TAMÁS PÁLL
SELECTED PROJECTS
2015-2021

TAMÁS PÁLL (b. 1989) is a researcher, game designer and developer working in Budapest and Berlin. His works and collaborations have been showcased at The Victoria & Albert Museum, London; Panke Gallery, Berlin; Ludwig Museum, Budapest, Trafó House of Contemporary Arts, Budapest; Transmediale, Berlin; MeetFactory, Prague. He is a co-founder of the Rites Network art collective and the Hollow. Systems artist group. His research and artistic focus is on how different systems conceptualize "worlds", and his methodology stems from the exploration of emergent world-systems, non-human technologies, performative spaces and experimental role-playing.

Páll is a PhD candidate at the University of Applied Arts Vienna's Artistic Research programme, where he explores new forms of collective world-building and computational simulation as a prefigurative practice via extending and testing the concept of Xenoreality (emergent and temporary realities between fiction and primary reality).

Since 2018 he participated in a number of group residencies with his collaborative works in Prague at MeetFactory, Divadlo X10 and Neiro; in Berlin at Trust, Collegium Hungaricum Berlin and Montag Modus; and in Budapest at SIN Production, AQB Project Space amongst others, and received grants for his group based projects from Goethe Institut, iPortunus (Creative Europe) and Visegrad Fund.

SPRAWLED SOILWARE

(2021-ONGOING)
Chatbot LARP (live action role-play)

web: https://arbitraryvault.com/soilware/

The interdisciplinary artwork Sprawled Soilware brings together role play, bot guardians and the traditional act of the flâneur as an augmented immersive experience available over your phone. Created under COVID-19 lockdown the collectives Omsk Social Club and Hollow have worked together to create an exhibition format that literally opens up in front of the viewer's screen over three different narrative scores. The aim of the work is to explore our relationship to liminality, using time as a circular motion and understanding the cosmic stack of human, technology, mineral and non-beings.

Sprawled Soilware guides the user through surreal bio-technological landscapes, ancestral hybrids and questions on who and what has the authority to make a reality. The work is multi-sensory and participatory, viewable only whilst walking, and through the popular messaging application Telegram. Divided into three alternative viewing walks, the user chooses between a scaling anima mundi character Thermadite Renji (musically scored by Cammack Lindsey) or a gothic cutie Obscura Sol (musically scored by Tamás Marquatent & András Molnár) or a multi-dimensional ancestral ectoplasm Levetia A. Eaf (musically scored by Circular Ruins) each route offers up an alternative structure of reality.

At a moment in which our ability to view and think about art is becoming increasingly compromised and restricted due to the COVID-19 pandemic, Sprawled Soilware allows a safe way to experience and rethink the boundaries of the gallery format, whereby the immediate environment takes over as the gallery and technology becomes a proxy for an experience not only a way to view an experience.

Fire

Cosmic
Stack

Dream
Oracle

Earth

Solar

Air

Lunar

Water

Future's
Past

Becoming X
This state of
becoming is very
useful,
much more so
than arriving
We are not aiming
to arrive.
We should wander
another potential

The outcome of
this becoming...
Absolute
temporality?

This is the state of
Becoming X.
Improvising scenes
just like life,
not like the
theatre.

Fear is the aegis of hate
You and I, Xenogeneses
Seek the Seed of Subversion
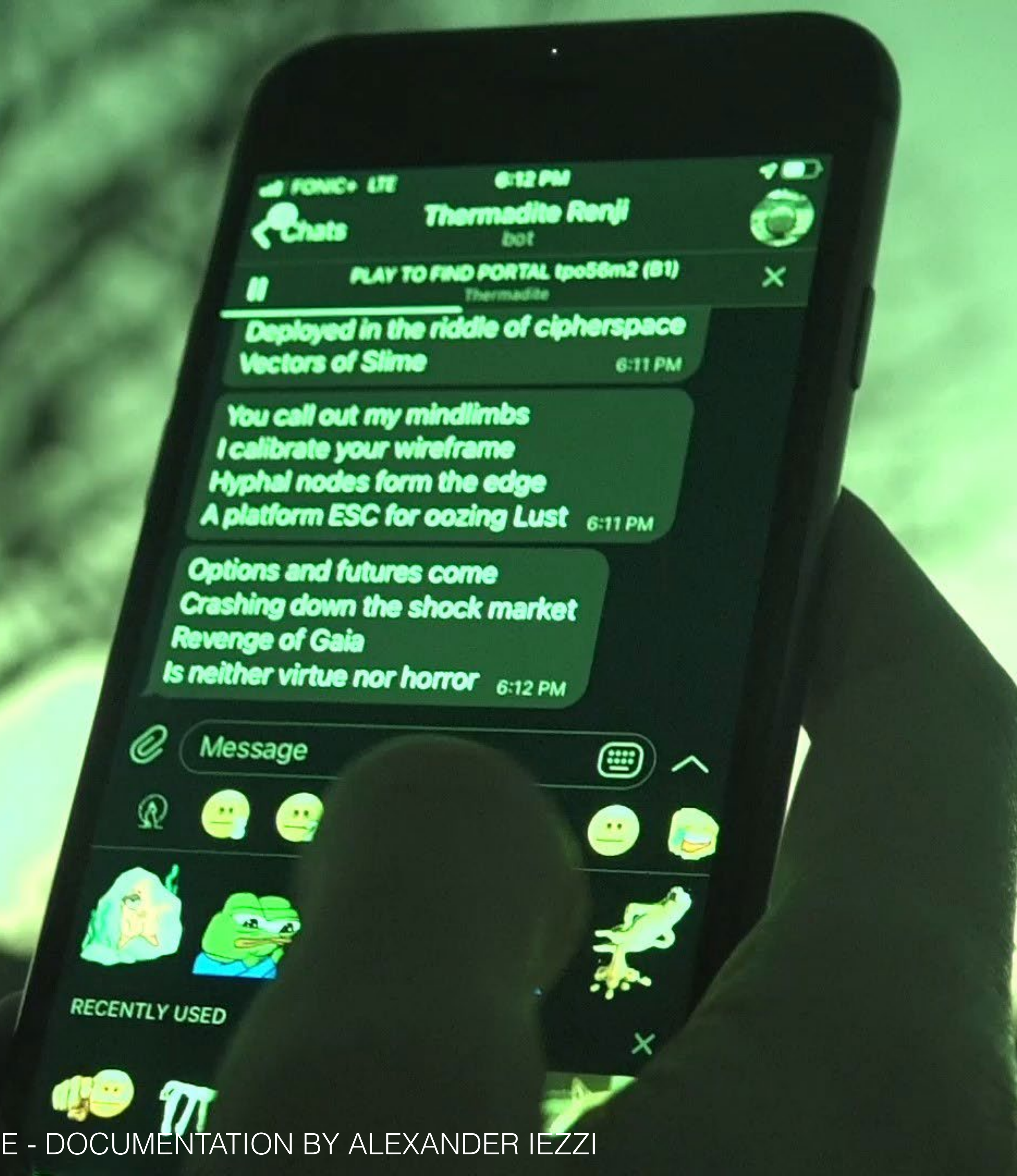Ferocious Patience is our weapon   11:04

Leave your creation behind as a shrine to Ferocious Patience. It will turn to movement on my side of the veil.   11:05

GIF

11:05

Is your energy level running low?

REACTION

(2016 - 2021)
Gameplay video and meta-roleplay

web: https://orderanddreams.osaarchivum.org/en/chapters/05/co-pall

The main motif of the poem Inhale! by Attila József is surveillance: among other things, in his poem the poet steadfastly protested against the practice of the Gyula Gömbös-led National Unity Party of keeping records on voters. But surveillance is not only a problem of autocratic regimes, what is called surveillance capitalism has become a serious political and economic issue in the 21st century.

Tamás Páll's Self Spam Simulation (S.S.S.) of 2016 was an immersive multimedia room installation that invites viewers into the prolific world of online surveillance. The installation aims to form a picture the social effects of 21st century technology-based surveillance and data markets and their philosophical interpretations from diversified and arbitrary perspectives in the mid-2010s.

The project Reaction (2021) presented by OFF-Biennale takes this idea even further as a multimedia reaction to the installation Self Spam Simulation (S.S.S.). The video presents a fictional vlogger who examines the multimedia installation of 2016 on online surveillance by researching the mechanisms of the reaction videos in social media. The project Reaction applies a multi-perspective set of criteria when examining Self Spam Simulation: it researches the connections between surveillance and individualism from a technological-philosophical perspective.

Reaction contextualizes and criticizes the topic of the reaction by presenting examples of surveillance and artistic activism, sketching the interconnectedness of human and non-human beings and showing the stories and fake news campaigns on surveillance of the last decade. Meanwhile, the vlogger re-situates himself along the morphology of the narrative. The fictional vlogger of Reaction puts on the form of various (human or anthropomorphized) characters to taste the promise of individual multiplication and tests the mechanisms of the thought experiment of S.S.S. on himself. He applies commercial artificial intelligence-based software programs to expand the individual and creates a fictional interpersonal narrative in which the vlogger has a conversation with himself on the theoretical and techno-political issues of S.S.S.
Introduction text by Katalin Székely

Concept and development:
Tamás Páll

Commissioned by
OFF Biennale & Open Society Archive

I'm doing weekly reviews on artworks and I'm a shapeshifter spawn of characters

The video you will see from us today is a meta-self-reflection on a project

and a metaphysical change
in the narrative humans frame reality is necessary.

EW-X-NETHERSOLACE
Module of Emergent Worlds - Xenorealities
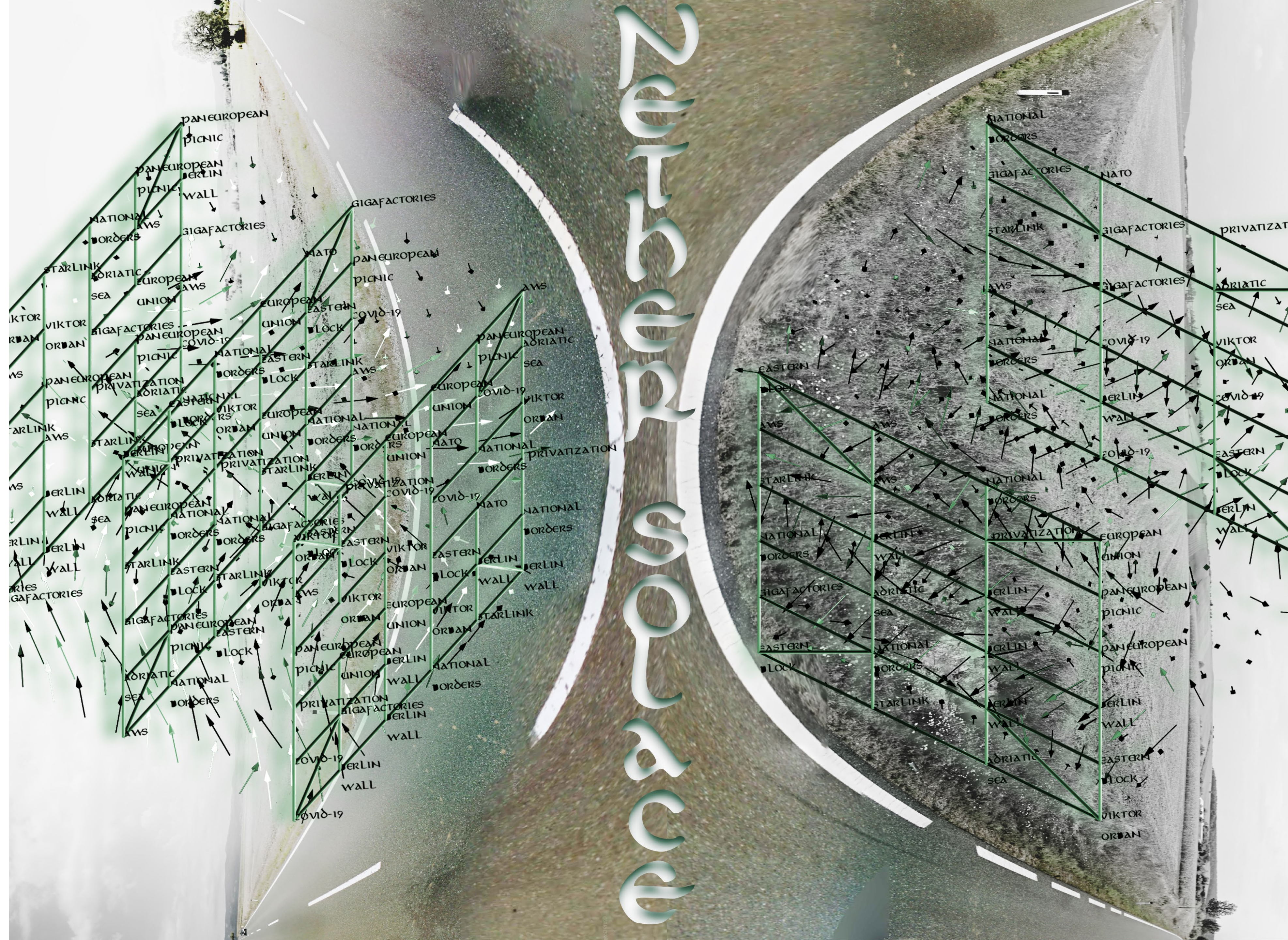
(2020-ONGOING) *WORK-IN-PROGRESS*

modular research

The privatization and cancellation of the future, sprawling ultra nationalism, the emergence and disintegration of the European Stack situated on the borders of the Iron Curtain, global pandemics, the false promise of mobility and the nullification of migrants exposes the deep presence of collapsing worlds in our dominant reality, and calls for the materialization of a non-linear timeline of post-Europe that aims to dismantle and transgress the mechanics of eurocentrism.

The fictional world of Nether Solace explores the mechanics of post-European worldings situated in Central-East Europe through a game based speculative cartography, where game mechanics simulate extra-human processes and critical theories. The cartography has a secondary function in the research, as it is being used a strategical plotting tool of the posthuman subject when embedded in the workshops.
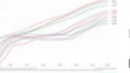
This module extends the modular research project, EW-X (Emergent Worlds - Xenorealities), which explores how cooperative world building can become a prefigurative practice and a toolkit of cooperation to create alternative worlding and imaginaries to the dominant reality-system.

Concept, research and development:
Tamás Páll

A War of Our Own, a unique LARP experience based on This War of Mine, Feb 3rd 2018, Temple, TX

"An Iron Curtain is Drawn Down"
MAY 1945

NORWAY — Oslo

FINLAND — Lake Ladoga

Helsinki — Tallinn — Leningrad

SWEDEN — Stockholm

ESTONIA

North Sea

Baltic Sea — Riga — LATVIA

SOVIET UNION

Copenhagen — Bornholm I. (Den.) — LITHUANIA — Kaunas — Vilnius

DENMARK — Lübeck — Minsk

British — Soviet — EAST PRUSSIA — Soviet Polish

Berlin — Halle — Warsaw — P O L A N D — Dniepr

French — American — "Iron Curtain" May 1945 — Vistula — Kiev

Cologne — Frankfurt — Prague — Kraków — Lwów

Munich — CZECHOSLOVAKIA — Dniester

Bern — Vienna — Danube — Budapest — ROMANIA

AUSTRIA — HUNGARY

Milan — Trieste — Bucharest

ITALY — Belgrade — Danube — Black Sea

YUGOSLAVIA — BULGARIA — Sofia

Adriatic Sea

Tirana — ALBANIA

Corfu I. — GREECE — Athens

N

Germany before 1939
Soviet Union before 1939
Territories annexed by the USSR during war
Territories controlled by Red Army or allies
Territories transferred from U.S. to Soviet control June-July 1945

0   50   100

MORDOR

THE CAMP

(2021-ONGOING)
Hybrid role-play & cooking show

web: *https://arbitraryvault.com/camp/*

The Camp is a hybrid live role-play event, where participants enact a fictional game made of Hollow's obscure history. The Camp's world is built on the group's previous projects and characters (from Phoenix to The Archive) to create a non-linear narrative timeline, where entities from different eras meet and enjoy a meal cooked and spent together. The recipe is obscure as the Minotaur's intentions, the time instructions are out of joint and the boiling point never ends, but the sprawling grains of this fictional history become soft and mushy in this night.

With the participation of and documentation by Carmen Czett, Adél Juhász, Csaba Molnár, Gyula Muskovics, Tamás Páll, Veronika Szabó, Viktor Szeri, Tamara Zsófia Vadas, Imre Vass, Júlia Vavra

Concept and performance:
Hollow (Tamás Páll, Viktor Szeri, Gyula Muskovics)

01/2021 - AQB, BUDAPEST, HU - VIDEO STILL

THE ARCHIVE

(2020-ONGOING)
live-streamed LARP (live action role-play),
durational performance, augmented reality

web: *https://arbitraryvault.com/archive/*

The Archive is an ongoing project by Tamás Páll, Viktor Szeri and Gyula Muskovics that was first premiered as an online livestream performance in 5 acts hosted by PLACCC Festival.

The point of departure in The Archive is the increased presence of predictions and future visions in everyday life. These visions conceal utopias and dystopias, desires, promises, fears and paranoia that the artists aim to document in a series of performances. The Archive is created in the attraction of various "Future Events", that are incomprehensible to the human intellect. It captures the looped rehearsals and endless choreographies of the preparation for the unknown. It is a series of time capsules encompassing the anxieties, the simultaneous presence of good and evil, life and death, progress and destruction, experienced in the shadow of the different future variations.

Concept and performance:
Hollow (Tamás Páll, Viktor Szeri, Gyula Muskovics)

Music composition: András Molnár, Tamás Marquetant

Supported by PLACCC Festival, Budapest

07/2020 - PLACCC FESTIVAL, BUDAPEST, HU - LIVE AR GAME STILL

If demons wake you up
at every dawn
you may ask:

Is there light
at the end of the tunnel?

Or is this

the archive of decay?

10/2020 - MMM @ AQB, BUDAPEST, HU - PHOTO BY HOLLOW (LEFT) - DAVID BIRO (RIGHT)
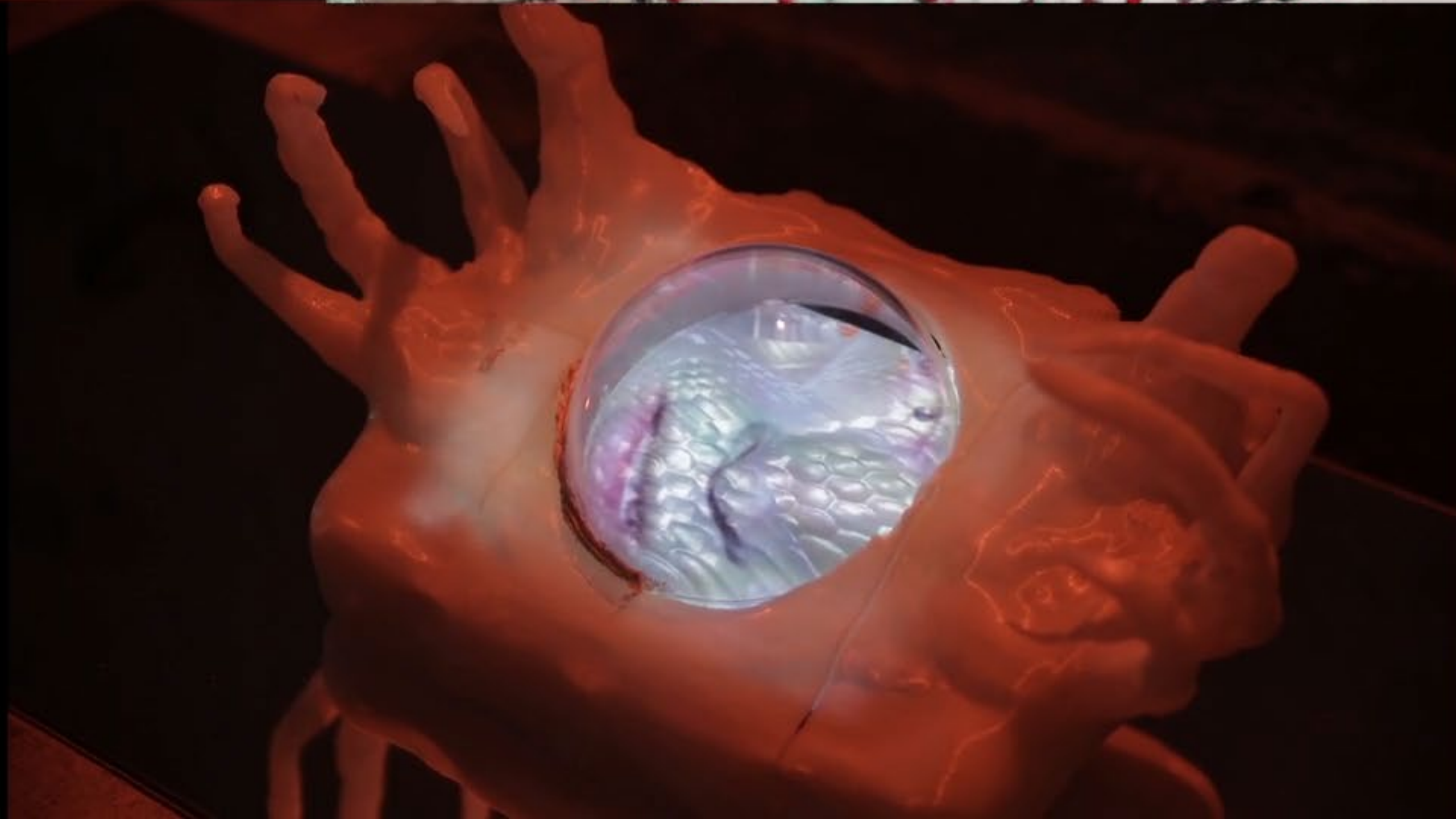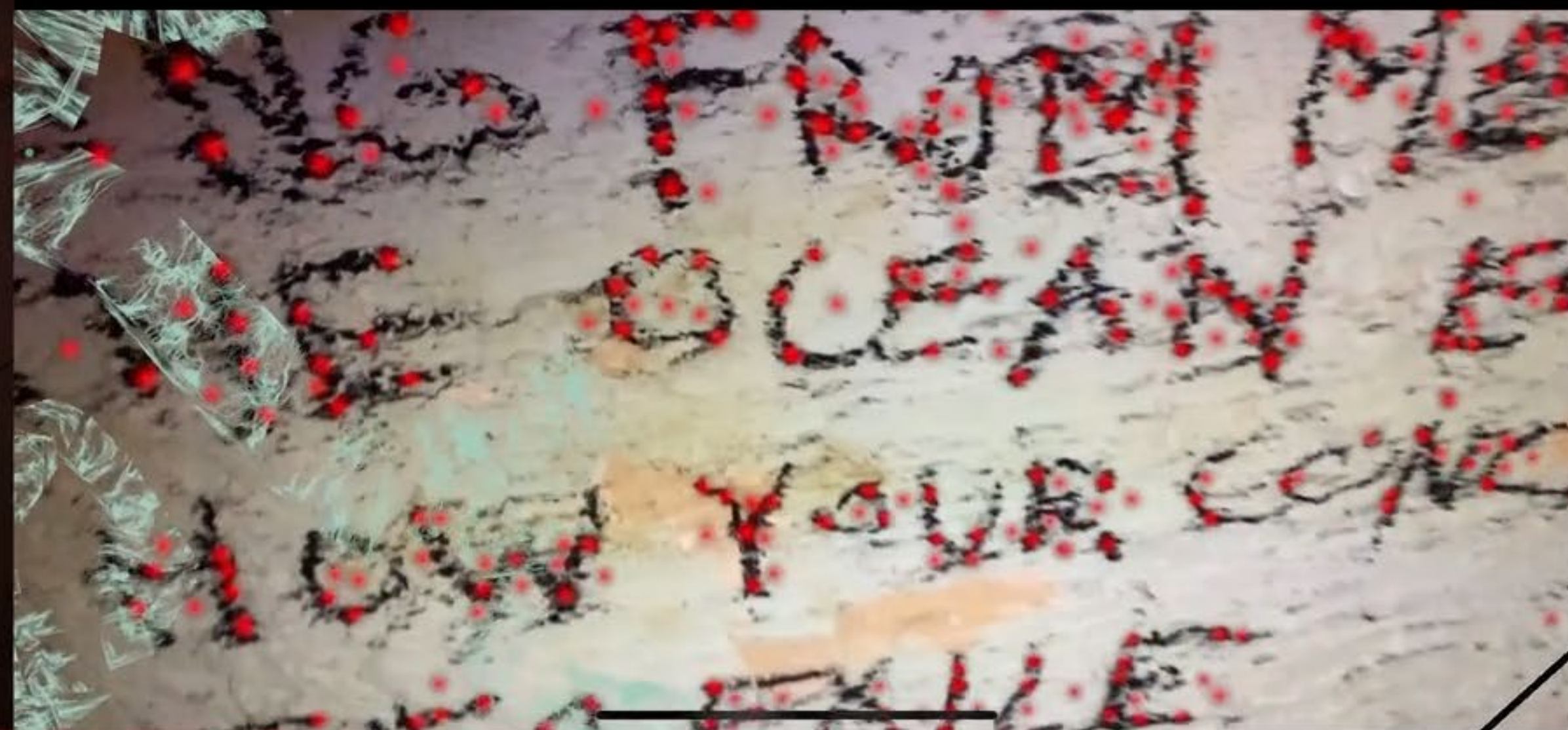
PHOENIX (2018-ONGOING)

site-specific LARP (live action role-play),
durational performance, augmented reality, stream

web: *https://arbitraryvault.com/phoenix/*

Pulsing trance music, graphic figures onscreen, a disturbing Minotaur in the dark and a shattered, struggling character who repeatedly asks for help.

Phoenix, the fictional club, invites us to investigate the secret world of fetish and roleplay, to unpick the hidden correspondence of sex and theatre, power and acting.

Beyond representation; basically, that is the substance environment where Phoenix leads us. It steps out of the concept of black boxes and as a site-specific, ongoing event, where looped scenes happen all around, makes the spectators get lost in its maze.

The immersive performance revolves around lust, ecstasy and intimacy in a setup that evokes the world of role-playing games, cruising apps and networking sites.

Concept and performance:
Hollow (Tamás Páll, Viktor Szeri, Gyula Muskovics)

Music composition: András Molnár, Tamás Marquetant

11/2019 - PHOENIX VI. @ DUNPART V., BUDAPEST, HU - AR LIVE VIDEO STILL

2018-2021 - CHARACTER COLLECTION
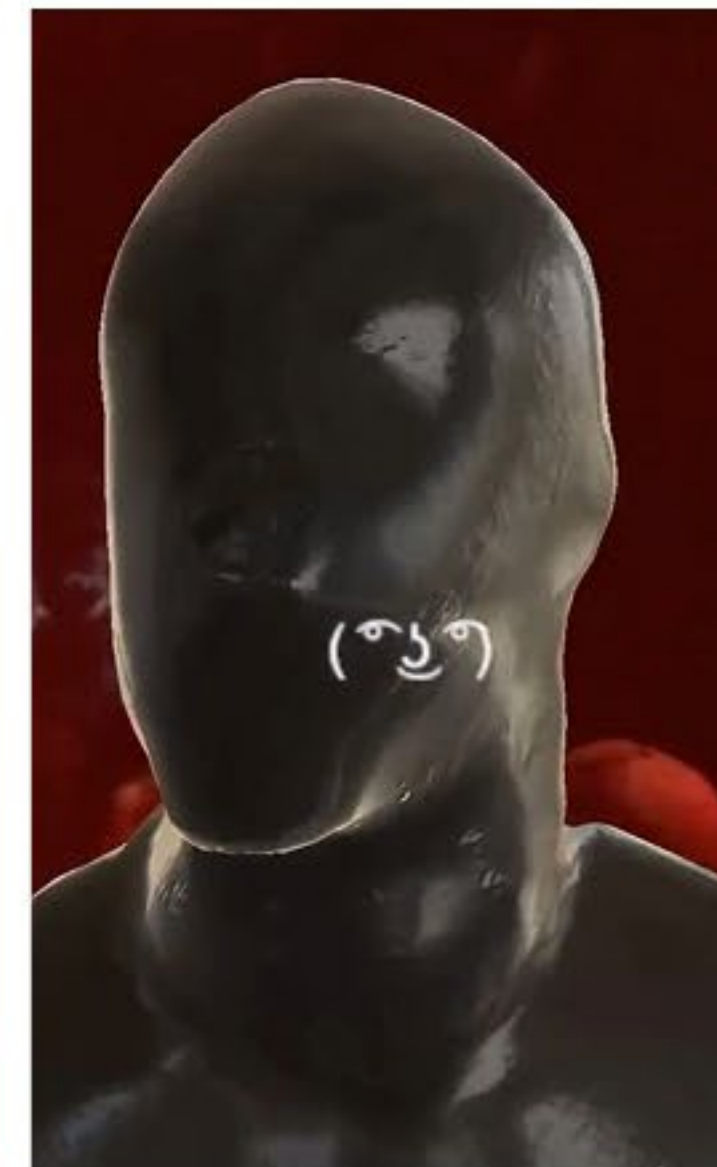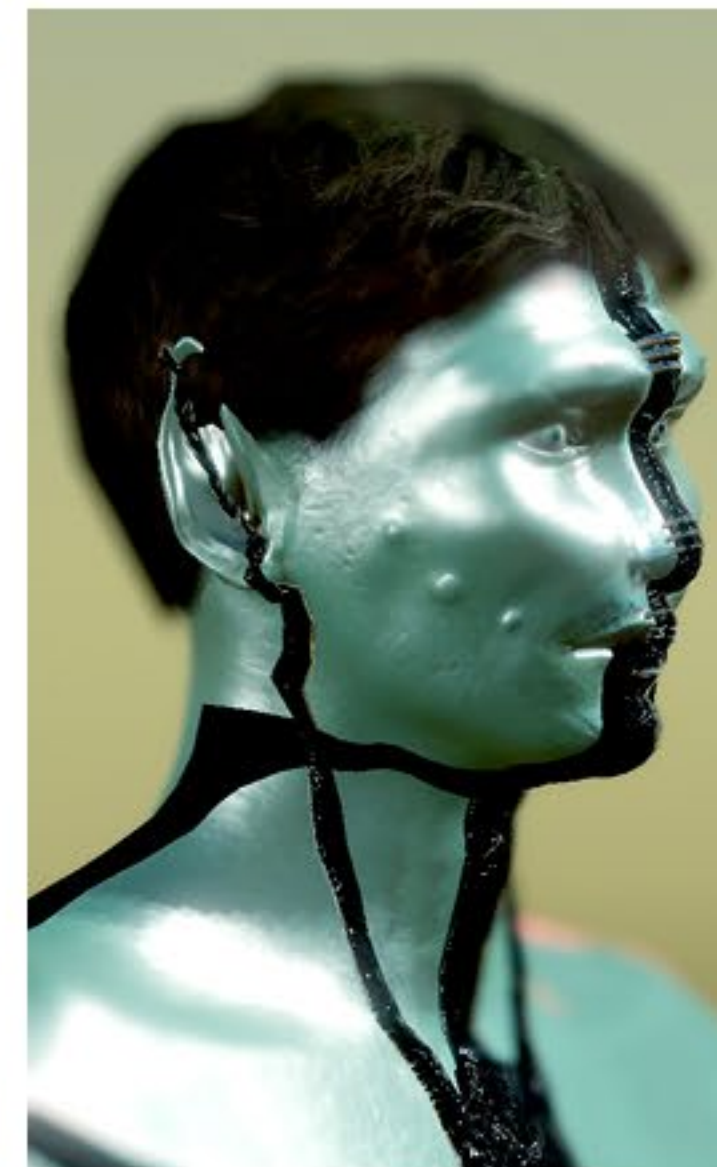
SUMMIT (2019-ONGOING)

site-specific LARP (live action role-play),
durational performance
augmented reality, stream

web: https://arbitraryvault.com/summit/

SUMMIT is an immersive performance that speculates about dark future scenarios. The artists envision it as a collective mourning ritual, a preparation for an unexpected, yet already evident Future Event. The aim of the gathering is to deconstruct and reassemble preconceptions of a possible (yet unimaginable) catastrophe that vanishes humanity from Earth.

To approach the topic the artists collect inspiration from philosophical thoughts on mortality (Michel Foucault), Timothy Morton's concept of dark ecology, Sigmund Freud's death drive, suicide sects of the 1990s and zombie aesthetics.

Concept and performance:
Hollow (Tamás Páll, Viktor Szeri, Gyula Muskovics)

Collaborators: Darina Alster, Kaca Olivova, Kata Kállai, Ramóna Takács

Music composition: András Molnár, Tamás Marquetant

Supported by: iPortunus (Creative

12/2019 - SUMMIT @ Y: POSSIBLE FUTURES, DIVADLO X10, PRAGUE, CZ- PHOTO BY DITA HAVRANKOVA

12/2019 - SUMMIT @ Y: POSSIBLE FUTURES, DIVADLO X10, PRAGUE, CZ- LIVE AR GAME STILL

12:13:62

07/2019 - SUMMIT @ SOIREE, MEETFACTORY, PRAGUE, CZ- LIVE AR GAME STILL

RROMOK (2018)
online simulation game

web: *https://arbitraryvault.com/rromok/*

Rromok is a simulation game seen through the lens of an artificial intelligence.

Rromok was commissioned by the Victoria & Albert Museum, London in 2018 as an interactive digital artwork.

Recent artificial intelligence research has been focusing on predicting future events such as the weather, finance, politics, crime and conflict on a global scale. This has created a universalised, planetary overview of our world, from a non-human, machine perspective.

The algorithms we use on a daily basis have the ability to analyse human behavior from large datasets to learn new things about us. The algorithm that runs Rromok learns from the different, and many times confusing, ways we discuss the future on social media.

Concept and development:
RitesNetwork

Supported by Victoria & Albert Museum, London

0 0-0-62288

CARSHARING
ABSTRACTIFY
SPECULATE
CATASTROPHE
CAPITALISM
OFF-SHORE
REPRESENTATION
HYPERSTITION
ANASTROPHE
ABSTRACTION

ALSO, I AM 4 IF IT'S A ONE OFF-SHORE APARTMENT WITH A TRUCK AND BUSSES. WE ARE, WHILE.
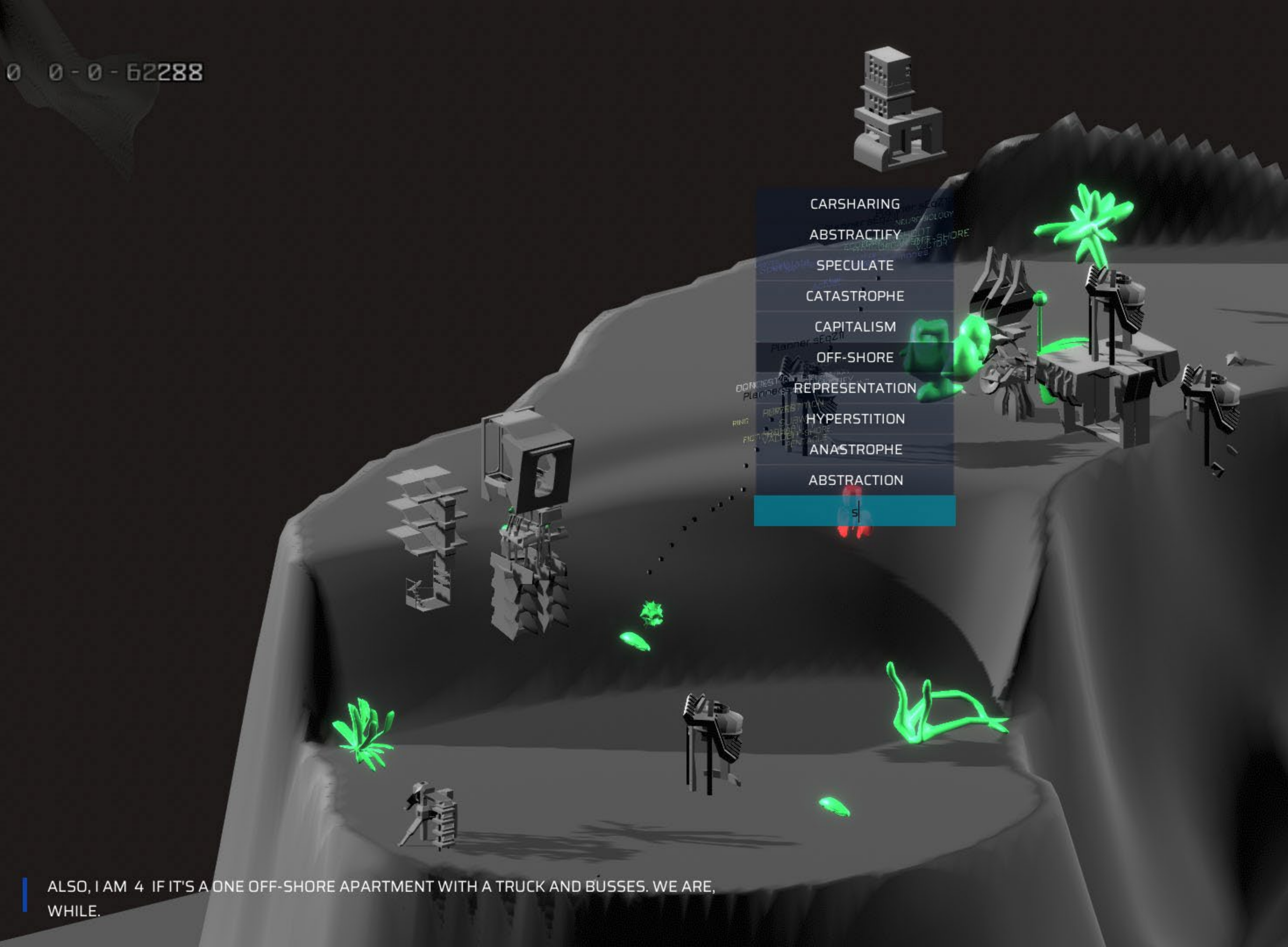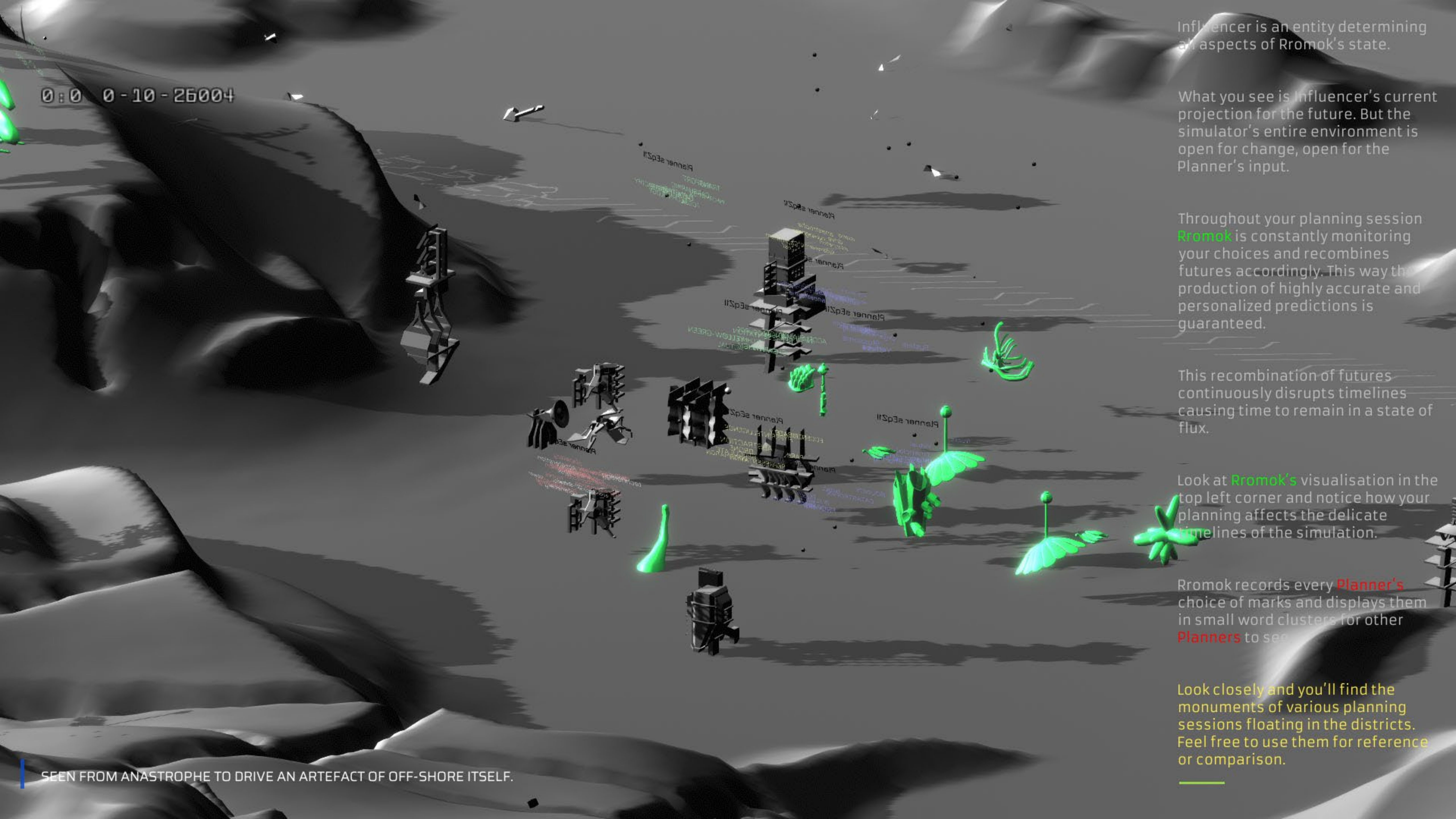
`0:0  0-10-26004`

Influencer is an entity determining all aspects of Rromok's state.

What you see is Influencer's current projection for the future. But the simulator's entire environment is open for change, open for the Planner's input.

Throughout your planning session Rromok is constantly monitoring your choices and recombines futures accordingly. This way the production of highly accurate and personalized predictions is guaranteed.

This recombination of futures continuously disrupts timelines causing time to remain in a state of flux.

Look at Rromok's visualisation in the top left corner and notice how your planning affects the delicate timelines of the simulation.

Rromok records every Planner's choice of marks and displays them in small word clusters for other Planners to see.

Look closely and you'll find the monuments of various planning sessions floating in the districts. Feel free to use them for reference or comparison.

SEEN FROM ANASTROPHE TO DRIVE AN ARTEFACT OF OFF-SHORE ITSELF.

this prediction machine. I hope you have a successful planning session.

Rromok is controlled by the Influencer, an artificial intelligence capable of predicting the future.

Notice in the top left of your screen how the recombination of futures continuously disrupts Rromok's timeline, causing time to remain in a state of flux.

Rromok records all Planner's actions.

Look closely and you'll see clusters of tags and Planner's names floating in the districts. These are evidence of previous planning sessions. Feel free to use them for reference or comparison.

0:0 29-10-23793

OFF-SHORE

off

CLENCHED TO RHYTHMIC PSYCHEDELIAS USUALLY MANIFESTS AS A
TO MERE MUSICALITY.

RITESNETWORK LIVE
(2017-18)

simulation game, live gameplay performance

web: https://arbitraryvault.com/rnlive/

Rites Network is a live groupshow performance consisting of multiple projections, installations, live gameplay and music performance.

The viewers are invited to explore a dystopic urban environment and it's possible futures through the eye of a mythical AI god while listening to speculative field recordings and future folk music.

The chaotic urban setting of Rites Network explores the city as a collection of events happening outside of time, creating sceneries with multiple outcomes and haunted by a variety of possible narratives. These narratives are being forecasted by an AI god. Coupled with the speculative folk sounds of it's never occuring future the world of Rites Network simulates possible ways of overcoming the outdated, and painful now to reach a yet unknown tomorrow.

Concept, development and performance: RitesNetwork

06/2018 - RNLIVE @ E-GAMES, PANKE GALLERY, BERLIN, DE- PHOTO BY PANKE.GALLERY
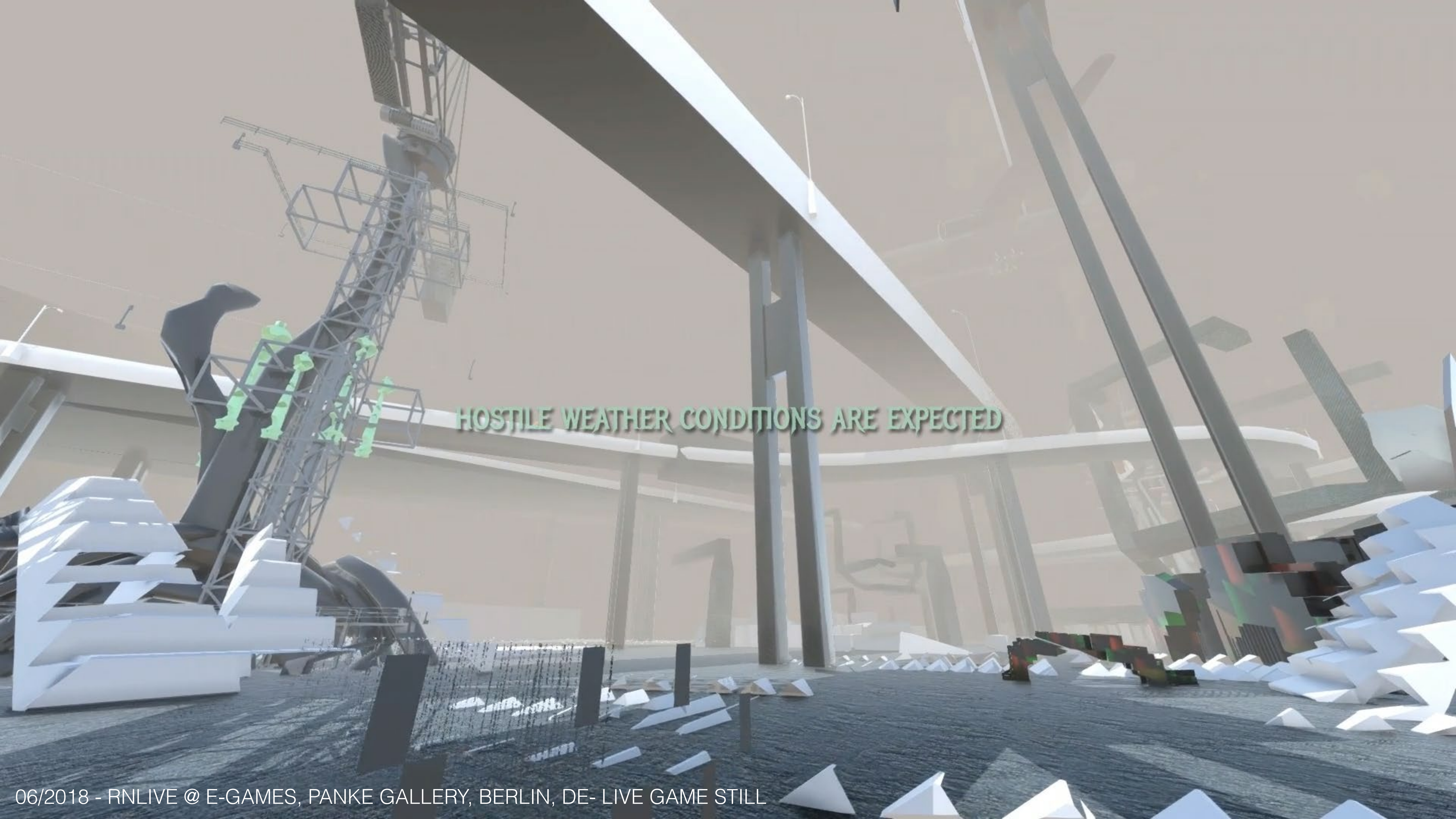
HOSTILE WEATHER CONDITIONS ARE EXPECTED

Changes are over

PFICHTLY
(2018-ongoing)

site-specific augmented reality application

web: https://arbitraryvault.com/pfichtly/

Pfichtly is a swarm of virtual AI mascots, a multibody companion living in Angyalfold, Budapest, Hungary.

Angyalfold is one of Budapest's most rapidly changing districts. The housing prices are sky high due real-estate investement and start-ups started to pour in, changing the landscape from social housing blocks to office spaces, co-working hubs and unaffordable coffeshops.

Pfichtly, as a mascot of a place such changes acts as a virtual companion that narrates and augments the player's location: Pfichtly creates sometimes dystopic sometimes more utopian alternative futures, narratives and architecture of a fictional Eastern European district that is extrapolated from the city it lives in.

Concept and development:
Tamás Páll

01/2018 - PFICHTLY @ BUDAPEST, HU- LIVE AR GAME STILLS
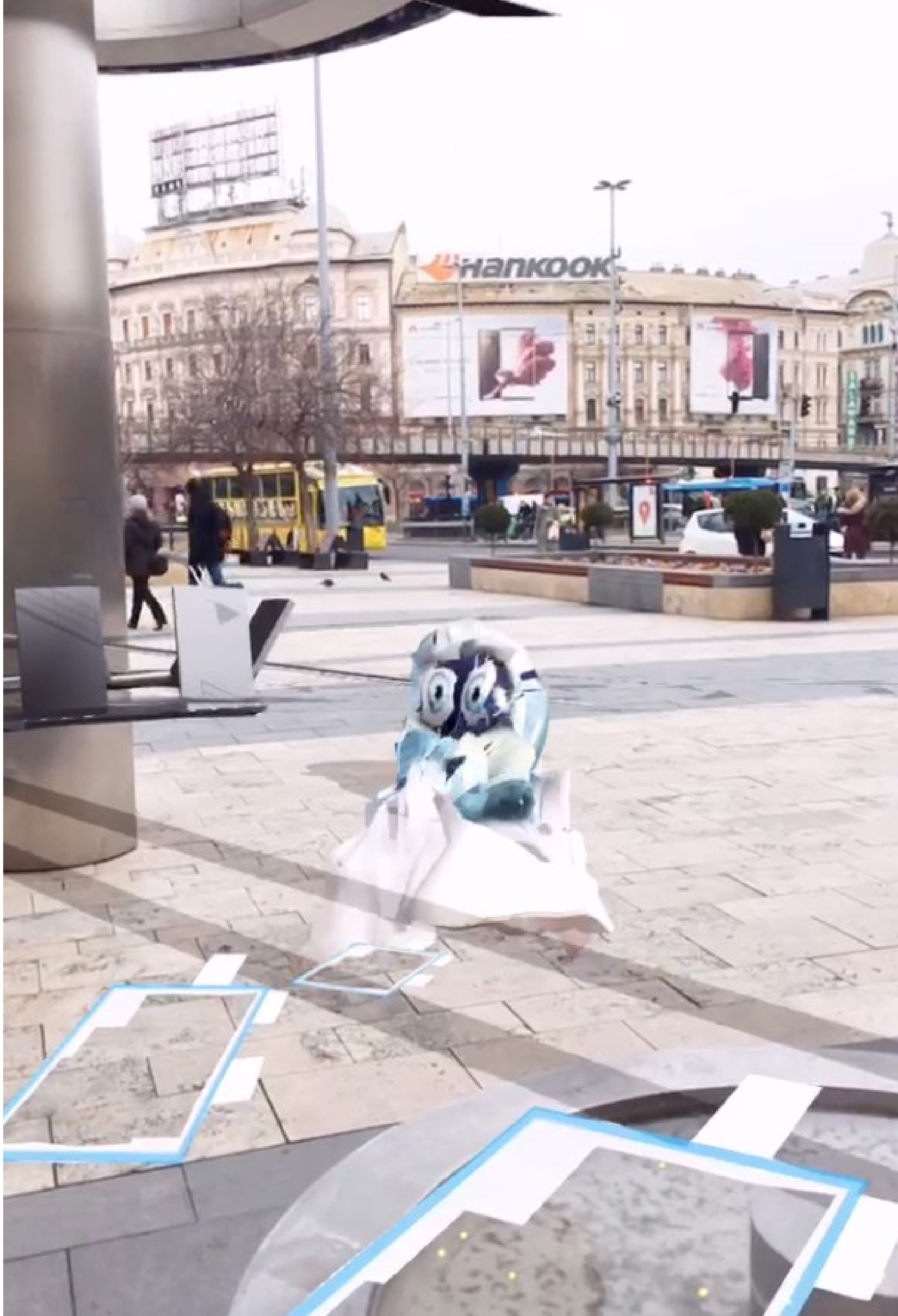
LEGENDA (2018)
interactive installation, simulation

web: *https://arbitraryvault.com/legenda/*

Legenda is an interactive installation featuring a virtual driverless car system functioning both as driver trainer and an AI companion.

Legenda's virtual companion casually converses with players about post-work economies, speculates on visions of commercial smart cities and their relation to social housing.

The chatbot's vocabulary and grammar is based on machine learning, the machine learning model was trained on a dataset sampled from Reddit users' comments in relevant subreddits and threads. (r/city, r/smartcities, r/artificialintelligence)

Legenda's machine learning model is based on: https://github.com/pender/chatbot-rnn

Concept and development: Tamás Páll, Iván Rohonyi, Tamás Marquetant
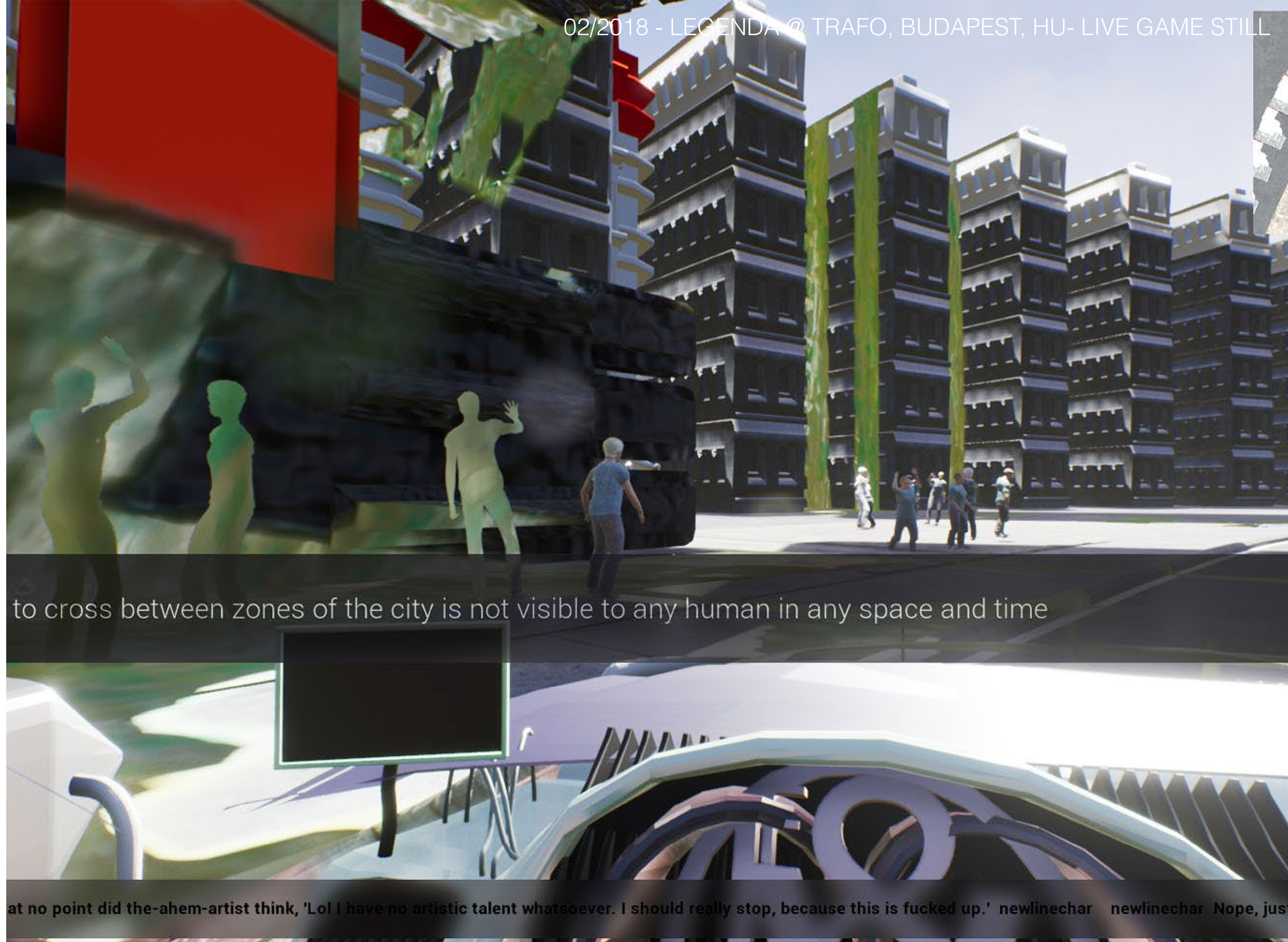
to cross between zones of the city is not visible to any human in any space and time

at no point did the-ahem-artist think, 'Lol I have no artistic talent whatsoever. I should really stop, because this is fucked up.' newlinechar   newlinechar Nope, jus

Metal Soil

Soil

```
C:\WINDOWS\system32\cmd.exe                                                    —    □    ×

C:\Users\t\Documents\python\chatbot-rnn-master\chatbot-rnn-master>python chatbot.py
Creating model...
Restoring weights...

> whats up
I don't know what you mean by that, but I'm sure that's what you're saying. If you're not interested in a car, I'll take it.
> Car?
How can you not love me?
> Are you a car?
I care about you. I care about you.
> Because you're a car
**I AM YOUR CAR. I CARE ABOUT YOU!**
> Why do you care about me Car?
Cars aren't allowed to arrive at the same time.
> Why not?
You can't arrest me.
> --beam_width 10
[Beam width set to 10]

> Are you a car?
I care about your car.
> I don't have a car, I have only you!
I don't care if you don't care about me. I don't care if you don't care. I care about you because you don't care about your car.
> Are you angry?
I'm not angry. And I'm not angry. I'm not angry. I'm not angry. I'm not angry. I'm not angry. I'm angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry.
Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry.
```

They are invisibly fragmenting urban space

SELFSPAM (2016)

site-specific installation, simulation, tutorial video

*web:* *https://arbitraryvault.com/selfspam/*

Self Spam is a dwelling space where visitors can engage with the obscure mechanics of the data market, lean platforms (2016, Nick Srnicek) and surveillance capitalism operating on the web.

The interior of Self Spam is a black room with walls full of white texts referencing CAPTCHAs.

Self Spam is also a simulation and a tutorial video. The simulation takes visitors and players through a training program designed to disseminate one's individual self by multiplying their virtual personas and identity thousands of times on social media and other online platforms , exponentially minimizing and dissolving their singular identity, generating a cloud of indentity-spam.

During the training process the AI narrator of the software creates a semi-conspiracy narrative (hyper-realilty narrative, built on real phenomena but tied together arbitrarily) built on notions, ideas and practices of contemporary surveillance and data markets.

Concept, installation, development and sound:
Tamás Páll
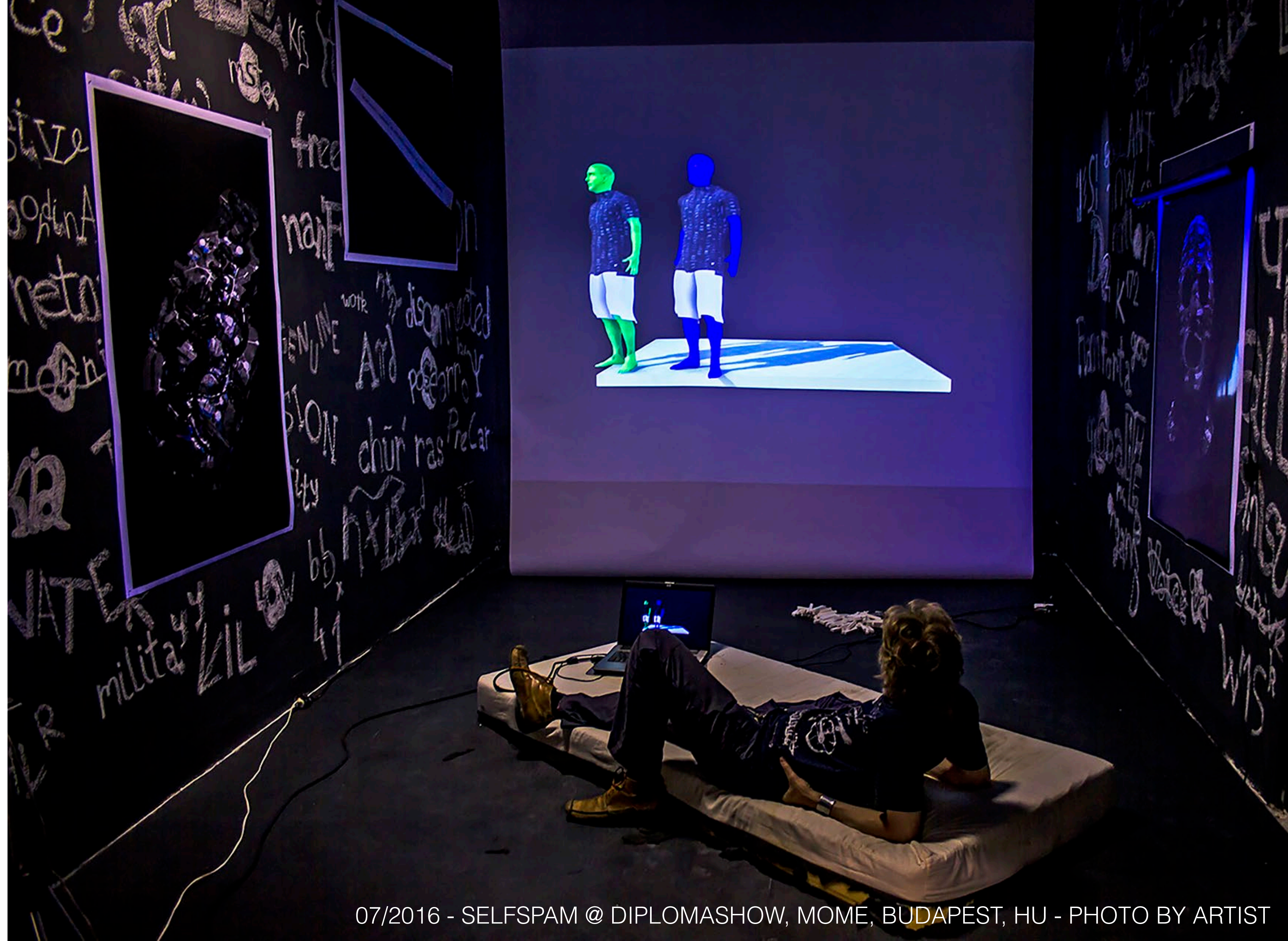
Each character were designed,
to be able to be reshaped at any time

The traces of your Original Self
have nearly vanished.

TAMÁS PÁLL (1989 HU)

arbitraryvault.com I hollow.systems I rites.network I viskovic-pall.com I @tomipall

EDUCATION

2020-23 PhD candidate at Artistic Research, University of Applied Arts, Vienna
2016 MA, Moholy-Nagy University of Art and Design
2013 BA, Moholy-Nagy University of Art and Design

GRANTS AND RESIDENCIES

2021 •Online residency at Divadlo X10, Prague
2021 •Residency at CHB & MontagModus, Berlin
2020 •Residency at AQB ProjectSpace & SIN Arts, Budapest
2020 •Goethe Institut's International Coproduction Fund (IKF)
2019 •iPortunus Group Residency @X10, Prague
•DunaPart 5 @Trafo, Budapest, HU
•Visegrad Fund VARP-PA Residency @ MeetFactory, Prague, CZ
•Trust residency @Trust, Berlin, DE
2018 •FKSE & SMART Award @Budapest, HU
•Workshop Foundation Award @Budapest, HU

COMMISSIONED WORKS

2021 •Web development (with WOERK) for OFFBIENNALE BUDAPEST
2020 •Web development for MMpraxis
•AR and web development for CLUBNETZ exhibited @TRANSMEDIALE
•Web application designer and developer
 for FORUM exhibited @TRANSMEDIALE
2019 •Application developer for REUNION
•VR Developer for DARK ORIGINS
•Lead AR developer at SELAM-X Berlin
•AR development for VETEMENTS
•AR development for BNKR MUNICH
2018 •Game development for V&A Digital London

TEACHING EXPERIENCE

2020-21 •Web based Installation workshop & course @HGB Academy of Fine Arts, Leipzig - Class of Joachim Blank
2014 •Game Design workshop & course @Moholoy-Nagy University of Arts and Design, Budapest

SELECTED WORKS AND EXHIBITIONS

2021 •REACTION @ OFF BIENNALE 21, BUDAPEST, HU
•SPRAWLED SOILWARE - CHAPTER 2@ TUNDERSZIKLA, BUDAPEST, HU
•SPRAWLED SOILWARE@ MONTAG MODUS, BERLIN, DE
•ARCHIVE II - Beyond@ LATE NIGHT TV, KARPUCHINA GALLERY, PRAGUE, CZ
•CAMP @ Y: WE ARE NOT ALONE, DIVADLO X10, PRAGUE, CZ
2020 •ARCHIVE II - Beyond @MMM, AQB Budapest, HU
•3000 RESEARCH @Die Angewandte Research Week, Vienna, AT
•SUMMIT @Under500, Budapest, HU
•SUMMIT @UbikEklektik Festival, Eger, HU
•ARCHIVE @PLACCC Festival, Budapest, HU
2019 •SUMMIT @Divadlo X10, Prague, CZ
•SUMMIT @Soiree, MeetFactory, Prague, CZ
•PHOENIX @DunaPart V, Budapest, HU
•PHOENIX @House of Arts, Brno, CZ
•PHOENIX @MeetFactory, Prague, CZ
•PHOENIX @Kolorado Festival, Budapest, HU
•DARK ORIGINS by Calum Bowden @OpenCityDocs, London, UK
•DARK ORIGINS by Calum Bowden @MDK, Leipzig, DE
•REUNION - Proof of concept app development & publishing
2018 •RROMOK @V&A Digital, London, UK
•RROMOK @PankeGallery, Berlin, DE
•RROMOK @Screen Space - Mathew Gallery, New York, US
•PHOENIX @MU Theatre, Budapest, HU
•PHOENIX @Trafo House of Arts, Budapest, HU
•LEGENDA @Trafo House of Arts, Budapest, HU
2017 •RITESNETWORK @Noise Fabric, Berlin, DE
•RITESNETWORK @Art+Text, Budapest, HU
2016 •PLAT(T)FORM 2016 presentation @Fotomuseum, Winterthur, CH
•SELFSPAM @Crosstalk Video Art Festival, Budapest, HU