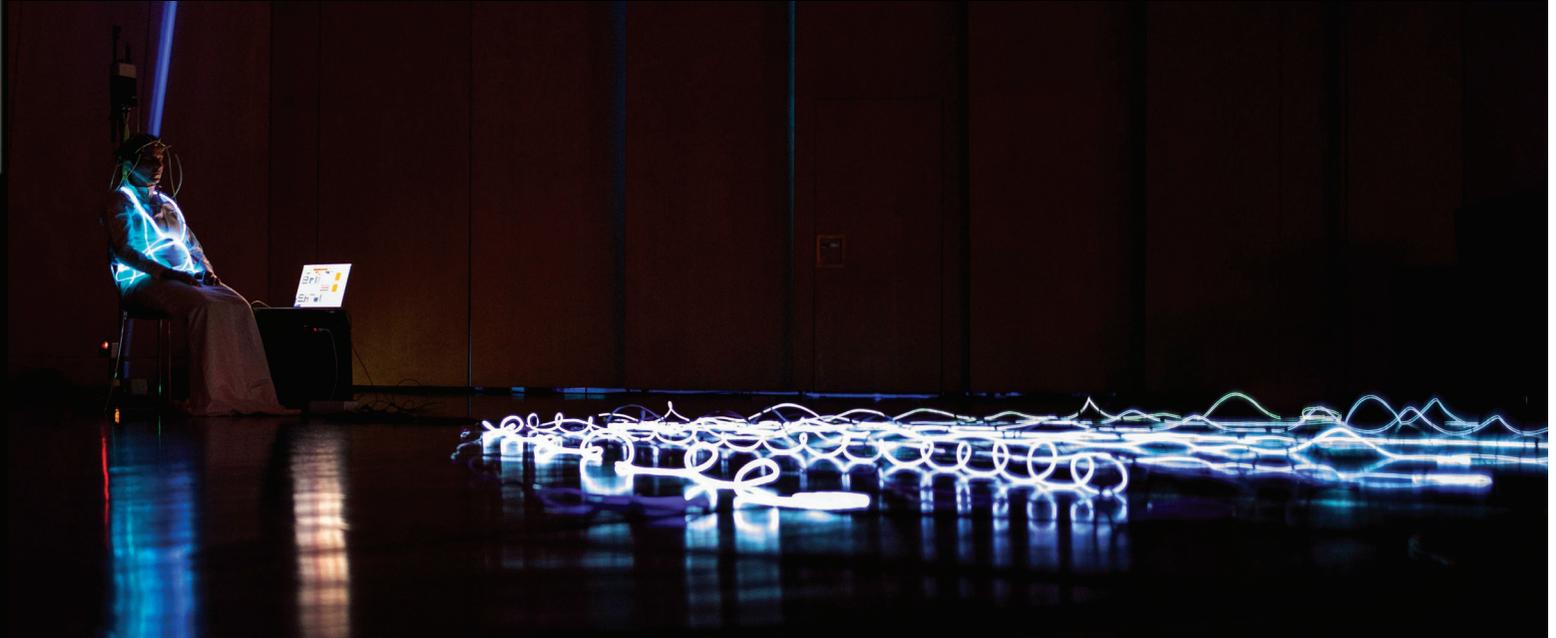


Claudia Robles-Angel

Audiovisual
Performances & Installations
2014 - 2020



www.claudearobles.de

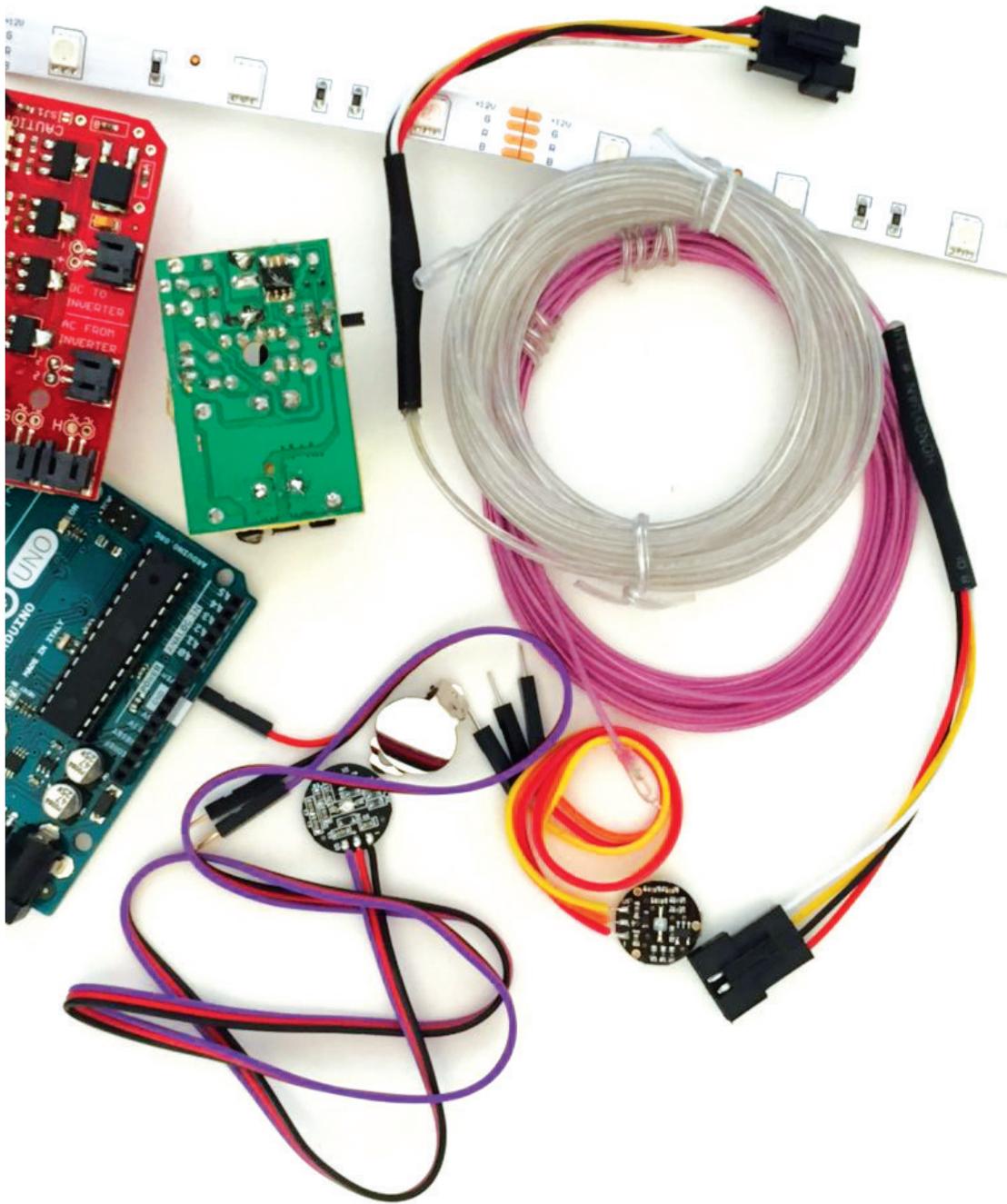
Twitter: @claudearobles

Instagram: @claudearobles



I am an interdisciplinary artist, whose work concentrates on the intersection of visual art, sound art, performance and new technologies.

*This intersection offers ground for different types of audiovisual expression in the form of installations, live performances and interactive works with biomedical signals, in all of which I am inspired by **how to perceive the imperceptible** in our daily lives for example, by **making visible the invisible** and **audible the inaudible**.*



Performances & Installations using Biomedical Signals

» REFLEXION« -In Sync / Out of Sync-

INTERACTIVE LIGHT AND SOUND INSTALLATION

WITH PULSE SENSORS

Video Links:

Performance: <https://vimeo.com/380925127>



Installation: <https://vimeo.com/379450289>



REFLEXION - In Sync / Out of Sync - is a real-time light and sound installation consisting of electroluminescent (EL) wires and octophonic (8.2) sound.

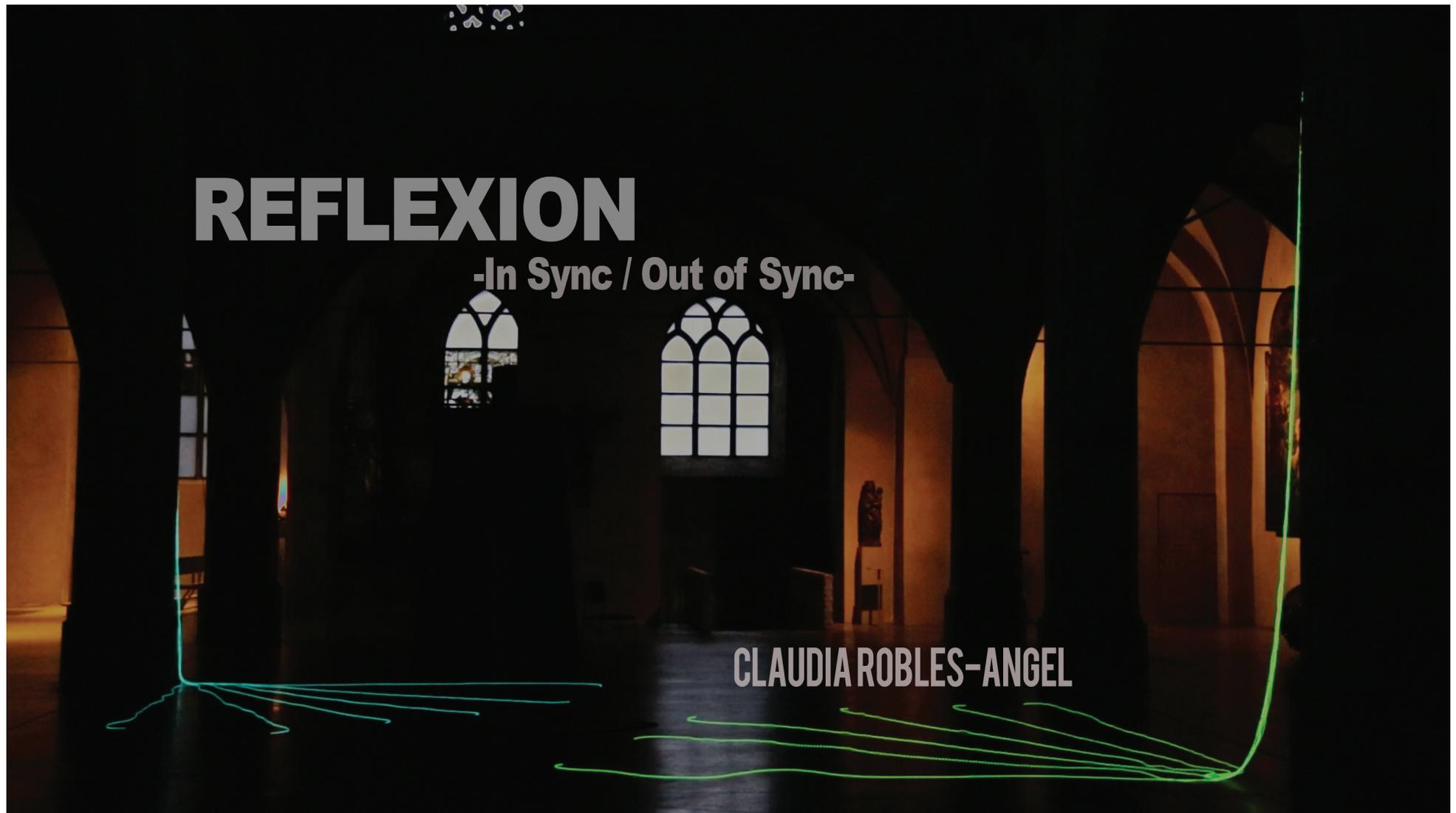
The main concept is based on research showing that our heartbeats can be synchronised by deepening the perception of others.

Two visitors are invited to sit in front of each other surrounded by a light structure made of EL wires. This light structure is steered by their heartbeats measured with finger pulse sensors.

When the two participants do not share the same frequency of their heartbeats, the installation is in an Out-of Sync state and the sound becomes dissonant; when their heart frequencies are synchronised, the installation reacts in an In-Sync state, with agreeable and non-dissonant sound in the octophonic soundscape.

Supported by:
Innogy Stiftung and
ON Neue Musik Köln.

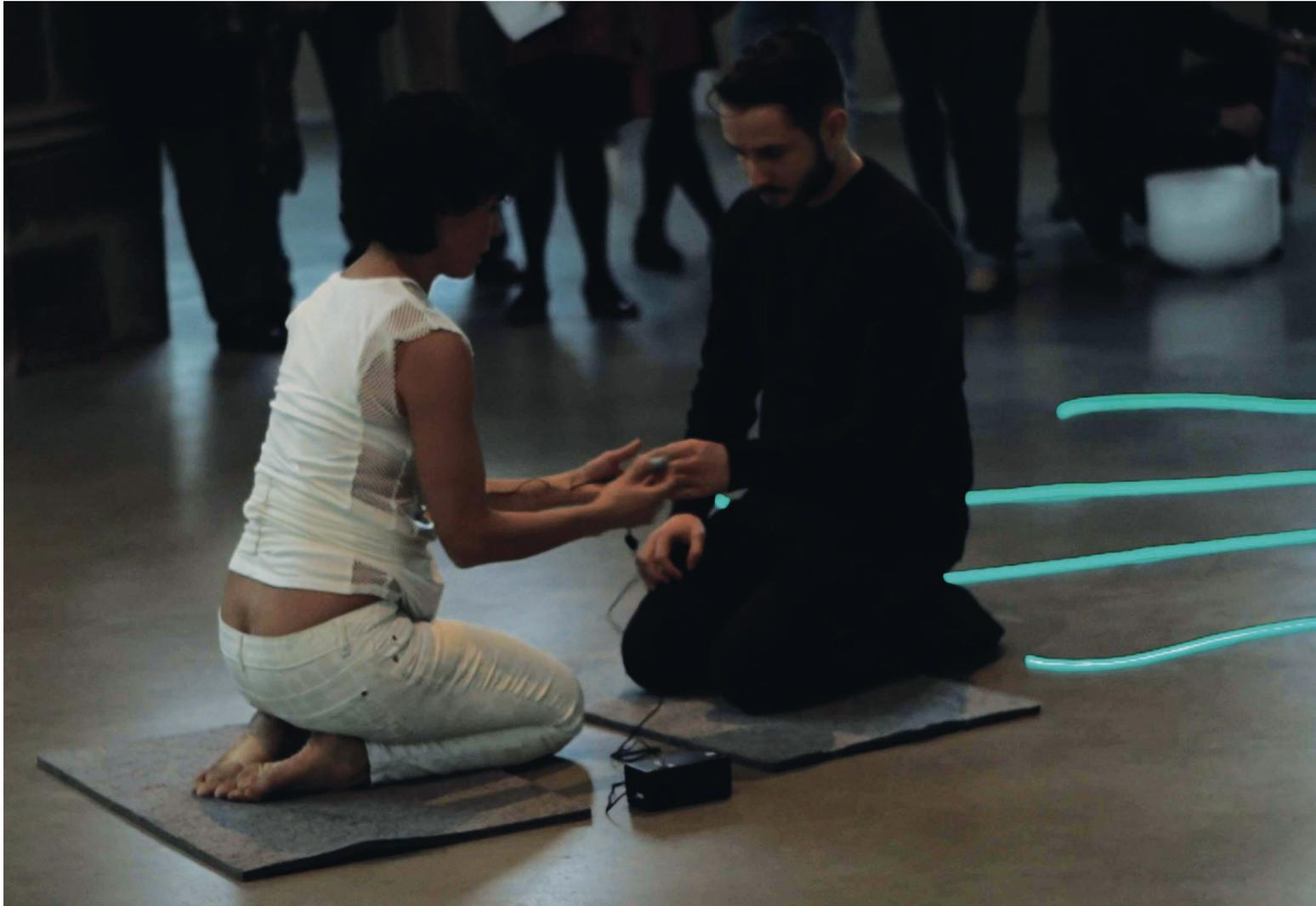
Technical support:
Andreas Gernemann-Paulsen



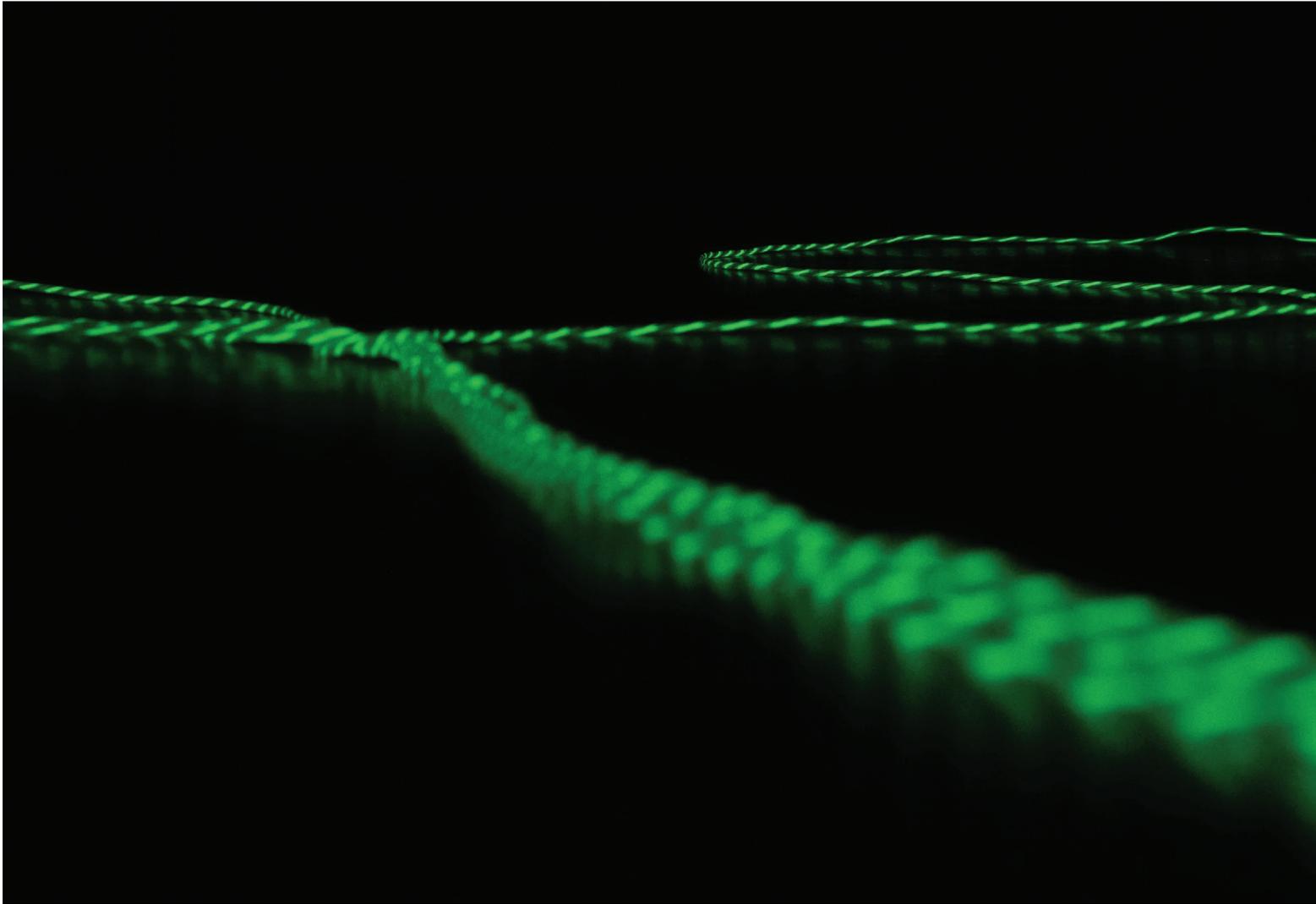
REFLEXION, 2019. Interactive light and sound installation. Kunst-station Sankt Peter Köln. Photo by Marcela Vanegas



REFLEXION, 2019. Interactive light and sound installation. Kunst-station Sankt Peter Köln. Photo by Marcela Vanegas



REFLEXION, 2019. Interactive light and sound performance. Kunst-station Sankt Peter Köln. Photo by Marcela Vanegas



REFLEXION, 2019. Detail of the Interactive light structure. Kunst-station Sankt Peter Köln.

»LEIKHËN«

INTERACTIVE AUDIOVISUAL INSTALLATION

FOR PANORAMIC VIDEO, SURROUND SOUND,
TOUCH SENSORS AND BRAINWAVES

Video link:

<https://tube.switch.ch/videos/b561415b>

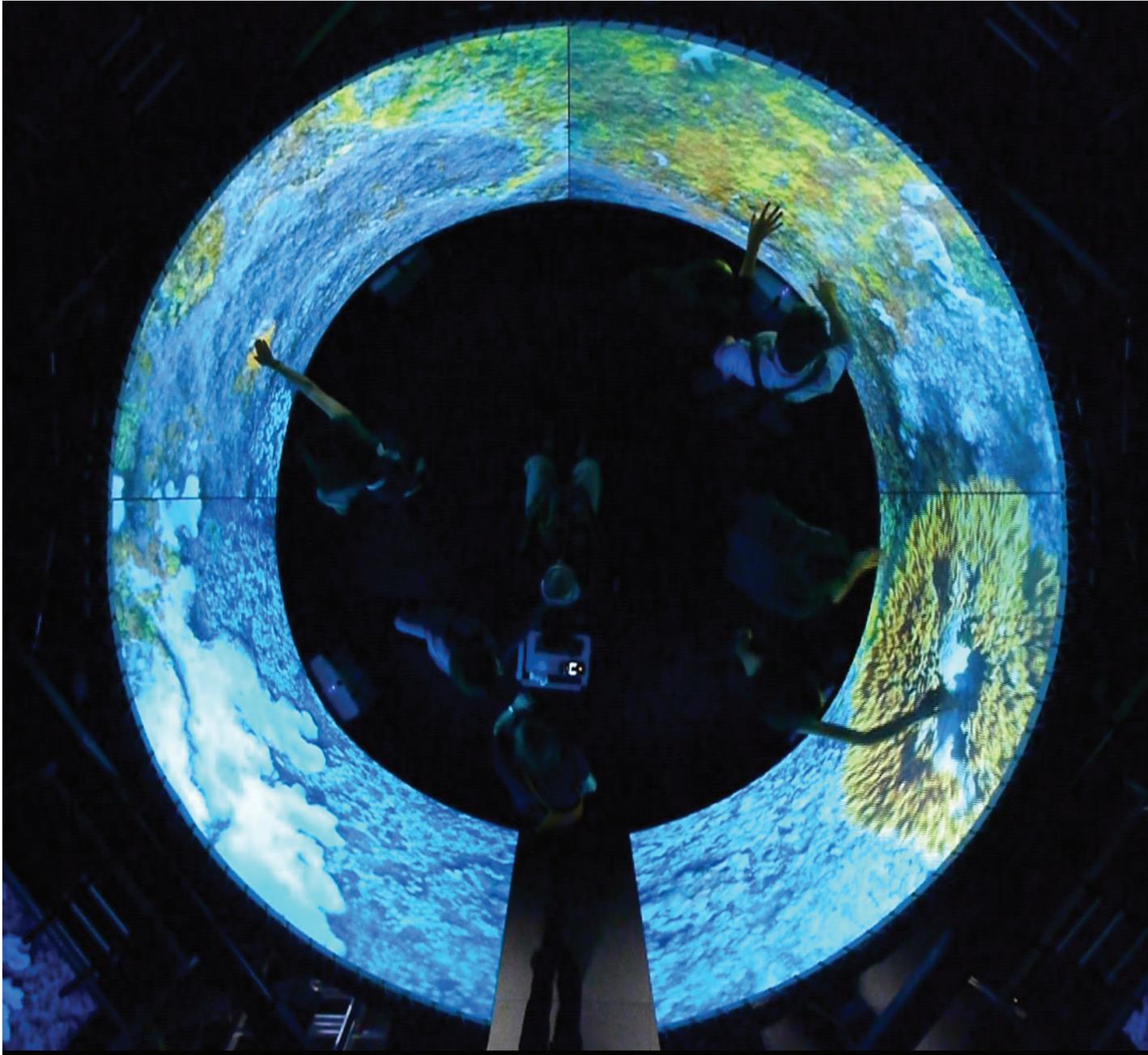


LEIKHËN is an audiovisual installation, created during an artist in residence at the Immersive Lab (IL) at ICST Zurich. It is inspired by the composite plant of lichen (from Greek: leikhên), which is the result of a hybrid partnership between a fungus and an alga.

The installation is therefore a reflection upon the interaction and mutualistic relationship between two organisms, and how this union impacts on their behaviours inside a created audiovisual immersive space.

It consists basically of two types of participants: the central figure or host, sitting in the middle of the panoramic video space, whose brainwaves' values are collected via an BCI -Brain Computer Interface - in order to influence the sonic environment; the second type of participant is represented by the guest(s), visitors who, by touching the screens, influence the host's emotional states through to the tactile transducers that are attached to the chair where the host is seated and consequently, also the audiovisual environment.

Created during an
'artist in residence'
program at the
Immersive Lab
ICST - ZhdK
Zurich.



LEIKHEN, 2018. Interactive audio-visual installation. View from the ceiling. Immersive Lab - ICST Zurich. Photo by Daniel Bisig



LEIKHEN, 2018. Interactive audio-visual installation. Immersive Lab - ICST Zurich. Photo by Daniel Bisig



LEIKHEN, 2018. Interactive audio-visual installation. Immersive Lab - ICST Zurich. Photo by Daniel Bisig



LEIKHEN, 2018. Interactive audio-visual installation
Immersive Lab - ICST Zurich. Photo by Daniel Bisig

*The inclusion of biomedical-signals
in my work is a means to establish an
interaction and communication
between the human body and digital
devices: **using the human body as a
visual and musical instrument enhances
its potential and creates a new type of
relationship between performers, space,
audience and media technology.***



LEIKHEN, 2018. Interactive audio-visual installation. Immersive Lab - ICST Zurich. Photo by Daniel Bisig

»MINDSCAPE«

INTERACTIVE LIGHT AND SOUND PERFORMANCE

FOR BRAINWAVES

Video link:

<https://vimeo.com/user47725084>



MINDSCAPE is a metaphor of what we are becoming in this digital era. Like most people nowadays, the performer appears isolated and hooked up with a computer, his/her body connected to and surrounded by light wires, creating a distance between the own body and the environment, symbolising the desire to become a machine or cyborg that attaches artificial technologies to its own structure.

In MINDSCAPE, the performer interacts with a light structure made by electroluminescent (EL) wires and sound via an EEG (Electroencephalogram) interface, which measures her brainwaves, which create and control the light and sonic environment.

Created during an 'artist in residence' program at the IK Foundation, Flushing, The Netherlands.

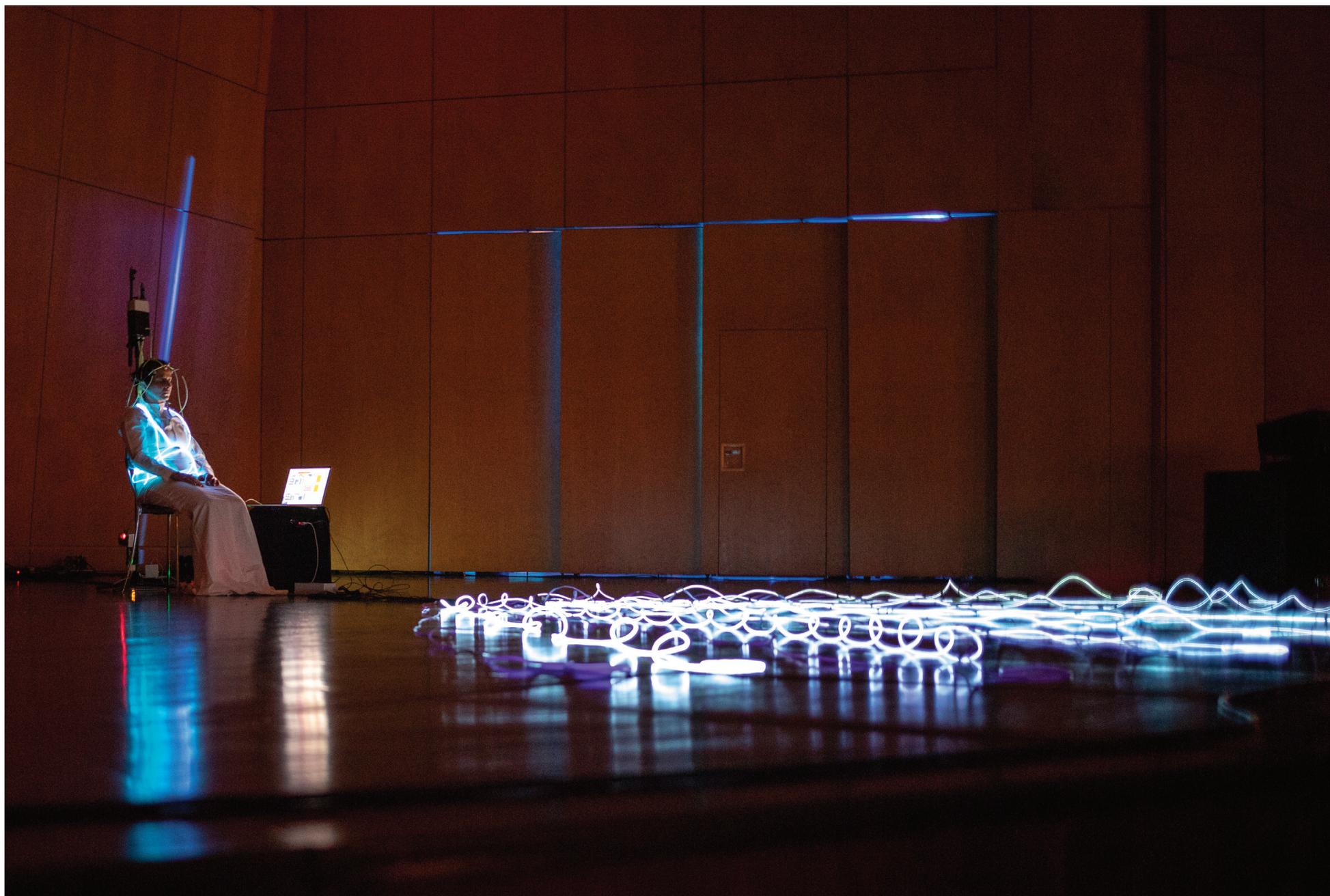
Produced by:
IK Stichting Vlissingen

Supported by:
Institute of Musicology,
University of Cologne.

Technical support:
Andreas Gernemann-Paulsen



MINDSCAPE Light and sound performance. Athens Digital Art Festival ADAF 2018. Megaron Theater Athens. Photo by Constatinos Samaras



MINDSCAPE Light and sound performance. Athens Digital Art Festival ADAF 2018. Megaron Theater Athens. Photo by Léa Abaz

»WEB-MINDSCAPE«

INTERACTIVE LIGHT AND SOUND INSTALLATION

FOR BRAINWAVES AND TWEETS

Video Link:
<https://vimeo.com/225400078>



“In the “WEB-MINDSCAPE” interactive sensory environment, Claudia Robles-Angel transforms the brainwaves of the test subject into light, sound, and vibrations by using hardware and software that have partly been newly developed. For this, she stimulates the brain of the test subject externally with digital information coming from the social web or with media “tweets” sent by the visitors.

Her intention is to transform the reactions and fluctuations into electromagnetic brainwaves – the innermost human conditions, feelings, and reactions –brought about by external impulses, into moments of aesthetic expression that may be experienced with our senses: i.e., into shining and pulsating networks of wire, into acoustically rising and falling sounds, and delicate, yet physically palpable vibrations.”*

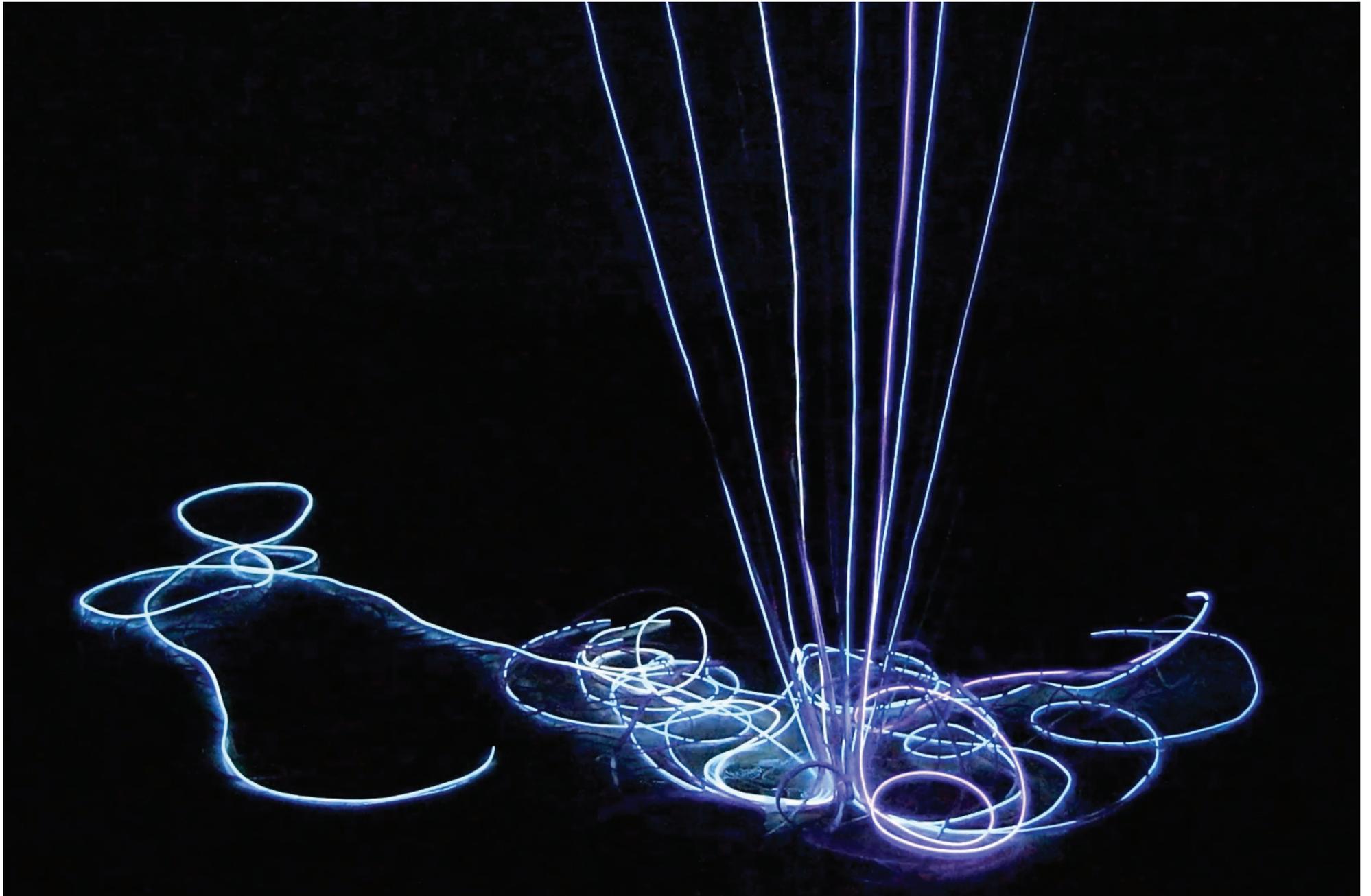
*Dr. Uwe R uth, excerpt from the catalogue of the exhibition *Energie-wechsel* at IK Foundation Flushing (The Netherlands).

Created during an 'artist in residence' program at the IK Foundation. Flushing, The Netherlands.

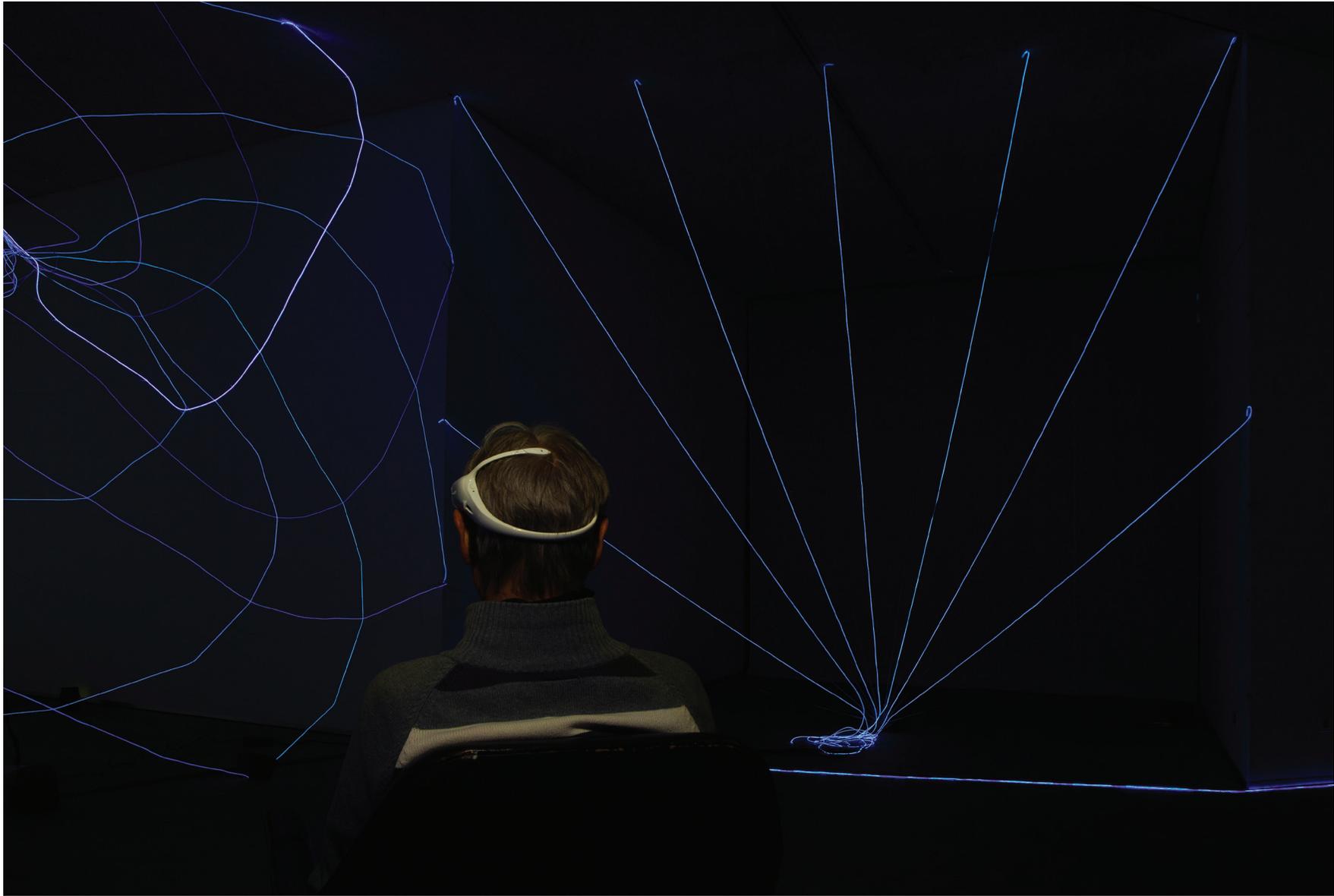
Produced by:
IK Stichting Vlissingen

Supported by:
Institute of Musicology,
University of Cologne.

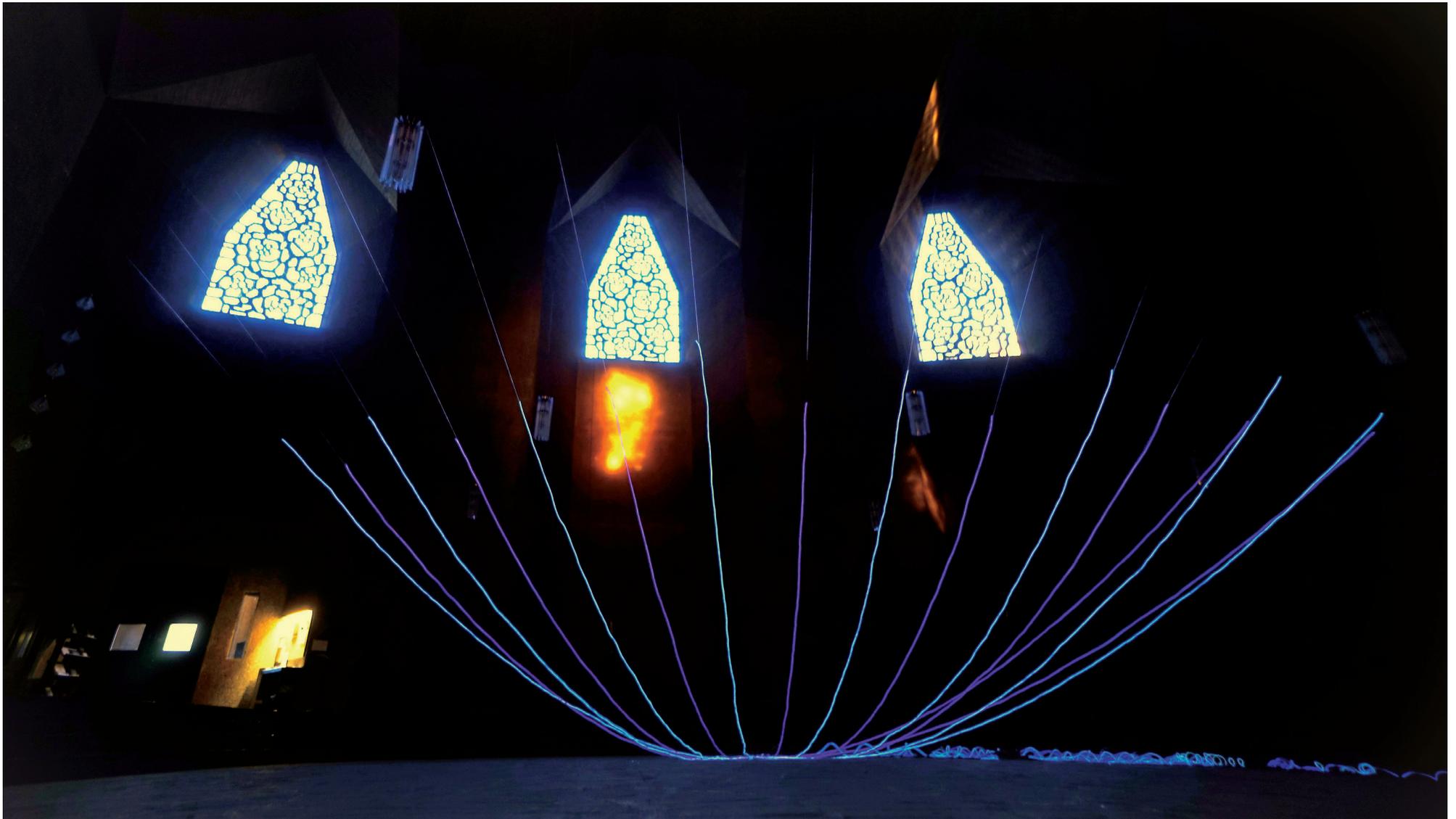
Technical support:
Andreas Gernemann-Paulsen



WEB-MINDSCAPE, 2017. Light and sound installation. Harvestworks New York City (USA). Photo by Carol Parkinson



WEB-MINDSCAPE Light and sound installation. IK Foundation Flushing 2016. Photo by Michiel Vermet



WEB-MINDSCAPE Light and sound installation. St. Gertrud Church Cologne 2018. Photo by Volker Adolph

» SKIN«

PERFORMANCE AND INTERACTIVE INSTALLATION

WITH GSR (Galvanic Skin Response)

Video Links:

Installation: <https://vimeo.com/151437285>



Performance: <https://tinyurl.com/y5jefaub>



SKIN is an interactive installation, introduced to an audience in two parts: the first part is a performance, in which a performer interacts with sounds and images using a GSR (Galvanic Skin Response) interface, in order to create the audiovisual environment.

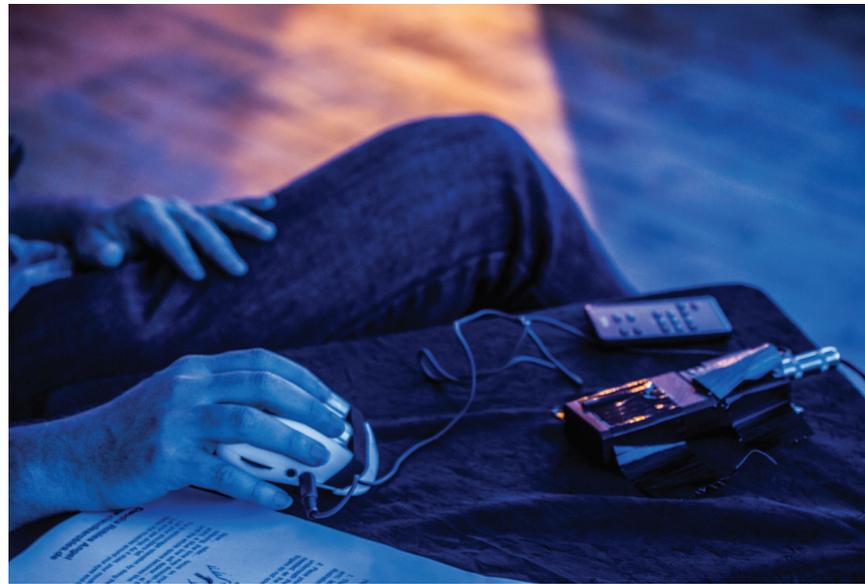
The second part is an interactive installation, in which visitors have the opportunity to use the GSR interface, which measures their skin's moisture. The variations of these values are an indication of psychological or physiological arousal, such as, for example the appearance of stress or relaxation.

The values received from the GSR are further transmitted to a computer in order to transform the sound and the images of the interactive space. Visitors are therefore invited to create an audiovisual environment from their own emotional and physiological parameters.

SKIN is a reflection about metamorphosis, in this case, inspired by the natural moulting process of skin change. The visual environment is created by close-up and microscopic photos from the performer's skin recorded in real-time and the sound environment is transformed by the performers emotional state measured through her skin's moisture values.

The first version was conceived and developed during an artist in residence invitation by the 2580 Association in Romania (Cluj-Napoca) during the "Liquid spaces – dynamic models of space in art and technology", organised by 2580 Association.

Credits :
Monica Postolache (supported by 2580 Association) and Margit Koch (Dress Design)



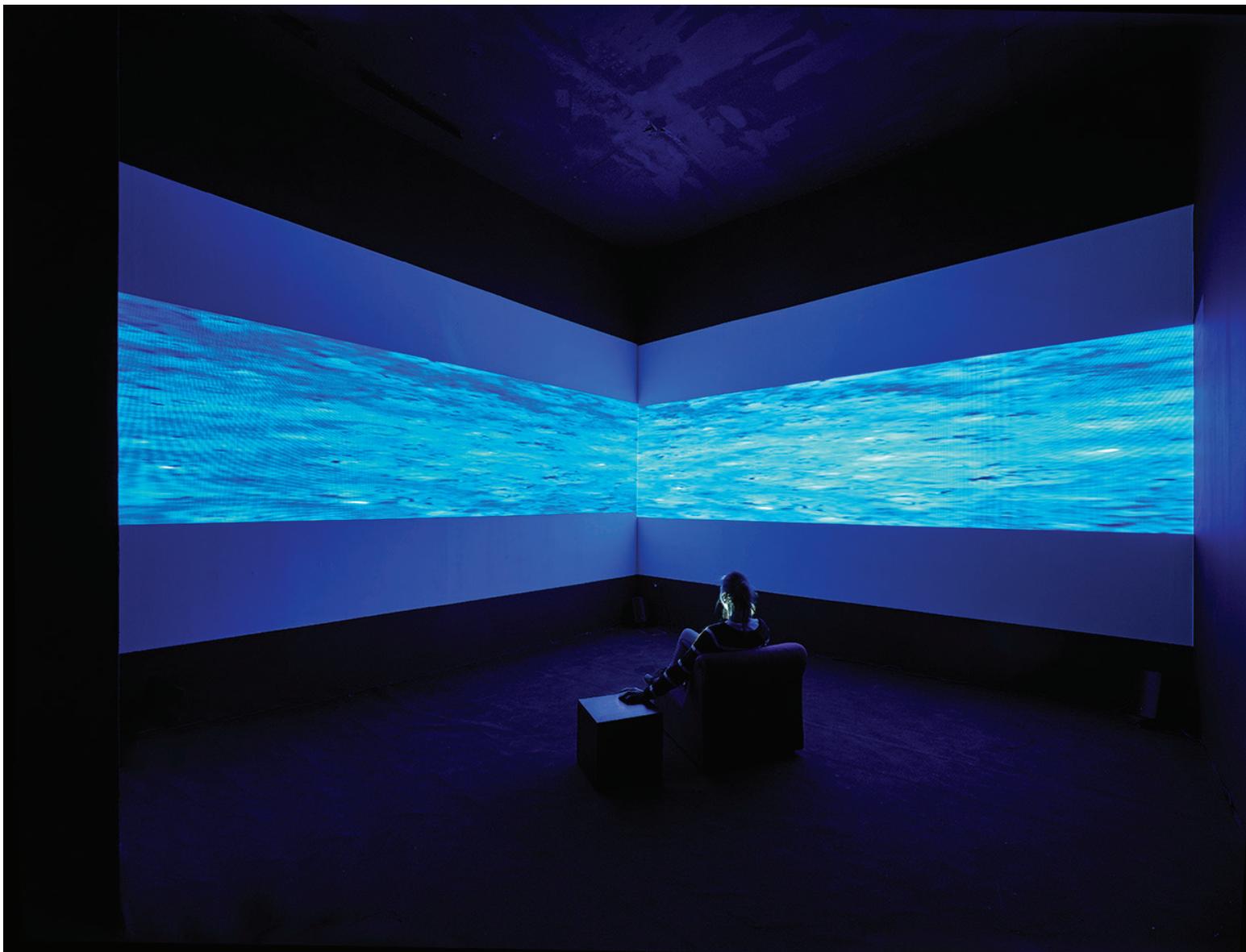
SKIN - Harvestworks Digital Media Arts Center New York City 2014.
Photo by Emilio Vavarella



Online article in the website of *Vice* creators:

<https://tinyurl.com/yxwzjqub>





SKIN audiovisual installation. KIBLA Multimedia Centre Maribor 2020. Photo by Damjan Svarc, ACE KIBLA Archive

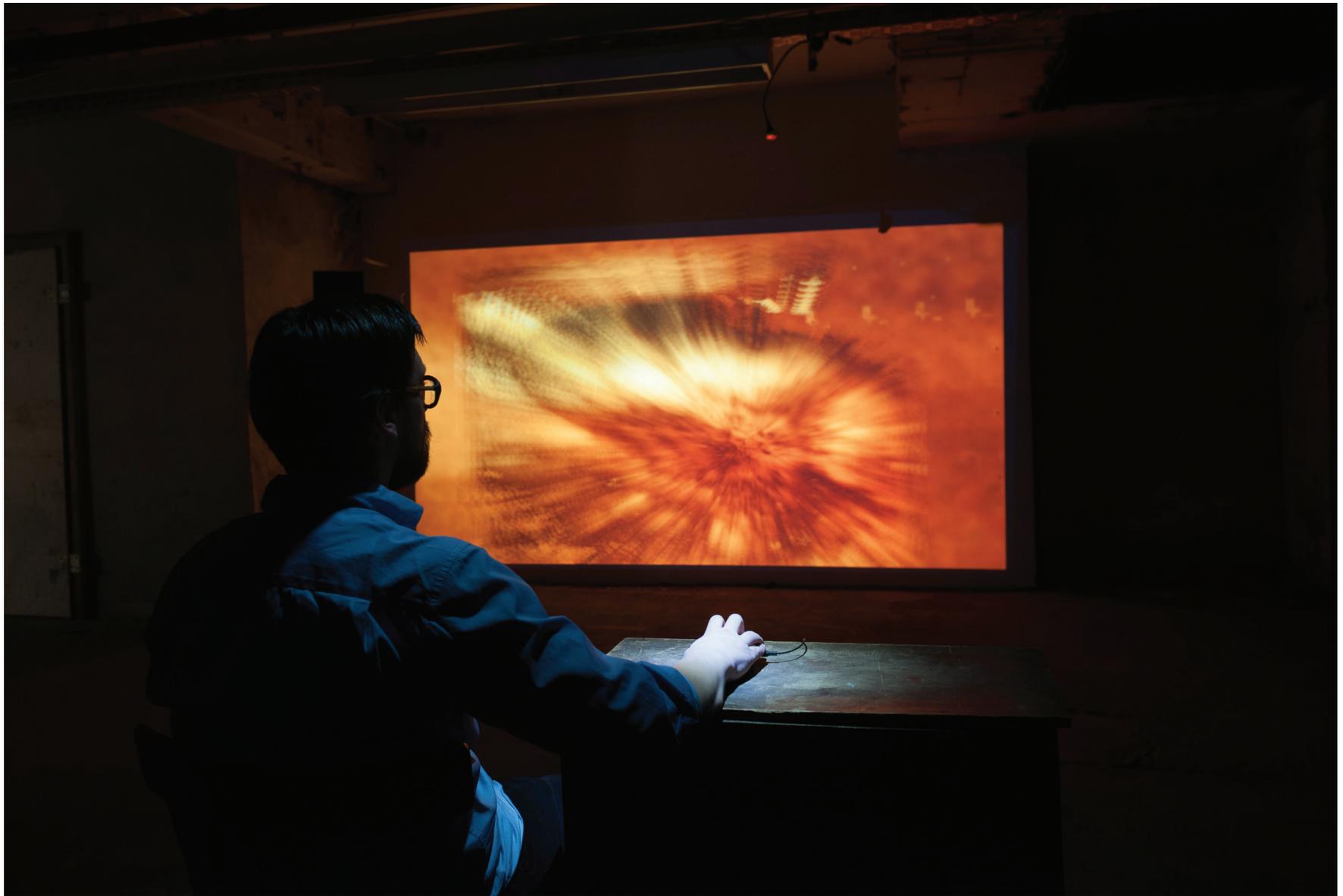


SKIN - New Media Festival Miami 2014. Photo by Adriana Barrios





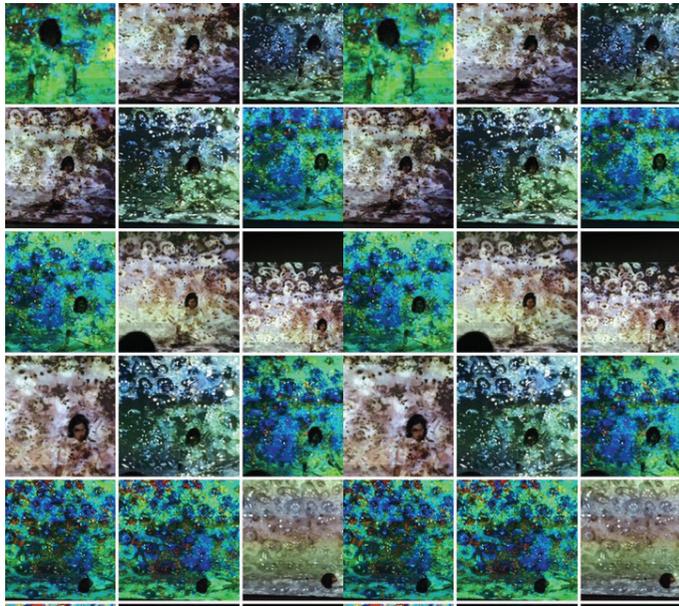
SKIN audiovisual installation. Die Digitale Düsseldorf 2016. Photo by Andrej Topas



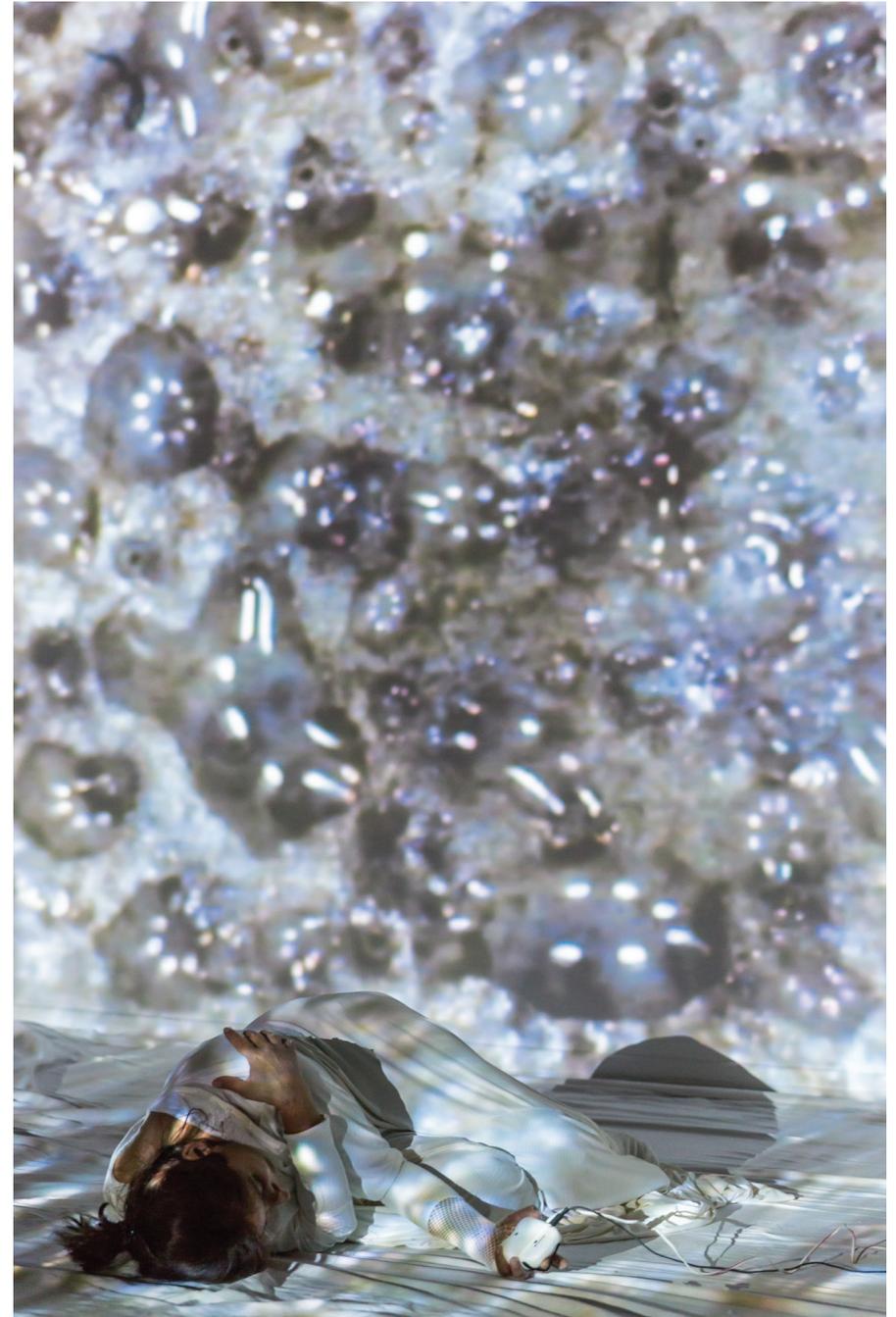
SKIN - MEXHIBITION Künstlerhaus Dortmund 2018. Photo by Jens Sundheim



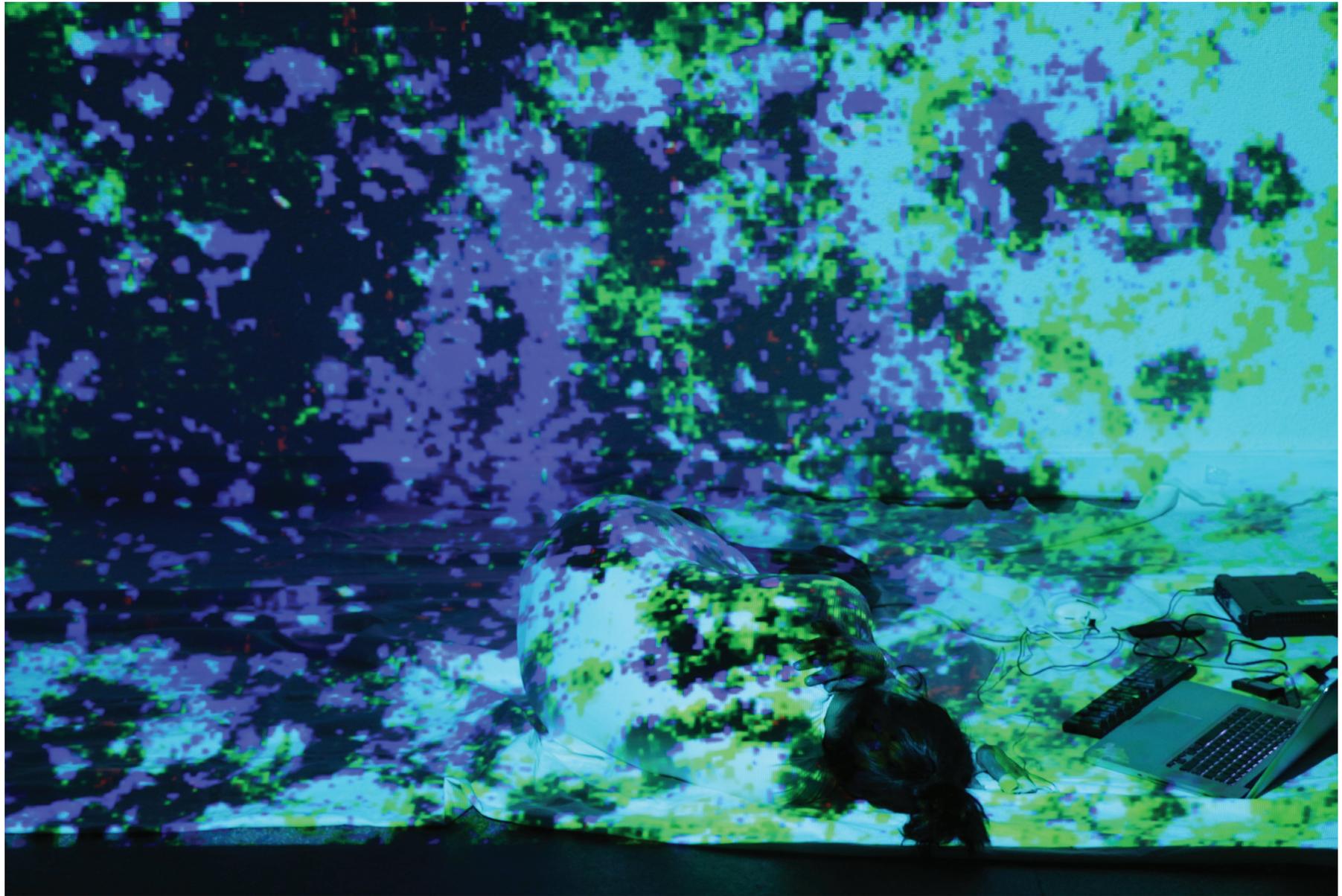
SKIN Performance. Photo by Roland Baege



Subtle skin fluctuations visible during the performance SKIN . Photo by Javier Garavaglia



SKIN Performance. Photo by Roland Baege



SKIN audiovisual performance, 2019 Intimacy in media art exhibition. Imai foundation / NKR Düsseldorf



Audiovisual Installations

with
photography,
light and/or video

» BEETHOVEN'S MIND «

LIGHT AND SOUND INSTALLATION

Link to audio excerpt:

<https://tinyurl.com/y2rwrwuz>



An installation in cooperation with the composer Javier A. Garavaglia.

This installation invites visitors to immerse themselves in a space made up of coloured shadows (inspired by Goethe's Colour Theory) and a special way of listening to music, via bone transmission headphones, which is believed Beethoven had used in his late years.

Also known as bone sound, bone conduction refers to the transmission of vibrations through the skull bone surrounding the hearing organ (near the middle ear), whereby the perception is masked by the signals transmitted as airborne sound due to the high sound wave resistance of the skull bone.



BEETHOVEN'S MIND, 2020. Light and sound installation. Kurfürstliches Gärtnerhaus Bonn

» ZWIEGESPRACH «

MEDIA MIXTE INSTALLATION

Zwiegespräch "Zwiegespräch" (Dialogue) was presented within the framework of the city partnership between Cologne and Kyoto.

The Japanese artist Naomi Akimoto and the Cologne-based artist Claudia Robles-Angel exhibited their works as an intercultural and intermedial dialogue.

Both artists' work focuses on opposites such as "material" (ceramics) vs. "immaterial" (light and sound), "tactile" (analogue) vs. "audiovisual" (digital), or "current" vs. "traditional". However, there is one common interest in their work: "nature" as a unifying element

Supported by:
Musikfonds and
Deutsch-japanische
Gesellschaft e.V Köln.

In cooperation with
ON Neue Musik Köln



ZWIEGESPRÄCH, 2020. Media Mixte Installation. Tenri Japanisch-Deutsche Kulturwerkstatt Köln

»Verborgene Natur« Concealed Nature

AUDIOVISUAL INSTALLATION

MACROPHOTOGRAPHY and SOUNDSCAPE

LINK to audio excerpt:

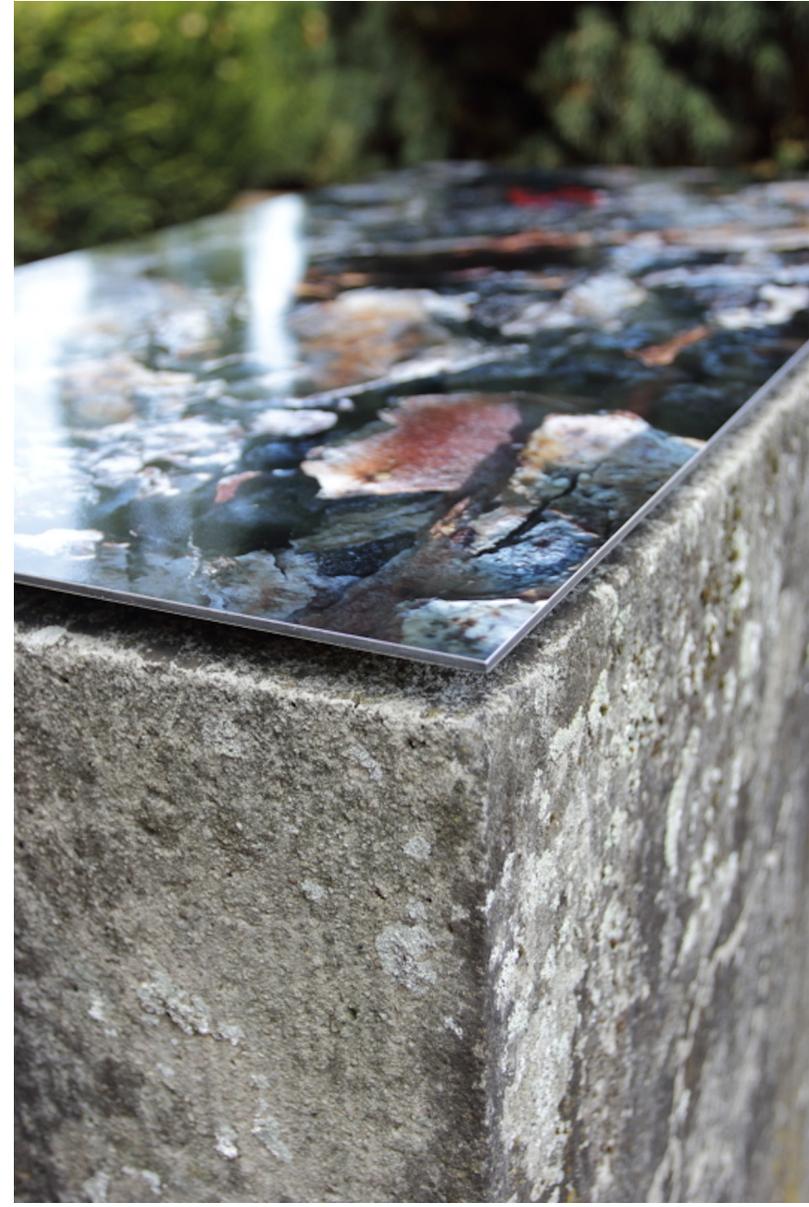
<https://tinyurl.com/y5cq9su>



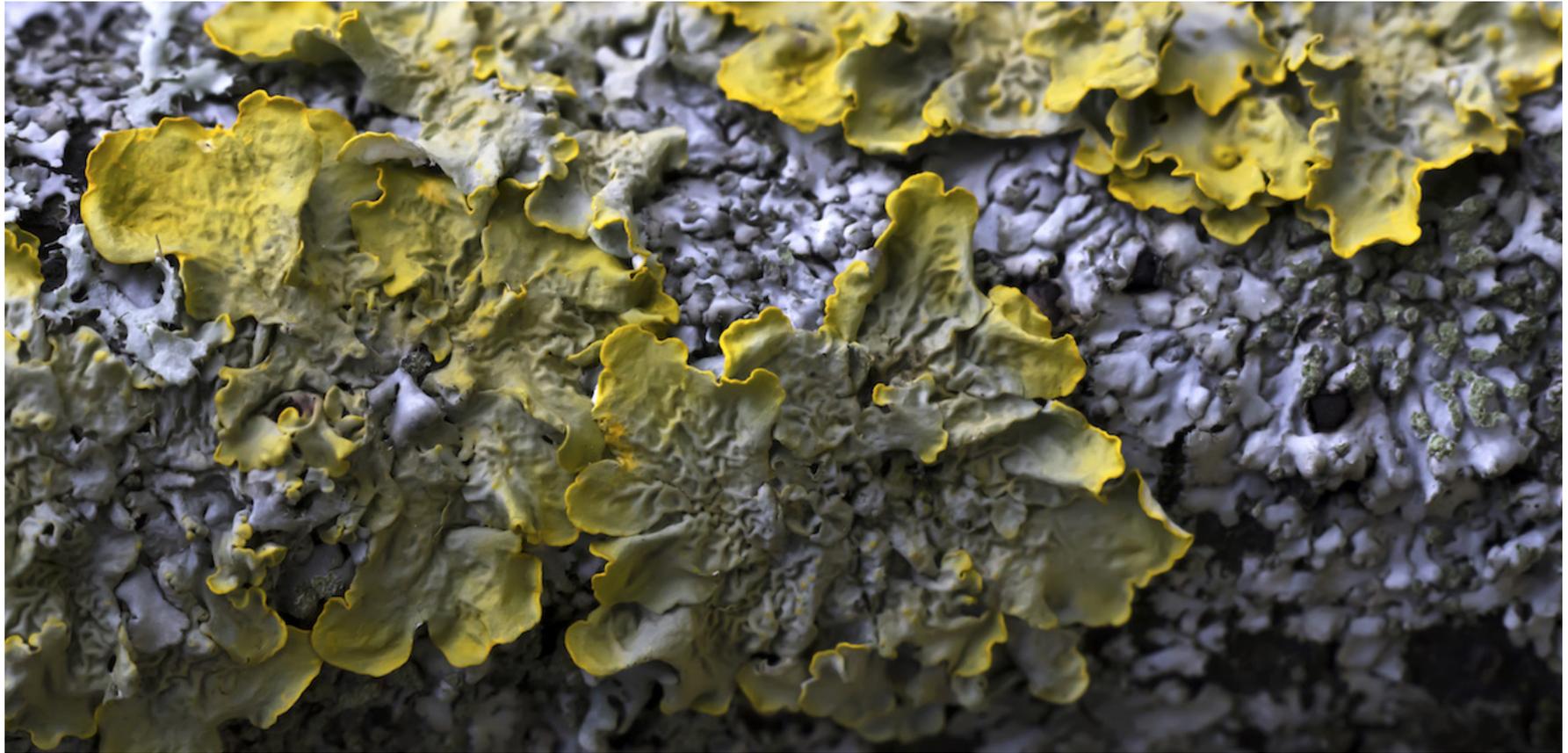
“Claudia Robles-Angel places her photos on four brickwork plastered bases, which during the early days of the Vorgebirgspark were occupied with neo-baroque putts. By adapting the format of her photos mounted on Alu-Dibond exactly to the rectangular top sides of each of the bases, each photography and base merge visually to form a compact unit and all the more so, because the large-area base covered with lichens in structure and color to the photo motifs mix together (even if the photos were not taken there). Different from during past exhibitions with sculptures on these bases, this presentation does not allow a view from the sides, and instead forces the viewer to get closer to them, offering only a view from above. In this manner, they look with their elongated format like giant slides in microscopy, showing each their own motives, which compare in extreme magnification to the real lichens on the base...” *

Commissioned by
IG KUNST IM PARK

*Peter Loder Meyer, excerpt from the brochure *Verborgene Natur*, Vorgebirgsparkskulptur 2019. English translation by Javier A. Garavaglia.



Verborgene Natur, 2019. Audio-visual installation. Vorgebirgsparkskulptur Cologne.



Verborgene Natur, 2019. Audiovisual installation. Vorgebirgsparkskulptur Cologne.

»Là-bas... (There)«

LIGHT AND SOUND INSTALLATION

Sound excerpt:

<https://tinyurl.com/yy3cwovy>



“In Là-bas... (There...) the artist Claudia Robles-Angel provides an installation focussing on the transition from light to darkness, interweaving sound and silence. Là-bas... can hardly be consumed in an instant while passing by. Every visitor should consciously access and experience this work.

The first step into the unknown leads the audience out of the world – into the dark. Immersed in the heavy blackness of the first room in the installation, the spectator is deprived of any sense of orientation. Spatial proportions disappear in the darkness and in the humming sound. Body and spirit adapt to the new environment. A transformation ensues. Where it will lead to, is up to each individual self. After all, Là-bas... offers sufficient space to accommodate your own world of thoughts within the installation. Finding your own place between bright and dark, noise and silence.

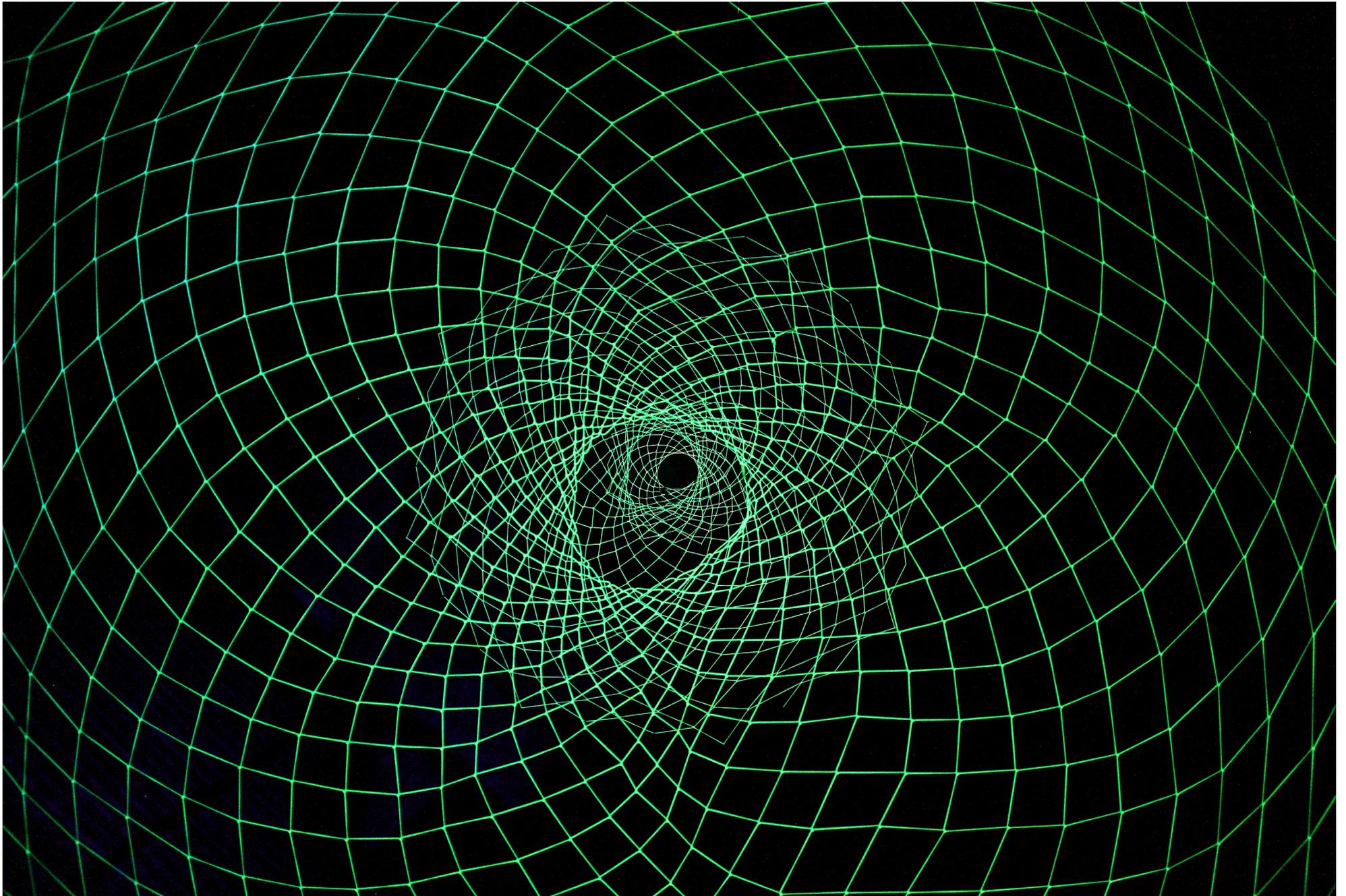
The artist used phosphorescent material for the visual elements of the installation, creating structures in direct contrast to the quadrophonic sound collage that surrounds the audience without providing a grip. From the mix of voices, words, sounds and fragments we hear an indistinguishable murmur, only occasionally interrupted by a poem written by the artist. During these resting points the installation is filled with light, until the rooms sink into darkness again and only the glowing material itself can promise some stability and orientation.“ *

*Daniel Mennicken, excerpt from the catalogue of the exhibition *Là-bas...* English translation by Maarten Fabini

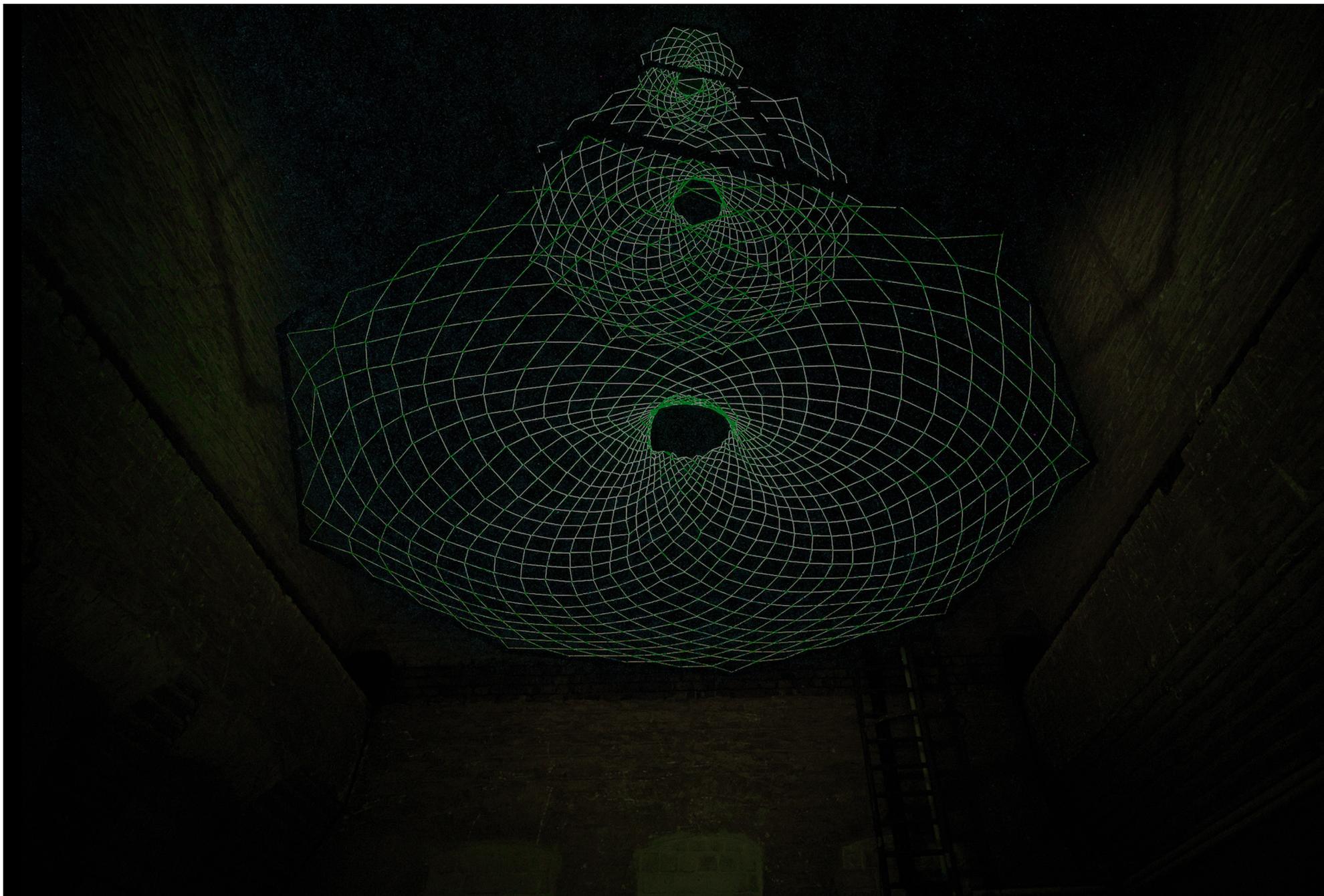
Comissioned by:
ON Neue Musik and
Luther church tower
Cologne, Germany

Produced by:
ON Neue Musik Köln

Supported by:
Ministry for Family,
Children, Youth,
Culture and Sport of
North Rhine-Westphalia



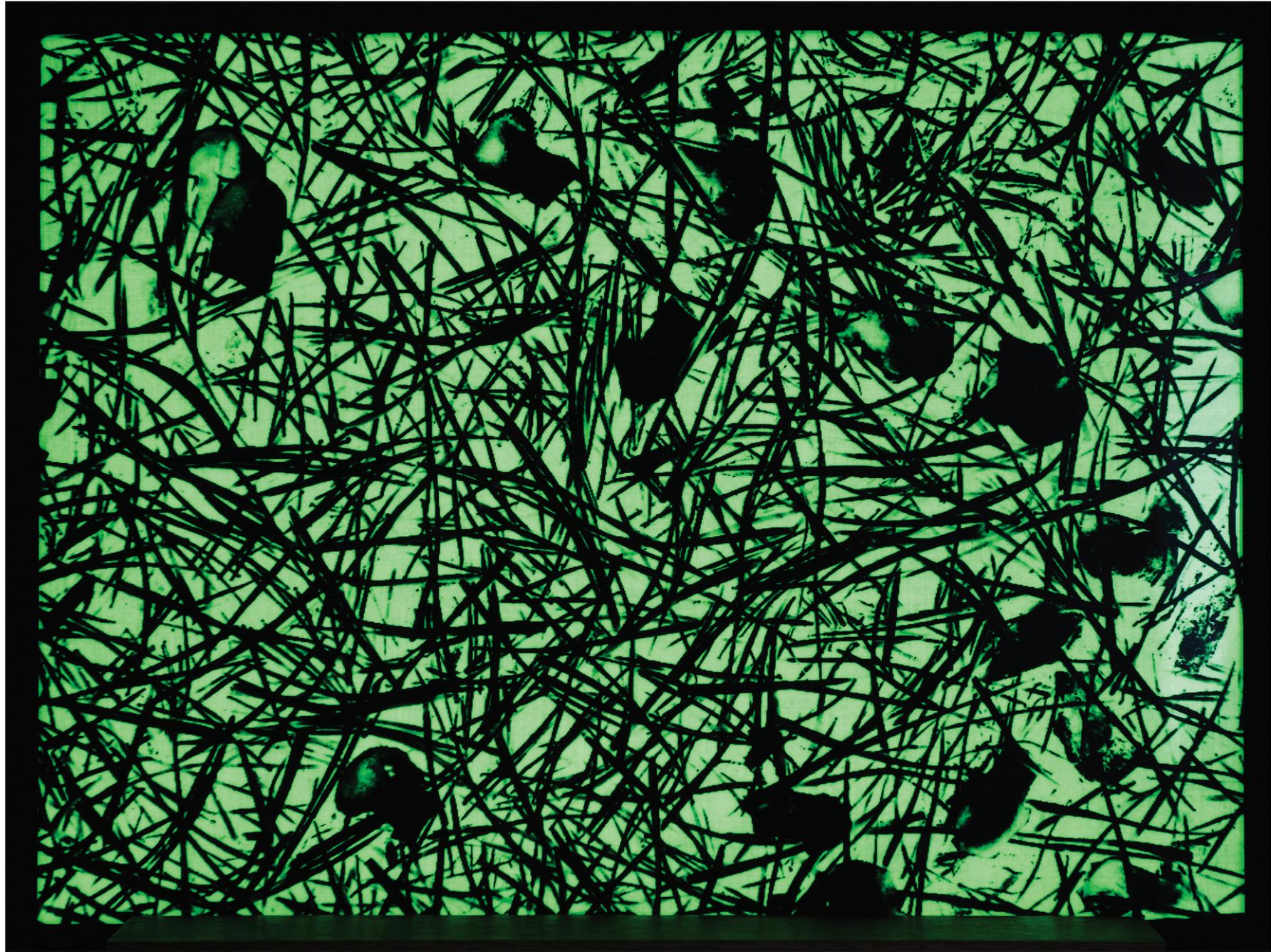
Là - bas... (Dort), 2014. Light and sound installation. Turm Lutherkirche Cologne (Germany). Photo by Daniel Mennicken



Là - bas... (Dort), 2014. Light and sound installation. Turm Lutherkirche Cologne (Germany). Photo by Simon Vogel



Là - bas... (Dort), 2016. Light and sound installation. IK Stichting Vlissingen (The Netherlands). Photo by Michiel Vermet



Là - bas... (Dort), 2016. Light and sound installation. IK Stichting Vlissingen (The Netherlands). Photo by Michiel Vermet

»HINEIN (inwards)«

AUDIOVISUAL INSTALLATION

Video Link:

<https://vimeo.com/200334611>



HINEIN (inwards) is an invitation to travel inside the world of natural microstructures, combining subtle sounds and extreme close-up images of diverse natural surfaces whose micro-dimensions are not perceived in our daily life.

Both visual and auditory layers of the composition suggest the idea of a tactile/haptic feeling, inviting the audience to use their eyes/ears also to feel and not only to see/listen to, based on the following words by French philosopher Deleuze: 'Where there is close vision, space is not visual, or rather the eye itself has a haptic, non optical function: no line separates earth from sky, which are of the same substance; there is neither horizon nor background nor perspective nor limit nor outline or form nor center; there is no intermediary distance, or all distance is intermediary.'



HINEIN (inwards), 2016. Video frame.



HINEIN (inwards), 2016. Audio-visual Installation. Künstlerforum, Bonn.

»KONFLUENTÍA II«

AUDIOVISUAL INSTALLATION

Video Link:

<https://vimeo.com/179991831>



“Based on Deleuze’s words: “The map is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification”, the KONFLUENTÍA II project by Claudia Robles Angel produces imaginary cartographies from the experimentation and analysis of satellite pictures of the cities of Bogotá and Cologne.

The new maps achieved by Claudia Robles discover spaces of convergence implicit in the vigilance and observation of a modern world permanently monitored and digitalized.

These new maps – inspired in the book *Invisible Cities* by Italo Calvino – present not only the confluence between the two cities, but also the transformation into imaginary cartographies obtained from structures found in nature, such as spider webs, trees, lines of the hand, honeycombs, etc..” *

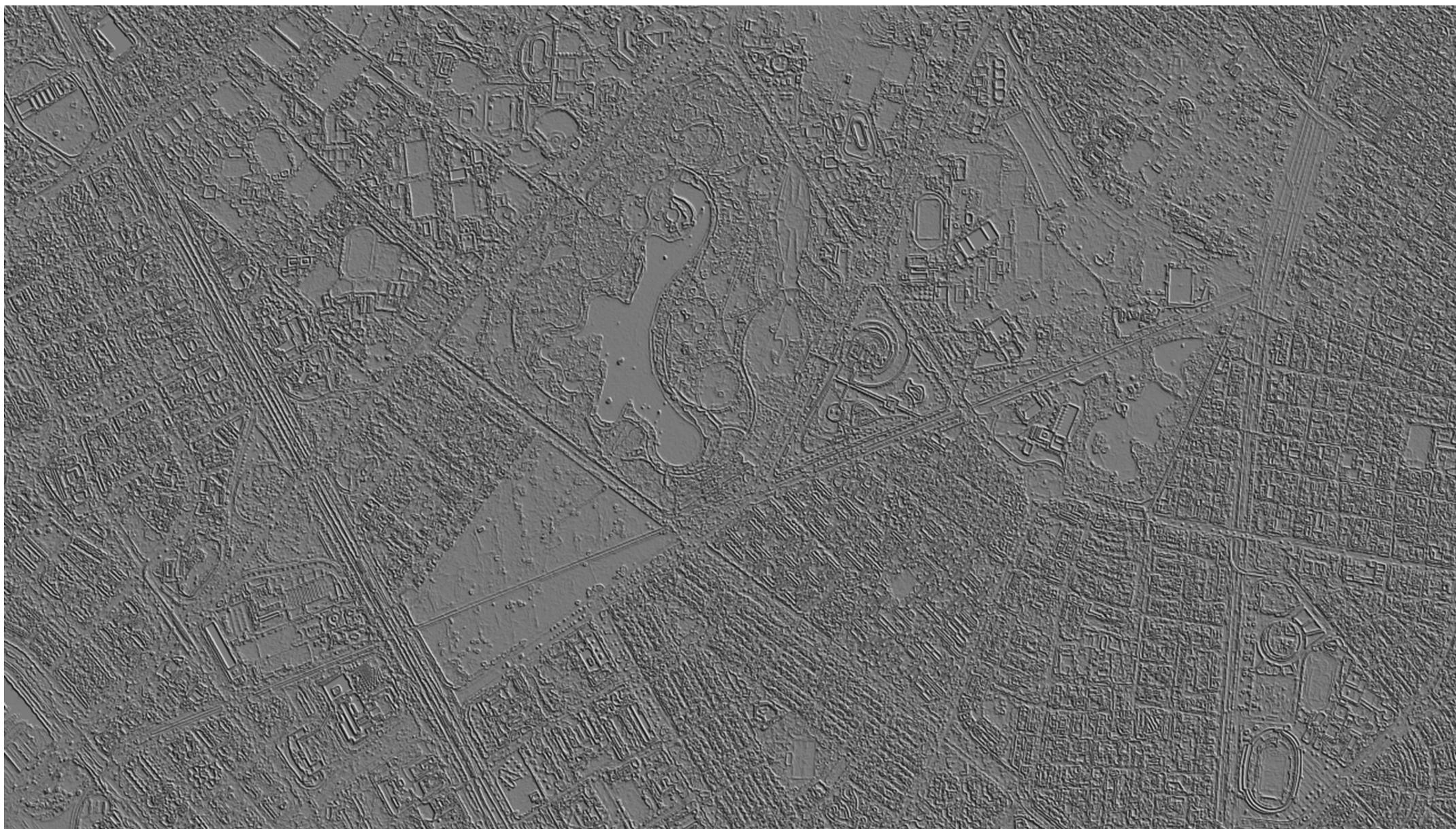
*Ricardo Toledo Castellanos, excerpt from the catalogue of the exhibition *Zona de Convergencia I* MAC Bogotá.

Created during an artist in residence exchange between Bogotá and Cologne

Supported by:
Culture office Cologne
and Museo of Contemporary Art
MAC Bogotá



KONFLUENTÍA II, 2015. Video/Sound installation and Photography. MAC -Museum of Contemporary Art Bogotá (Colombia). Photo by MAC



KONFLUENTÍA II, 2015. Video frame. MAC -Museum of Contemporary Art Bogotá (Colombia)

» Cologne: transformations«

DIGITAL INTAGLIO & AUDIOVISUAL INSTALLATION

Video Link:



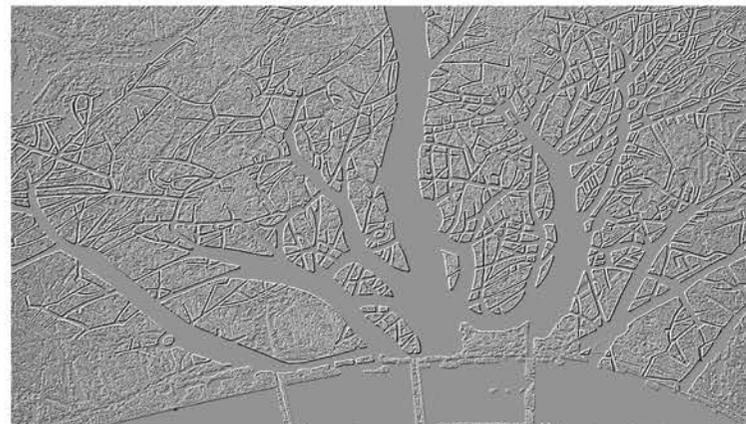
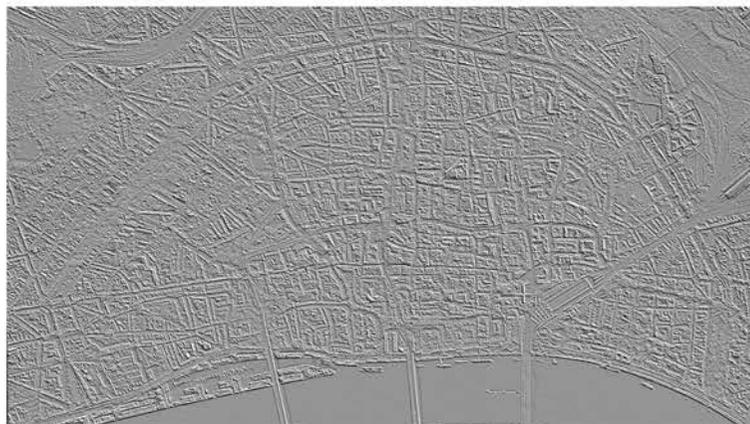
This audiovisual composition shows the transformation from old plans of the city of Cologne transformed into an imaginary map obtained from the convergence of natural structures such as tree branches and a new satellite image of the city inspired by the following quote by Italo Calvino in the book *Invisible Cities*.

« ... and in his dreams now cities light as kites appear, pierced cities like laces, cities transparent as mosquito netting, cities like leaves' veins, cities lined like a hand's palm, filigree cities to be seen through their opaque and fictitious thickness »

The sonic element of this composition was composed using the original soundscape of Cologne.

Created during an artist in residence exchange between Bogotá and Cologne

Supported by:
Culture office Cologne
and Museo of
Contemporary Art
MAC Bogotá

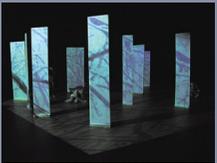


Cologne Transformations- 2015. Digital Animation. Moltkerei Werkstatt Cologne & MAC Museum of Contemporary Art Bogotá.



Cologne Transformations- 2015. Digital Animation / video frame.

Relevant past installations/ performances



Seed / Tree / 2005



INsideOUT / 2009



Audiovisual Poem / 2013



Traum Raum / 2002



Goethe's Garten / 1997

*"... The immersion is a journey - in search of the bottom?, of the surface? - that forces an initiation, that accepts laws, follows them and then discards them. The game of the labyrinth, either to reach the exit or the center, the air or the earth. The images, which can be seen and heard, invite to touch but do not allow to be touched. What I see and hear asks me to wander along, to look for it, to submerge myself, holding my breath and swimming in it. Now I am the refracted one: I bend and stretch, the object seen is me in my attempt to see.."**

*Ricardo Toledo Castellanos, excerpt from the introduction to Claudia Robles's work during the exhibition IMMERSIO 1997 (Bogotá, Colombia). English translation by Javier A. Garavaglia.

»SEED|TREE«

INSTALLATION & BUTOH PERFORMANCE WITH EMG, 2005

Butoh, a modern expressive dance-form developed in Japan in the 1960s, describes the cycle of birth, life and death. This is also a central theme in this particular work by Claudia Robles-Angel. Herewith the artist experiments with improvisation, time, space, rhythm, dynamics and form.

In **SEED|TREE** feelings, associations, mental images and spontaneous impulses are the starting point for the creation of stories, games, and choreography.

The installation-performance consists on a forest environment created by some panels projected by close-up images from tree cortices and human skin. There are two types of interactivity in this performance. The first one is the interaction between dance and sound: the performers have microphones and EMG (Electromyography) electrodes attached to their bodies. The breathing and heartbeat of two of the performers produce sounds that are continuously modified by the muscular tension of a third dancer.

The second type of interactivity is that between the installation space and the visitors. During the performance, visitors can walk freely around the virtual forest. There is a video observing the installation space and the movement of the visitors influences the video projections.

The results are instantaneous creations, expressions of the moment, with image, movement and music forming living signs in space.

Created during an 'artist in residence' program at the ZKM Centre for Art and Media Karlsruhe, Germany.

Produced by:
ZKM - Institute for Music and Acoustics

Performers:
Sarah Baumert, Maggie Bergeron, Jay Elfring, Tejo Janssen, Nora Jenneman, Tomaso Marchi, Tobias Schmalfuß and Hubert Weiss



Seed/Tree at Kubus - ZKM Centre Karlsruhe (Germany)

Online video:

<https://tinyurl.com/y4mnnqrb>



»INsideOUT«

PERFORMANCE WITH BCI , 2009

The name of this project is inspired by the expression of the self, turning the subject's imagination from the inside to the outside. The performance is therefore about the materialisation of the performer's thoughts and feelings on the stage.

In the performance, imagination becomes spatial. The stage is a place for the appearance of the invisible. The performer, who is surrounded by sound and images, interacts with them using a BCI (Brain Computer Interface), which measures the performer's brain activity.

Those sounds and images – already stored in the computer – are modified consequently by the brain data via MAX/MSP-Jitter. Hence, the performer determines how those combinations will be revealed to the audience. Images are projected to a screen and also onto the performer, while sounds are projected in surround.

Created during a Fellowship program at the KHM Academy of Media Arts Cologne – Art and Media Studies, Germany.

Credits:

Lasse Scherffig,
Martin Nawrath –
Lab3-KHM (Technical support),
María Andrea Umaña, Juan Diego Ramirez (Dress Design)



INsideOUT at SIGGRAPH Asia Yokohama (Japan)

Online video:

<https://tinyurl.com/y4rpk6ca>



Film / Videography (selection)



HINEIN (inwards) / 2016



Cologne: Transformations / 2015



Travelog series / 2009 - 2014



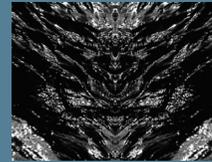
WINTERMUSIK / 2007



ZHONG / 2005



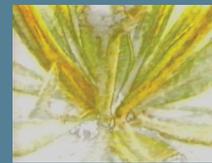
OCEANIQUE / 2004



Bewegung in Silber / 2002



Terra / 2002



IGUAQUE / 1997



1" = 24 images / 1995

Biography



Claudia Robles-Angel is a new media and sound artist active worldwide. Her work and research cover different aspects of visual and sound art, which extend from audio-visual fixed media compositions to performances and installations interacting with biomedical signals via the usage of interfaces such as, for example, the BCI (Brain Computer Interface, measuring brain waves activity).

She has been artist-in-residence in several outstanding institutions, for example at the ZKM Centre Karlsruhe (DE), KHM Cologne (DE), at the ICST Institute for Computer Music and Sound Technologies ZHdK Zurich (CH) and at CMMAS Mexican Center for the Music and the Soundarts Morelia (MX).

Her work is constantly featured in not only media and sound-based conferences and festivals, but also in group and solo exhibitions around the globe, for example, the KM Centre in Karlsruhe; KIBLA Multimedia Centre in Maribor, Bauhaus Museum für Gestaltung Berlin, the ICMC International Computer Music Conferences in Copenhagen, Montréal and Utrecht; Festival Internacional de la Imagen in Manizales, ESPACIO Fundación Telefónica in Buenos Aires, DRHA2010 Sensual Technologies London, NYCEMF New York City Electroacoustic Music Festival; SIGGRAPH Asia in Yokohama; Re-New Festival Copenhagen; New Interfaces for Musical Expression NIME Oslo; ISEA International Symposium on Electronic Art: Istanbul, Manizales, Durban and Gwangju, at the 55th Venice Biennale (Prohelvetia – Salon Suisse), Audio Art Festival Cracow, at Bunkier Sztuki Cracow, at the Symposium on Computer Music Multidisciplinary Research CMMR Plymouth and Marseille, at Harvestworks Digital Media Arts Center New York City, MAC Museum of Contemporary Art Bogotá, MADATAC07 Madrid, IK Foundation Vlissingen, Digitale Duesseldorf, ADAF the Athens Digital Art Festival, HEROINES OF SOUND Berlin, Experimental Intermedia New York City, Radio UNAM Mexico, RE:SOUND Festival and MAH Media Art History Aalborg, Electromuseum Moscow, Museo de Antioquia Medellin and more recently at Kunst-station Sankt Peter Cologne.

