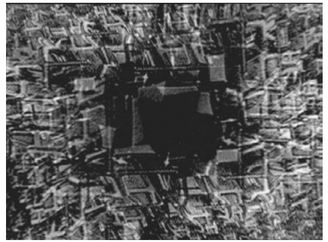
‚Entree' is a reflection on the fusion of viewer and visual world in hi-tech cinema locations. The raw stock of the videotape is grainy film footage shot in the Parc d'image in Poitiers(F):the spherical and crystalloid monumental architecture on green fields, oversize screens and dark arenas reserved for audiences. Originally representational in character (with a brief glimpse of the title-giving Entree to the futuroscope), the footage is fragmented through digital editing into abstract visual elements.Multiple visual echoes, double images and the industrial staccato of sound samples on the soundtrack represent the technical subsumation of people subjected to the diktat of a robot-controlled event machinery that consigns the viewers, unconsciously, from one experien-tial world to the next, and causes them ultimatly to vanish in the process.

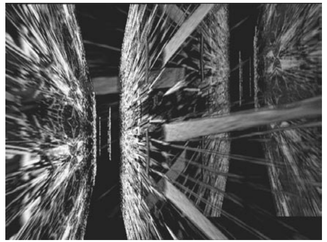
Reinhard W. Wolf

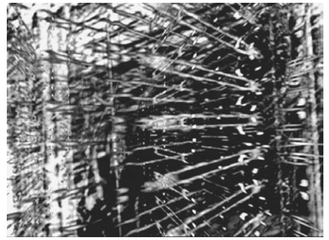
entree, Super8 to Beta SP, 8‘48“ 1999/2000



entree, stills



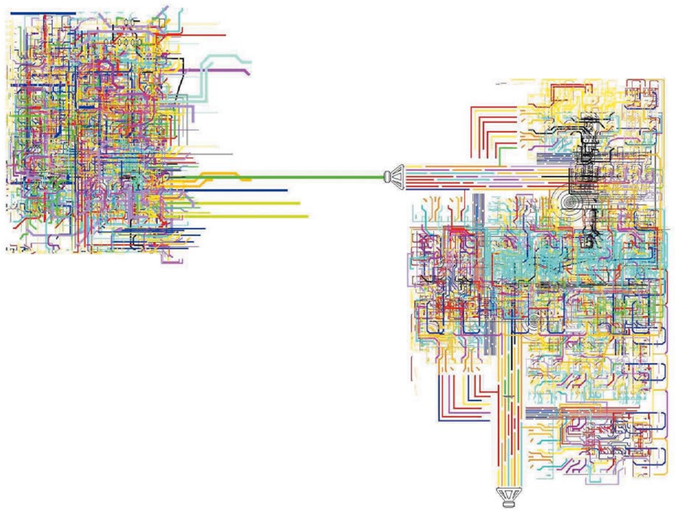




we arrive as we leave....entree tracks the passage of a teleported visitor through the topology of an iconic space.... like a visit from the future,it is rematerialised in its own granularity...the observed world referenced to a groundplan of nasca lines and interstellar codices.it is a disintegrating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

david larcher

entree, stills



zgodlocator, Version 1.0, 2.0, 3.0, Installation 1998-2002

Hardwaregranulate, Ferrofluid, 50/50 AC/DC Elektromagneten, Steuerungselektronik/Schaltschrank, stage/6*4m, Soundsystem und verschiedene Materialien 8*4m

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

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

Paul Auster, The Music of Chance
Notes on Zgodlocator

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

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

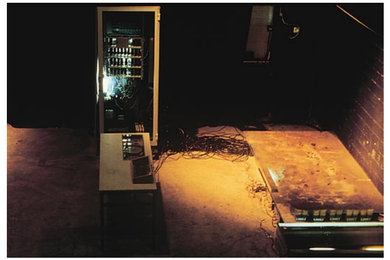
David Hume’s concept, according to which beauty is not to be found in objects, but is produced by the experience of them, and consequently only exists within the perceiver, is, it seems, decisive not only for the mise en scène of landscape in the painting and poetry of the 18th century. It is still fundamental to the culture of experience in the 21st century. The deification of personal experience as a feature of an egocentric modernism, seems often enough to sustain in those looking at art a romantic longing to lose themselves in the contemplation of the artwork. Yet even Heinrich von Kleist, looking at Casper David Friedrich’s Mönch am Meer (Monk by the Sea) all those years ago, recognized that such longing is doomed to failure by the knowledge of how the picture is staged. ‘It is majestic, in infinite solitude by the ocean, under lowering heavens, to gaze into endless wastes of water. […] This involves a claim that the heart makes, and a break, to coin a phrase, which nature makes for one. In front of the painting this is however impossible, and what I should have found in the picture itself, I could only find between myself and the picture, namely the claim that my heart made on the picture, and a break which the picture made from me.

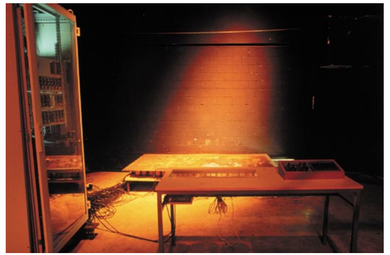
The installation stages a landscape, which consists of recycled material from an industrial and technological society. There is no longer any question of unity with nature. The stage situation, like the limitation of Friedrich’s canvas, leads to the possibility of reflection. What happens is a duplication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

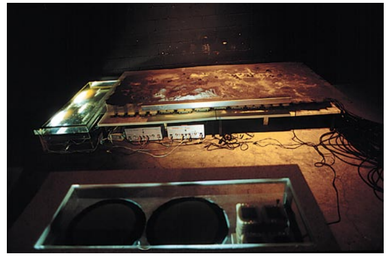
zgodlocator means a broken interface, the break-up of the perfect surface of the digital world. A virtual computer-world is re-analogized, exposed in its banal materiality, the digital system is made visible. For the field of recycled precious substances from computers is itself controlled by a computer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

Anja Nathan Dorn

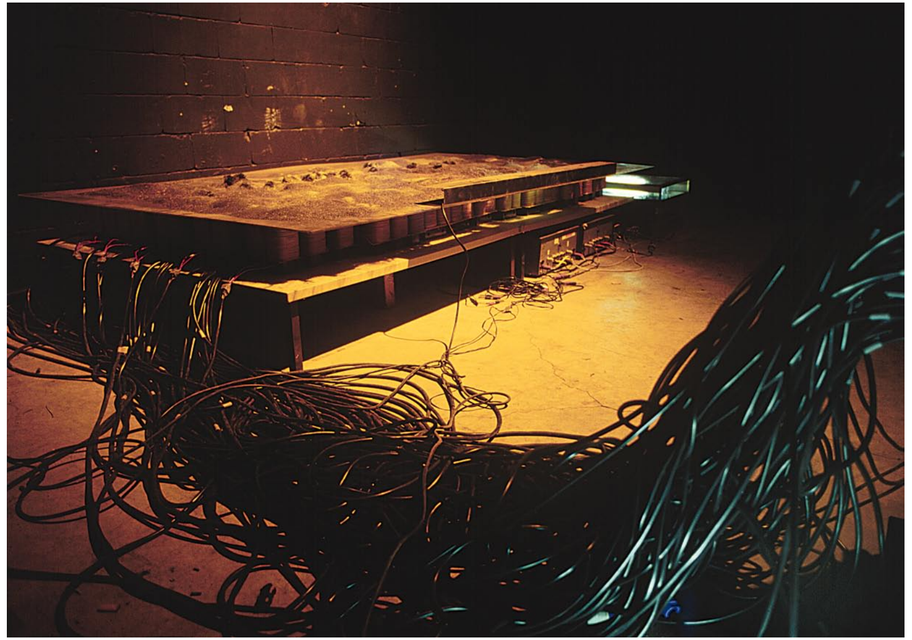
Beethovenstr., Cologne







zgodlocator prototype 1.0, installation view, V2_ Rotterdam,



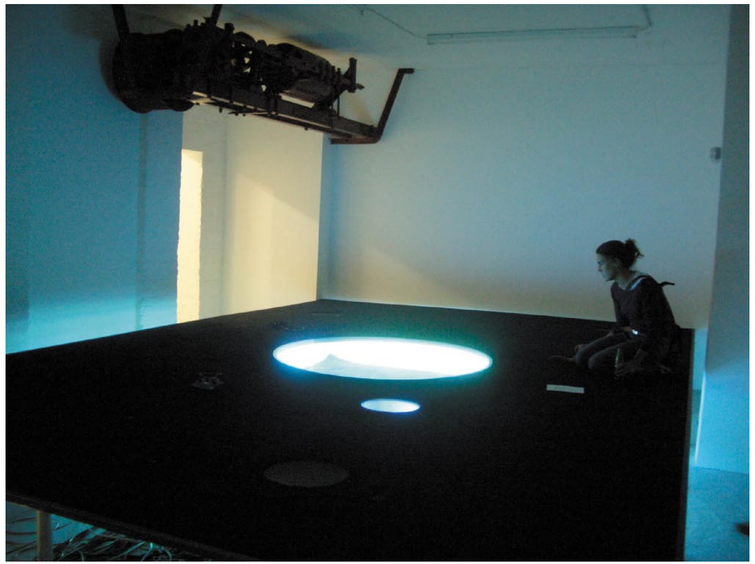
zgodlocator prototype 1.0, Installation Detail

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

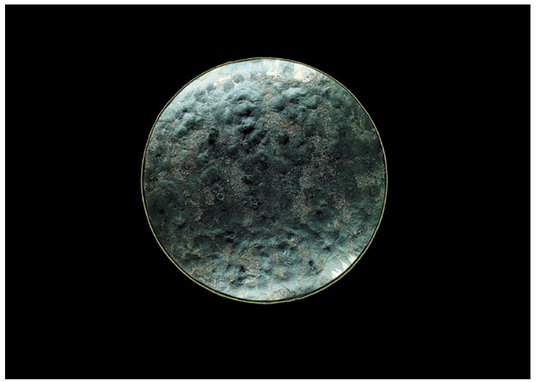
text excerpt V2_ Rotterdam „The Art of the Accident“

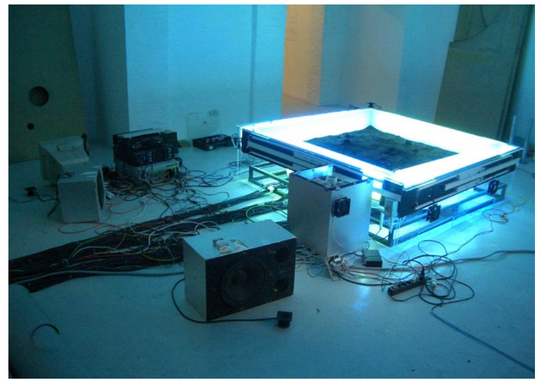
zgodlocator prototype 1.0, Installation detail (chemically crystalized hardware)

installation views / programming surface, zgodlocator 2.0, 2000



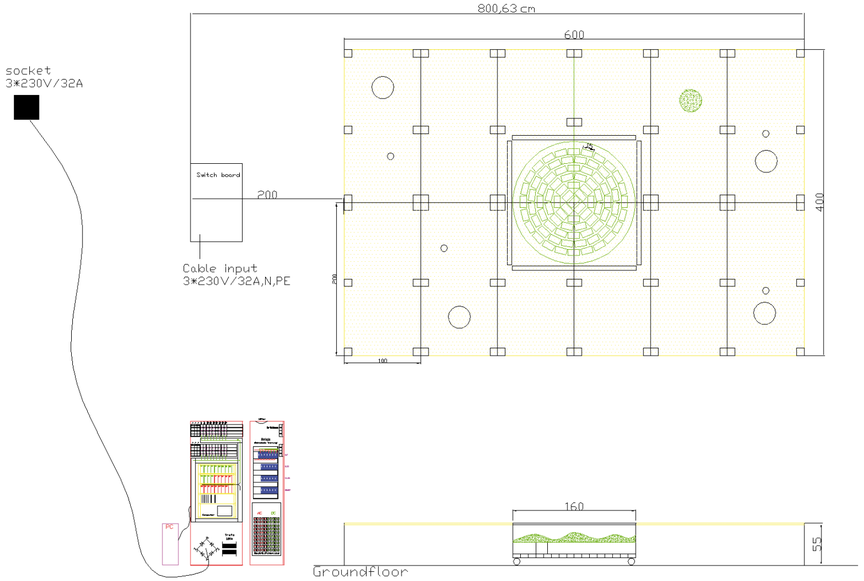
installation view / detail (stage) zgodlocator





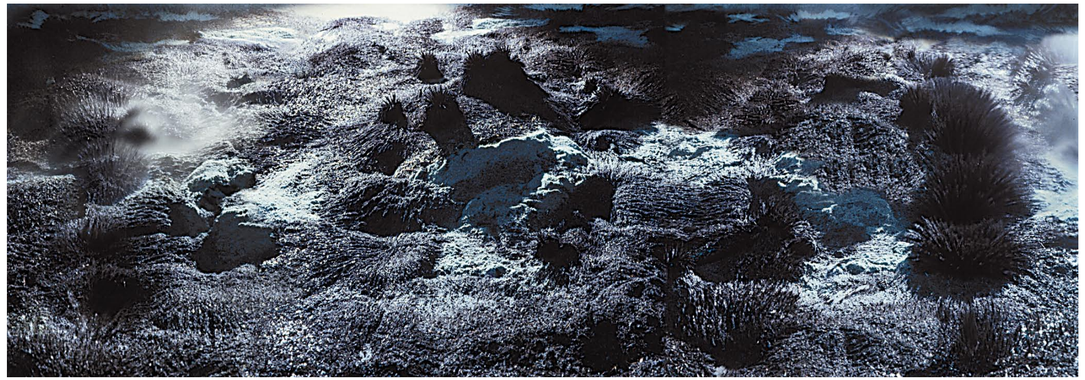
installation view/detail (stage) zgodlocator

installation view/stage, Ikon Gallery - Birmingham, version 3.0

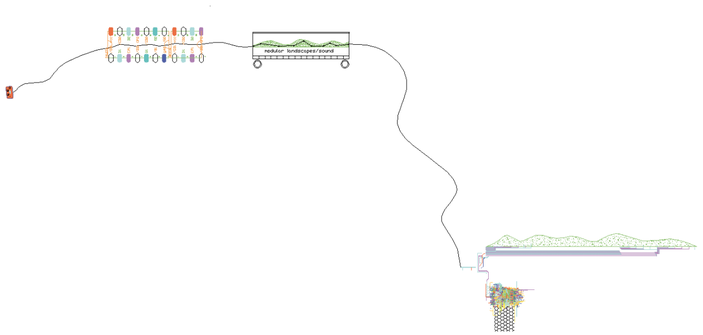


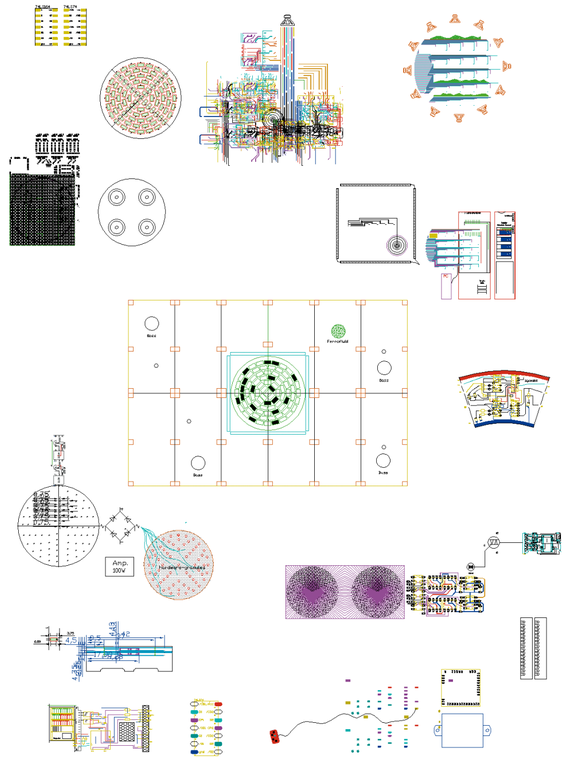
cad plan//body

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

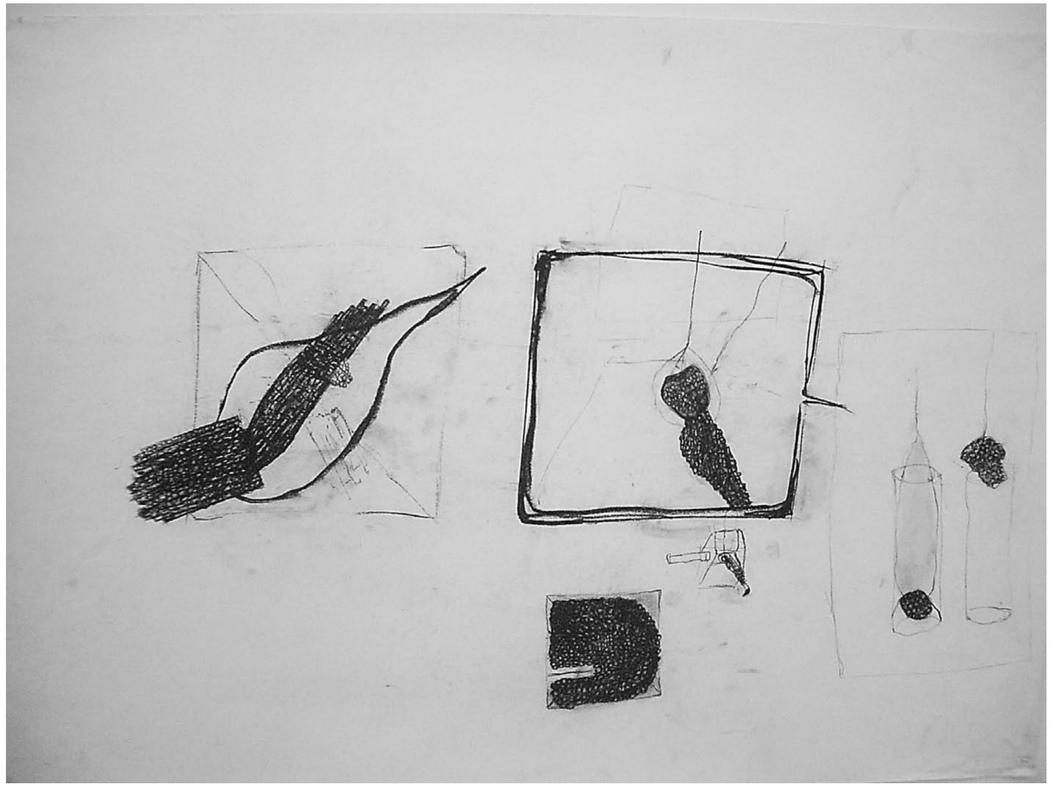


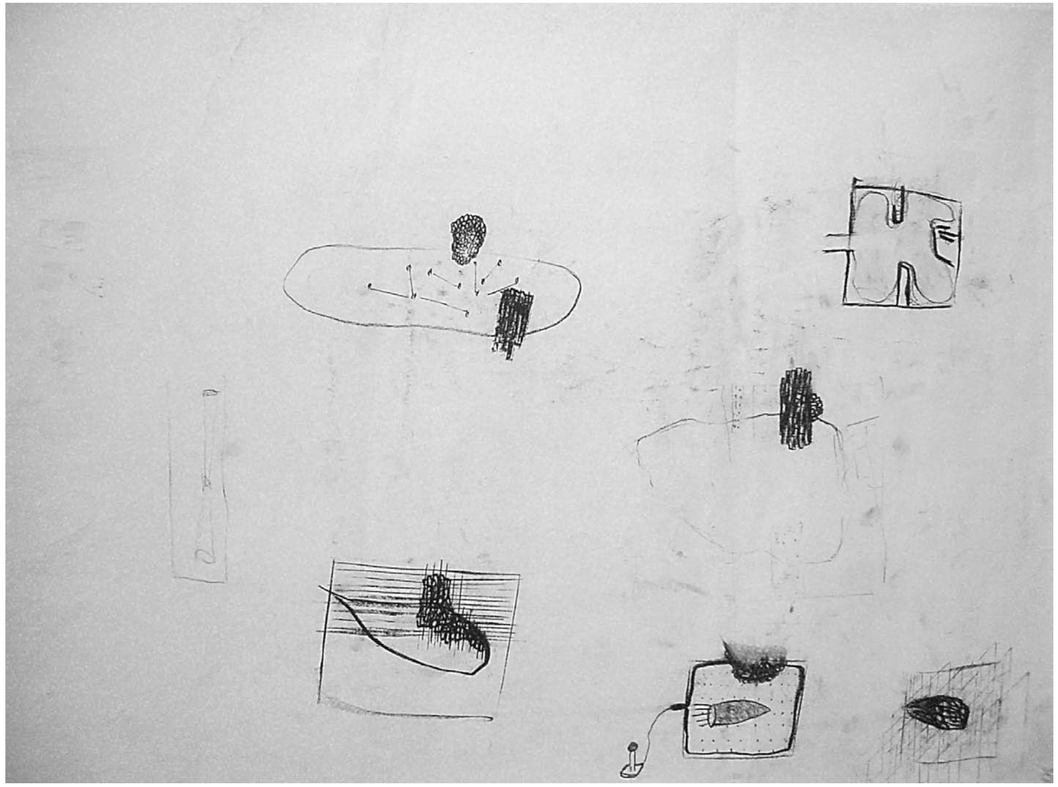
zgodlocator live#5, 1999/2002 Lamda Print 85*244cm



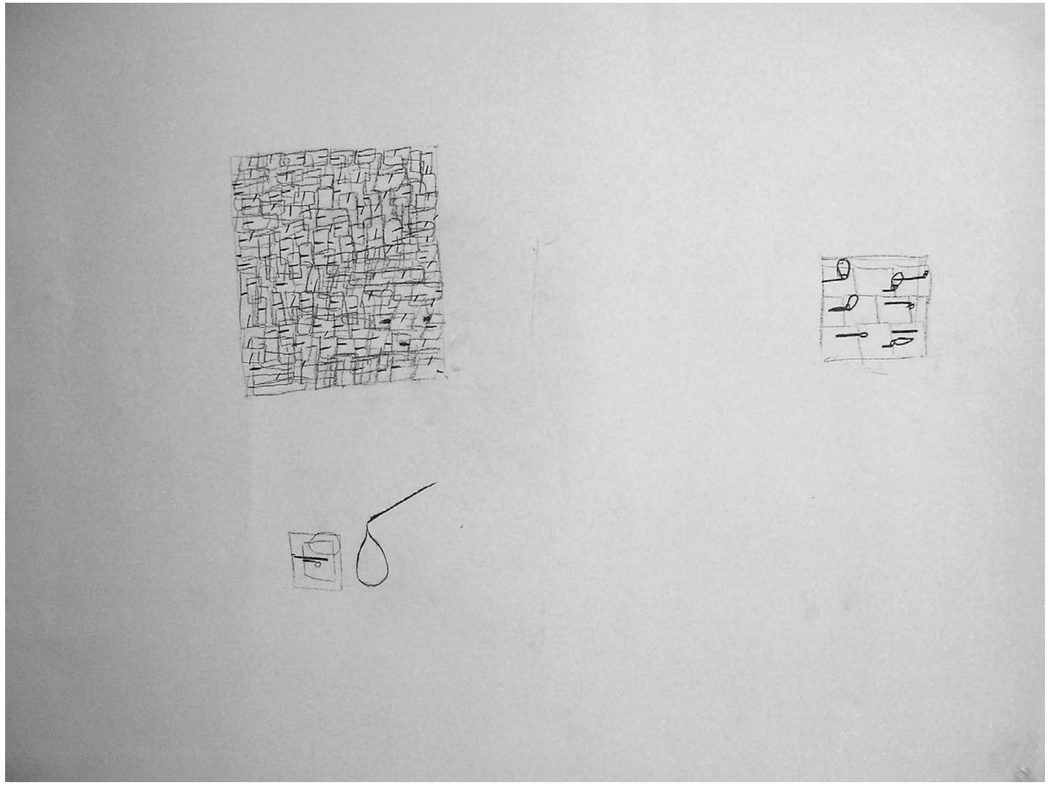


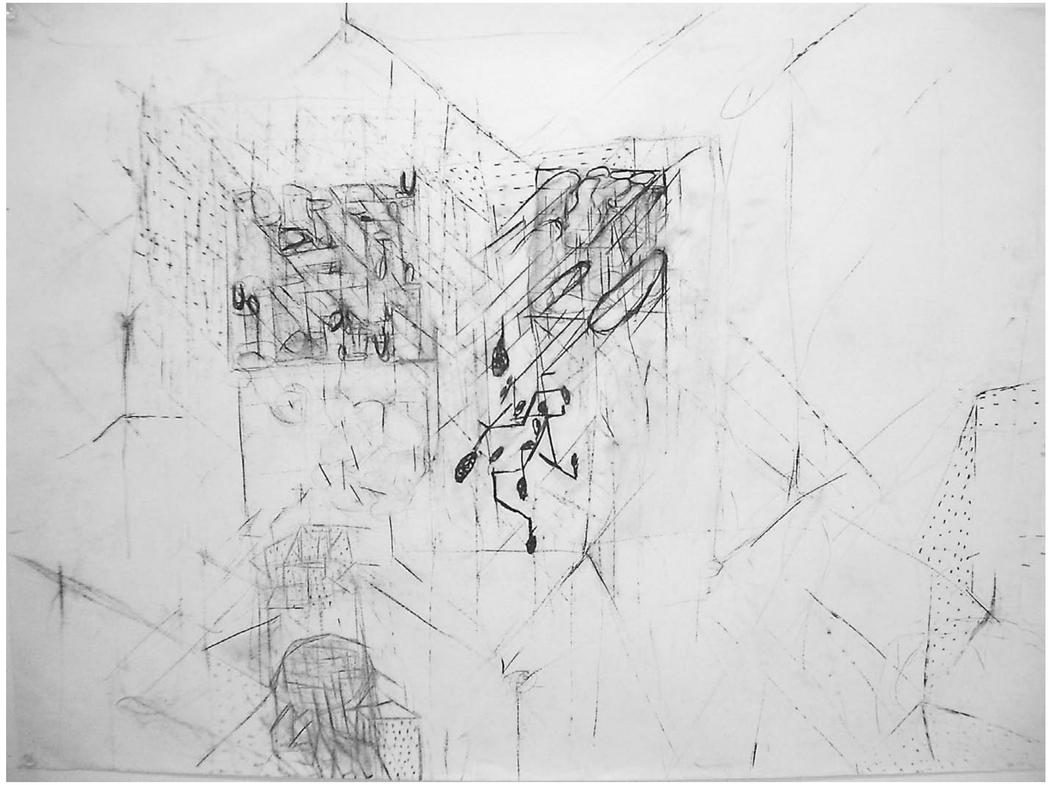
structural detail screen



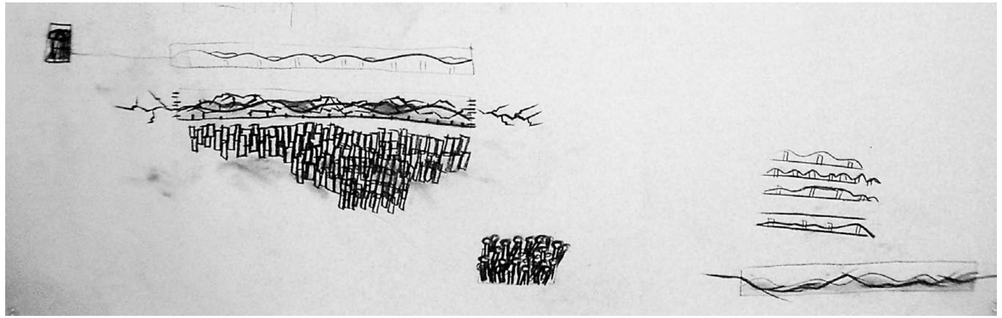


zgodlocator installation sketches, charcoal on paper 65*50cm





zgodlocator installation sketches, charcoal on paper 65*50cm



The operation of zgodlocator by Herwig Weiser

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

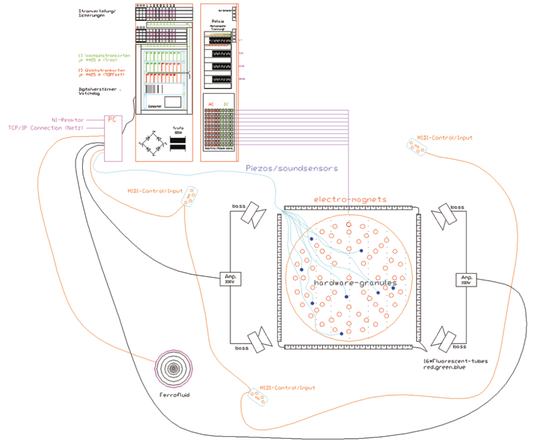
Against the dominant trend of smooth- functioning technological and semiological ergonomics various artists continued to experiment in collaboration with programmers, physicists, and engineers on how it would be possible to enable and develop dramaturgies of difference, also with advanced technologies. Following the classic film and video avant- gardes they insisted that the technical worlds remain accessible as artificially constructed worlds: to construct the interface in such a way that there would be tension with the world beyond the machine would enhance the pleasure in these media- worlds and not reduce it. It is in such a tradition that zgodlocator operates, a work created in the late 1990s by the austrian artist herwig Weiser in collaboration with the electrical engineer Albert Bleckmann and the techno musician F.X.Randomiz. The object of the work's operative access to the computer is not the software, but the body within which the programmes run, the hardware. Weiser turns discarded computers into granulate and extracts their most valuable components: gold, silver, platinum, and especially ferrite, which is contained in the magnetic deflecting coils of monitors, amongst other things, as well as ferrofluid, a heavy oil which is present in small quantities in every computer. under a shimmering sand landscape and the oil, Weiser installs sets of batteries which can be activated in various combinations via a control unit. Visitors hook up to the techno drama as players using simple manual controls and unleash dynamic turbulence in the materials. The drama has its own sound. sensors register the noise of the computer scrap when it moves, which is fed into a special programme that amplifies the sounds and can be played by the intervention of the participants. in this way the apparatus also becomes a musical instrument. in zgodlocator dead hardware material is given new technical life, reanimated. expanded cinema of a special kind emerges: in four dimensions, in close interconnection of image and sound, ever- new micro- industrial landscapes of strange beauty are generated by the participants. The prototype of the installation in 2000 took up almost the entire foyer of Cologne's Trinitatis Church where it was first shown.

Siegfried Zielinski

zgodlocator 2010

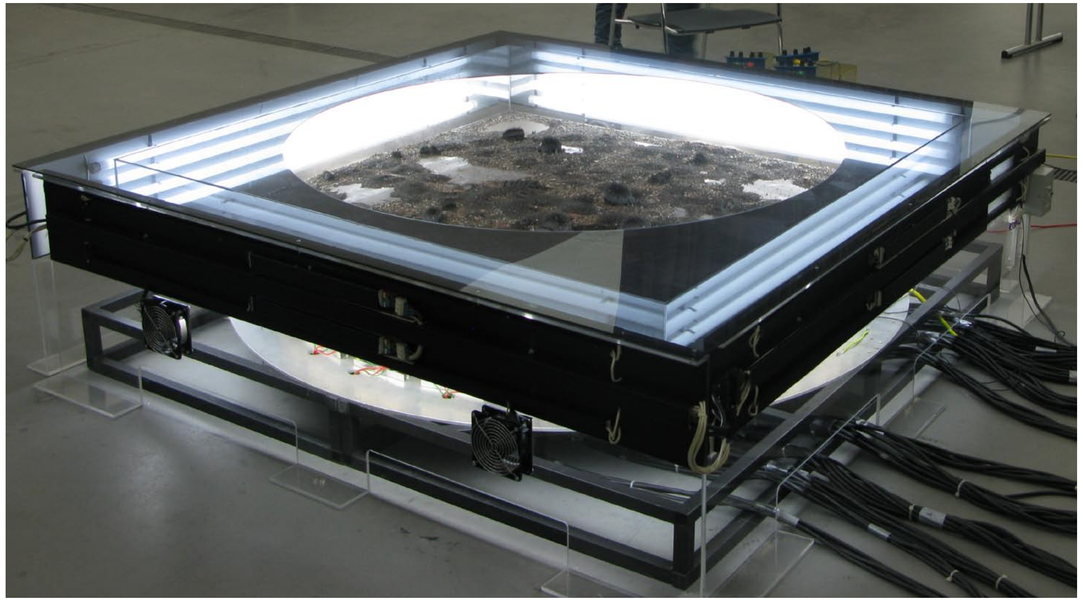
“See this Sound”, Lentos Museum Linz

zgodlocator, Lentos Museum Linz



zgodlocator/Installation.Hardware

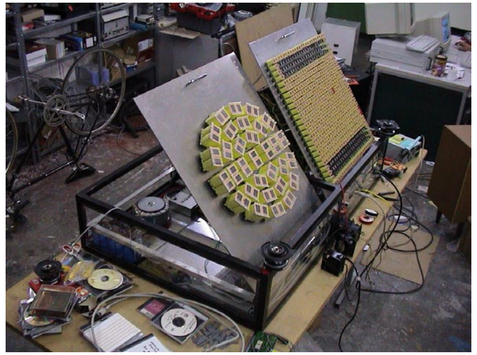
Anschlußwert der Anlage: 3*230V / 100A



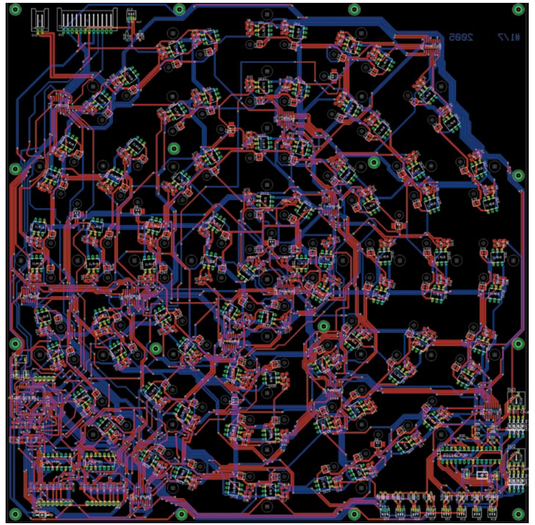
zgodlocator, Lentos Museum Linz

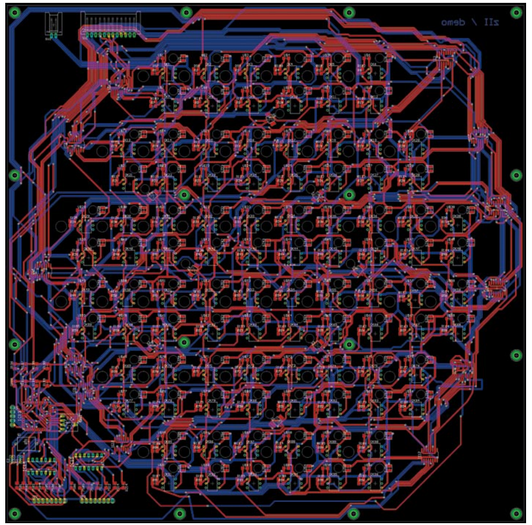
z II

127*81*35 cm 2002/2004 , 77*42*21 cm 2005/2006

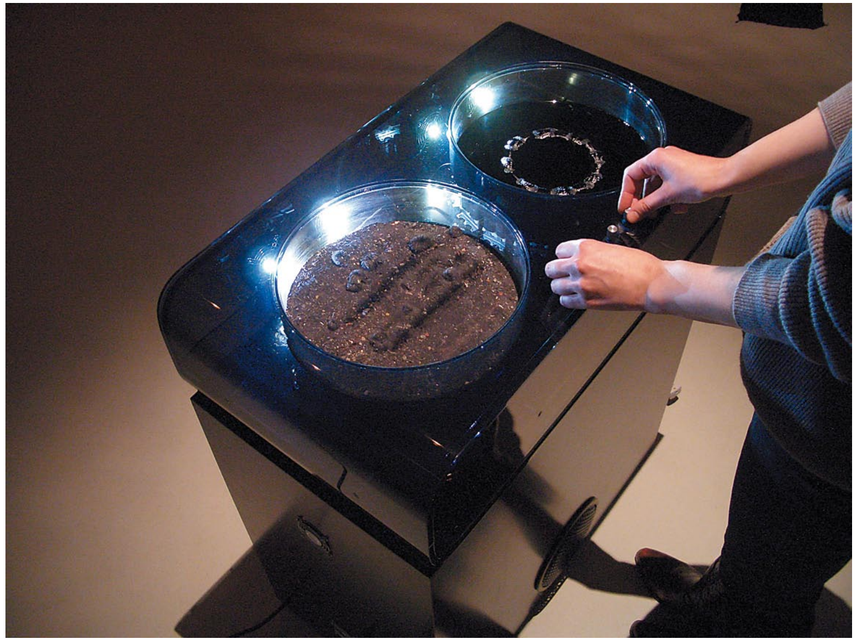


z II , 127*81*35 cm,

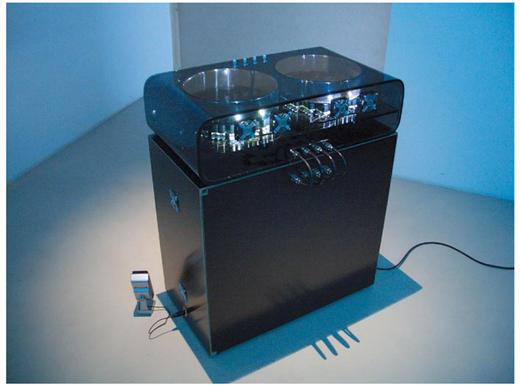




double-sided printed circuit boards, zII/edition, 2005



zII/edition #1, installation view (Detail), Galerie Lisa Ruyter, Vienna, 2005



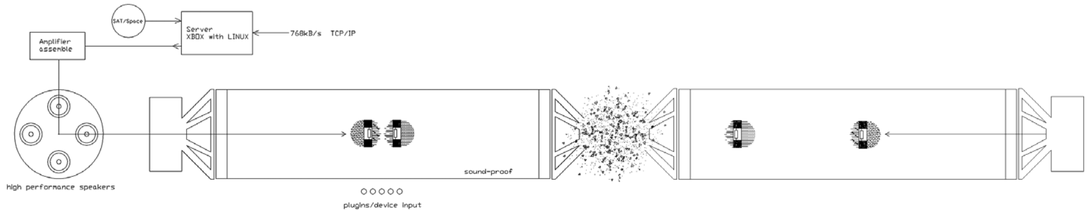
zII/edition #1, installation views, Galerie Lisa Ruyter, Vienna, 2005

untitled prototypes #1, #2, 2003/2004

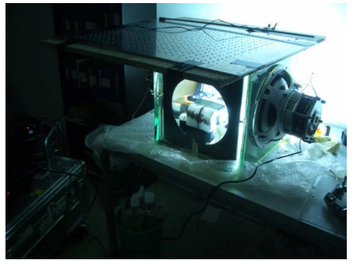
[...] The new project forms part of a long term vision concerning the representation and reinterpretation of the raw materials. The increasing fetishisation
of the technological object masks the actual components (the software, hard drives, guts and bolts, ferrofluids, metals and plastics) that drive the artificial existence of techno objects. The vision of the artist involves a successive unmasking of the ‚invisible', and the creation of opportunities to experience the material culture of such objects.
Research and development of methodologies for synthesising the materials: silicon, conducting materials, ferrofluid, intermetallic components, liquid crystals in electrical fields, electrochemical sound modules and chemo-optical (trans)-architectures. The artist is developing a ferrofluid-sound tube, visually resembling a magnetic rotating liquid which is sculpturally dynamic, enclosed in a transparent plexi-frame. This method of presentation allows the optical properties of electro-chemical transformations to be brought to the immediate attention of the spectator.
The ferro-fluid will thus be dynamically modulated through the interaction of interstellar / outer space sound. This stimulates the chemical forces inside the „organic" architecture frames, generating spontaneous electro-chemical/optical material transformations.Emphasis on transparency metaphorically draws our attention onto the materiality of the work: plexiglass and translucent materials literally take viewers inside the sculpture to investigate its bodily make up [...]

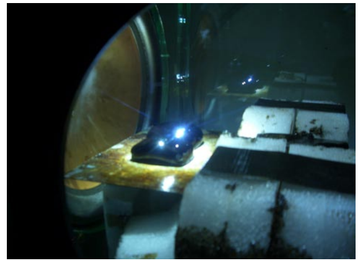
text excerpt: Custard Factory/Bitparts, Fact Liverpool/Vivid Birmingham

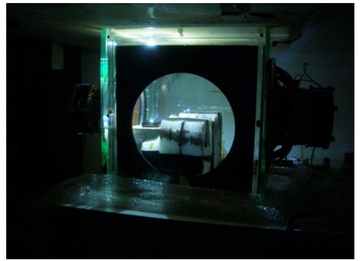
untitled prototype #2, 2003-2005



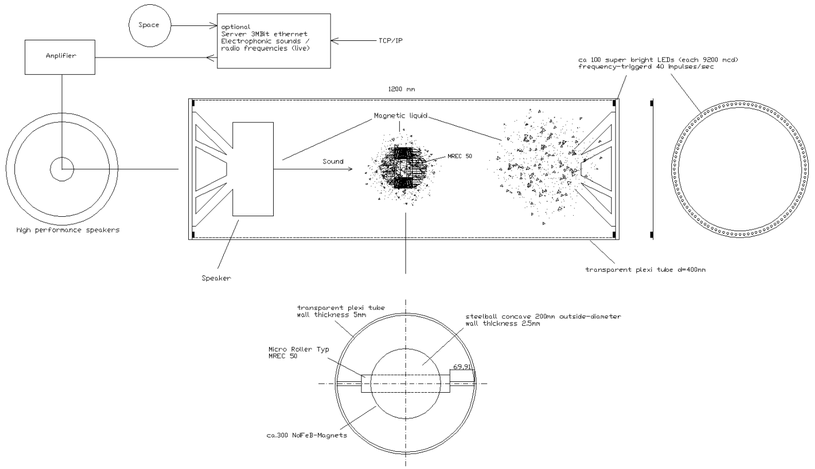
scale 1:18.89





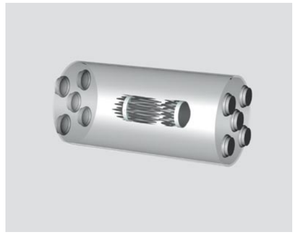


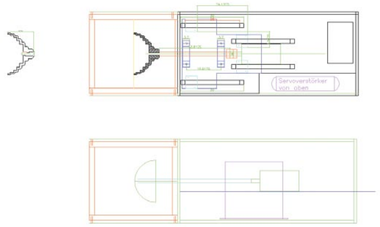
untitled prototype #3, studio view



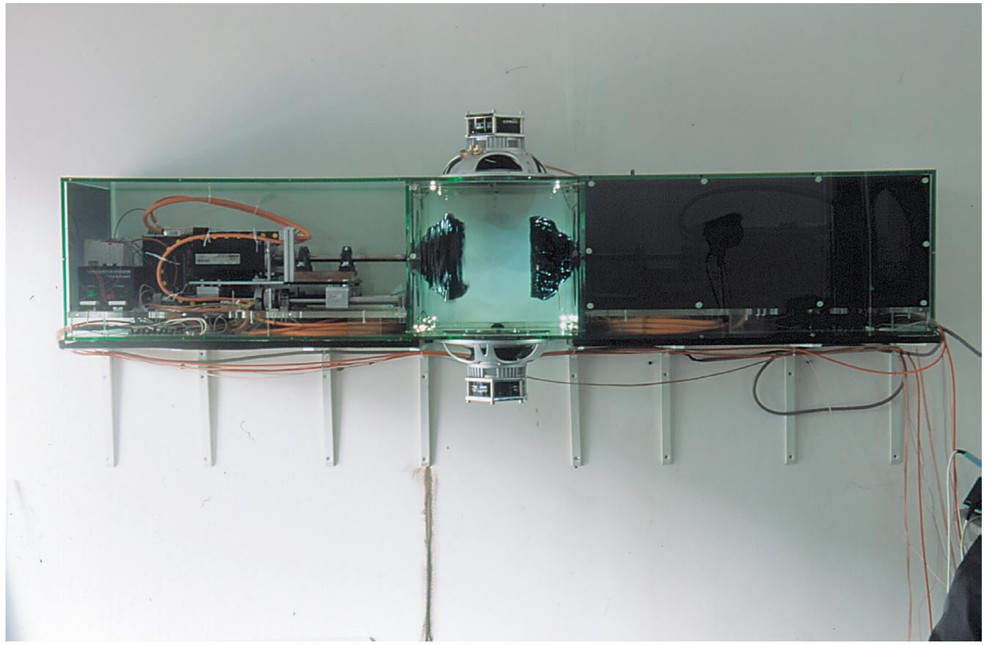
untitled prototype #3, “free body diagram”, edition 2005, work in progress

untitled prototype #3, studio view

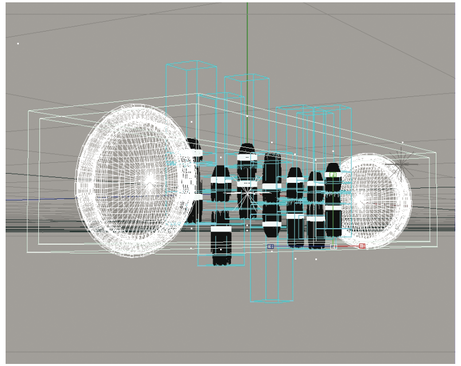


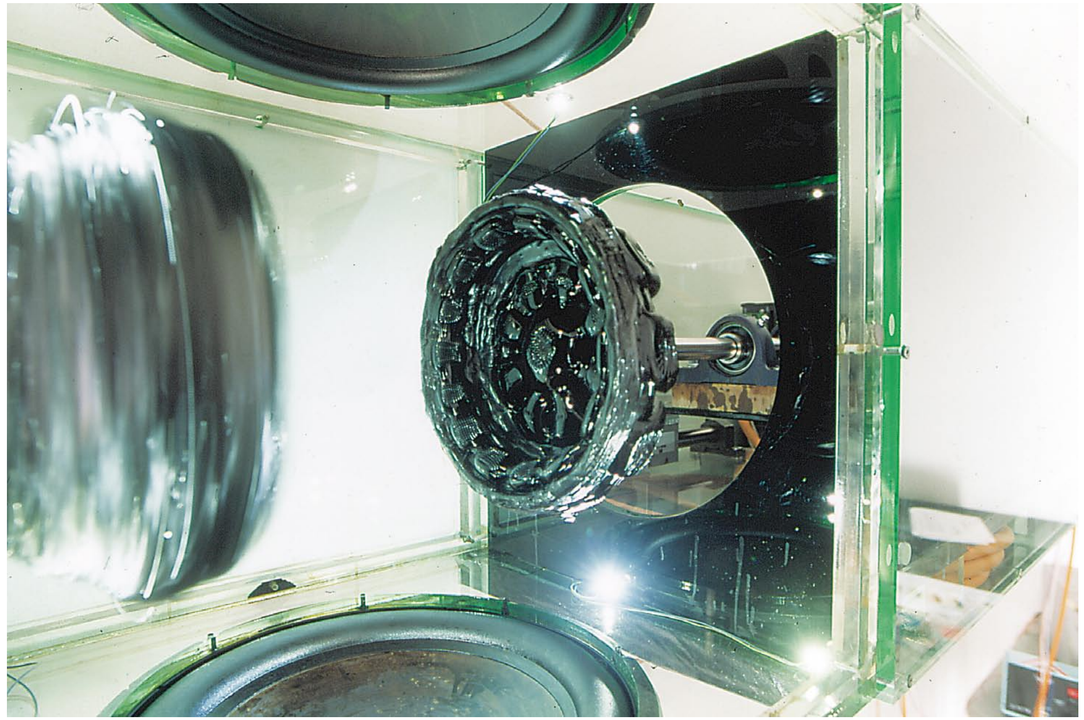


cad plan/body

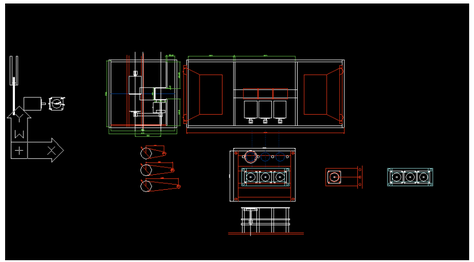


installation views/details, untitled (prototype#1), 214*40*42cm

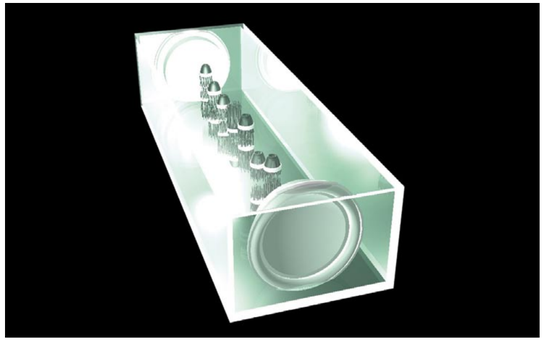


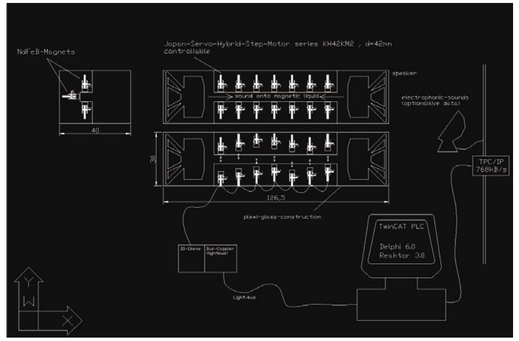


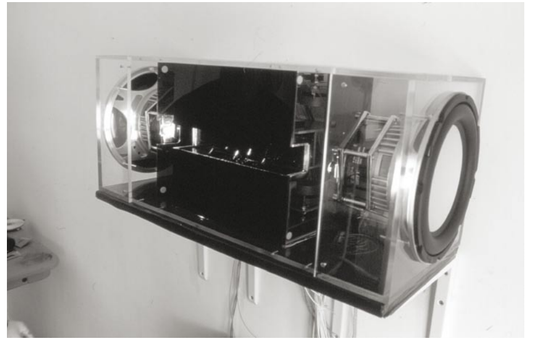
installation detail, untitled (prototype#1)

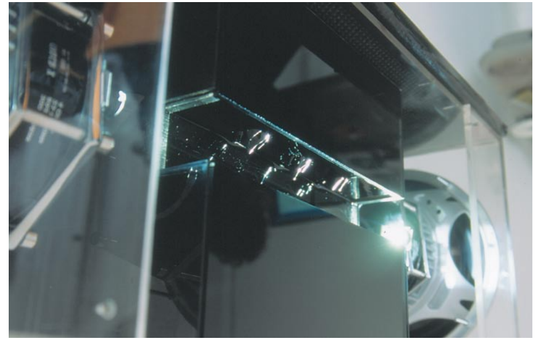


untitled prototype #3, 2003-2005









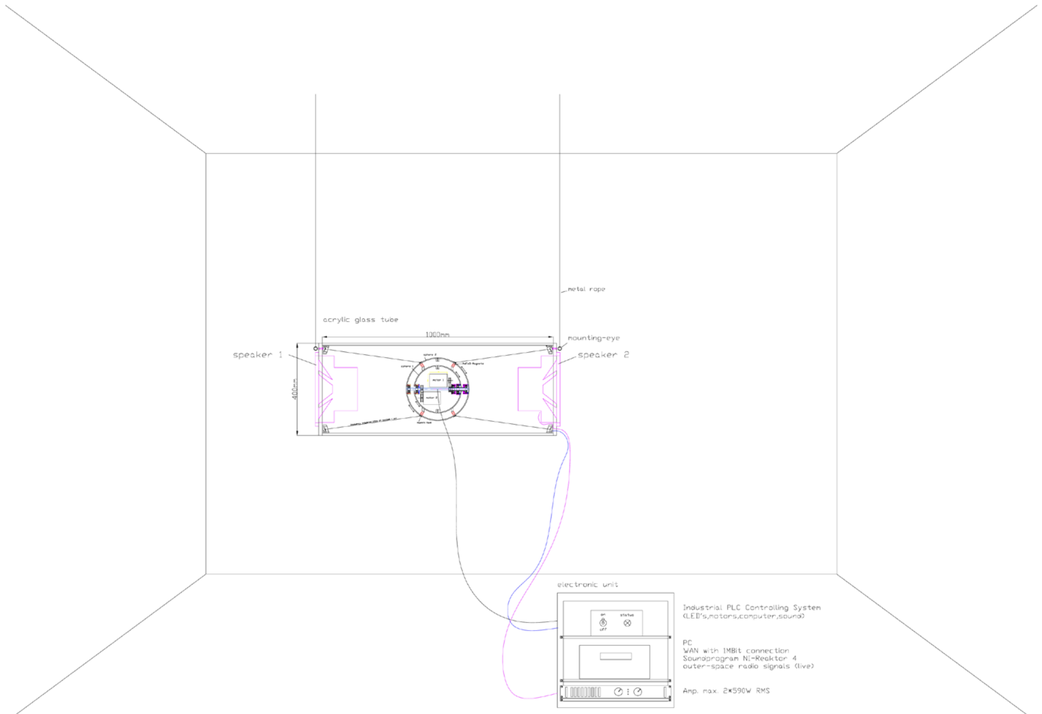
dimensional draft

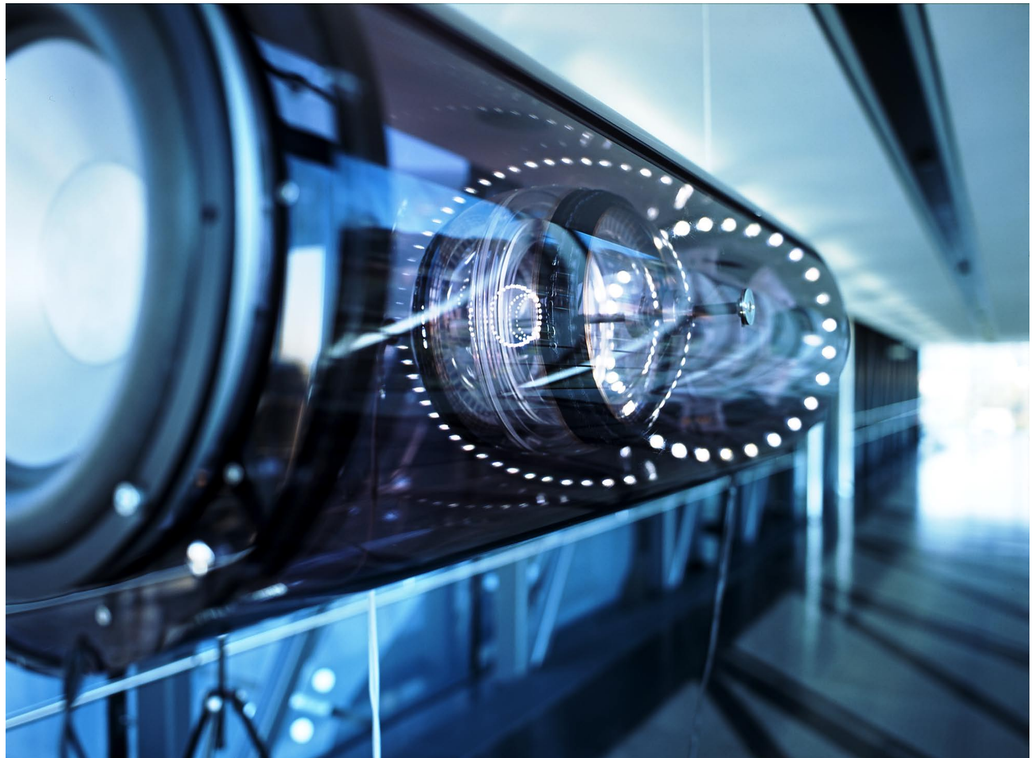
installation views/details, untitled (prototype#2), 70*29*29cm

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

Timothy Druckrey

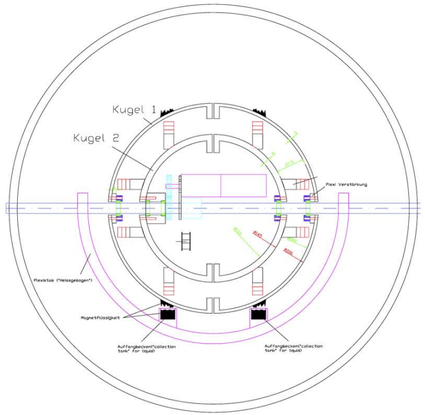
Death before Disko, installation 2005/2007

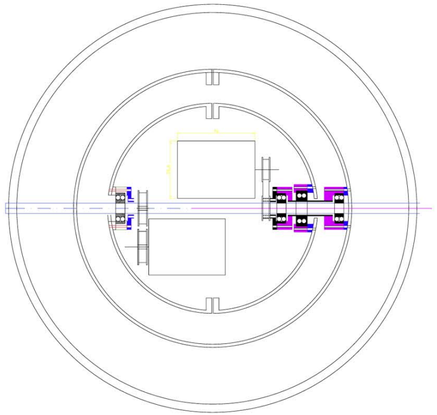


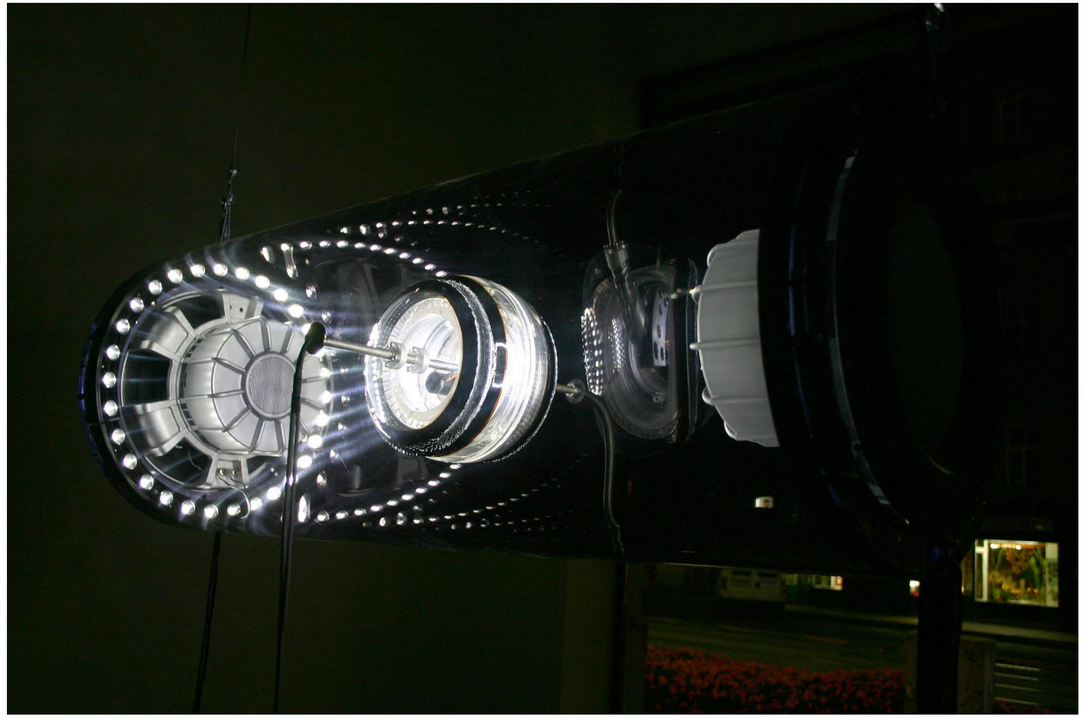


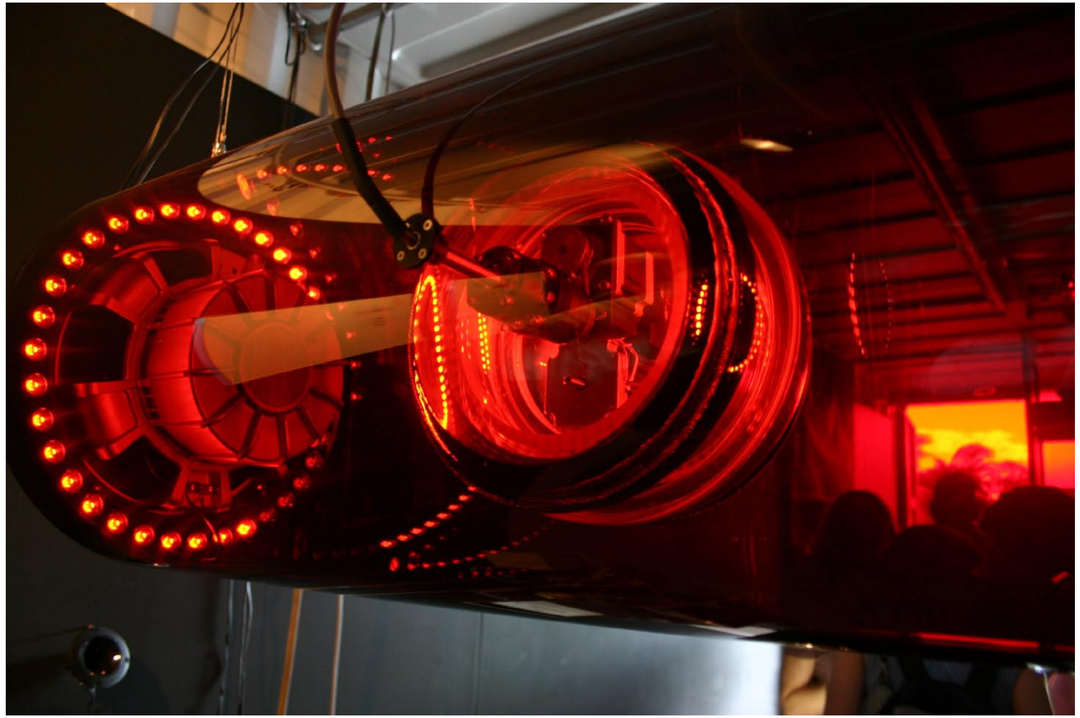
Installation view, Kunsthuis Graz „Protections. This is not an exhibition“ 2006

Installation view (detail)





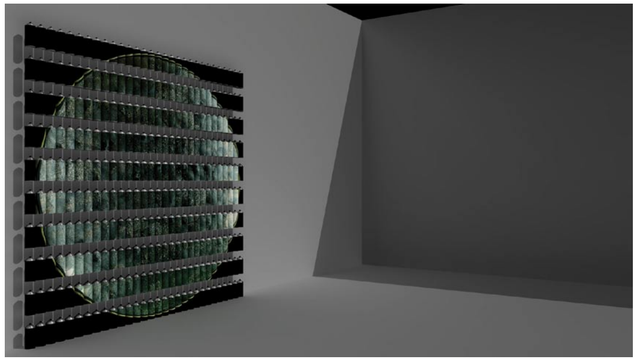


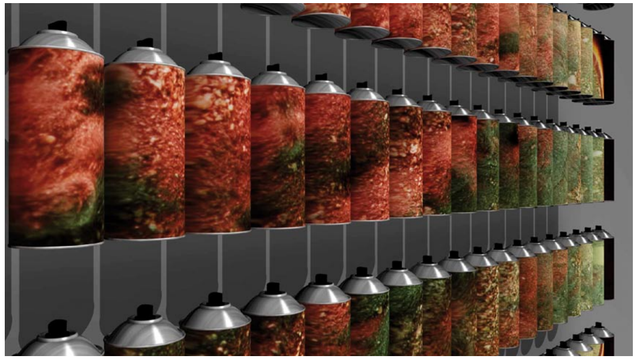


Death Before Disko 2.0, Installation views, Art Positions, Galerie Lisa Ruyter, Art Basel Miami Beach

War on 45/ my mirrors are painted black (for you), Installation View Bortolami Gallery , New York, 2006

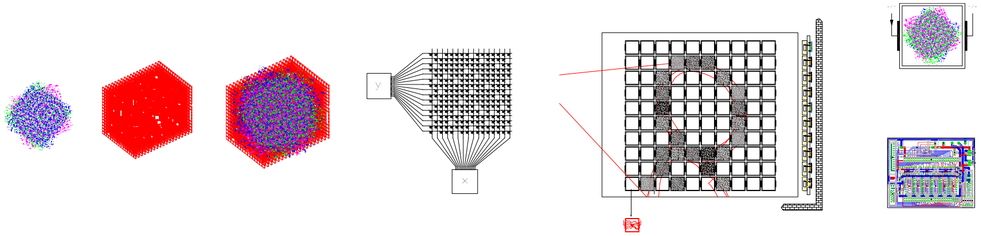
untitled (spraycans) 2006/2007

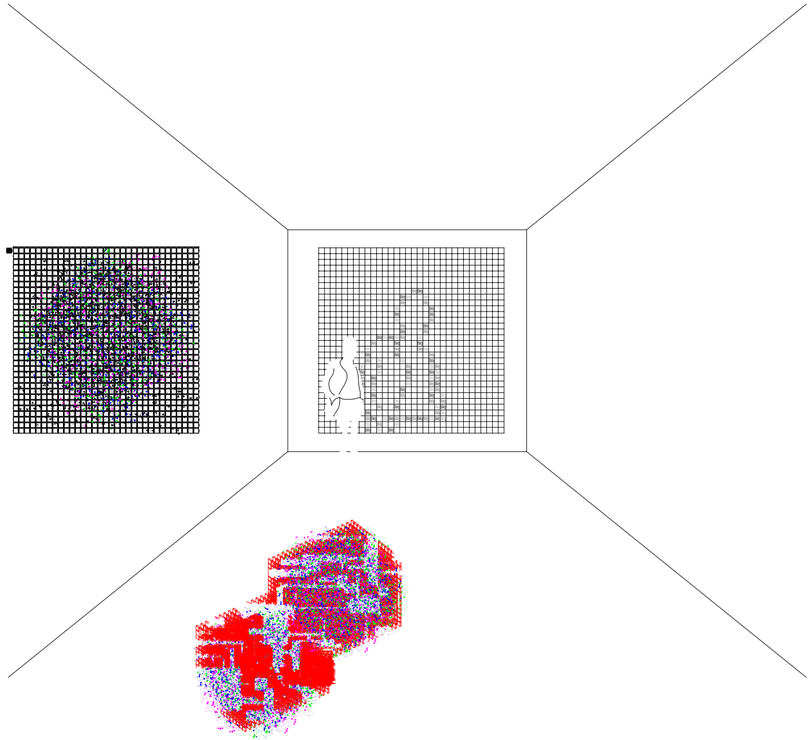


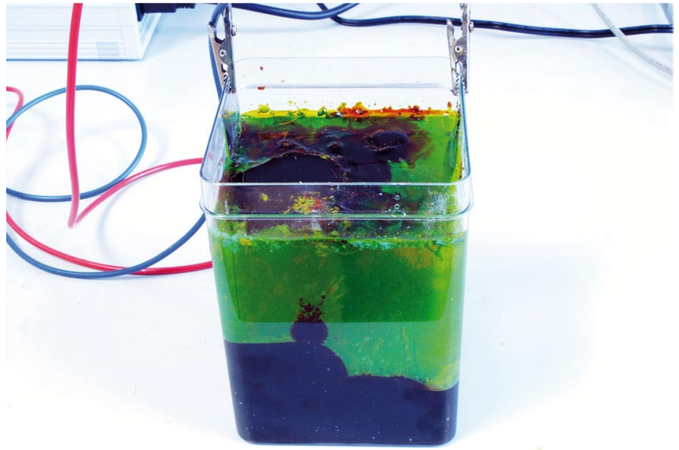


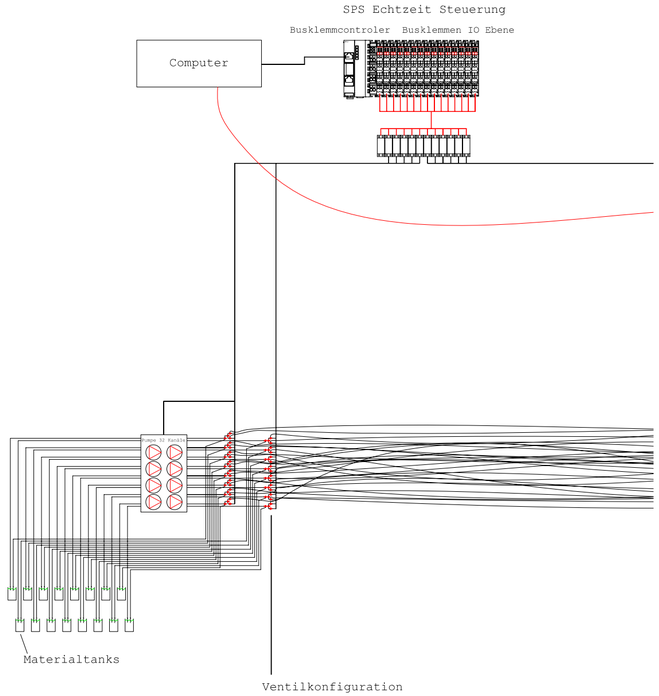
War on 45/ my mirrors are painted black (for you), Installation View Bortolami Gallery , New York, 2006

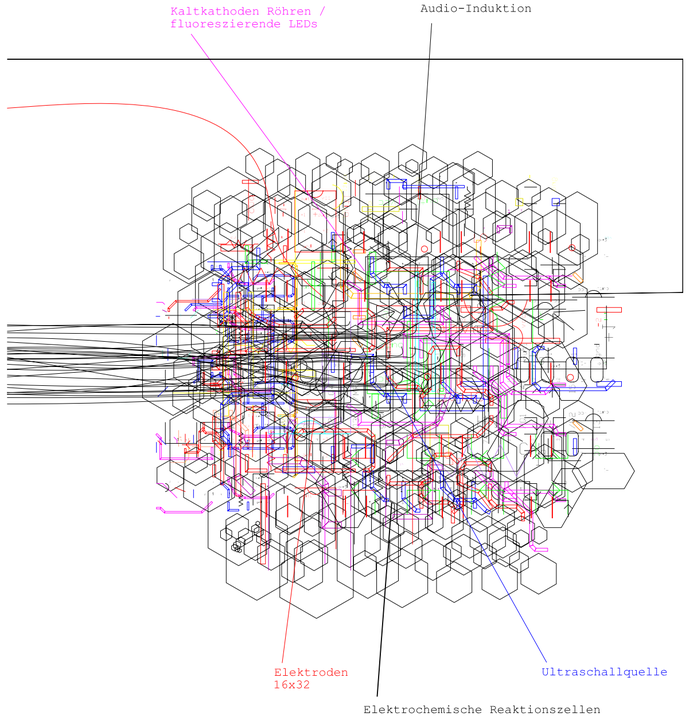
test units 2007-09


y
x






SPS Echtzeit Steuerung
Busklemmcontroler
Busklemmen IO Ebene
Computer
Materialtanks
Ventilkonfiguration

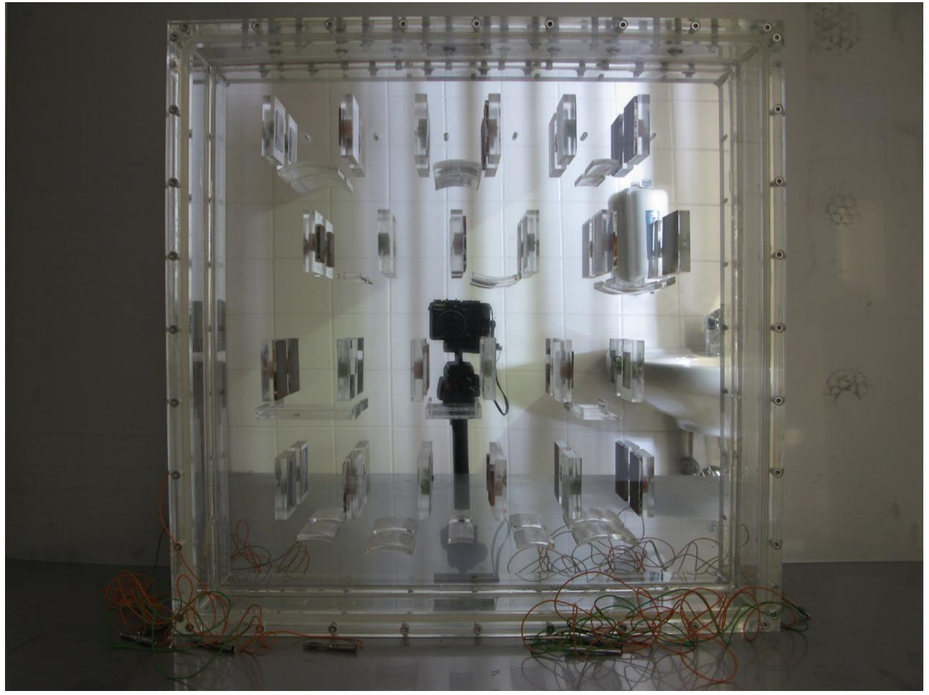

Kaltkathoden Röhren /
fluoreszierende LEDs
Audio-Induktion
Elektroden
16x32
Ultraschallquelle
Elektrochemische Reaktionszellen

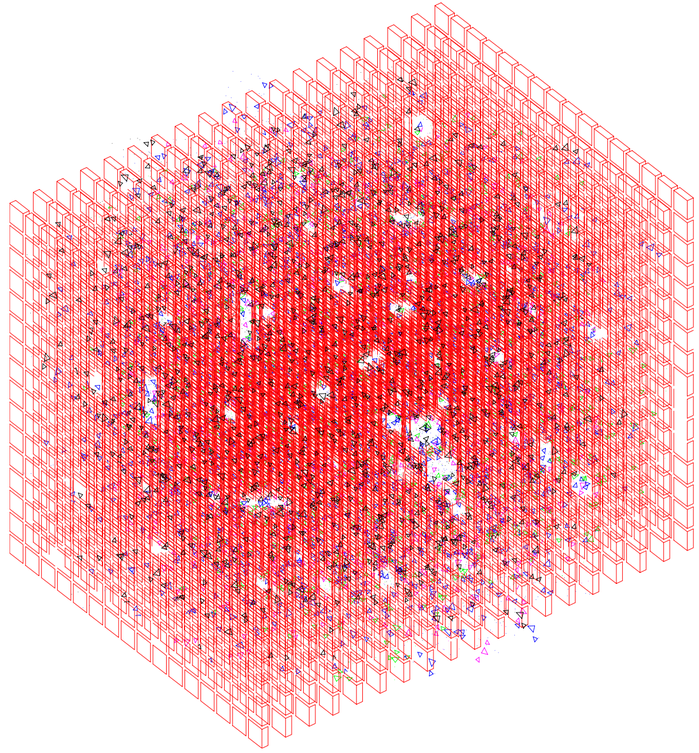
reaction cells

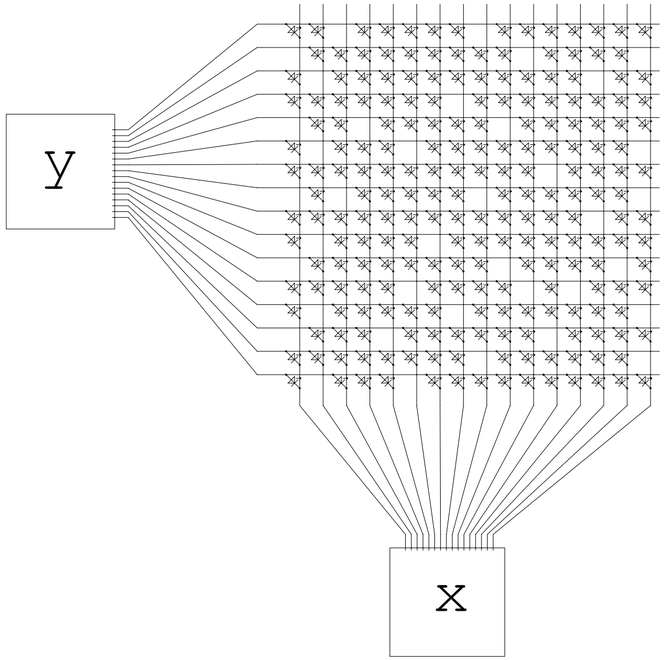
reaction cells

“Lucid Phantom Messenger” installation 2010/11 (work in progress)

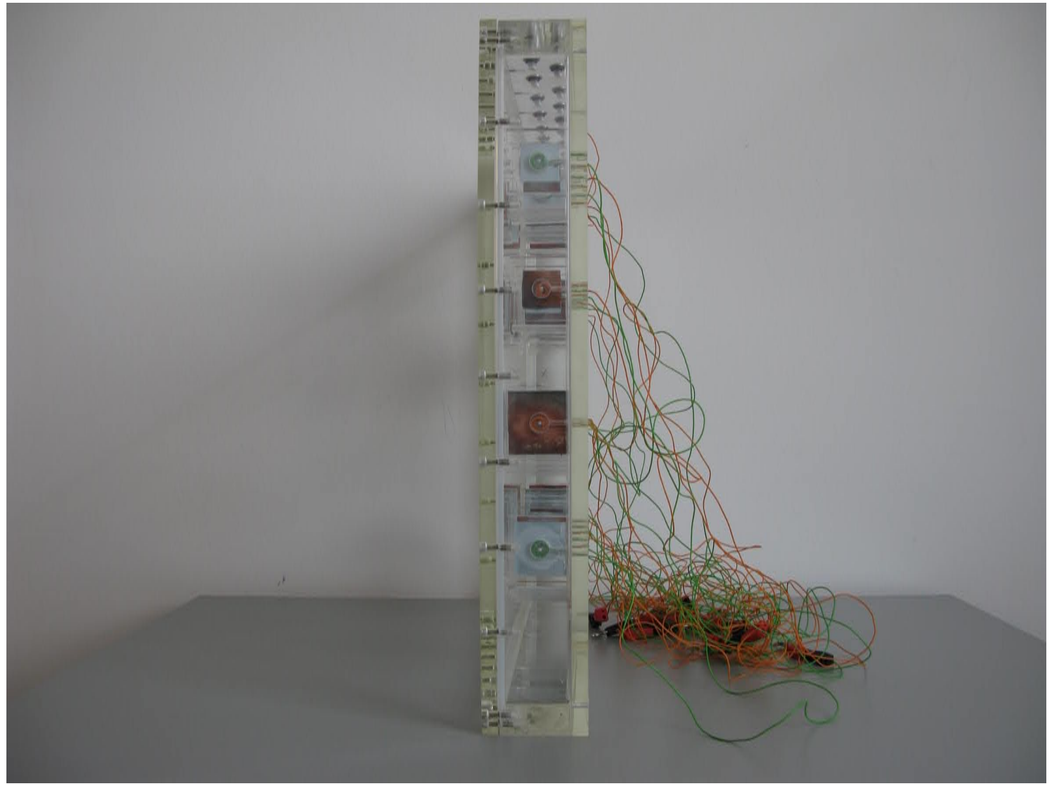
in cooperation with Dr Wolfgang Hansal,, Albert Bleckmann and Johannes Fuerst

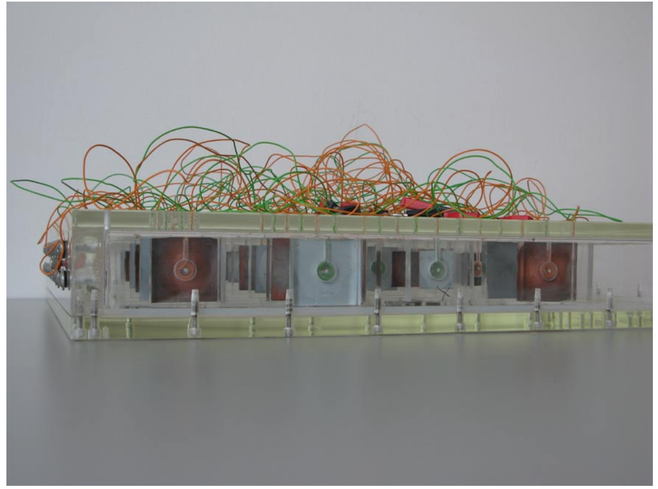


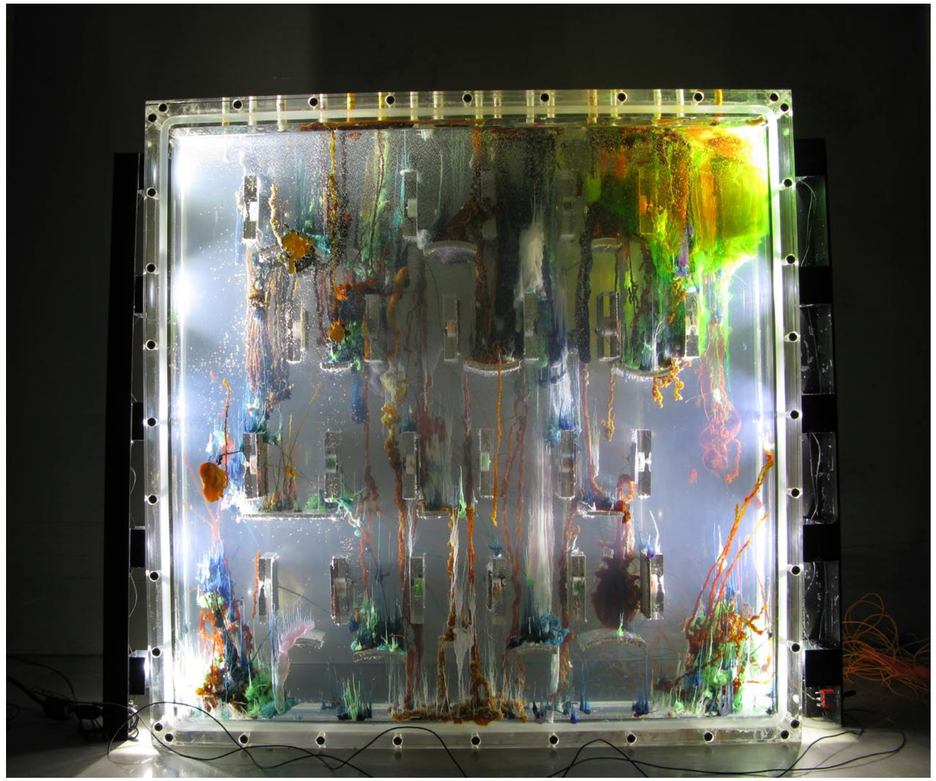


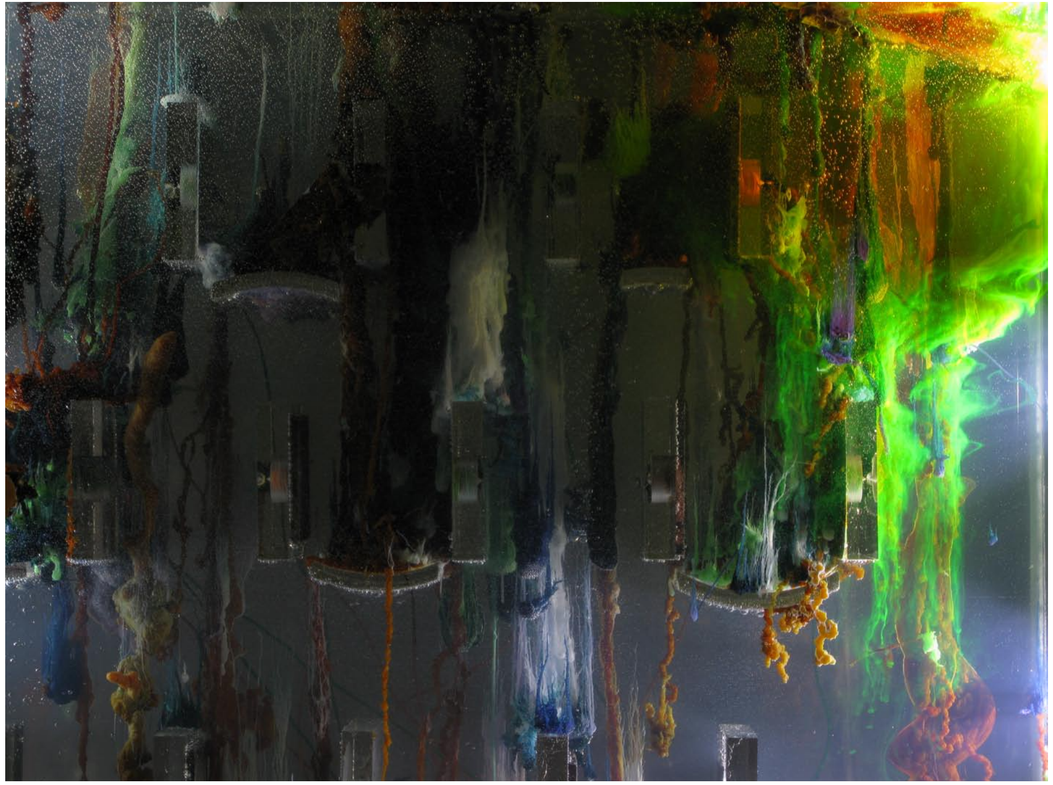


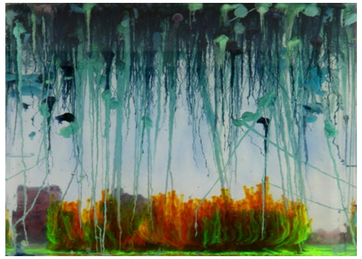
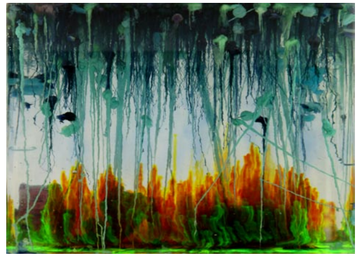
anode-cathode grid









film stills

Revealing and Concealing

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

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

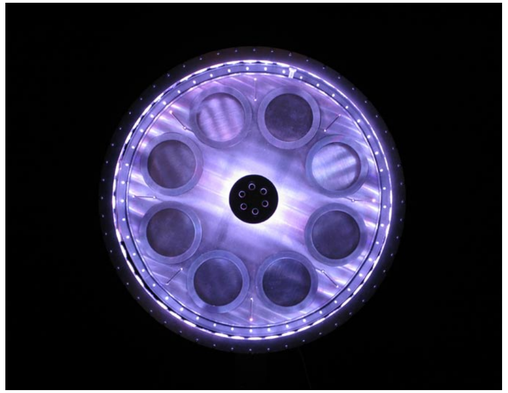
In this free experiment Weiser is pursuing the unpredictability of the original image creation process. Following in the tradition of Georg Christoph Lichtenberg and Johann Wilhelm Ritter, a technical test arrangement is misused to induce autopoietic processes. The thetical functionality of the apparatus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

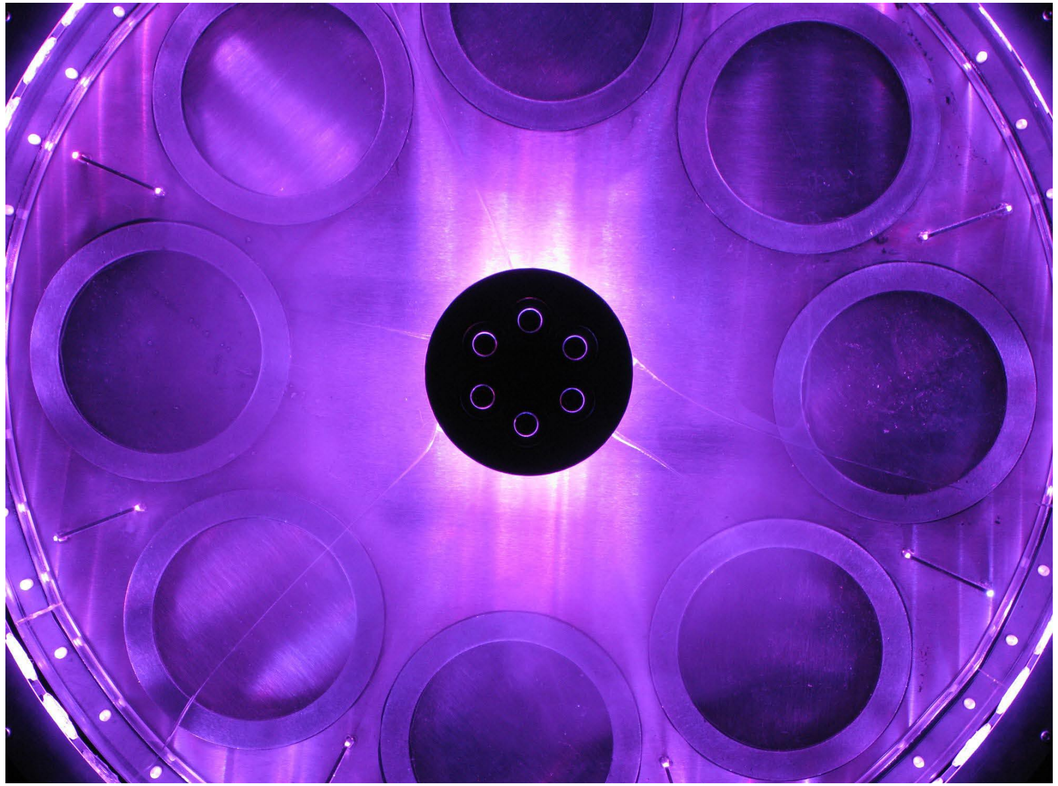
Yet regardless of all these insights, one element remains hidden from the viewer: The high-frequency sound is unperceivable to the senses. The work is a sound sculpture whose aural expression is not perceptible. Though the ultrasound produces an effect, human sensorial inadequacy prevents its passing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

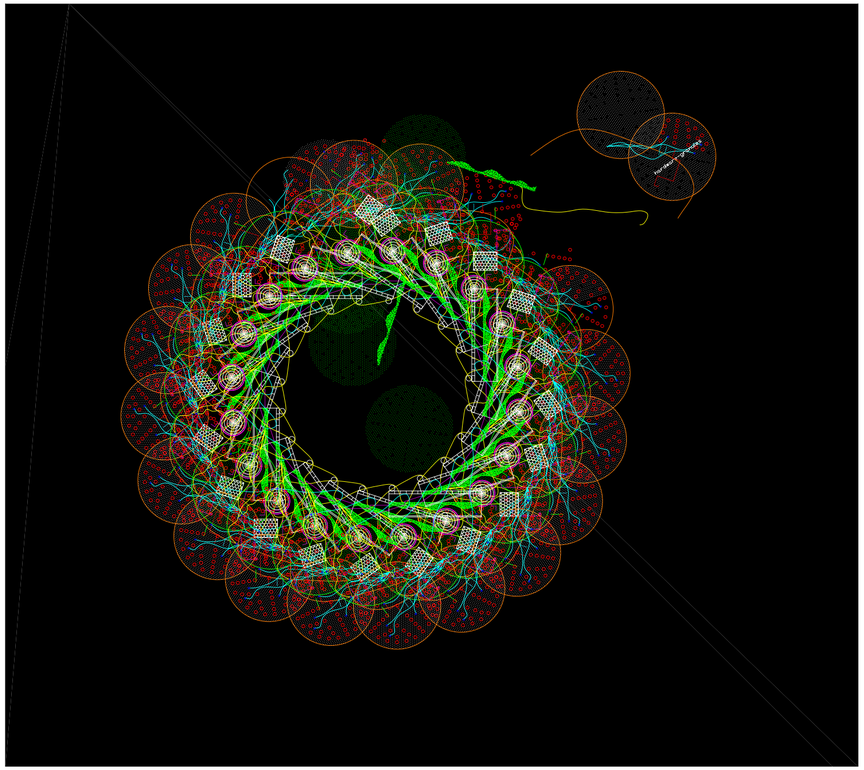
Marcel René Marburger

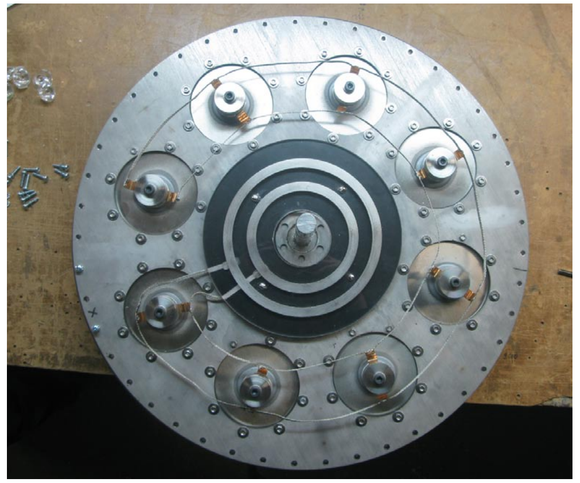
“Ambiguous Cut Into Space of Conjecture” 2011

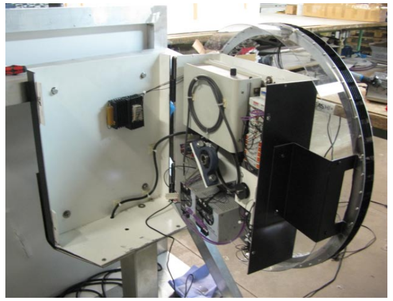
in cooperation with Wendelin Weingartner / Senrad Inc. and HappyPlating Gmbh

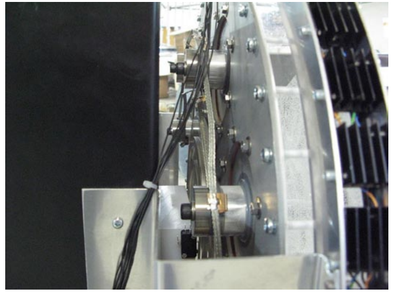


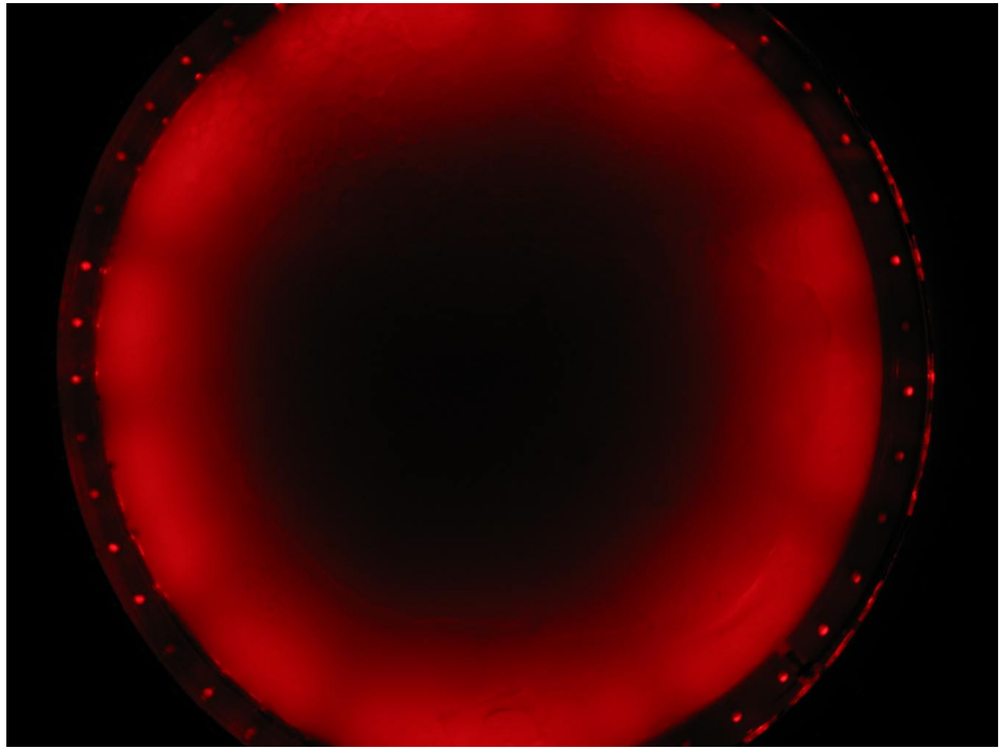


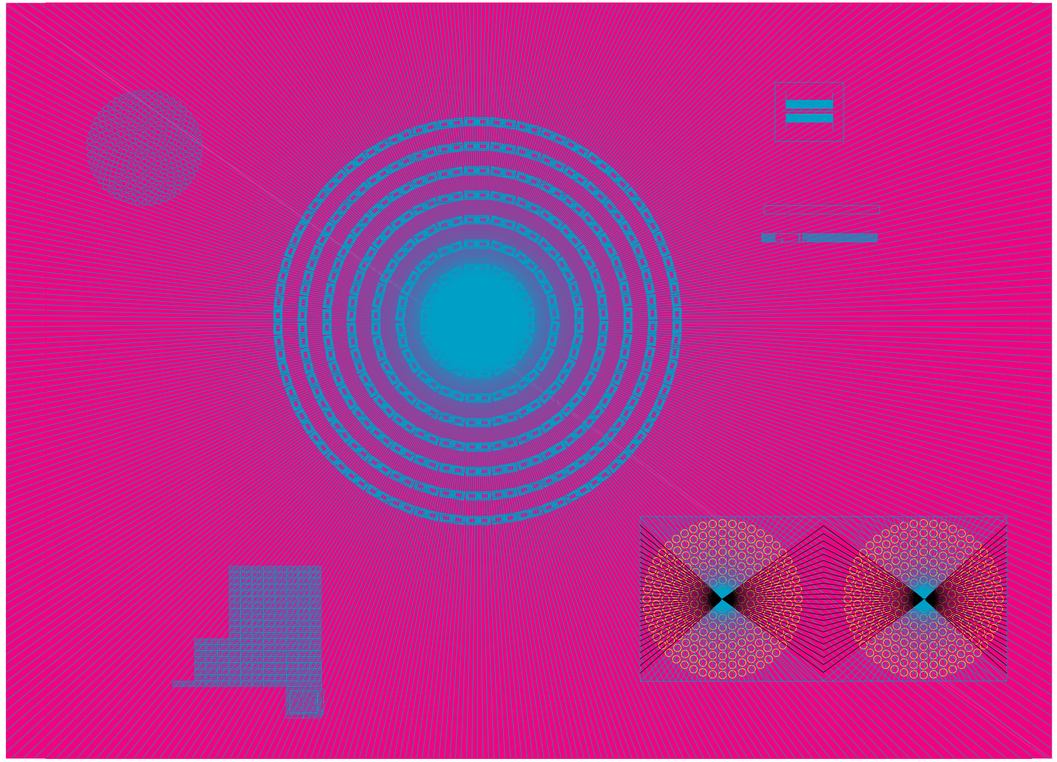


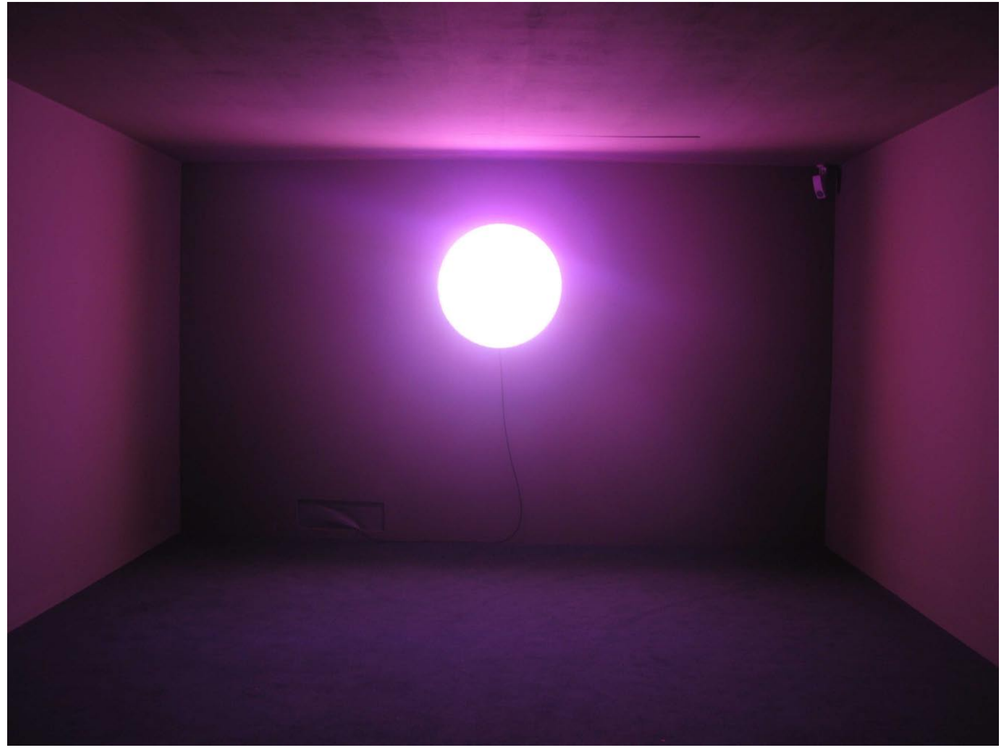


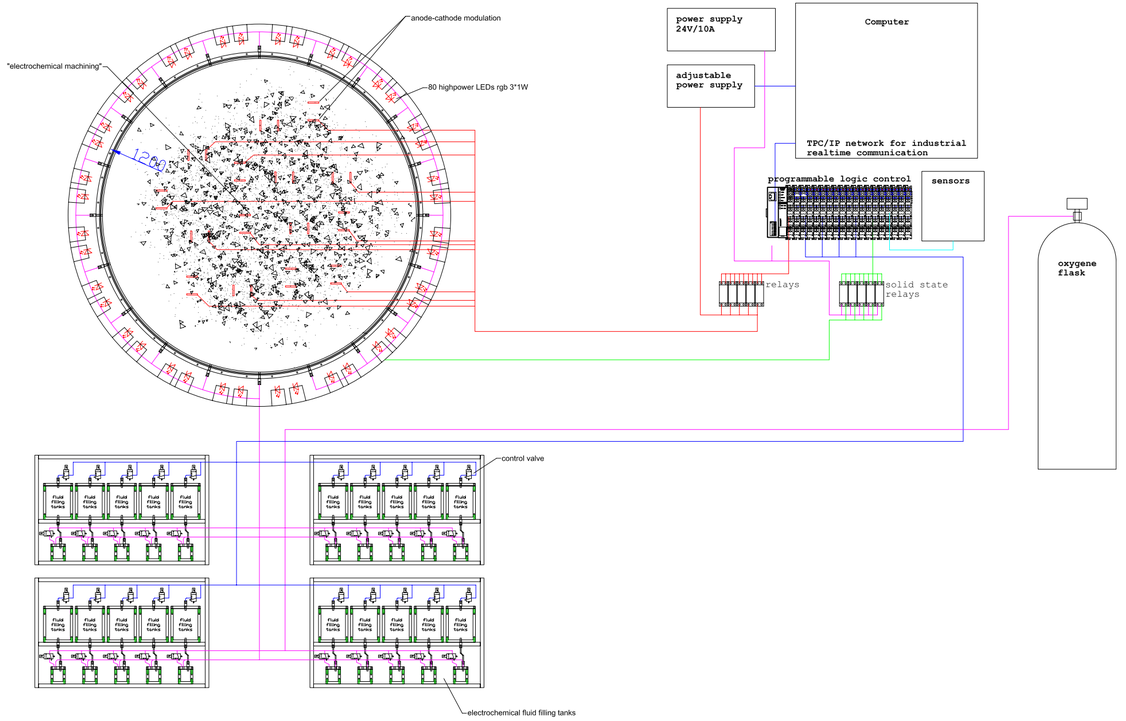


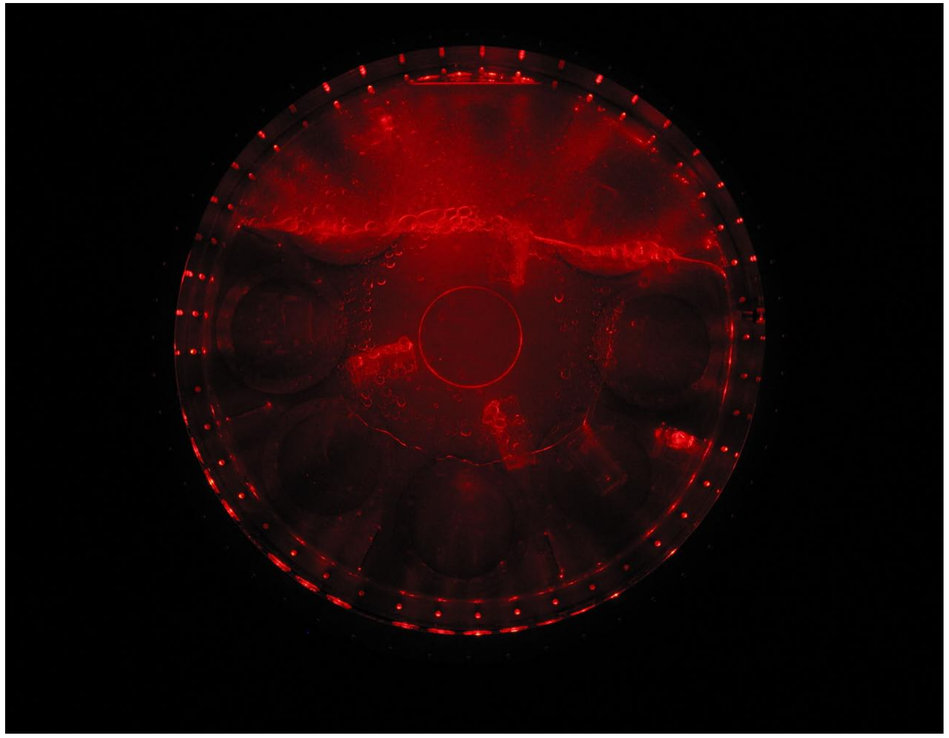


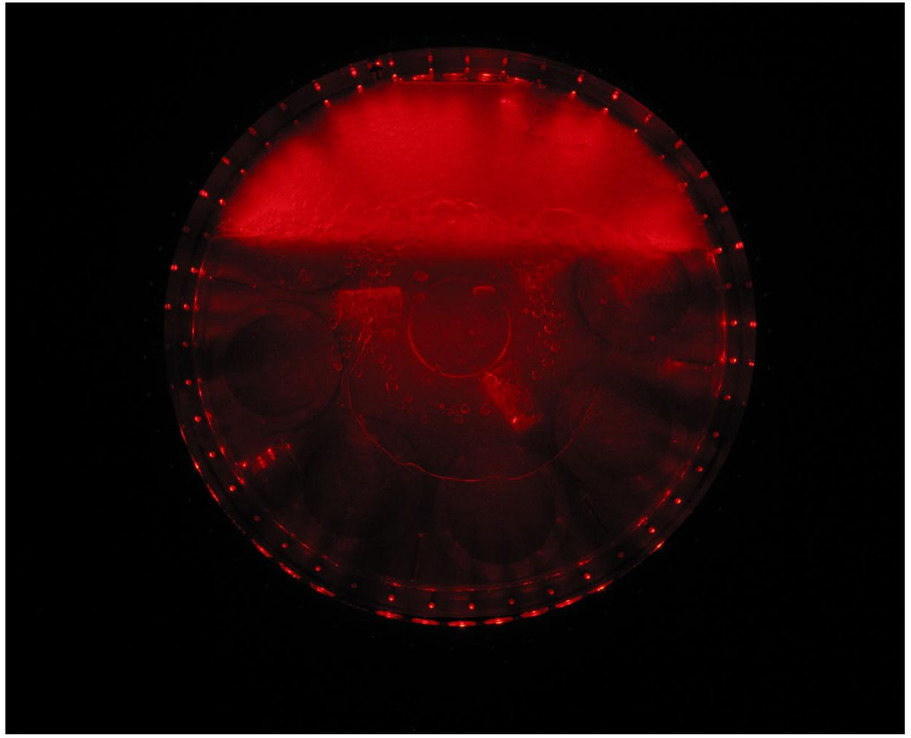


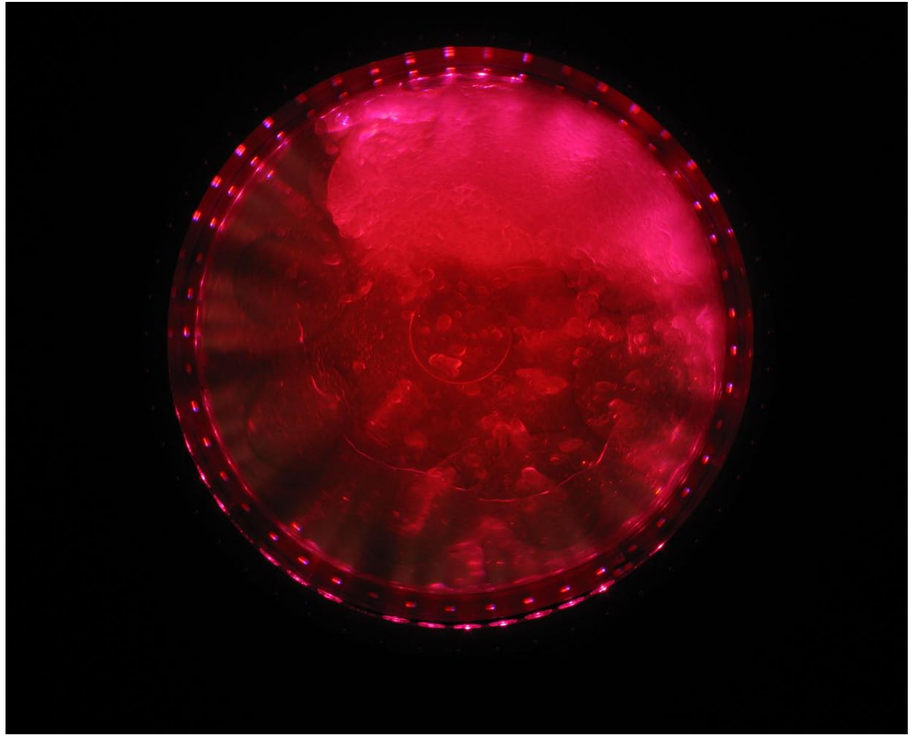





anode-cathode modulation
"electrochemical machining"
80 highpower LEDs rgb 3*1W
1200
power supply
24V/10A
adjustable
power supply
Computer
TPC/IP network for industrial
realtime communication
programmable logic control
sensors
relays
solid state
relays
oxygene
flask
control valve
electrochemical fluid filling tanks







1969	geboren in Innsbruck, A
1991-92	Architektur, TU Innsbruck, A
1992-94	Gerrit Rietveld Akademie, Amsterdam NL
1994-98	Kunsthochschule für Medien Köln bei Jürgen Klauke und Siegfried Zielinski
	lebt und arbeitet in Wien und Köln

Ausstellungen (Auswahl)

2010	New.Brave.World, Trøndelag Centre for Contemporary Art, NO
	Mind and Matter, Künstlerhaus, Vienna AT
	Lucid Phantom Messenger , General Public, Berlin
	ISEA; RUHR 2010, Museum für Kunst u.Kulturgeschichte, Dortmund
	The Volta Show,Galerie Collet Park, Dreispitzhallen, Basel CH
	Status Quo Vadis, Kunst im Öffentlichen Raum, Melk AT
	Curated by Mandragora, Kunstraum am Schauplatz, Vienna AT
	Horse Trailer Sudiolo, Gallerie Collet Park , Paris FR
2009	Sleepwalking, Temporary Gallery Colgne, Cologne
	See This Sound, Lentos Museum of Modern Art Linz
	“Musica ex Machina”, Bilbao
	“Glanz und Verderben”, Kunstverein Medienturm Graz
	The house is on Fire but the show must go on , Kunstraum Innsbruck
	“the red Thread”, Galerie Dana Charkassi, Wien
	“In touch”, First experimental Music and Media Art Festival, Fabrique, Minsk
	uncharted, Santralistanbul, Istanbul
	Herwig Weiser, Pierre Weiss, Franz West, Galerie Colletpark Paris
2008	Pulse Art Fair, Miami, Galerie ColletPark, Paris
	Now Jump!, Nam June Paik Art Center,Yongin -Si, Südkorea
	Turn and Widen , Media_City Seoul, Seoul Museum of Art, Südkorea
	Synthetic Times, China National Art Museum, Beijing, China
	“Death before Disko”, Galerie ColletPark, Paris
2007	Into Position, Bauernmarkt1, Wien
	paraflows, MAK-Gegenwartskunstdepot Gefechtsturm Arenbergplatz, Wien
	Current Trends in Experimental Film in Germany,Goethe Institute Santiago de Chile
	V2 Zone, Museum of Contemporary Art, Taipei, Taiwan
	Current Trends in Experimental Film in Germany,Goethe Institute Glasgow,Scottland
	„Field works“, Remont Galerie, Belgrad, Serbia
	Constantly in Motion Current Trends in Experimental Film & Video in Germany
	1994-2004, Goethe Institut Mumbai
	Tension;Sex;Despair-Aber Hallo / Na und, WUK, Kunsthalle Exnergasse
	„unfinish“, Transmediale 07, Akademie der Künste Berlin
	Feedback, Laboral gallery, Gijon, Spain
	Interact or die, DEAF 07, Dutch electronic Art Festival, Rotterdam
2006	Protections, Steirischer Herbst, Kunsthaus Graz
	Code :blue, 3rd Beijing International New Media Arts Exhibition, Millenium Arts Museum, Peking
	Loop Pool, Goethe Institute Lissabon, Portugal
	War on 45/ My Mirrors are Painted black (for you), curated by Banks Violette,
	Gallery Bortolami Dayan, New York
	Current Trends in Experimental Film in Germany, Goethe Institute Madrid, Spain
	Cybersonica, London
	Current Trends in Experimental Film in Germany, Goethe Institute Calcutta, India
	ViennaFair 2006, Galerie Lisa Ruyter, Wien
	“loop pool”, Int. Film Festival Rotterdam, NL
	BlackBox@Arco, Arco Madrid (solo)
2005	Art Basel, Miami Beach, Artpositions, Galerie Lisa Ruyter (solo)
	“L’Art de produire l’art”, Studio National des Arts Contemporains, Lefresnoy, France
	Tesla im Podewils´schen Palais, Berlin (solo)
	Invideo,“saving popcultures“,Goethe Institut Mailand
	“Death before Disko, Galerie Lisa Ruyter, Wien
	“Loop pool”, Lounge, 51st international short film festival oberhausen
	ViennaFair, Galerie Lisa Ruyter, Wien
	“pulse“, Galerie Lisa Ruyter, Wien, A
2004	First Bejing Int. Media Arts Exhibition, Millennium Art Museum, Peking, China
	“Strategy of Interaction”, Wozownia Gallery, Torun, PL
	“Born to be Star“, Künstlerhaus Wien, A
	“Deutschland sucht…”, Kunstverein Köln, D
	“Zoo Art Fair“, Ritter/Zamet, London, UK
2003	“Bit parts“, Custard Factory, Birmingham, UK
	“Raw Digits”, Medienturm Graz, A
	DEAF 03, Dutch Electronic Art Festival, Rotterdam, NL
	“Cybersonica”, Deluxe-Gallery / ICA, London, UK
2002	“Aktuelle Kunst in Graz“, Medienturm Graz,A
	“Magical Machines“, Edith Russ Haus für Medienkunst, ,D
	“A Haunted House of Art”, Stichting Outline, Amsterdam, NL
	“Saving Pop Cultures”, Goethe Institute Jakarta, Indonesia
	Variable Stücke, Galerie im Taxisplalais, Innsbruck, A
	“NAM JUNE PAIK-Award“, NRW Forum, Duesseldorf, D
	“In the Making“, CCAC, Wattis Institute, San Francisco, USA
2001	DIY, Transmediale 01, Podewil Berlin
	Update 2.0, Goethe Institute Budapest, Hungary
	WRO, Int.Media Art Biennal, C ontemporary Theater, Wroclaw,PL
	Takeover, Ars Electronica, OK-Center of Contemporary Art Linz, A
	Zgodlocator, IKON Gallery, Birmingham, UK
	“Cinema Auricular“, Barbican Center, London,UK
2000	Videoformes, Clermont-Ferrand, F
	46.Internationale Kurzfilmtage Oberhausen
	Glitch, Impakt Festival 2000, Utrecht, NL
	“Update 2.0“, Medienkunst aktuell 97-00, ZKM Karlsruhe
	“Sala del Deseo“, Centro de la Imagen, Mexico City
	Plug-in-video, Satellit/ Z 2000, Berlin-Pavillon, Berlin
	5th international Festival of New Film Split, Croatia
	“Avanto“, Helsinki Media Art festival, KIASMA, Helsinki, FIN
	Montreal International festival of new cinema and new media, Canada
	Invideo, Mailand, I
	zgodlocator, Trinitatiskirche, Cologne
	“Update 2.0“, Goethe Institut Paris
1999	45.Internationale Kurzfilmtage Oberhausen
	Kunst NRW-NL, de balie, Amsterdam, NL
	4. Media+Architecture Biennale, Graz, A
	Sample Minds, Kunstraum Innsbruck, A
	1998 Videonale 8, Kunstverein Bonn

Neuer Berliner Kunstverein (selection Videonale8)
“the art of the accident“, DEAF 98, V2_Rotterdam, NL
1997 “Hybrid Workspace“,(no name Cologne), Kassel
1996 “Arte electronico al final del Milenio“, Goethe Institut Madrid, SP
“coming up“, MMKSLW, 20er Haus, Vienna, A

2009 Production Grant, Dock e.V, Hauptstadtkulturfonds Berlin
2008 Bm:ukk, Production Grant, Federal Ministry for Education, Arts, and Culture, Vienna AT
Artist-in-Residence, Mongin Art Center, Seoul KR
2006 Bm:ukk, Production Grant, Federal Ministry for Education, Arts, and Culture, Vienna AT
2002 Nam June Paik Award, International Media Art Award, Düsseldorf DE
Art Award of the Federal Art Ministry, Tyrol AT
Artist–in-Residence, Vivid, Birmingham UK
2001 Transmediale Award, Berlin DE
Honorary Mention, Ars Electronica, Linz AT
Artist–in-Residence, Kunstverein Medienturm, Graz AT
2000 Special Award, International Festival of New Film, Split HR
1999 Hermann Claasen Preis für Fotografie and Medienkunst (Award of Distinction), Cologne DE