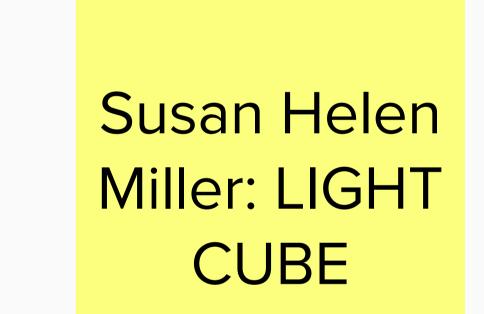


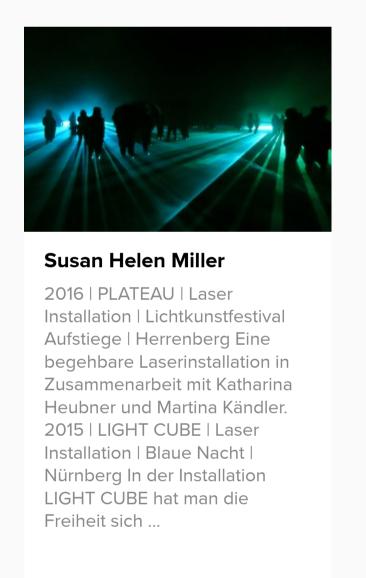
15.4.2020







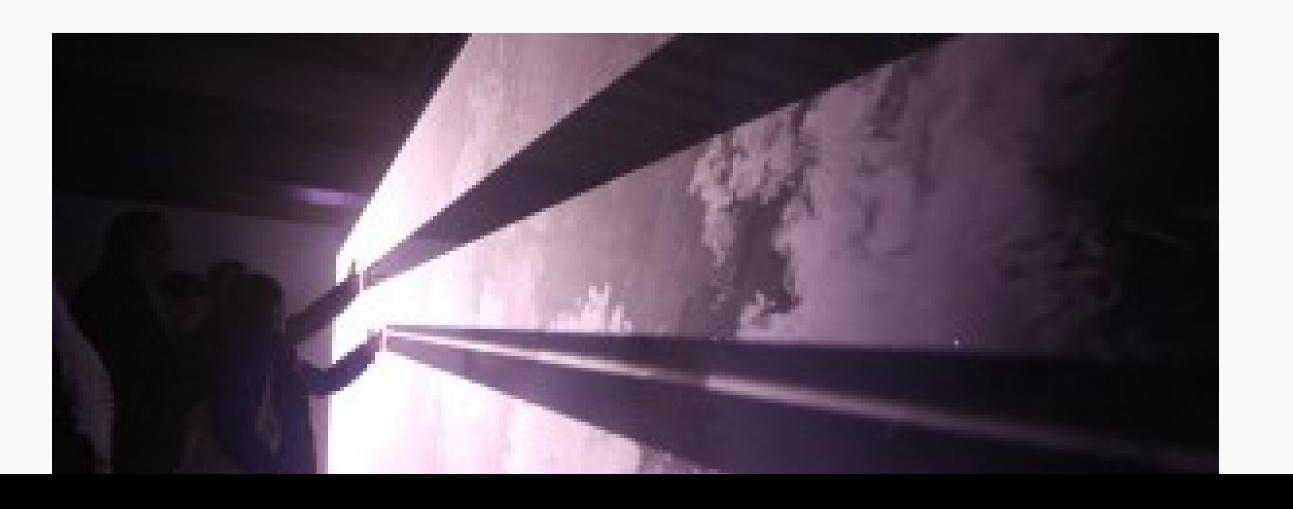
Virtual Space







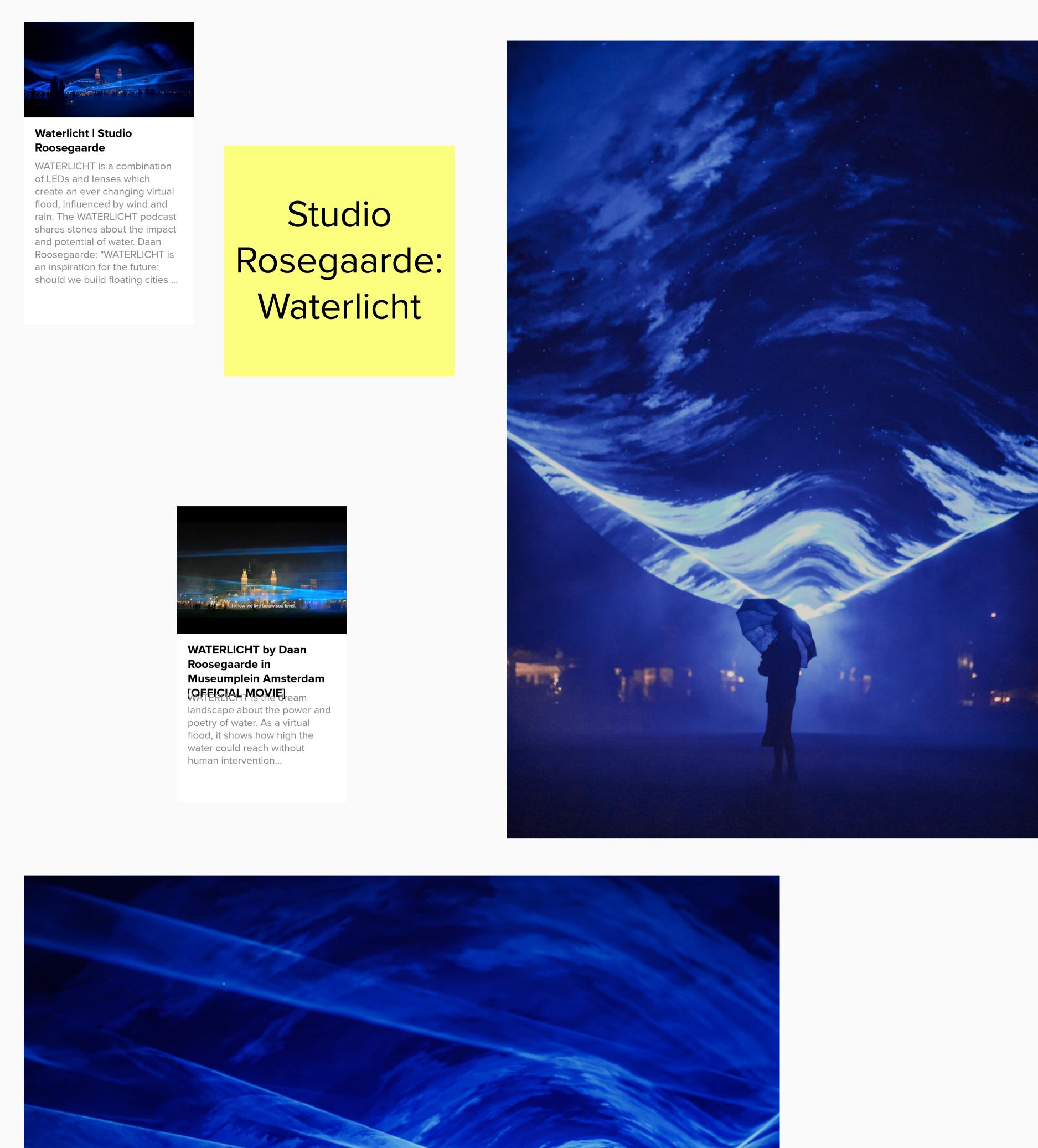




LIGHT CUBE one has the erception are question e to enter a room w

The visitor enters the space of the machine

Vibrant Space





Robert Henke: Laser works

April 28 2016 - May 4 2016 Gijon, SpainLABoral Centro de Arte Creacion IndustrialL.E.V. Festival In the 1950s the village of Fall in the south of Bavaria

slowly disappeared under the rising waters of the newly built Sylvenstein water reservoir. In 2015 the reservoir had extremely low water. Ruins

Fragile Territories is a laser and sound installation by Robert

Henke. Complex visual shapes

emerge, drawn on a 30 meter wide wall by four fast moving

changing motions of pure light.

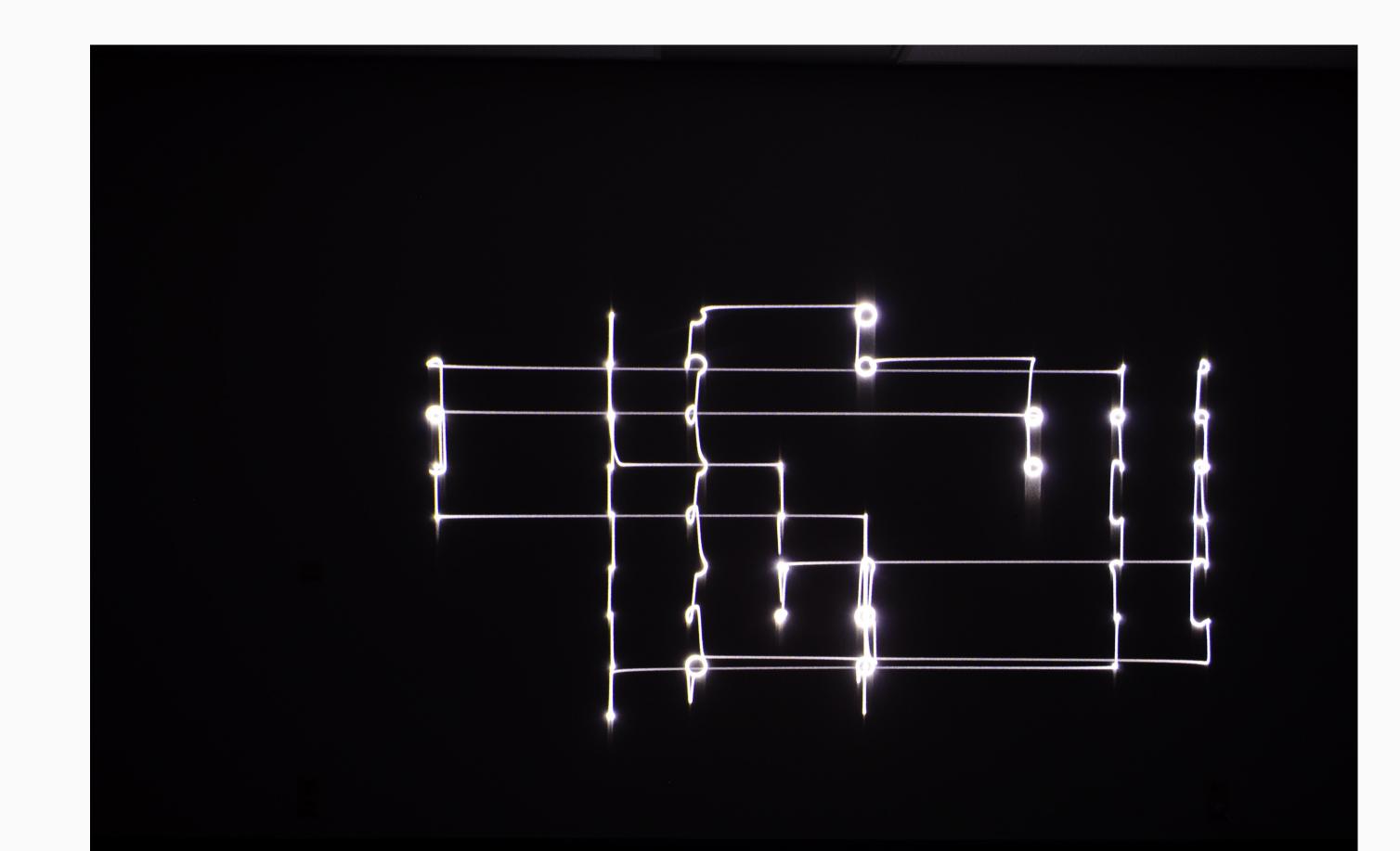
recordings of a piano - fill the room, sometimes in sync with

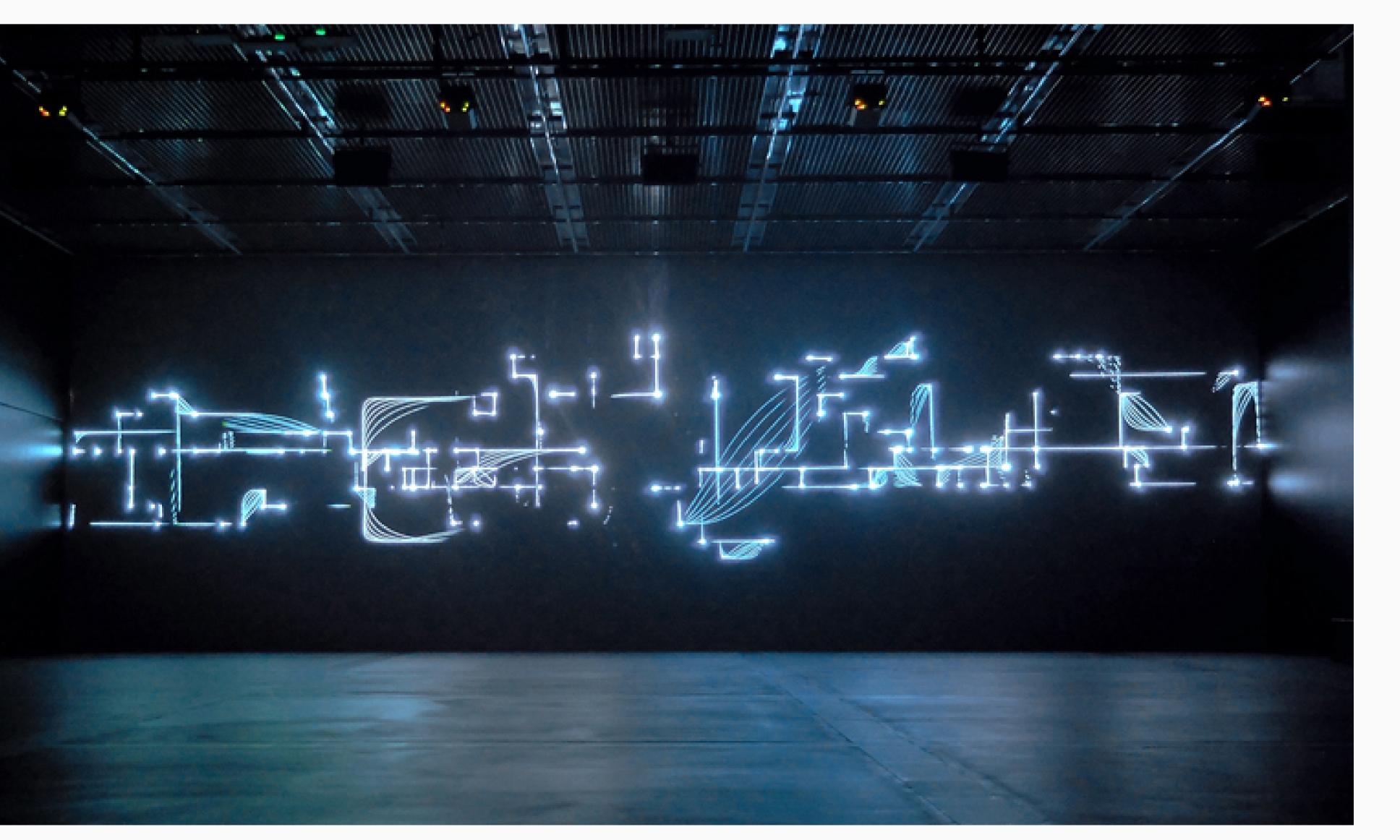
laser beams, constantly

Sounds - transformed

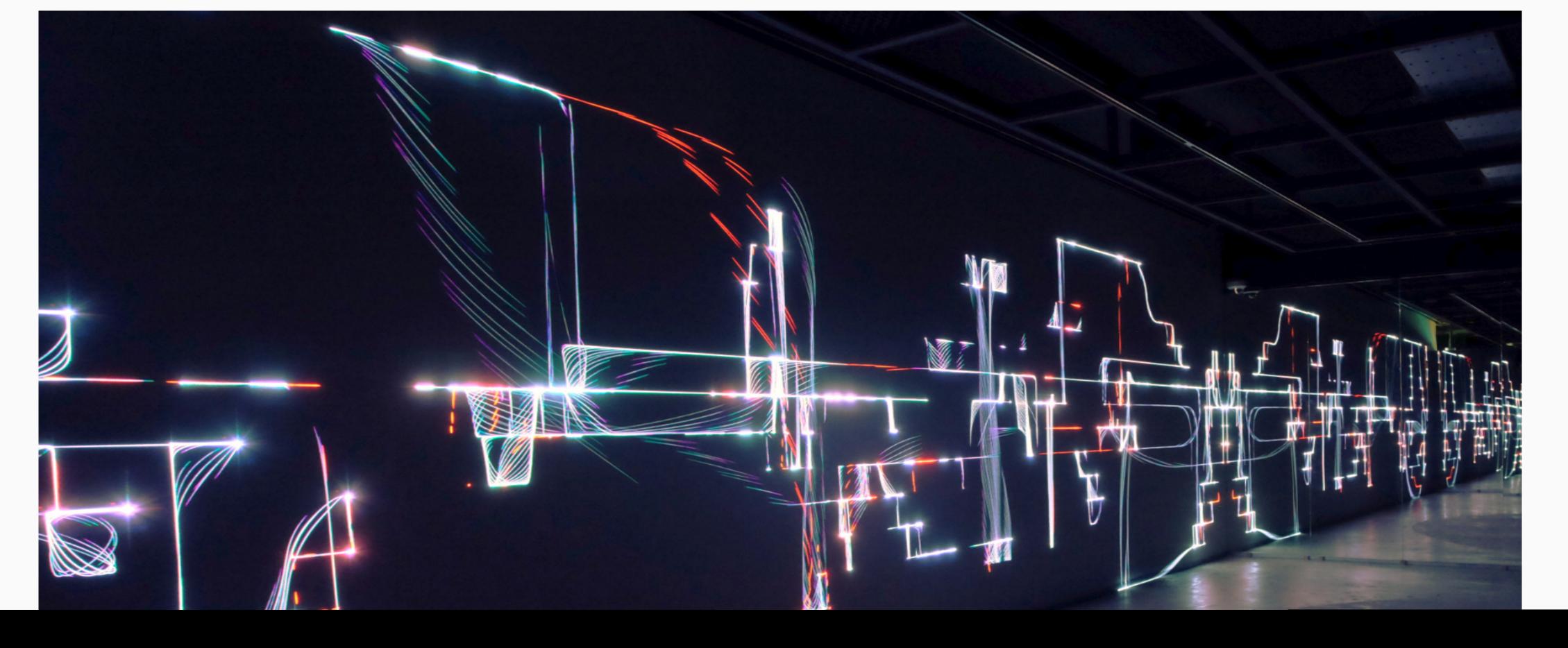
Fragile Territories



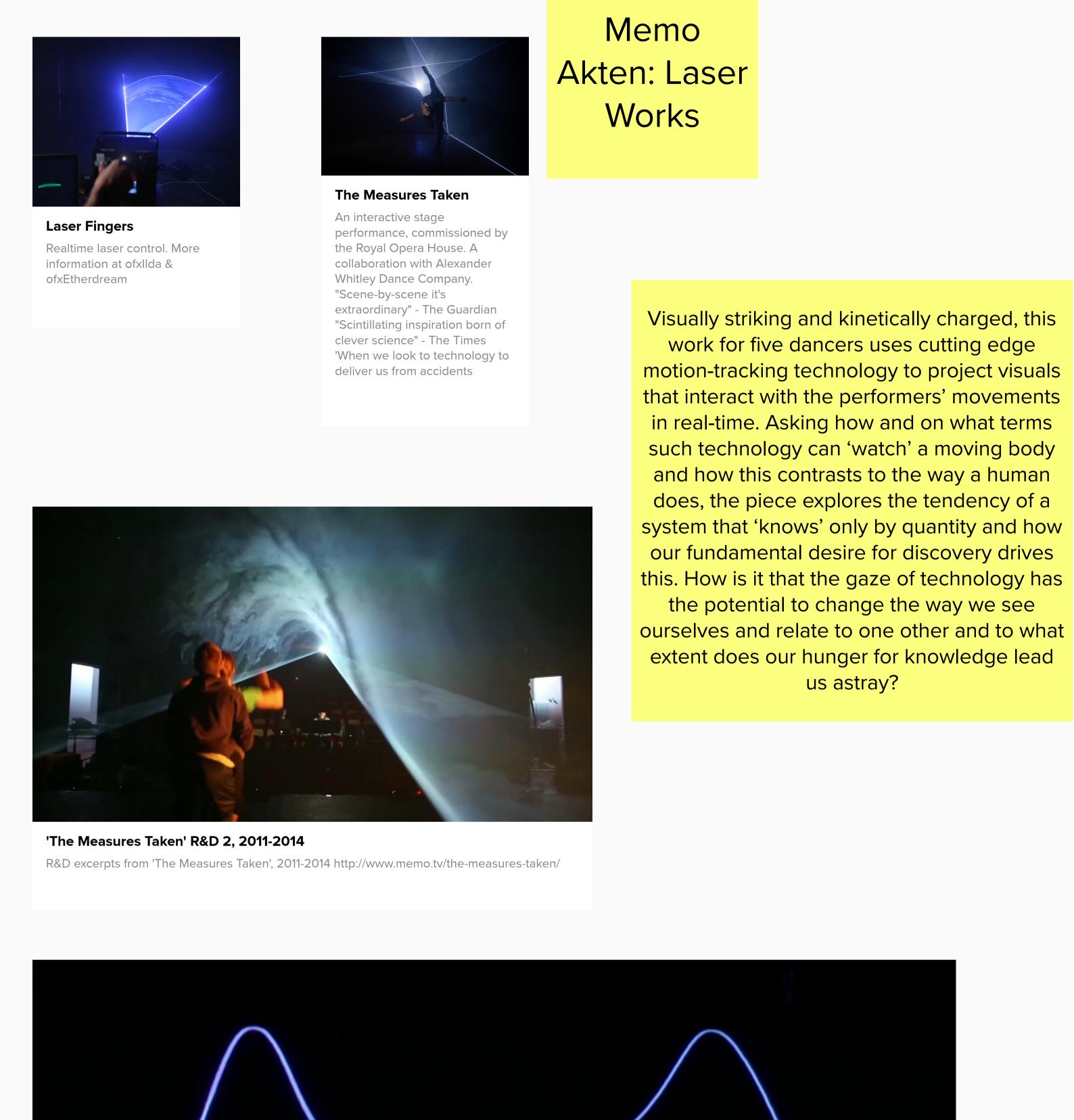


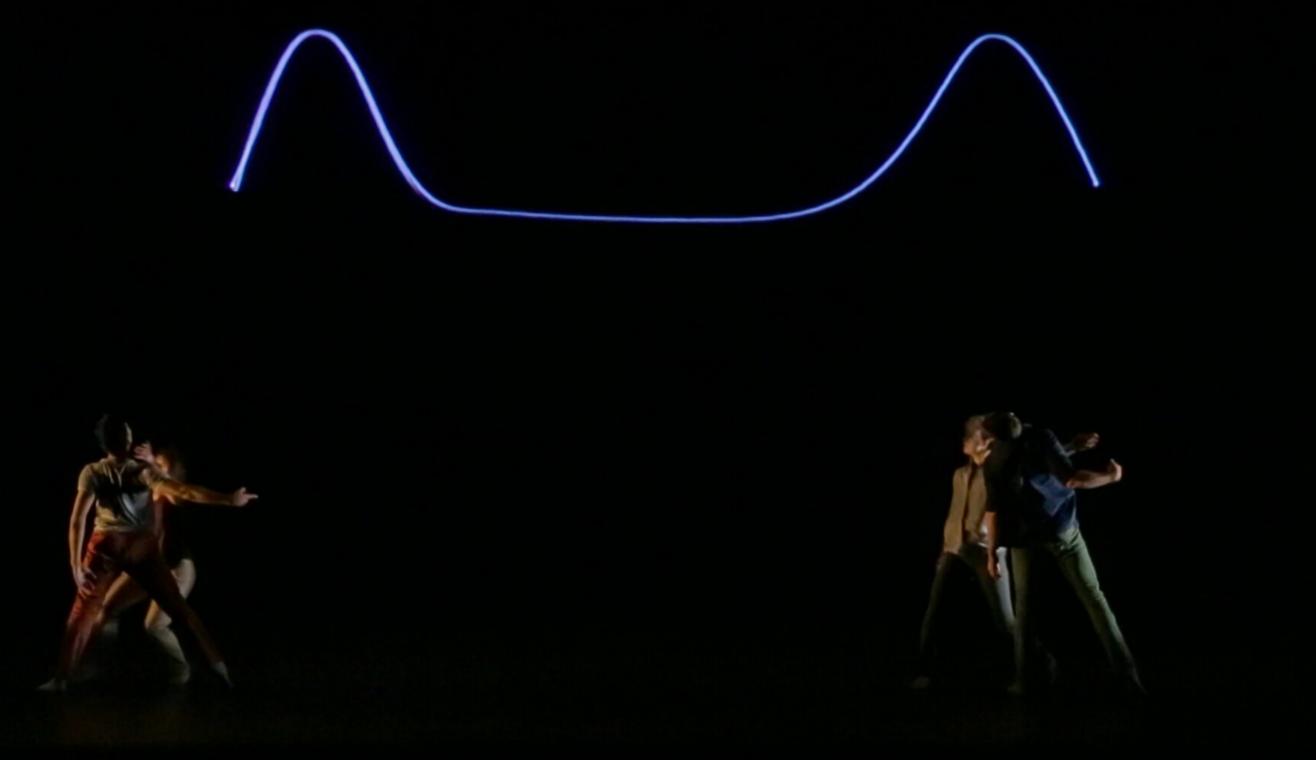


What defines a territory? Where does a line start and end? Who cupies which space and when? How do we negociate and navigate a shared space? Fragile Territories es four lasers, each contributing shape, overlapping lines, rigid strokes of color.

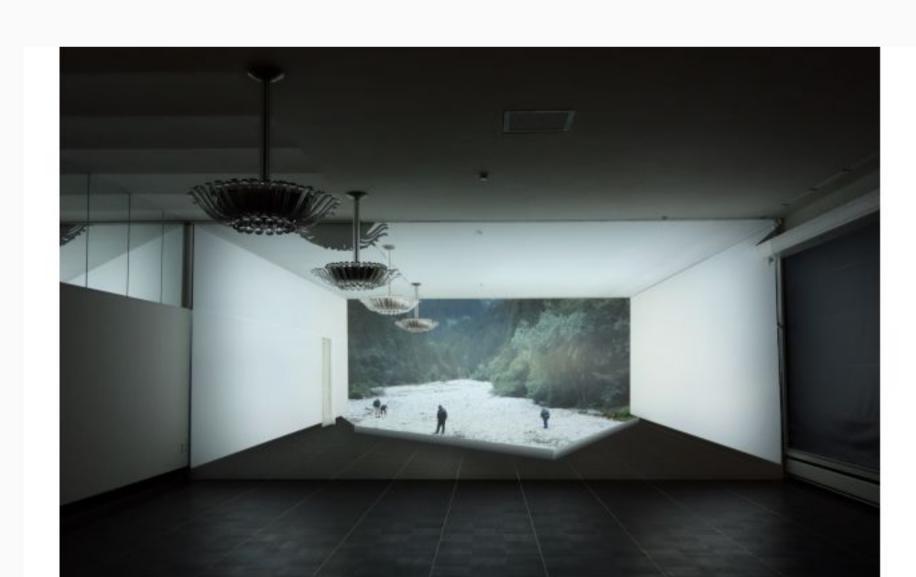


Elastic Space





Space as organism



Spectra - space as an organism, is a long term artistic practice and research into attention and space and how their organisation affects our sense of embodiment, emergent realities and infrastructures. Spectra has been developed by Andrea Božić and Julia Willms and operates as the basic principle

In Spectra we work with the whole space and the visitor's presence in it as part of the work: there is no such thing as empty space or a position outside of space. We are not in the space but we are space.





While Moholy-Nagy did not write extensively about the Gestalt, he did write with verve in 1925 about the theater of totality and stagecraft (Bühnengestaltung), the Gestaltung of which included an array of technological and sensual catalysts, from film projection and experimental stage illumination to amplified voices and percussion and wind instruments. He envisioned a multi-functional stage where acts of polymorphic perversity unfold in "total stage action" (Gesamtbühnenaktion). An experimental theatrical performance and example of theater of totality, Moholy-Nagy's Mechanized Eccentric (1925) distills the avant-gardism of the German interwar period, a time that saw the rethinking of drama, theatrical direction, and the architecture of stagecraft for a new mass audience. These were the years of Bertolt Brecht and Erwin Piscator's "epic theater," Oskar Schlemmer's mechanico-expressive Triadic Ballet (1922), and Walter Gropius's experimental architectural design concept, "Total Theater" (1926), the kinetic nature of which lent it a living, biological quality. As the coupling of the words "mechanized" and "eccentric" elicit, technology enables flesh in Moholy-Nagy's work, giving force and form to a "synthesis of form, motion, sound, light (color), and odor."65 The stage would function something like an expanded and extruded version of the Light-Space Modulator, the alternative title of which is appropriately Light Prop for an Electric Stage. Like this kinetic sculpture, the stages necessitated "mirrors and optical equipment... used to project the gigantically enlarged faces and gestures of the actors, while their voices could be amplified to correspond with the visual magnification."66

Reactive Space

Escape Room



Active Space

Haunted Houses

"Visitor has entered the building."