STEFAN TIEFENGRABER

Selected Works 2011-2021

INSTALLATIONS

TH-50PH10EK WALL - Stefan Tiefengraber - 2021
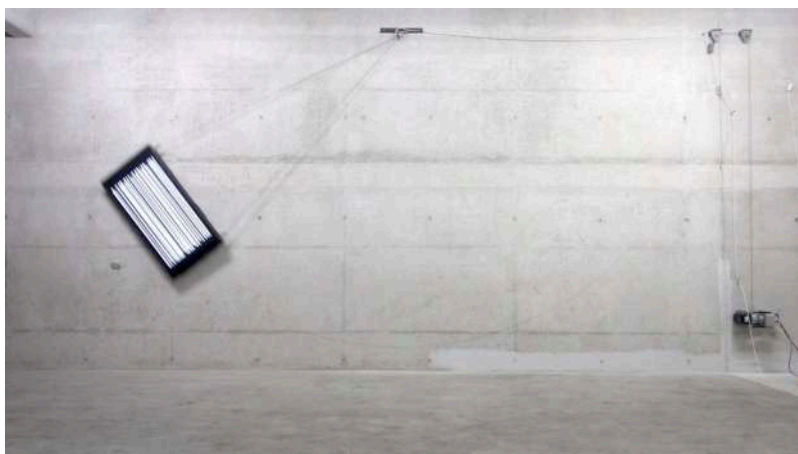
TH-50PH10EK WALL - Stefan Tiefengraber - 2021

TH-50PH10EK WALL

kinetic sound-installation - 2020

The title of the work refers to the device designation of the used plasma screen. It is a common device that has been used for many years in exhibition and event contexts. However, this screen has become obsolete due to recent technological developments. With the installation TH-50PH10EK WALL, this object is transformed from a carrier of art into a work of art.

A 50-inch plasma screen is installed as a pendulum, which swings out freely on the wall after being triggered. As soon as the screen comes to a standstill, it is pulled back into the original position with the help of a cable winch and is made to swing again – triggered by pulling a ripcord, a performative act that cannot take place without human intervention and which involves the exhibition supervisor in the installation. Each cycle ends when the screen has come to a standstill and no sound and video is produced by its movement. The sound is generated by the amplification of the friction which the back of the screen is subjected to on the wall. The visualisation on the screen is a direct translation of the analogue audio signal into an analogue video signal. Voltage and frequency are represented by a speaker in sound on the one hand and as flickering horizontal white lines on the screen itself on the other hand. There is no processing of the signal, for example by a computer or an effects device.

In his works Tiefengraber plays with the meaning of the function of the devices and objects used. He breaks with their predetermined purposes and modifies them. This experimental approach and exploration of old and new technologies and their combination can also be found in the work presented here.
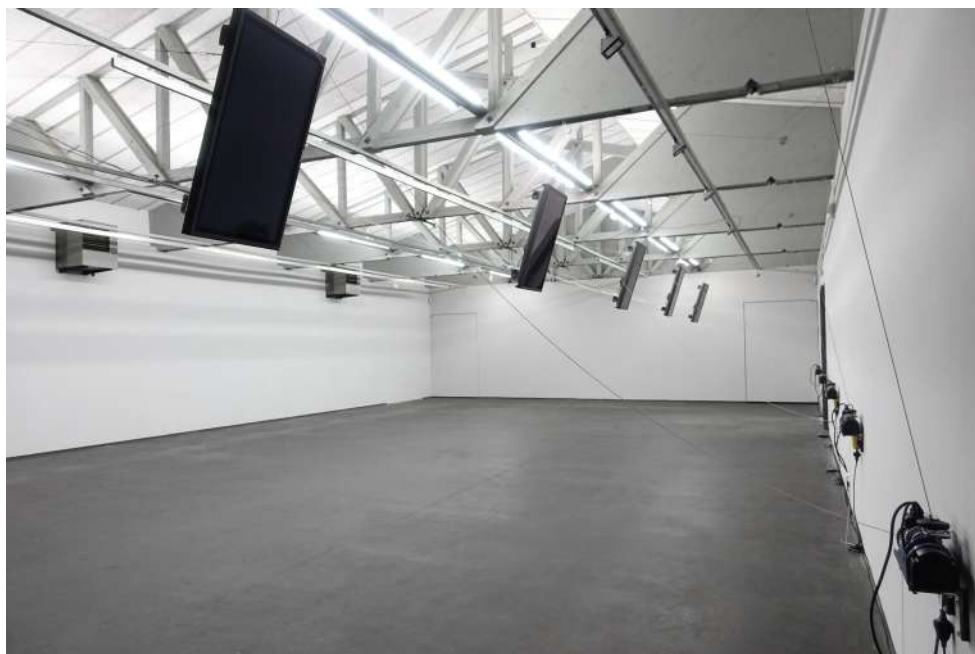
video documentation:
https://vimeo.com/605657689

web documentation:
http://www.stefantiefengraber.com/th_50ph10ek_wall.php

exhibition view, Perspektiven Attersee 2020, Attersee/Austria

exhibition view, Perspektiven Attersee 2020, Attersee/Austria

TH-42PH10EK x 5

kinetic sound-installation - 2020

Five screens were installed by the artist as pendulums that swing continuously. As soon as all five have come to a standstill, they are pulled back into their original positions with the help of cable winches and are made to swing again - triggered by pulling a rip cord, a performative act that cannot take place without human intervention and which involves the exhibition supervisor in the installation. Each cycle, which lasts approximately 45 minutes, ends as soon as all five screens have come to a standstill and no more sound is produced by their movement.

The sound is produced by the amplification of the friction to which the joints of the moving pendulum are subjected. Multiplication thus creates five oscillating loops that merge into one another with a time offset. The visualisation on the screens is a direct translation of the analogue audio signal into an analogue video signal. Voltage and frequency are represented by loudspeakers in sound on the one hand and as flickering horizontal white lines on the monitors themselves on the other. There is no processing of the signal, for example by a computer or an effects device.

Tiefengraber refers with the title of the work, to the type designation of the plasma screens used. These are common devices that have been used for many years in exhibition and event contexts. However, these monitors have become obsolete due to recent technological developments.

video documentation:
https://vimeo.com/442779184

web documentation::
http://www.stefantiefengraber.com/th_42ph10ek.php
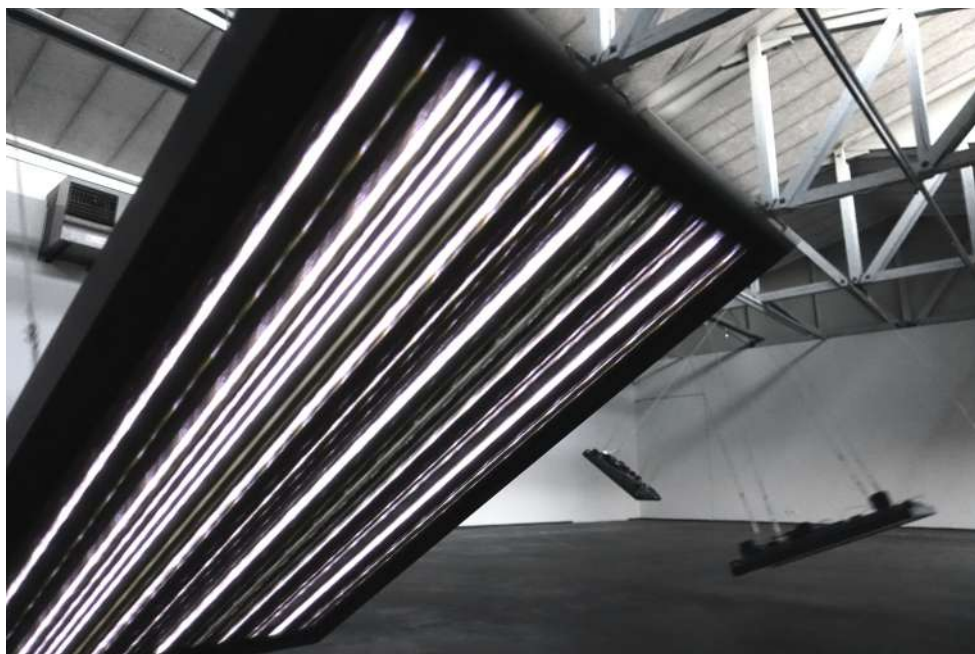
exhibition view, Perspektiven Attersee 2020, Attersee/Austria

exhibition view, "In The Works / In Arbeit", Salzamt, Linz/Austria, 2018

exhibition view, "In The Works / In Arbeit", Salzamt, Linz/Austria, 2018

TH-50PHD7E

reactive sound and video-installation - 2018

A 50-inch plasma monitor is balancing in the entrance of the exhibition. The visitors can only enter the space by touching the art work and thus activating it. The sound of the scratching of the monitor on the floor is picked up by a microphone. The audio signal is passed on via an amplifier to a speaker and to the video input of the monitor itself. This results in a direct visualisation of the audio signal with white lines according to the frequency and strength of the audio signal. There is no software for the video and audio processing involved.

video documentation:
https://vimeo.com/268883677

web documentation:
http://www.stefantiefengraber.com/th_50phd7e.php

exhibition view, BB15, Linz/Austria, 2018

exhibition view, BB15, Linz/Austria, 2018

exhibition view, BB15, Linz/Austria, 2019

DSD-08AS

kinetic sound-installation - 2018

DSD-08AS is a kinetic sound installation. Multiple modules - each consists of two solenoids, a metal rail and a metal ball - are building a self triggering system where the metal ball functions as conductor between the rail and the solenoids. The ball is closing the circuit and electricity is applied to the solenoid that is pushing in the same moment the ball back to the opposite side and thereby is cutting it self from the electric flow. This results in an interplay between the two solenoids and multiple loops with different time delays.

Soon after the beginning by applying electricity to the installation, the resulting rhythm of solenoid bolts hitting metal balls starts shifting and recreates it self over and over again in endless possibilities. There are several factors influencing the sound beside the mechanical inaccuracy of the solenoids – the malfunctions happening when the electrical contacts are getting closed, the friction of the balls on the rails, the characteristic of the wall, the installation is mounted on, the size of the space and the position of the spectator. At the end of a cycle the electricity gets cut and the balls rest in their last position. Leaving the spectator in a silent space where slowly the atmosphere sound fades in.

The installation consists of 24 modules. The rails are attached to the wall horizontally and form a modular system that can be modified according to spatial conditions.

video documentation:
https://vimeo.com/264215007

web documentation:
 http://www.stefantiefengraber.com/dsd_08as.php

exhibition view, Linz/Austria, 2017

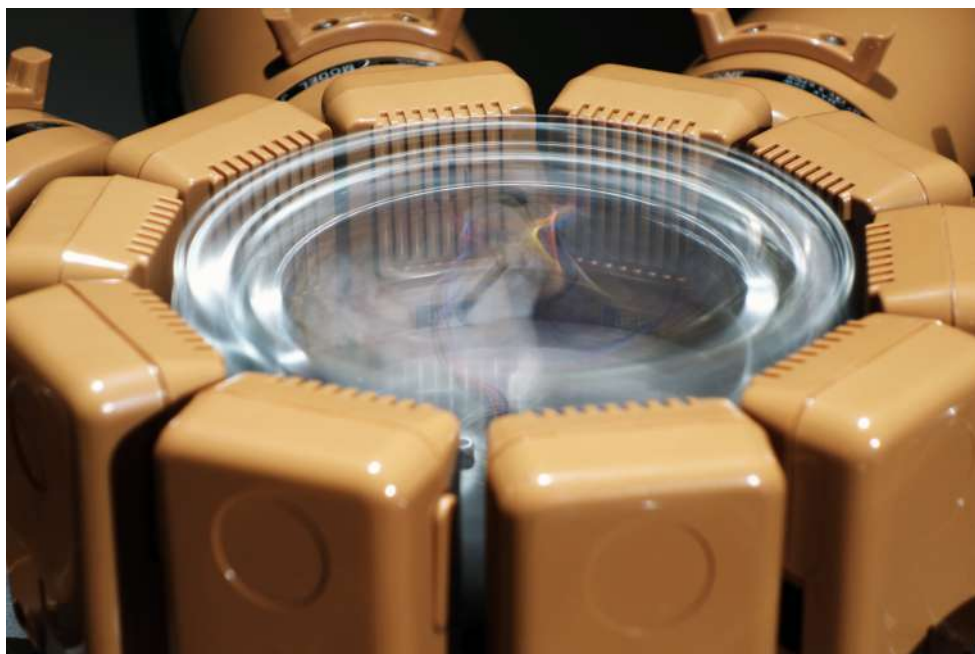photodocumentation street merchants Seoul

photodocumentation street merchants Seoul

photodocumentation street merchants Seoul

photodocumentation street merchants Seoul

exhibition view, Linz/Austria, 2017

ppang / 빵

kinetic sound-installation - 2017

The kinetic sound-installation *ppang / 빵* (Kor. „bread") is the third installation of the series Noise / Light / Seoul and deals with the topic of Korean street merchants. These salesmen are driving their small delivery trucks through the narrow streets of Korean cities, using megaphones to announce their offered products like vegetables, fish, bread...

The installation consists of ten megaphones arranged in a circle. The backside with the microphones points inwards, towards four centrally located speakers that can rotate 360 degrees and deliver the sound directly into the megaphones. The played sound is based on recordings the artist made during his stay in Korea.
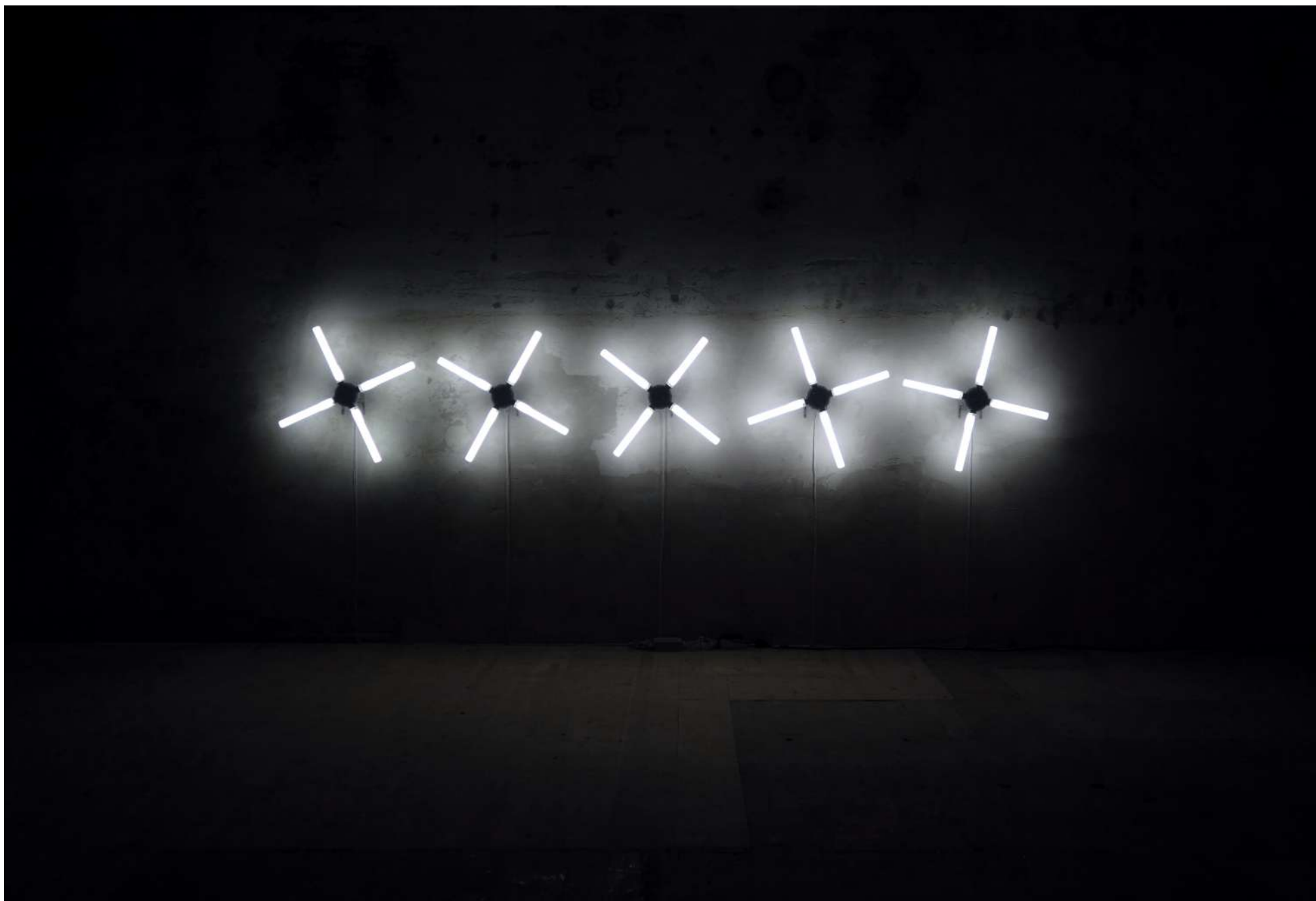
The four speakers located in the centre are producing an effect similar to a Leslie speaker by rotation, but through the static megaphones and their microphones the sound is cut into small fragments and amplified within the space. The combination of the rotation of the 'central speakers' and the characteristics of the megaphones delivers a very directed and distorted sound. Starting with an almost very clear sound the artist works with dynamics to produce an experience of noise and silence for the spectator.

video documentation:
https://vimeo.com/267013210

web documentation:
http://www.stefantiefengraber.com/ppang.php

exhibition view, Linz/Austria, 2017

exhibition view, Pikselfestival 2016, Bergen/Norway

exhibition view, MMCA Changdong, Seoul/Korea, 2015

rotating lights

kinetic sound-installation - 2017

rotating lights is a kinetic light and sound installation consisting of five fluorescent lamps, that can be found almost everywhere in Korea. These are now slowly starting to disappear, giving way to modern LED lamps.

The artist connects the lamps to a custom-made, rotating system. Driven by a motor the lamps start rotating slowly but continuously, speeding up to a maximum. After reaching this climax the electricity turns off - the lights go off and slowly stop spinning. The audience is left in silence and darkness until the lights turn back on and start moving again.
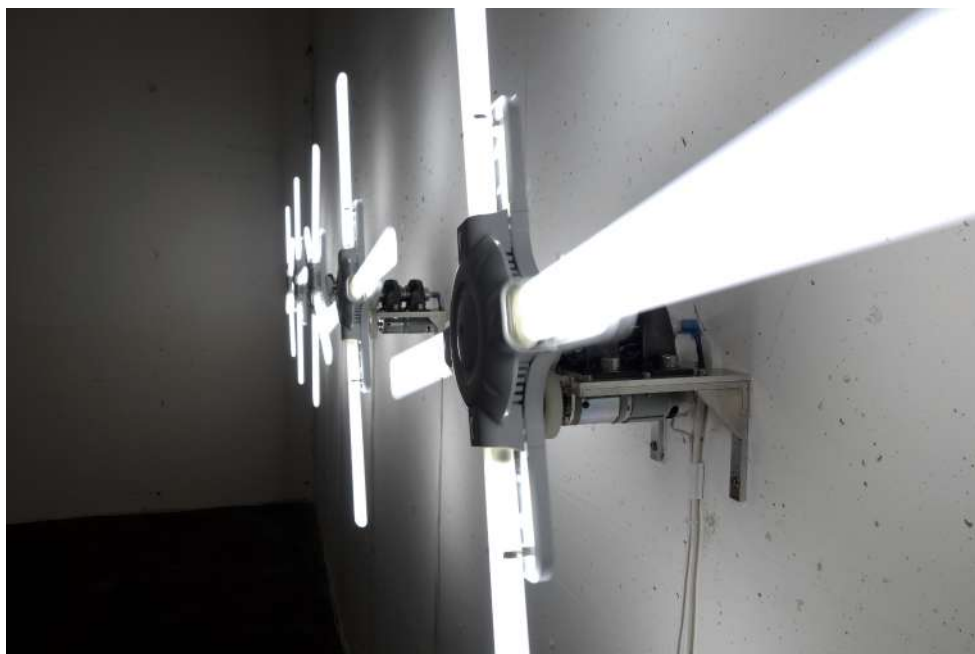
These very same technic to produce an experience for the spectators can also be found in the two related works 빵 *noise #1* and *ppang /*빵 that are also part of the series *Noise / Light / Seoul*, the artist created in his stays in Seoul/Korea in 2015 and 2016.

video documentation:
https://vimeo.com/265346652

web documentation:
http://www.stefantiefengraber.com/rotating_lights.php

exhibition view, Ars Electronica Festival 2016, Linz/Austria

exhibition view, Galerie 175, Seoul/Korea, 2016

exhibition view, BestOff 2016, Linz/Austria

Before and After

photo installation - 2014 / ongoing

A series of more then 130 photographs in black and white gets copied until the wall or room is full of them. The series of pictures is documenting empty spaces in different cities (Stockholm, Seoul, Linz, Graz, Budapest, Singapore, Hong Kong, Tehran,...). Small shops, coffee stores, hairdressers, ... some just left behind, some in the process of reopening, others will be closed forever. The pictures portray a state of being, becoming and being in between. This raises the question of what the story behind these places is.
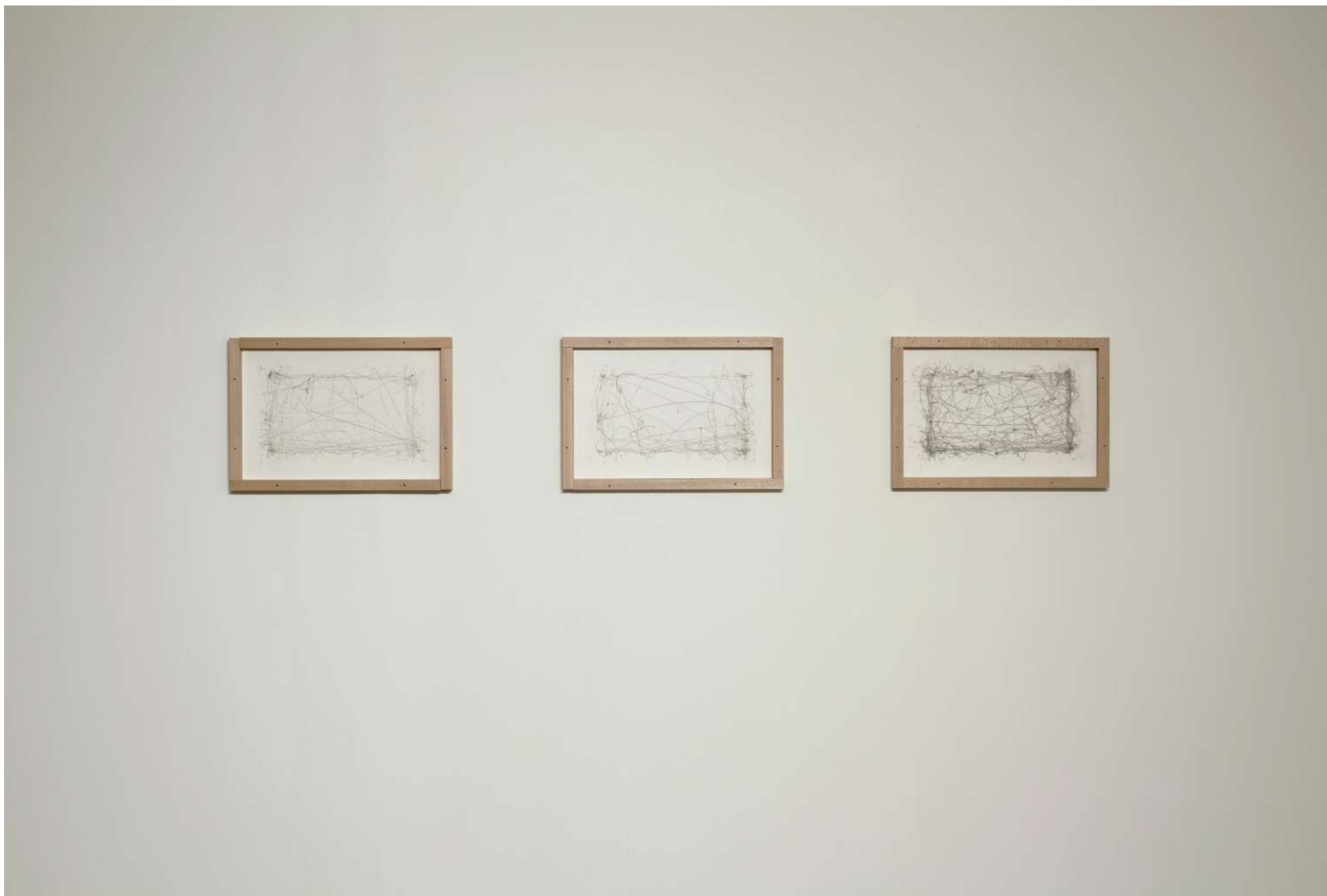
The infinite amount of left places is shown and put into the exhibition space which has some sort of connection to the images, as it is a place that was and is used for various kinds of businesses and knows the state of being empty as well.

web documentation:
http://www.stefantiefengraber.com/before_after.php

exhibition view, Kunstverein Baden/Austria, 2016

exhibition view, reactions and spaces, O'NewWall Gallery, Seoul/Korea, 2014

Delivery Graphic

generative drawing - 2013 / ongoing

Graphics generated by the movement of transportation between two places. A specially designed and constructed drawing machine, made of ball bearings and a customised pencil holder, is placed in a wooden box and sent by post. When being transported, the analogue machine captures the movement on paper. At present eight drawings of a journey around the world exist.

Linz – Berlin 20161102-20161124
Berlin – Berlin – Berlin 20161102-20161124

Seoul - Baden #1 - #3 20160914-20161031
Linz - Seoul #1 - #3 20160714-20160801
Linz - Budapest 20150107-20150114

Linz - Seoul #1 20140611-20140617
Linz - Seoul #2 20140617-20140625
Linz - Seoul #3 20140623-20140703

Seoul - Linz - Seoul 20130409-20130514-20130601
Seoul - New York - Baden 20130730-20130821-20130904
Seoul - Taipei - Baden 20130620-20130805-20130823
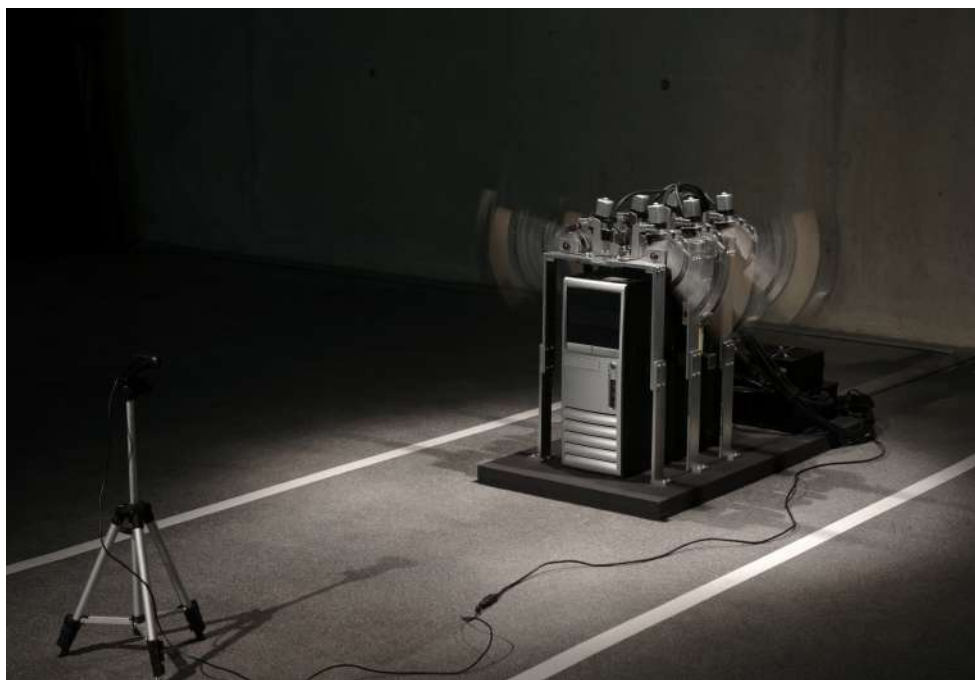Seoul - Vancouver - Baden 20130730-20130820-20130905

web documentation:
http://www.stefantiefengraber.com/deliverygraphic.php

WWW.UGSD.NET

exhibition view, New Media Gallery, Vancouver/Canada, 2017

exhibition view, Update_5 exhibition, New Technological Art Award, Ghent/Belgium, 2014

exhibition view, New Media Gallery, Vancouver/Canada, 2017

User Generated Server Destruction

interactive installation - 2013

Visitors of the website www.ugsd.net can trigger six hammers and drop them onto a server that is located in the exhibition. This server hosts the website, which also shows a video stream to follow what's happening with the piece. The installation ends when the server is destroyed and thus can not host the website any more.

The internet is a continually growing network of servers spread all over the world. On the one hand are the users and on the other hand the providers, supplying the network. Usually, it is just possible for computer viruses and very qualified users to attack and destroy highly protected servers that are locked in well-secured places.

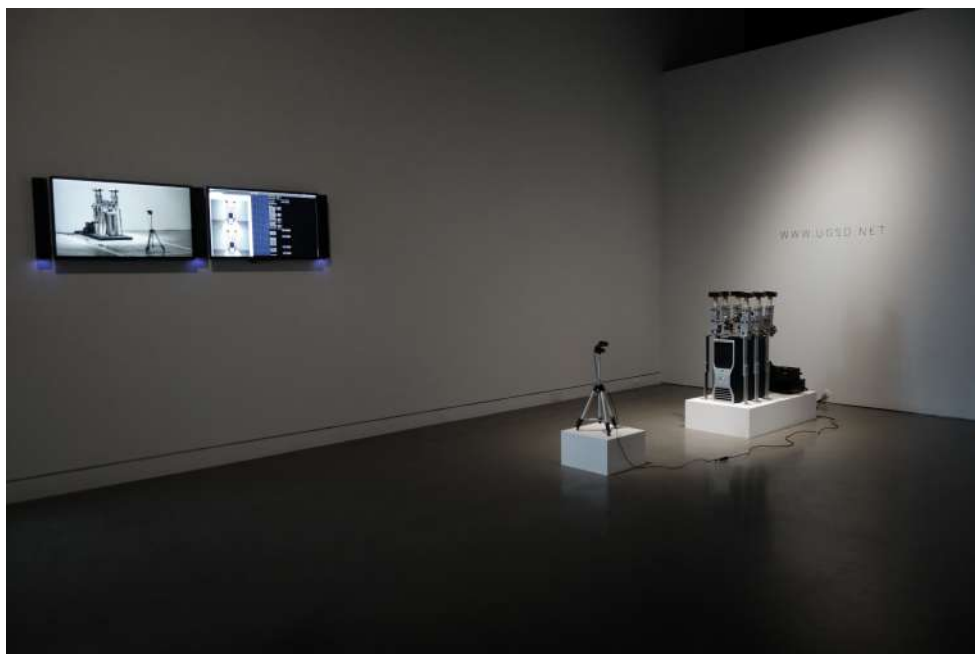With User *Generated Server Destruction* every user has the possibility to erase one of this servers and thereby shrink the worldwide network for a short moment.

video documentation:
https://vimeo.com/90003373

web documentation:
http://www.stefantiefengraber.com/ugsd.php

send your unerasable
textmessage to
+43 664 1788374

Your Unerasable Text

exhibition view, Ars Electronica Center Linz/Austria, 2016

exhibition view, Ars Electronica Center Linz/Austria, 2016

exhibition view, Victoria and Albert Museum, London/GB, 2016

your unerasable text

interactive installation - 2011/12

your unerasable text is an interactive installation, dealing with the topics of data storage and elimination of data.

The installation can be placed in an exhibition, but ideally it's exhibited in a public space window, where it can be used by people passing by 24h a day. The participant is asked to send a textmessage to the number written on a sign next to the installation.

The receiver mobile transfers it to a computer, which is layouting the message automatically. Then it is printed on to a DIN A6 paper, which is falling directly on to a paper shredder. There the message remains readable for a few moments and gets destroyed then. The shredded paper forms a visible heap on the floor, which reminds of a generative graphic.

video documentation:
https://vimeo.com/37541210

web documentation:
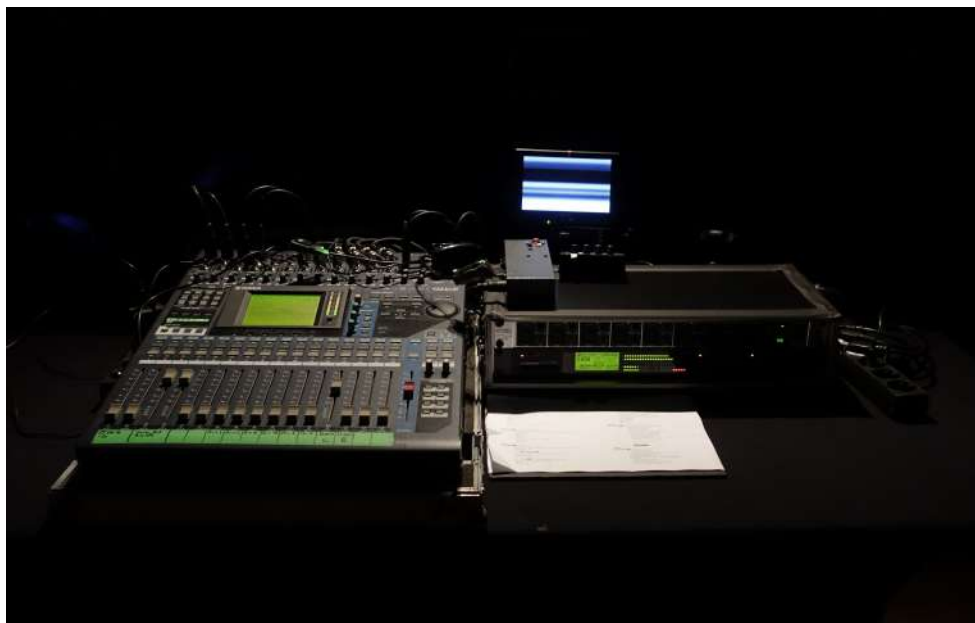http://www.stefantiefengraber.com/yourunerasabletext.php

AUDIO-VIDEO NOISE PERFORMANCES

photo: Verena Mayrhofer

photo: Verena Mayrhofer

setup 01V96

01V96

audio-video noise performance - 2020

In this no-input project, the artist uses, as in his performance *AG-MX70 DDX3216*, an experimental approach to form the inherent noise of the devices into structures and to deconstruct them again and thereby pushes the device far beyond its usual functional range.

A digital audio mixer, formerly widely used but now replaced due to new technical developments, becomes a closed loop in which the inherent noise in feedback loops is used as a starting point – the outputs of the mixer are reconnected to the inputs of the same. Through internal digital signal processing, these signals are made to oscillate and overdrive, creating rhythmic figures that remind of a beat and flickering images.

The function of the device, which is precisely defined and formulated in application examples in the operating manual, is expanded by the non-pre-determined use of the device. This creates new and unexpected results, generated by experimenting with different connections of the inputs and outputs on the mixer and the different settings on the device.

This project is constantly evolving, new connections and settings combined with an experimental approach through "trial and error" allow new sounds to emerge. So far, the artist has created five pieces using this method, which will be presented in a performance of about 40 minutes.

Since this mixer has the possibility to be controlled via MIDI signals, a microcontroller is used to automatically set the values of the integrated equalizer at certain points of the performance. This helps the performer to send specific values to the mixer between improvisation and pre-saved scenes. The visual component of the performance is a direct translation of the analog audio signal into an analog video signal, which results in fast changing horizontal white bars depending on volume and frequency.

A broad spectrum of frequencies, combined with the flickering video image, is distributed into the performance space, with a strong affect on the bodies of the audience to create an immersive experience.

video documentation:
https://vimeo.com/518996336

web documentation:
http://www.stefantiefengraber.com/01v96.php

Ars Electronica Festival 2019, Nightline, Linz/Österreich, photo: Tom Mesic
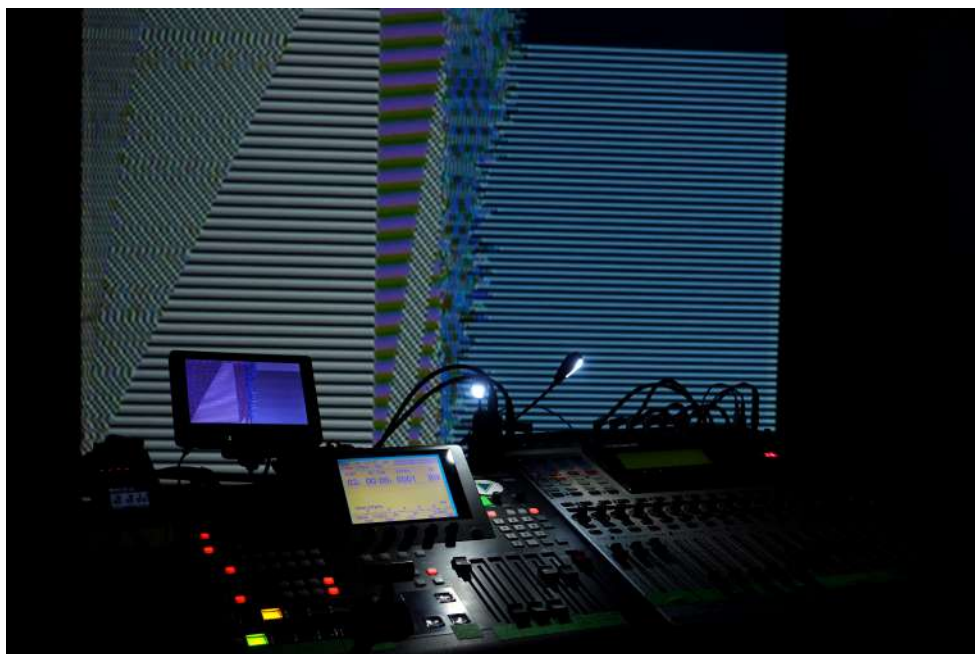
setup AG-MX70 DDX3216

AG-MX70 DDX3216

audio-video noise performance - 2019

Following the no-input approach, Stefan Tiefengraber produces sound and image only with the inherent noise of two devices, a digital video mixer and a digital audio mixer.

By directly connecting the outputs of each mixer to its own inputs and converting the video signals into audio signals and vice versa, these two formerly widespread but now obsolete devices are brought back to life. The feedback loops are making it possible to use the built-in effects, equalizer and video transitions to force and push the mixers far beyond their usual operating conditions. Thereby new and unexpected results are achieved, a continuous blast of pure noise and flickering images.

The result is a broad spectrum of frequencies, combined with the video image, that is distributed into the concert space, with a strong affect on the bodies of the audience to create an immersive experience.

video documentation:
https://vimeo.com/490696127

web documentation:
http://www.stefantiefengraber.com/agmx70ddx3216.php
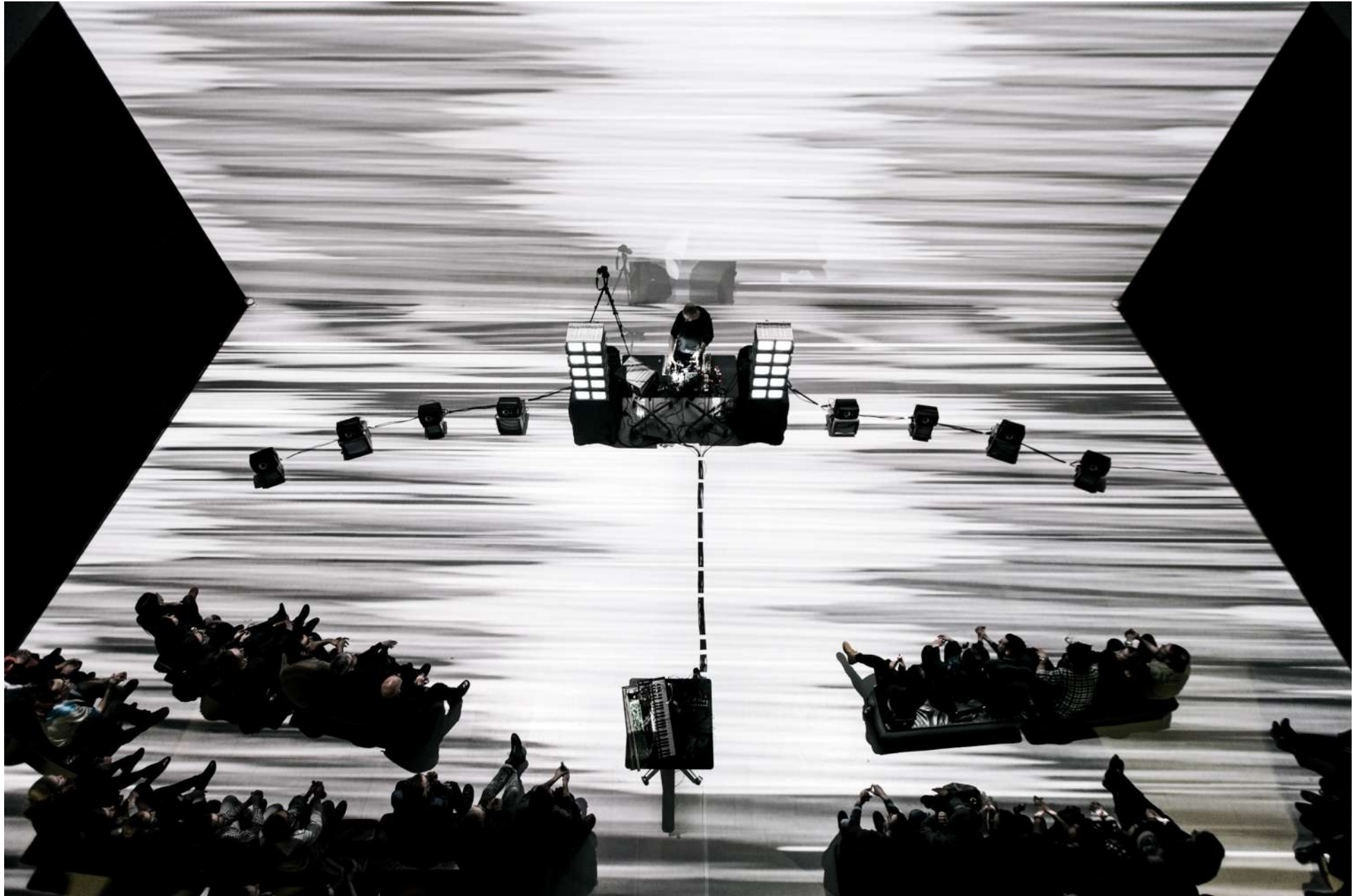

Ars Electronica Festival 2019, Nightline, Linz/Österreich, photo: Tom Mesic

performance, Deep Space / Ars Electronica Center, Linz/Austria, 2015, photo: Ars Electronica/Florian Voggeneder

performance for VELAK EXPORT, Instants Chavirés, Montreuil/France, 2017

performance, Deep Space / Ars Electronica Center, Linz/Austria, 2015, photo: Ars Electronica/Florian Voggeneder

WM_EX10 ... series

audio-video noise performance - 2014/15 ongoing

The series *WM_EX10 ...* is an ongoing, constantly evolving performance project that is altered by adding devices whilst maintaining the basic structure. It involves a purely analogue approach and makes use of short-circuits.

All the sounds generated resulted from short-circuits caused by moist fingers on the circuit boards of used devices. The resistance of the skin, the electrode gel and the conductance of the human body cause short-circuits that generate and alter the outputted sound and noise of the devices like Walkmans and Bontempi keyboards. These intentionally caused malfunctions are used to allow the involved devices to influence each other, as circuits are closed and current flows through the artists body from one device to another. The short-circuits amplified as audio signals are made audible via loudspeakers. The same audio signal is sent directly to the analogue video input of cathode-ray tube (CRT) monitors, which then visually display the signal. The monitors are placed in variable numbers, forms, sizes and combinations on the stage. Furthermore, the signal is sent by video mixer or Time Base Corrector (TBC) to a video projector, which is positioned in the audience area and projects on to the stage and the wall or screen behind the stage.

Noise is the main component of this performance. Electrical voltage and frequency are transformed from their non-audible and non-visible states into audible and visible media and thus made perceptible to the audience. The visualisation is a very direct process from the analogue, electronic signal to an image in real time, so there is no disturbing delay between the sound and the video. This results in a rhythmic interplay between black and white, abstract lines, silence and disturbing noises.

Old and outdated devices are given new value and a new function, which was not originally intended by the inventors and producers of these devices.

In this performance unexpected and uncontrollable analogue signals are altered and bent to an audio-video noisescape. The interaction with the devices is not based on scores or presets and is therefore improvised, but it builds up following a rough structure. There is no additional computer, nor are extensive audio programs or other effect making devices needed to create the sound.

From this basic approach and set-up of the noise performance, several pieces have evolved with different combinations of devices with titles like: *WM_EX10 WM_A28 TCM_200DV BK26, MRS49 WM_EX10 WM_A28 BK26,* 징 *WM_A28 TCM_200DV BK26, MRS49 WM-4 KC-300G RM825 [ORGAN] or TCM-200DV TP-VS500 TCM-200DV MS-201, ...*

video documentation:
https://vimeo.com/285637890

web documentation:
http://www.stefantiefengraber.com/wm_ex10.php

CULTURAL WORK

09. March 2017, OFF4NOFF, Sabina Ahn " 소노매터 Sonomatter", photo: Florian Voggeneder

9. August 2017, radio433 on tour, Dawid Liftinger „SOUND AND LIGHT", photo: Florian Voggeneder

7. July 2020, canceled but not canceled, Mala Herba, photo: Verena Mayrhofer

Tresor Linz

Space for sound art and artistic experiments.

In addition to my own artistic work, I have been organising sound art concerts and other events such as artist talks, presentations, readings and other formats at Tresor Linz since 2016 as chairman and co-founder of the association ("Verein zur Förderung von Klangkunst und künstlerischen Experimenten").

A space for experimentation and for strengthening the independent art and cultural scene in Linz has been created, not only to generate publicity, but also as a place for individual artists, groups and projects to test, experiment and create. With Tresor Linz we offer a space for experiments in sound, dance, theatre and media art, for testing installations (interactive, video, sound, light,...) performances (multimedia, sound, dance, theatre,...) and for artistic presentations. Due to the special spatial and technical settings, projects with special requirements can be easily developed and implemented.

With the first Lockdown in March 2020, we immediately transformed the already existing programme into a streaming and television programme in cooperation with DORFTV ("canceled but not canceled"). This was done to continue the existing programme and to continue to offer local artists performance opportunities during this difficult time. This will continue in 2022 until further notice.

Annual review 2020
Tresor Linz 2020

web documentation:
Facebook

videoarchive:
dorftv.at
facebook
youtube

CV / Artist Statement

Stefan Tiefengraber

Stefan Tiefengraber lives and works in Linz, Austria. After six years of working for a film production company he moved to Linz in 2010 to study at the University of Art and Design Linz. 2012/13 One-year exchange at the Korean National University of Arts in Seoul/Korea. 2015 Six-month residency (MMCA Changdong) stay in Seoul/Korea. Since 2016 organiser of sound art concerts and co-founder of Tresor Linz. 2020 Jury member of the Prix Ars Electronica. 2021 Excellence Award 24th Japan Media Arts Festival.
The artist's work was shown at Japan Media Arts Festival 2021 (Tokyo/Japan), Galerie gerken (Berlin/Germany), Ars Electronica Festival (Linz/Austria), TodaysArt 2014 (Den Haag/Netherlands), New Media Gallery (Vancouver/Canada), 16th Media Art Biennale WRO 2015 (Wroclaw/Poland), Blaues Rauschen (Bochum/Germany), ...

www.stefantiefengraber.com

Videoportrait:
https://vimeo.com/263108774

Artist Statement:

Stefan Tiefengraber's artistic work ranges from kinetic sound installations to audio-video noise performances. He experiments with the modification of devices, which are originally manufactured for different purposes. For several years, he has been dealing with unpredictable processes, contrasts and the emotions associated with them. Strong contradictions such as light and darkness or noise and silence have an effect, combined with increases in sound and movement to create a climax and thus an experience for the viewer. In addition, the resulting empty spaces (darkness, silence) play a major role, which are depicted and perceived in this way.

In all his works, Tiefengraber plays with the meaning of the function of the used devices and objects and breaks with their predetermined purposes and modifies them. Fixed structures are deconstructed – a method with which the functions and defects of seemingly functioning systems are questioned. This experimental approach and the exploration of old and new technologies, as well as their combination, leads him to new and unpredictable results.

Solo Exhibitions:
2021 Gemeinde Köln, Köln/Germany
2020 Perspektiven Attersee, Attersee/Austria
2013 TO WHOM IT MAY CONCERN, Gallery 175, Seoul/Korea

Gruppenausstellungen (Auswahl):
2021 Japan Media Arts Festival, Tokyo/Japan
2021 MAERZ, Linz/Austria
2021 Galerie Gundula Gruber, Vienna/Austria
2020 Klangwolke Linz/Austria
2019 Speculum Artium 2019, Trbovlje/Slovenia
2019 Ars Electronica Festival 2019, Linz/Austria
2019 Energie AG, Linz/Austria
2018 ERROR – Ars Electronica in Berlin, Berlin/Germany
2018 lab30, Augsburg/Germany
2018 Klang, Atelierhaus Salzamt, Linz/Austria
2018 ARS Electronica Festival 2018, Linz/Austria
2018 Hear me! Festival, Plum Yard, Malovice/Czech Republic
2018 Salzamt, Linz/Austria
2018 Klangmanifeste, Vienna/Austria
2017 MEM Festival 2017, Bilbao/Spain
2017 ARS Electronica Festival 2017, Linz/Austria
2017 Galerie gerken, Berlin/Germany
2017 Yassi Foundation – Tehran/Iran
2017 Aykuna Yentroa – Bilbao/Spain
2017 New Media Gallery, Vancouver/Canada
2016 Victoria and Albert Museum, London/UK
2016 Kunstverein Baden, Baden/Austria
2016 ARS Electronica Festival 2016, Linz/Austria
2016 Gallery 175, Seoul/Korea
2015 Takamatsu Media Art Festival, Takamatsu/Japan
2015 MMCA Residency Changdong, Seoul/Korea
2015 Wansha Performance & Art Centre, Tainan/Taiwan
2015 WRO Biennale 2015, Wroclaw/Poland
2015 NODE15, Frankfurt/Germany
2015 Share Festival 2015, Turin/Italy
2015 Protocol, Gallery Chimera-Project, Budapest/Hungary
2014 Prix Cube 2014, Issy-les-Moulineaux/France
2014 Update_5, New Technological Art Award 2014, Ghent/Belgium
2014 Tadaex04, Tehran Annual Digital Art Exhibition, Tehran/Iran
2014 TodaysArt 2014, Den Haag/Netherlands
2014 reactions and spaces, O'NewWall Gallery, Seoul/Korea
2013 Piksel Festival 2013 Bergen/Norway

Performances/Konzerte (Auswahl):
2021 ARS Electronica Garden Barcelona/Spain
2020 24 Stunden Sounding Linz, Klangwolke Linz/Austria
2020 10 Years of The Future Sounds, Linz/ Austria
2019 ARS Electronica Festival 2019, Linz/Austria
2019 Sound Cinema Düsseldorf, Düsseldorf/Germany
2019 Niños Consentidos Wien 6°, Vienna/Austria
2018 lab30, Augsburg/Germany
2018 Klang, Tresor Linz, Linz/Austria
2018 Blaues Rauschen – Bochum/Germany
2018 Helicopter, The Hague/Netherlands
2018 Zentralwerk, Dresden/Germany
2018 TRIHARS | RADIO 433 tour Latvia
2018 EL CINE REV[B]ELADO, CA2M museum, Madrid/Spain
2017 Artience Festival – Eye Ear Etc. 2017, Daejeon/Korea
2017 Alte Feuerwache Köln, Cologne/Germany
2017 Trbovlje media setting, Trbovlje/Slovenia
2017 VELAK EXPORT, Instants Chavirés, Montreuil/France
2017 Spektrum, Berlin/Germany
2016 Piksel Festival 2016 Bergen/Norway
2016 Sonic Lab - Anton Bruckner University, Linz/Austria
2016 Austrian Culture Forum, London/UK
2016 ISEA 2016, Hong Kong
2015 우정국 Ujeongguk, Seoul/Korea
2015 Lacking Sound Fest, Taipei/Taiwan
2015 WRO Biennale 2015, Wroclaw/Poland
2015 TIME OUT .03 - Deep Space / Ars Electronica Center, Linz/Austria
2014 Tadaex04, Tehran/Iran
2014 닻올림 dotolim 59, Seoul/Korea

Residencies:
2020 subnetAir, Hallein/Austria
2018-2019 Atelierhaus Salzamt, Linz/Austria
2017 Residency at ÖKF Tehran – Tehran/Iran
2015 MMCA Changdong, Seoul/Korea

Auszeichnungen:
24th Japan Media Arts Festival Excellence Award 2021
Hubert von Goisern Kulturpreis 2020
#HelloIam 2018 Austrian Cultural Forum Washington, DC/USA
lab.30 Award 2018
Energie AG Kunstunipreis 2018
Grand Prix - Takamatsu Media Art Festival 2015 - Takamatsu/Japan

www.stefantiefengraber.com