

# \_ Artistic Portfolio : Lukas Truniger

Mai 2023



## Refracted Ballroom

2022, audiovisual installation

music by [Noémi Büchi](#) (CH),  
collaboration with Michel Häberli (CH)

The installation creates an inverted dance floor, on which the technical apparatus becomes the performing body of the space. The piece is composed of a cluster of dozens of mirror balls and many highly focused light rays. A choreography of transitory movement is created by the light beams and its manifold reflections and refractions, fleeting but still seemingly tangible. Thanks to a precise spacial mapping of the positions of all the devices and objects involved, an entangled interplay develops in between them.

The installation reflects the peculiar condition of our contemporary society, where every interaction is made through the physical properties on which our digital machines are based. The immersive scenography of the piece, working extensively with optical effects, pinpoints at this particular, interconnected dependence.

### Exhibition

08/2022 Lethargy Festival –  
Zürich (CH)

### Video

<https://vimeo.com/800662518>







## Distributive intelligence | A group mind

2021, generative robotic light installation

*Distributive intelligence | A group mind* is an immersive, kinetic light installation. It consists of a modular cluster of mechanical and interactive objects, which collectively and without central control unfold emergent behavior. The installation embodies digital representations of complex systems through hundreds of these objects and their light communication. Such models, crucial to the understanding of the interaction of large groups of individuals, are here materialized by electronic devices and their real-life fuzziness, creating a lifelike but artificial environment.

The objects form a synthetic, pseudo-societal space of interaction: a dance floor for robotic objects, a collective artificial intelligence, simultaneously a unified body and a congregation of individuals. The work is establishing a self-organizing system, reflecting different forms of collaboration and social interaction.

A major inspiration of the work is the fragile state of organic behavior in complex systems: the rare moment of lifelike organization between the utter chaos of entropy and the total stagnation of solid arrangements. The installation mimics these delicate conditions by the means of a highly sensitive and reactive environment that tries to keep itself in balance.

Direct interaction with such a simulation of a multitude of hundreds of interacting individual elements challenges our ability to grasp complex entanglement. Through this detailed manifestation, insights concerning the complex system of our society become evident, particularly with regard to the various systemic crises we face.

### Exhibitions

- 02/2023 *SerendiCity* – Westkowloon Cultural District – Hong Kong
- 09/2022 *Criatech* – Aveiro (PT)
- 05/2022 *Athens Digital Arts Festival (ADAF)* – Athens (GR)
- 07/2021 Kunstraum Walcheturm – Zürich (CH)

Video <https://vimeo.com/660758881>















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## Latent Realities

interactive audiovisual installation, 2019

In our contemporary societies, we are constantly facing its hidden aspects. We are blindly interacting with them: our infrastructures, our financial systems, the world wide web.

The installation is an attempt to recreate this dilemma in a playful way: A virtual space is implemented in an empty physical space, an overlay of an invisible coordinate system of a latent reality in the real. Thanks to a network of light rays, different aspects of the virtual are gradually revealed. The piece serves as a portal between the real space and the virtual space, inviting the spectator to interact with the invisible in different ways.

The piece reflects our need to embody immaterial concepts to further probe them. It is thus drawing unseen approaches of how to interact with all the hidden layers of our society.

The public can directly interact with the virtual space thanks to game controllers, enabling the audience to further explore the virtual on its own.

### Exhibitions

04/2022 *Binary #2* – Ubu – Rennes (F)

09/2021 *Blooming Festival* – Pergola (IT)

08/2019 *Lethargy Festival* – Zürich (CH)

Video <https://vimeo.com/384010764>







## Ethereal Fleeting (urban version)

climatic installation, 2019  
collaboration with Itamar Bergfreund  
& Bruce Yoder

A continuous series of clouds, generated by a silvery machine-like sculpture, float over its surrounding and then slowly dissolve into thin air again. This seemingly natural phenomenon can be observed in strangely repetitive patterns. Its formation is indeed programmed and conceals an algorithmic poem, coded into the winds. The air is used as an ephemeral storage medium, its content gradually dissolving over time. A metaphor for our modern societies: we are constantly writing our stories into the atmosphere – both consciously and unconsciously – manifesting energy into tangible, albeit transient, forms.

The installation is an attempt to synthetically reproduce one of nature's most stunning marvels outside of its expected context. Though this endeavor appears to be doomed to failure, it raises various questions regarding how we interact with our environment as well as on our desire to imitate and eventually control nature. This supposed contrast between technology and nature is explored in a scope of unseen possibilities of sustainable interdependence.

### Exhibitions

10/2022 *Lumières sur le Quai* – Toulouse (F)  
05/2022 *MMMAD Festival* – Madrid (E)  
10/2021 *no way back.* – Sils im Domleschg (CH)  
10/2020 *Light Art Grindelwald* – Grindelwald (CH)  
09/2020 *Ars Electronica* – Linz (AT)  
08/2020 *Sensorium Festival* – Bratislava (SK)  
06/2019 *Liminal Festival* – Bucharest (RO)  
03/2019 *Mirage Festival* – Lyon (FR)

Video <https://vimeo.com/385375400>









## Ethereal Fleeting

climatic installation, 2018

collaboration with Itamar Bergfreund & Bruce Yoder

The metallic structure of the piece sits on an open surface. Suddenly, a cloud emerges in the center of this sculptural object. The wind comes into play, shaping the cloud and driving it towards the horizon. From a distance, a series of clouds can be observed floating in the same direction in oddly repetitive patterns – as if they were an encoded message.

The delocalization of this natural phenomenon evokes a surreal experience. The installation is an attempt to synthetically imitate one of nature's most complex and stunning marvels. This impossible endeavor appears to be doomed to failure, but raises various questions of how we interact with our environment as well as human's desire to control and recreate nature by his own means.

Approaching the installation at night gives a whole different impression: patterns of light are moved around by the gusts of wind inside the geometric shapes of the piece. A cloud appears in the middle and follows the direction of the moving light paths. Passing through the sculpture, it is being lit up from inside with different colors revealing yet unthought aspects of these fleeting phenomena of nature.

This supposed contrast between technology and nature is explored in a scope of unseen possibilities of sustainable interdependence.

### Exhibition

09/2018 *Burning Man 2018* – Black Rock City (US)

Video <https://vimeo.com/301093761>







## Membranes

language driven performance & installation, 2017  
collaboration with Nicola Hein

Exploring the boundaries where music and language overlap, Nicola L. Hein and Lukas Truniger use hybrid instruments – constructed from drumskins and electronic components – as devices to turn written texts into pulses of light and percussive sound. As each machine translation emerges, the network of instruments starts to share the texts, transforming written material into aesthetic, visual and sonic patterns, for the performers to further interact with. Extrapolating from the example of the African talking drum, *Membranes* builds up an altogether new kind of tone language, constantly shifting and adapting itself before the viewer and performers alike.

### Performances

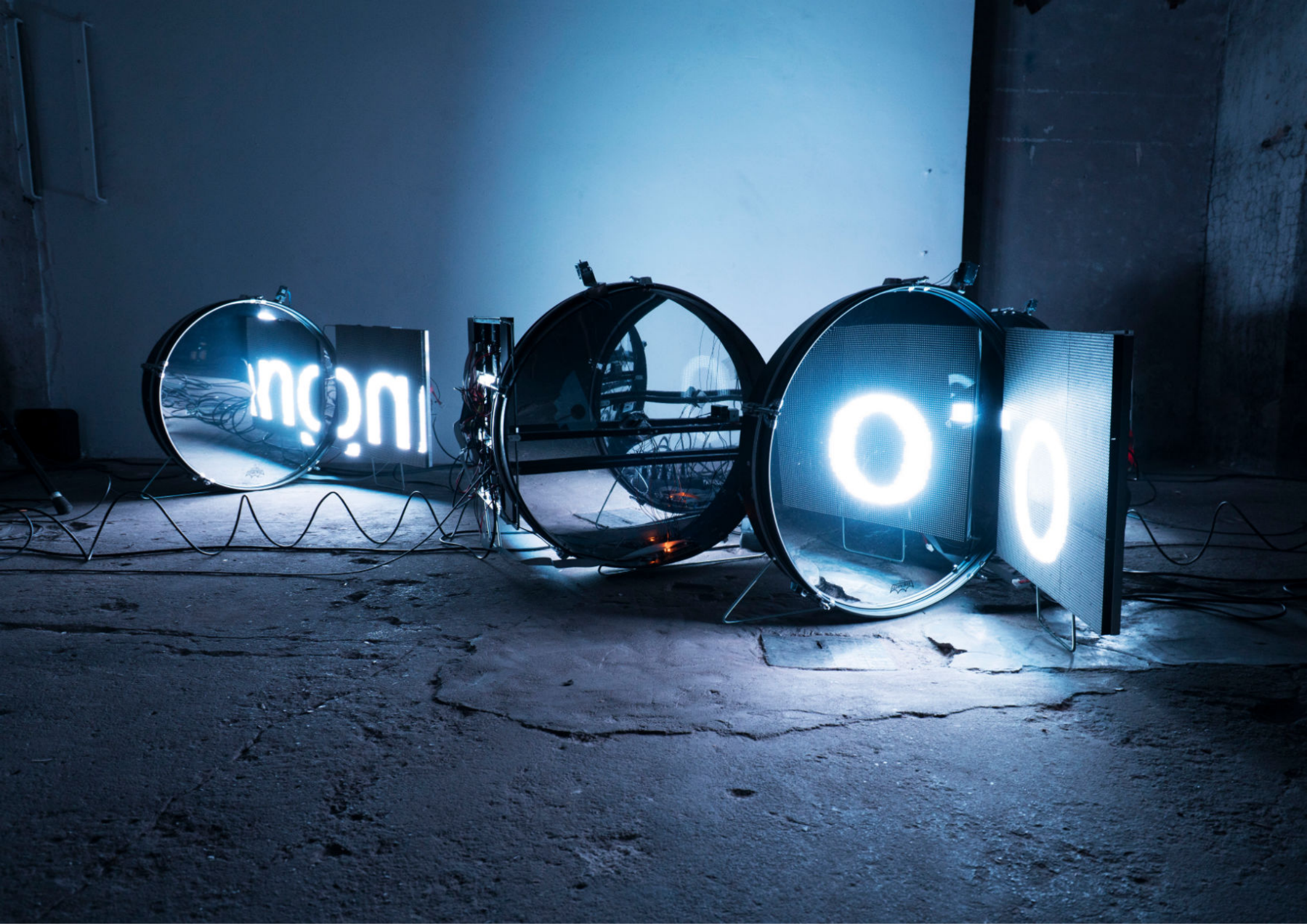
08/2020 *ADAF online* – Athens (GR) / Online  
07/2020 *NIME 2020* – Birmingham (UK) / Online  
01/2020 *Ludwig Múzeum* – Budapest (HU)  
05/2019 *Mapping Festival* – Geneva (CH)  
04/2019 *Mirage Festival* – Lyon (F)  
09/2018 *Retune Festival* – Berlin (D)  
11/2017 *Dark Circuits Festival* – New York (US)  
11/2017 *Die Digitale* – Düsseldorf (D)  
11/2017 *mex festival* – Dortmund (D)  
11/2017 *Sonica* – Glasgow (GB)  
10/2017 *Walcheturm* – Zürich (CH)  
09/2017 *Schillerpalais* – Berlin (D)

### Exhibitions

01/2020 *Ludwig Múzeum* – Budapest (HU)  
05/2019 *Mapping Festival* – Geneva (CH)  
11/2017 *Dark Circuits Festival* – New York (US)  
11/2017 *Die Digitale* – Düsseldorf (D)  
11/2017 *Sonica* – Glasgow (GB)  
09/2017 *Schillerpalais* – Berlin (D)

Video <https://vimeo.com/433566217>













## A three way symbiosis

generative installation, 2017

generative adversarial network (cGAN), adaptive video, modified fan, LED screen, chamaedorea seifrizzi (bamboo palm)

The installation explores the beauty and brutality of inter-connections present in nature. Inspired by various symbioses and parasitisms, in which imitation and mimicry play a crucial role, a micro-environment of two objects and a living being has been set up. It consists of a tropical plant, a modified fan and a low resolution LED screen.

Thanks to a camera and an intelligent algorithm, images imitating the plant are produced on the display. A perpetual learning process enables this assimilation to the surrounding which forms an ever evolving stream of AI imagined plants. At the same time, the light produced nourishes the real plant. The modified fan acts as a source of wind and adds thus a form of natural chaos to the setting.

The three entities build an entangled ensemble more powerful than the sum of their individualities – as often observed in symbioses. It is establishing a surprising force to stay in existence, produced by the exchange between dead actors (the screen and the fan) and a living actor (the plant).

### Exhibitions

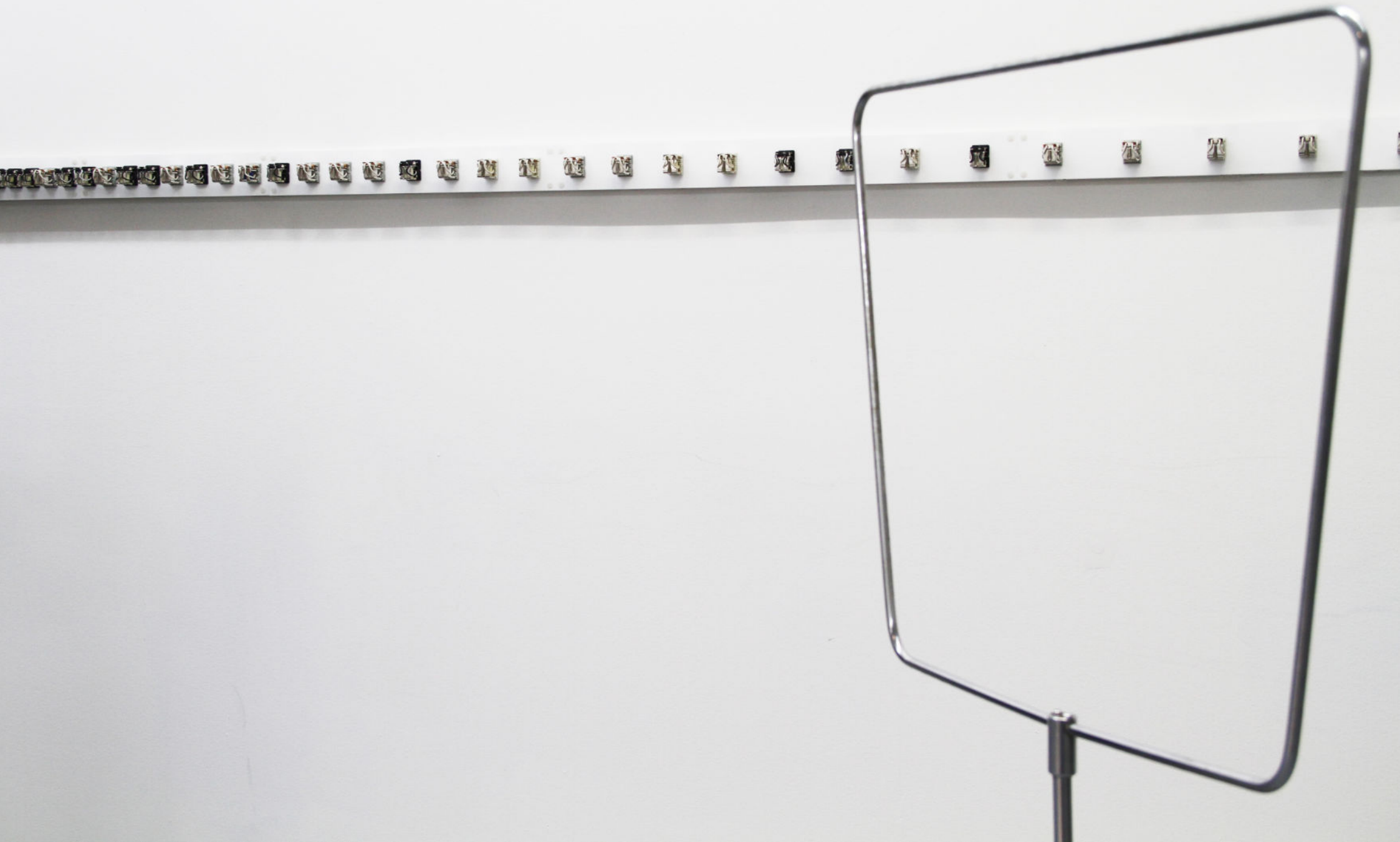
- 09/2021 *Plurality University* – Paris (F)
- 04/2019 *Folies Numériques* – Paris
- 02/2018 *Les chambres numeriques* – Paris
- 11/2017 *Variation Media Art Fair* – Paris
- 04/2017 *Le Cube* – Issy-les-Moulineaux

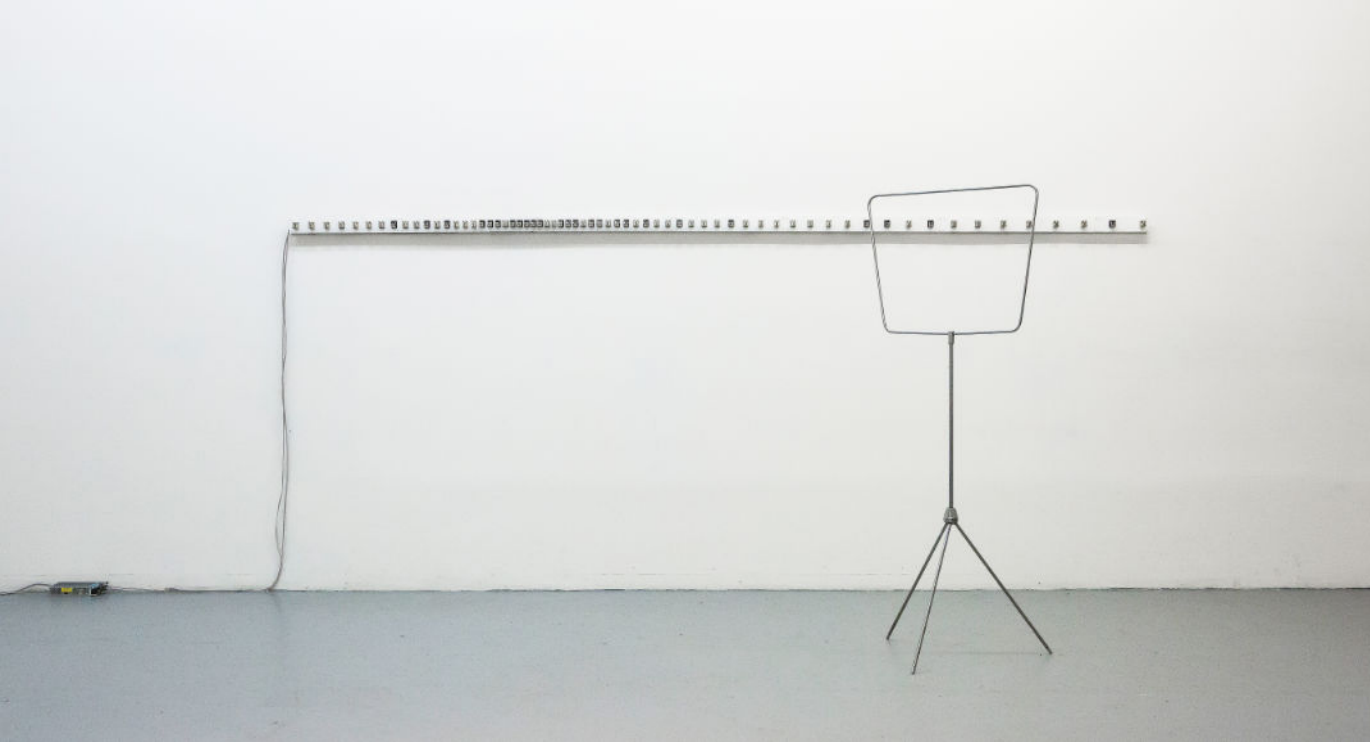
### Support

Produced by ART3000 – Le Cube  
Co-produced by Bipolar  
Support by Cité internationale des arts

Video <https://vimeo.com/231070161>







## Lost in binary Translation

kinetic sound installation, 2016

64 electromechanical relays, found objects, radio receiver, antenna, PVC, microcontroller, custom electronics

320 cm x 6 cm x 4 cm

As an attempt of a binary representation of complex organic sounds – noise, language and music - the installation is programmed to constantly search the radio spectrum and algorithmically analyze it. The received sounds are recreated with clicks and noises made by 64 electromechanical relays. This process of sonic reduction and rasterisation produces a copy still carrying some of the original information of the sound (rhythms, densities and timbres), but which is vague enough to become properly re-understood.

The piece challenges the loss of meaning in digital transformations, which often leads to strange interpretations and misunderstandings, but also to a deeper understanding of a certain concept.

### Exhibitions

01/2017 *Inframine* – Villa Mallet Stevens – Paris (F)

06/2016 *Avatar* – Meduse – Quebec (CA)

### Support

Avatar Centre (CA, QC)

Cooperative Méduse in Quebec (CA, QC)

Pépinières européennes

Conseil des arts et des lettres du Québec (CALQ)

La Chambre Blanche (CA, QC)

Video <https://vimeo.com/190249031>



## Déjà Entendu | An Opera Automaton

generative installation, 2015  
8.75m x 2 m x 0.9 m

The structure of language – musical at its origin – is the source of this work. Based on texts and melodies originating from operas of the Faust myth (the epic of human curiosity and its limits), the installation explores the underlying contour of language.

The installation is made of industrial objects. 102 advertising screens, speakers and custom circuits creating an light and sound space, arranged in repetitive patterns. Blowing up the virtual into space. Phrases and melodies of the vocalists are constantly reproduced using machine learning software. Powerful algorithms, omnipresent in our society, which are in permanent interaction with us. Transforming our way to speak and write.

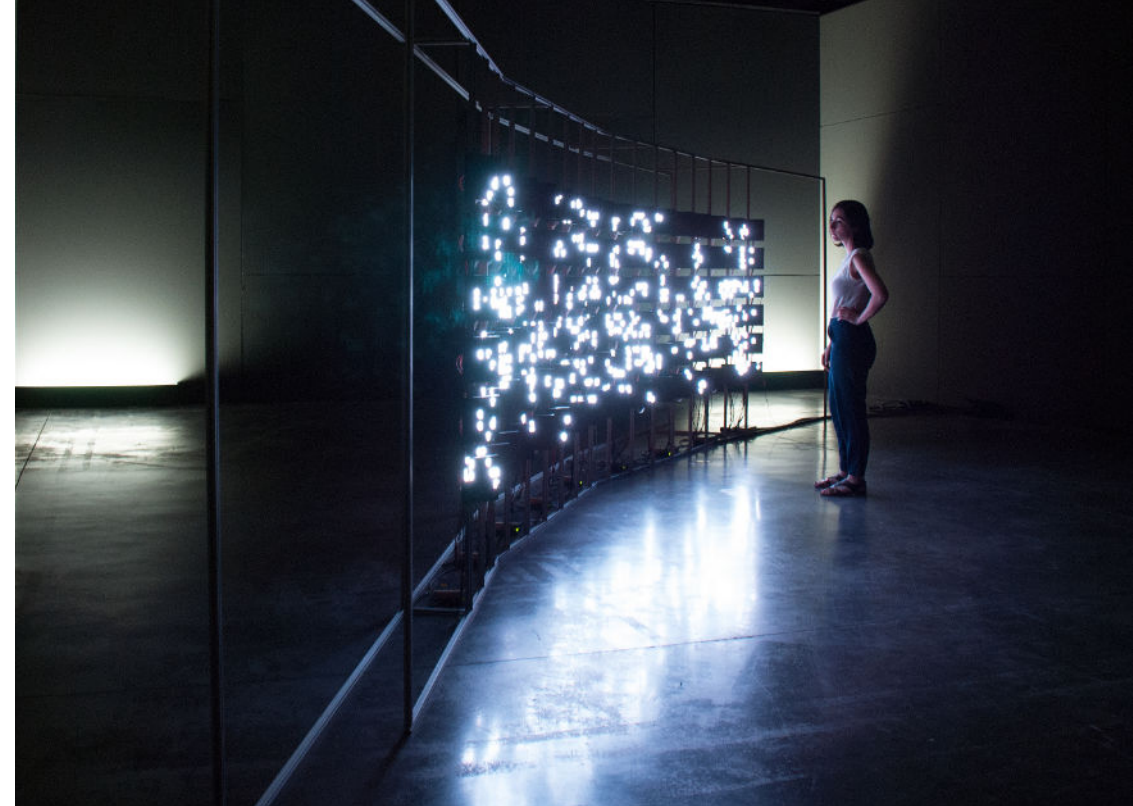
It is a game with the boundaries of perception. The point where language loses its meaning and becomes abstract. Language which is pushed to its limits, where nothing is left but pure rhythmic and melodic structure. It is the organic nature of language, imitated by a machine. By reducing the vocal parts of the singers to small bits and pieces of melodies and text, the proper poetics – in all its absurdity – of the digital reveals.

### Exhibitions

- 12/2019 *City Sonic* – Louvain-la-Neuve (BE)
- 12/2018 *(Re)Model the World: 20 Years of Digital Creation* – Pearl Art Museum – Shanghai (CN)
- 03/2018 *Safra'Numériques* – Amiens (F)
- 09/2017 *Fondation Vasarely* – Aix en Provence (F)
- 06/2016 *3rd International Digital Arts Biennial (BIAN)* – Montréal (CA)
- 05/2016 *ISEA2016 Cultural R>evolution* – Hong Kong
- 04/2016 *Prix Cube 2016* – Issy-les-Moulineux (F)
- 03/2016 *100%* – La Vilette – Paris (F)
- 09/2015 *Panorama 17* – Tourcoing (F)

**Support** Le Fresnoy – Studio national des arts contemporains

**Video** <https://vimeo.com/139131265>



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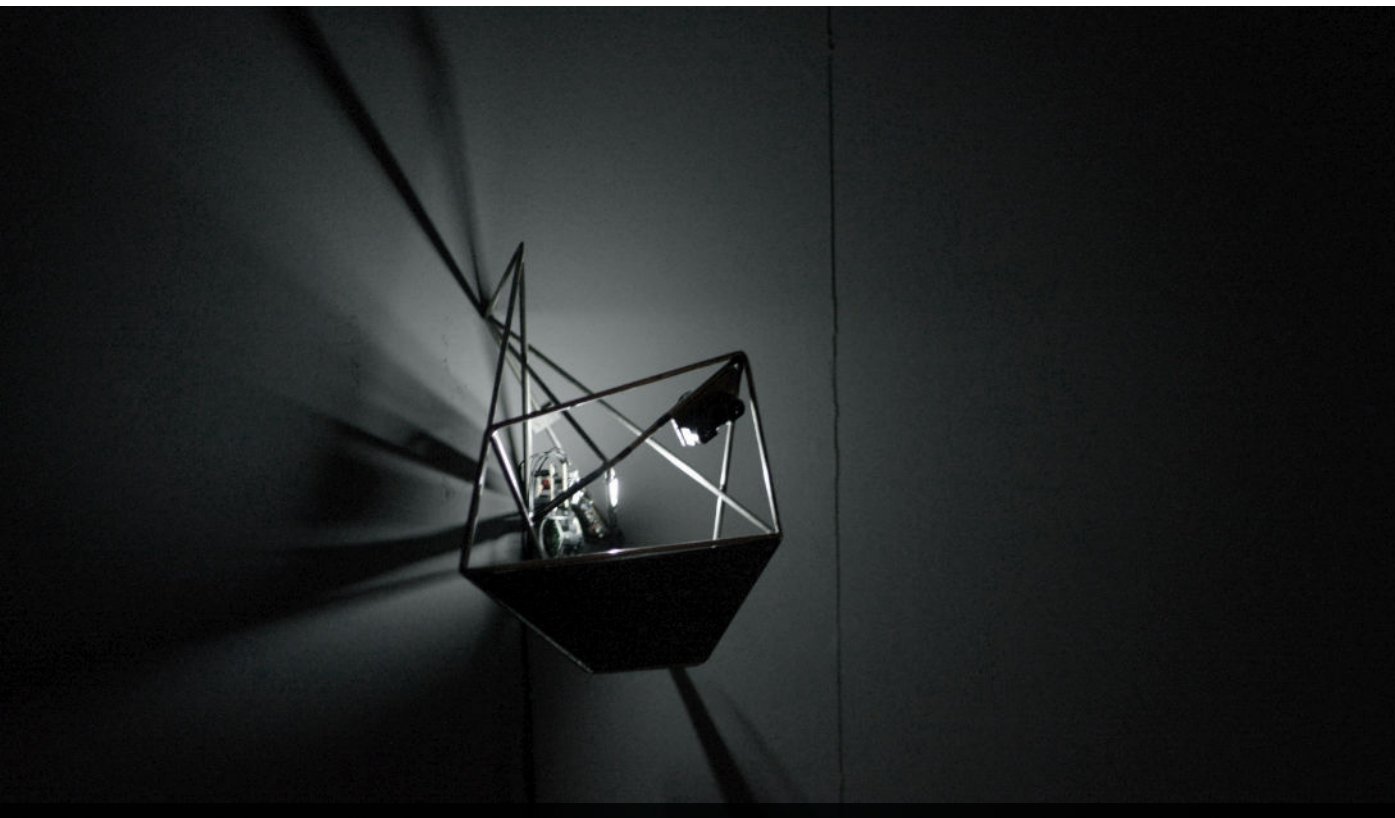
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## Huge unified geometric Organ (H.U.G.O.)

context aware installation, 2014  
variable dimensions, site specific

Forms become gestures, noises change to tones and phonemes. Signs, musical patterns and rhythms are talking to us and shape our world.

The installation consists of twelve geometric objects, each equipped with a distance sensor and a microphone. Based on simple rules, it generates complex movements of light and sound, responding to sonic changes in the space and the presence of the spectator. Interacting with its environment, parasitically feeding from its sonic and electromagnetic waves.

It is the search for liveliness in stochastics and chance. Twisted energies in rigid concepts. Pushing from the ordered into the organic. The installation is an abstract idea which is rendered into solid objects and an intelligent process of sound and light. Pointing in all the directions of our ever expanding reality.

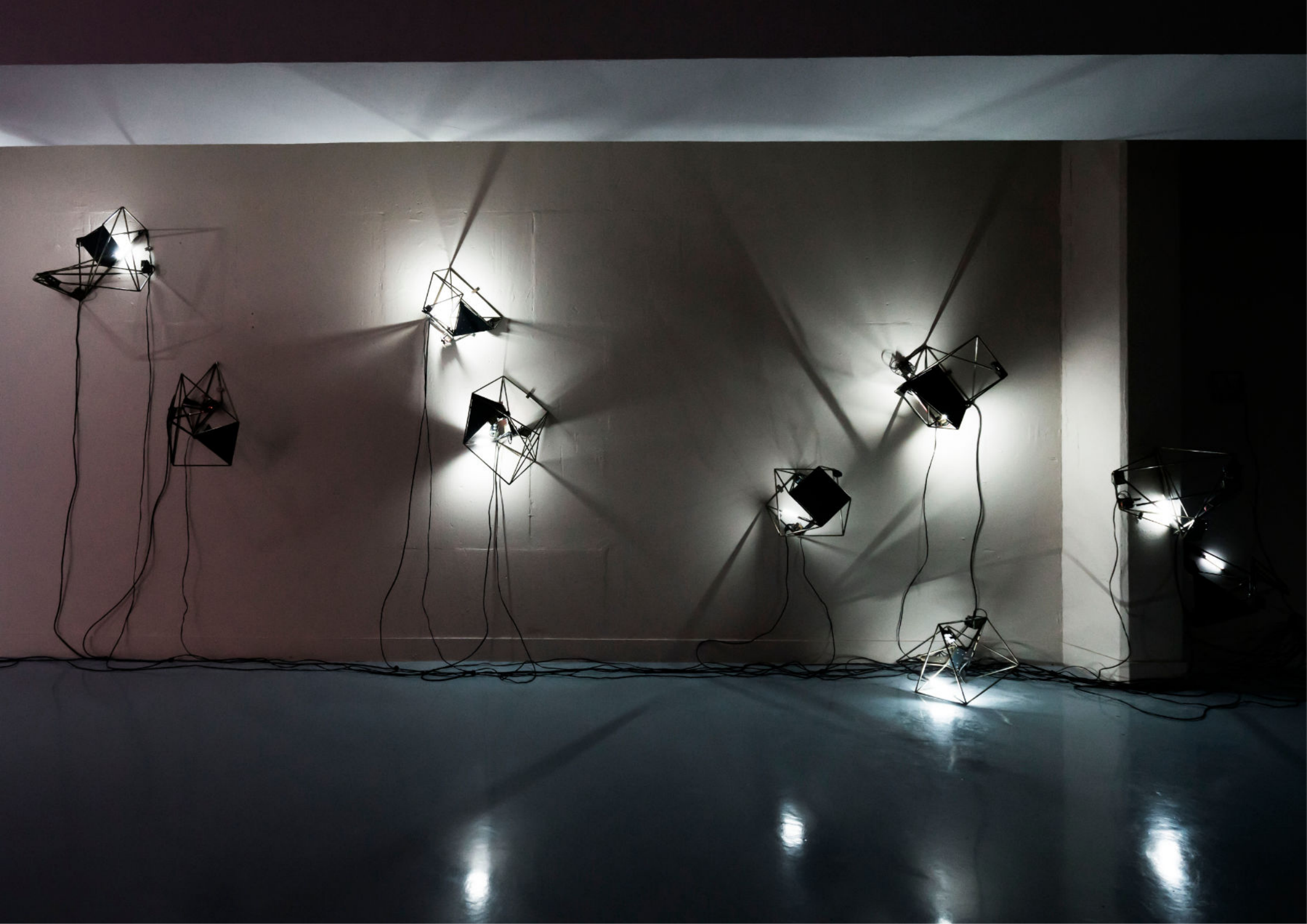
### Exhibition

03/2018 *Safra'Numériques* – Amiens (F)  
06/2014 *Panorama 16* – Tourcoing (F)

### Support

Le Fresnoy – Studio national des arts contemporains

Video <https://vimeo.com/120042883>





## **Fragmented Theory**

machine learning music project, since 2013

A music project, in which texts and musical patterns are generated by different machine learning techniques for language analysis, then reinterpreted through the artist's voice, then reinterpreted by the algorithms again in various feedback loops. A close entanglement of human and machine co-creation at the intersection of human voice and generated language, raising speculative questions concerning a possible non-human culture.

**Concerts** 03/2016 CCL – Lille (F)

**Music** <https://lukastruniger.net/portfolio/fragmented-theory/>

<https://lukastruniger.net/>