Kevin Blackistone
selected portfolio

Algorithmic Antagonist   2025

Machine learning, bio-sensors, improvisational, performance, instruments

Wireless bio-sensors and auditory analysis live-train multiple AI models on a musician's performance,
to then punish the performer when they play predictably

This interactive interface uses the concepts of hostile architecture in its relation to adversarial software architectures, and the improvisations they require as a basis to consider interventions that directly interfere with the intent of a musical performer.

Specifically, it uses a combination of biosensors and audio analysis to live-learn and make predictions on performative direction in order to punish the performer for predictable improvisations through electroshock. These systems will analyze performative style through sound and movement via electromuscular, temporal, and spectral analysis. Meanwhile, the artist will try to build electronic noises, melodies, rhythms and textures that are performatively coherent, while simultaneously attempting to fight the algorithm to create only sound/motion patterns that are deemed novel. This set must balance the pain-based feedback of the electronic antagonist against a desire to perform particular structures and the interest in penal avoidance. This "man vs machine" performance brings the energy and frustration of orchestrating novel interactions around corporate and governmental interventions such has hostile architecture, and algorithmic profiling to the stage. The musician must find evasive improvisations to satisfy the self, the algorithm... and ultimately... ...the audience.
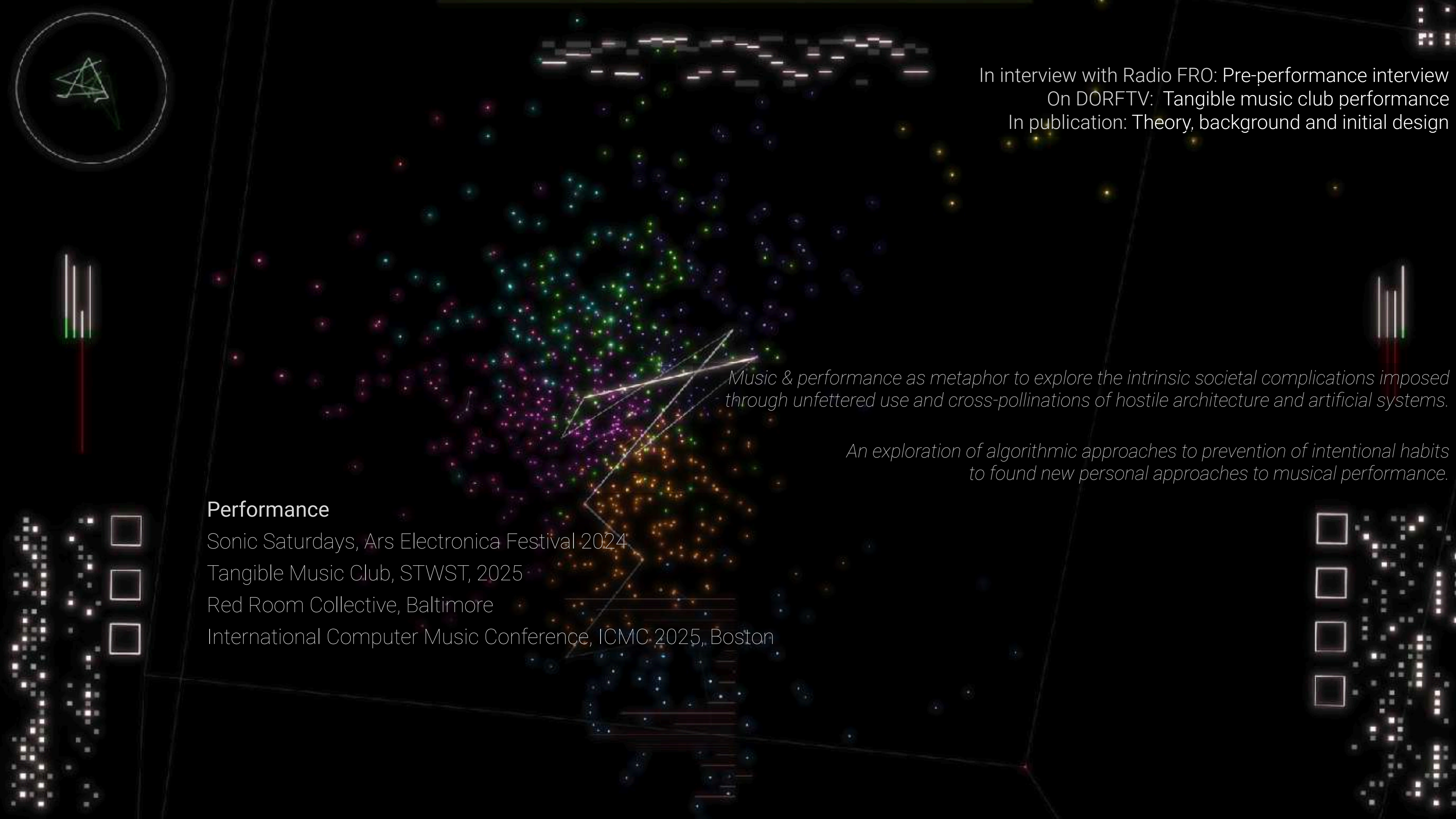
In interview with Radio FRO: Pre-performance interview
On DORFTV: Tangible music club performance
In publication: Theory, background and initial design

Music & performance as metaphor to explore the intrinsic societal complications imposed through unfettered use and cross-pollinations of hostile architecture and artificial systems.

An exploration of algorithmic approaches to prevention of intentional habits to found new personal approaches to musical performance.

Performance

Sonic Saturdays, Ars Electronica Festival 2024
Tangible Music Club, STWST, 2025
Red Room Collective, Baltimore
International Computer Music Conference, ICMC 2025, Boston
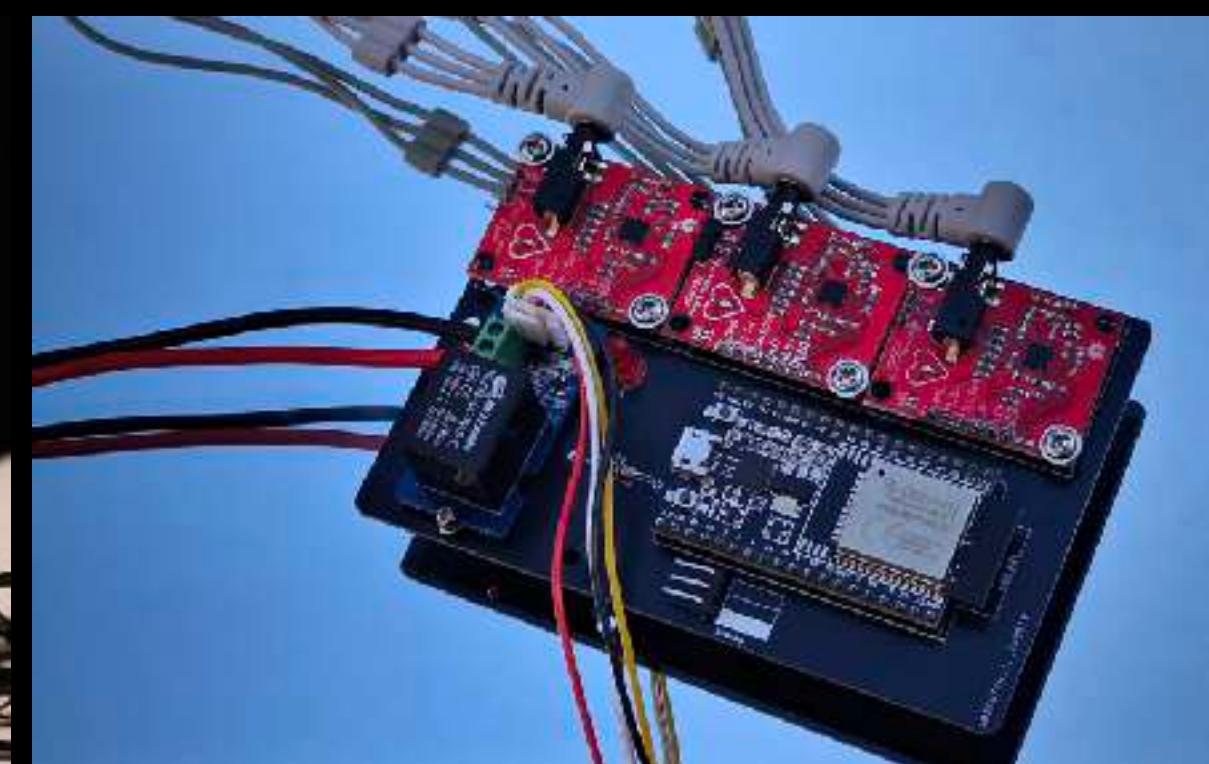
Photos (left and center): Bogi Nagy

Photo: Olli Lankinen

https://youtu.be/aT3Zr6jBDtc

HOMODYNE

2023   *musical score, interactive projection*

generative, reactive, quantum, performance

Visual Design and Music Composition:
Kevin Blackistone

Dance and Movement:
Erick Aguirre, Jiaji Cheng, Danica Golic, Eunji Ji, Polina Kliuchnikova, Kateryna Pomeichuk

Live Composition (3rd Movement) and Triggered Audio: Kathrine Hardman

Costumes: Julia Moser

Curators:
Smirna Kulenović, Damián Cortes Alberti

Technical support: Otto Naderer

Research Input: Prof. Dr. Christodoulou Marios (QISS Vienna)

Performed
Mapping Festival, Genève, 2024
Ars Electronic Center. June, 2023
Ars Electronica Festival. Sept., 2023

This performative work explores the abstract concepts presented by the quantum world.

My reactive visuals and compositional score were considered through the lenses of quantum uncertainty, particle interactions, advanced microscopy, quantum optics and the relations of each of these to the physicalities of our inhabited natural ecologies. Sound design as well included real-world data provided by researcher at the *Institute of Quantum Optics and Quantum Information* at the *Austrian Academy of Sciences (IQOQI)*.

Homodyne was produced as a collaboration between the *Interface Cultures* program at *Linz Art University,* dancers from Anton *Bruckner University,* and the researchers from *IQOQI.*
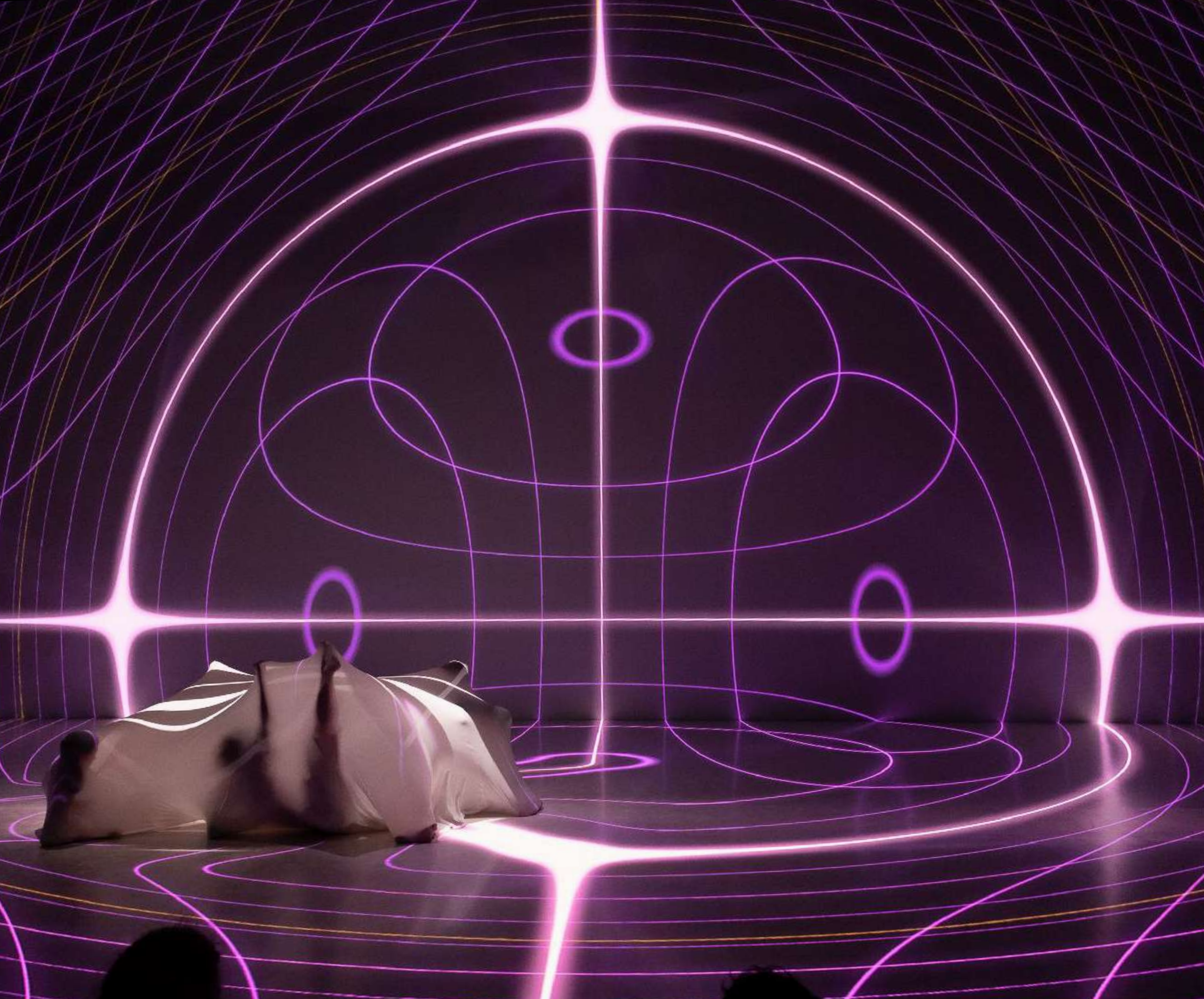
Habitat

Oct. 2024

Architecture, animation, 3d, environment, photogrammetry

-

A metaphor linking terrestrial resource limitations to the limited
environment of the terrarium as positioned floating through space.
Our quest for exponential growth in all things is innately unsustainable.
Many consider space colonization a potential solution to these limits. Yet,
these extraterrestrial habitats pose even more severe limits on the resource
availability that the human species has already demonstrated an inability to
work within, even on our own planetary scale. Terrariums on the other hand
have long shown the capacity of other organisms to self-regulate within
confined conditions. Perhaps these would provide more realistic
candidates for space colonization than the human organism.

Even if not, one could do well to consider that the earth is itself merely a
massive terrarium, flying through space, with its greater resources
no less finite.

工联
City Center

CDSA

波司登
畅销全球72国

海底捞火锅
工联CC5层

images: City Digital Skin Arts

Elbphilharmonie, Hamburg, DE

Milan Central Station, Milan, IT

image: Susa Pop

Ten Square, Singapore, SG

Hangzhou Federation of Trade Unions CC, Hangzhou, CN

Microbiospheric Engineering

https://vimeo.com/684418235

2021

Robotic, ecology, resources, biology

-

Microbiology invokes unseen features of our environment — interacting without our direct intent or involvement, while automation conjures views of large-scale, tightly controlled mass-production. As our technology has progressed, our abilities to manufacture have extended into the micro world. Meanwhile, these technologies have allowed us to further populate our own world — extracting from it ever greater resources.

This work explores this convergence through a merged visual metaphor, involving human and wild bacterial colonies, and the automated systems used for their surveillance. These concepts manifest through a clear sphere layered with sculpted microbial growth media. Populations are seeded by personal sampling and monitored by robotically automated microscope, displayed as visual landscapes of mountains, valleys and planes. An interior 360° camera provides a global world-view and time-lapse of the colonial expansions.

The combined built and spontaneous cartographies provide means to internalize population expansions and resource depletions of our own biosphere, while the proximal automata presenting these unseen worlds draws focus on the approaching micro : macro interactions of mechanical : biological manufacture and our own potential technological limits of growth.

Concept, design, code, & fabrication: **Kevin Blackistone**
Robotics coding and additional assistance: Amir Bastan

Exhibition

Microbiospheric Globe:
 World Microbiome Day, Ars Electronica Center, Linz

Microbiospheric Engineering:
 Siggraph Asia 2021, Tokyo / Linz / Online
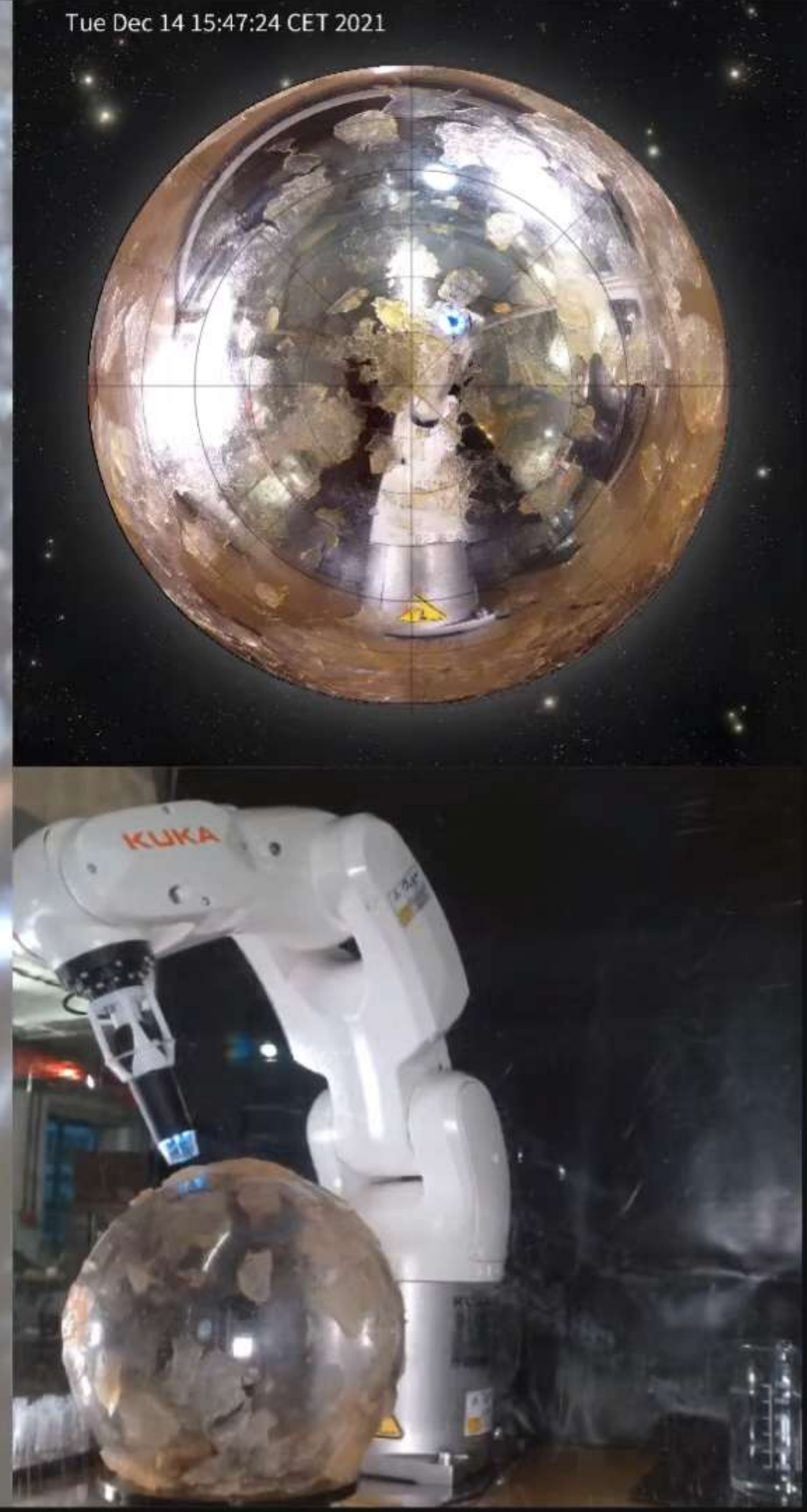
From the live stream...
left — the view from the microscope.
top right — interior 360° view.
bottom right — external webcam view.

Tue Dec 14 15:47:24 CET 2021

KUKA

Bacterial sample vials in their labelled display show the array of bodily regions used to colonize the micro-world

PALM

ELBOW

NOSTRILS

CHEST

LIPS

NAVEL

UPPER BACK

ARM

THIGH

LOWER BACK

ELBOW

KNEE

PALM

Microbial growth on the agar landscape after three days.

Self Dissolution 2023

Radiology, chimeras, identity, communality, immersive, avatars

An extension of the ideas and data produced in an *Exquisite Corpus*.

Self Dissolution explores collectively fused identities in a large-scale reactive immersive environment. As participants move through space, their positions are scanned and displayed as chimeric radiological data in a particle field. Their proximity and number create a variety of effects that transform the particle body into a stellar constellation.

Over time, the images, scanning, and soundtrack accelerate as they become more complex until the nebula explodes and the cycle begins anew.

projection, musical, sound

[2m]

Sound, distance sensors, projection

https://vimeo.com/699400294

2021

Community, spatial, sound, composition

Design, code, video, sound: Kevin Blackistone

Exhibition
Ars Electronica Festival 2021, Interface Cult, Linz

Performance
Imaginary Network Topologies, 2021, Linz / Baltimore
Frequency Fridays, 2022, Fuse Factory, Ohio / Online

Sonifications of spacial relations... A human-distance-based sound sequencer... Each radar-styled radial distance sensor generates it's own sonic layer based on the horizontal and vertical spatial dimensional positions of those persons and objects within radius — expressed and expanded the participant's physical positions into an immersive sonic field. A consideration of physical distances, (inter)personal spaces and (hyper)awarenesses there-of.

As an installation *2m* allows participants to move within the space and consider / grow their presence in relation to both a center point and each other through visual and audible means. This can be expanded to allow the same as performance in which one or more individuals move in a choreographed and/or improvised fashion while incorporating physical objects to produce recurring compositional elements.

Four corner trigger regions de/activate individual arms for compositional selection and variation

Each direction provides a screen giving participants additional understanding of the radar-style depth detections used for the audio response

Beyond the interpersonal, interactions with tangible objects within the space become a part of the performative nature of the work in each of the physical world, the visual abstractions and the auditory spatializations.

This frame portrays the interactions with a chair, a road case and a stool. These props provide variable but consistent rhythmic and compositional elements to the irregularities of human motion.

Tangiball - Spherical recorder and looper

2023   *microntroller, interface*
tangible, loop, instrument

Production, fabrication & code
Kevin Blackistone

Demonstrations   **paper selected for**
Klangfestival, Gallneukirchen June, 2023   **NIME 2025**

Explorations in recording and playback on spherical topology. This devices allows a more tangible and randomized approach to the concept of the delay or audio loop. By recording to a spherical surface, one can not only create linear time-loops but scrub between different times of the recording non-sequentially. The large spheres bring performative embodiment, as the movement possibilities allow for non-linear circles, circuits, spirals and other patterns of sound not traditionally possible through linear tape or digital loop, while the physical mass of the large bring an accelerations and decelerating spins more akin to a turntable, but again with greater freedom of direction, thus offering surreal record/playback possibilities.

This project is being developed in two permutations. First, wherein the roll-ball is coated in magnetic recording medium with an array of physical tape record and play heads [in development]. Second [pictured], A digital board is used to create a simulation of the same, but with additional possibilities of recording multiple loops tracks.

Radiant Flux

https://vimeo.com/3709907   Audio Track

2019, 2020   *actuators, microcontrollers, interactive sound, lights/projection*
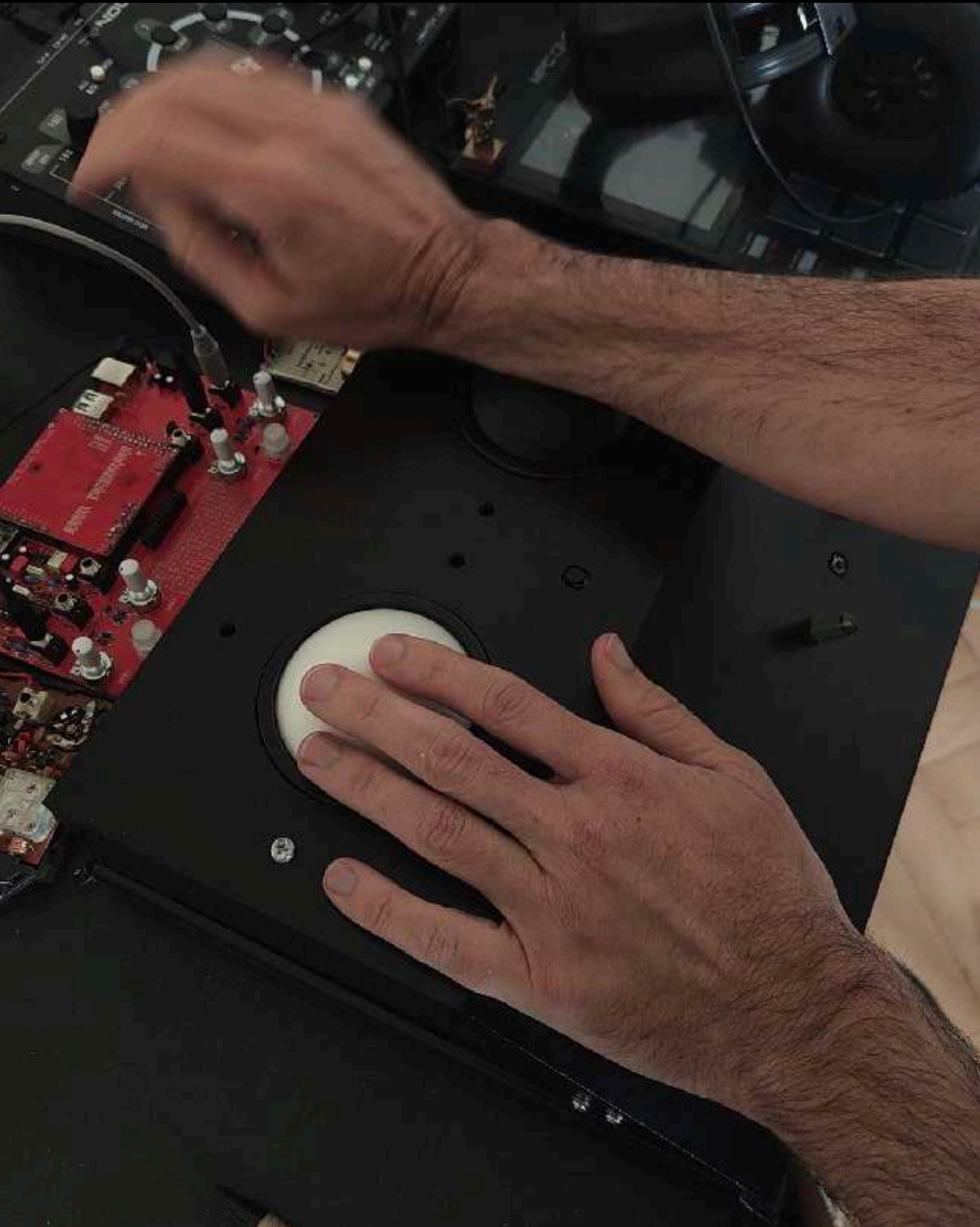
Celestial, diffraction, reactive, reflection, kinetics

Exhibited

Gallery Four, Baltimore
Brilliant Baltimore 2019, Baltimore
Artscape, Baltimore

Concept, code, fabrication, microcontrollers, lighting and sound: **Kevin Blackistone**

Structural and safety consultant: Frederick Gerriets

Kinetics consultant: Karl Ekdahl

Image: Alex Jennings

Radiant Flux is a kinetic, interactive work exploring interplays of light and surface inspired by focusing arrays used by NASA and solar thermal energy. In it, a 2.5m disc of 128 independently motorized triangular mirrors respond live to participant motion, detected by 3d depth camera. Reflected shards of color are cast by reactive lights (or projected patterns) onto the surrounding environment merging with an accompanying synergistic soundtrack.

Depth-based video is analyzed to extrapolate the motion of individuals before the piece. These motions are either translated directly into a mirror-as-pixel representation or, when certain types of motion are detected, into specific pre-programed and generative patterns. These are then sent to an Arduino to distribute to the eight controllers boards, each handling sixteen motors.

The audio merges sound recordings of metal, glass and water with sounds derived from NASA recordings of solar wind and RF background signals from space. A pre-produced forty-six minute loop is combined with sounds and ambient layers triggered by the patterns and motion used to control the mirrors.
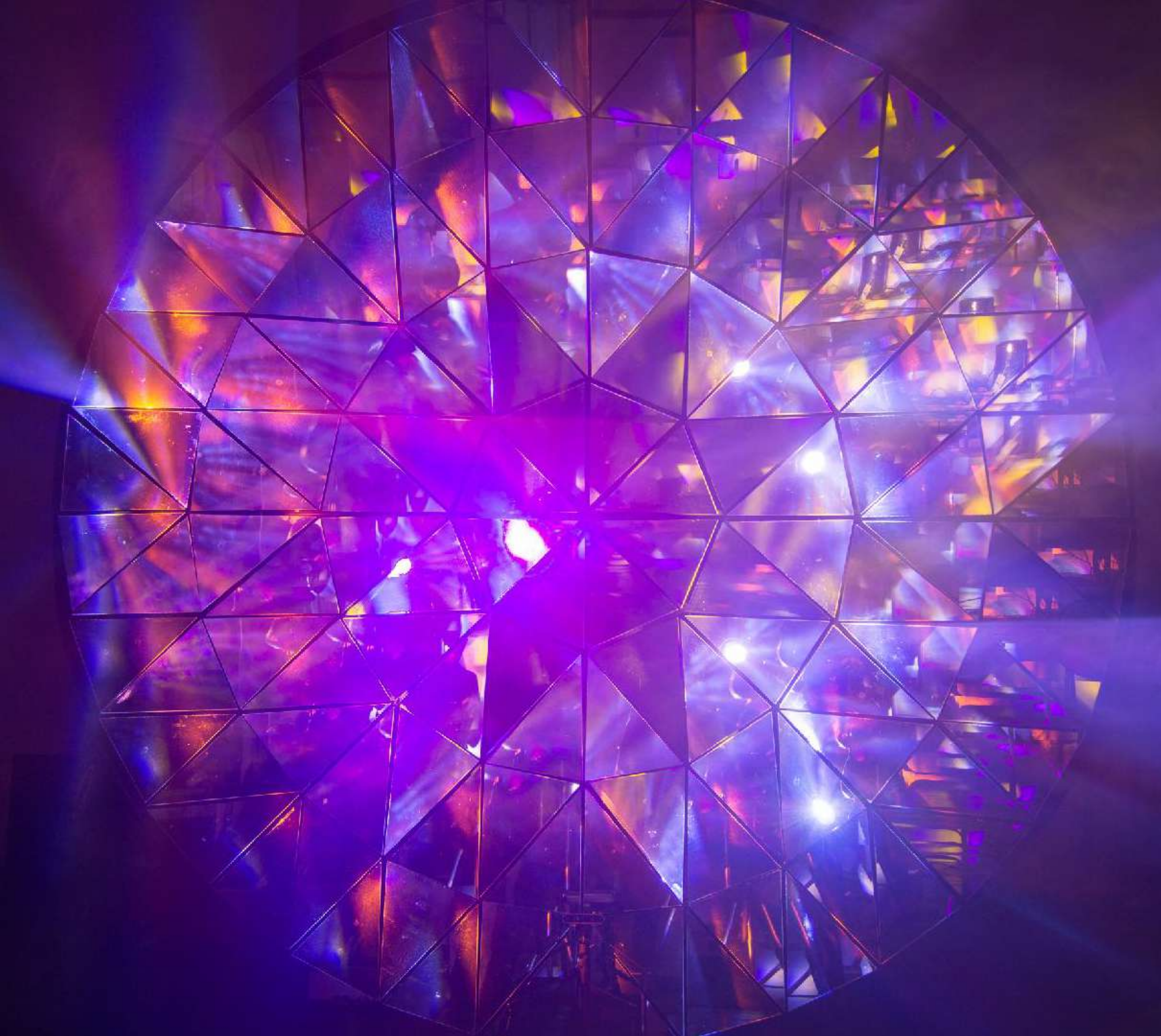
Exquisite Corpus

https://vimeo.com/722627296

-
As humans, we view our bodies through their visual surface components. The interior is generally viewed, if at all, only out of medical concern for oneself. Although radiological tools have improved our ability to image non-invasively, their use is limited to areas of personal health. This work uncovers the opportunities they offer to show the full extent of our body forms. By blurring familiar visual boundaries, many perceived associations with race and gender are suspended.

To further accentuate the dissolution of perceived identity, a novel, custom pipeline was developed to algorithmically fuse interiors of the body from public datasets into human chimeras - hybrid beings that exist beyond the possibilities of genetic fusion. Through similarities to participants' collected biometric data, these blended avatars give the viewer a body representation that transcends the visual surface that is considered the self in both the physical and virtual worlds.

Exhibited

Art Gallery, Siggraph Asia 2023, Sydney
xCoAx Conference on Computation, Communication, Aesthetics & X, Weimar
Ars Electronica Festival 2022, Crossing the Bridge, Linz
Digital Nature Group & Mingei xDiversity Exhibition, Miraikan, Tokyo
-間-ここに滲みつつある[-AIDA-], Tokyo Private, Tokyo
Remixing Culture, ESCH2022, AI & Art Pavilion, Luxembourg

photo: Manuela Naveau

Exquisite Corpus

Collective Organ-isms
emotional connection, poetic metaphor, AI transference, immersive audio

2024, 2025

Three dissections — organs selected for specific poetic interpretations of the human hybrid.

AI blended datasets, manually segmented from surrounding tissue are each generatively visualized.

Accompanying ambient scores feed the artist's own biodata through machine learning transforms. Spatial audio rendering expands the visual chimeriscisms into immersive auditory domains.
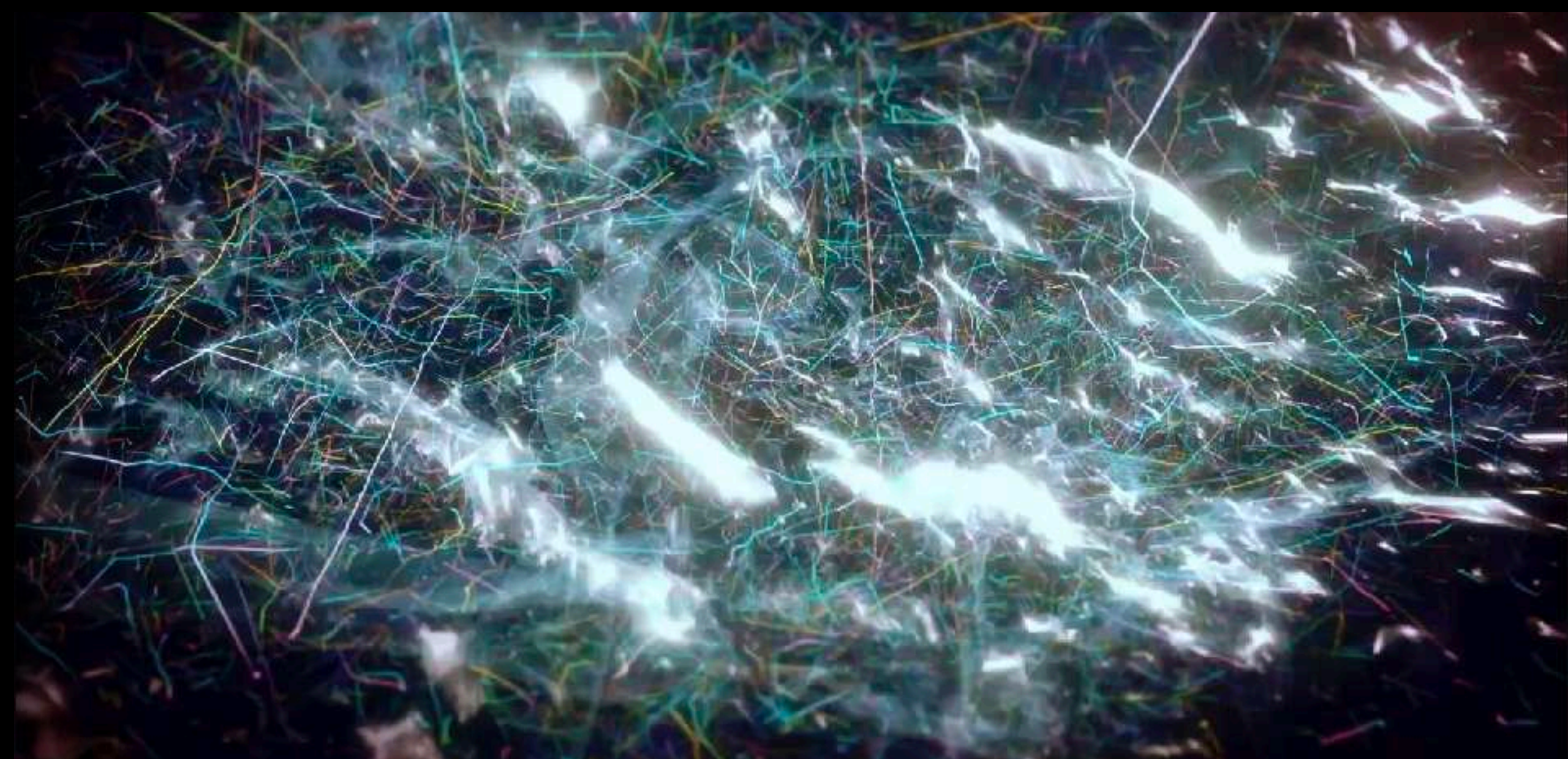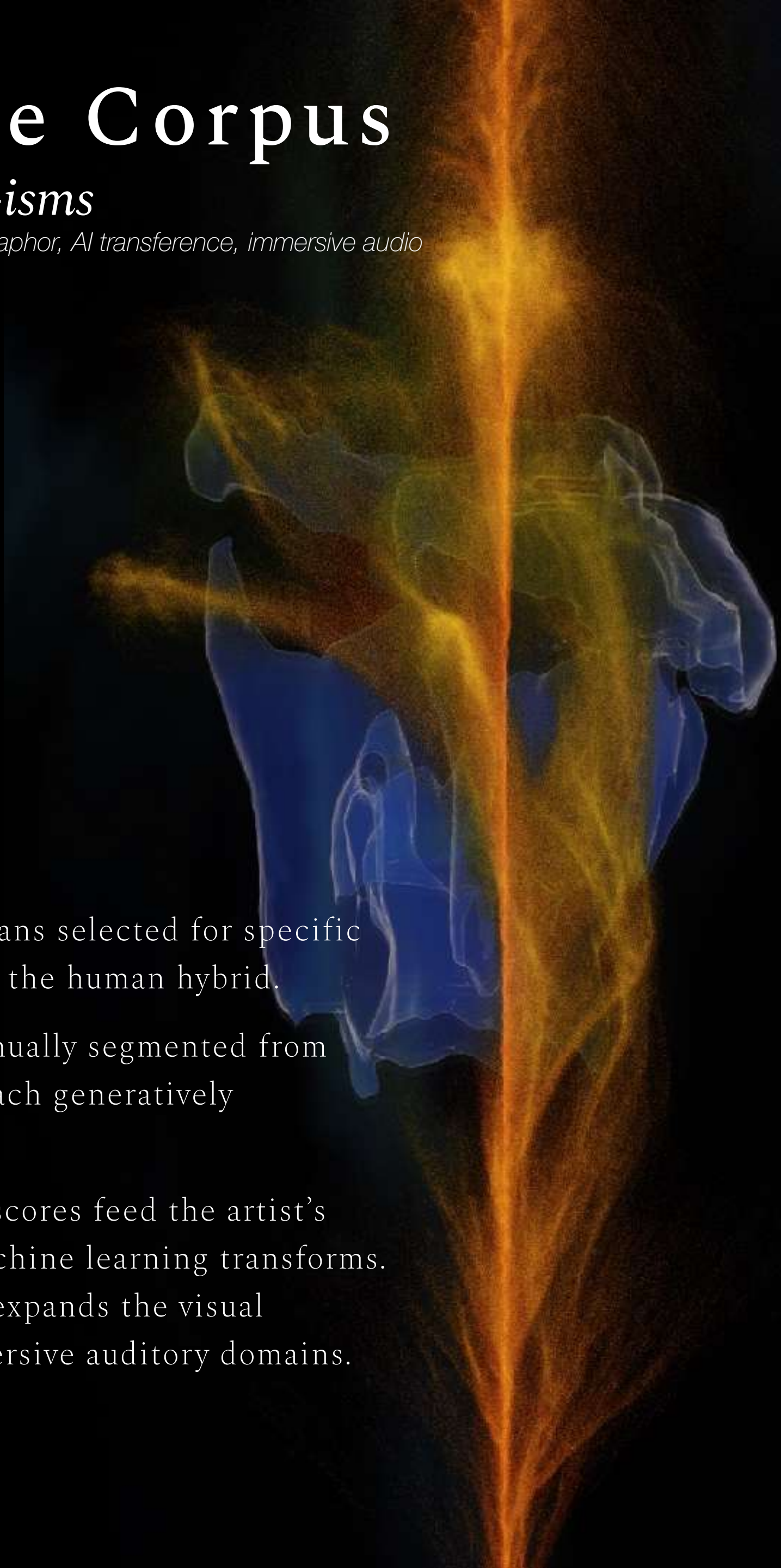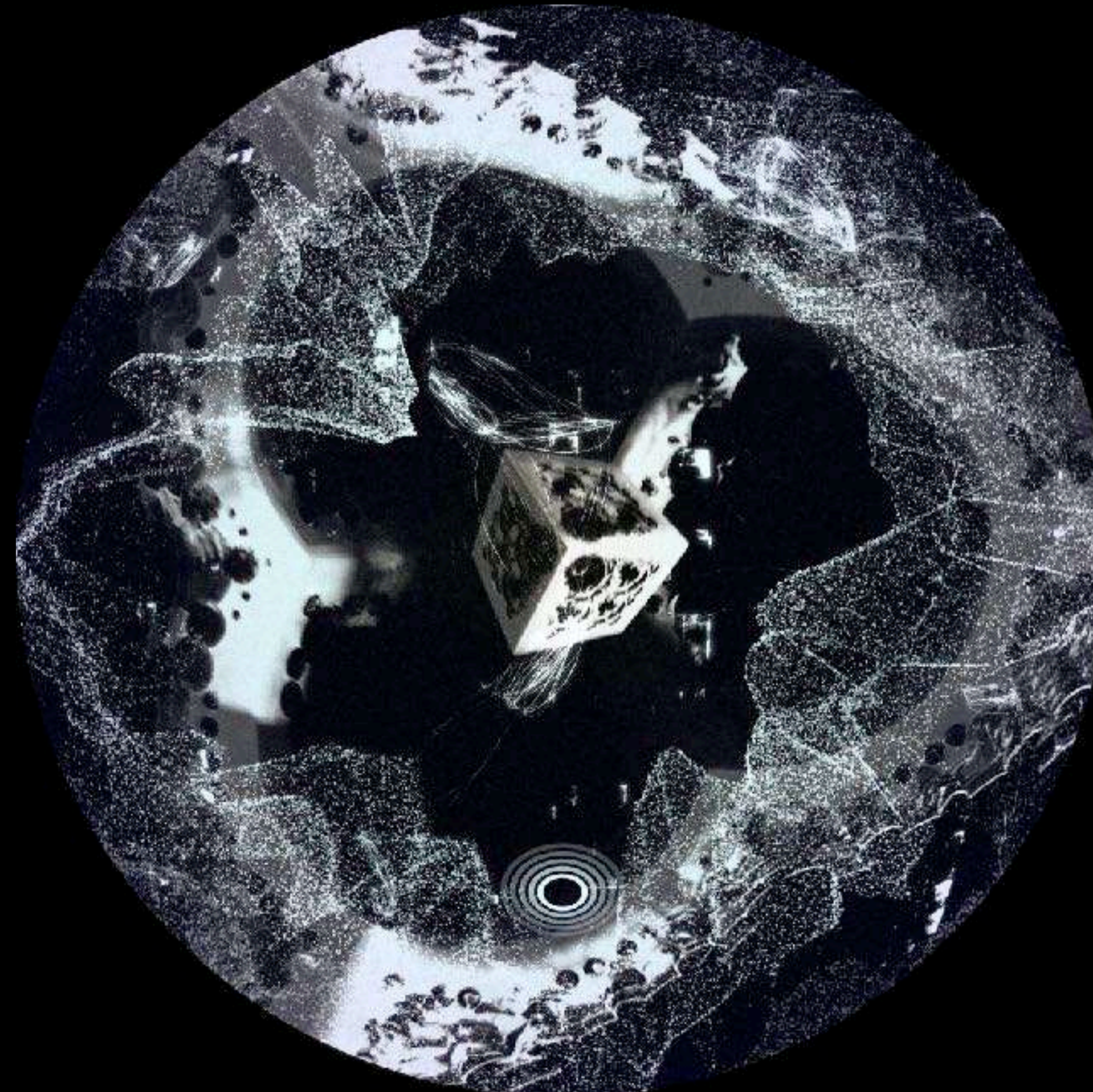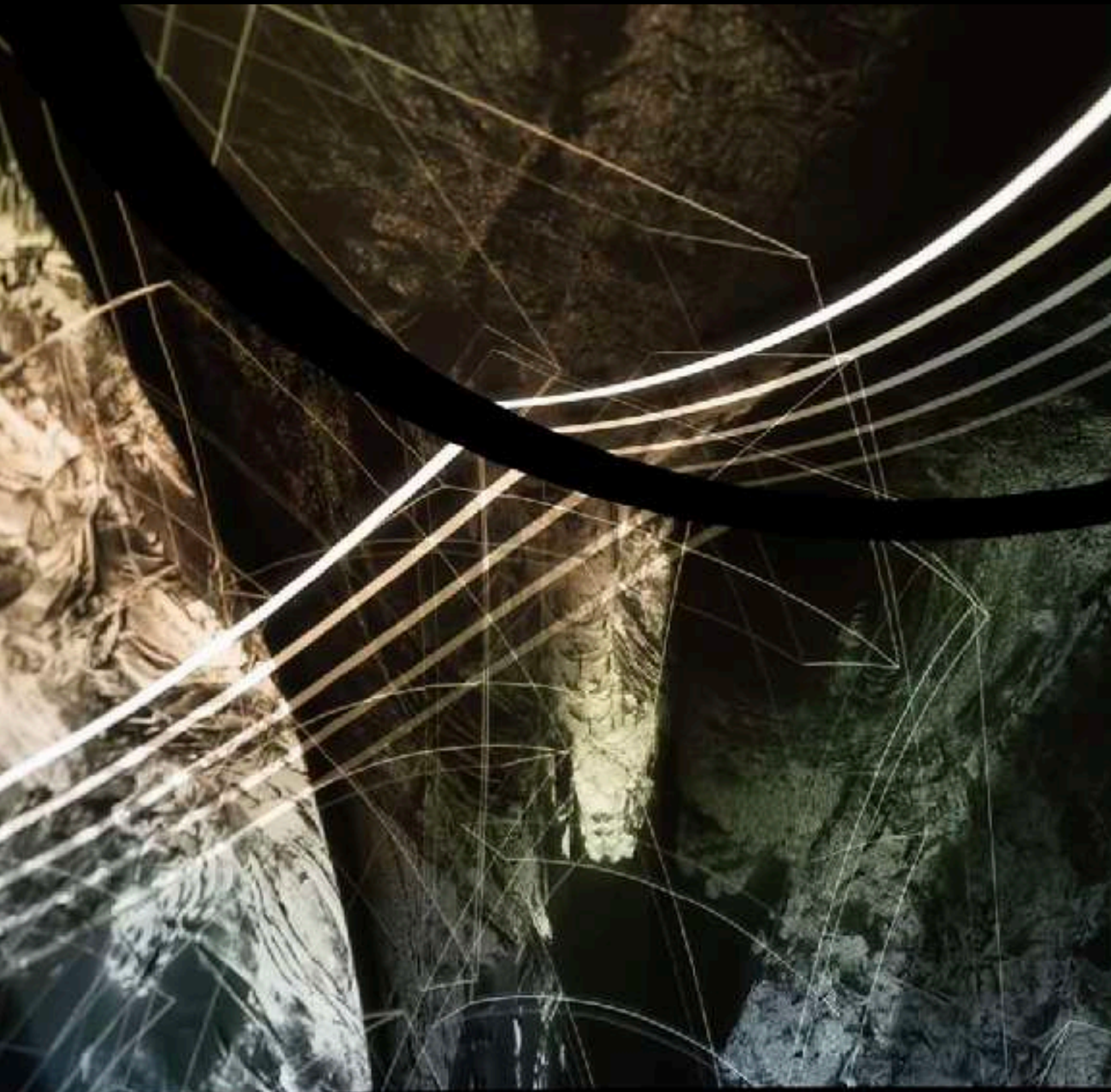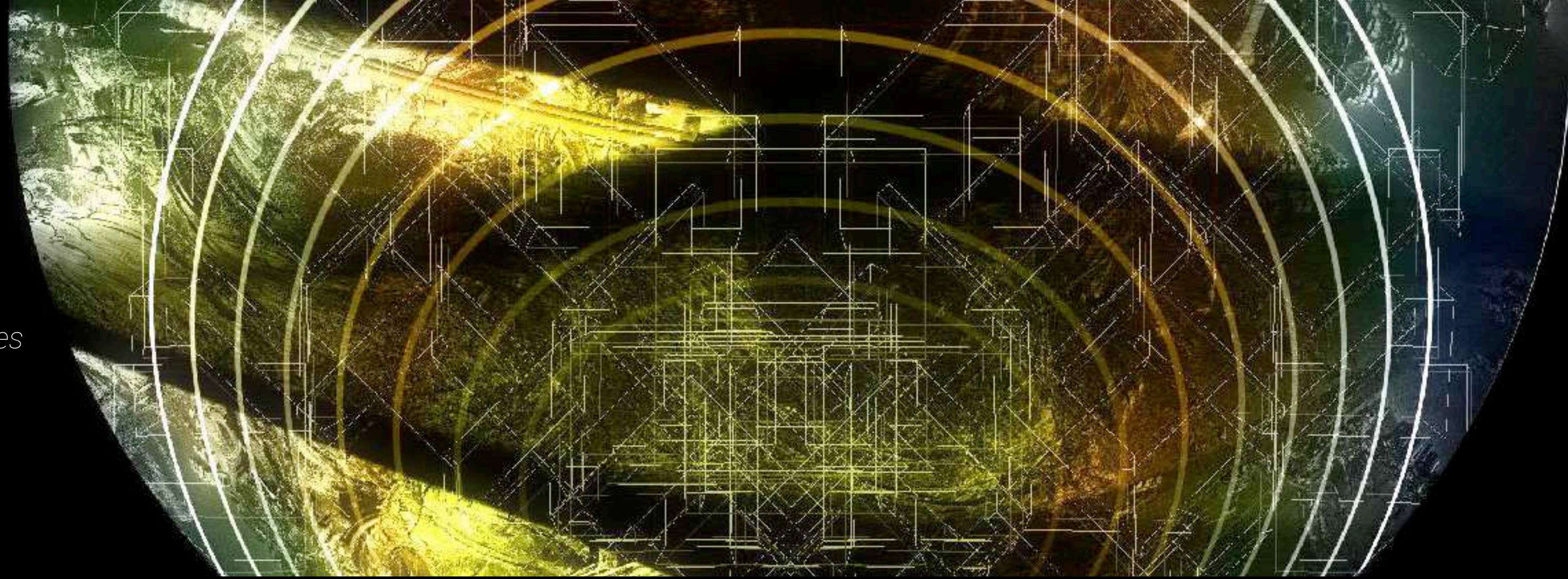
Hyperspectral

2024

Generative, astronomy, planetarium, performance

*Further explorations and abstractions from extrasolar bodies
in full dome and cylindrical immersive formats*

Presented

Mapping Festival, Genève, 2024
Fulldome Fesitval, Jena 2024
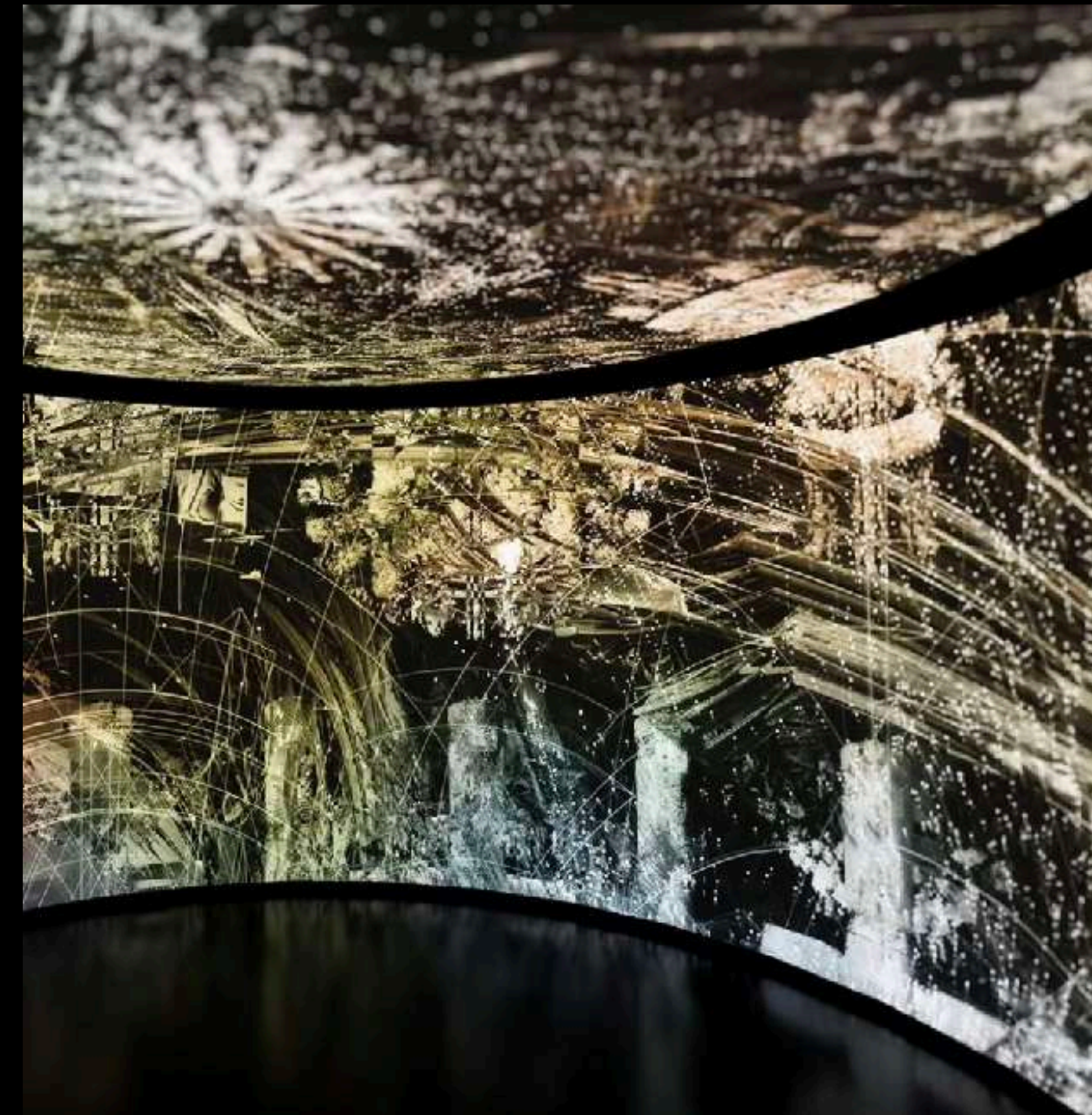
The Irony Behind Love's Favorite Flower

July 2024

produced in collaboration with Sabah Elhadid

data, environment, reactive, print

-

Roses, the symbol of loving devotion, grace many celebrations with their beauty. But they hide a deeper side in exporters like Kenya. Behind their romantic allure lies a stark reality: the environmental strains of cultivation, exacerbated by water scarcity. Moreover, predominantly female workers endure challenging and oft exploitative conditions. This juxtaposition challenges roses' idealized view against complexities extending into issues of sustainability, social justice, and economic impact.
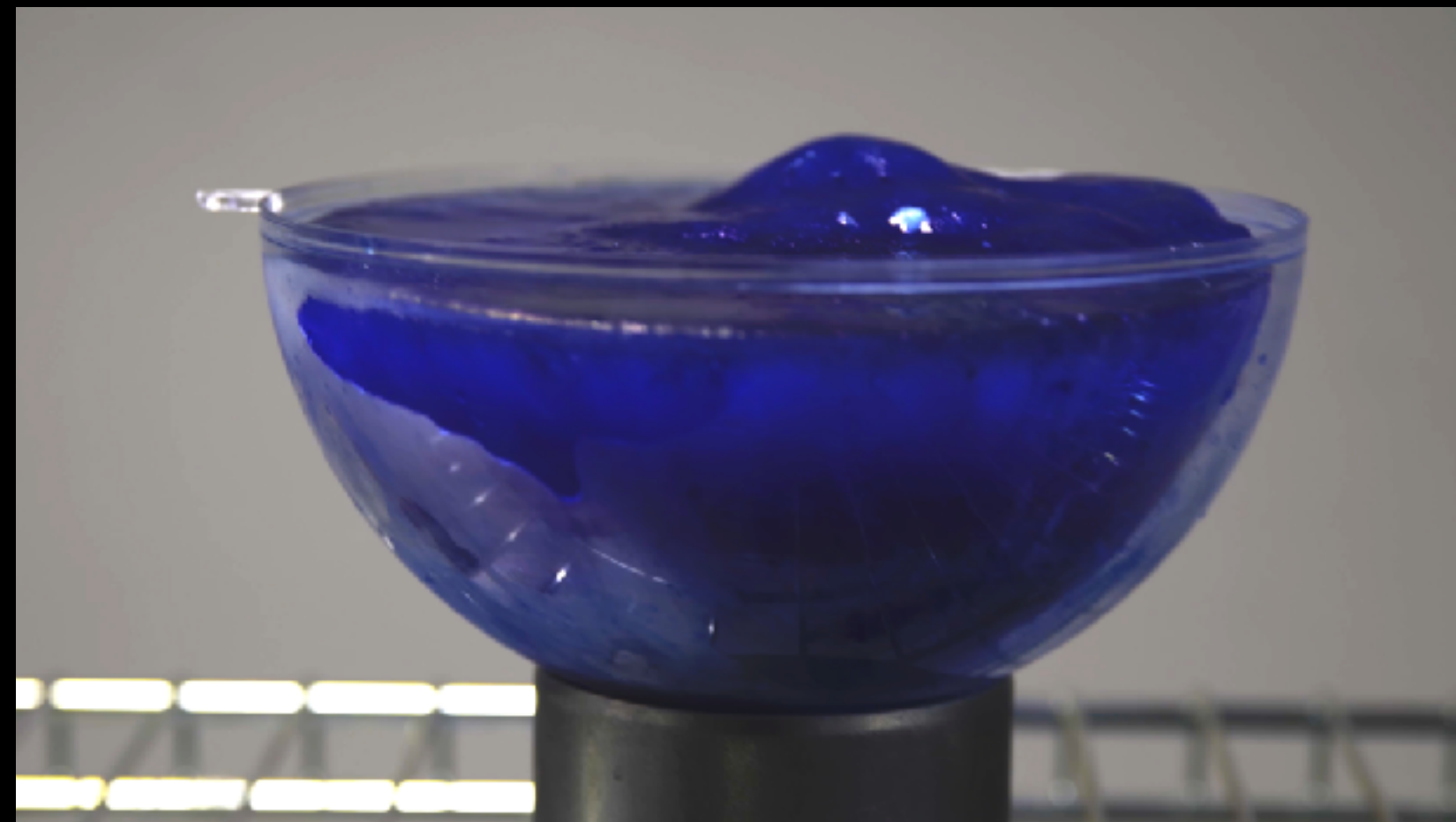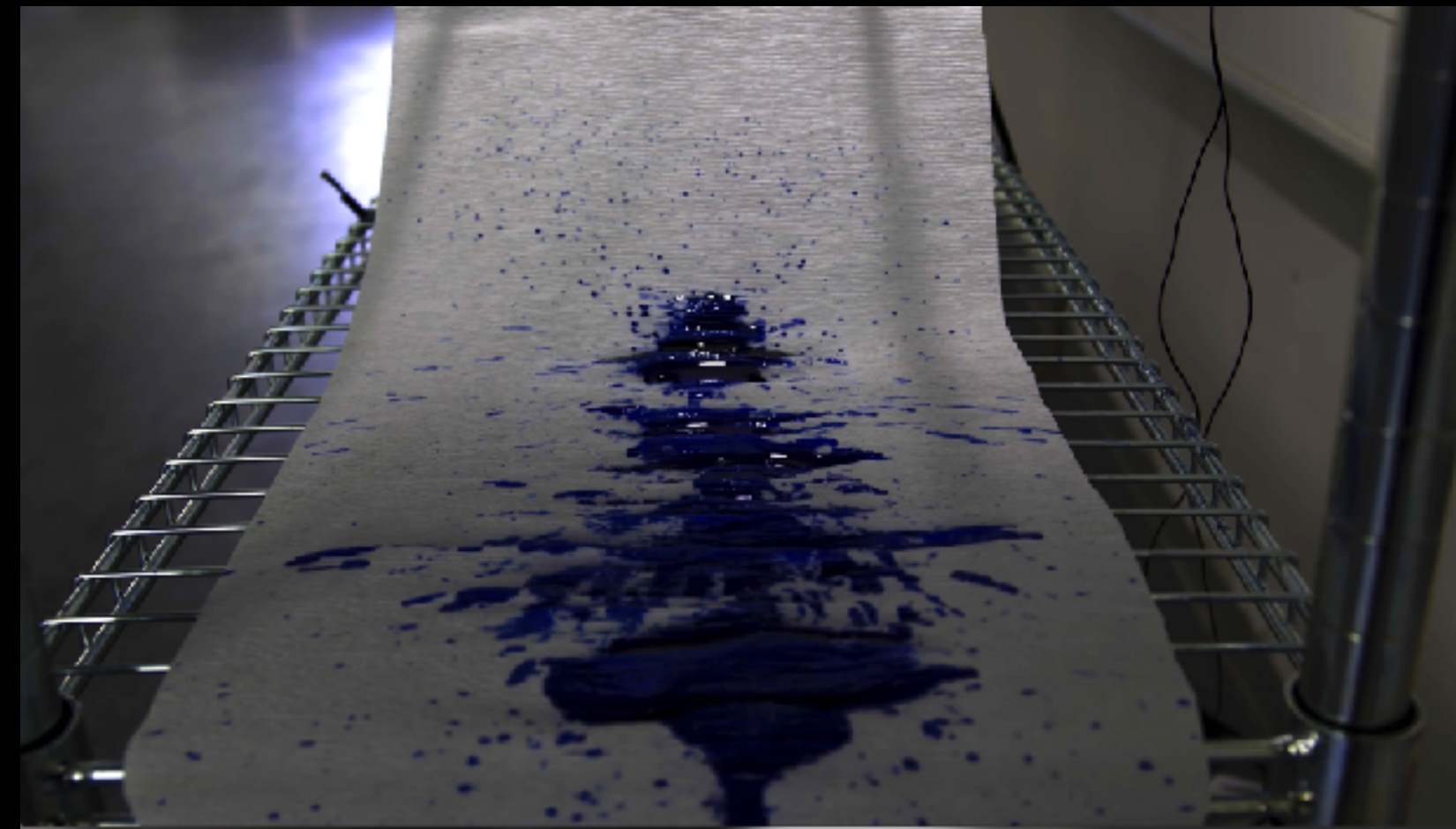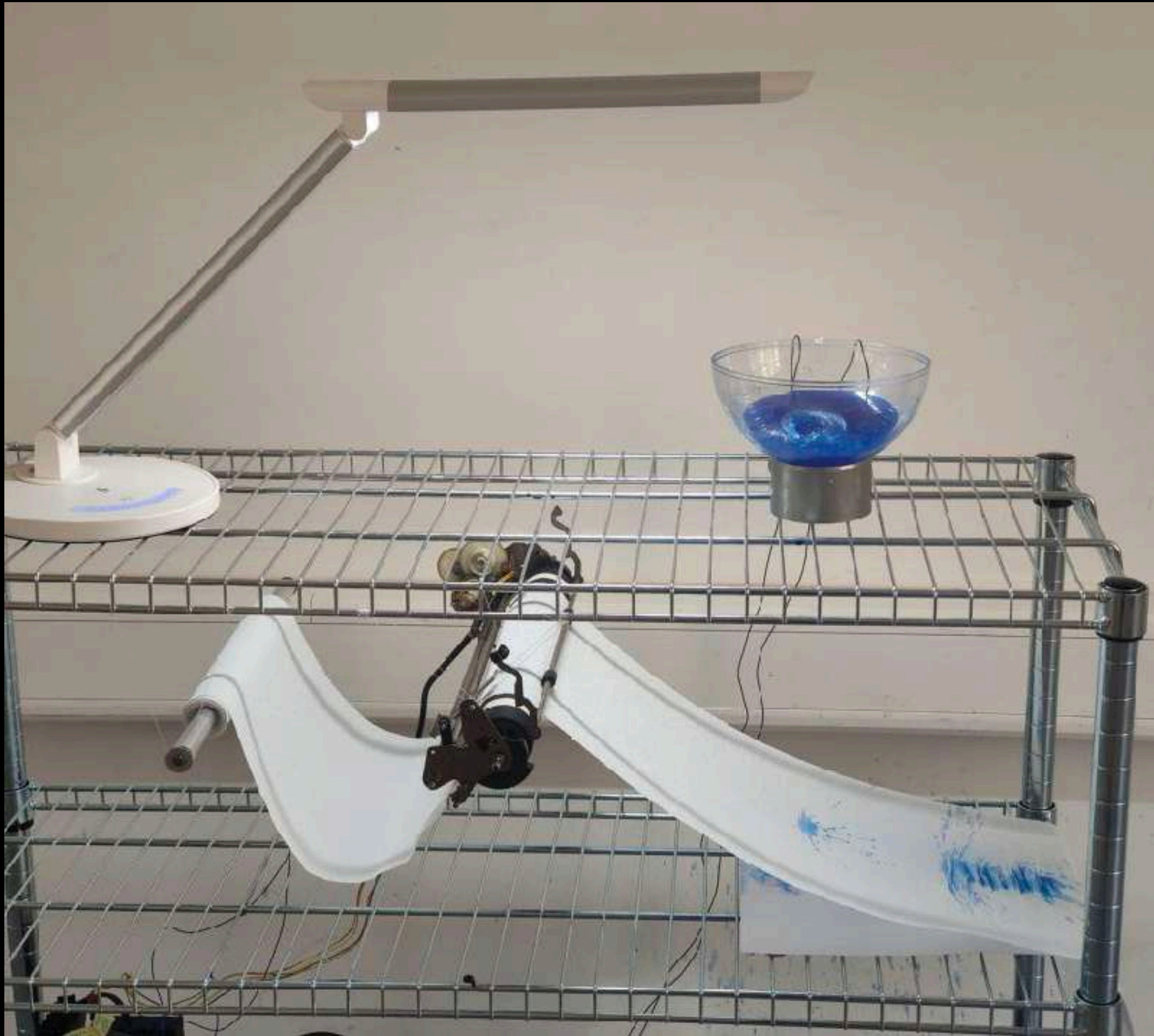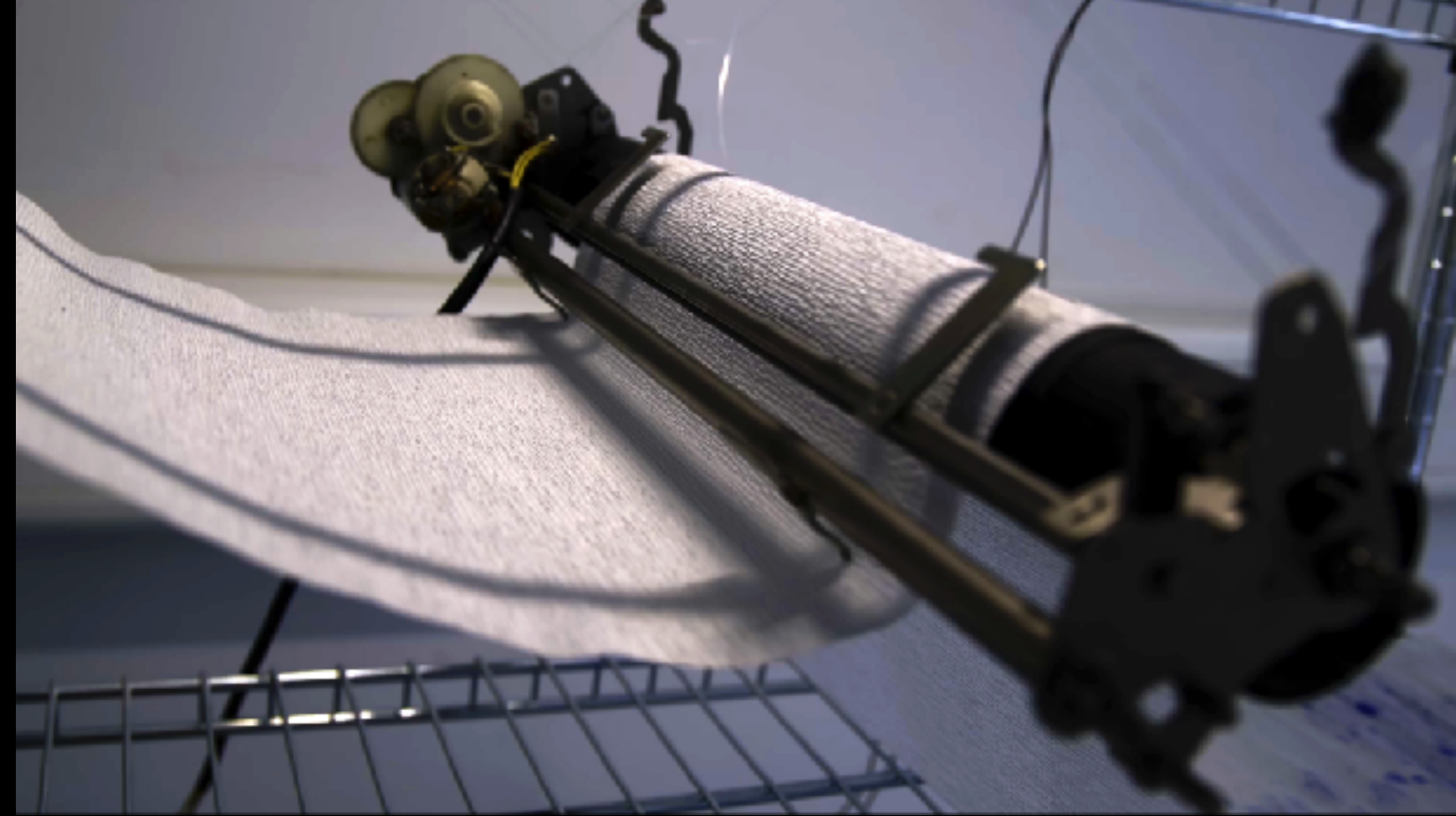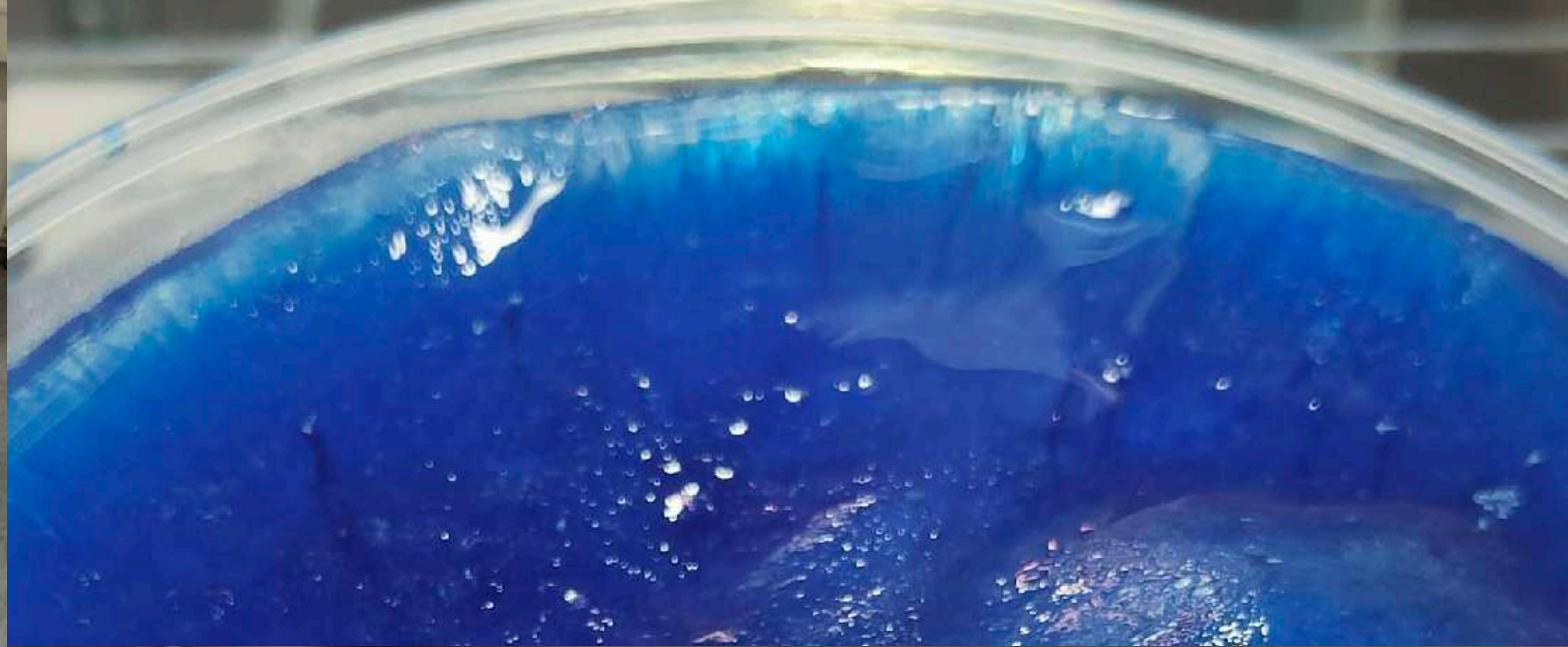
Sacred Geometries

Geometry, animation, movement, touch, sensors

Jan. 2024

Visual Design:
Kevin Blackistone

Dance and Movement:
Aitana Ferrández Veracruz, Naho Takeda,
Aleksandra Georgieva Vucheva

Costumes & Styling: Corinna Margarita Fae

Sensors & Sound:
Kevin Blackistone
Thomas Geissl
Felix Veirlinger

-
Worn touch and movement trackers are blended with the installed position tracking system of Ars Electronica's Deep Space 8k to create a dance performance exploring the rituals of human contact and interaction accentuated by visual and auditory components directly influenced by those movements
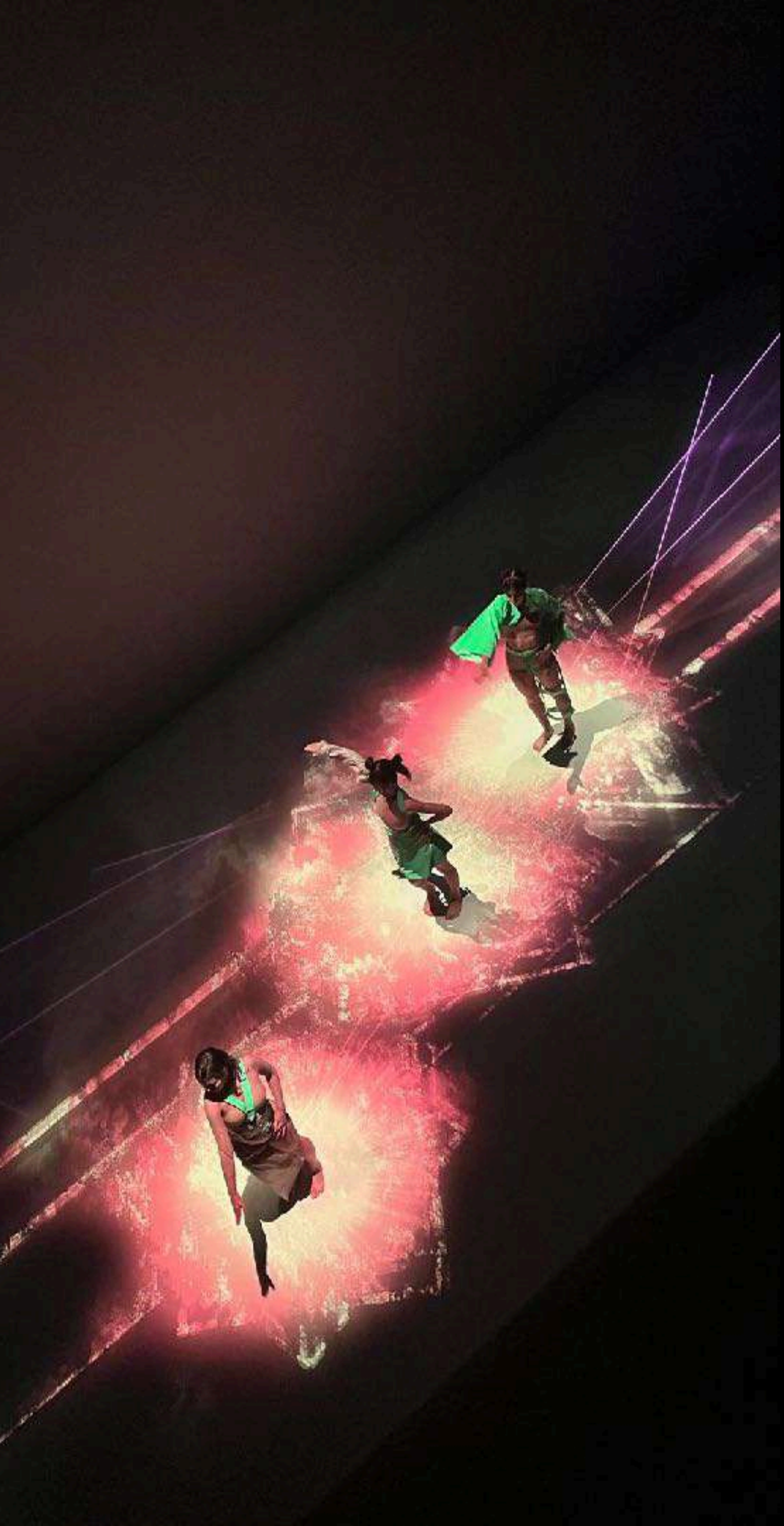
GOYO
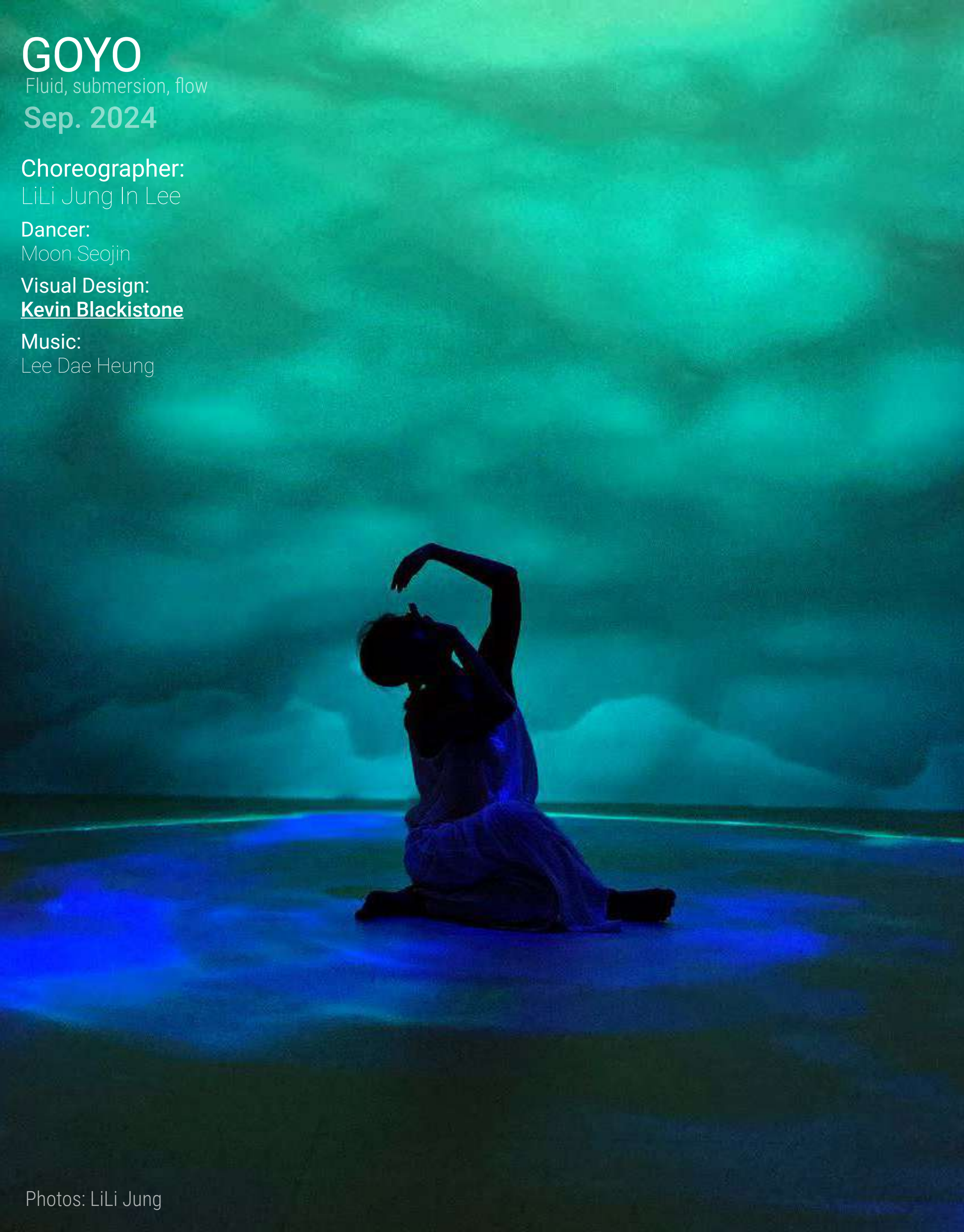Fluid, submersion, flow
Sep. 2024

Choreographer:
LiLi Jung In Lee

Dancer:
Moon Seojin

Visual Design:
Kevin Blackistone

Music:
Lee Dae Heung

Photos: LiLi Jung

Who's Watching - a surveillance apparatus

cameras, projection, dome, video, interactive sound

https://vimeo.com/227792463

2017

Telematic, surveillance, Baltimore city, data, voyeurism

In each of two visually and physically separated chambers. participants simultaneously take on the role of voyeur and surveillance subject within a live dome feed. Face cataloging, video/audio streams and wifi network sniffing are employed upon the visitor by the installation while the participants themselves enact the same upon each other.

These elements combine to explore the many ways the city of Baltimore has been a frequent test-bed of surveillance technologies including the cell-site spoofing Stingray, wide-field surveillance through spy blimps and unauthorized Cesna aircraft, shot-spotter AI audio monitoring, and the FBI drone usage during the 2015 Baltimore uprising surrounding the death of Freddie Gray that periodically interrupts the live dome feed in each chamber.

Exhibited

Five Year Outro, Gallery Four, Baltimore
Le Mondo Arts, Baltimore
Midway Anchors, Artscape, Baltimore

Concept, video, code, scripting, fabrication and reactive sound: Kevin Blackistone

Structural consultant: Frederick Gerriets
Sewing: Susan MacCorkal
Musical Score: Sam Torres

Made possible through funding by:
Johns Hopkins Saul Zaentz Innovation Fund

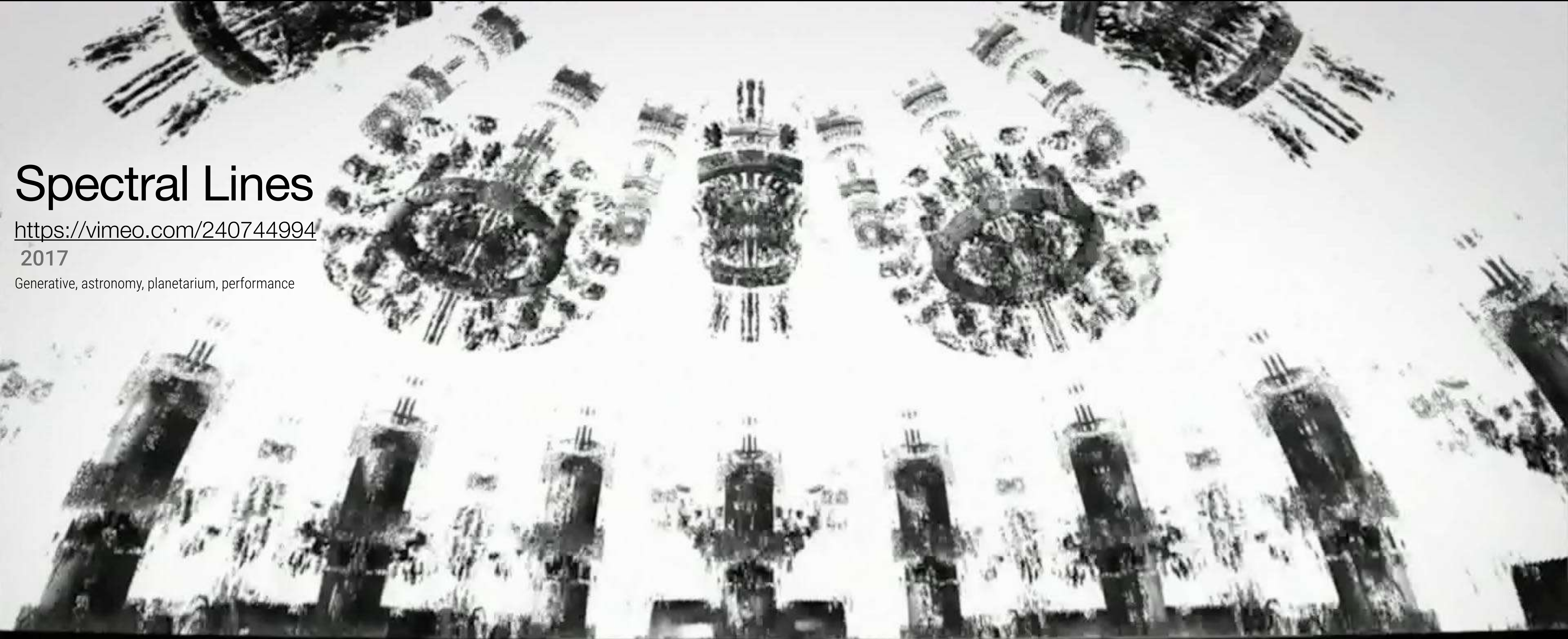and the additional the support of:
Artscape Anchor Awards

FBI Surveillance footage obtained through public records
released by ACLU FOIA request

Testing of face cataloging

Inter-dome video interaction

pan/tilt/zoom touch interface with
face cataloging camera

Spectral Lines

2017

Generative, astronomy, planetarium, performance

Performed
Maryland Science Center, Davis Planetarium, Baltimore
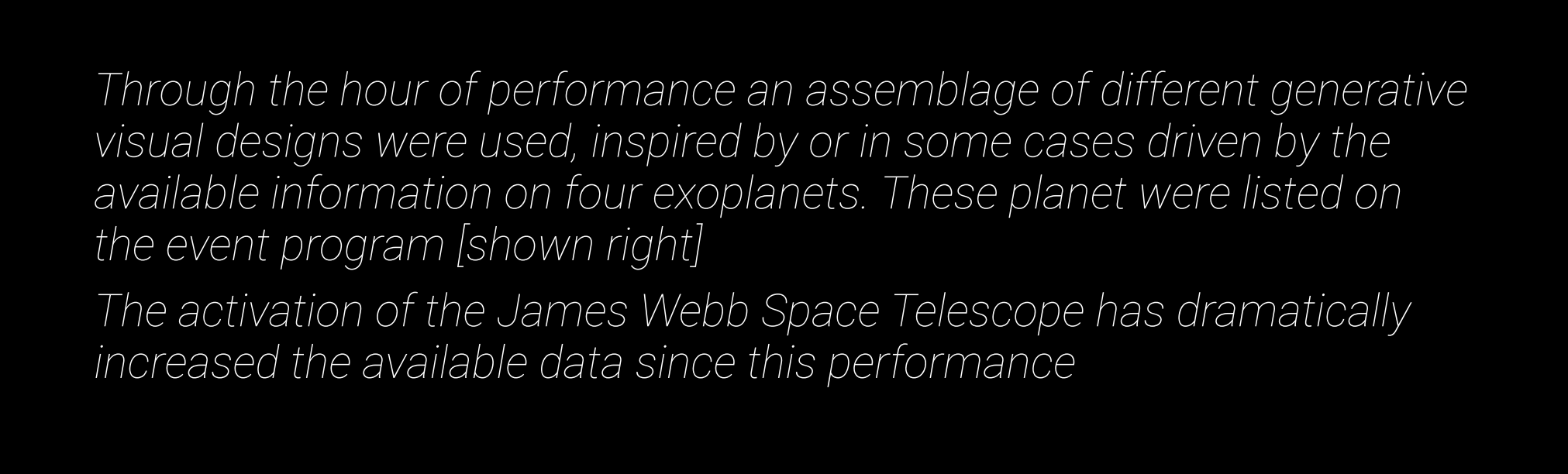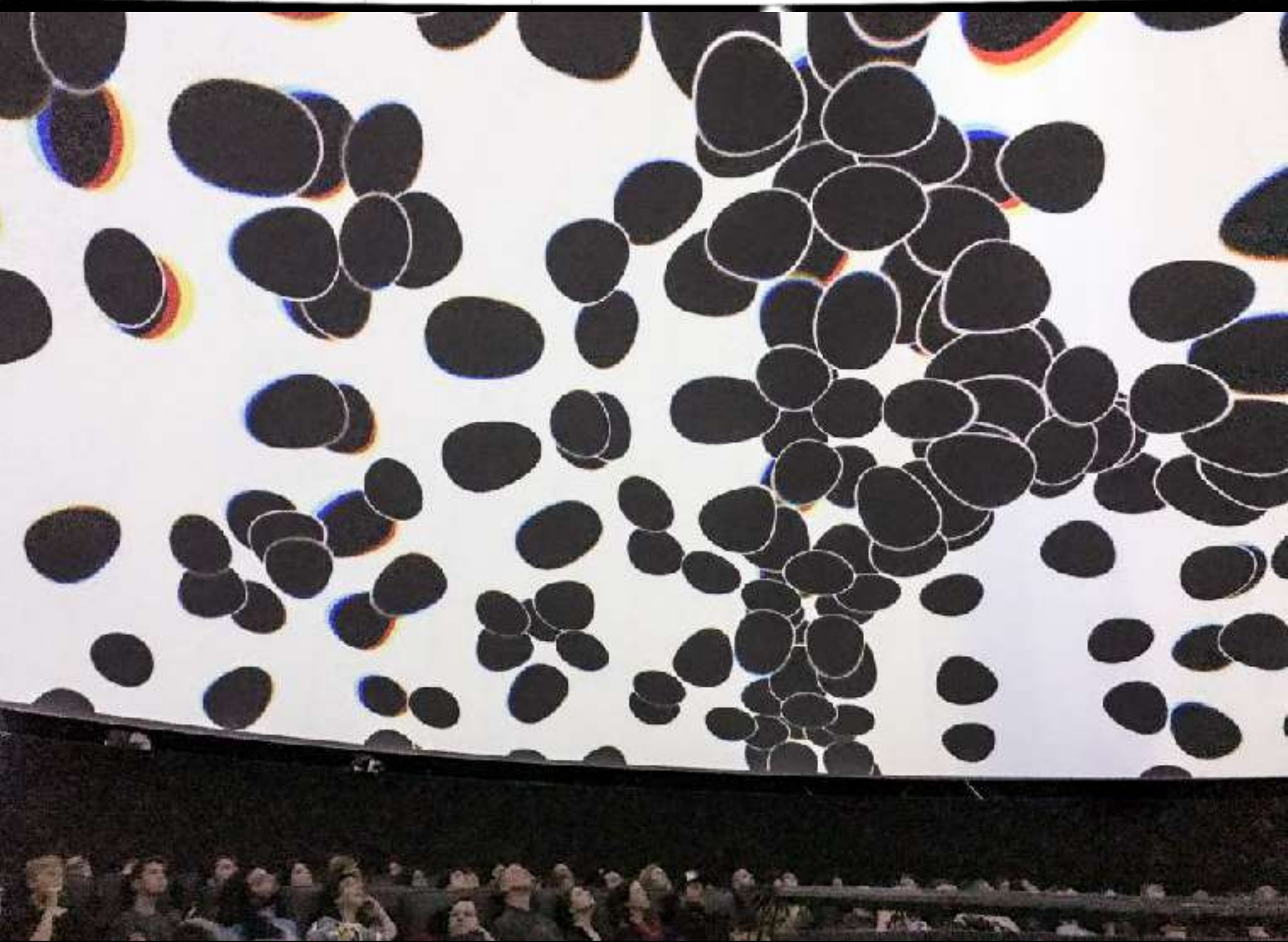
Visuals, design and booking: **Kevin Blackistone**
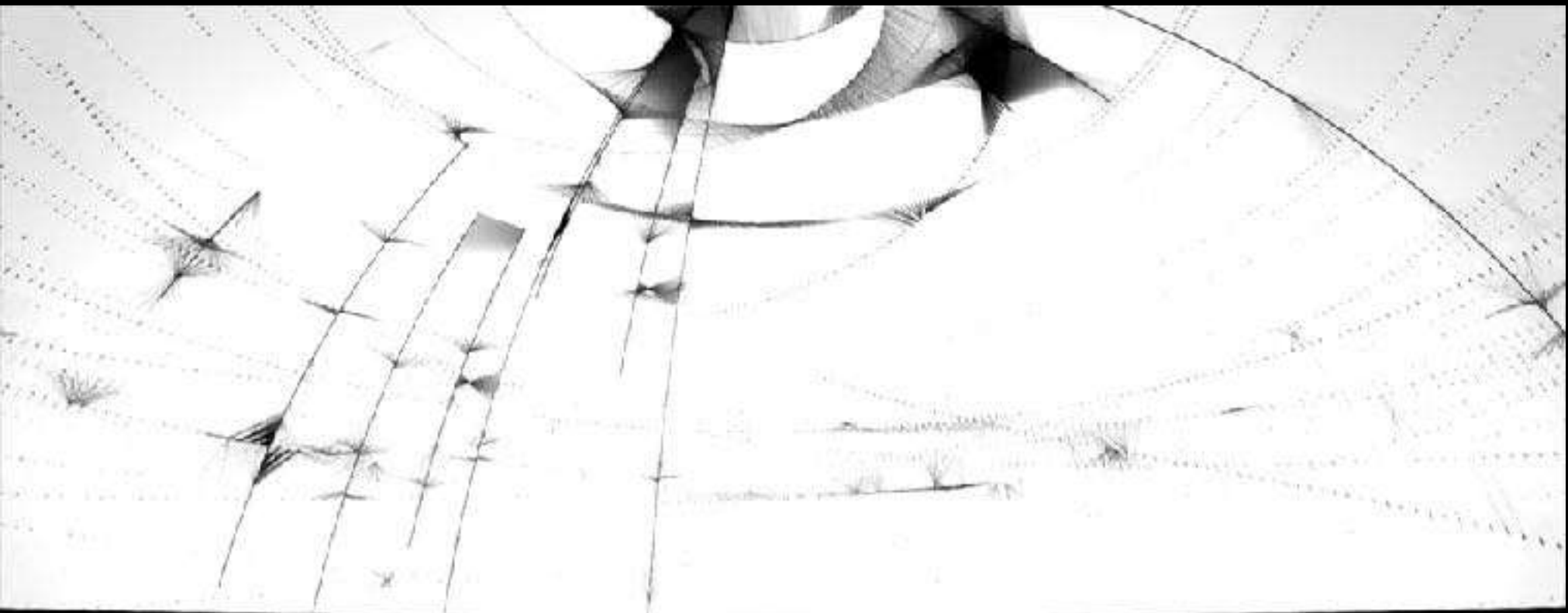Music performed by: Wume

**360 Experience:** 2022
Exhibited:
The Wrong Biennale 2022, Online
Speculum Artium, 2022, SI

Through the hour of performance an assemblage of different generative visual designs were used, inspired by or in some cases driven by the available information on four exoplanets. These planet were listed on the event program [shown right]

The activation of the James Webb Space Telescope has dramatically increased the available data since this performance
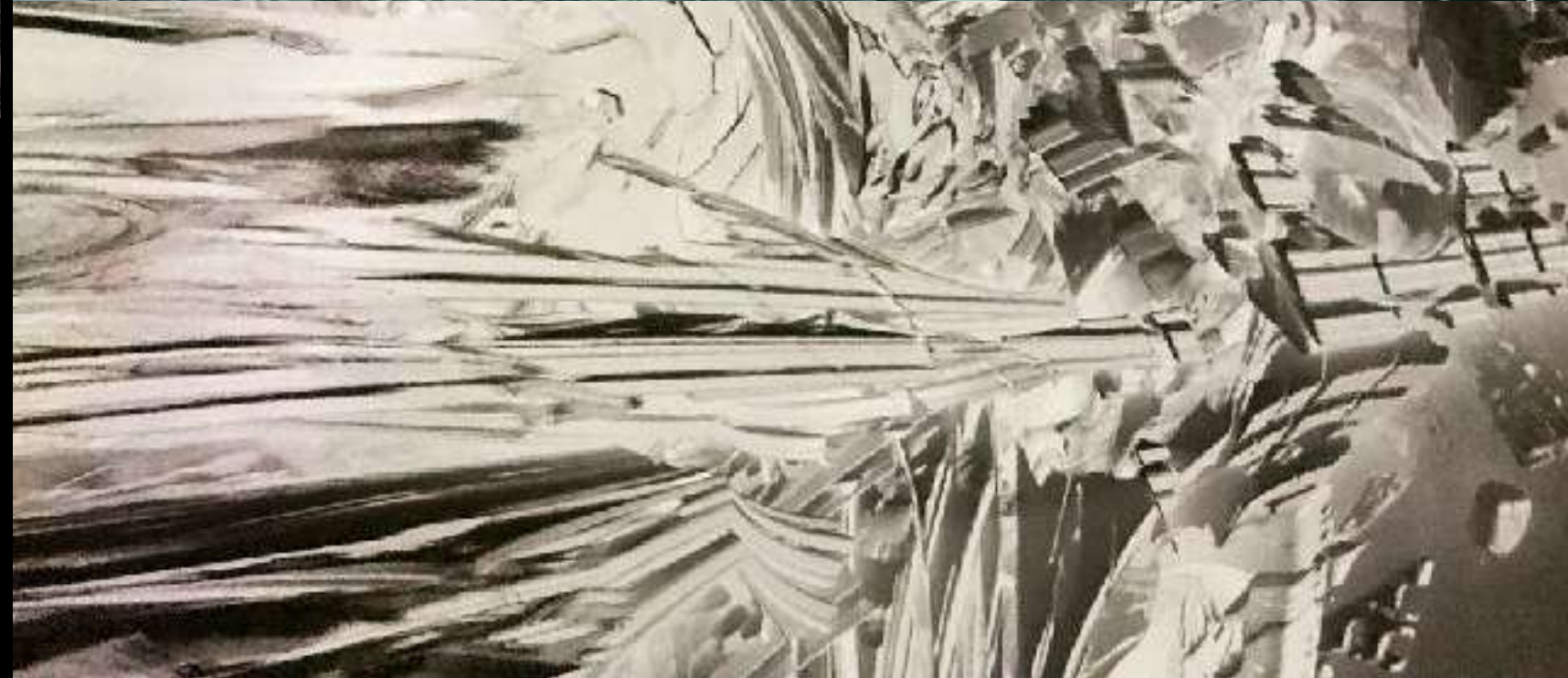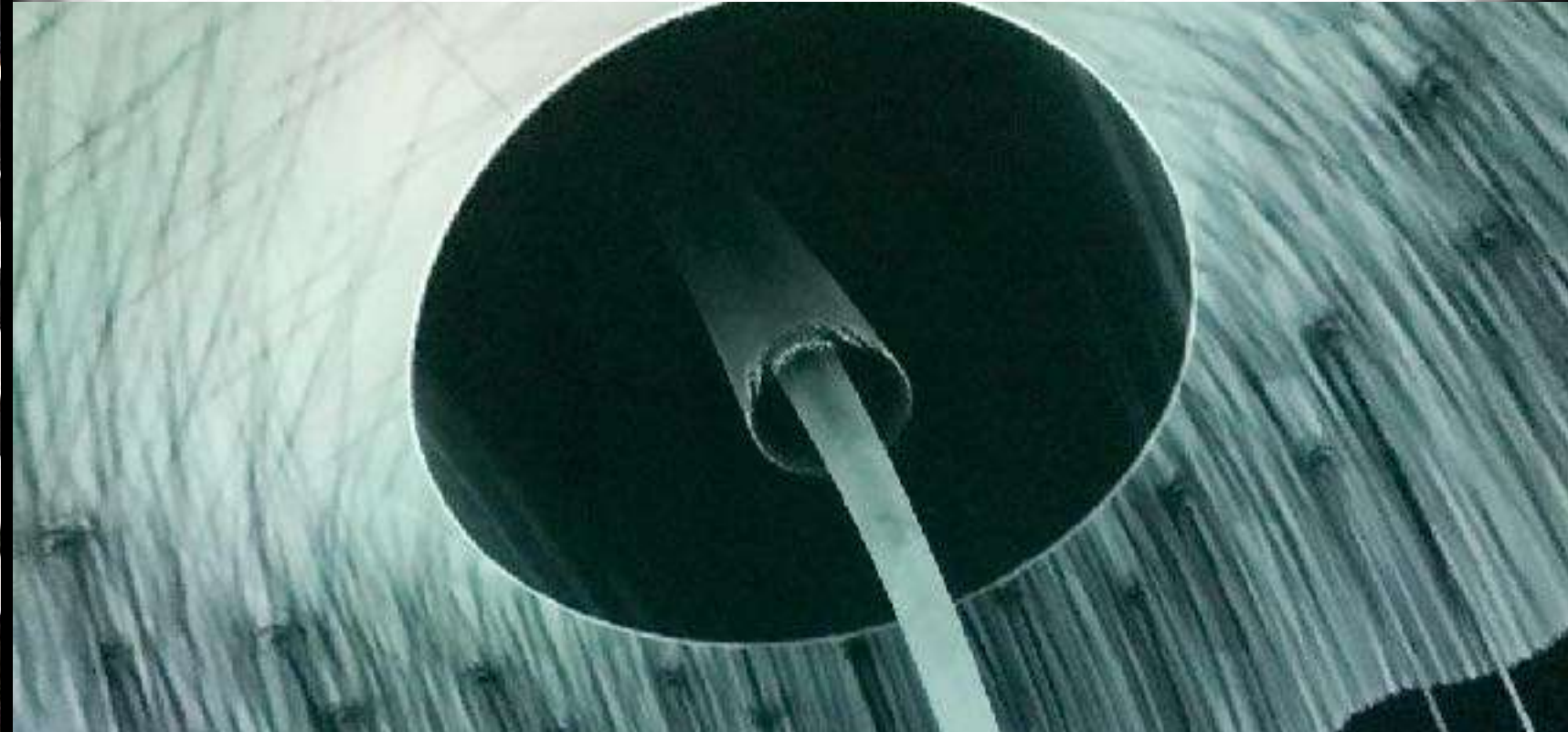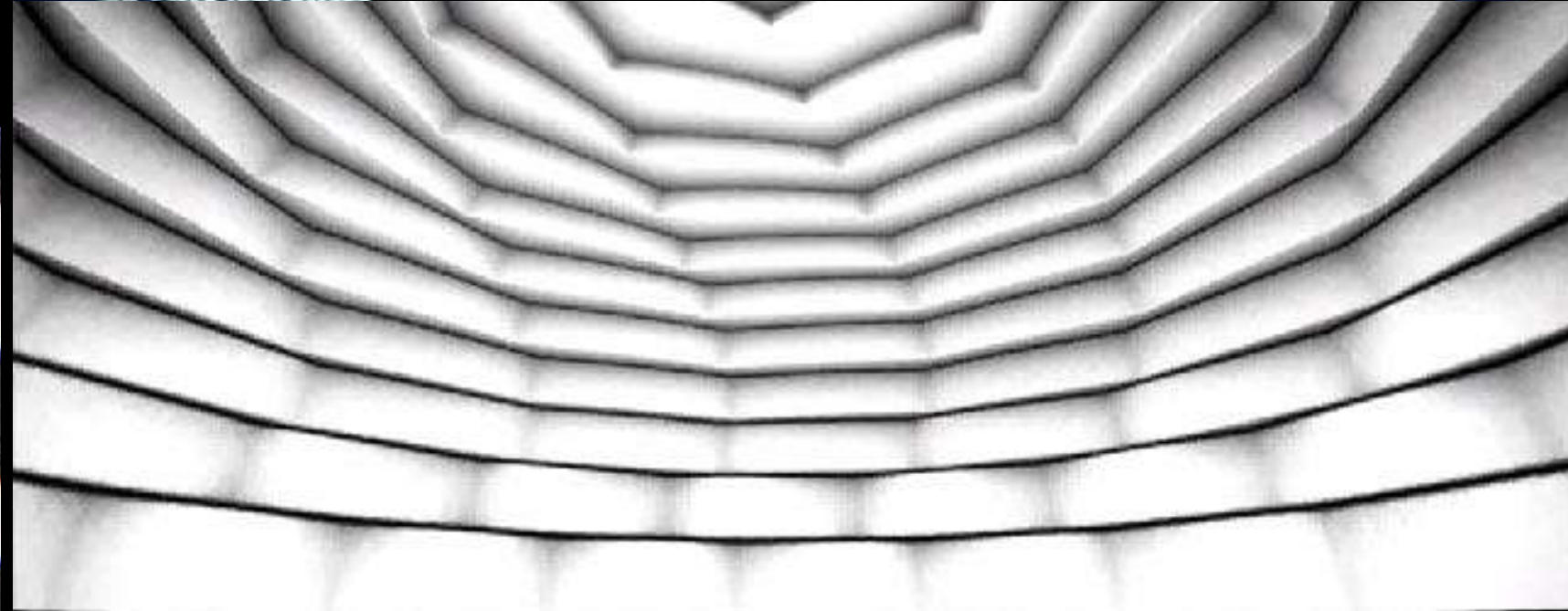
-1-

HD 114762 B [1989]

CONSTELLATION: COMA BERENICES
RIGHT ASCENSION: 13H 12M 19.7427s
DECLINATION: +17° 31' 01.643"
DISTANCE: 132.4LY
MASS: MIN:11.069±0.063MJ MAX:63.2MJ
ORBITAL PERIOD: 83.9151±0.0030D
DISCOVERY METHOD:DOPLER SPECTROSCOPY
SOLAR SPECTRAL TYPE: F9V

-2-

OGLE-2003-BLG-235L B [2003]

CONSTELLATION: SAGITARIUS
RIGHT ASCENSION: 18H 05M 16.35s
DECLINATION: -28° 53' 42.0"
DISTANCE: ~19000LY
MASS: 2.6±0.08MJ
DISCOVERY:GRAVITATIONAL MICROLENSING
SOLAR SPECTRAL TYPE: K5

-3-

OGLE-2005-BLG-390L B 'HOTH' [2005]

CONSTELLATION: SCORPIUS
RIGHT ASCENSION: 17H 54M 19.2s
DECLINATION: -30° 22' 38"
DISTANCE: 21500±3300LY
MASS: $5.5^{-5.5}/_{-2.7}$M
DISCOVERY:GRAVITATIONAL MICROLENSING
SOLAR SPECTRAL TYPE: M4

-4-

GLIESE 1132 B [2015]

CONSTELLATION: VELA
RIGHT ASCENSION: 10H 14M 51.1s
DECLINATION: -47° 09' 12"
DISTANCE: 39LY
ORBITAL PERIOD: 1.6D
MASS: 1.6M
DISCOVERY METHOD: TRANSIT
SOLAR SPECTRAL TYPE: M3.5D

Extensions of the Self

https://vimeo.com/471508659

2020

connection, identity, compassion

Concept, code & fabrication:
Kevin Blackistone

Harnesses design:
Emma Alamo

Exhibition
Five Year Outro, Gallery Four, Baltimore

Made possible through funding by
Rubys Arts Awards

A live, full movement body-swapping experiment. *Extensions of the Self* allows an opportunity to see oneself from the perspective of the other. Use of decorative veils minimize the unfortunate dehumanization of this system resulting from the current state of VR headset design while leather harness designs bring and intimacy uncommon to technological rigging.

Kevin Blackistone

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+43(0)677 64462666 [at]
+1 443 543 6699 [us]

EDUCATION

MA, *Tangible Music Lab*, Kunstuniversität Linz, AT. 2025
  Hostile Architectures as Algorithmic Intervention in Musical Improvisation. (Committee: Univ. Prof. Dr. Martin Kaltenbrunner, Univ. Prof. Dr. Volkmar Klien, Univ. Dr. Enrique Tomas)

MA, *Interface Cultures*, Kunstuniversität Linz, AT. 2023
  Accepting the Body Excepting the Flesh - Metaphorical expansions of the unseen layers of the human organism and its technological relations. (Panel: Univ. Prof. Dr. Laurent Mignonneau (supervisor), Prof. Dr. Hideaki Ogawa, Univ. Prof. Dr. Manuela Naveau)

BA, *Intermedia and Digital Arts*, UMBC, US. 2000

ADDITIONAL RESEARCH AND STUDY

2024   Research Exchange, Bauhaus Universität, DE
2023   IDSA x Ars Electronica, Founding Lab, Summer Program, AT
2022   Research Exchange, Digital Nature Group - Yoichi Ochiai Laboratory, Tsukuba University, JP
2016   Fellow, Johns Hopkins Saul Zaentz Innovation Incubator, US
2011-13 Intramural Researcher, Laboratory of Neurogenetics, National Institute of Health, US

AWARDS

2024   City Digital Skin Art, Bronze Award
2023   Leistungstipendium der Kunstuniversität Linz
2021   Förderungsverein der Kunstuniversität Linz
2019   Rubys Arts Award
2019   Maryland State Arts Council Individual Artist Award
2018   Janet and Walter Sondheim Artscape Prize Semifinalist
2017   Johns Hopkins' Saul Zaentz Innovation Award

PRESENTATIONS & PANEL DISCUSSIONS

2023   *Artists Panel*, 11th Conference on Computation, Communication, Aesthetics & X , Weimar
2021   Sankt Interface, Kunstuniversität Linz
2021   *Future Resonance Panel*, Siggraph Asia 2021,
2014   Genetics, Genomics & Informatics, Wham City Lecture Series
2014   Whole genome DNA cytosine methylation profiling in a rat model of Fetal Alcohol Syndrome [Poster Presentation]; K Schuebel, K Blackistone, et al. American College of Neuropsychopharmacology international mtg.
2013   An acoustic analysis of gene expression using data from maternally reared (MR) and peer reared (PR) macaques, Laboratory of Neurogenetics Fellows

PUBLICATIONS

Accepted / In production - Multiple authors incl. Blackistone, K. et al., *Top-Rated LGA Abstracts 2024*. Leonardo 2025. MIT Press.
Blackistone, K. (2023). *Exquisite Corpus*. In xCoAx 2023: Proceedings of the Eleventh Conference on Computation, Communication, Aesthetics & X (pp. 331-338).
Blackistone, K. (2023). *Accepting the Body Excepting the Flesh - Metaphorical expansions of the unseen layers of the human organism and its technological relations*. Universität für künstlerisch und industrielle Gestaltung Linz. doi: 10.57697/mrrq-rz03
Blackistone, K., & Bastan, A. (2021). *Microbiospheric engineering*. In SIGGRAPH Asia 2021 Art Gallery (pp. 1-1).
Driscoll, C., [et al, incl. Blackistone, K.]. (2014). *Whole Genome and Exome Sequencing in Domestic Animals to Identify Genes Contributing to Aggressive Behavior*. In Neuropsychopharmacology (Vol. 39, pp. S161-S162).
Montague, M. J., [et al, incl. Blackistone, K.]. (2014). *Comparative analysis of the domestic cat genome reveals genetic signatures underlying feline biology and domestication*. Proceedings of the National Academy of Sciences, 111(48), 17230-17235.
Tamazian, G., [et al, incl. Blackistone, K.]. (2014). *Annotated features of domestic cat–Felis catus genome*. Gigascience, 3, 1-3.
Driscoll, C., Blackistone, K., et al. (2013). Exome Sequencing in Rhesus Macaques Exhibiting Individual Differences in Aggression. In Neuropsychopharmacology (Vol. 38, pp. S115-S115).
Schuebel, K., Blackistone, K., et al. (2013). *Whole genome DNA cytosine methylation in a rat model of fetal alcohol syndrome*. In Neuropsychopharmacology (Vol. 38, pp. S344-S345).
Driscoll, C. A., Blackistone, K., et al. *Exome sequence comparisons for functional variation in an Indian and a Chinese macaque (macaca mulatta)*. In American Journal Of Primatology (Vol. 75, pp. 86-86).
Schuebel, K. E., Blackistone, K., et al. (2014). *Whole genome DNA cytosine methylation profiling in a rat model of FASD*. In Alcoholism-Clinical And Experimental Research (Vol. 38, pp. 115A-115A).

SOLO EXHIBITIONS

2020   Five Year Outro, Gallery Four, Baltimore
2018   Persistence of Vision, The Mercury Theater, Baltimore

FESTIVALS

2024   Equilibrio Festival, Porto Ferro
2024   Ars Electronica Animation Festival, Austrian Panorama, Linz
2024   Mapping Festival, Comédie le Genève, Genève
2023   Siggraph Asia 2023, Art Gallery, Sydney
2023   Ars Electronica Festival 2023, Linz
2023   Arse Elektronika, DH5, Linz
2023   xCoAx Gallery, Weimar
2022   Digital Big Screen, Speculum Artium, Trbovlja
2022   Ars Electronica 2022, Crossing the Bridge, Linz
2021   Siggraph Asia 2021, Art Gallery, Linz/Tokyo/Online
2021   Ars Electronica 2021, Interface Cult, Linz
2021   World Microbiome Day, Ars Electronica Center, Linz
2019   Brilliant Baltimore, Light City, Baltimore
2019   Artscape, Baltimore
2019   Diffusion Festival, Red Room Collective, Baltimore
2017   Artscape Anchors, Artscape, Baltimore
2016   Future History Festival, Engineer's Club, Baltimore
2016   Convergence Maximus, Light City, Baltimore

GROUP EXHIBITIONS

2024   datadatadata, Summaery Bauhaus, Weimar
2022   Digital Nature Group & Mingei xDiversity Exhibition, Miraikan, Tokyo
2022   -間-ここに滲みつつある *I-AIDA-I*, Tokyo Private, Tokyo
2022   Remix Culture, ESCH2022 : AI & Art Pavillion, Luxembourg
2022   Poetics of Obsolescence, Salzamt, Linz
2022   The Wrong Biennale, New Art City Pavilion, Online
2021   Klub Solitär, Fraunhofer Institute for Electronic Nano Systems, Chemnitz
2021   Rundgang, Kunstuniversität Linz, Linz
2021   Artistic Recipes & Scientific Protocols, Ars Electronica Center, Linz
2020   Art Week MX Pop-up, Farley Arts Gallery, Mexico City
2018   Sondheim Semifinalist Show, Meyerhoff Gallery, Baltimore
2017   Guise, Maryland Art Place, Baltimore
2017   Yearbook, Metro Gallery, Baltimore

SCREENINGS

2024   City Digital Skin Arts, Hangzhou/Singapore/Milan/Hamburg
2024   Beyond Screens, Summary Bauhaus, Weimar
2024   Windows on Charles, Artscape, Baltimore
2024   Fulldome Festival, Zeißplanetarium, Jena
2024   Mapping Festival, Syllepse, Genève
2020   Sweaty Eyeballs Animation Festival, Baltimore / Online
2020   Baltimore Museum of Art, Screening Room. Baltimore / Online
2020   QuaranTV, Baltimore / Online
2019   New Works, Red Room Collective, Baltimore
2019   Animations on the Big Screen, Parkway Theater, Baltimore
2019   Aparat LP5 Release, Zeiss-Großplanetarium, Berlin
2015   From the Intangible to the Tangible, Volumes Art Fair, Zürich

PERFORMANCE / EVENT INSTALLATION

2024   Linkeus Traum, Ars Electronica Festival, Linz
2024   Sonic Saturdays Listening Room, Ars Electronica Festival, Linz
2024   Das Grau Tuch, IPS Fulldome Festival, Jena
2024   Opening Night, Mapping Festival, Comédie de Genève, Genève
2023   Shut up and listen!, Vienna
2023   Ars Electronica 2023, Deep Stage Night II, Linz
2023   Tangible Music Lab, Klangfestival, Gallneukirchen
2023   Rundgang, Ars Electronica Center Deep Space 8k, Linz
2023   Leicht Über Linz, Anton Bruckner Universität, Linz
2022   Sonic Lab, Anton Bruckner Universität, Linz
2021   Frequency Fridays, The Fuse Factory, Columbus / Online
2021   Imaginary Network Topologies, Linz / Baltimore / Online
2019   In The Stacks feat. Mind on Fire, Peabody Library, Baltimore
2019   Diffusion Festival, High Zero Collective, Baltimore
2017   Spectral Lines, Davis Planetarium, Baltimore
2017   Cosmic Nectar, Baltimore
2016   Baltimore War Memorial, Light City, Baltimore
2016   Flatland, The Annex Theater, Baltimore
2015   The Electric Pharaoh, Baltimore Rock Opera Society, Baltimore

CURATION, PROGRAMMING & ORGANIZATIONS

2018-19   Maryland Film Festival, Baltimore, Screening committee
2006-20   2640 Space Collective, Baltimore, founding team/booking/production/promotion
2005-16   Red Emmas Collective, Baltimore, member/founding team/organizer
2010-15   Scapescape Festival, Baltimore, Production/booking/curation
2015   Friction_ @Gessnerallee, Zürich, Resident collaborator
2008-13   Videopolis, Baltimore, Screening/curation