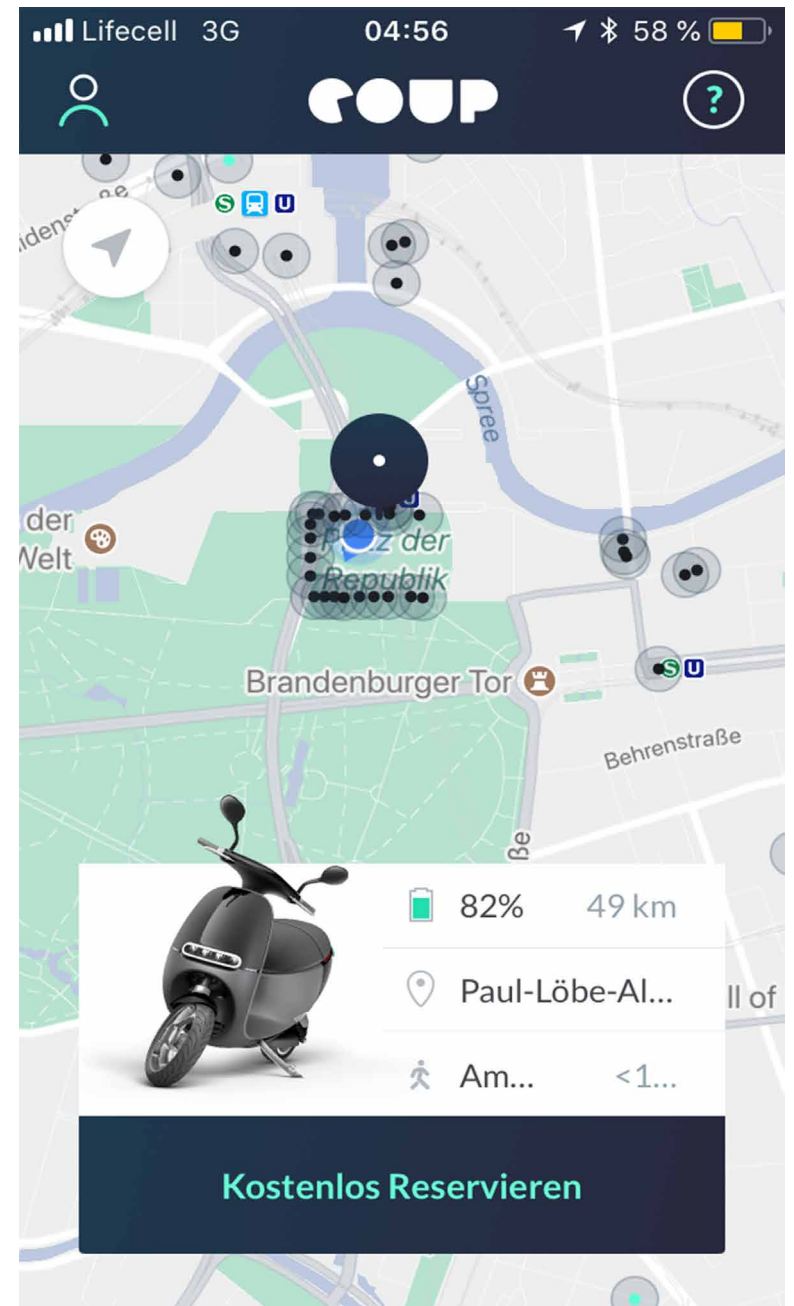


Jonas Beile
WORKS

Coup d'État (2018)

Performance, Screenshot, Inkjet-Print





Coup d'État (2018)

Photo by S. Weise taken during the performance

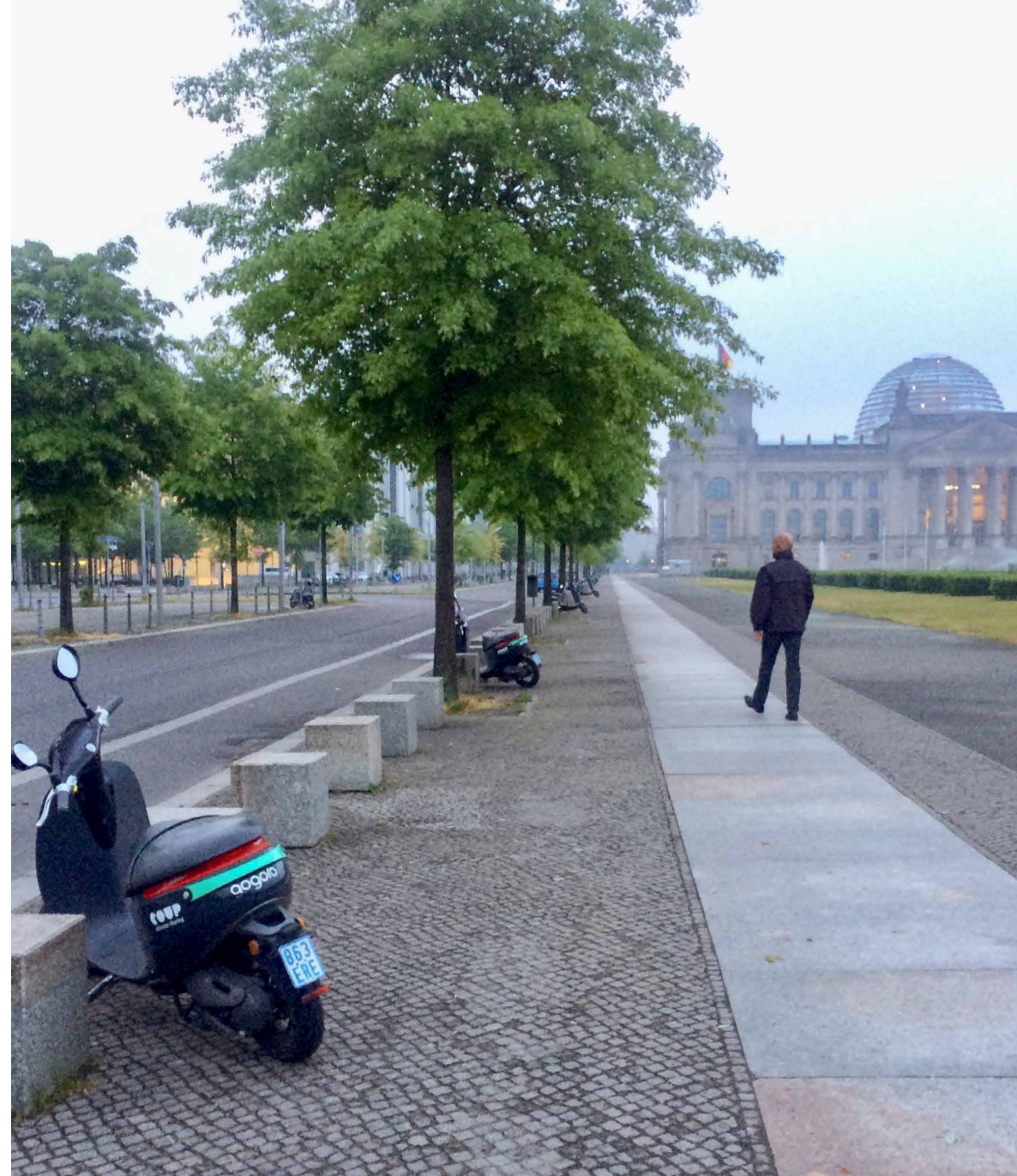
Coup d'État (2018)W

Performance, Screenshot, Inkjet-Print

On the 16th May 2018, I rented a number of electronic scooters of the sharing service COUP and surrounded the Republic Square in front of the German Reichstag. Users of this application-based service are provided with a live map of the city showing all parked vehicles in the business area. By employing the vehicles as a means of transport, the users jointly transform the visual pattern of black dots on the map. While the accumulation of vehicles “in situ” was barely recognizable by passers, the birds-eye-view of the map showed an image that is reminiscent of a military siege.

There is an inherent tension between the physical action in urban space and its digital representation in the live-map which is at play in this work. As users of application-based services, we can only guess to what extent the data we produce is monitored and analysed by the companies and if an “alarm” could possibly be triggered by all too irregular behaviour. On the other hand, the security services surveilling the governmental district are very unlikely to consider a digital map as a target of a potential attack. Hence, this project served as an experiment to find out whether it was my geo-referenced data or my actual suspicious behaviour in the physical space that would ultimately “bust” me.

A screenshot taken on a mobile iOS device 05-16-2018, 04:56 shows the map of the application COUP (e-scooter sharing). The image in combination with the title represents the artwork.



Member of (state?) security agency inspecting parked vehicles

Workout Hygiene (2018)

Performance, Bicycle, Video, Monitors, Sound

Video Excerpt: tiny.cc/wh_multiscreen



Installation view

Workout Hygiene (2018)

Performance, Bicycle, Video, Monitors, Sound

“Workout Hygiene” is an Inter-Media-Action presented in the form of a two channel video installation. In this work, a performer is attempting to “clean” the virtual map of a bike sharing application showing the area around Karl-Marx-Platz in Berlin. Every time the performer physically moves a rented bicycle to specific GPS coordinates which function as a “station” or “hub”, the bicycle disappears from the virtual map, as it is now accounted to this station. Due to this feature of the application, it is technically possible to make all bicycles vanish from the map while they remain, of course, disposed in the streets.

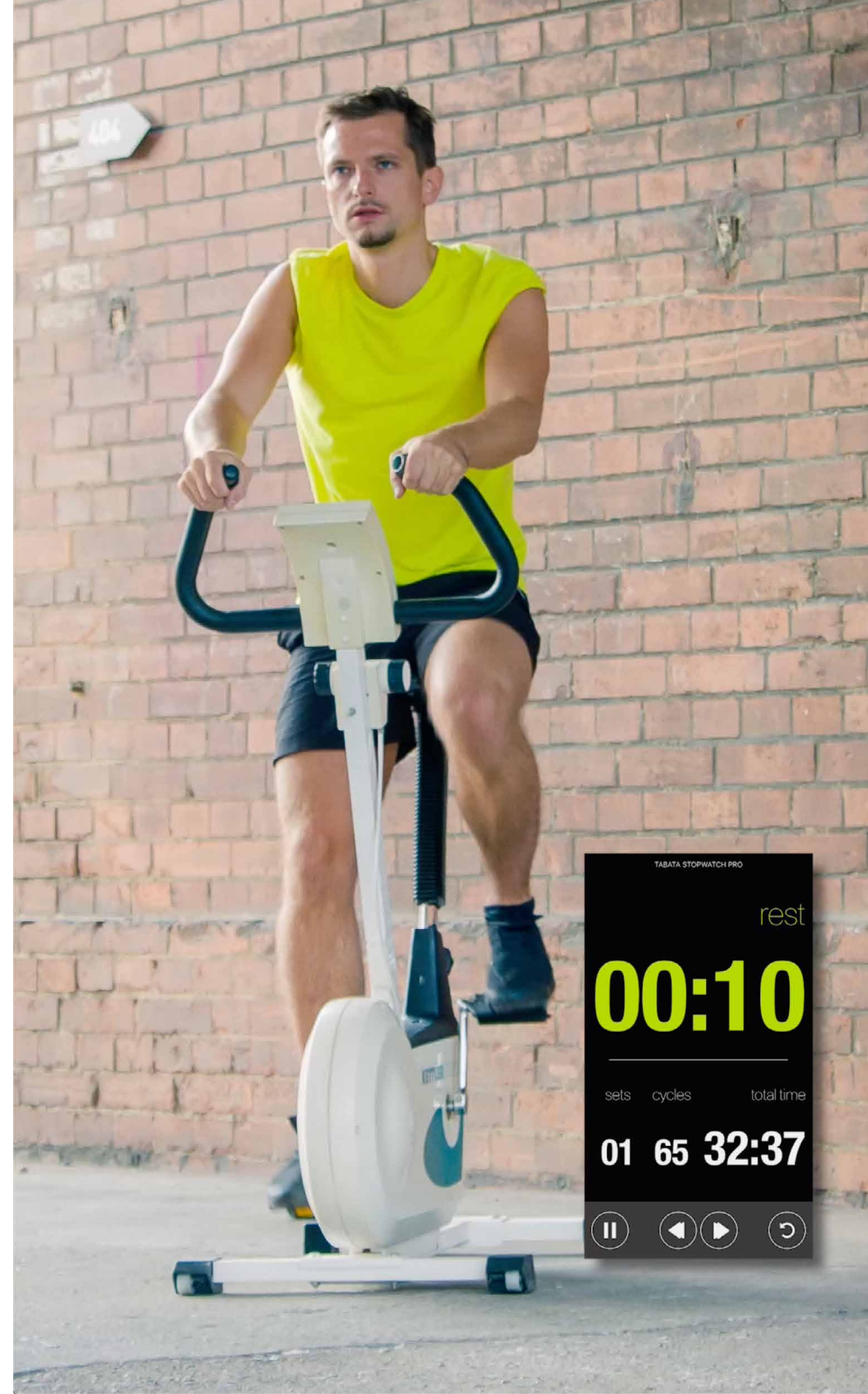
Following this mission, the performer casts the role of a video game character by executing the Sisyphus-like duty of rearranging a large number of vehicles in the streets of the neighborhood, thereby competing with all the regular users of the sharing service.

A screen capture recording of the map interface is showing the transformations caused by the interventions of the performer. This video material is montaged to the relentless rhythm of orders from a fitness timer which is running on a second screen accompanied by a video loop showing the performer on a home trainer.

The rapid triumph of application based sharing services in European metropolises is accompanied by a rather harsh disapproval by some part of the residents who complain about the “pollution” of urban space. Often times this disapproval is expressed by relying on the same language terms of hygienic phantasy as the rejection towards immigrants by right-wingers and nationalists. In media reports bike sharing has been discussed under the headline “the yellow disease” referring at the same time to the yellow color of a specific sharing brand as openly alluding to a form “asian capitalism” allegedly invading European territory.

The low-waged workers of these sharing companies represent a nearly invisible entity. Scheduled by the relentless orders of their mobile devices, they drive around the city at night replacing empty lithium-ion batteries and re-arranging vehicles in public places for the customers to find them ready-to-use in the morning. Similarly in this project, the performer has to follow a precise plan, dictated through the headphones of a mobile phone which guides him through the city to the location of the next target. Karl-Marx-Platz represents the place where Joseph Beuys in 1972 cleaned the streets after a manifestation, to make us aware of the real working class, which isn't addressed by such manifestations.

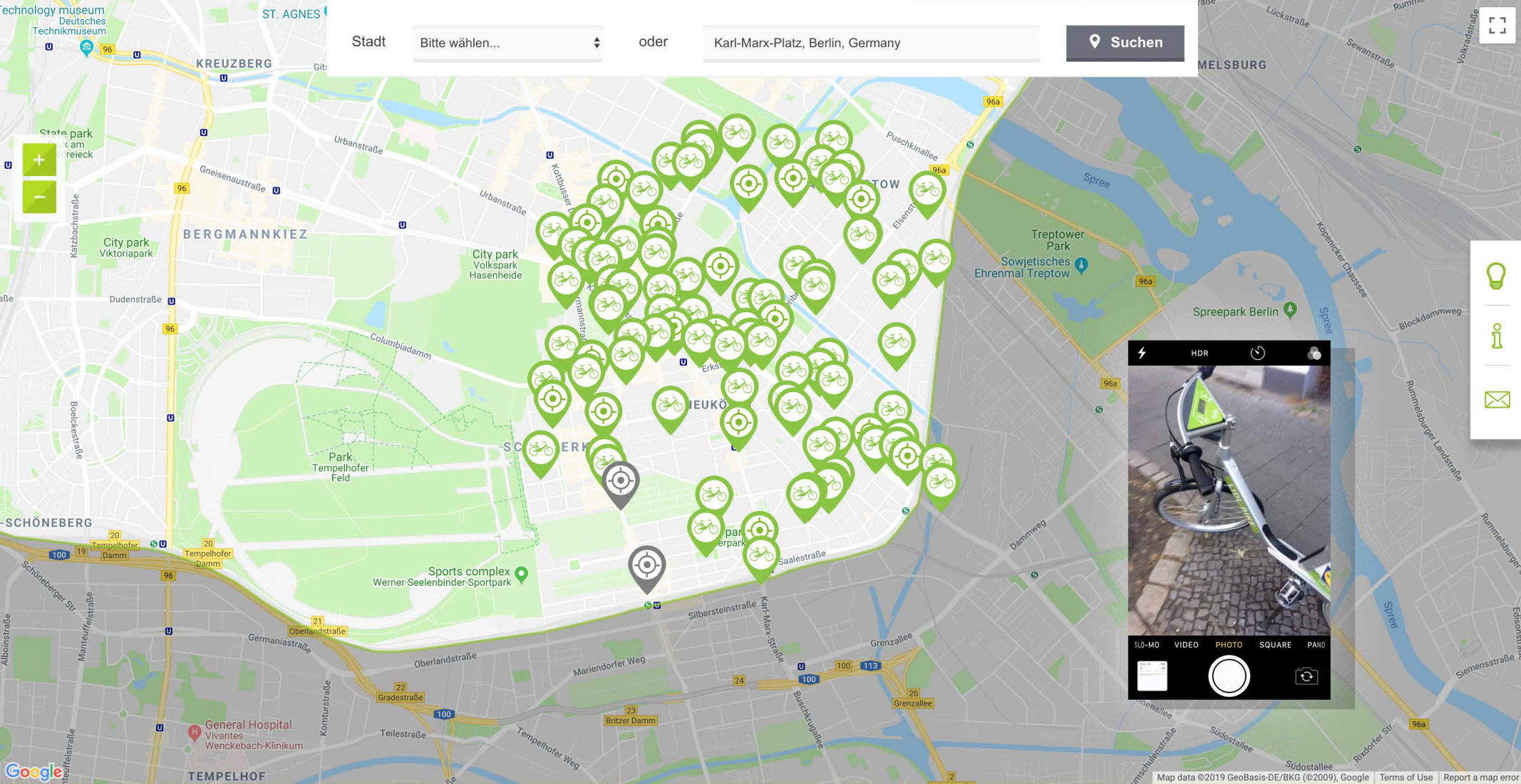
Still from Video Monitor 1: Hometrainer, Workout Timer



Stadt

oder

 [Suchen](#)



Workout Hygiene (2018)

Still from Monitor 2: Map of Lidl Bike. Area: Karl-Marx-Platz, Berlin, Germany. Screen Capture Recording on Chrome Browser. + Screen Capture on iOS device .



The Drain (2019)
Human-Machine-Cycle



The Drain (2019)

Performance, Air Dehumidifier, Plastic Tube, Water Bottle

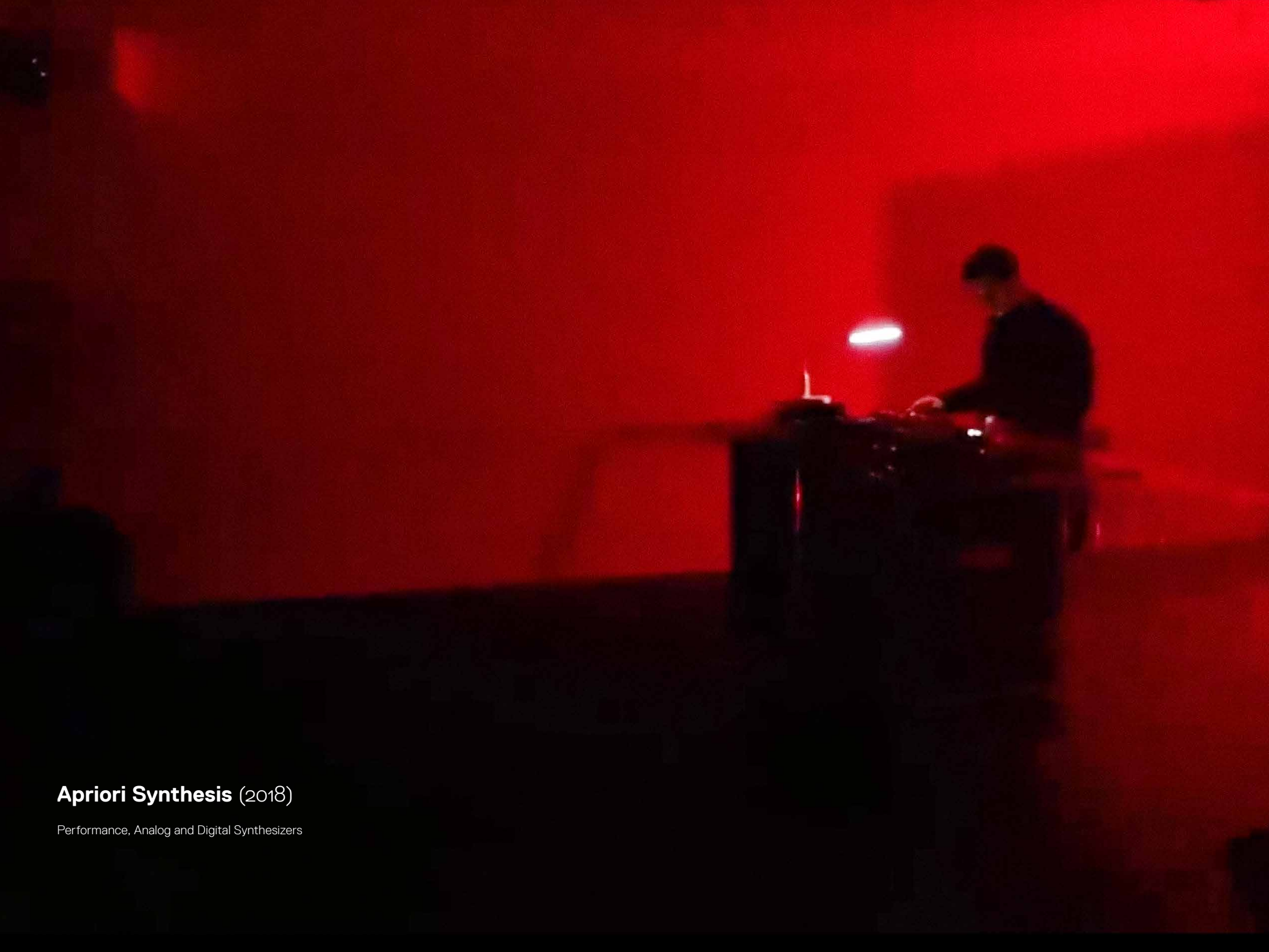




The Drain (2019)

Performance Instructions

1. A cabin-like room has a humidity of 50%, an electronic air dehumidifier is installed therein. The performer enters this space with a 1 liter bottle of water.
2. The performer drinks all water and connects this bottle with a plastic tube to the drain outlet of the dehumidifying machine.
3. The engine's threshold value is set to 50% humidity, so it will not start running unless a surplus of humidity is produced inside the room.
4. The performer has to maintain the functioning of the engine through her/his continuous activity, which can be physical movements as well as emotions, talking, shouting, breathing.
5. The performance ends when the bottle is again filled with 1 liter of water, which has then been processed through the human body, the space and the machine. The recollected water may thus represent the wastewater or sewage of this performance.



Apriori Synthesis (2018)

Performance, Analog and Digital Synthesizers

Apriori Synthesis

Performances:

CTM/Transmediale,
Vorspiel, Modular+Space,
Berlin, 01-26-2018

Needsome, Radio Dreyeckland,
Freiburg, 04-06-2018

Reach Another System,
Grießmühle, Berlin
09-06-2018

"What brings *pure spontaneity* into
its oscillation?"

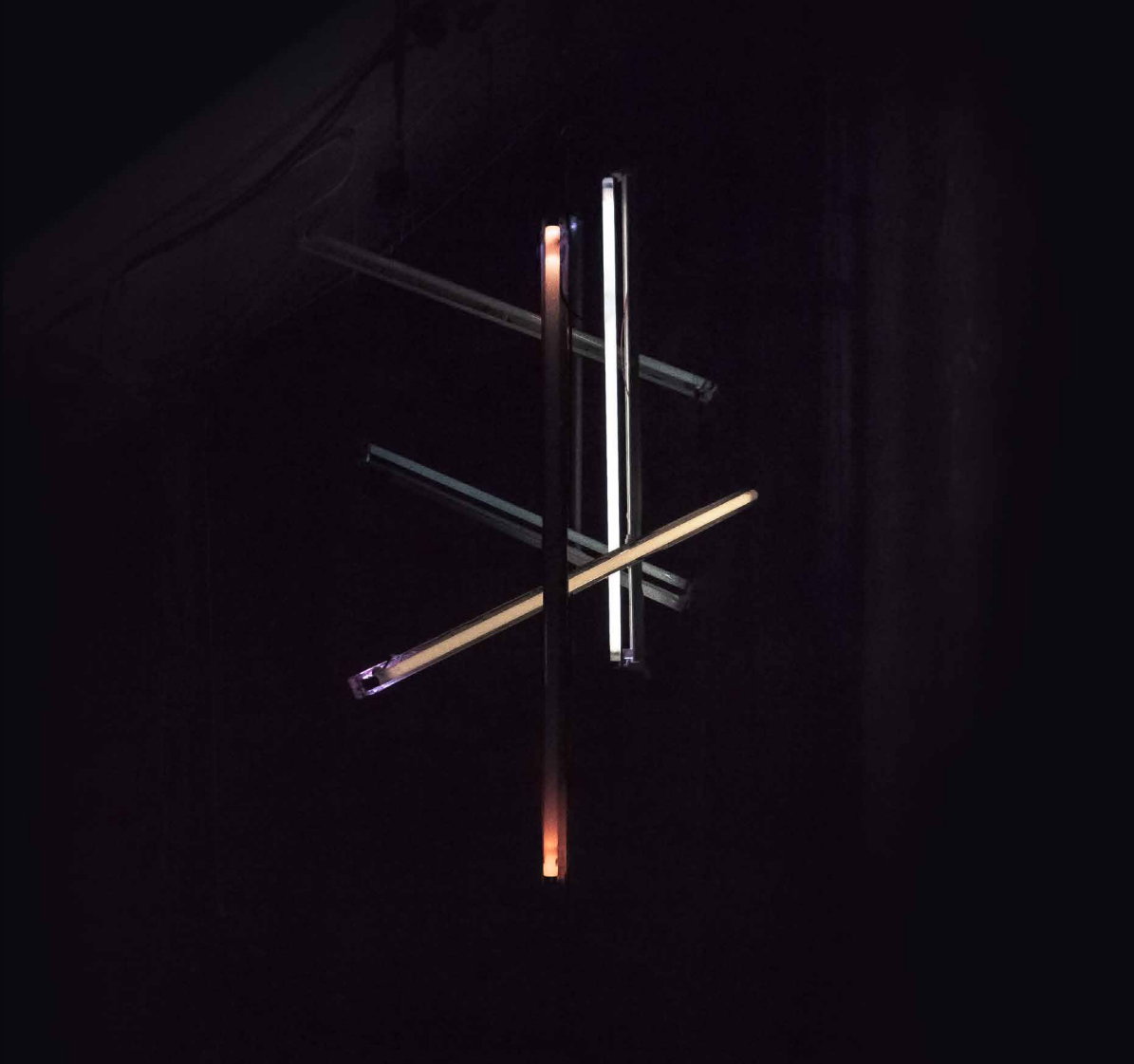
Hegel, The Science of Logic, 71.

As a restriction and rule for this
sound excursion, all audible con-
tent in the performance is created
ex nihilo, which means from
scratch, without relying on sam-
ples, presets and sound libraries.

http://tiny.cc/as_live

Live Recording from
Needsome @ Radio Dreyeckland
(Pirate Radio in South Germany)





Aggregate I-V (2014-2016)

Microphones, Fluorescent Light Tubes, Mixer,
Amplifier, DC-Signal Power Control, Speakers

Video Excerpt: tiny.cc/aggregate_i

Aggregate I-V (2014-2016)

Microphones, Fluorescent Light Tubes, Mixer, Amplifier, DC-Signal Power Control, Speakers

/w Felix Buchholz & Sascha Jungbauer

In the installations Aggregate I-V conventional fluorescent lamps are dissolved from their functional and efficient determination. In deficiency and excess states they release their seemingly organic momentum. The characteristic sounds from switching on and off the fluorescent lamps – a subliminal sensation in our everyday experience – are put into focus by being picked up by microphones and played back live through loudspeakers.

The extracted audio signal from one lamp serves as voltage control for each other lamp in order to constitute a functional circuit. It generates continuously evolving rhythmic patterns of sound and light impulses. Whereas on a structural level they resemble figures of generative computer music, it is the very constellation of material components which causes this audiovisual chain reaction.

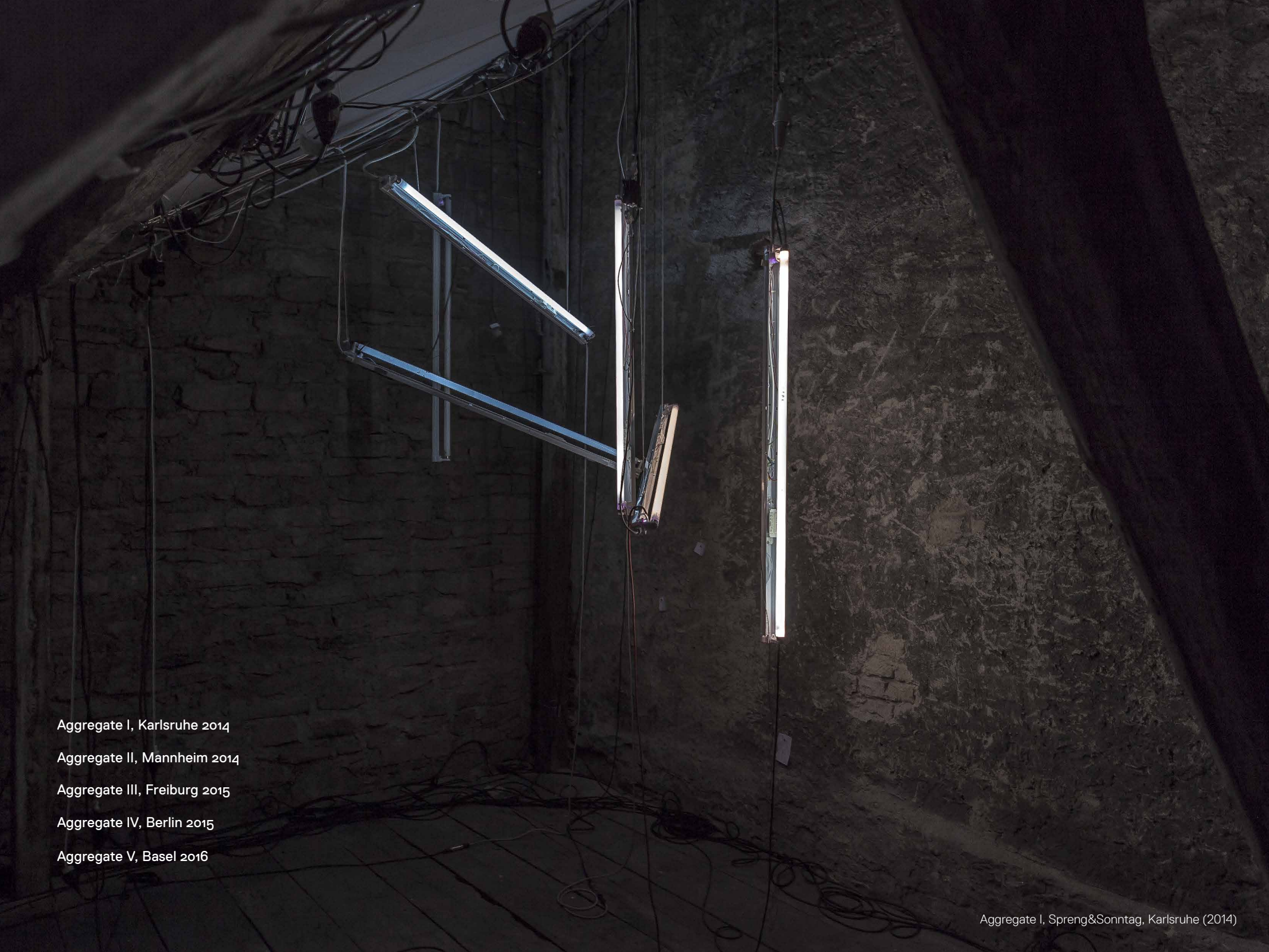
The idea of information, which is read out, quantified, interpreted and finally processed, is challenged by encountering an unconventional setup of devices that functions on the basis of a perpetual transfor-

mation of energy states. Light and sound inextricably originate from the same entity and create the impression of an object to object relation, which, due to the distorted correlation of its entities, always produces new patterns; a self-engendering machine with an unpredictable development.

Incorporating the material of the fluorescent lamp, Aggregate evokes a model of progress and efficiency that is no longer valid in today's conceptions but its role has shifted towards functioning as a symbol for urban decay. This decay is also reflected in the overuse of the materials, which adds another layer of transformation to the work. During a longer period of exhibition the sound character can change from harmonic glass-like tones to more harsh and violent eruptions, whereas on the visual level the afterglow of flickering tubes intensifies.

Every instance of this work series is a site-specific intervention in which the architecture of the respective space is fragmented and perceptually reconstructed in the ever changing rhythm of the fluorescent apparatus.





Aggregate I, Karlsruhe 2014

Aggregate II, Mannheim 2014

Aggregate III, Freiburg 2015

Aggregate IV, Berlin 2015

Aggregate V, Basel 2016



Aggregate V, HeK House of Electronic Arts, Basel (2016)



Interference (2015)

Steel Plates, Steel Strings, Electro-Magnets, Electro-Magnetic Pick-Ups, Amplifier, Mixer

European Sound Art Award, Skulpturenmuseum Glaskasten Marl, 2016

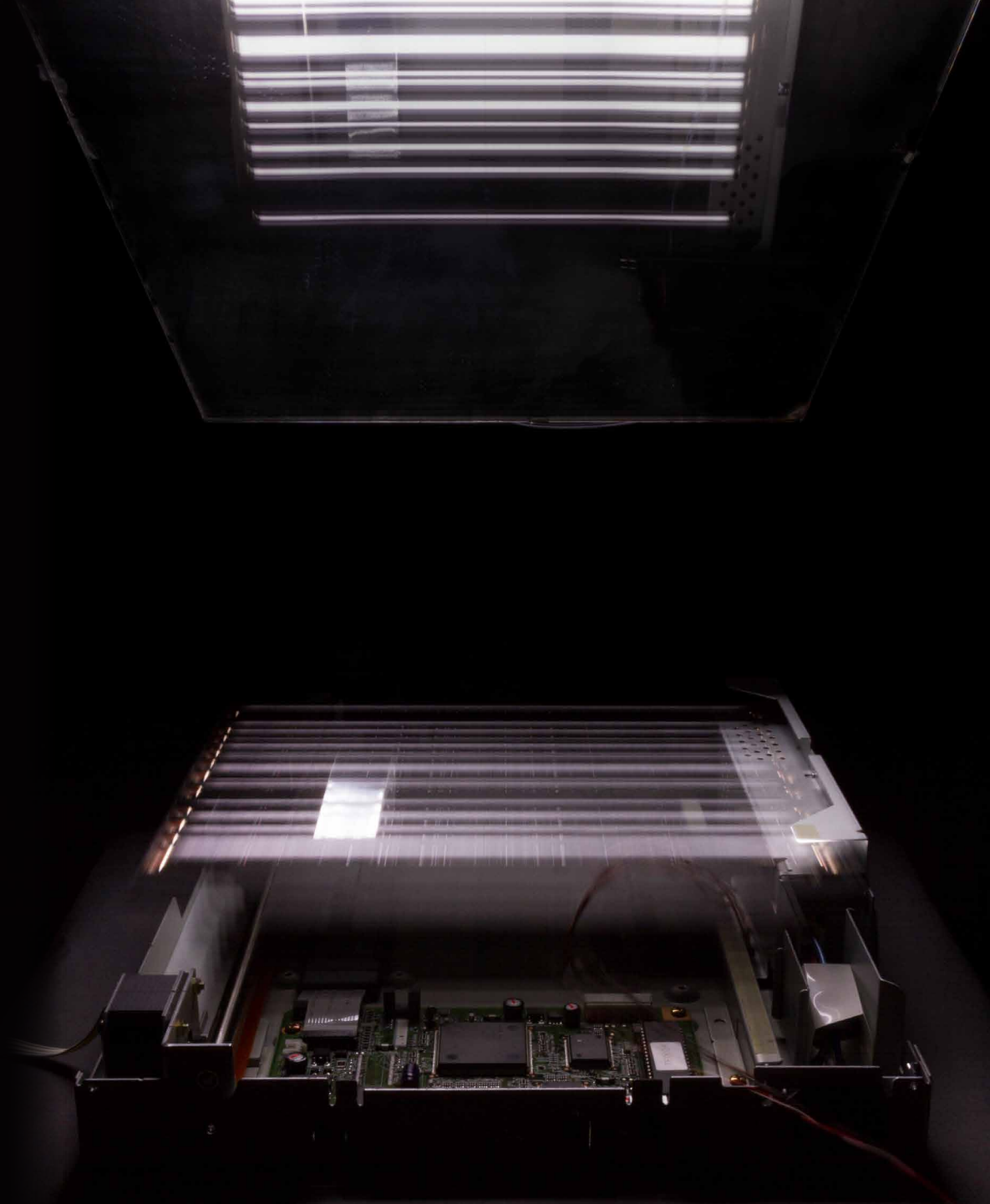
Interference (2015)

Steel Plates, Steel Strings, Electro-Magnets,
Electro-Magnetic Pick-Ups, Amplifier, Mixer

/w Felix Buchholz & Sascha Jungbauer

Two steel plates are positioned in space as if they were about to fall, but their dynamic momentum has been paused: Connected by strings, they are forming an interdependent static entity. The plates are set in motion by electro-magnets using the hum of the mains voltage. The reactions of the strings are picked up, made audible and the signal is used to alter the frequency at which the plates are excited. The result is a complex swinging system which seeks a balance never to be reached: Due to superpositions and cancellations the audible drone and the visible shaking are constantly subject to minor changes, resulting in the impression that Interference seems to be stuck in a fragment of time eternally.





counter < > balance (2017)

Scanner, Mirror, Electronic Parts

counter < > balance (2017)

Scanner, Mirror, Electronic Parts

counter < > balance is an installation piece which operates at the border of the analog and the digital and aims to challenge our conceptual ideas and attributions regarding the autonomy of technical machines. This work confronts us with a very simple test arrangement: The surfaces of a flatbed scanner and a mirror are installed in parallel. The white light bar of the scanner is reflected by the mirror. Two sensors are mounted at exactly the same distance from the light source at the top and bottom of the movable scanner carriage. The reflected light is controlling the rotation of the motor and thus the movement of the “carriage” in one direction or the other. A light barrier circuit, mounted to the driving belt ensures that the scanner lighting controlled by the movements of the stepper motor. The circuitry of these elements effectively represents the minimal form of digitality based on the simple decision: ON or OFF, LEFT or RIGHT, 0 or 1. However, the structure that lies ahead of us is precisely designed in such a way that an undecidability, a balance of opposing forces would have to be assumed. The brief failure to maintain this balance creates an autonomous, seemingly willful dynamic.

In a new version of the work the body of the scanner is a transparent replica of the original. The machine vision algorithm of photogrammetry (photoscan) software is used in order to produce a 3d model from photographs without applying any manual correction.



Untitled (2016)

[30 meters later]

Reel to Reel Tape Recorders, Tape Loops,
Microphones, Loudspeakers



Untitled (2016) [30 meters later]

Reel to Reel Tape Recorders, Tape Loops,
Microphones, Loudspeakers

Two tape recorders are located at distant points in the exhibition space. A magnetic tape loop connects the two devices. One of the devices is equipped with a microphone and records all the locally occurring acoustic events onto the magnetic tape. The tape moves at constant a speed of 19 cm/s to the other machine where it is played back through a loudspeaker. The delay of playback is thus determined by the exact distance between the two devices. This setup produces a spatio-temporal separation of an acoustic event, its medium state and its manifestation. When the manifestation of an acoustic events come to our awareness they always already belong to the past, since they are separated from their original body and place of occurrence.

This however creates the impression of an actual dissociation of cause and effect, as if an interaction with the echo could take place.

The installation *Untitled (30 meters later)* consists of several instances of this very setup. Whereas the magnetic tape loops actually divide the space along their lines and embody an intervention to the exhibition, the visual presence of the work itself is rather subtle. This subtleness is also represented in the resulting sound environment which is nonetheless fairly complex in its structure. While crosstalk between loudspeakers and microphones leads to an interplay between the different instances, the result is an audible palimpsest of several spatial and temporal levels.



Incident (2014)

Manipulated Fluorescent Lamp in Exhibition Room,
Microphones, Amplifier, Mixer, Media Player,
DC-Controlled Dimmer

/w Felix Buchholz & Sascha Jungbauer

Incident is an intervention executed at the member show of Badischer Kunstverein in Karlsruhe. This kind of exhibition presents a vast amount of works - mostly paintings - since it doesn't have any curatorial selection. There is however, a set of quantifiable specifications which are mandatory for the submission of 2- and 3-dimensional works.

"Incident" sticks exactly to these rules while it is incorporated in the regular exhibition architecture without being exposed as an artwork in a conventional way: A microphone is attached to the ballast of a lamp in the house's lighting system and produces a deep drone which is set just above the perceptual threshold. The audio signal of this drone is used to regulate the power supply of another lamp while stabilizing its luminosity. A random mechanism cuts the drone and thus the current flow of the lamp in a non-regular measure, which causes a flickering that is accompanied by the characteristic sounds of the fluorescents. Whereas this intervention to an undisturbed contemplation of exhibited works seems relatively radical in theory, it is not always perceived and noticed by the viewers. It represents however a subtle phenomenon which oscillates between an everyday technical error and a deliberate artistic gesture.

