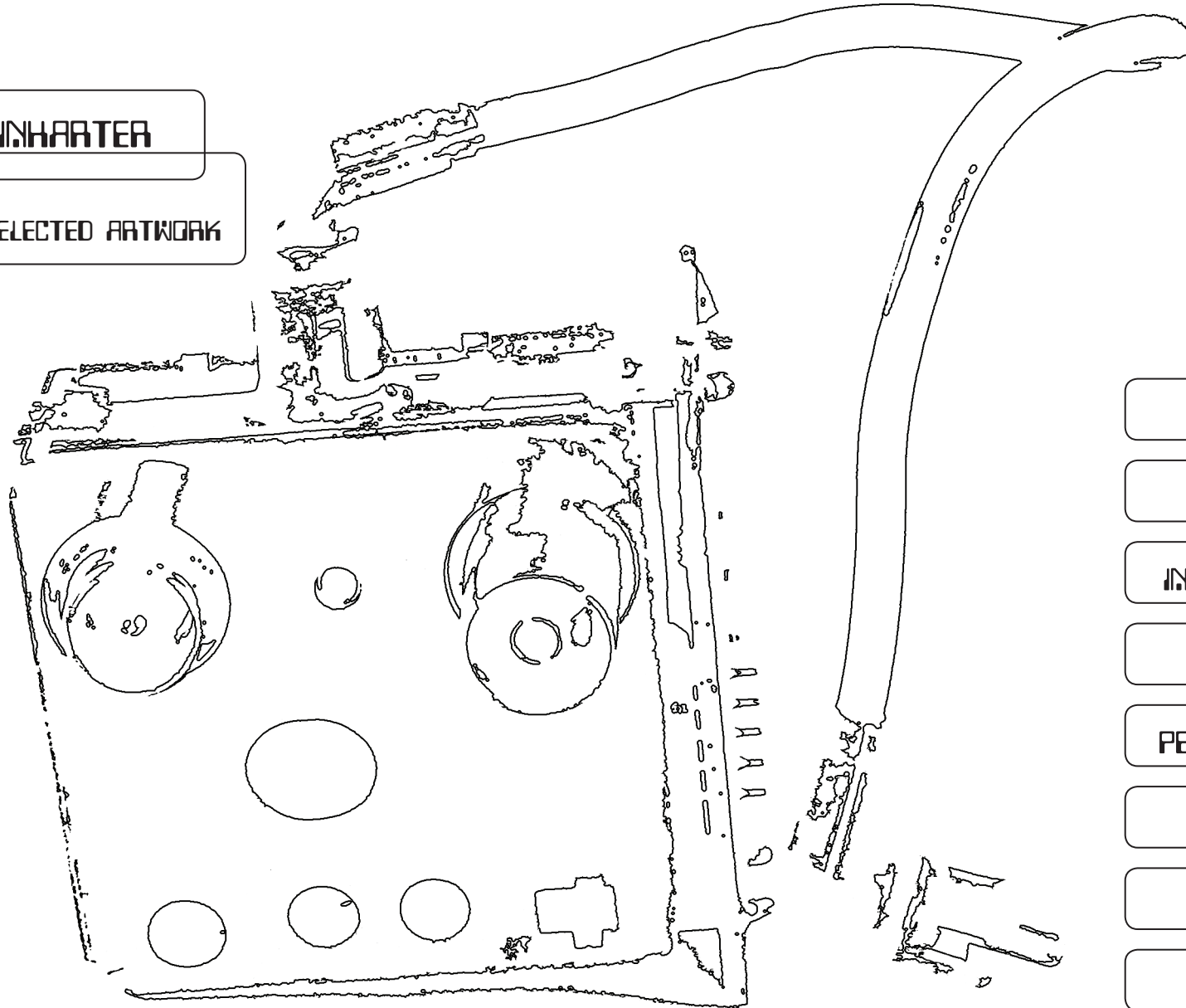


MATTHIAS MEINHARTER

SELECTED ARTWORK



CONCEPTS

GRAPHICS

INSTALLATIONS

OBJECTS

PERFORMANCES

SYSTEMS

VIDEOS

SOUNDS

MICROSCOPIES

Microscopies is a collection of miniature photographs presented on microscope slides. The content of microscopies is invisible to the naked human eye and can only be identified by a microscope. They were generated by shrinking the original pictures from a personal "not-good-enough-for-an-artwork" folder to a microscopic scale. Microscopies show different sceneries from a setup with toy animals, assemblies of everyday objects and abstract double-exposures.

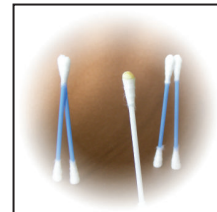
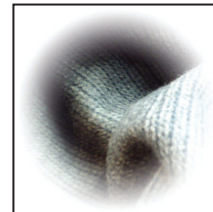
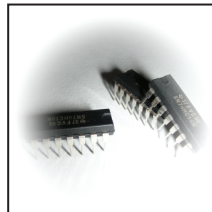
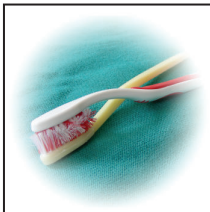
In scientific research, magnifying objects from a micromolar scale is often used to get and in-depth insight into a structure. In a certain sense this process is often used in the production for the art market: small ideas are blown up to enormous proportions on canvas. To overcome this trend "Microscopies" draw the attention back to the microscopic scale and therefore can only be perceived by each viewer individually one by one.

The microscopies lab. setup consist of: 100 microscope slides, a microscope, an encyclopedia, gloves, a white table and 4 posters with the legend on the wall.



Exhibited at „ImFluss“, Fotoforum Innsbruck, 2017.

Size does matter, but real beauty is within the details!

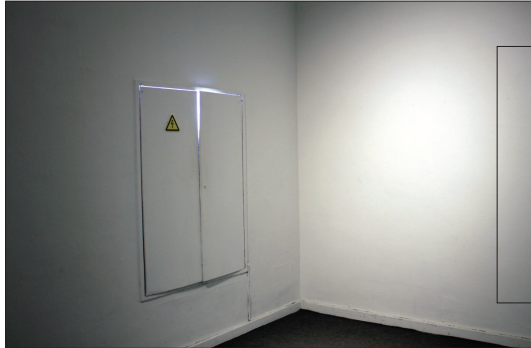


GRAPHICS

OBJECTS

MIMESIS

Common utilitarian inventory items of exhibition rooms, which are normally out of perception to visitors, are modified to sound-producing robots. Only at a closer observation, their minimal physical and acoustic events reveal these unobtrusive items themselves as art objects.



sparking fuse box



drawing hygrometer



crying pedestal



popping poster stand



rocking chair



rustling trash can

The perception of art is the main topic in *Mimesis*. Due to the mimicry the objects seem invisible, but are now audible. A shift of the perceiving media occurs. Furthermore, all objects seem to hide themselves during the exhibition. They do not stand out with loudness or striking appearance, but with whispering and casualness. Generally speaking the question "what is an artwork?", which has been illustrated by M. Duchamp's "Fountain", is again brought up for consideration.

Objects:

- Chair with a vibration motor
- Pedestal with a knocking device & samples
- Hygrometer with servo-driven arms
- Handout stand with low freq. transducer
- Fuse box panel with LED sparks & samples
- Poster stand with slow-mo. turning device
- Trash Can with slow-mo. turning device

Shown at Klangmanifeste 2014 and Reheat 2015

SOUND

OBJECTS



02.07.09 14:34 - Fridericianum Kassel
Foto: Diana Kühn



12.06.09 17:34 - Tate Modern London
Foto: Gerald Preinfalk



05.11.10 14:57 - Museum of Modern Art Indianapolis
Foto: Tad



26.01.09 14:53 - Centre Pompidou Paris
Foto: Anna Mendelson



19.03.12 13:16 - Museo Reina Sofia Madrid
Foto: Anastasia Vybornova

Claim all first class exhibition spaces!
Label yourself with "PIMP MY CV"!
Be an art-object and exhibit yourself!
Let take pictures for documentation!
Update your new curriculum vitae!
Print the pictures to generate new art!
Become a worldwide famous artist!

**PIMP
MY CV**



23.03.10 17:38 - Hamburger Bahnhof Berlin
Foto: Dörte Lüder

Ciriculum Vitae (at present):

16.02.2008	17:07	Galerie Mejan, Stockholm
16.02.2008	17:28	Museum of Modern Art, Stockholm
24.03.2008	17:38	Kunsthalle, Hamburg
27.04.2008	13:04	Märkisches Museum, Witten
10.05.2008	10:51	Aros, Aarhus
18.05.2008	14:01	Centro d'Arte Contemporanea, Udine
30.05.2008	17:40	Parlais de Tokio, Paris
02.06.2008	17:38	Grand Palais, Paris
11.06.2008	14:55	National Gallery, Prag
12.09.2008	16:12	Kunstraum, Innsbruck
04.11.2008	17:23	UCCA, 798 Art district No. 4, Beijing
25.12.2008	13:12	Babu Space, Shenzhen
26.01.2009	14:53	Centre Pompidou, Paris
01.02.2009	14:15	Transmediale (Haus d. Kulturen), Berlin
14.02.2009	15:56	Kunsthau, Graz
12.06.2009	17:36	Tate Modern, London
13.06.2009	13:09	Hawards Gallery, London
02.07.2009	14:34	Fridericianum, Kassel
18.07.2009	14:47	OK, Linz
13.12.2009	14:45	Parasite, Hongkong
26.12.2009	11:43	GDC, Shenzhen
26.12.2009	10:56	Xiangnin Museum, Shenzhen
21.02.2010	15:08	Palais de Tokion, Paris
23.03.2010	17:38	Hamburger Bahnhof, Berlin
04.09.2010	12:08	Centrum Beeldende Kunst, Dordrecht
05.11.2010	14:57	Museum of Modern Art, Indianapolis
02.12.2011	12:21	Vínzavod, Moskau
19.03.2012	13:16	Museo Reina Sofia, Madrid
30.03.2012	14:34	ZKM, Karlsruhe
...		

GRAPHICS

PERFORMANCE

PAINTING THE PAINTER



Film-still from the movie „Frida“

The term “Chinese Whispers” is an English expression for a well known game about communication and its failures. A person is whispering a word or sentence to another’s person’s ear. Then this person is whispering what he/she had understood to the next person. Every little change turns the original message to something completely new at the end. This modification with the “Chinese Whispers principle” happens generally in linked communication systems and was used as a method to create unpredictable innovation in the collaboration with the painters of Dafen.



Painting No.10 (final of the series)

CHINESE WHISPERS

THE PORTRAIT OF A PORTRAIT- PRODUCING - ECONOMY

The project *Chinese Whispers* analyses forms of production and reproduction of oil-painting in Dafen (Shenzhen). The main attention is focused on errors in translations and copies, giving an artistic statement about cultural practice, identity und authenticity.

The starting point was a picture, taken from the movie “Frida”, showing Salma Hayek miming the artist Frida Kahlo, while painting a portrait. A Dafen copy-painter was asked to reproduce this picture in oil-colours. A photo was taken of that painter in his workshop during the production, which again served as a master to the next painter. And so on... By the repeated modification of this process, the motive of origin remains visible on the easel, but it vanishes more and more into the background. Ten paintings in oil, different qualities and size, are the result of this procedure, documenting the work conditions and circumstances of these “assembly-line” painters.



all10 oil-paintings ordered and arrangend with the video on screen.



exhibition at 798, Beijing 2009

THE MOVIE

According to the “painting-the-painter” project, a movie was produced, as a subjective portrait of Dafen. It shows the weird scenery of the oil-painting factory styled as a village and interviews with related persons, such as painters, frame-makers, western reporters and agents.

CREDITS

A cooperation of Nikolaus Gansterer and Matthias Meinharter 2008/09. Exhibited in Anni Gallery 798, Beijing 2009, Babu Galery in Shenzhen and in „Convections“ at Dafen Museum (part of EXPO 2010 in Shanghai).

DAFEN VILLAGE

Painters in Dafen copy historical and contemporary oil-paintings 1:1. It has developed to an extremely profitable branch of industry. Annually approximately five million paintings, usually copies of masterpieces, are produced at the “assembly-line”.



Many of the painters have specialized themselves in completely specific styles (or masters). Major clients are western companies, such as hotels, which want to impress with “classical” oil-paintings, but are unable (or unwilling) to afford money for originals.



Good copies are awarded with prices and promotions. 2004 Dafen got the “Cultural Industry Model Base - Award” from the Chinese Ministry of Culture.

GRAPHICS

VIDEO

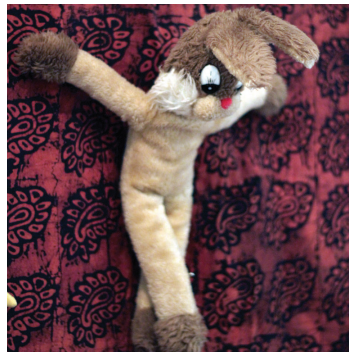
Gibnachten

- the feast of giving and taking - means you give, we take!

As a part of the project "Kunstgastgeber", an apartment in the housing estate "Schöpfwerk" in Vienna was transformed into an interactive space where "Gibnachten" (en. "Givemas") took place.

Through a dark corridor each visitor was led into the apartment all alone. A bright flash light welcomed them into the surreal world of "Give-mas". The sumptuous decoration, odd objects and the weird soundscape generated by three mice, caused the overwhelming impression. The first protagonist (the "MC") in a golden suit urged everyone to give a present to the second protagonist, who resembled the "Give-mas tree spirit". The visitor whose gift was rejected had to perform an instructed task to honour the spirit. At the end of the ceremony each was requested to leave immediately, while the next visitor entered ...

The concept was inspired by the biography of Chucho el Roto, a Mexican hero, famous for his Robin Hood-alike style of illegal redistributive doings. This work was provoked by the numbers of widely different socio-political concepts of "taking and giving" - Who gives? Who takes? By exploiting elements of the Christmas celebration, the role model of contributors and recipients was twisted in a critical, but also humorous way.



Produced by Matthias Meinharder and Tamara Strobl; curated by Gerald Straub in cooperation with KÖR and Wohnpartner; performed at „Kunstgastgeber - End of the line. Of taking and giving“ at Schöpfwerk on Sept./Oct. 2015 in Vienna.



INSTALLATION

PERFORMANCE



MISSION Z'FLUC'T

Kater unser,
der Du bist am Morgen,
gepeinigt ist Dein Name,
Dein Rausch komme,
Die Pille geschehe,
wie im Bett
so auch auf Erden.

Unser täglich Bier
gib uns heute,
und vergib uns unseren Grund,
wie auch wir vergeben ander'n Gründen,
und führe uns nicht in Versuchung
sondern erlöse uns von dem Dösen,
denn Dein ist der Rausch
und der Saft
und die Ehrlichkeit
in Alkohol -...
... - fahren!

After carrying a wooden cross through Vienna's underground traffic and finally putting it up on the highest point of the FLUC (a nightclub in Vienna), Matthias Meinharter visualized the transformation of the "church of fluc". This installation and its development has been kept on video, and was shown for the first time as a loop at the event.

As the first act of the night, Meinharter entered the stage wearing a golden suit, matching his three-man choir, who were wrapped in gold, shining rescue-blankets. Standing behind his pulpit, he read different preaches found on internet, but exchanged several keywords, extracted the original text from its religious context and therefore making it fit into the club's reality. The choir emphasized the saying by repeating it and toasting with beer to the audience. *"Durch meinen Schlund, durch meinen Schlund, durch meinen großen Schlund!"*

To conclude the piece, Matthias Meinharter dismissed the faithful audience with a special version of the Lord's Prayer, ending with a general "Prost!"



Videostil from "Kreuzzug" filmed by Lisa Truttmann

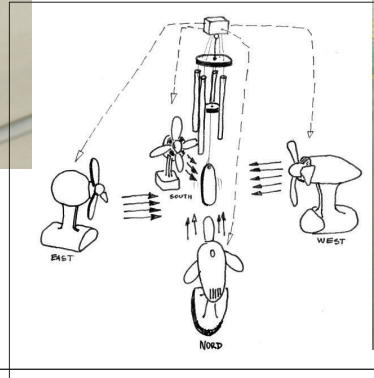
Performed at "IN DER KUBATUR DES KABINETTS - church of fluc" at Fluc, Vienna 2015

PERFORMANCE

INSTALLATION

VIDEO

WIND DIRECTED SOUND GENERATOR



Wind Directed Sound Generator is an installation consisting of 4 fans (each representative for one direction of the wind), a relay-station (globe) and four brass tubes (chimes). The chimes not only produce the typical wind-chime sounds, but also serve as contacts for switches. Each of the four tubes is connected to one specific fan via the relay-station. If the contact-mallet, moved by wind, hits a chime, the relay is closed and a fan is turned on for 2 seconds. This influences wind conditions and therefore also the mallet. Thereby the resulting "game" between the four fans within this system generates fancy chime-music and wind-sounds as a byproduct.

— exhibited at Parkfair, Vienna, 2011 —

INSTALLATION

SOUND

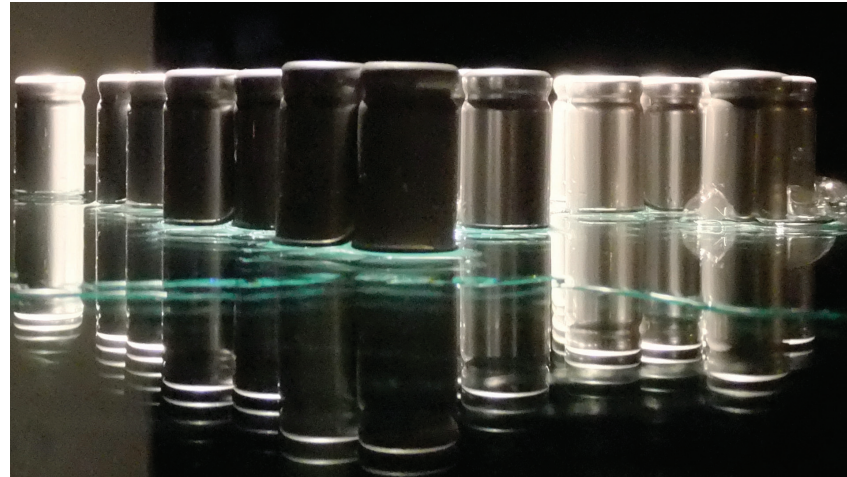
SYSTEM



TIKI-TIKI MEN

An experimental sound-art performance and installation by Matthias Meinharder with 30 test-tube caps dancing on a wet glass plate, powered by the reaction of carbon dioxide snow with water.

Test-tube caps (*Tiki-Tiki men*) are put over a piece of carbon dioxide snow, which is reacting with the water on the wet glass plate. The produced cold steam has to leak out and is lifting the caps. At that moment water is floating under the cap again and the process repeats itself, as long as there is some carbon dioxide snow left. This rhythmical "dance" of all the *Tiki-Tiki men* is producing a polyrhythmic clicking soundscape.



shown at „Glaube & Wissenschaft“, Vienna 2012

In the beginning every Tiki-Tiki-man starts its dance alone. But soon "social" structures (loners, couples and groups) evolve. With its very own energy supply, every cap is trying to find its position in this society. One after another Tiki-Tiki men calm down and finally the last restless one stops. The performance ends, but it leaves a model of an autonomically evolved social constellation behind.

Water is the primary substance for life.
The glass plate resembles the ground.
Carbon dioxide snow provides energy.
Test-tube caps symbolize figures.
A genesis!

At an exhibition the end of the performance remain as a setup and is complemented with a video-loop (10min.) on a screen nearby to visualize the whole development process.

PERFORMANCE

SOUND

VIDEO

TETRALOGIE

Der Reif der Nebellungen



An unprecedented version of Richard Wagner's powerful operatic work.

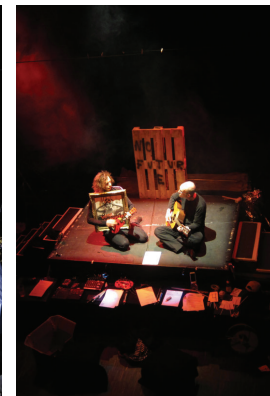
Matthias Meinharder and Frans Poelstra took over the activities of opera singers and dancers, the orchestra (in the ditch), the statisticians and the souffleur, the reconstruction workers and the technicians; in short of all participants.

All scenes of the tetralogy were converted into miniature performances. Each opera (Das Rheingold, Die Walküre, Siegfried, Götterdämmerung) was compressed to a 30 minute long part. They were retitled to:

Das Katzengold, Die Willkür, Ziggfri and Götzenhämmerung.

Thus, all four operas, 9 acts, 35 scenes and 4 preludes were shown in one evening! And of course there was a buffet in the general break.

— shown at Vorbrenner, Freies Theater, Innsbruck 2016 —



PERFORMANCE

SOUND

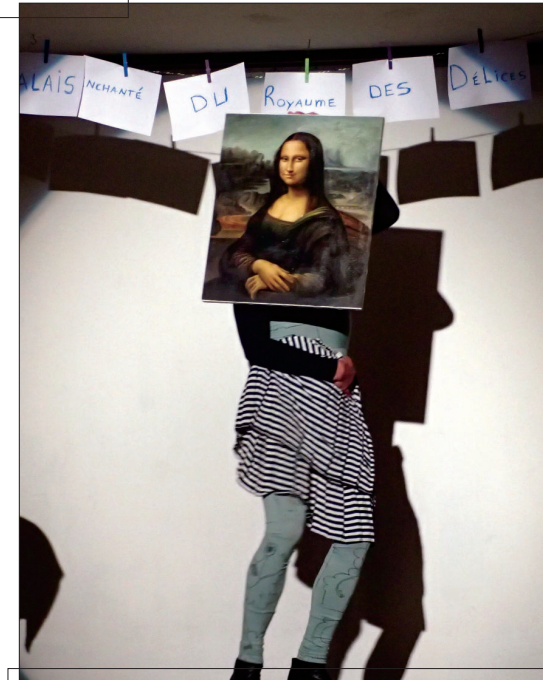
Casse-noisette détruit



Akt	Szene	Bühne	Matthias	zu Beachten	Frans	Time
0	Ouvertüre		Slowmo+POS	Licht!	Trompete	2
U	UMBAU (Erstes Bild)	U	Blitzkugel auf	UMBAU	gesch. ab	0,5
1	Weihnachtsfeier	F-M	Blitzkugel	Kreisen!	glöckchen	2
2	Marsch der Zinnsoldaten	(M)	TikiTiki	Mic: 19_8.8	singt sold.lied	3
3	Kleiner Galopp der Kinder		galoppieren	Zuckerl mit	galoppieren	1
4	Drosselmeyers Bescherung		Zuckerl		Zuckerl	1
5	Großvateranzug	F	KaossPad	66	tanz	2
6	Klärchen und der Nussknacker	F-(M)	nüsse	5stk Zange	steht mit mona	1
7	Schlacht der Mäuse	F-(M)	pmb	177 - 138bpm	e-git	4
8	UMBAU (Im Tannenwald)	U	leiter auf	UMBAU	discokugeln ab	0,5
9	Schneeflocken-Walzer	F-(M)	bälle	Leiter	tanz	3
10	UMBAU (Im Zauberschloss)	U	leiter ab/hilft	UMBAU	Zettel auf	0,5
11	Klärchen und der Prinz	F-(M)	nüsse	5stk Zange	steht mit mona	1
12_1	Schokolade — Spanischer Tanz	F	löffel	kleppern	tanz	1
12_2	Kaffee — Arabischer Tanz	F	tasse rühren	19_5,5	tanz	1
12_3	Tee — Chinesischer Tanz	F	eierschneider	19_5,5	tanz	1
12_4	Trepak — Russischer Tanz	F	messer	17_9,9	tanz	1
12_6	Mutter Ingwer und die Puppen		Gitarre	MIC:17_9,9	singt	3
12_5	Tanz der Rohrflöten	F-M	tanz steif	Kazoo	tanz steif	1
13	Blumenwalzer	F-M	tanz blumen	Blume	tanz blumen	1
14	Pas de deux	F-M	tanz_drogen	singen	tanz_drogen	1
C	UMBAU (Coda)	U	Zettel/Tuch	UMBAU	hilft	1
15	Finale und Apotheose		Pos	24_5,5	Trompete	3
					Dauer	35,5

Produced and performed by Frans Poelstra and Matthias Meinharder.

shown at Fermata IV „change“, Echoraum, Vienna 2014



An adaption of the classical ballet the „Nutcracker“ in 3 acts with twenty Tiki-Tiki-men, two dancers, two stage-hands, two musicians, one puppet and a mouse.

PERFORMANCE

SOUND

GOLEM

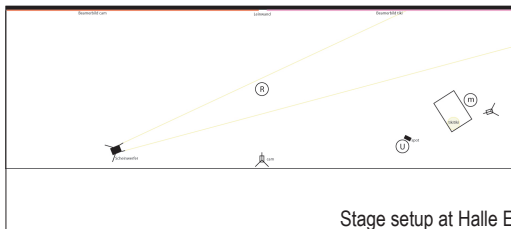
Media Concept

Music is the connective element in this performance. All three protagonists are producing sound in a different way: while the "master" is using his devices, the "Golem" (with his movements) and the "female" (with light-projectors) are interacting with the light-scanner system.

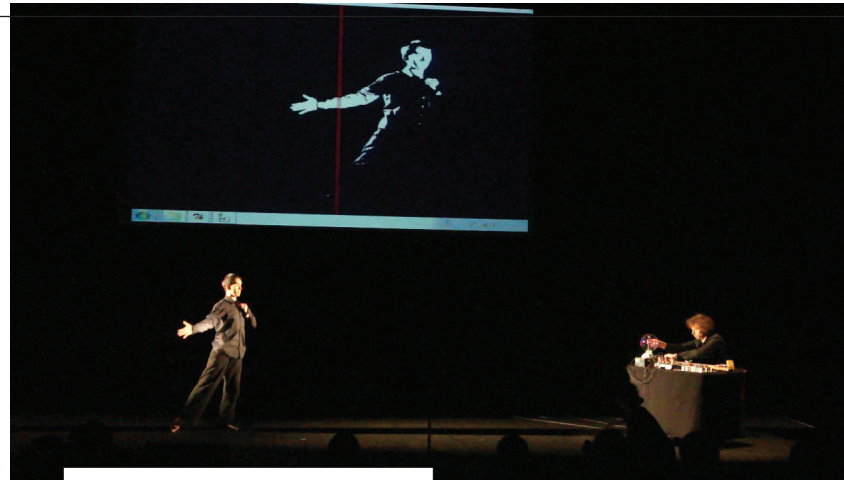
The "light-scanner" (a software produced by Ulla Rauter) is the interactive core element of the performance. Via camera it transfers visual signals (seen on the screen as white spots) into specific pitched sound. For transparency the software is projected on screen and visualized by a red line.

Light is essential to generate sound with the light-scanner. The "female" is projecting light on the "Golem", who is using the reflections of his movements to control the device. Therefore both are playing the same instrument differently but simultaneously via light.

The projected video is on the one hand a visualization tool, on the other hand a symbol for the control exercised over the "Golem". Furthermore, it is the centerpiece of the whole scenery.



is a performance about the success and fail to animate matter by using a combination of different, interdependent media such as sound, light, dance, video and an interactive scenery.



Performance Concept

The plot is a story about a creature, that gets animated by music, achieves self-confidence through movement, gains knowledge from light and feelings from interaction. The "Golem" attempts to emancipate himself from his "master" with the help of the "female" but fails. In the end he sinks again into a state of motionless.

Ablauf Golem					
min	Teil	cue	"the Master" (Matthias)	"the Golem" (Rene)	"the Female" (Ulla)
00:00	Experiment	Licht AN	beginn TikiTiki, stehend	auf Position, still, schaut zur Cam	auf Position, evtl. nachjustieren
03:00	Erweckung	M - setzen	TikiTiki, Tesla AN	kleine Moves im Lichtscanner	auf Position, evtl. nachjustieren
05:00	Erleuchtung	U - Spot an	TikiTiki, Tesla Rhyth.	mittlere Moves - auch kurz "Rastrreten"	Spot auf R, gemeinsame Musik
07:00	Erkenntnis	U - Spot aus	TikiTiki, Tesla Rhyth., kurze FBB events	verlässt Position, mittlere Moves	Spot aus, geht zur Leinwand
08:00	Emancipation	U - FL an	TikiTiki, Tesla, FBB	quer durch Raum, mehr Bewegung	mit FahrLicht (FL) Richtung Cam gehen
09:00	Extase	U - Strob	TikiTiki, Tesla, FBB Drone	energisch, schnell, impulsiv	direkt davor in Cam Blinken
09:30	Ende	U - FL aus	Fade Out	wird langsam Starr	steht still vor Cam

Produced by Matthias Meinharter, Ulla Rauter and Rene Friesacher and especially conceived for the Biennial Conference of ELIA (European League of Institutes of the Arts) at HalleE in Vienna on November 10th, 2012.

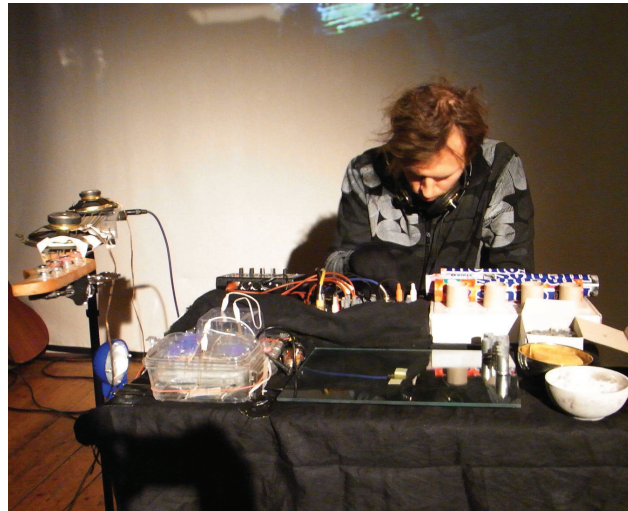


PERFORMANCE

SOUND

VIDEO

TIKI-TIKI & THE PAD MOUSE BAND

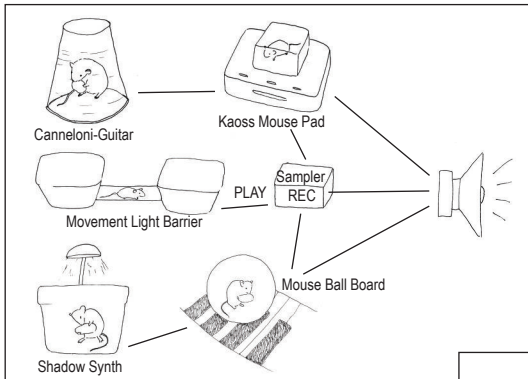
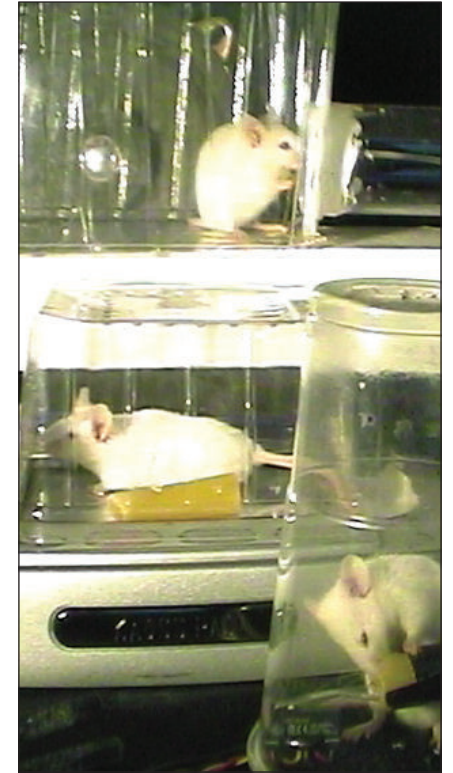
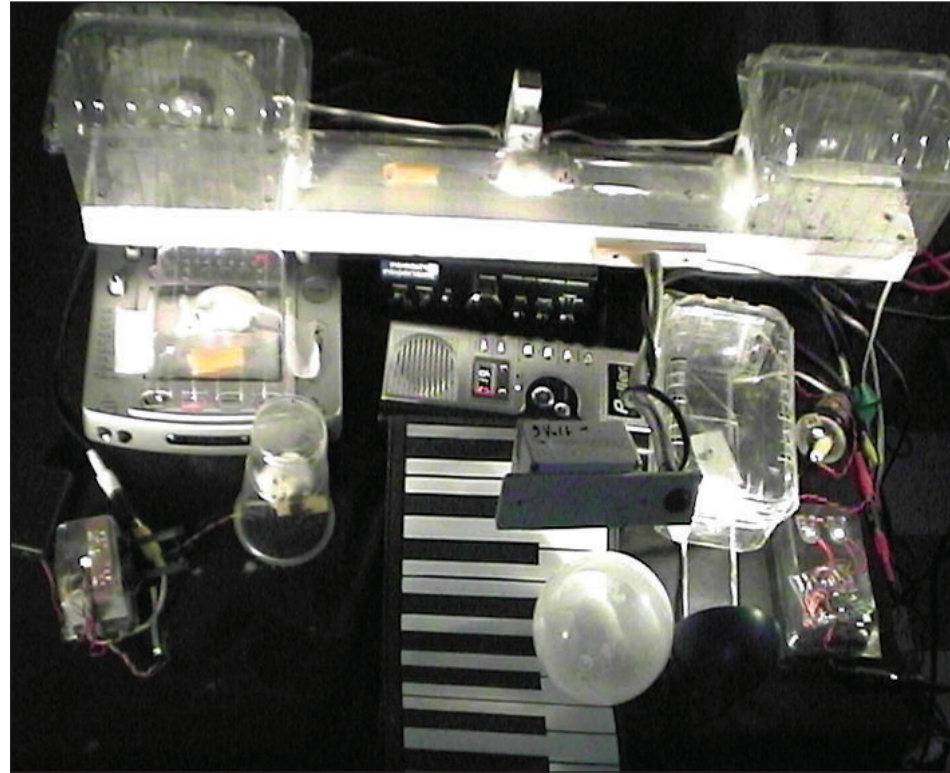
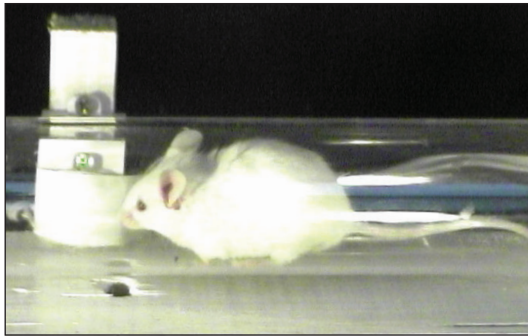
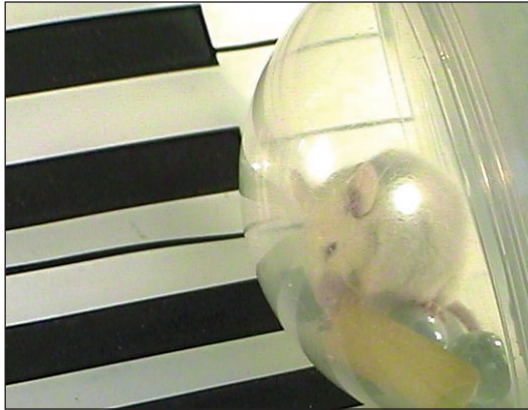


Like a variete-magician, Matthias Meinharter is summoning his unique music devices, by releasing the natural acoustic powers of dancing caps, Arabic-singing mice, potato-synthesizer, colander-sequencer and a feedback-bass. The outcome of this ritual is a 25 minute performance filled with sub-drones, delicate clicks 'n` cuts and fragile high-pitched tones.

— performed at turnthecorner!, Klangmanifeste, Parkfair and more ... —

PERFORMANCE

SOUND



ANIMAUSIC

This sound installation is a system of connected devices, which are modified or triggered by white mice normally used in a laboratory. The audible result is completely dependant on the random actions of those animals. Data collected by various sensors are modified and then transferred into sound. Due to the systematic combination of random events the outcome is a non-human controlled musical composition. The main topic of this work is to question the authorship of produced music. Who is the musician and composer in this setup? Mice?

The setup consists of technical devices like: an adapted KaossPad, a self-build mouse voice sampler, a mouse shadow synthesizer, a cannelloni microphone, a movement light barrier and a roll-up keyboard with a mouse ball. It looks deliberately like a small laboratory but the mice are not hurt or tortured in any way here.

INSTALLATION

SOUND

COMPACT DILEMMA



Shown at „Glaube & Wissenschaft“, Vienna 2012

Compact Dilemma is an auto-composing sound-art installation. Portable CD-players, all programmed on shuffle and repeat-all function, are producing melodious music randomly. The mix is audible on headphones.



Each CD is an complex arrangement of music samples and silence tracks, which have been produced on the basis of an overall chronological grid. Therefore, every combination of the different CD-samples is generating an infinite number of different well-sounding music pieces. It's a tribute to the beauty of complexities, produced only by at least three different simple parameters (c.f. RGB colour space).

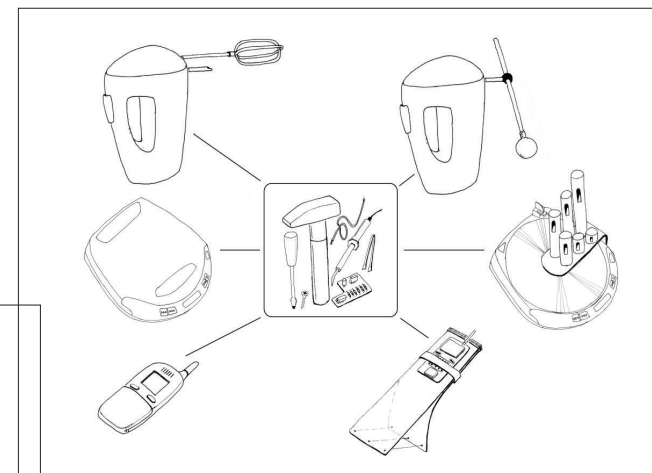
The "Carmin-A-utechre" version consists of 3 CDs (120bpm grid):

- 1.CD: rhythmical samples from Autechre "Tri Repetae"
- 2.CD: ambient or melodic patterns from Autechre and Carmina Burana
- 3.CD: many short vocal events only from "Carmina Burana"

INSTALLATION

SOUND

ABSTELLKAMMERMUSIK



Participants of that workshop could bring their damaged or not used everyday items (like mixer, mobiles, electric toothbrushes, old computers, CD-players, electric toys, tape recorders, alarm clocks, tools, toy instruments, speakers, lamps and etc.) to convert them together with Matthias Meinharder and Jörg Piringer to unusual music instruments. A mixer became a rhythm machine, a birdcage an electric harp, a washboard a speaker sequencer, and many more. All that new invented instruments could prove their musicality in the final performance.

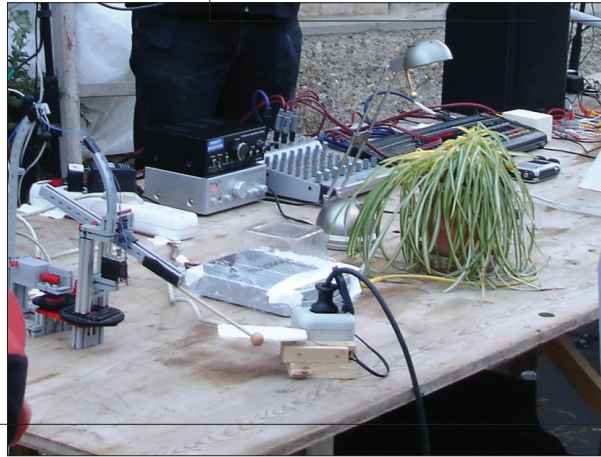
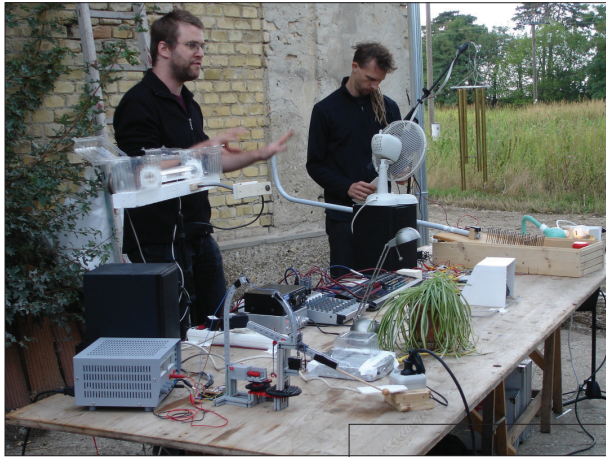
Workshop and performance with Matthias Meinharder and Jörg Piringer at BELLEVUE - Das gelbe Haus; Linz 2009

PERFORMANCE

SOUND

SYSTEM

DEATH OF THE MUSICIAN



Death of the musician is a bio-cybernetic music-machine. Light, wind, water, electricity, chemical reactions and tiny living organisms (like insects and worms) are parts and protagonists of this auto-player installation. Several interdependent random-generating devices are combined in a complex bio-mechanic system, which is producing indeterministic acoustic structures.

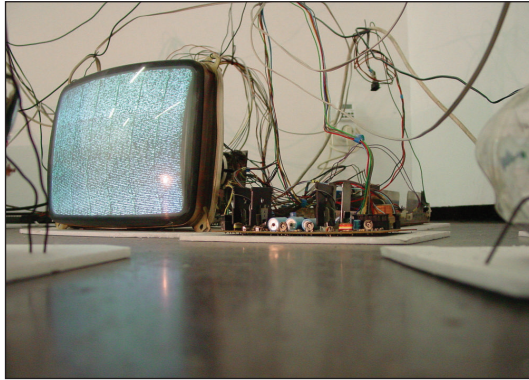
„Tod des Musikers“ performance with Jörg Piringer at Reheat Festival 2007

CONCEPT

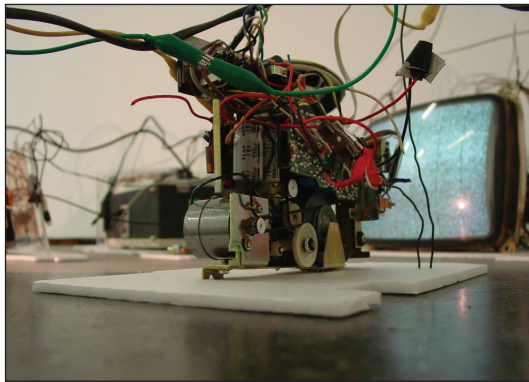
SYSTEM

SOUND

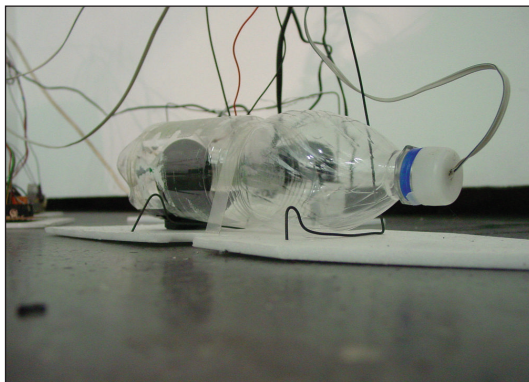
STILLE POST



TV picture-to-sound transformator



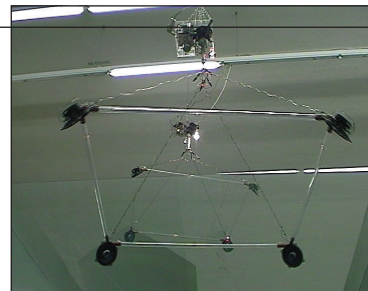
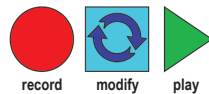
Tape recorder unit



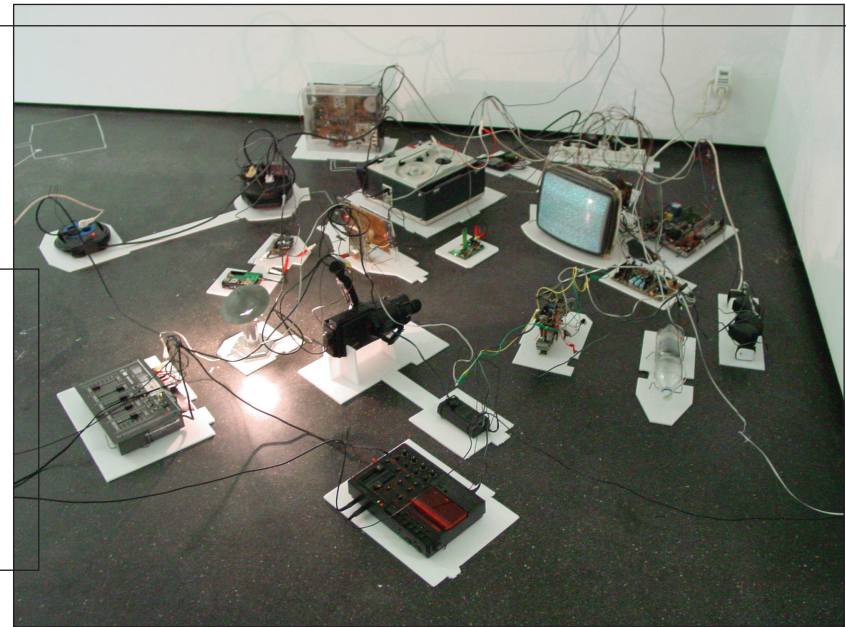
PE - bottle filter device



Stille Post has been exhibited in FreiRaum in MQ Vienna as part of the THEOREM COLLECTOR.



Transacoustic chandelier



INSTALLATION

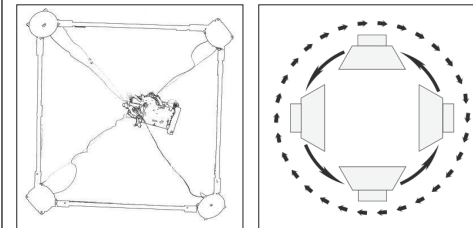
SOUNDS

SYSTEM

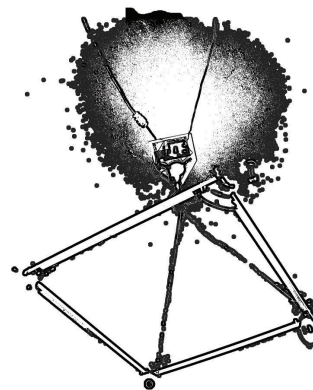
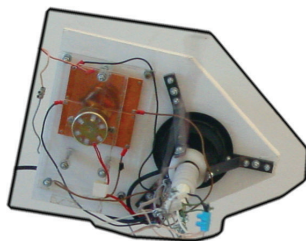
TRANSACOUSTIC CHANDELIER



With this monitoring device audience can experience the acoustic space. It consists of four rotating loudspeakers (1rpm) and a sliding contact mechanism, that enables the acoustic signals to become double-twisted. According to "Doppler" this changes the perception of sound from a certain position. Standing under the chandelier, the audience gets an impression they are taking an acoustic shower.



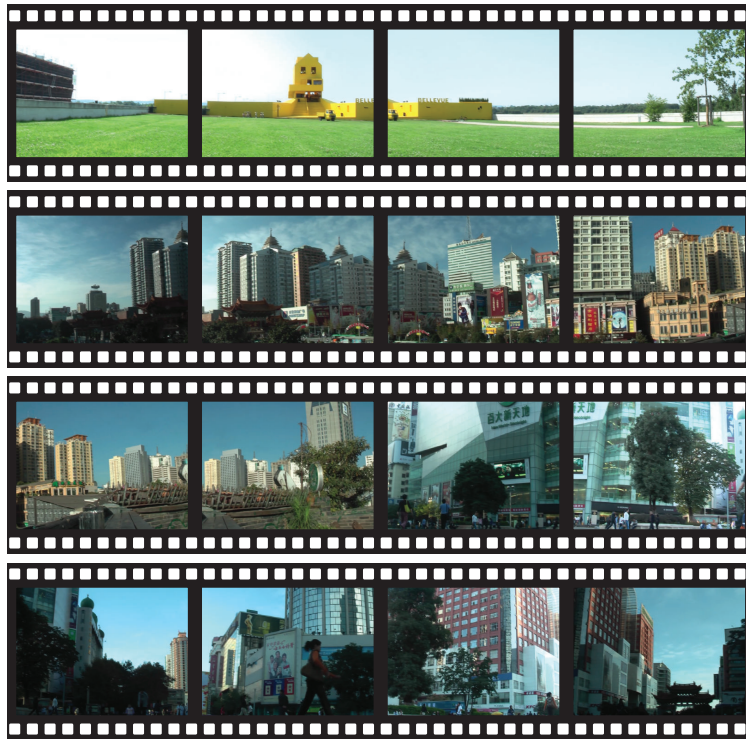
shown at Theoremcollector, MQ, Vienna



INSTALLATION

OBJECTS

WINDOW OF THE WORLD



Video-stills from the 360° clips of public places.

Many different squares all over the world have been filmed from a central spot with a camera mounted on a “turning-tripod” device. The final video is a combination of about 50 selected clips all showing exact 360° turns with the same pace (1rpm). The original sound has been retained.

At the exhibition the video-projector is installed on a platform, which turns in the same pace as the video (1rpm). A virtual window that circles the walls of the room is generated, while the frames of the video seem to move the other way round. For spectators this kind of coherent projected movements changes the usual manner of preceiving videos and therefore the personal relation to the surrounding. Virtuality spins around reality.



the “turning-tripod” device (1 rpm)



the turning platform (1 rpm)



video projector on the turning platform

INSTALLATION

VIDEO

TVLAB

Three different posters structured like commercials pretend to promote innovative TV screens. While the graphical concept adapts characteristics from TV (like the black bar and the font), the products are more abstract to this media. The designs of those three different sets reflect the background of information and topics displayed on TV. The normal function "watching" is reduced to a colourful by-product.



Tv-nation is a metaphor on the word "divination" and describes the main concept of this poster accurate. TV is an ideal media for propaganda, because of the general access into private spheres and into conciseness. Further it produces a lack of sceptics, which is also supported by the meditative gazing. The crystal ball-TV symbolizes a mystic home oracle, that shows the alleged "real" information from the outside world.



TV is a "passive" media, because it has no alternatives for interaction except consuming, changing channel or switching off. **TVpuzzles** questions the significance of consuming and the lack of interpretation, which gives pictures their essential sense. Because of an optional possibility of interaction with the TV screen, the spectator realizes that he is permanently constructing his own movie.

Posters have been hung up in public places in Vienna



CableTV expresses the irreality and their real consequences within the media TV. This dubious entanglement of own and presented ideals, which are defining the collective notion of moral virtue, is the base for the concept of the poster with the winding rope-like TV-screen.

CONCEPT

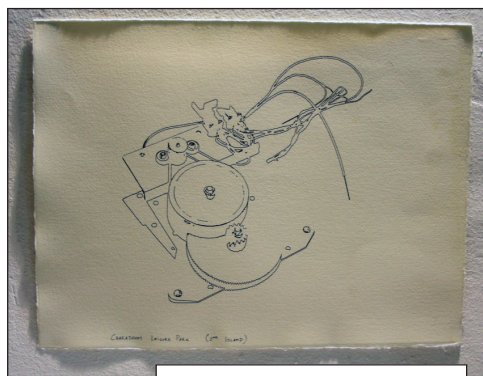
GRAPHICS

ATLANTICA

Ink prints on fine handmade paper.

Blueprints of buildings made by an architect of Atlantis.

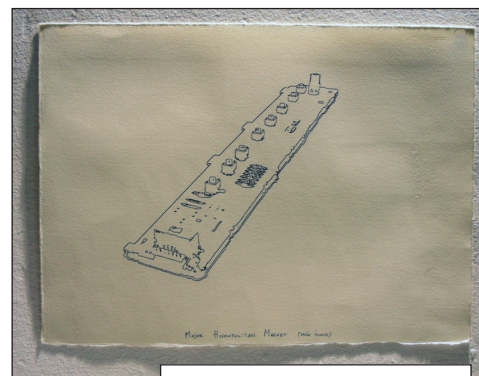
— 12 pieces/3 editions —



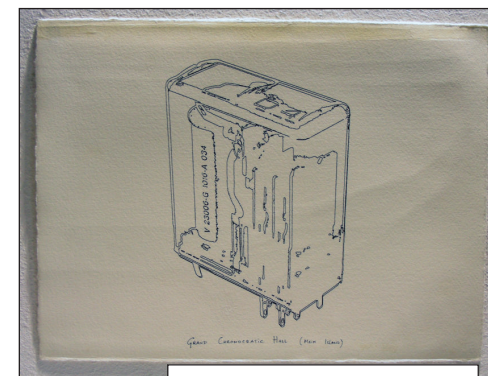
Charadrom Leisure Park



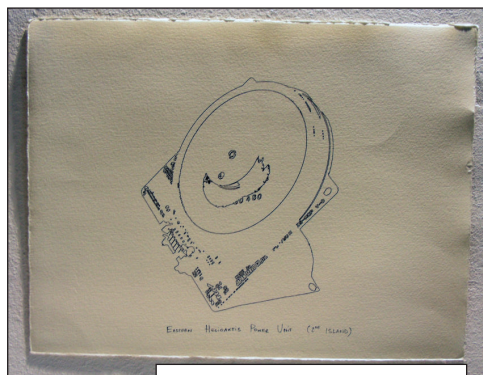
Holy Dyadic Temple



Major Hydropolitan Market



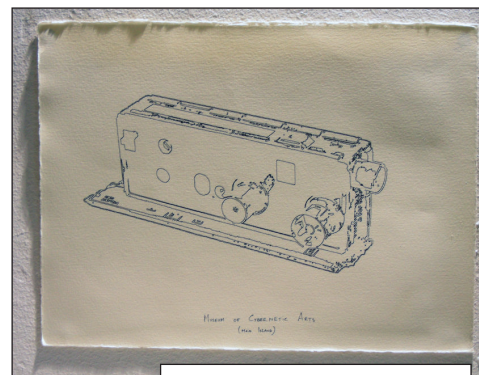
Grand Chronocratic Hall



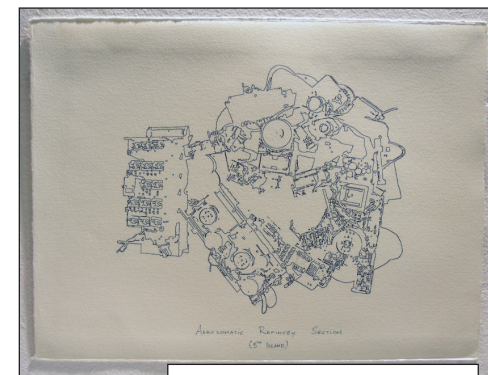
Eastern Heliokaktis Power Unit



Kolymptomanic Opera House



Museum of Cybernatic Arts



Aerosomatic Refinery Section

Atlantis is a symbol for a system of governance where all decisions were made on the basis of scientific and technological knowledge. So the perfect utopia for technocrats is ironically in the past, not in the future. *Atlantica*, with its high-tech subjects on handmade paper, illustrates the ambivalence between technical development and the vision of ideal functioning societies in the future. Another main topic of this art-work is the synergy between microcosm and macrocosm (e.g. circuit boards look and operate like miniature cities). Small electronic parts have been extracted photographically from their devices and transferred into blueprints for architecture. Perhaps the utopian city Atlantis had been just a circuit, that got drown in the sea of memories.

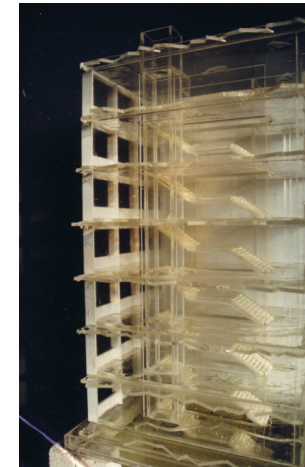
shown at ArtMart, Künstlerhaus Wien, 2011

GRAPHICS

MONUMENTATION

THE FOUNTAIN HOUSE

A ruined house, resembling the anti-symbol in a city's image is modified to a fountain where it's cladding and staircase become displays for the floating water.



The essential element of public fountains is the movement of water. The sculptural elements are reduced to mere by-products, because of the absence of social-political points of references. Nevertheless fountains are monuments, that define images of cities and are preferred places to linger. Water, the elixir of life, draws attention, but by running unregulated it can make serious damage to buildings. To put a focus on destructive suburban processes, the water could be "extracted" from the fountain's illustrative sculpture and "placed" on a ruined building, which implicates significant social-political statements (like ruin and decay). The former ruin could become a tourist attraction and a **monument of decay!**

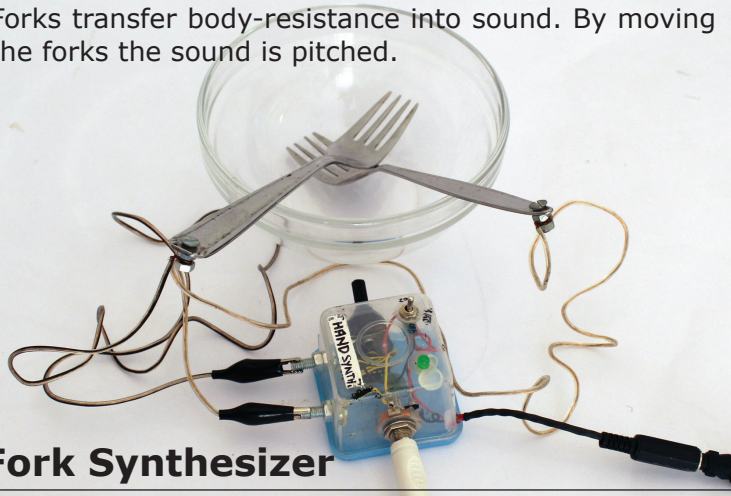
Due to financial difficulties this project has not been carried out yet. Instead the model of the University of Applied Art in Vienna (ratio 1:50) was produced to serve as fully functional indoor fountain. (It is about 1m high and equipped with two pumps).

CONCEPT

OBJECT

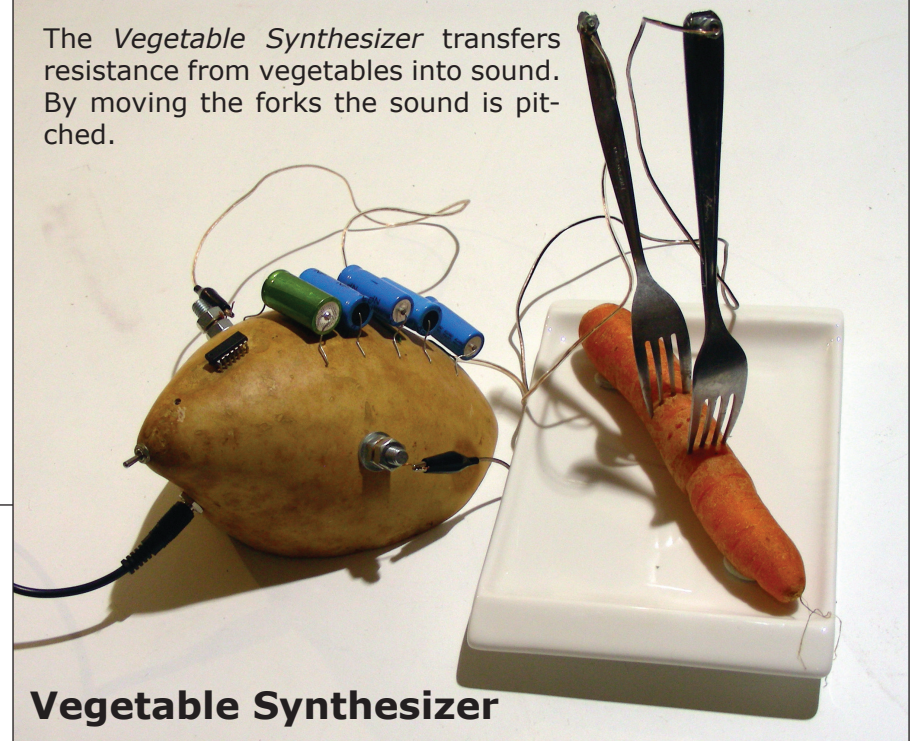
SELFMADE MUSIC INSTRUMENTS

Forks transfer body-resistance into sound. By moving the forks the sound is pitched.



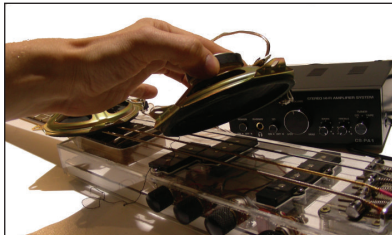
Fork Synthesizer

The *Vegetable Synthesizer* transfers resistance from vegetables into sound. By moving the forks the sound is pitched.

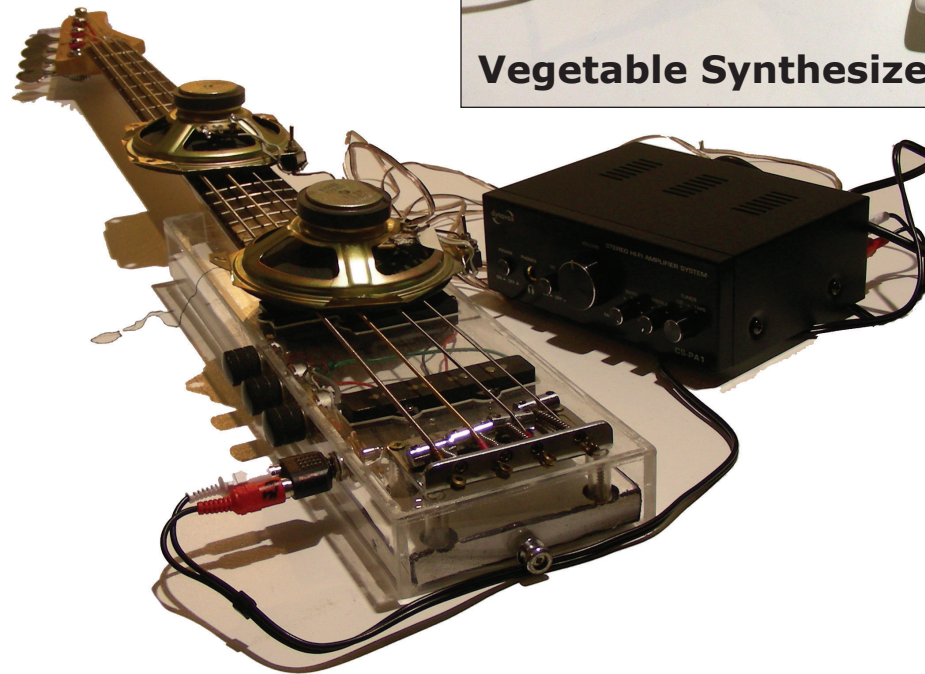


Vegetable Synthesizer

FeedBackBass



The *FeedBackBass* is a modified bass guitar. It is played with a sequentially connected system of two speakers, an amplifier. When the strings of the bass produce the sound the monitors will display it, but the vibrations also let the strings swing stronger. Therefore a kind of "physical" feedback is produced. Like with a Theremin one can change the sound by moving the monitors further or closer to the guitar.

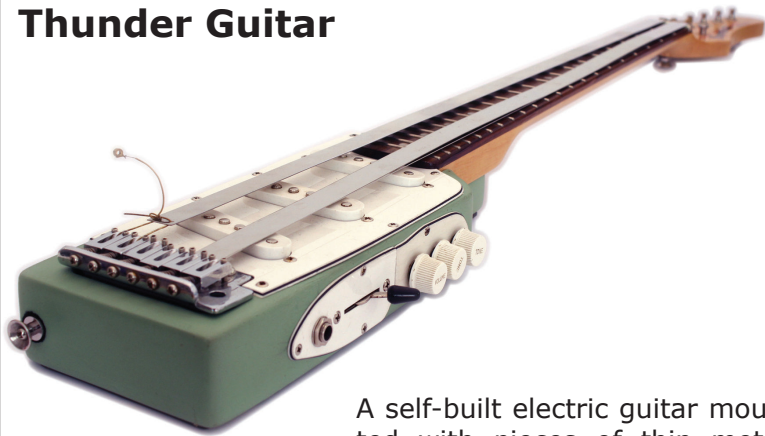


OBJECTS

SOUNDS

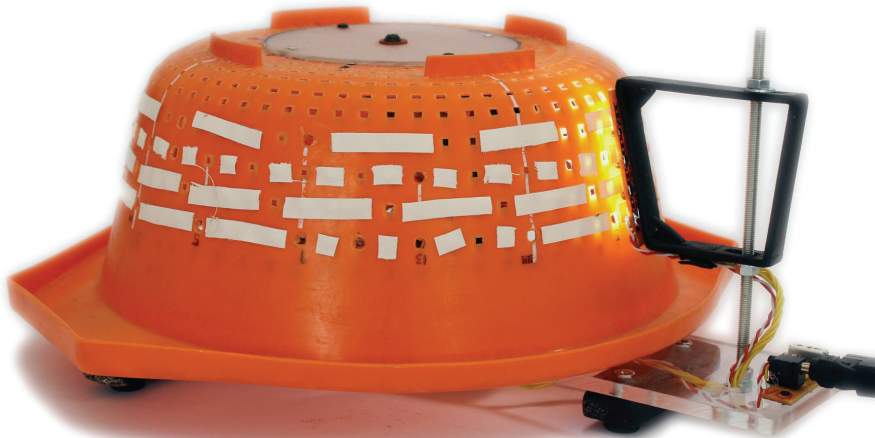
SELFMADE MUSIC INSTRUMENTS

Thunder Guitar



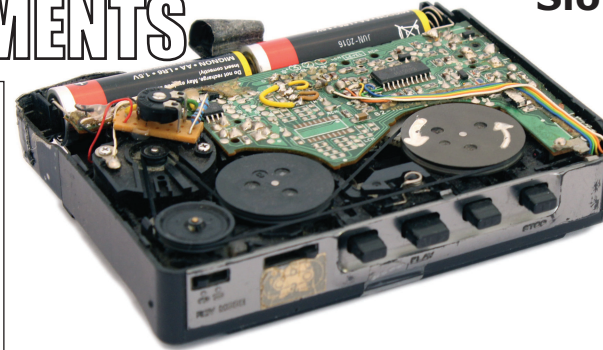
A self-built electric guitar mounted with pieces of thin metal, producing thunder like sounds.

LED-Light through holes of a turning colander is triggering photo resistors in a special rhythm.



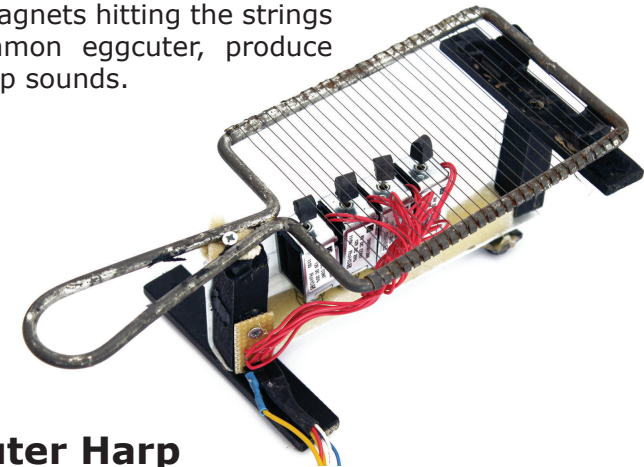
Colander Sequenzer

SlowMoMan



The play-back tempo of this special modified walkman can be changed and it is also an excellent circuit bending device.

Electro-magnets hitting the strings of a common eggcutter, produce lyrical harp sounds.



Egg-cuter Harp

OBJECTS

SOUNDS

COLLABORATIONS

#L0v3_h4ck1n6

A 24-hour performance about self-promotion in love markets and online dating.

How do self-promotion and intimacy work in love markets and online dating? Which hierarchies define our mating behaviour? During WIENWOCHE, a working group under the project name #L0V3_H4CK1N6 was set out to explore today's economies of love and courtship: in the city, on the streets, in the mating apparatus 'nightlife' and on various online platforms. They dated each other and became now true experts on the smut as well as matters of the heart - finally they had found the 'love that is (a) good' within themselves.

In a 24-hour performance, the reconnaissance group shared its vacuous knowledge. All those who had a curious and courageous heart were invited. #L0V3_H4CK1N6 was an experience that appealed to all senses.



Participants: Clemens Brunner, Verena Dürr, Jeannine Jesch/elet, Susanne Giendl, Lena Kriwanek, Mimie Maggale, Matthias Meinharter, Stephanie Mold, Mirjana Mustra, Leni Plöchl, Barbis Ruder, Laura Steinl and friends.

— shown at Das Gschwandner, Vienna 2016 —

Operation an dunkler Materie

operation on dark-matter



The duo Meinharter & Voglsinger presented an experiment combining acoustics, electromagnetic radiation and matter. In total darkness, these were converted into their respective "anti state" form. Transacoustic antimatter was generated with self-build instruments and multi-sensorial devices, like the dark-matter-projector, Foley-operating-table, bio-material-transformer, spiral-space-catcher, drone-amp, pulsar-generator, magnetic-field-grinder, volatiles-pick-up and many more ...

— shown at Dunkelkammer Festival in Künstlerhaus, Vienna 2016 —

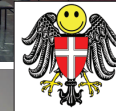
Embedded Exception

(Denk)raum Parcours

"Embedded Exception" is an artistic research project about (in)formal urban extension of knowledge. It shall be understood as socio-political and innovative tool to extend the understanding of "urban governance". After the first research phase "(Denk)raum Parcours, a performative report" was shown in the Haus der Begegnung in Vienna.

In this interactive exhibition six artists set up different stations, where Visitors could participate to exchange their personal experience about urban processes of transformation.

Matthias Meinharter made a performance designed as a live TV show, that promoted a fake "artist in residence" program, that should have taken place in a municipal department. Additionally videos were broadcasted, where the residency and artwork of an fake artist (Berit Glaser) was shown. An animated video explained the basic concept within the whole performance.



Participants:

Daniel Aschwanden
Aldo Giannotti
Mario Höber
Barbara Hölbling
Matthias Meinharter
Gerald Straub

Guests:

Julia Culen
Berit Glaser
Marian Kaiser
Christian Mayhofer
Christian Mrazek



performed in Haus der Begegnung in Vienna 2017

PERFORMANCES

SOUNDS

VIDEOS

COLLABORATIONS

Neues Gesicht

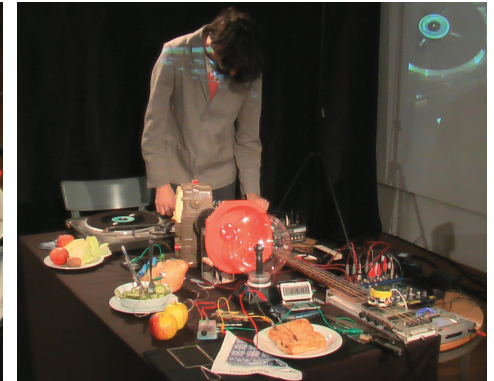
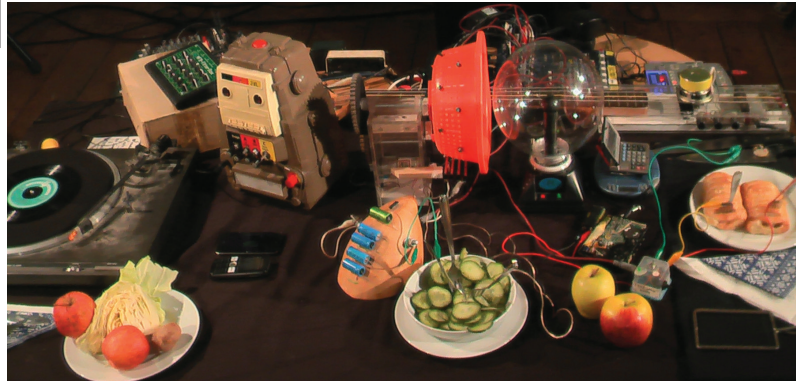
A performance about beauty and identity problems using intertwined elements of sound, spoken word and video.



Integrated into the soundscape produced by Matthias Meinharter with his unique devices, Jürgen Berlakovich is reading a text (written by Anna Werzowa) about a woman, who is secretly buying a "new face" (title) on internet. After wearing that new face from time to time at home she gets more confident to wear it also in public. Because of the positive reaction of the people around, she feels addicted to that mask. At the end the new face becomes her (false) own. In the meantime Anna Werzowa is painting her face black with a marker (edding). To supplement the visualisation of the concept, this action is filmed by a camera and projected on a screen behind her.

shown at KittyCorner "be my guest" 20, Vienna 2012

Der Zug der Zeit



Uli Kühn and Matthias Meinharter are sitting on a table „dished up“ with vintage-devices and objects, representing the analogy of consuming self-made instruments and homemade food in an acoustic performance. Instruments like a turntable-cutlery, slowmotion-walkman, fork-synthesizer, singing knives, eggcut-ter-harp, üei, mego-robot, tesla-coilball, talking calculator, citation-degenerator, colander-sequenzer and the ventilation-organ are tested on their acoustic-culinary qualities.

Spiced with randomly played sound-samples from the movie "La grande bouffe".

performed at Klangmanifeste, Vienna 2012

Duo V-M-M

A concert of Veronika Mayer (electronics) and Matthias Meinharter (mechanics) specifically produced for "the rest is hearing" (a concert series for electro-acoustic sound-performance at HUT, Vienna). The concept of this performance is to sort out the acoustic differences and synergies between an electronic computer and mechanics devices.

shown at HUT, Vienna 2014



PERFORMANCES

SOUNDS

VIDEOS

COLLABORATIONS

PALMOLIVE



Palmolive is a performance made by Matthias Meinharter and Frans Poelstra, telling an associative story using various household articles. As a demonstration of a personal experiment on stage, the actors try to leave all fixed behavioural patterns behind, just to act in pure improvisation. The audience may become aware of the gap between personality and acting.

performed in the "Konzerthaus Wien" at the "Superrouter festival"

Green Conversations - Ghost Exit



www.unitedsorry.com

The grand finale of united sorry's yearlong project Green Conversations presents the events and experiences from several Salons in Nature, numerous conversations with flora and fauna, the conquest of the Türkenschanzpark together with political activists, and the visitation of the Vogeltennwiese as horny fauns. These are combined in a psychedelic performance in the Konzerthaus basement.

An installation-like setting transforms the stage with reduced images, shadow theatre, metaphoric actions and manipulations of time and light in a twilight zone à la united sorry. The senses are put to the test as much as common sense and reason, which should be switched off in favour of an intuitive experience of the (green) environment. Ghost exit conjures a discussion in which the trees not only have the right to a say in things, but can also dream, be upset, or even copulate with humans. This transcendental performance with embedded investigative journalism makes for a righteous end to united sorry's green project.

By and with united sorry/Frans Poelstra & Robert Steijn In cooperation with Anke Philipp, **Matthias Meinharter**, Martin Siewert, Jaschka Lämmert Lighting Sabine Wiesenbauer Production Nicole Schuchardt, Andreas Fleck.

shown at Brut Konzerthaus, Vienna 2012

Green Conversations - Happening



shown at Brut Künstlerhaus, Vienna 2012

Frans Poelstra and Robert Steijn are dancing and performing with five potted plants on a tiny stage. Each plant is especially modified by Matthias Meinharter to serve as a music instrument. Movement, touch, wind, light and shadow are the criteria to give the botanical performance partners an acoustic form of expression, while Robert and Frans are trying to communicate with them via empathy.

www.unitedsorry.com

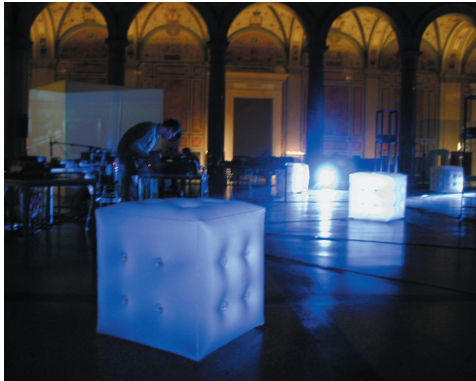
PERFORMANCES

SOUNDS

VIDEOS

TRANSACOUSTICS

outpost



Within the *Outpost* project the *Institute for transacoustic research* investigates the desert in the potential space between past and possible future. Assuming that in the magnetic probability fields of micro- and macro-sounds; the last outpost of an observable reality is residing, we construct several test arrangements to perceive this imaginable region.

From this starting point digital and analogue sound processors orbit around a conceivable vastness.

Outpost is an acoustic and visual expedition into the incertitude of eventualities.

For the performance set-up we developed together with the architect and pneu-specialist Michael Schultes a new pneumatic inflatable loudspeakers system, with which one could easily react to the local premises and conditions.



msv 2000



The 'Stadtsparksteg' over the river 'Wienfluss', in Vienna was adapted for the use as a human current amp (MSV-2000). The movements of people on the bridge activated and modified sounds of various human currents: demonstrators, traffic, tourists, joggers, shoppers. This formed an interactive sound installation which enabled those walking over the bridge to acoustically experience their own participation in the human current.

— shown at 'Fest der Füße' in Stadtpark, Vienna 2000 —

hearing cage



A radio feature with pieces and performances inspired by the music and thoughts of John Cage.

Susanna Niedermayr together with the *institute for transacoustic research* & Barbara Kaiser.

— for "Zeit-Ton extended" oe1 2012 —

department pop



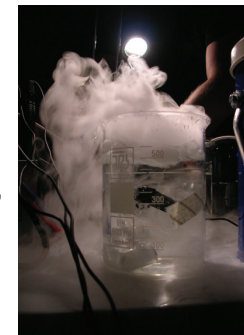
The *department pop* of the *institute for transacoustic research* is exploring the phenomenon of commercial and hypnotic impact of pop. The research focus lays on scrutinizing pop music's inherent musical structures as well as its sound design, arrangements and linguistic constructions. To achieve these goals the *department pop* uses scientific and artistic methods like deconstruction, disassociation, alienation, displacement and hedonistic eclecticism.

— shown at "Night of Avantgarde Pop", Fluc, Vienna 2014 —

labor



instruments:
magnetic stirrers,
micro-plate shakers,
supersonic centrifuges,
genome sampling,
liquid nitrogen,
incubator,
...



Labor is a performance project which questions the role of scientific practise in our society. Which technical tools, scientific apparatus and experiments are in charge of getting hold of the unseen? By conducting dubious experiments and abusing laboratory equipment as sound sources, the bold approaches to distil the essence of the "transacoustic" are examined.

— shown at the opening of the Life Sciences Center, Vienna 2006 —

INSTALLATIONS

PERFORMANCES

SOUNDS

SYSTEMS

MINIATURE PERFORMANCES

Kongo Bongo



In this percussion group, musicians are replaced by machines. Five cordless drills, each attached to a drum and mounted with polystyrene balls on rubber bands, hit the skins in different tempi. The outcome is a polyrhythmic soundscape, which ends when all the rubber bands have been broken. All five devices are set up on two blankets and a carpet.

The whole installation plays with "typical" symbols of different cultures. Drill machines resemble modern economics, while drums and carpets are objects associated with "ethnic societies". It is a metaphor representing a perception of mutual prejudices.

— shown at "hearing17", iftaf, Vienna 2002 —

Violance

... is the attempt to play a violin in a virtuoso manner with a rasp instead of a bow. The composition is based on an accelerando from very slow to very fast. At the beginning the strings sound melodic but in a strangely faltering way. After accelerating the tempo the strings start to brake one after another with a "bang". When the cruel rasp gets to the body of the violin, the acoustic changes completely. The old, delicate wood releases various sounds of cutting and cracking. The piece is over when the violin is cut in two halves.



— shown at "transacoustic A-Z", Wiener Festwochen 2004 —

Y-ton



There is maybe nothing as stuffy as a brick of Ytong. It's square, cheap, white and heavy - perfect for single-family house construction. But Ytong has also unsuspected sound qualities. To bring them out, the brick has to be sawed through. Sigh!

— shown at "transacoustic A-Z", Wiener Festwochen 2004 —

PERFORMANCES

SOUNDS

GROUP PROJECTS

VEGETABLE ORCHESTRA

The *Vegetable Orchestra* performs music solely on instruments made of vegetables. Using carrot flutes, pumpkin basses, leek violins, leek-zucchini-vibrators, cucumberophones and celery bongos, the orchestra creates its own extraordinary and vegetabile sound universe. The ensemble overcomes preserved and marinated sound conceptions or tirelessly re-stewed listening habits, putting its focus on expanding the variety of vegetable instruments, developing novel musical ideas and exploring fresh vegetable sound gardens.



The *Vegetable Orchestra*, founded in 1998, is based in Vienna and plays concerts all over the world.

Ensemble:

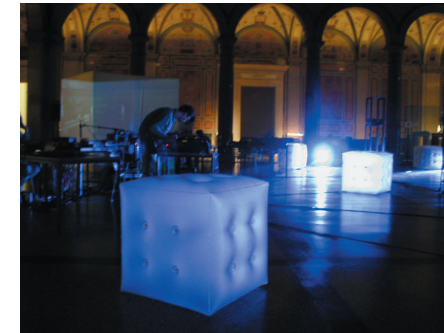
Jürgen BERLAKOVICH
Susanna GARTMAYER
Barbara KAISER
Matthias MEINHARTER
Jörg PIRINGER
Richard REPEY
Ingrid SCHLÖGL
Ulrich TROYER
Tamara WILHELM
Martina WINKLER

www.vegetableorchestra.org

INSTITUTE FOR TRANSACOUSTIC RESEARCH

The *Institute for transacoustic research* (german: *Institut für transakustische forschung, iftaf*) was founded in 1998 to define and research transacoustics (german: transakustik). A crucial characteristic of transacoustic research is its interdisciplinary approach; it carries out science by means of art and art by means of science; methods and settings from both areas are combined to achieve unique lines of connection and division.

Transacoustic research is concerned with the peripheral effects and tangential areas of acoustics, with their borders to other areas of research. These contours and definitional borders are necessarily blurred and vague. The question of the essence of transacoustics is as impossible to answer as the question of art or philosophy's essence. The success, productivity and efficiency of transacoustic research do not depend on finding an answer to this question. Transacoustic as such, does not exist; there is only transacoustic research, which constantly circles its imaginary core and thereby arrives at the most diverse results and realizations.



www.iftaf.org



Members: Ernst Reitermaier, Nikolaus Gansterer, Matthias Meinharter, Jörg Piring

Laster Kanaster

With physically generated sounds, acoustic appropriations and electronic beats the 4 media artists explore the sociotope of popmusic with a blink. They combine well-known forms of musical expressions with developing experimental instruments. In their electroacoustic laboratory new musical interfaces are generated, which are part of their performances through spoken poetry and polyphonic vocals as well as texts about love and politics.



Members: Verena Dürr, Matthias Meinharter, Ulla Rauter, Christine Schörkhuber

CONCEPTS

INSTALLATIONS

OBJECTS

PERFORMANCES

SOUNDS

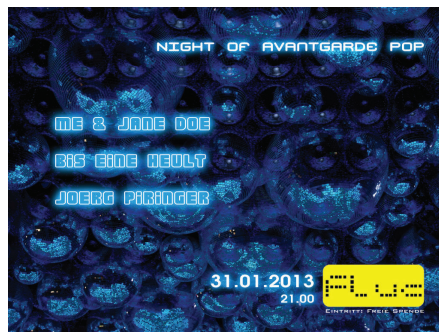
SYSTEMS

VIDEOS

ORGANISATIONS

Night of Avantgarde Pop

Music projects and bands of Austria show the true and experimental character of POP.



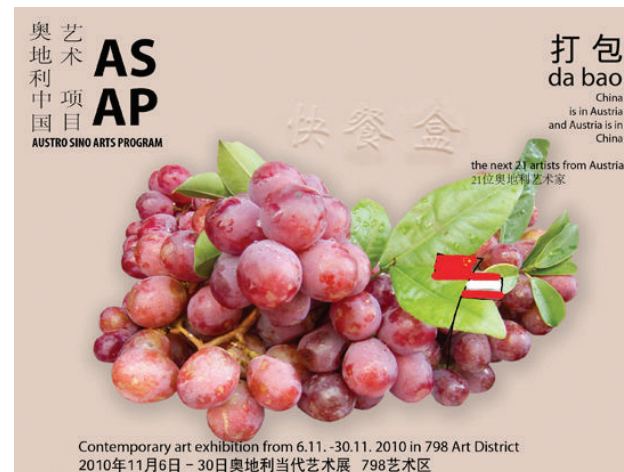
curated by Matthias Meinharter

ASAP - AUSTRO SINO ART PROGRAM

ASAP is an artist founded, artist run, not-for-profit, proactive organization. The founding members are Austrian artists with extensive experience in program management, events coordinating, Chinese culture, and Austrian contemporary art, with backgrounds in multiple art mediums. Passionate about arts programming and community networking, ASAP's founding members believe in the importance of intercultural arts dialogue and cooperation. The mission of ASAP is to raise awareness about contemporary Austrian-Sino creative achievements in China by both Austrian and Chinese artists.

The main goals of ASAP are to:

- Raise awareness of emerging Austrian artists in Beijing
- Facilitate collaboration and discourse between Austrian and Chinese artists.
- Support the cultural and artistic activities of partner organizations within China.
- Provide the Chinese community with open access to Austrian contemporary arts culture.



Members: Lukas Birk, Karel Dudesek, Jasmin Ladenhaufen, Nikolaus Gansterer, Matthias Meinharter, Ingrid Schreiber

CONCEPTS

GRAPHICS

INSTALLATIONS

OBJECTS

PERFORMANCES

SYSTEMS

VIDEOS

FUCKING FIGURES

Change the eternal expressions of stone statues! - Let their monumental stern faces grin! -
Make them roar out of lust! - Bring their lithic limps to move! - Give them the seed of life!



Fucking Figures visualizes the ambivalent relationship to authority. Intimidating statues can be seen as a sign of affection, but on the other hand it is an act of humiliation. (The phrase "fuck you" in English reveals this diversity well). This ambiguity is often conform to the behaviour in handling with authority. On the one hand people protest against oppressions, on the other hand they are flirting with the power. And so do I ...



Many statues are built on commission to commemorate a historical event, or the life of an influential person. Others are intended as public art, exhibited outdoors or in public buildings to create a certain political awareness. But all statues symbolize authority, which refers to a claim of legitimacy, the justification and right to exercise social power. And to stabilize this power. Acts of vandalism against statues are therefore actions against the authority behind.

— A collection of 10 photographs —



CONCEPT

GRAPHICS

PERFORMANCE