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**Wolfgang Spahn - Portfolio**  
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<http://wolfgang-spahn.de/doku.php>

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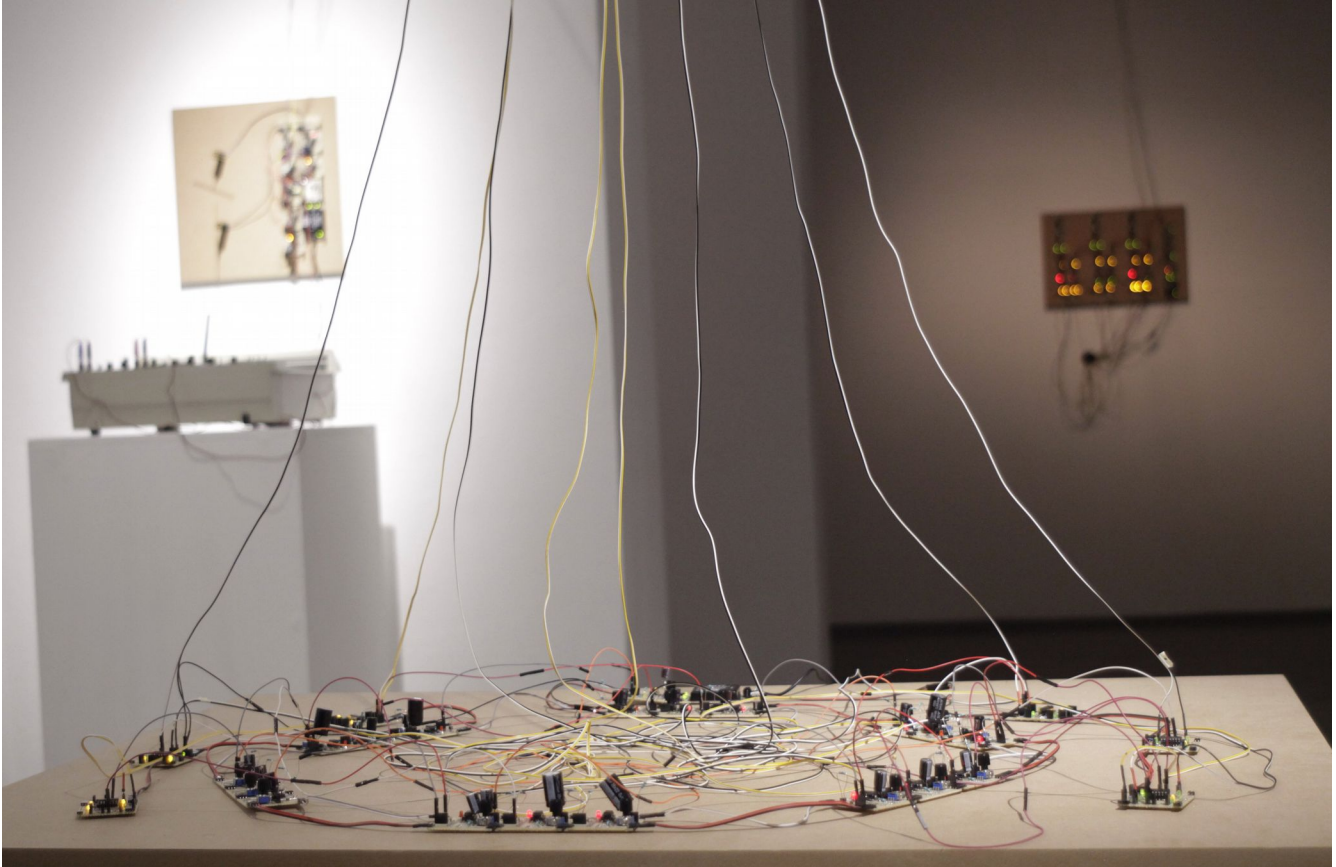
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## Symbolic Grounding

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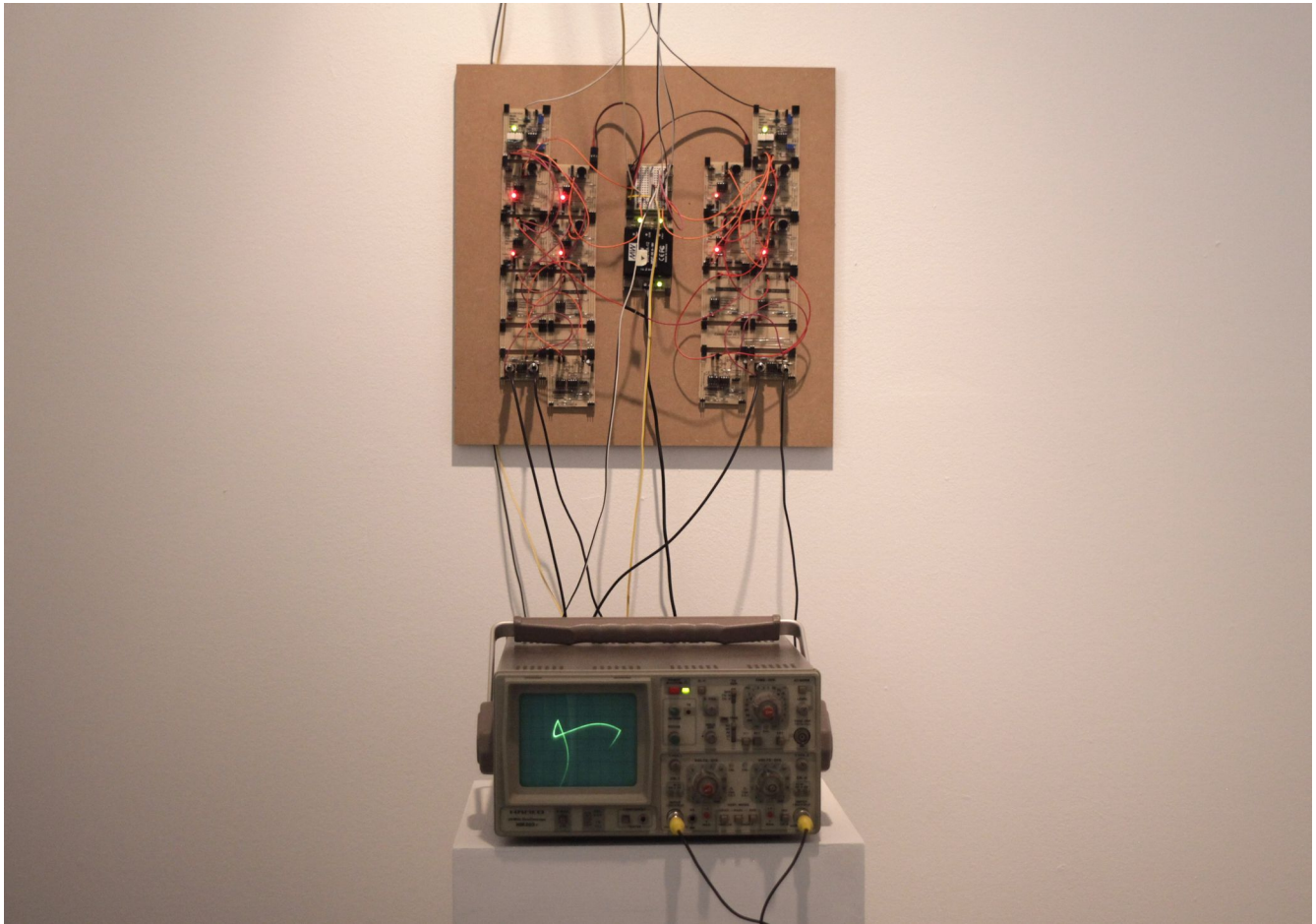
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by Christian Faubel and Wolfgang Spahn, 2018



*Symbolic Grounding* is a kinetic light and sound installation that runs on a network of 100 artificial analogue connections. This network produces an ever-changing set of rhythms and patterns that are not programmed beforehand but that result from the very connectivity of this network. These rhythms and patterns are made audible and visible using different devices such as loud-speakers, motors, an oscilloscope, liquid-light projectors and a xy-recorder. These devices allow the visitors to experience the complexity that already happens in networks with only 100 neurons and provide a glimpse of the complexity of interactions in a network of 86 billion neurons such as the human brain.

These neurons are circuit boards called Pop Neuron designed by the artists for an electronic analog artificial network based on the Shun-Ichi Amari Oscillator.



The installation Symbolic Grounding was shown in 2018/19 at

Science Gallery, Dublin, Ireland

Monitoring, Kasseler Kunstverein, Kassel

Marler Medienkunst-Preise 2018, Skulpturenmuseum, Marl

More-Than-Human, Museum Kesselhaus, Berlin

GlasmooG, Kunsthochschule für Medien Köln, Köln

Gallery Diskurs, Berlin

It was realized with support of the Stiftung Künstlerdorf Schöppingen

<http://symbolicgrounding.dernulleffekt.de>



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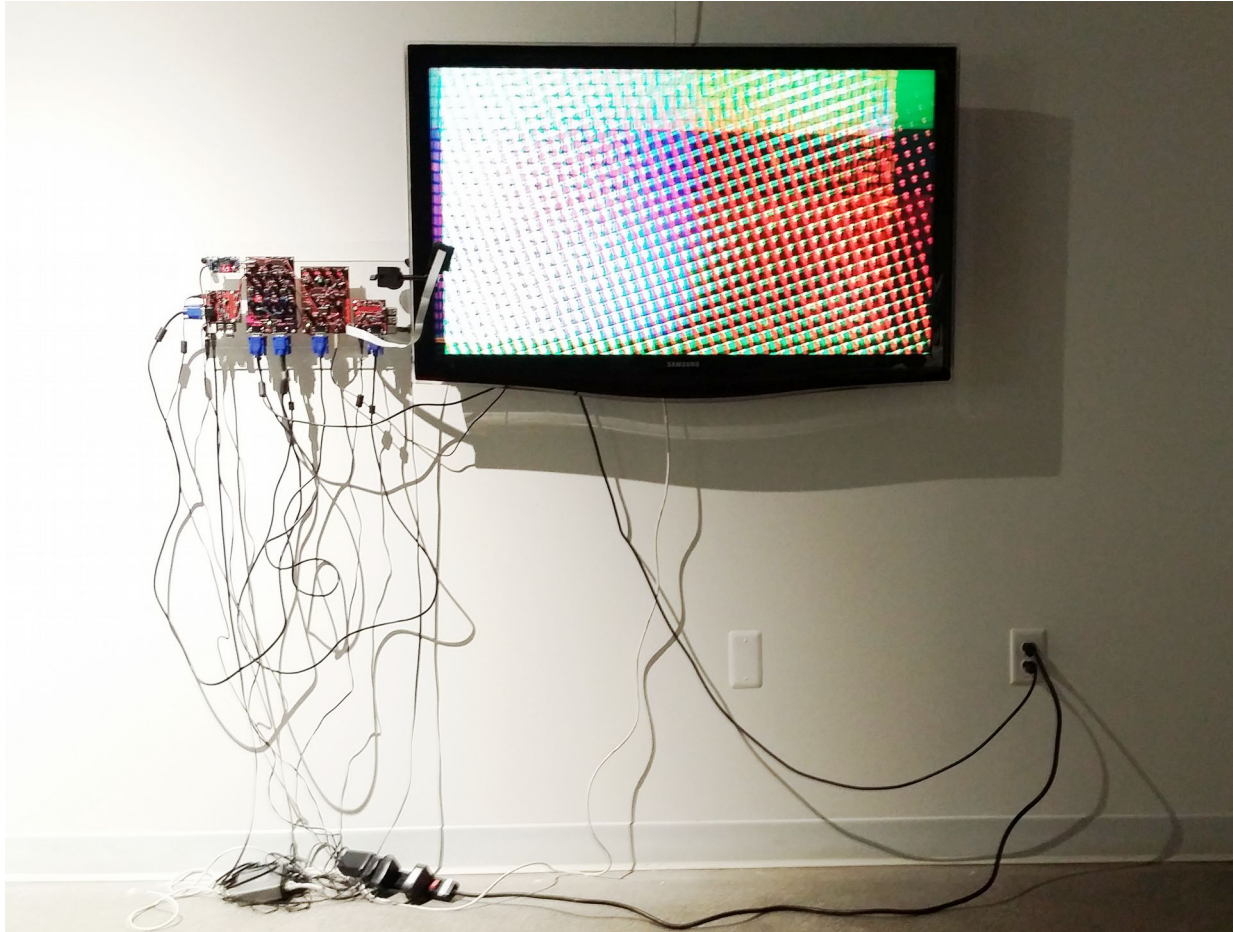
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## Entangled Pixel

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a cross boarder video and audio feedback, 2019

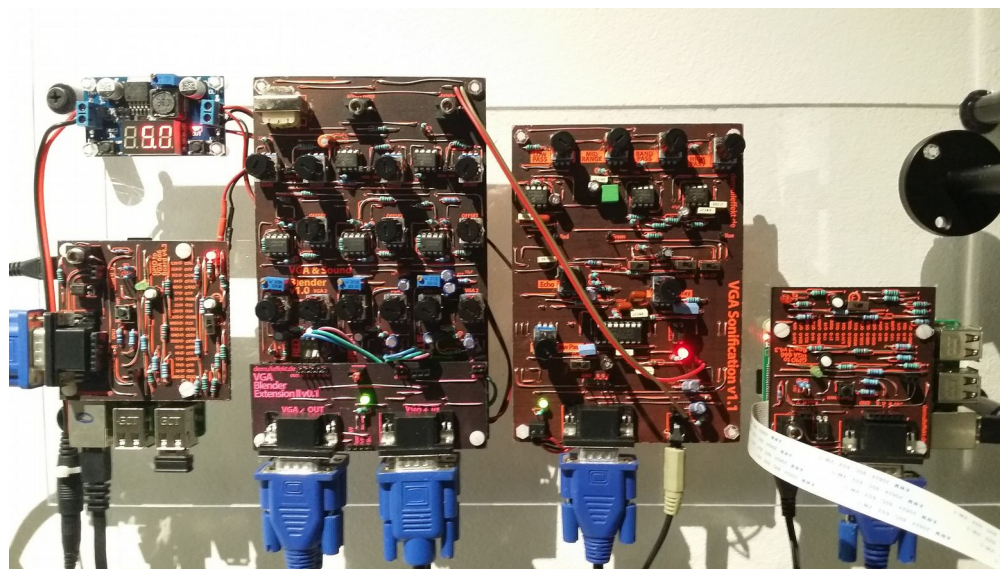


The sound and video installation "Entangled Pixels" is based on two video installations exhibited in different countries, which are entangled via the internet. One part of the artwork was screened at the College for Creative Studies, Detroit (US) while the other part was exhibited at the University of Windsor (Canada). Both cities are separated only by the Detroit River, which also forms a natural frontier between the two countries.

The installation refers to entangled particles known in quantum physics. These usually remain connected to each other, so that actions performed against one particle will affect the other one as well, even though they may be separated. Albert Einstein once referred to this phenomenon as "spooky action at a distance." The installation "Entangled Pixels" thus demonstrates that kind of "spooky action" with reference to everyday Internet content. When action and reaction of information, memes and fake news as well as

real-news-yet-said-to-be-fake-news get so intermingled that it becomes impossible to tell what may be true and what is definitely a lie - those Internet-based pieces of mis-/information can't be separated anymore, they are forever entangled.

The artwork reflects upon this zeitgeisty phenomenon by exploring also the technological impact of these entanglements: Both monitors of the twofold installation have a live camera attached to them. The camera films the monitor's surface and - in a feedback loop - projects the magnified pixel structure on the very same monitor. As the pixels' macro structures are exposed, they appear roughened and frayed. Moreover, they are pulsing irregularly in all varieties of color. Entanglement happens since the same footage will also be streamed via the Internet to the other part of the artwork. The receiving installation then mixes the stream with its own local footage, which will be projected on its own screen, get filmed by its own camera which projects the mixture on the local screen, films that one and streams it to the other location - where it is received, looped and so on and so forth.



Moreover, each video signal will also be audible. Due to its sonification it becomes possible to listen to both videos' signals and to acoustically experience the noise of the "Entangled Pixels". Thus the setup forms a kind of doubled feedback where one part of the artwork is depended on and entangled with the other and creates a twofold installation.

The installation was part of the exhibition „Feedback #4 - Marshall McLuhan and the Arts“, Detroit, USA and Windsor, Canada, 2019

[http://wolfgang-spahn.de/doku.php/installation:entangled\\_pixel](http://wolfgang-spahn.de/doku.php/installation:entangled_pixel)

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## Southern Cross, Remediated

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Generative Installation, Iwalewahaus, Bayreuth, 2015

The Installation „Southern Cross, remediated“ generates images of both the Southern Cross and our Galaxy as seen in the Southern hemisphere. The images are based on material taken from the Internet. In a process of interference and collage they provide the source from which chromaticity is generated. This technique allows to create and re-create altering images, and in doing so it simulates the movement of the stars.

The artwork has been developed particularly for the Iwalewa-Haus. For that matter the building was reduced to its facade behind which the infinite space becomes visible. This loss of materiality allows to question the idea of what can be seen as the interior and the exterior of the building. The museum therefore functions as a window to the universe that encourages to risk different perspectives.



By using sources found on the Internet the installation is meant to consciously reflect on the fantasies about the southern sky as provided by the media rather than create its own representation of the galaxy.

Southern Cross, Remediated is a permanent installation and was commissioned by the Iwalewahaus, Bayreuth.

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## Noctilucent

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A truck art light installation, 2017



The media installation Noctilucent aims at re-mediating pakistani truck art. It is a respond to the theme of the Karachi Bienale "witness". A burnt out mini-bus located on the premises of the NJV school court in Karachi serves as both an artefact and a canvas. By using multicoloured LED's to up-cycle the bus Noctilucent creates patterns that are luminous only at night or at twilight.

In the same way as noctilucent clouds are visible only when the sun is already below the horizon and while the clouds are illuminated by sunlight from below, Noctilucent is representing patterns of pakistani truck art without the actual painted patterns to be visible. Insofar, the bus functions as a palimpsest – a valuable 'parchment' that had been written upon twice, with the first writing washed away to allow for the reuse of media.

It was exhibited and created for the Karachi Biennale, Pakistan, 2017

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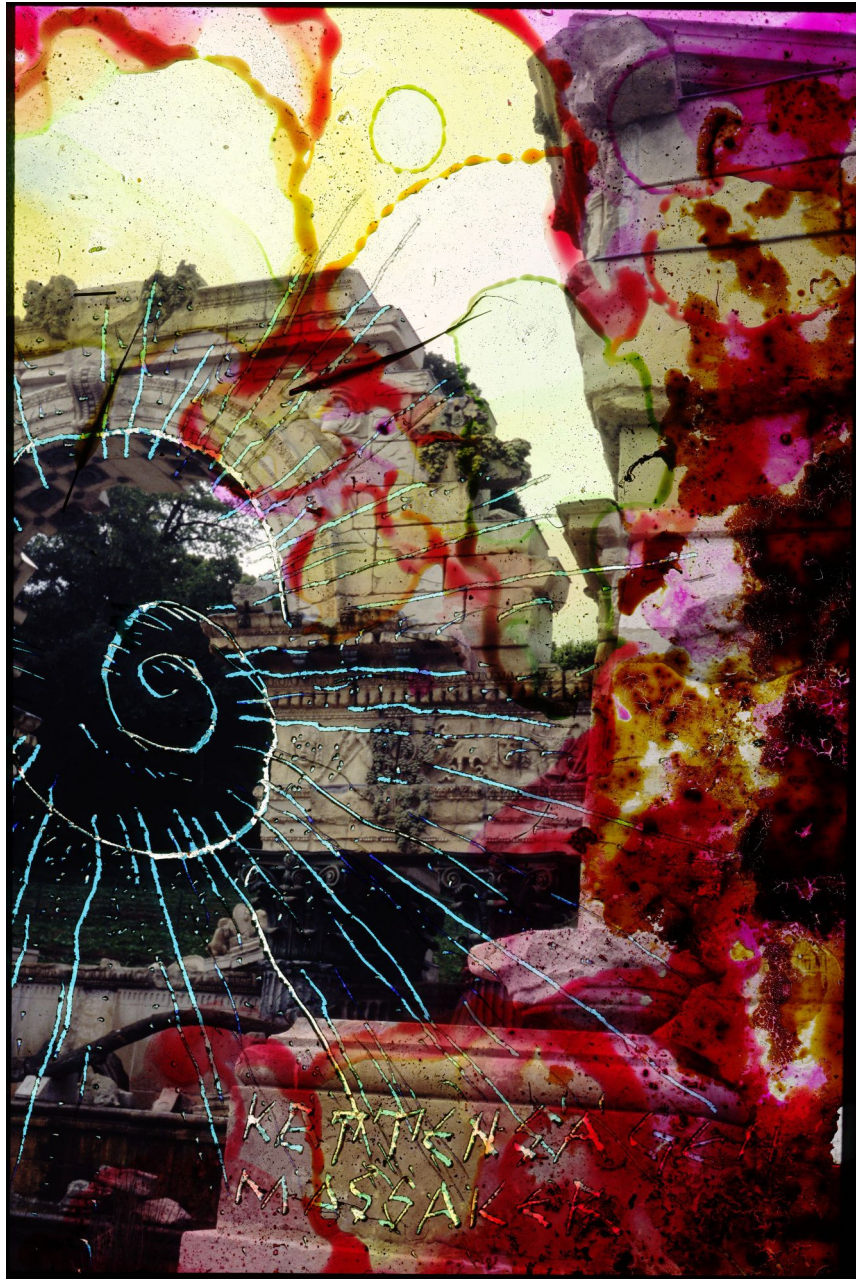
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## Inszenierung der Kulturrebellen

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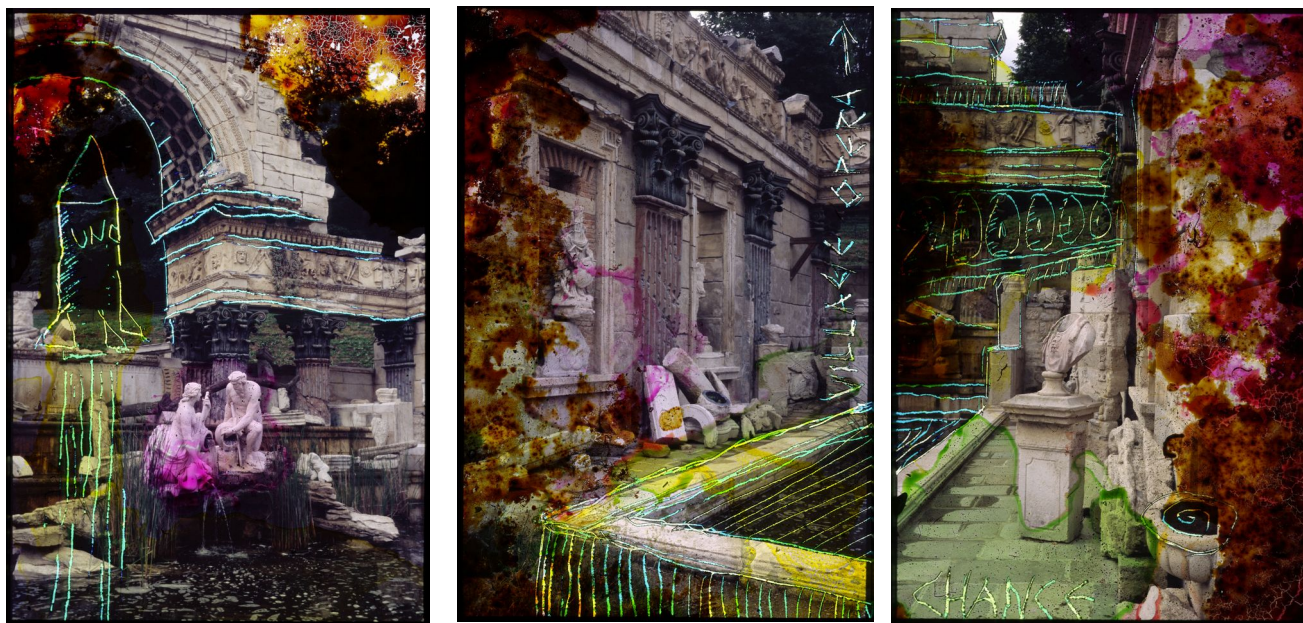
The cycle of miniature paintings *Inszenierung der Kulturrebellen* explores the artistic relation between Christoph Schlingensiefel (1960-2010) and Richard Wagner (1813-1883) by focussing on both their idiosyncratic approach to myth and their enactment of the artist as a Rebel of Culture.



A coloured slide of the Roman Ruin in Schönbrunn Palace (Vienna) serves as a missing link as well as a canvas: by choosing that very



image Inszenierung der Kulturrebellen calls to mind the fascination for feigned ruins that became fashionable with the rise of the Romantic Movement. Different techniques such as colouring, drawing, and scratching allow for implementing artefacts into the cycle that are highly symbolic in Wagners work such as the Holy Grail or the Holy Spear. In doing so Austrian artist Wolfgang Spahn underlines the ambiguity already inscribed in the Roman Ruin, which symbolizes both the decline of once great powers and the venerated remains of an (imagined) heroic past.



When re-contextualizing some of Schlingensiefs works such as Terror 2000, Scheitern als Chance, Freak Stars 3000, United Trash, and others Inszenierung der Kulturrebellen presents a blatant visual language to match Schlingensiefs approach. The v2 rocket used by fictitious UN-general Brenner in Simbabwe, the military insignia of Nazi-Germany's Afrikakorps (a palm tree with swastika), the outline of the Operndorf, and the container that originally was intended to function as a mere ephemeral version of the Operndorf are references to Schlingensiefs blatant art actions.

Wagners symbolism as well as Schlingensiefs imagery have been instrumental in the artists attempt to invent history. Insofar, the cycle Inszenierung der Kulturrebellen can be seen as an artwork that adopts Schlingensiefs iconoclasm in order to de/con/struct Richard Wagners legacy.

The serie was published in 2017:

Art of Wagnis Christoph Schlingensief's Crossing of Wagner and Africa

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## Pictures at an Exhibition

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An installation of audio/visual interference, 2014-18

Contrary to the composition of Modest Mussorgski's "Pictures at an exhibition" the installation takes up its sound directly from the picture itself. The "Picture Discs" are semi-transparent miniatures based on dysfunctional DVD s. The picture itself is created by abstract chemical-magnetic processes that involve liquid iron. A Raspberry Pi Camera with a macro lens films the abstract picture, which is magnified and projected to make it visible.



Thus destroyed digital data are transformed into an organic form that can be seen as a renaturation of the bigdata: Layers of earthy colors resemble tectonic plates whose structures are made audible by a laser that scans the rotating picture. The laser emits rough seismic waves and by doing so modulates a light-sensitive transistor. As the signal is amplified and modulated by an electric circuit based on the legendary 808 drum machine the tremor of deep frequencies that usually lie beyond humans' ability to hear is transmuted into the rumbling sound of a rich bass.

Yet, the deep register is distorted by the screeching sound one associates with machine-made noises. The installation's sonic experience thus also comments on the multitude of earthquake sound designs that are available on the Internet, which ignore the inaudibility of its alleged source.



100 years ago the Futurist Luigi Russolo introduced the Intonarumori while Bauhaus Artist László Moholy-Nagy built his renowned "Light-Space-Modulator". Russolo's apparatus generated noise and Nagy's machine generated moving light/shade patterns. Both aspects are part and parcel of the artwork "Pictures at an Exhibition". A laboratory-like setup functions as the generator of both abstract projections and corresponding noise.

The work was part of these exhibitions:  
Bienal de Artes Mediales - Santiago de Chile, 2017  
Bodenlos – Vilem Flusser und die Künste  
Akademie der Künste, Berlin, 2015

[http://wolfgang-spahn.de/doku.php/installation:pictures\\_at\\_an\\_exhibition](http://wolfgang-spahn.de/doku.php/installation:pictures_at_an_exhibition)

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**Wolfgang Spahn**

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Wolfgang Spahn is an Austrian-German visual artist based in Berlin. His work includes interactive installations, miniature-slide-paintings and performances of light & sound. His art explores the field of analogue and digital media and focusses on both their contradiction and their correlation. That's why he is also specialized in re-appropriated and re-purposed electronic technologies.

Spahn's immersive audio-visual performances merge the technically distinct production of images and sounds. In this respect the data stream of a digital projector becomes audible whereas the sound created by electromagnetic fields of coils and motors will be visualised.

Spahn is fascinated by patterns and structures, be it in graphics, photo, video or electronic technology. He seeks to carve out the beauty of disruption, thus subverting the perfect surface that contemporary new media industry is trying to achieve.

For his creations he explores the abilities of hardware, constantly pushing its limitations in order to make it serve his artistic concept. Recently he developed analogue synthesizers as well as analogue computers and analog neuron networks and uses them to create abstract light-and-sound-sculptures.

Spahn is associated lecturer at the University of the Arts, Sound Studies and Sonic Arts, Berlin and teaches at the Professional Association of Visual Artists in Berlin (BBK-Berlin).

Spahn presented his work in national and international exhibitions (Selection):

Science Gallery Dublin, Irland 2019; Karachi Biennale 2017, Pakistan; Bienal de Artes Mediales - Santiago de Chile 2017; "Feedback" West Den Haag 2017; Wagner Museum Bayreuth 2017; Maximilian Forum, München 2017; "T2F" Karachi, Pakistan 2016, "Venkatappa Gallery" Bangalore, India 2016, „Montag Modus“ Collegium Hungaricum Berlin 2016; Bodenlos – Vilem Flusser und die Künste 2015-2017, Akademie der Künste, Berlin and Galerie AMU, Prague; Croatia; Musrara Mix 2015, Jerusalem, Israel; 2010 Biennial of Miniature Art in Serbia; 2010 Media-Scape in Zagreb, 2005 Biennial in Prague, Czech Republic; 2003 The Kosovo Art Gallery in Pristina, Kosovo; 2000 Biennial of young Art in Genua, Italy;

He was also exhibiting at international Festivals of Media Art (Selection):

„Moniotring“ Kasseler Kunstverein, Kassel 2018; „Marl Media Art Awards“ Marl, 2018/19; EMAF - European Media Art Festival 2017; "Shiny Toys" Mühlheim 2016; Transmediale 2012 and 2014, Berlin, Germany; PIXEL09 and 15 in Bergen, Norway; 2009 The Art of the Overhead in Malmö, Sweden; 2008 and 2009 Internationales Klangkunstfest in Berlin, Germany;

Commissioned work "Southern Cross, Remediation" IwalewaHaus Bayreuth, Germany 2015;

He was resident at:

BangaloREsidency - Srishti Institute of Art, Bangalore 2017;  
Stiftung Künstlerdorf Schöppingen 2017/18;  
Maggelan 2020, Punte Arena, Chile 2018;

Artist Web-Side: <http://wolfgang-spahn.de/>

Open Hard & Software: <http://dernulleffekt.de/>

Galerie Web-Side: <http://art-claims-impulse.com/artists/wolfgang-spahn>

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