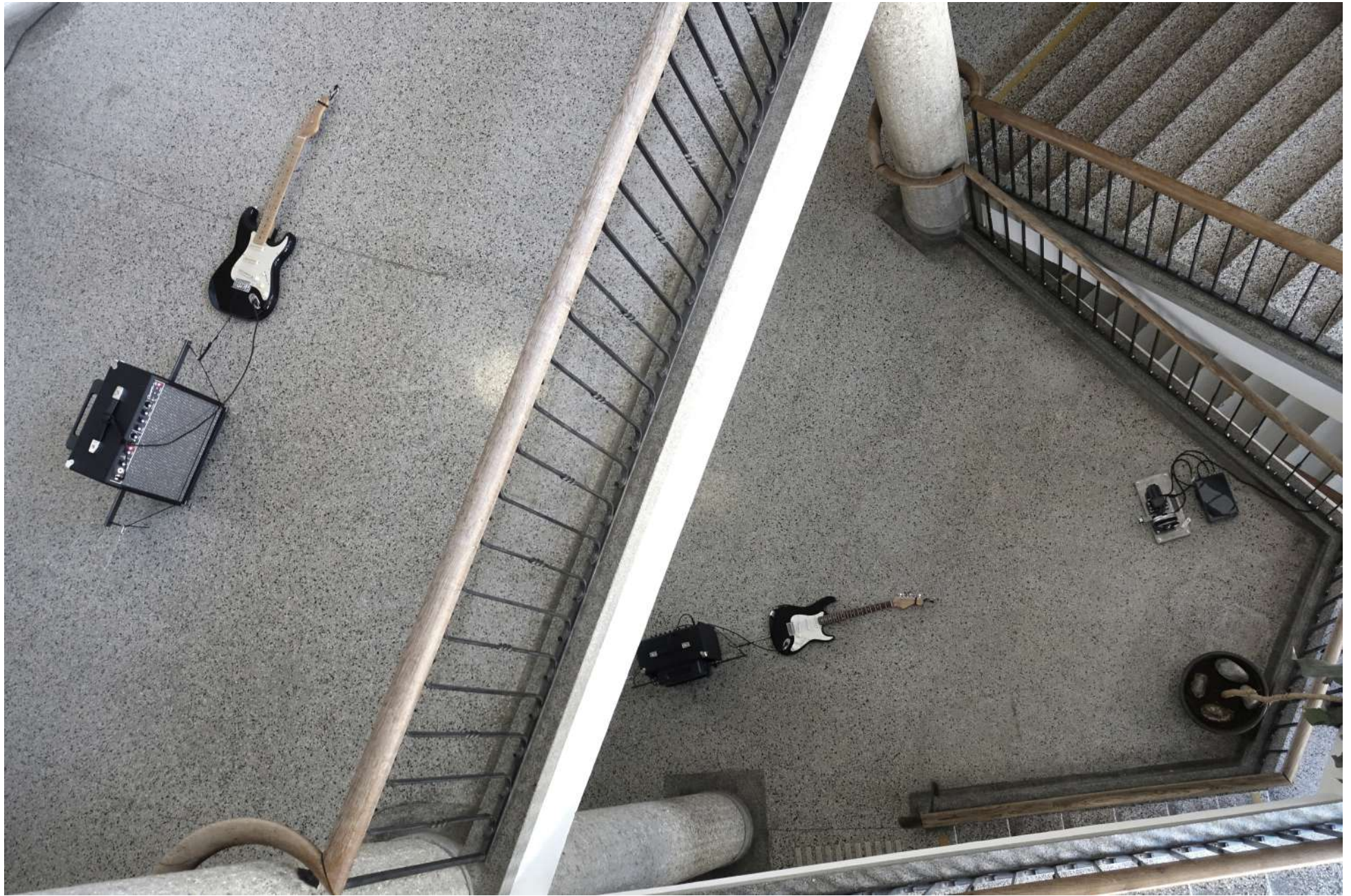


STEFAN TIEFENGRABER

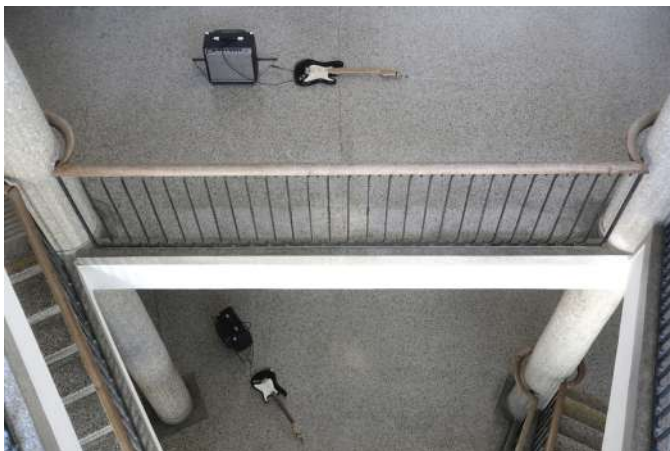
Selected Works 2011-2026

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INSTALLATIONS



Stück für drei Gitarren, Stadt Haag 2026



Stück für drei Gitarren, Stadt Haag 2026

Stück für drei Gitarren

kinetic sound installation - 2026

Three electric guitars move slowly across the floor, dragging amplifiers behind them. Using cable winches developed by the artist, the instruments are set in motion and guided across the architectural surface. The texture of the floor is translated into sound through the guitars' strings and made audible by the connected amplifiers. In this way, a sonic interplay emerges between the building's existing architectural structures and the physical characteristics of the instruments. Stück für drei Gitarren invites visitors to immerse themselves in a world of sound and movement, creating a unique connection between visual aesthetics and musical performance.

video documentation:

<https://vimeo.com/1212936649>

web documentation:

<https://www.stefantiefenqraber.com/dreigitarren.php>



rotating monitors, 2026



rotating monitors, 2026

rotating monitors

kinetic sound and video installation - 2026

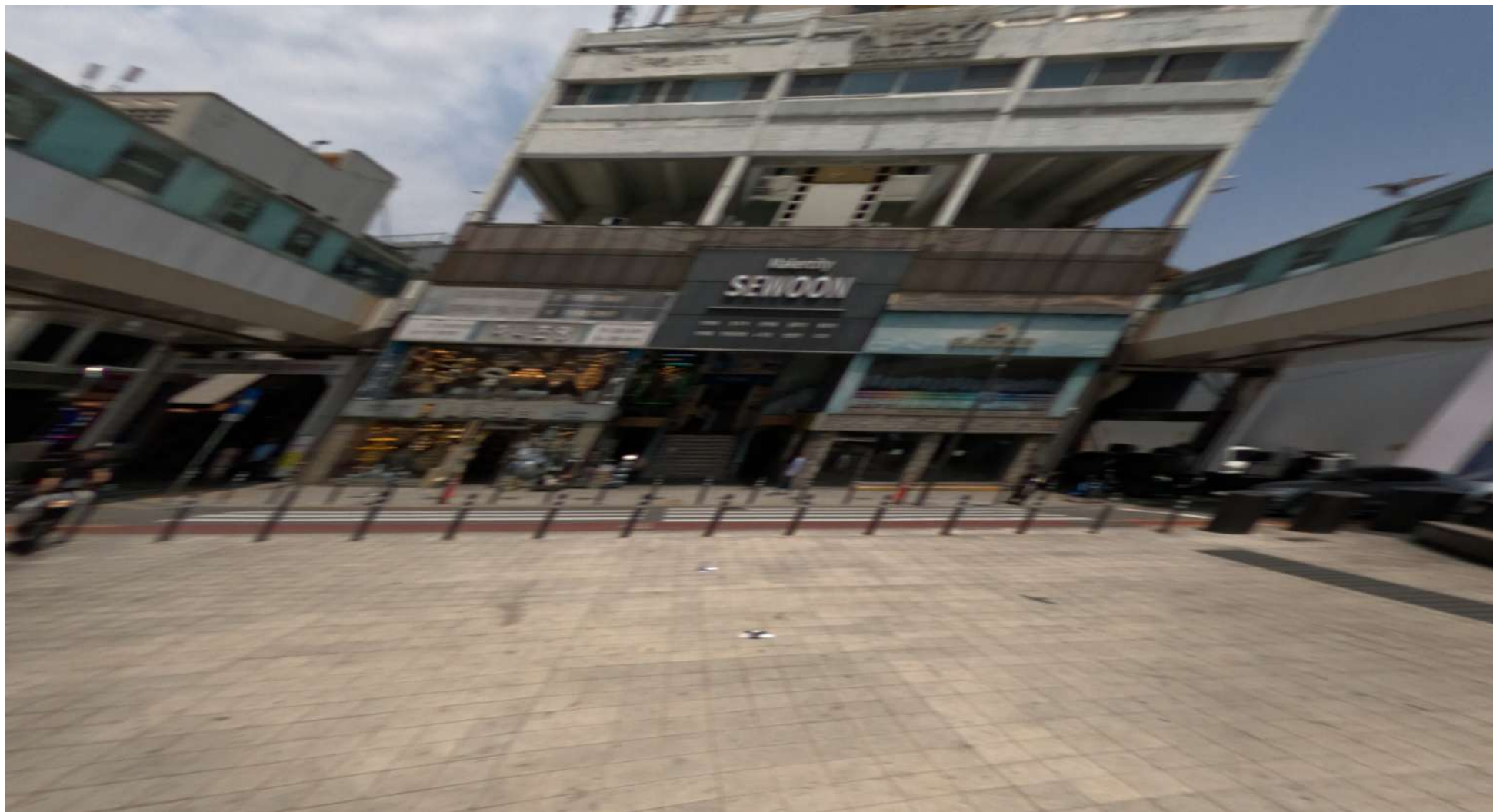
Three 42-inch plasma screens are mounted on the wall using a specially developed mechanism that allows visitors to rotate them. Each movement creates friction—the scraping is amplified and played back as sound while simultaneously visualized in real time on the screens. The signal is processed directly from analog audio to analog video. The sound is represented on the screens as white bars of varying widths, depending on frequency and volume.

video documentation:

<https://vimeo.com/1190938192>

web documentation:

https://www.stefantiefengraber.com/rotating_monitors.php



Film still



Film still



Film still



Sewoon District, Zone 1-5 세운지구 1-5 구역, Ausstellungsansicht, (TOGETHER)(TOGETHER), Seoul/Korea, 2025

Sewoon District, Zone 1-5 세운지구 1-5 구역

videoinstallation - 2025

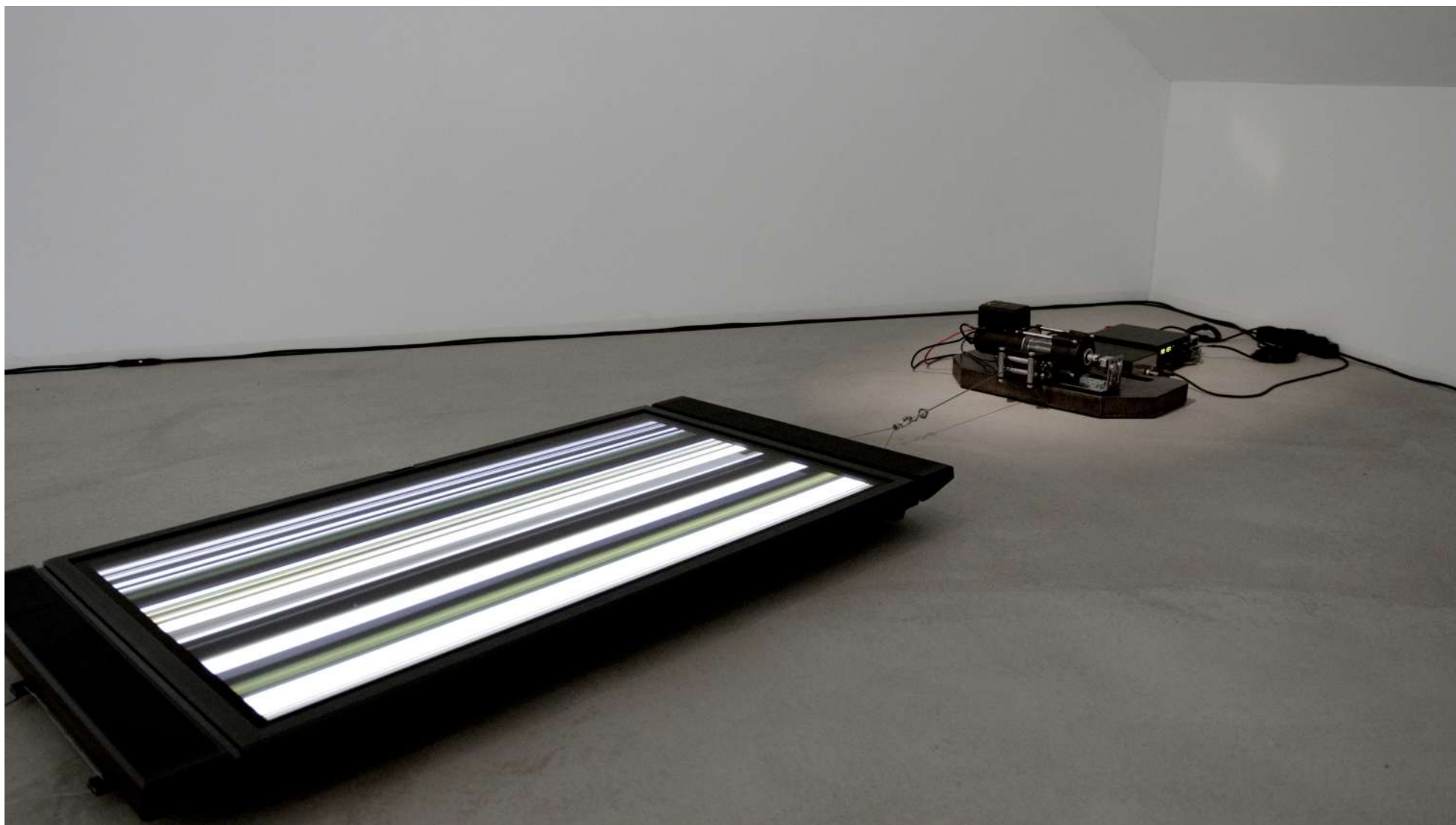
Created using a machine built by the artist, the film documents an old commercial district in the heart of Seoul, South Korea, currently undergoing rapid and dramatic transformation. The artist explores perception limits through flickering images and rhythmically interrupted light pulses. The film's visual texture is shaped by the rapid rotation of the camera and influenced by frame rate and shutter speed. The flickering acts not only as a visual effect but also generates a ghostly landscape where past, present, and future seem to merge.

trailer:

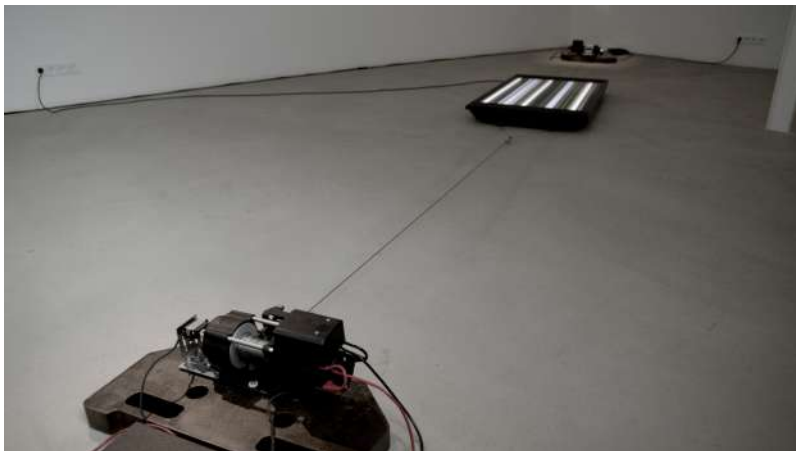
<https://vimeo.com/1114473981>

web documentation:

<https://www.stefantiefengraber.com/sewoon.php>



TH-50PF9EK LINE, gallery gundula gruber, Vienna/Austria, 2022



TH-50PF9EK LINE, gallery gundula gruber, Vienna/Austria, 2022

TH-50PF9EK LINE

kinetic sound and video installation - 2022

A 50-inch plasma screen is installed on the floor of the exhibition space between two cable winches. The screen is automatically controlled and pulled across the floor in a linear movement between the winches. Having reached one side, it starts moving again after a pause of several minutes to reach the other side. The scraping of the floor is amplified through the screen's loudspeakers, and at the same time the sounds are converted directly into an analogue video signal and displayed visually on the screen. The loud sound of TH-50PF9EK LINE breaks with the quiet, continuous "noise" of the other installations in the space. An interplay that immerses the visitors in this soundscape.

The title of the work refers to the device designation of the used plasma screen. It is a common device that has been used for many years in exhibition and event contexts. However, this screen has become obsolete due to recent technological developments. With the installation TH-50PHD7E LINE, this object is transformed from a carrier of art into a work of art.

video documentation:

<https://vimeo.com/778570074>

web documentation:

http://www.stefantiefenqraber.com/th_50_line.php



TH-50PH10EK WALL - Stefan Tiefengraber - 2021



TH-50PH10EK WALL - Stefan Tiefengraber - 2021

TH-50PH10EK WALL

kinetic sound installation - 2020

The title of the work refers to the device designation of the used plasma screen. It is a common device that has been used for many years in exhibition and event contexts. However, this screen has become obsolete due to recent technological developments. With the installation TH-50PH10EK WALL, this object is transformed from a carrier of art into a work of art.

A 50-inch plasma screen is installed as a pendulum, which swings out freely on the wall after being triggered. As soon as the screen comes to a standstill, it is pulled back into the original position with the help of a cable winch and is made to swing again – triggered by pulling a ripcord, a performative act that cannot take place without human intervention and which involves the exhibition supervisor in the installation. Each cycle ends when the screen has come to a standstill and no sound and video is produced by its movement. The sound is generated by the amplification of the friction which the back of the screen is subjected to on the wall. The visualisation on the screen is a direct translation of the analogue audio signal into an analogue video signal. Voltage and frequency are represented by a speaker in sound on the one hand and as flickering horizontal white lines on the screen itself on the other hand. There is no processing of the signal, for example by a computer or an effects device.

In his works Tiefengraber plays with the meaning of the function of the devices and objects used. He breaks with their predetermined purposes and modifies them. This experimental approach and exploration of old and new technologies and their combination can also be found in the work presented here.

video documentation:

<https://vimeo.com/605657689>

web documentation:

http://www.stefantiefengraber.com/th_50ph10ek_wall.php



exhibition view, BB15, Linz/Austria, 2018



exhibition view, BB15, Linz/Austria, 2018

DSD-08AS

kinetic sound installation - 2018

DSD-08AS is a kinetic sound installation. Multiple modules - each consists of two solenoids, a metal rail and a metal ball - are building a self triggering system where the metal ball functions as conductor between the rail and the solenoids. The ball is closing the circuit and electricity is applied to the solenoid that is pushing in the same moment the ball back to the opposite side and thereby is cutting it self from the electric flow. This results in an interplay between the two solenoids and multiple loops with different time delays.

Soon after the beginning by applying electricity to the installation, the resulting rhythm of solenoid bolts hitting metal balls starts shifting and recreates it self over and over again in endless possibilities. There are several factors influencing the sound beside the mechanical inaccuracy of the solenoids - the malfunctions happening when the electrical contacts are getting closed, the friction of the balls on the rails, the characteristic of the wall, the installation is mounted on, the size of the space and the position of the spectator. At the end of a cycle the electricity gets cut and the balls rest in their last position. Leaving the spectator in a silent space where slowly the atmosphere sound fades in.

The installation consists of 24 modules. The rails are attached to the wall horizontally and form a modular system that can be modified according to spatial conditions.

video documentation:

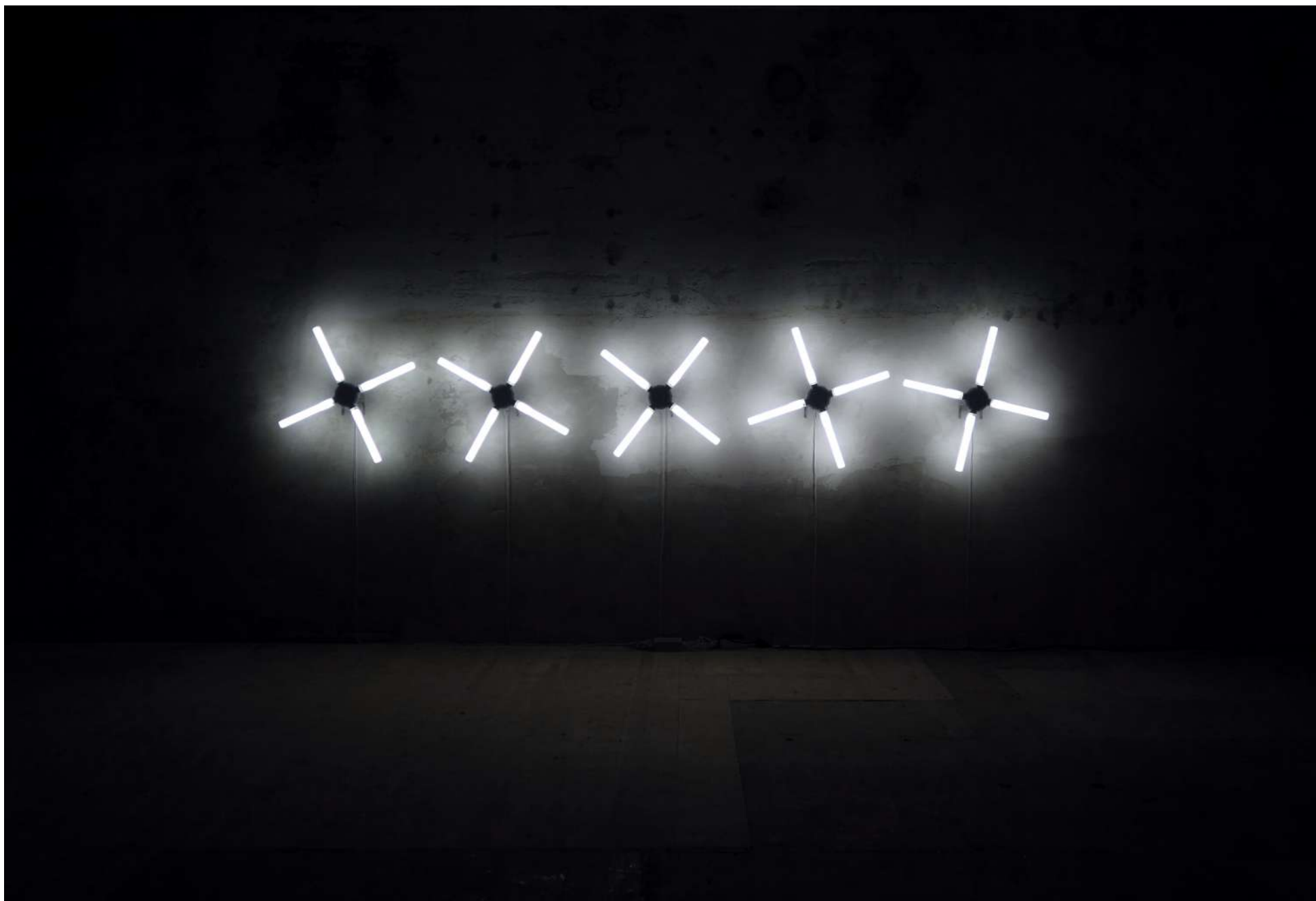
<https://vimeo.com/264215007>

web documentation:

http://www.stefantiefenqraber.com/dsd_08as.php



exhibition view, BB15, Linz/Austria, 2019



exhibition view, Pikselfestival 2016, Bergen/Norway



exhibition view, MMCA Changdong, Seoul/Korea, 2015

rotating lights

kinetic sound installation - 2017

rotating lights is a kinetic light and sound installation consisting of five fluorescent lamps, that can be found almost everywhere in Korea. These are now slowly starting to disappear, giving way to modern LED lamps.

The artist connects the lamps to a custom-made, rotating system. Driven by a motor the lamps start rotating slowly but continuously, speeding up to a maximum. After reaching this climax the electricity turns off - the lights go off and slowly stop spinning. The audience is left in silence and darkness until the lights turn back on and start moving again.

These very same technic to produce an experience for the spectators can also be found in the two related works *뽕 noise #1* and *ppang / 뽕* that are also part of the series *Noise / Light / Seoul*, the artist created in his stays in Seoul/Korea in 2015 and 2016.

video documentation:

<https://vimeo.com/265346652>

web documentation:

http://www.stefantiefenqraber.com/rotating_lights.php



exhibition view, Ars Electronica Festival 2016, Linz/Austria



exhibition view, Galerie 175, Seoul/Korea, 2016



exhibition view, BestOff 2016, Linz/Austria

Before and After

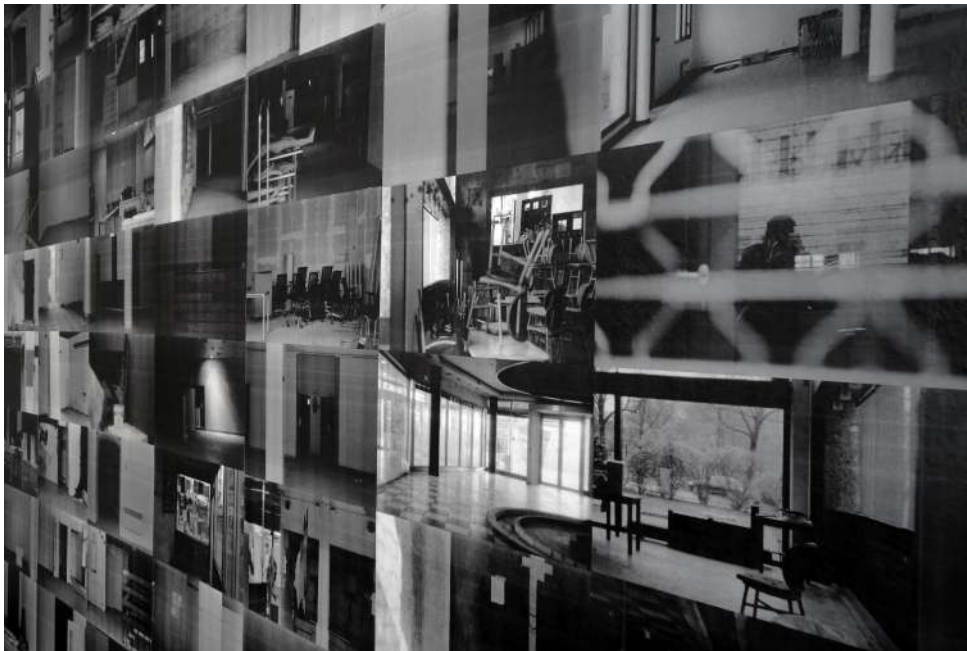
photo installation - 2014 / ongoing

A series of more than 130 photographs in black and white gets copied until the wall or room is full of them. The series of pictures is documenting empty spaces in different cities (Stockholm, Seoul, Linz, Graz, Budapest, Singapore, Hong Kong, Tehran,...). Small shops, coffee stores, hairdressers, some just left behind, some in the process of reopening, others will be closed forever. The pictures portray a state of being, becoming and being in between. This raises the question of what the story behind these places is.

The infinite amount of left places is shown and put into the exhibition space which has some sort of connection to the images, as it is a place that was and is used for various kinds of businesses and knows the state of being empty as well.

web documentation:

http://www.stefantiefenqraber.com/before_after.php



Ausstellungsansicht, ent, Stadt Haag/Österreich, 2024, photo: Verena Mayrhofer



exhibition view, reactions and spaces, O'NewWall Gallery, Seoul/Korea, 2014



Delivery Graphic

generative drawing - 2013 / ongoing

Graphics generated by the movement of transportation between two places. A specially designed and constructed drawing machine, made of ball bearings and a customised pencil holder, is placed in a wooden box and sent by post. When being transported, the analogue machine captures the movement on paper. At present eight drawings of a journey around the world exist.

Linz – Berlin 20161102-20161124
Berlin – Berlin – Berlin 20161102-20161124

Seoul - Baden #1 - #3 20160914-20161031
Linz - Seoul #1 - #3 20160714-20160801
Linz - Budapest 20150107-20150114

Linz - Seoul #1 20140611-20140617
Linz - Seoul #2 20140617-20140625
Linz - Seoul #3 20140623-20140703

Seoul - Linz - Seoul 20130409-20130514-20130601
Seoul - New York - Baden 20130730-20130821-20130904
Seoul - Taipei - Baden 20130620-20130805-20130823
Seoul - Vancouver - Baden 20130730-20130820-20130905

web documentation:

<http://www.stefantiefenraber.com/deliverygraphic.php>





exhibition view, New Media Gallery, Vancouver/Canada, 2017



exhibition view, Update_5 exhibition, New Technological Art Award, Ghent/Belgium, 2014

User Generated Server Destruction

interactive installation - 2013

Visitors of the website www.ugsd.net can trigger six hammers and drop them onto a server that is located in the exhibition. This server hosts the website, which also shows a video stream to follow what's happening with the piece. The installation ends when the server is destroyed and thus can not host the website any more.

The internet is a continually growing network of servers spread all over the world. On the one hand are the users and on the other hand the providers, supplying the network. Usually, it is just possible for computer viruses and very qualified users to attack and destroy highly protected servers that are locked in well-secured places.

With *User Generated Server Destruction* every user has the possibility to erase one of this servers and thereby shrink the worldwide network for a short moment.

video documentation:

<https://vimeo.com/90003373>

web documentation:

<http://www.stefantiefengraber.com/ugsd.php>



exhibition view, New Media Gallery, Vancouver/Canada, 2017

SOUND ART



Foto: Florian Voggeneder



photo: Florian Voggeneder

Stück für eine Gitarre [concert]

noise performance - 2025/ongoing

An electric guitar is pulled across the floor of a concert hall or public square by an electric winch, travelling up to 20 metres while remaining connected to an amplifier. The opening section is characterised by delicate, restrained sounds shaped entirely through the physical contact between the instrument and the ground. Once the guitar reaches the winch, a limit switch activates a loop, and the sound gradually intensifies into dense layers of feedback and noise that expand throughout the PA system ...

video documentation:

<https://vimeo.com/1159432091>

web documentation:

https://www.stefantiefengraber.com/eingittre_p.php



photo: Florian Voggeneder



photo: Verena Mayrhofer



photo: Verena Mayrhofer



setup 01V96

01V96

audio-video noise performance - 2020

In this no-input project, the artist uses, as in his performance *AG-MX70 DDX3216*, an experimental approach to form the inherent noise of the devices into structures and to deconstruct them again and thereby pushes the device far beyond its usual functional range.

A digital audio mixer, formerly widely used but now replaced due to new technical developments, becomes a closed loop in which the inherent noise in feedback loops is used as a starting point – the outputs of the mixer are reconnected to the inputs of the same. Through internal digital signal processing, these signals are made to oscillate and overdrive, creating rhythmic figures that remind of a beat and flickering images.

The function of the device, which is precisely defined and formulated in application examples in the operating manual, is expanded by the non-pre-determined use of the device. This creates new and unexpected results, generated by experimenting with different connections of the inputs and outputs on the mixer and the different settings on the device.

This project is constantly evolving, new connections and settings combined with an experimental approach through "trial and error" allow new sounds to emerge. So far, the artist has created five pieces using this method, which will be presented in a performance of about 40 minutes.

Since this mixer has the possibility to be controlled via MIDI signals, a microcontroller is used to automatically set the values of the integrated equalizer at certain points of the performance. This helps the performer to send specific values to the mixer between improvisation and pre-saved scenes. The visual component of the performance is a direct translation of the analog audio signal into an analog video signal, which results in fast changing horizontal white bars depending on volume and frequency.

A broad spectrum of frequencies, combined with the flickering video image, is distributed into the performance space, with a strong affect on the bodies of the audience to create an immersive experience.

video documentation:

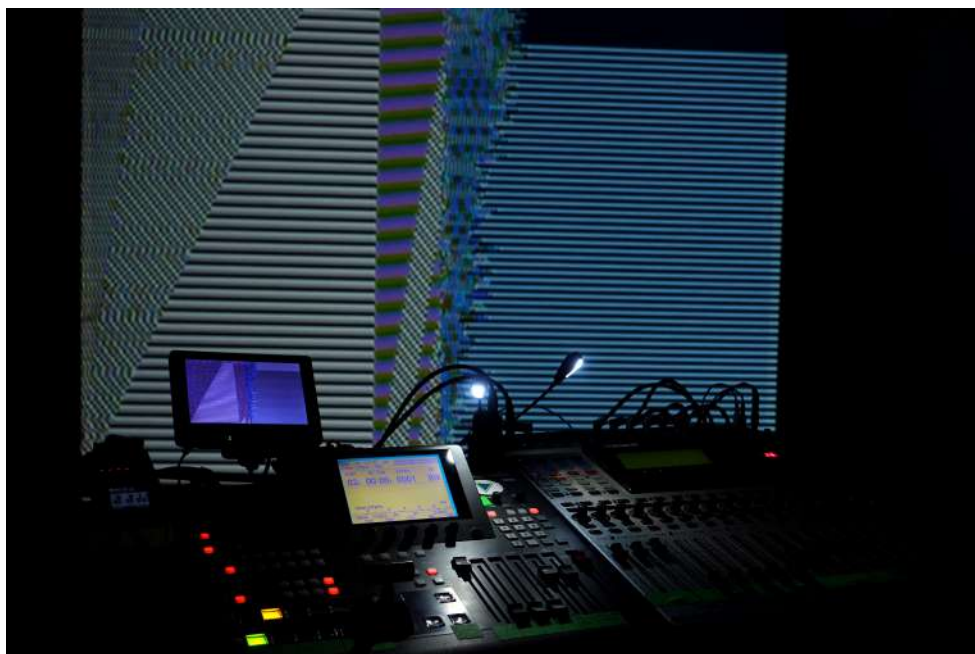
<https://vimeo.com/518996336>

web documentation:

<http://www.stefantiefengraber.com/01v96.php>



Ars Electronica Festival 2019, Nightline, Linz/Österreich, photo: Tom Mesic



setup AG-MX70 DDX3216

AG-MX70 DDX3216

audio-video noise performance - 2019

Following the no-input approach, Stefan Tiefengraber produces sound and image only with the inherent noise of two devices, a digital video mixer and a digital audio mixer.

By directly connecting the outputs of each mixer to its own inputs and converting the video signals into audio signals and vice versa, these two formerly widespread but now obsolete devices are brought back to life. The feedback loops are making it possible to use the built-in effects, equalizer and video transitions to force and push the mixers far beyond their usual operating conditions. Thereby new and unexpected results are achieved, a continuous blast of pure noise and flickering images.

The result is a broad spectrum of frequencies, combined with the video image, that is distributed into the concert space, with a strong affect on the bodies of the audience to create an immersive experience.

video documentation:

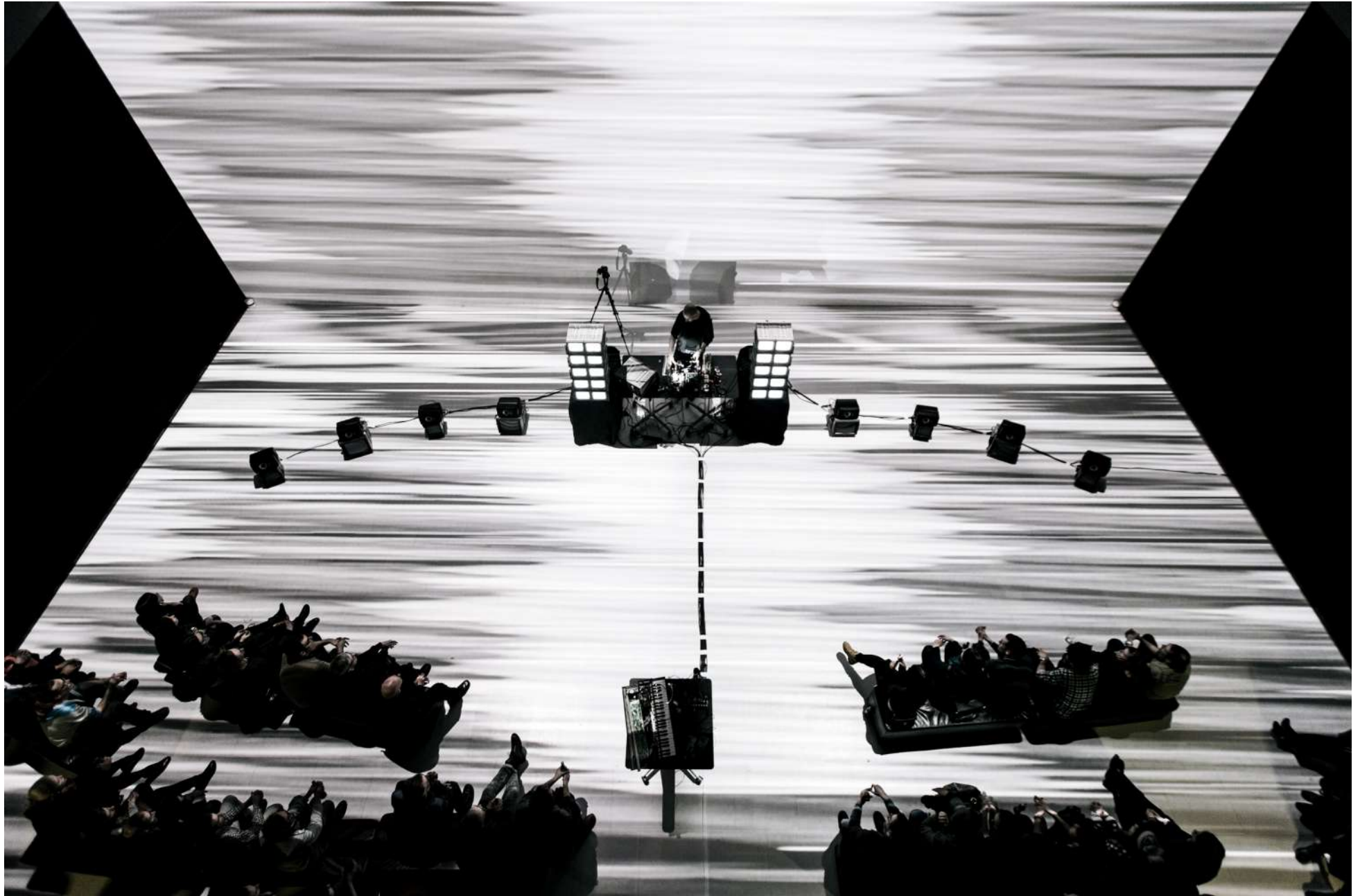
<https://vimeo.com/490696127>

web documentation:

<http://www.stefantiefengraber.com/aqmx70ddx3216.php>



Ars Electronica Festival 2019, Nightline, Linz/Österreich, photo: Tom Mesic



performance, Deep Space / Ars Electronica Center, Linz/Austria, 2015, photo: Ars Electronica/Florian Voggeneder



performance for VELAK EXPORT, Instants Chavirés, Montreuil/France, 2017



performance, Deep Space / Ars Electronica Center, Linz/Austria, 2015, photo: Ars Electronica/Florian Voggeneder

WM_EX10 ... series

audio-video noise performance - 2014/15 ongoing

The series *WM_EX10 ...* is an ongoing, constantly evolving performance project that is altered by adding devices whilst maintaining the basic structure. It involves a purely analogue approach and makes use of short-circuits.

All the sounds generated resulted from short-circuits caused by moist fingers on the circuit boards of used devices. The resistance of the skin, the electrode gel and the conductance of the human body cause short-circuits that generate and alter the outputted sound and noise of the devices like Walkmans and Bontempi keyboards. These intentionally caused malfunctions are used to allow the involved devices to influence each other, as circuits are closed and current flows through the artists body from one device to another. The short-circuits amplified as audio signals are made audible via loudspeakers. The same audio signal is sent directly to the analogue video input of cathode-ray tube (CRT) monitors, which then visually display the signal. The monitors are placed in variable numbers, forms, sizes and combinations on the stage. Furthermore, the signal is sent by video mixer or Time Base Corrector (TBC) to a video projector, which is positioned in the audience area and projects on to the stage and the wall or screen behind the stage.

Noise is the main component of this performance. Electrical voltage and frequency are transformed from their non-audible and non-visible states into audible and visible media and thus made perceptible to the audience. The visualisation is a very direct process from the analogue, electronic signal to an image in real time, so there is no disturbing delay between the sound and the video. This results in a rhythmic interplay between black and white, abstract lines, silence and disturbing noises.

Old and outdated devices are given new value and a new function, which was not originally intended by the inventors and producers of these devices.

In this performance unexpected and uncontrollable analogue signals are altered and bent to an audio-video noisecscape. The interaction with the devices is not based on scores or presets and is therefore improvised, but it builds up following a rough structure. There is no additional computer, nor are extensive audio programs or other effect making devices needed to create the sound.

From this basic approach and set-up of the noise performance, several pieces have evolved with different combinations of devices with titles like: *WM_EX10 WM_A28 TCM_200DV BK26, MRS49 WM_EX10 WM_A28 BK26, 짚 WM_A28 TCM_200DV BK26, MRS49 WM-4 KC-300G RM825 [ORGAN] or TCM-200DV TP-VS500 TCM-200DV MS-201, ...*

video documentation:

<https://vimeo.com/285637890>

web documentation:

http://www.stefantiefenqraber.com/wm_ex10.php

CULTURAL WORK



09. March 2017, OFF4NOFF, Sabina Ahn "소노매터 Sonomatter", photo: Florian Voggeneder



9. August 2017, radio433 on tour, Dawid Liftinger „SOUND AND LIGHT“, photo: Florian Voggeneder



7. July 2020, canceled but not canceled, Mala Herba, photo: Verena Mayrhofer

Tresor Linz

Space for sound art and artistic experiments.

In addition to my own artistic work, I have been organising sound art concerts and other events such as artist talks, presentations, readings and other formats at Tresor Linz since 2016 as chairman and co-founder of the association ("Verein zur Förderung von Klangkunst und künstlerischen Experimenten").

A space for experimentation and for strengthening the independent art and cultural scene in Linz has been created, not only to generate publicity, but also as a place for individual artists, groups and projects to test, experiment and create. With Tresor Linz we offer a space for experiments in sound, dance, theatre and media art, for testing installations (interactive, video, sound, light,...) performances (multimedia, sound, dance, theatre,...) and for artistic presentations. Due to the special spatial and technical settings, projects with special requirements can be easily developed and implemented.

With the first Lockdown in March 2020, we immediately transformed the already existing programme into a streaming and television programme in cooperation with DORFTV ("canceled but not canceled"). This was done to continue the existing programme and to continue to offer local artists performance opportunities during this difficult time. Since the beginning of 2023 we are open to the public again and continue with the live stream in parallel.

Annual review 2020

[Tresor Linz 2020](#)

web documentation:

[Facebook](#)

videoarchive:

[dorftv.at](#)

[facebook](#)

[youtube](#)

CV / Artist Statement

Stefan Tiefengraber

Stefan Tiefengraber lives and works in Graz and Linz, Austria. After six years of working for a film production company he moved to Linz in 2010 to study at the University of Art and Design Linz. 2012/13 One-year exchange at the Korean National University of Arts in Seoul/Korea. 2015 Six-month residency (MMCA Changdong) stay in Seoul/Korea. Since 2016 organiser of sound art concerts and co-founder of Tresor Linz. 2020 Jury member of the Prix Ars Electronica. 2021 Excellence Award 24th Japan Media Arts Festival.

The artist's work was shown at Japan Media Arts Festival 2021 (Tokyo/Japan), Galerie gerken (Berlin/Germany), Ars Electronica Festival (Linz/Austria), TodaysArt 2014 (Den Haag/Netherlands), New Media Gallery (Vancouver/Canada), 16th Media Art Biennale WRO 2015 (Wroclaw/Poland), Blaues Rauschen (Bochum/Germany), ...

www.stefantiefengraber.com

Videoportrait:

<https://vimeo.com/263108774>



Artist Statement:

My artistic work ranges from noise performances and kinetic sound installations to time-based projects such as experimental film.

In performances, installations, and filmic works alike, I develop time-based dramaturgies that unfold slowly: layerings of sound, image, and movement lead to gradual escalations, feedback loops, and crescendo structures. Sound is understood as a spatial and physically experienced situation, while image and film expand and transform the perception of these processes.

A central element of my work is experimenting with electronic devices, mechanical apparatuses, and modified technologies. Through repurposing, overdriving, or deliberate misuse, these systems become independent sonic and visual agents. Control and unpredictability become intertwined. In this process, hidden properties of materials and technical structures become audible and visible — their resonances, disturbances, feedback, and the characteristic sonic qualities of their modes of operation.

Solo Exhibitions:

2025 (TOGETHER)(TOGETHER), Seoul/Korea
2023 Galerie el Birou, Sousse/Tunisia
2022 Galerie Gundula Gruber, Vienna/Austria
2021 Gemeinde Köln, Köln/Germany
2020 Perspektiven Attersee, Attersee/Austria
2013 Gallery 175, Seoul/Korea

Group Exhibitions (selection):

2026 ent, Stadt Haag/Austria
2026 Galerija Kortil, Rijeka/Croatia
2023 periscope, Salzburg/Austria
2022 Galerie Lehen, Salzburg/Austria
2022 ISEA, Reus/Spain
2022 Grünspan, Mühlboden/Feffernitz/Austria
2021 Japan Media Arts Festival, Tokyo/Japan
2021 MAERZ, Linz/Austria
2021 Galerie Gundula Gruber, Vienna/Austria
2020 Klangwolke Linz/Austria
2019 Speculum Artium 2019, Trbovlje/Slovenia
2019 Ars Electronica Festival 2019, Linz/Austria
2018 ERROR – Ars Electronica in Berlin, Berlin/Germany
2018 lab30, Augsburg/Germany
2018 Klang, Atelierhaus Salzamt, Linz/Austria
2017 Galerie gerken, Berlin/Germany
2017 Yassi Foundation – Tehran/Iran
2017 Aykuna Yentroa – Bilbao/Spain
2017 New Media Gallery, Vancouver/Canada
2016 Victoria and Albert Museum, London/UK
2016 Kunstverein Baden, Baden/Austria
2016 ARS Electronica Festival 2016, Linz/Austria
2016 Gallery 175, Seoul/Korea
2015 Takamatsu Media Art Festival, Takamatsu/Japan
2015 MMCA Residency Changdong, Seoul/Korea
2015 Wansha Performance & Art Centre, Tainan/Taiwan
2015 WRO Biennale 2015, Wroclaw/Poland
2015 NODE15, Frankfurt/Germany
2014 Prix Cube 2014, Issy-les-Moulineaux/France
2014 Update_5, New Technological Art Award 2014, Ghent/Belgium
2014 Tadaex04, Tehran Annual Digital Art Exhibition, Tehran/Iran
2014 TodaysArt 2014, Den Haag/Netherlands
2014 reactions and spaces, O'NewWall Gallery, Seoul/Korea
2013 Píksel Festival 2013 Bergen/Norway

Performances/Conzerte (selection):

2026 Dom im Berg Graz/Austria
2025 Kuandu Light Art Festival, Taipei/Taiwan
2025 velak Gala, Wien/Austria
2025 Wavering Worlds 101020, Mariendom, Linz/Austria
2025 닷올림 dotolim 210, Seoul/Korea
2024 Theater-am-Werk, Vienna/Austria
2023 The Lab, San Francisco/USA
2023 Hirshhorn Museum, Washington DC/USA
2023 Café Wolf, Graz/Austria
2022 Stadtwerkstatt, Linz/Austria
2022 House of Arts, Ústí nad Labem, Czech Republic
2021 ARS Electronica Garden Barcelona/Spain
2020 24 Stunden Sounding Linz, Klangwolke Linz/Austria
2019 ARS Electronica Festival 2019, Linz/Austria
2018 Blaues Rauschen – Bochum/Germany
2018 Zentralwerk, Dresden/Germany
2018 EL CINE REV[B]ELADO, CA2M museum, Madrid/Spain
2017 Artience Festival – Eye Ear Etc. 2017, Daejeon/Korea
2017 Instants Chavirés, Montreuil/France
2017 Spektrum, Berlin/Germany
2016 Austrian Culture Forum, London/UK
2016 ISEA 2016, Hong Kong
2015 우정국 Ujeongguk, Seoul/Korea
2015 Lacking Sound Fest, Taipei/Taiwan
2015 WRO Biennale 2015, Wroclaw/Poland
2014 Tadaex04, Tehran/Iran
2014 닷올림 dotolim 59, Seoul/Korea

Residencies (selection):

2025 Auslandsatelier BMWKMS, Seoul/Korea
2023 Elbirou Art Gallery, Sousse/Tunisia
2020 subnetAir, Hallein/Austria
2017 Residency at ÖKF Tehran – Tehran/Iran
2015 MMCA Changdong, Seoul/Korea

Awards: (selection):

24th Japan Media Arts Festival Excellence Award 2021
Kunstförderpreis der Stadt Linz 2021
Startstipendium Medienkunst BMKÖS 2020
Hubert von Goisern Kulturpreis 2020
lab.30 Award 2018
Grand Prix - Takamatsu Media Art Festival 2015

www.stefantiefengraber.com