

Thomas Keiser

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Portfolio

Zunkstsubjects-Tterings ≈ The Materialist Cult

/introduction

1/3



**reference picture /
end result**

Zunkstsubjects-Tterings ≈ The Materialist Cult was the piece for my final master's examination in 2017. Since then I had the chance to show it several times, always adjusting the material according to the occasion, further developing and tuning the set up. In 2018 the work was awarded with the Frese Design Preis (2nd place) and this year it is part of *EMAF 2019* (European Media Art Festival) in Osnabrück. Initially formulated as a performance piece, it was furthermore shown as durational remix-performance, radio piece and installation.

The work started with an experimental research on a set of found (discarded) objects. It is the attempt to interweave the resulting artistic experiments with a narrative structure. *Zunkstsubjects-Tterings ≈ The Materialist Cult* is the speculation of a cult in a future yet to come. The TV-Series *Gossip Girl* (2007—2012) serves as a catalyst to this speculation. The cult-leader Chuck Bass II is derived from the show. He is the collector of things. He propagates the technique of Contingling. This technique involves three steps.

- ≈ Closely Look at the Things
- ≈ Deeply Listen to the Things
- ≈ Truly Feel the Things



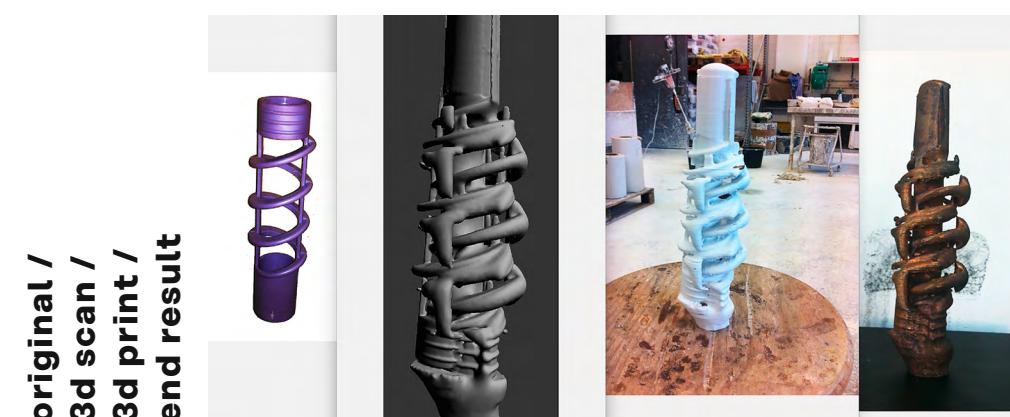
A sticker with the sign of the cult; The sign shows two bronze objects, embedded into the mythology of the cult, both unified by a symbol for infinity.

The model for the key I sculpted from the picture of a Rolls Royce key, using different different materials, as wood, clay and wire. The other object derives from a rather glitchy 3d-scan made of an unfamiliar object, then printed and ultimately poured in bronze.

materials sticker: digital print, coated paper
objects: bronze

size sticker: 8,5x5cm
objects: 4x35x5cm / 15x40x2cm

year 2017



**original /
3d scan /
3d print /
end result**



Zunkstsubjects-Tterings ≈ The Materialist Cult

/performance

2/3

During a scripted performance awareness is drawn to the debris of our consumerist society. The mythology of the cult is illustrated using various narrative devices, such as voice and moving images. A multilayered structure of sound, voice and images enfolds as repetitive hypnotic soundscapes are created by looping and editing sounds with various objects, using a max patch. These Loops are accompanied by sound machines. Each machine has it's own control unit with a micro-controller, pre-programmed sequences driving the motors. The performance is following a script, nevertheless improvisation is part of the concept.

[link \(performance\)](#)

[link \(sound machines\)](#)

[link \(script\)](#)

materials found objects, motors, cables, printed circuit boards, microcontrollers, computer, metal, wood, foam, projector, speakers, digital prints

size varying

year 2017





Zunkstujects-Tterings ≈ The Materialist Cult

/installation

3/3

A wooden triptych; sound machines; a poster; a video collage showing documentational material of past performances, reenacted footage, text excerpts from the script and images of objects is projected onto the triptych. The video is processed in realtime by a max patch. The sound machines act autonomously and seemingly start to play out of nowhere. An ever changing flow of sound and moving images, oscillating between more subtle sonic events and noise.

[link](#)

materials found objects, motors, cables, printed circuit boards, microcontrollers, metal, wood, foam, neon tube, computer, projector, speakers, digital prints

size varying

year 2018, 2019



The installation in the image (right) is recently set up in Kunsthalle Osnabrück (until 30.6.) as part of *EMAF 2019* Exhibition (European Media Art Festival). On the opening night of the festival I did a performance, footage of this performance is included in the video projections throughout the duration of the exhibition.

links to press articles

[**EMAF press release**](#)

[**NOZ \(online\)**](#)

[**NOZ \(print\)**](#)



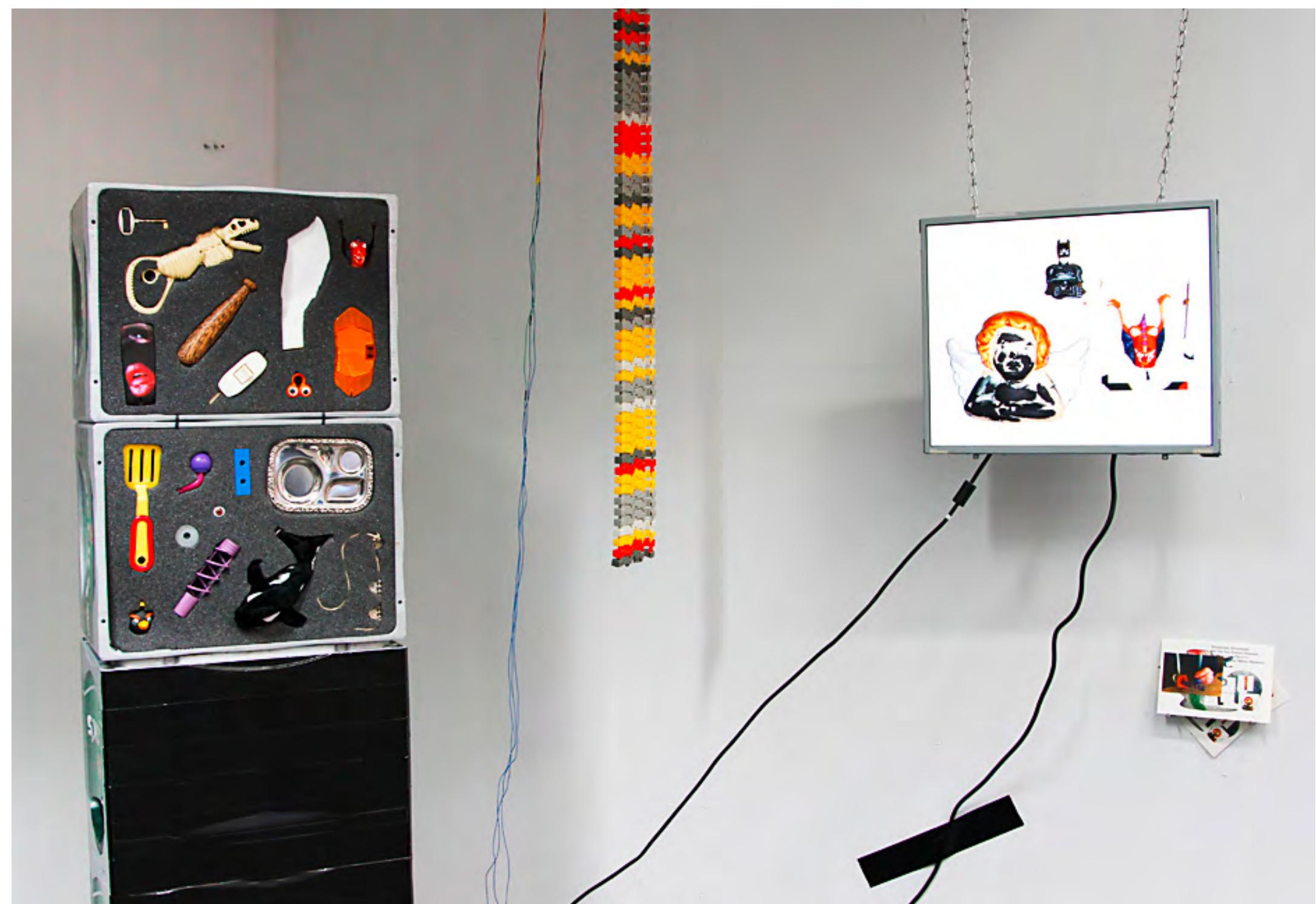
Found objects embedded into foam material;
Generative composition;
A percussive rhythm of objects,
video footage, images and sound.

[link](#)

materials lcd-monitor, servo-motor,
cables, computer, arduino board,
found objects, beer crates,
foam material

size floor size approx. 2x1m

year 2017



/short film ; documentary

Our film examines people in their working environments, with a focus on repetitive actions. The camera remains unmoved. The film was shot with a slr-digital camera and edited in Adobe Premiere.

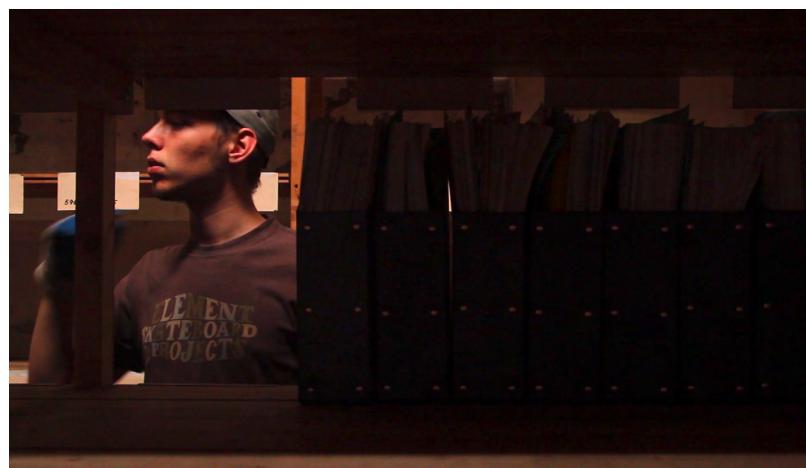
[link](#)

camera / editing / sound

Thomas Keiser,
Caroline Speisser &
Aleksandra Weber

duration 13'00"

year 2014



The Aldi at the End of the Universe

// Track des Montas April 2019

/audio pieces

A definition of infinity, given by Douglas Adams in *The Restaurant at the End of the Universe*, is opposed to notes I wrote on a hitchhiking trip to croatia. The spoken text is collaged together with fieldrecordings. I first used max to edit the raw material, create loops and put effects on it. Then use the edited material to compose the final piece in Adobe Audition.

link

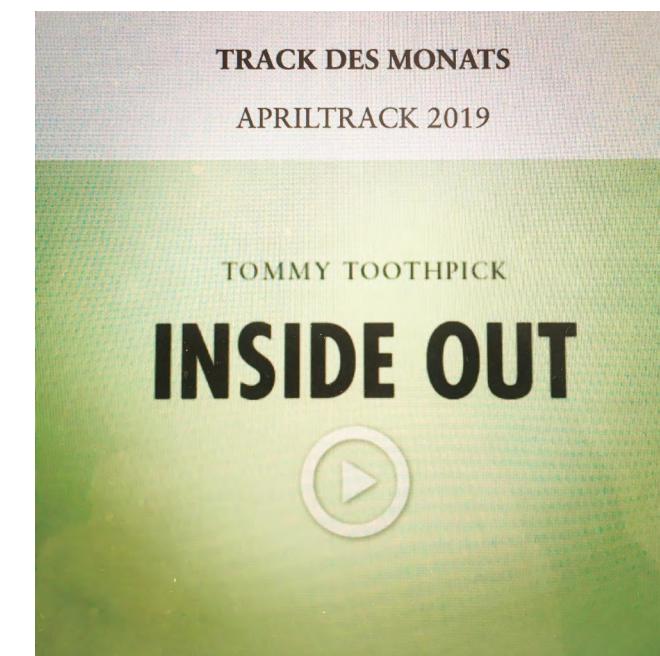
duration 9'37"
year 2019



In the series *Track des Monats* from *Theater Bremen*, every month an artist is asked to contribute a soundpiece, working on a play premiering that month. I did the April Track 2019, working on a play based on the books of Karl Ove Knausgård, and drawing on a text by Deleuze about control. The same production methods.

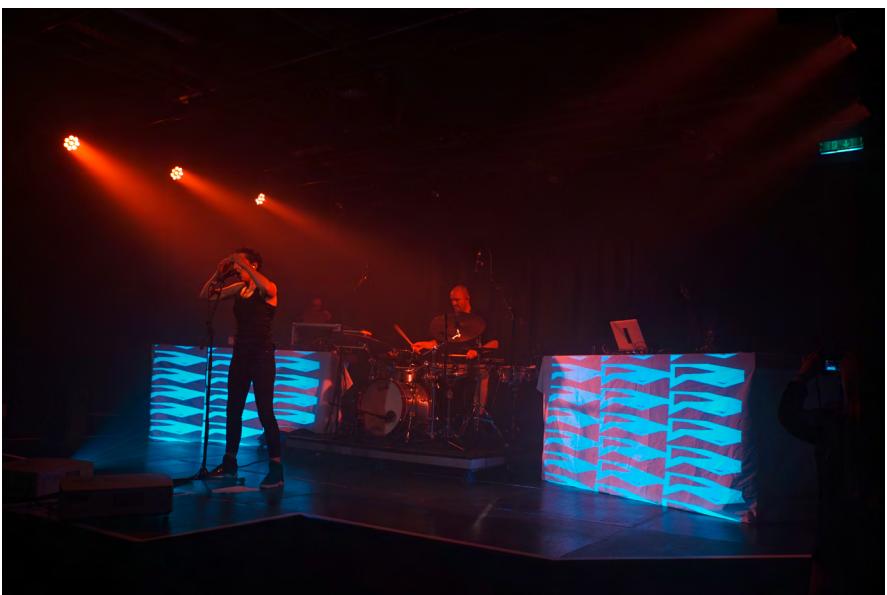
link

duration 11'07"
year 2019



I work closely together with a band project, called *Freeda Beast*, mainly doing light concept and live visuals for the shows, using different functions of max jitter for realtime graphics and video processing.

I recently edited this live teaser ([link](#))

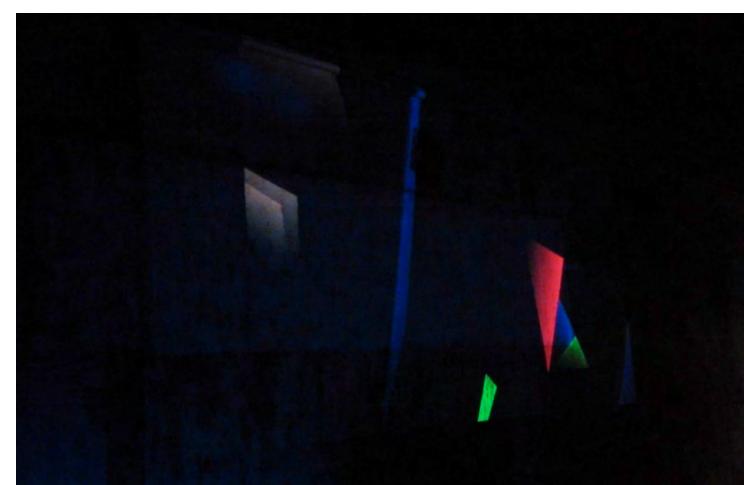
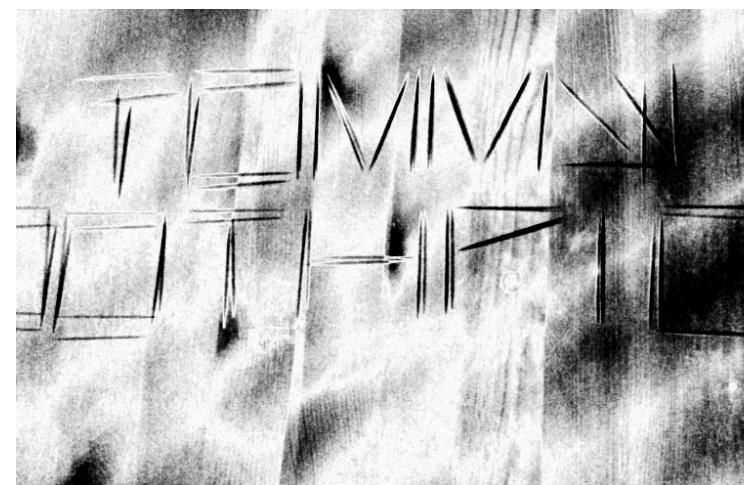
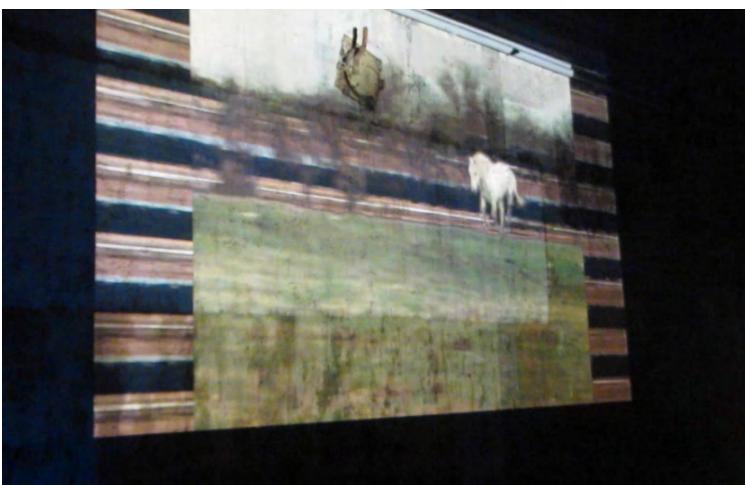


As *Tommy Toothpick* I do audiovisual performances, sound performances and live video projections, living out my passion for repetitive structures and generative systems.

links

[sound performance](#)

[live visual set \(excerpts\)](#)



Thomas Keiser, 2019

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