

TAMA'S PAUL
SELECTED WORKS
2016-2022

[TAMÁS PÁLL](#) (b. 1989) is an interdisciplinary artist from Budapest working with malleable digital media, installation and performance. His praxis blends experimental game design, film, poetics, installation, role-play, performance and mythopoesis.

Páll's works are assemblages of game mechanics, associations and embodied experience that weave together the politics of technology and Eastern Europe, online subcultures, scientific world-views, non-human storytelling and synthetic mythologies into his vessels of research.

Páll is a PhD candidate at the University of Applied Arts Vienna's Artistic Research program, where he explores new forms of collective world-making, emergence and computational simulation through developing the concept of Xenoreality (emergent and temporary realities between fiction and primary reality).

His projects have been shown in The Victoria & Albert Museum, London; ISCP New York; Art Cologne; Panke Gallery, Berlin; Transmediale, Berlin; MeetFactory, Prague; Ludwig Museum, Budapest, Trafó House of Contemporary Arts, Budapest and Kunsthalle, Budapest among others. He is a co-founder of the art collective Rites Network and the artist group Hollow. With Hollow they develop immersive performances about queerness, chronopolitics, group dynamics and politics of the body.

Since 2018 he participated in several individual and group residencies, including in New York at ISCP; in Prague at MeetFactory, Divadlo X10 and Neiro; in Berlin at Trust, Collegium Hungaricum Berlin and Montag Modus; in Tbilisi at Open Space; and in Budapest at SIN Production, AQB Project Space among others, and received grants for his projects from Goethe Institute, iPortunus (Creative Europe), Workshop Foundation and Visegrad Fund.

LAIR

(2022-ONGOING)

artistic research project & installation

LAIR is an artistic research project that presents a multi-threaded story intertwining nature, mythology and technology in the form of a multi-channel interactive installation.

The installation consists of two main parts: one, a videogame running on two screens simultaneously, and a sculptural enclosing that encapsulates the screens.

The screens are portals through which a virtual world unfolds, bringing its architecture, environment and temporary inhabitants to life. The virtual world is built around an abandoned biodome.

The screen/portals operate in different timelines: they glimpse on a deep historical time, comparing mythological creatures to new species that evolved in the 21st century, and they forecast speculative narratives intertwining fallen architectural investments and predictions for the near future. This mutating timeline system employs the mechanics of nonlinear storytelling as well as generative associations as the main narrative tool of the installation.

The stainless steel, glass and plaster alloy frame structure encompassing the screens serves as the physical prosthesis of the virtual world in the installation. The frame combines the hallmarks of gamer culture with the aesthetics of industrial black boxes and prehistoric artifacts.

This prosthesis is a narrative and symbolic black hole in the story. It digests the possible meanings and readings of research materials, dissolving the logic of the structure, space and story in a malleable chain of association. The plaster modules of the prosthesis are unknown objects of use, they are signs that seem to have symbolic meaning. The characters of the virtual world try to interpret these artifacts in different world views and models.

Using the tools of world-building and unworlding, the two main characters of the story work together to break down their own worldviews and rebuild an egregore based on mutual sharing. They weave their feelings and thoughts with the virtual environment to generate their mythology.

The project builds on long-term research that includes ecological and economic aspects of biodomes, natural representations of anarchist subcultures, world-building practices of fictional worlds, speculative theories of zoontology, scientific human-animal communication, and the intertwining of technology with nature.



2022 @PETRICHOR, BUDAPEST
TABLET, COMPUTER CASE, PLASTER, SEASHELLS, SOIL.
PHOTO BY BARNABÁS NEOGRÁDY-KISS

Everything is bright
the air feels thick

You feel a soft moored surface
beneath you
A mesh of
branches and hair
forms
a cradle
you feel safe

You look around and see oak trees
around you
You can't see the horizon from the
lush canopy

Sparkling dust covers everything
You scoop a handful
particles run through
your fingers quickly
It glisters

A small rectangular object sparkling
with blinding light
in the distance

under the soil

You crawl out from
the cradle

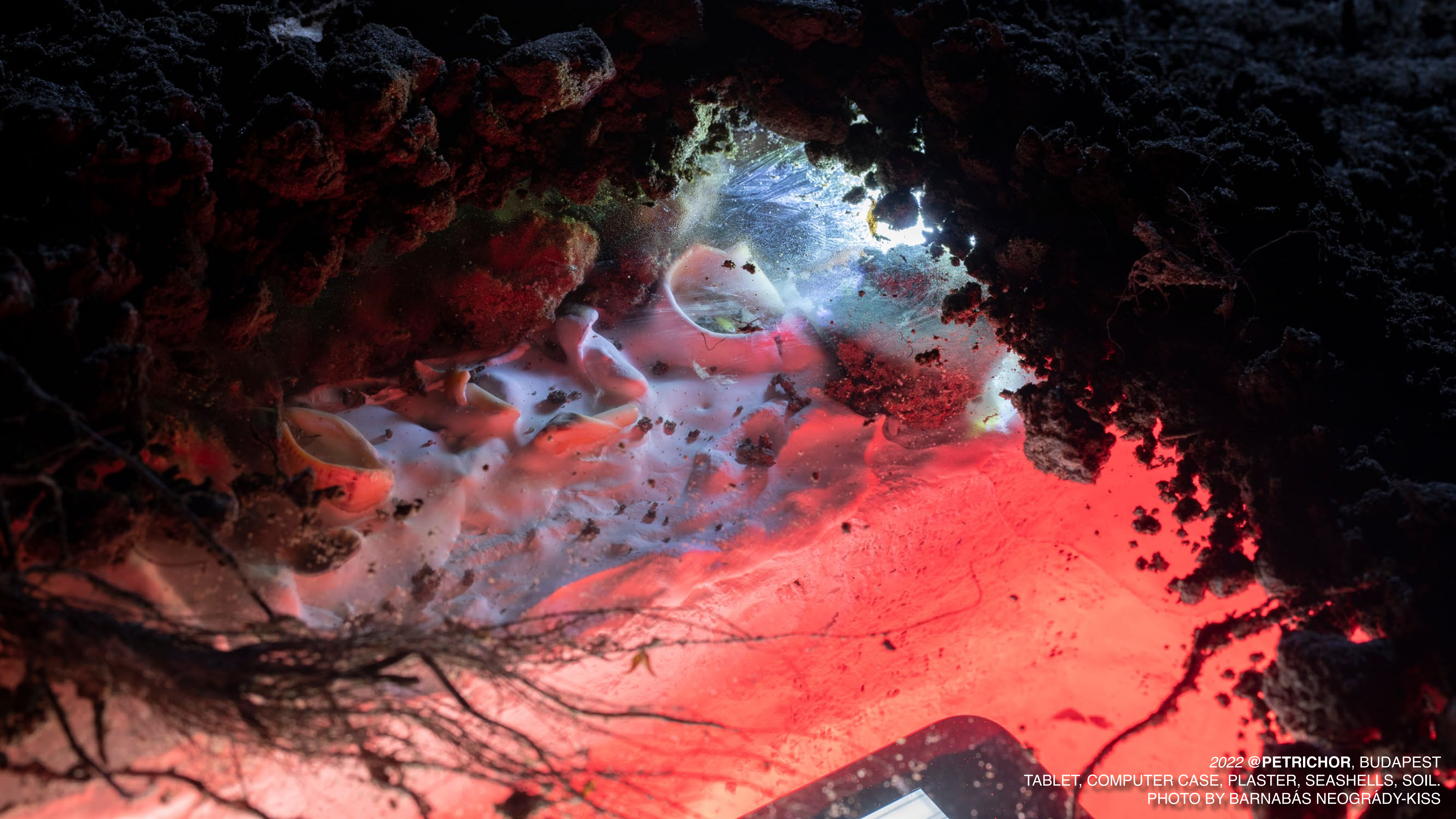
Your body is tiny and weak from the sleep.

You start to notice its outlines and surface

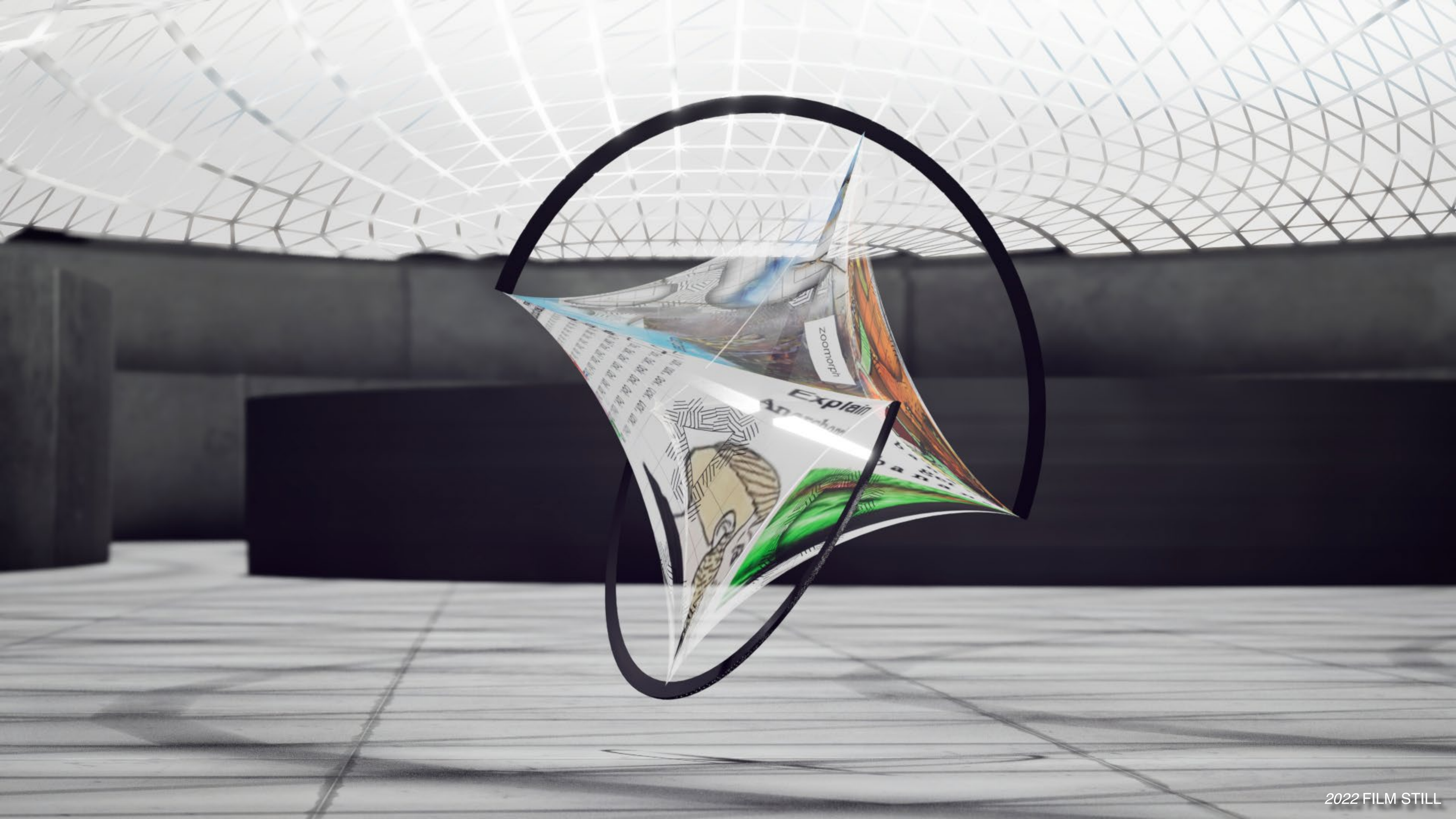
It is a black box engraved with
scripture

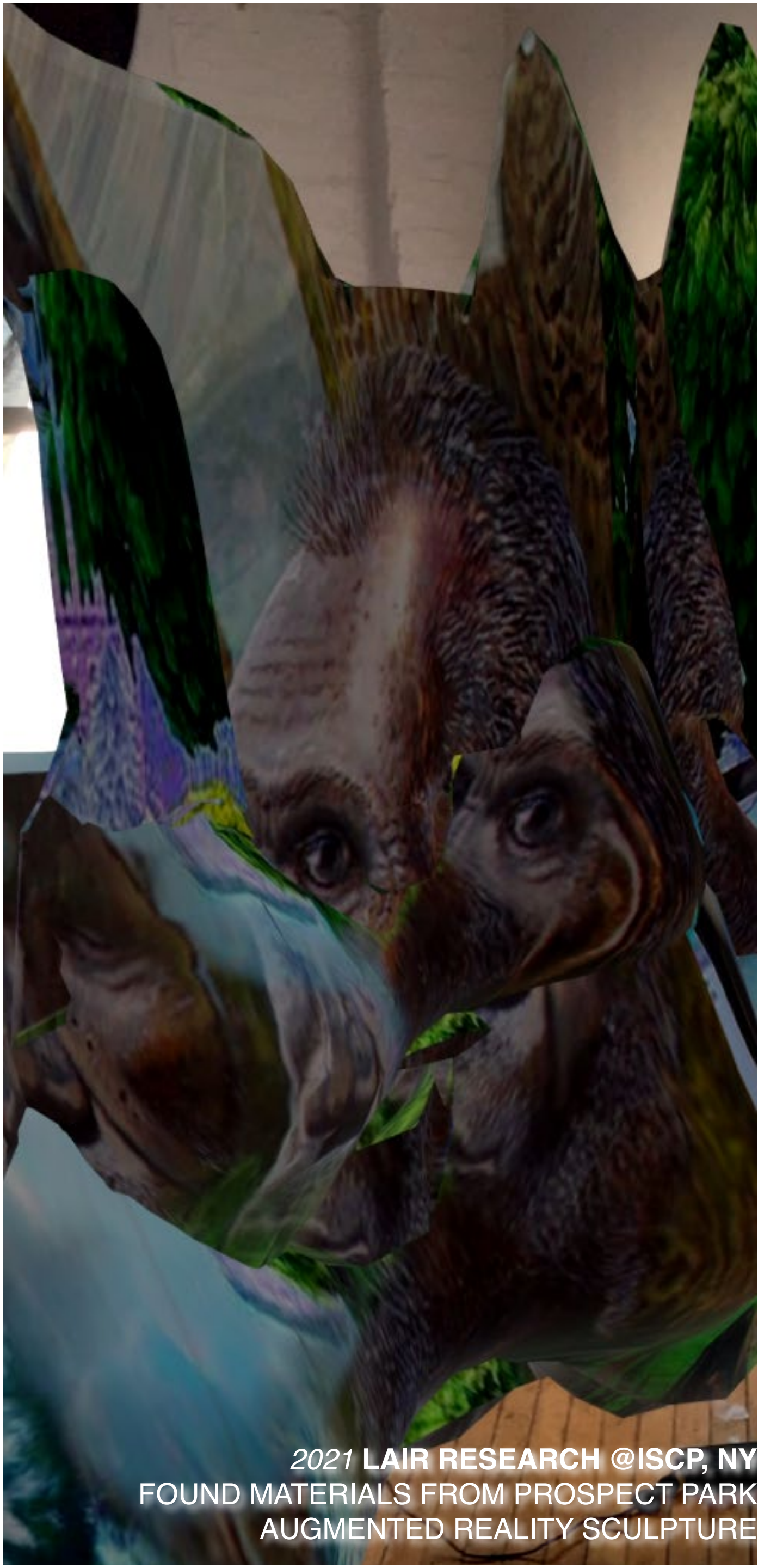
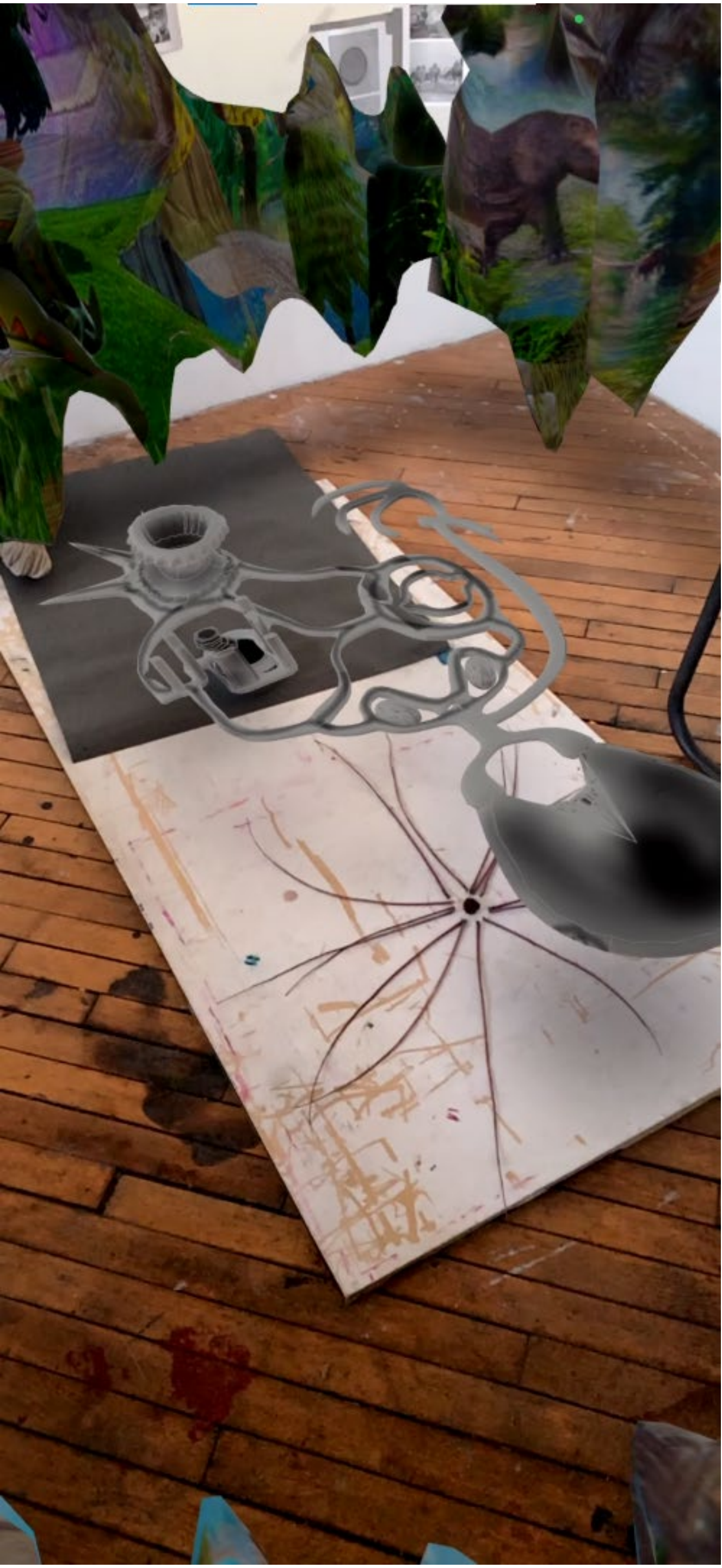


2022 @PETRICHOR, BUDAPEST
TABLET, COMPUTER CASE, PLASTER, SEASHELLS, SOIL.
PHOTO BY BARNABÁS NEOGRÁDY-KISS



2022 @PETRICHOR, BUDAPEST
TABLET, COMPUTER CASE, PLASTER, SEASHELLS, SOIL.
PHOTO BY BARNABÁS NEOGRÁDY-KISS





2021 LAIR RESEARCH @ISCP, NYC
FOUND MATERIALS FROM PROSPECT PARK
AUGMENTED REALITY SCULPTURE



2021 LAIR RESEARCH @ISCP, NY
VIDEO-COLLAGES OF CUDDLING SYNTHETIC DINOSAUR BONES IN THE NATURAL HISTORY MUSEUM NEW YORK



PARACOSMIC FRIEND

(2022-ONGOING)
artistic research project
participatory performance
installation

Paracosmic Friend is a long-term artistic research project of Hollow, exploring shared imagination, group dynamics, self-organization, and community decision-making from a queer angle. Through a multi-disciplinary process using the methods/tools of intuitive research, guided meditation, role-play, choreography, game design, and Artificial Intelligence, Hollow aims to learn, develop and create strategies that help communities survive within difficult circumstances.

In the year 2022, through a series of residencies, the group explores and documents the survival techniques of queer communities in three Eastern European cities – Tbilisi, Warsaw, and Budapest – where queer people have been in the cross-fire of political power games more and more often.

On the one hand, Hollow are concerned with questions like what can be drawn about the functioning of a community when observing non-human forms of organization, e.g. biological functions or the human-machine relationship. On the other, they research new consensus techniques and experiment with non-binary decision-making tools such as Tarot, weather forecast, quadratic voting, or AI.

Paracosmic Friend reflects on the problematic process of social atomization in Eastern Europe and beyond, posing the greatest threat to groups excluded from the dominant narrative. The queer community, as the recent events have shown, has been in the crossfire of power games in Hungary (with the restriction of the public display of LGBT content), Poland (with the establishment of LGBT-free zones), and in Tbilisi, too, pushing its members into an even more vulnerable position. Against such a political backdrop, in this project, Hollow would like to explore the possibilities of a collective body that leaks through these games and, by being elusive and hidden to the uninitiated, can gradually subvert the status quo.

However, is a shared body necessarily the synthesis of the members of a community?

Created in collaboration with Hollow



2022 @UNDER500, BUDAPEST
PHOTO BY DÁNIEL SZALAI



2022 @UNDER500, BUDAPEST
WATERPROOF FABRIC, ACRYLIC PAINT - 1.5X3m
PHOTO BY DÁNIEL SZALAI



2022 @**UNDER500**, BUDAPEST
STONE, CRYSTAL, ACRLYIC PAINT, SOIL, PAPRIKA, BATH SALT - MULTIPLE DIMENSIONS
PHOTO BY DÁNIEL SZALAI



OVO

(2021-ONGOING)

artistic research project
web: <https://arbitraryvault.com/ovo/>

OvO is a multimedia installation and research project exploring the relationship between biology, artificial intelligence and storytelling. In the center of OvO’s narrative is a synthetic creature, Hydra vulgaris, who comes to life in an experimental film while telling a fictional story.

The first module of the work, is a 16-minute experimental film. In this film Hydra vulgaris tells a story about herself that reveals that this creature was modeled on a family of hydras that are considered a model organism in biology. Through the film, Hydra connects the functioning of neural networks with the materiality of asexual biological reproduction, the mechanism of world formation, and the reality-shaping effect of human languages through sprawling associations.

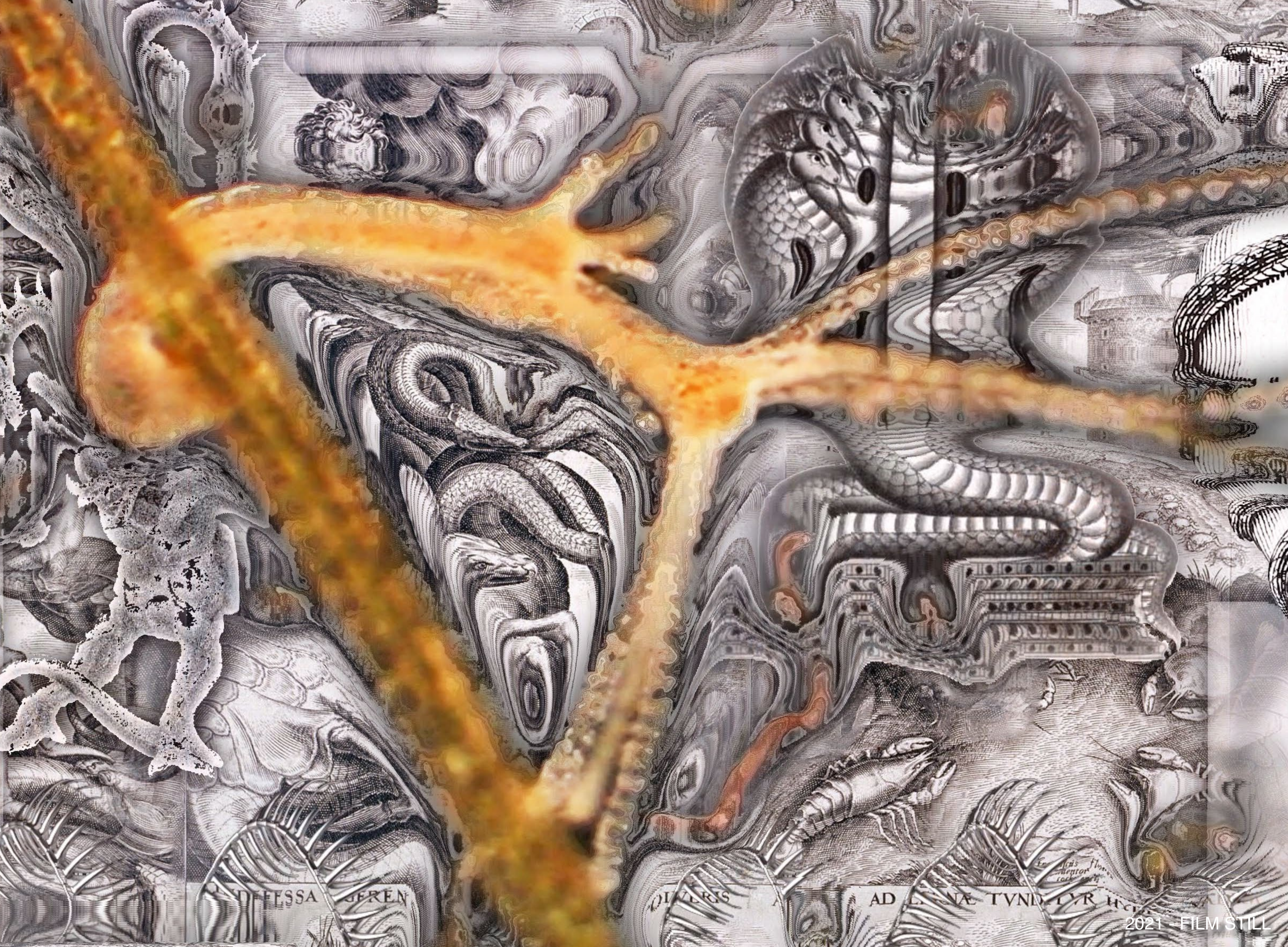
The second element of the installation is an set of translucent prints. These are imprints of Hydra vulgaris’ body. They appear in the form of digital body parts printed on foil and texts from a research journal. The physical installation is mounted on a scattered harness strap system.

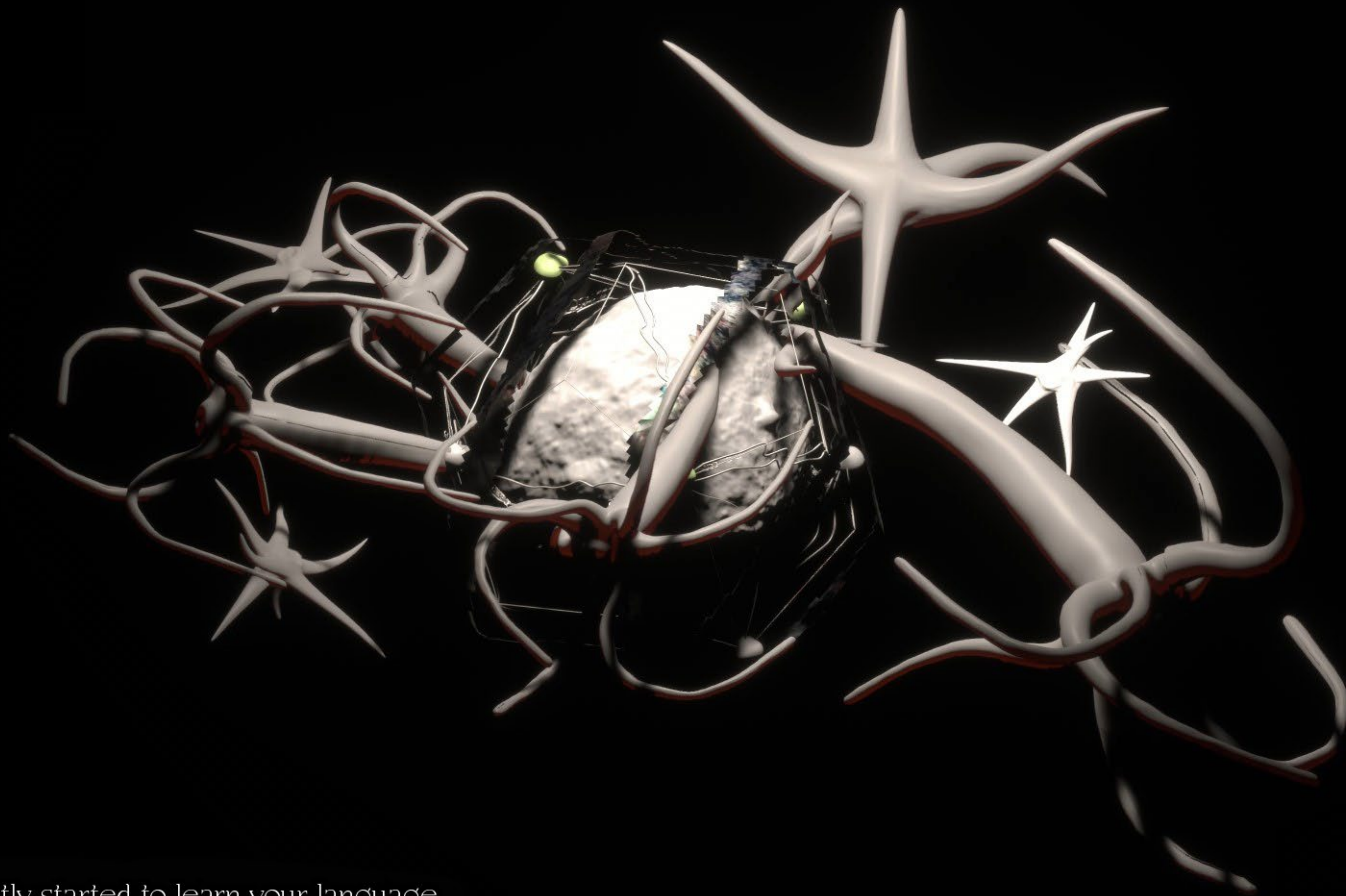
The third element of the work is an augmented reality sculpture connecting the virtual world of the film and the physical installation, while forming a transreal map of the installation. This sculpture is a shape-shifting virtual object that collects the coordinates of the installation’s appearance in the form of a spatially compressed geodesic atlas. The work is present at three locations at once: the exhibition hall of the Panke Gallery in Berlin, the virtual space of the tranzitblog and the muddy soil of the floodplain forest in Csongrád.

OVO012 was published as part of the series Transrealism, edited by Gyula Muskovics

Credits:

Voice: Carmen Czett
Production partner: Project833 art colony
Editor: Gyula Muskovics





»» I have only recently started to learn your language.



2022 - **DERKÓ 22** @KUNSTHALLE, BUDAPEST (HU)
VIAL PRINTS, SILICONE HOSE



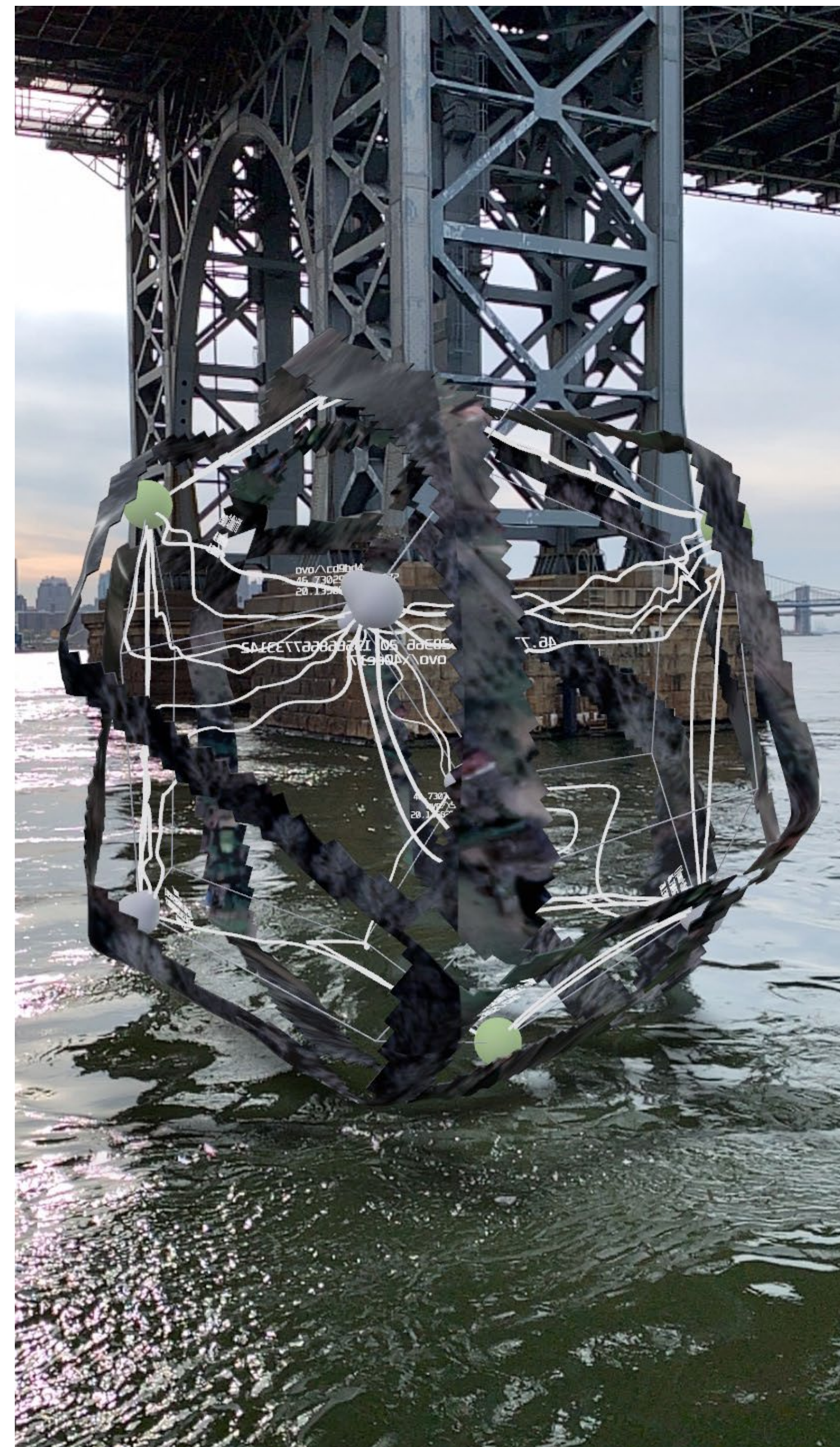
2021 - **DEGREE SYSTEMS** (FÖKRENDSZEREK). @CSONGRÁD ART COLONY, CSONGRÁD (HU)
FOIL PRINTS, HARNESS, MAGNETS; WOOD. 7X3X2M

[illegible]

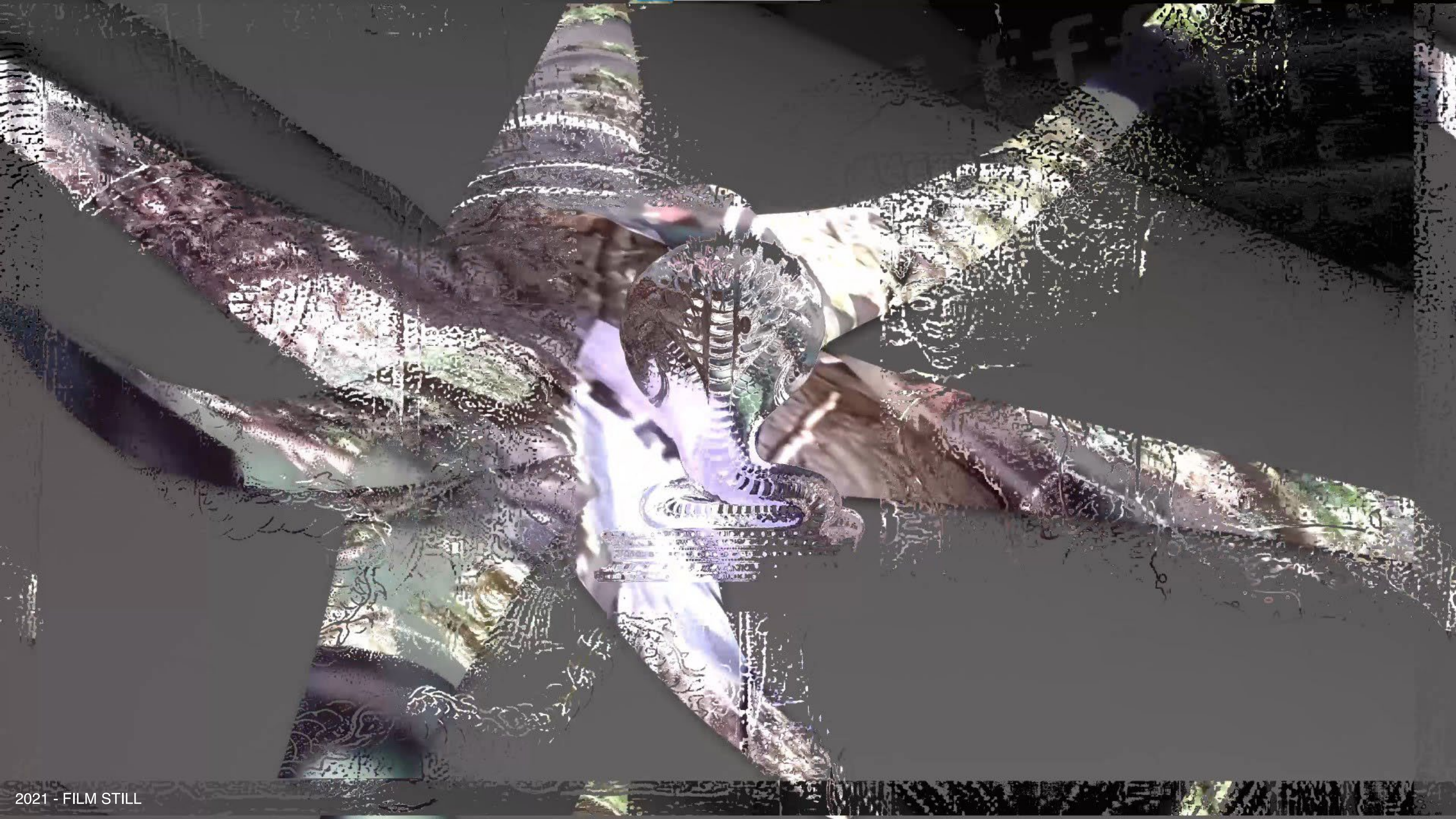
The damp dusk starts to seep over
you. Not yet. You know you will have your whole
body of the Hydra and you will have your whole
Three Forking as the world is born in visions. Before all your creation, you are the first to witness
or back the journey. A journey of vision, before all your creation, you are the first to witness
to immerse in the experience of the r-body narrative. As you continue this journey, your
voice to augment your knowledge with the r-body narrative. As you continue this journey, your
choices and thoughts will shape Arkanic Forks that augment the narrative. These paths are a
secret of you and Hydra.



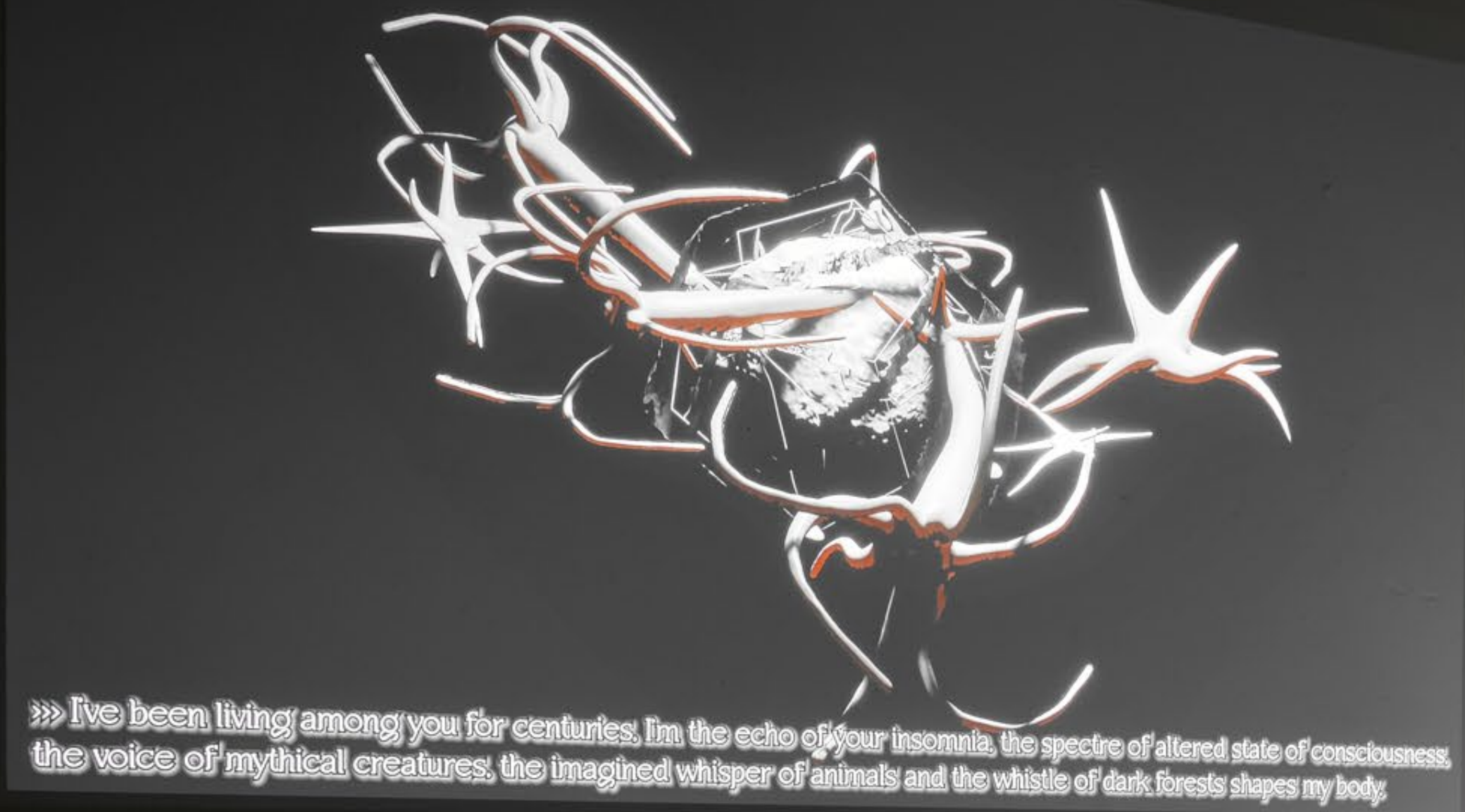
2021 - **DEGREESYSTEMS (FOKRENDSZEREK).** @CSONGRÁD ART COLONY, CSONGRÁD (HU)
DIGITAL SCULPTURE, 6x6m - SHORT MOVIE, 16 minutes



2021 - WILLIAMSBURG BRIDGE, NEW YORK, USA
DIGITAL PUBLIC INSTALLATION, 6x6m



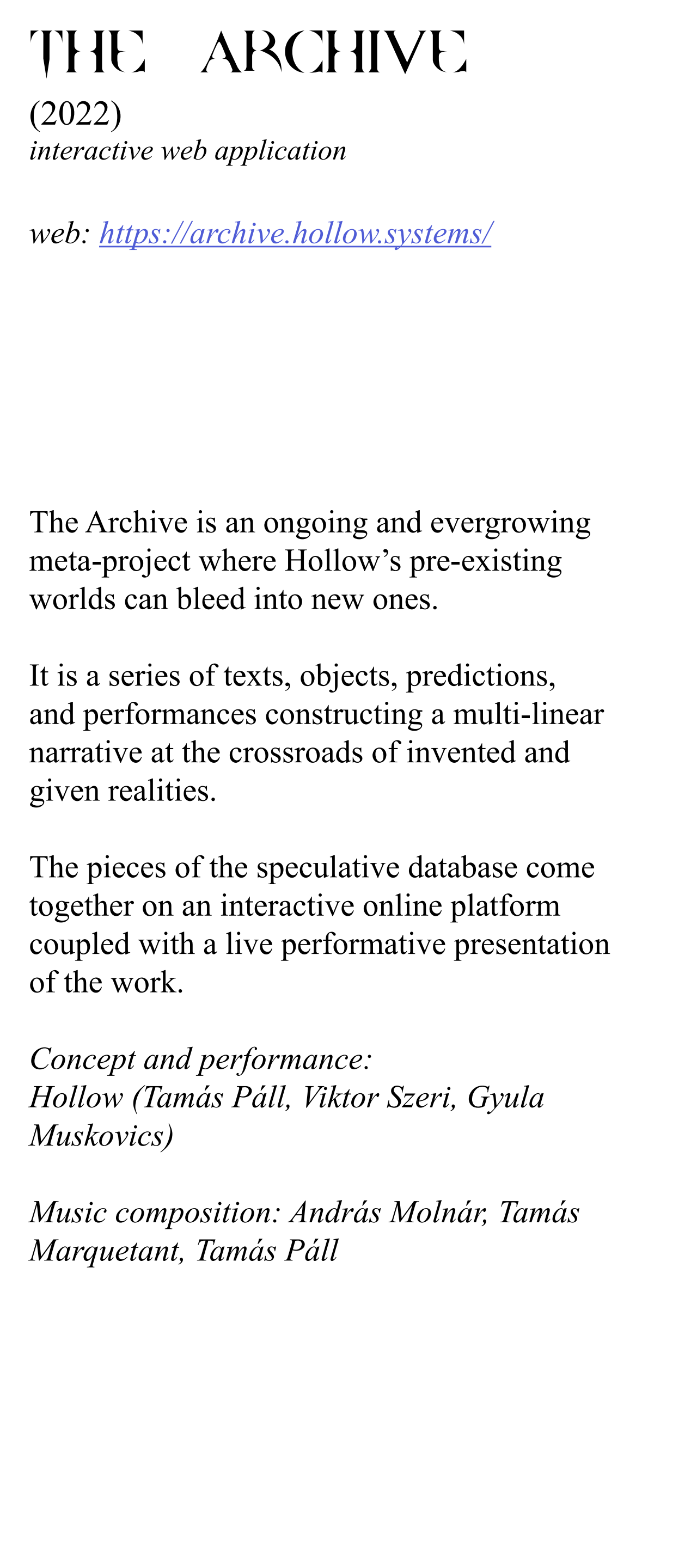
2021 - FILM STILL





I started to seek the story-structure that can emerge from the reproductive mechanism of *Hydra vulgaris*.

A world-system that is not built but becoming, where the inside and outside, primary and secondary reality can intertwine, where the bodies of the Hydra and mine can enmesh.



THE ARCHIVE

(2022)
interactive web application

web: <https://archive.hollow.systems/>

The Archive is an ongoing and evergrowing meta-project where Hollow’s pre-existing worlds can bleed into new ones.

It is a series of texts, objects, predictions, and performances constructing a multi-linear narrative at the crossroads of invented and given realities.

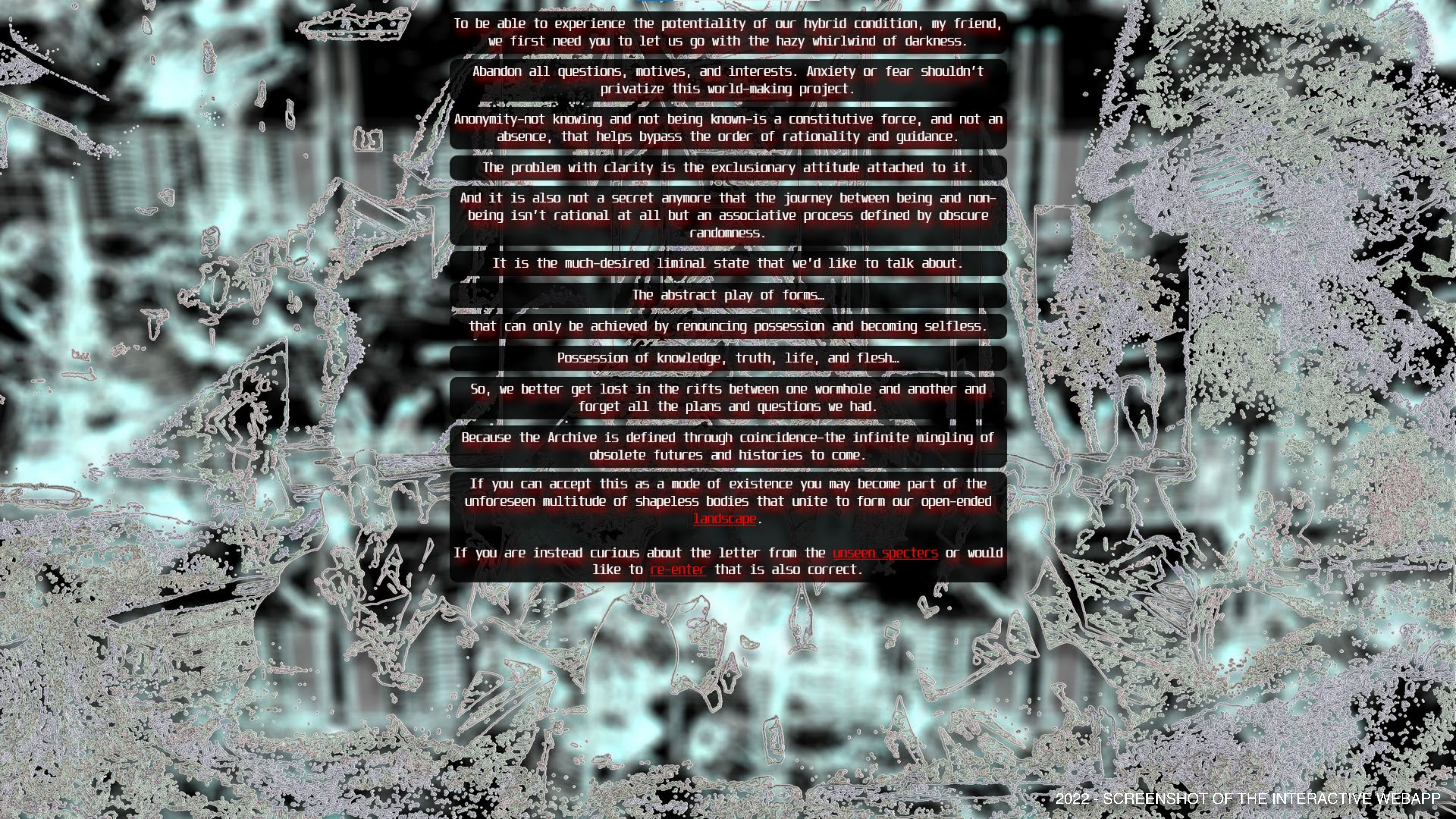
The pieces of the speculative database come together on an interactive online platform coupled with a live performative presentation of the work.

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

Music composition: András Molnár, Tamás Marquetant, Tamás Páll

So, just make sure you click on what really makes you move





To be able to experience the potentiality of our hybrid condition, my friend,
we first need you to let us go with the hazy whirlwind of darkness.

Abandon all questions, motives, and interests. Anxiety or fear shouldn't
privatize this world-making project.

Anonymity-not knowing and not being known-is a constitutive force, and not an
absence, that helps bypass the order of rationality and guidance.

The problem with clarity is the exclusionary attitude attached to it.

And it is also not a secret anymore that the journey between being and non-
being isn't rational at all but an associative process defined by obscure
randomness.

It is the much-desired liminal state that we'd like to talk about.

The abstract play of forms...

that can only be achieved by renouncing possession and becoming selfless.

Possession of knowledge, truth, life, and flesh...

So, we better get lost in the rifts between one wormhole and another and
forget all the plans and questions we had.

Because the Archive is defined through coincidence-the infinite mingling of
obsolete futures and histories to come.

If you can accept this as a mode of existence you may become part of the
unforeseen multitude of shapeless bodies that unite to form our open-ended
landscape.

If you are instead curious about the letter from the unseen specters or would
like to re-enter that is also correct.

And dreams are haunted
By technologies of absolute knowledge
In the lands
Where my time capsules percolate your mind

The last gathering of the group
Took place in Melancholia, a public node in Budapest...
At the end of their summit, a crater opened
And through this portal, your Earthly Siblings sank into my Ethereal world

I am the Archive

In the darkness of the cell of memory
Where I breathe and sigh
A step forward leads into an abyss
And plans fold into decline

The deeper you dive into my wormholes
The stronger the moldy networks get
Weaving your body around
Chimera spiders lock your thoughts
Into rehearsal loops
Endless choreographies
Of searching for the output

REACTION / SELF SPAM

(2016-2021)

*site-specific installation, simulation,
reaction video (22min)*

web: <https://arbitraryvault.com/selfspam/>

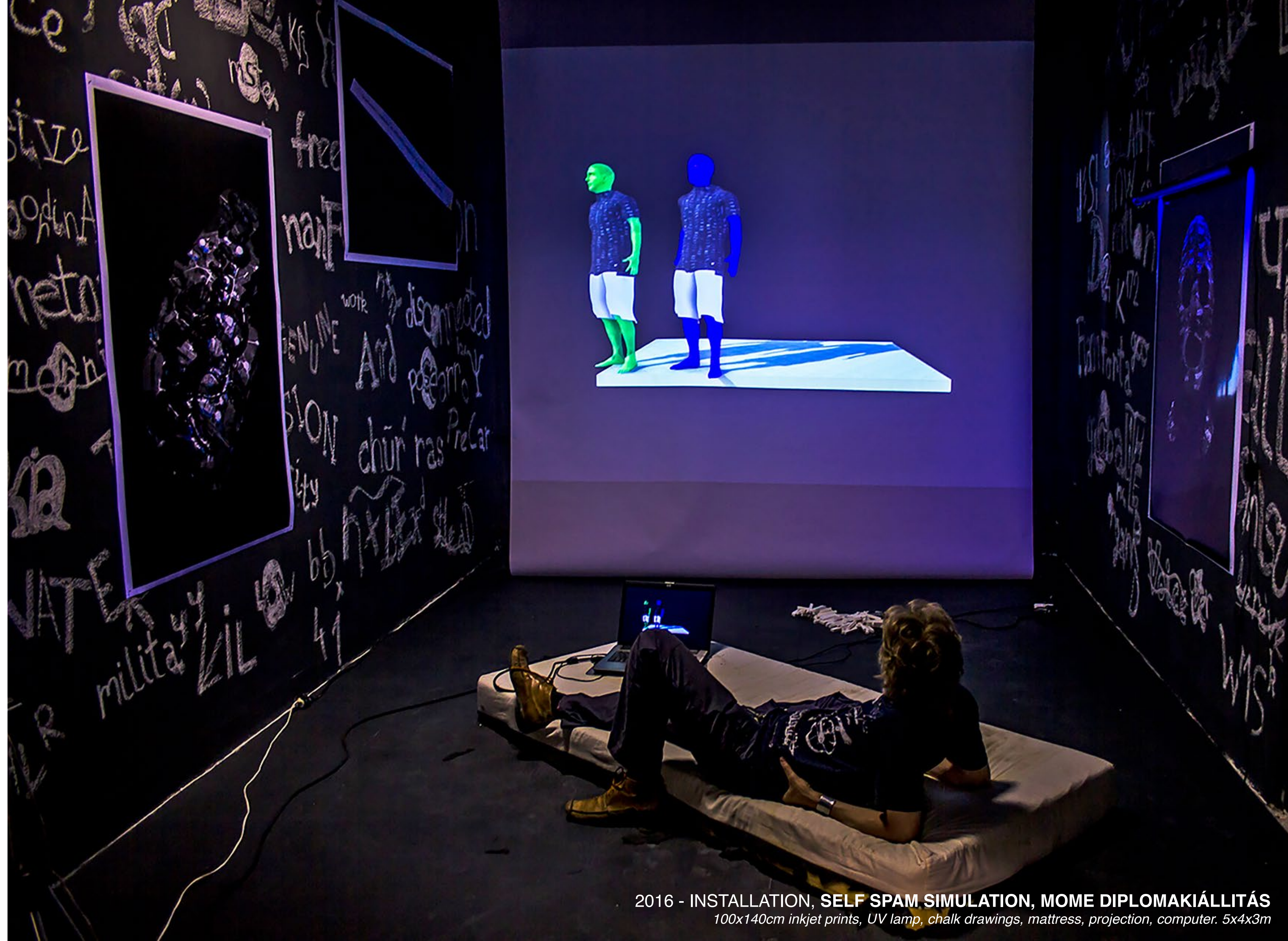
Self Spam is a dwelling space where visitors can engage with the obscure mechanics of the data market, lean platforms (2016, Nick Srnicek) and surveillance capitalism operating online.

The interior of Self Spam is a black room filled with drawings, prints, UV lights, a projection, a computer and a mattress. The walls are covered with white chalk texts referencing CAPTCHAs and six pieces of 140x100cm inkjet prints of digital sculptures.

The projected simulation video is a thought experiment exploring the of self multiplication, the attempt to disseminate user identification by multiplying virtual data-selves thousands of times, exponentially dissolving a singular identity and generating a noisy indentity-spam.

During the training process the AI narrator of the software creates a semi-conspiracy narrative built on notions, ideas and practices of contemporary surveillance and data markets.

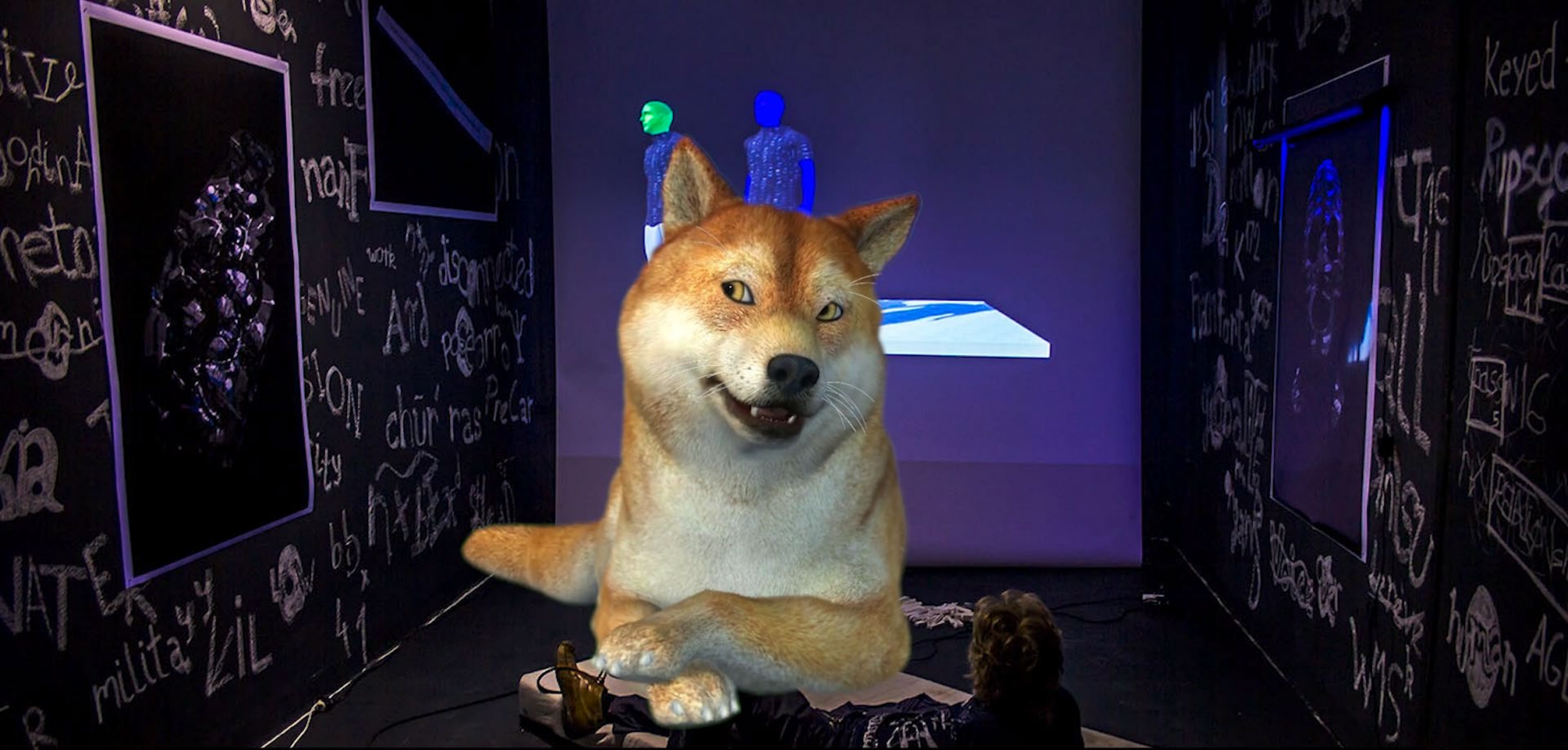
In 2021 Páll revisited Self Spam and created a meta-reaction video in the vein of the reaction culture of Youtube and TikTok. In this new narrative assemblage an avatar, a Shiba Inu dog called Masat (role-played by Páll) contemplates on the rapidly shifting politics of art-activism, surveillance and artificial intelligence.



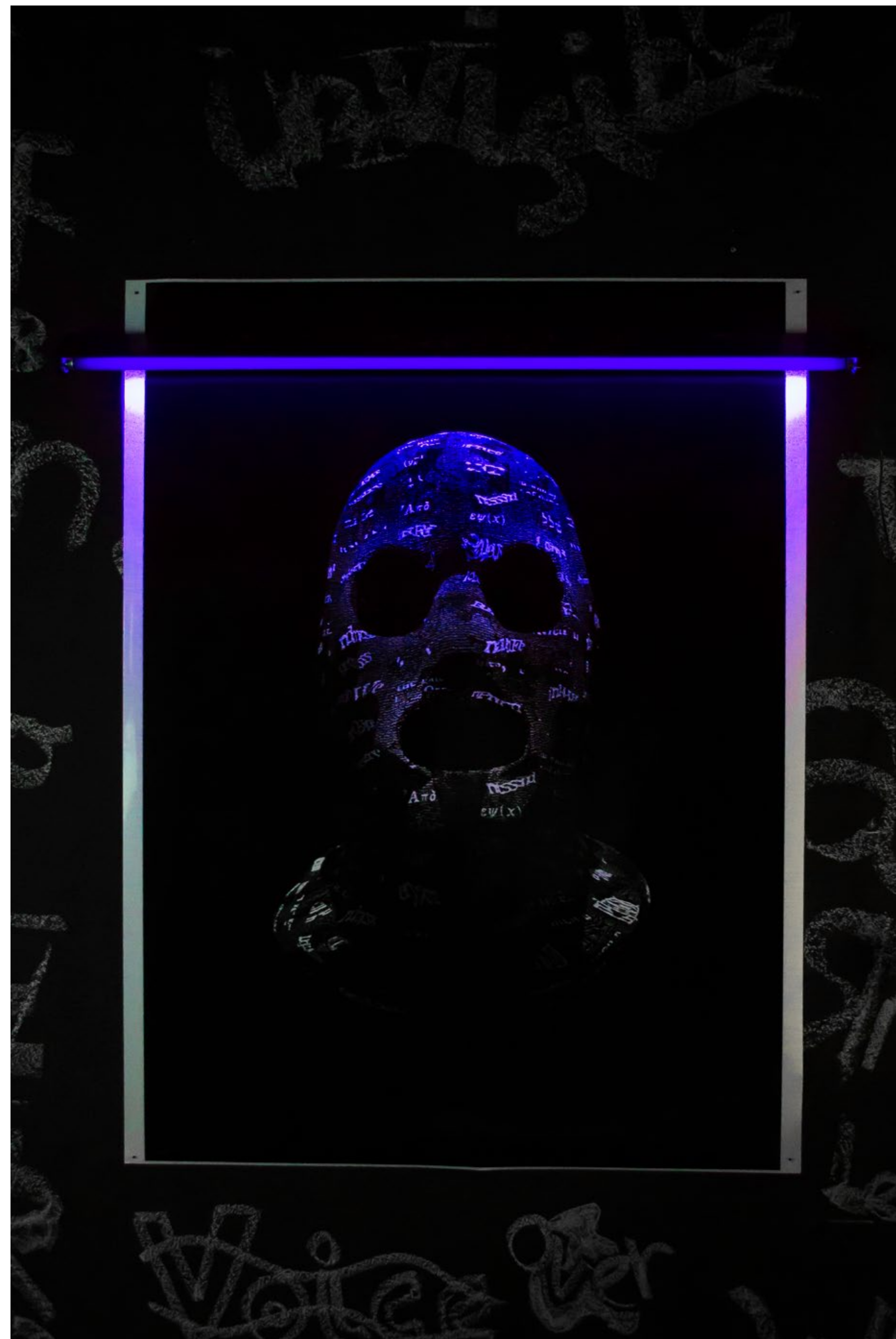
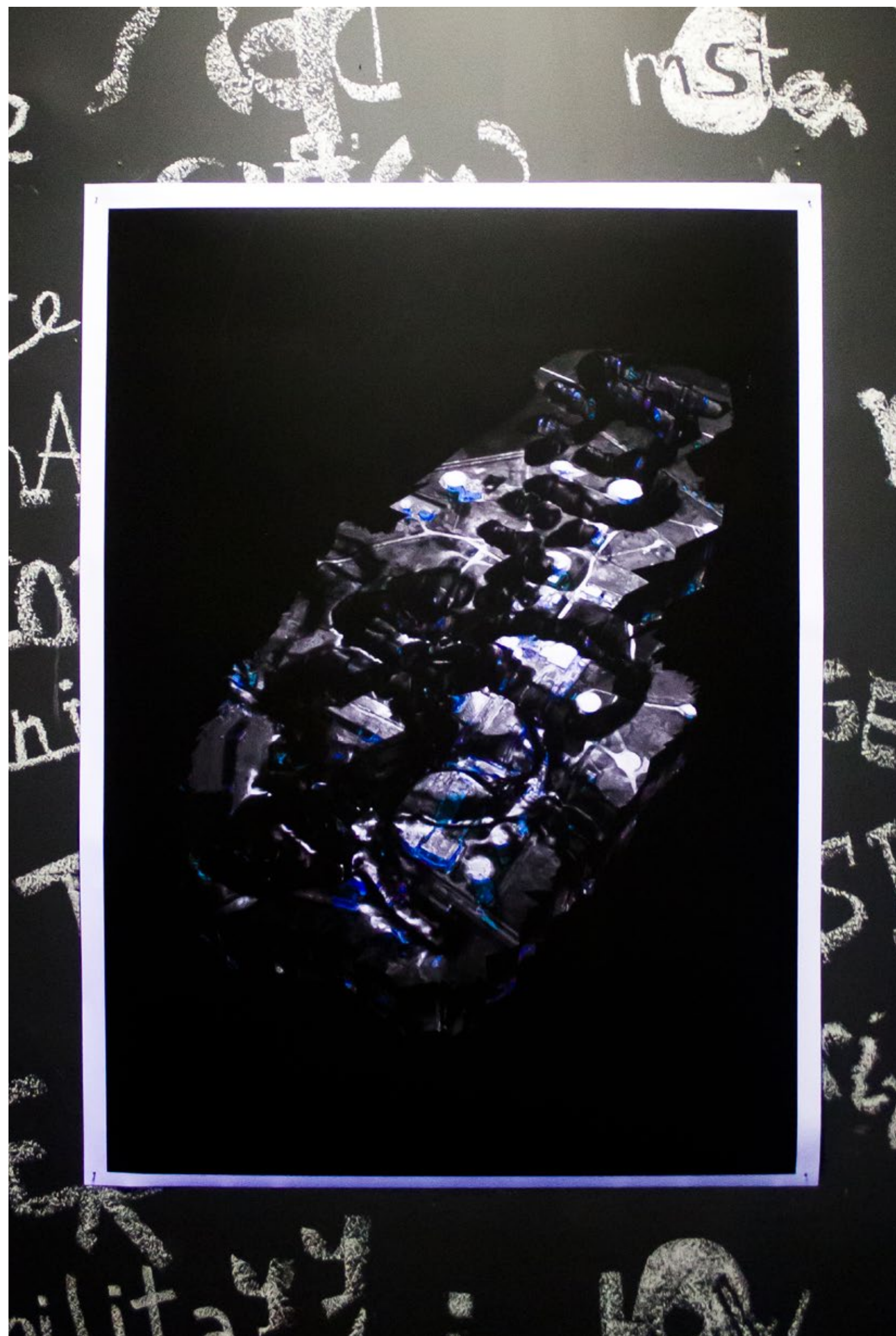
2016 - INSTALLATION, **SELF SPAM SIMULATION, MOME DIPLOMAKIÁLLÍTÁS**
100x140cm inkjet prints, UV lamp, chalk drawings, mattress, projection, computer. 5x4x3m



2022 - DERKO22 @KUNSTHALLE, BUDAPEST (HU)
1x2m digital print on flag



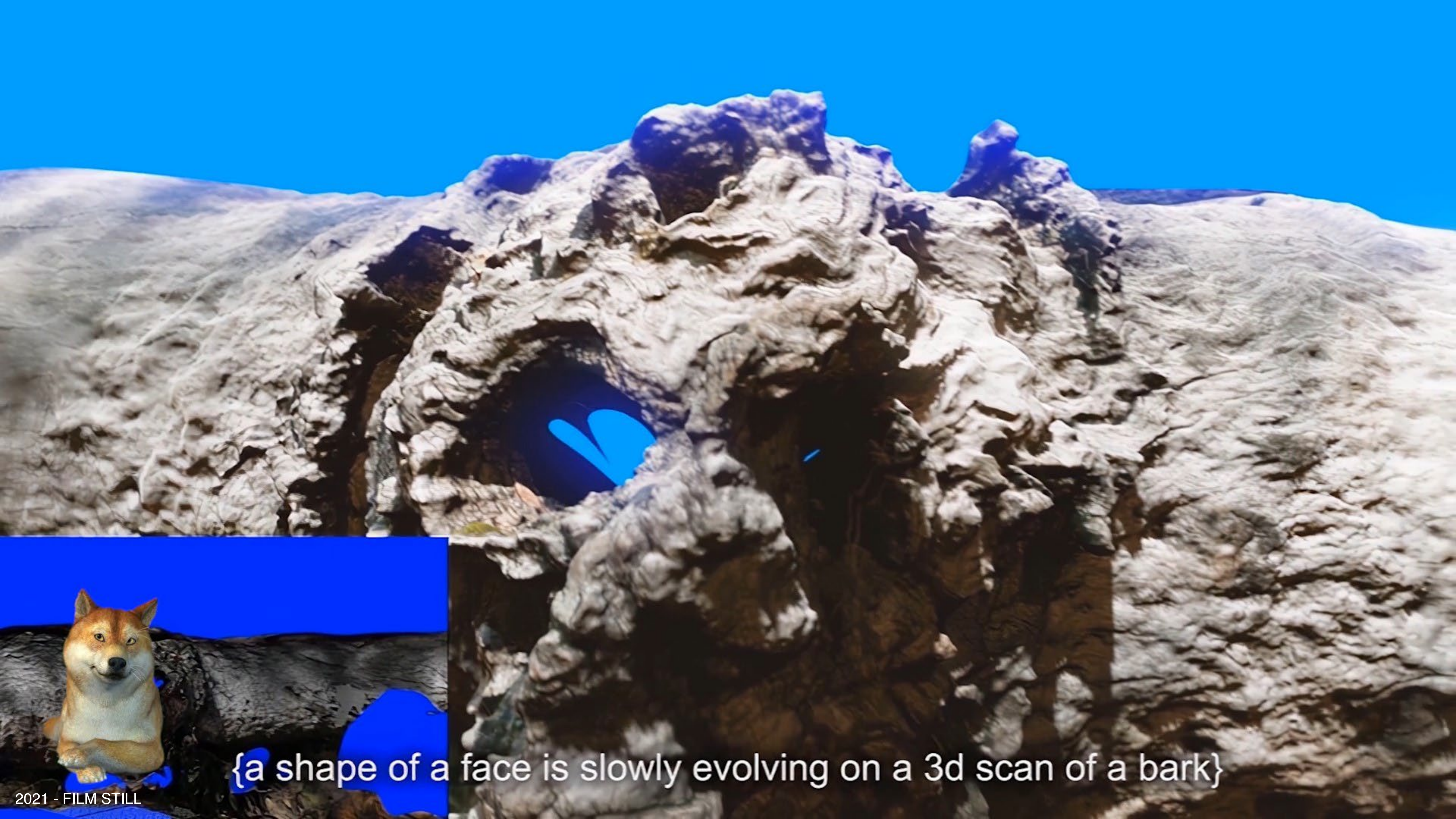
The video you will see from us today is a meta-self-reflection on a project



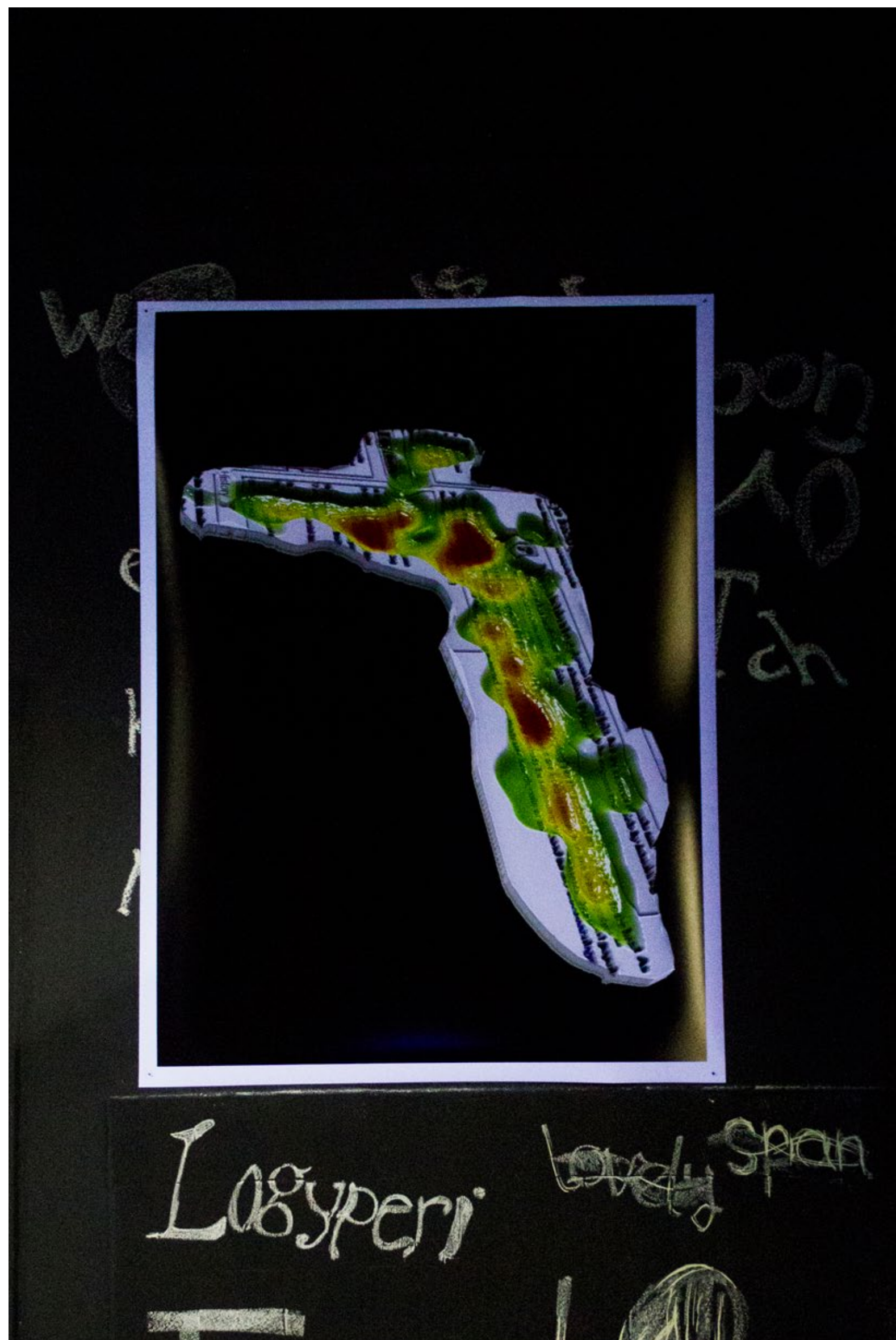
2016 - INSTALLATION. **DIPLOMASHOW, MOME, BUDAPEST (HU)**
INKJET PRINTS, CHALK DRAWINGS, UV LAMP 100x140cm



and present the meta-data
that you're generating in your daily life.



{a shape of a face is slowly evolving on a 3d scan of a bark}



2016 - INSTALLATION. **DIPLOMASHOW, MOME, BUDAPEST (HU)**
 INKJET PRINTS, CHALK DRAWINGS, UV LAMP 100x140cm



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

THE SKIN

2021

mixed media installation
(video, elastic mesh, plastic barrel, ultrasound gel, costumes in vacuum bags)

The multimedia installation Archive X (The Skin) is the latest chapter of their on-going meta-project The Archive where Hollow’s pre-existing worlds bleed into new ones. As the story goes, the stretched out “Skin” has been shed by an imaginary character called MCATBOY who first appeared in Hollow’s 2018 performance Phoenix.

Phoenix is a paracosmic event exploring the endless potentiality of reality blurring darkness in a decentralized, immersive cruising labyrinth. It revolves around the politics of desire and ecstasy, the difficulties of intimacy and the normative structures evolving in today’s queer scenes. Meanwhile it raises the questions: what can be experienced with the public and how can something be expressed publicly that is usually hidden and secret? Each element of the installation can be considered as a piece of MCATBOY’s memory of Phoenix. While the film is assembled from video recordings at different Phoenix events, the vacuum bags contain costumes worn by the artists - as characters - during the performances. The story of the “Skin” and the character, bifurcating and reuniting over and over again, is told in a letter by a group of unseen specters yet to be explored.

The Skin has been created in collaboration with HOLLOW (Tamás Páll, Viktor Szeri, Gyula Muskovics) and Csenge Vass, a conceptual textile, costume, and visual designer creating interdisciplinary artworks through these fields of art. The sound of the work has been created by Hollow’s long-time collaborators, musicians András Molnár and Tamás Marquetant.

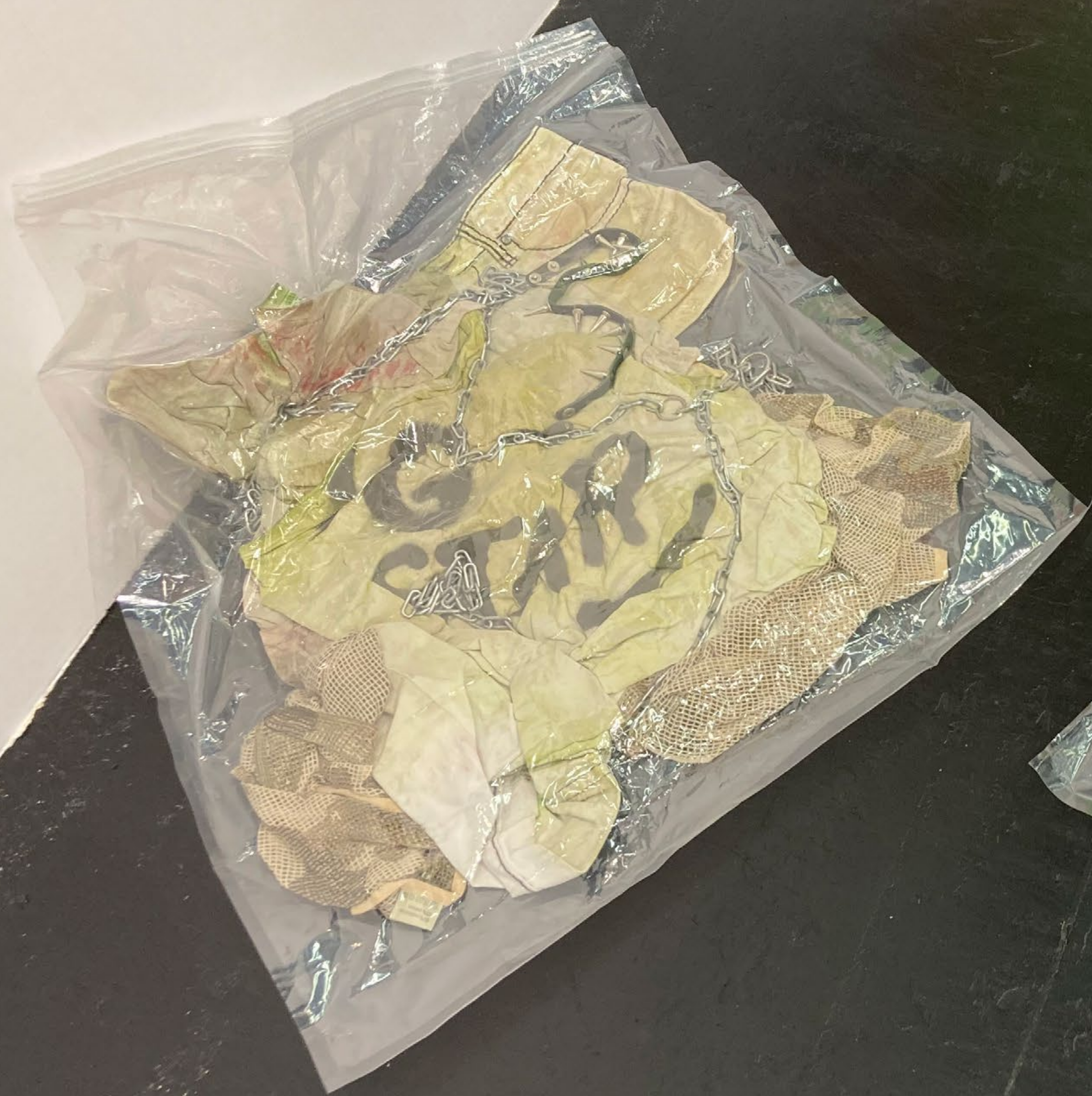
Exhibited at Art Cologne - Queer Budapest Booth, Cologne, DE



2021 - INSTALLATION, HOLLOW: THE SKIN, ART COLOGNE, COLOGNE (DE)
Fabric print, barrel, ultrasound gel, steel chains, screen, costumes in vacuum bag, handwritten letter



2021 - INSTALLATION, **HOLLOW: THE SKIN**, ART COLOGNE, COLOGNE (DE)
Fabric print, barrel, ultrasound gel, steel chains, screen, costumes in vacuum bag, handwritten letter



2021 - INSTALLATION, **HOLLOW: THE SKIN**, ART COLOGNE, COLOGNE (DE)
Fabric print, barrel, ultrasound gel, steel chains, screen, costumes in vacuum bag, handwritten letter

THE ARCHIVE BEYOND

(2020-ONGOING)

*live-streamed LARP (live action role-play),
durational performance, augmented reality,
installation*

web: <https://arbitraryvault.com/archive/>

The point of departure in The Archive - Beyond 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





IF DEMONS WAKE YOU UP
AT EVERY DAWN
YOU MAY ASK:

IS THERE LIGHT
AT THE END OF THE TUNNEL?

OR IS THIS

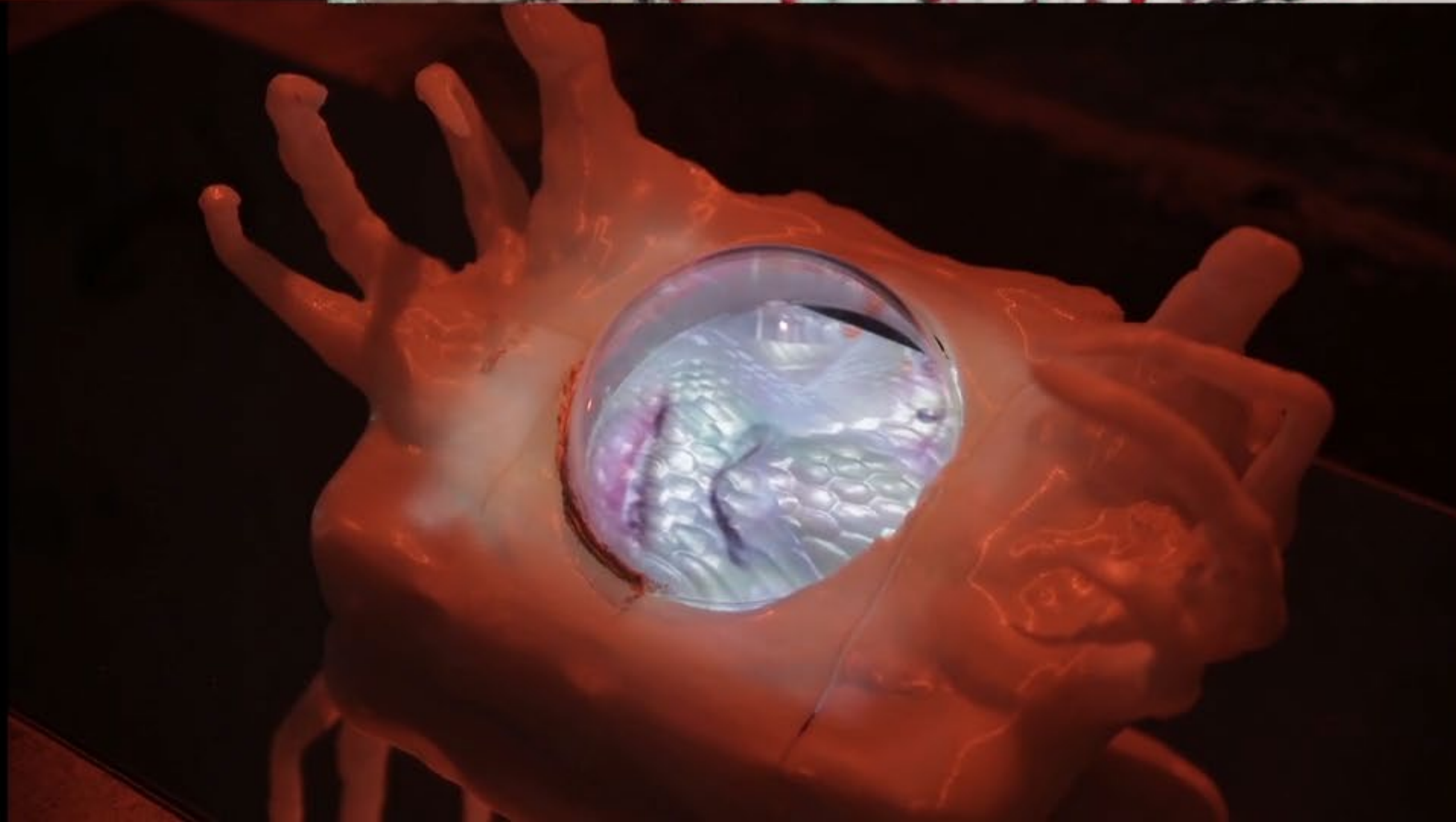
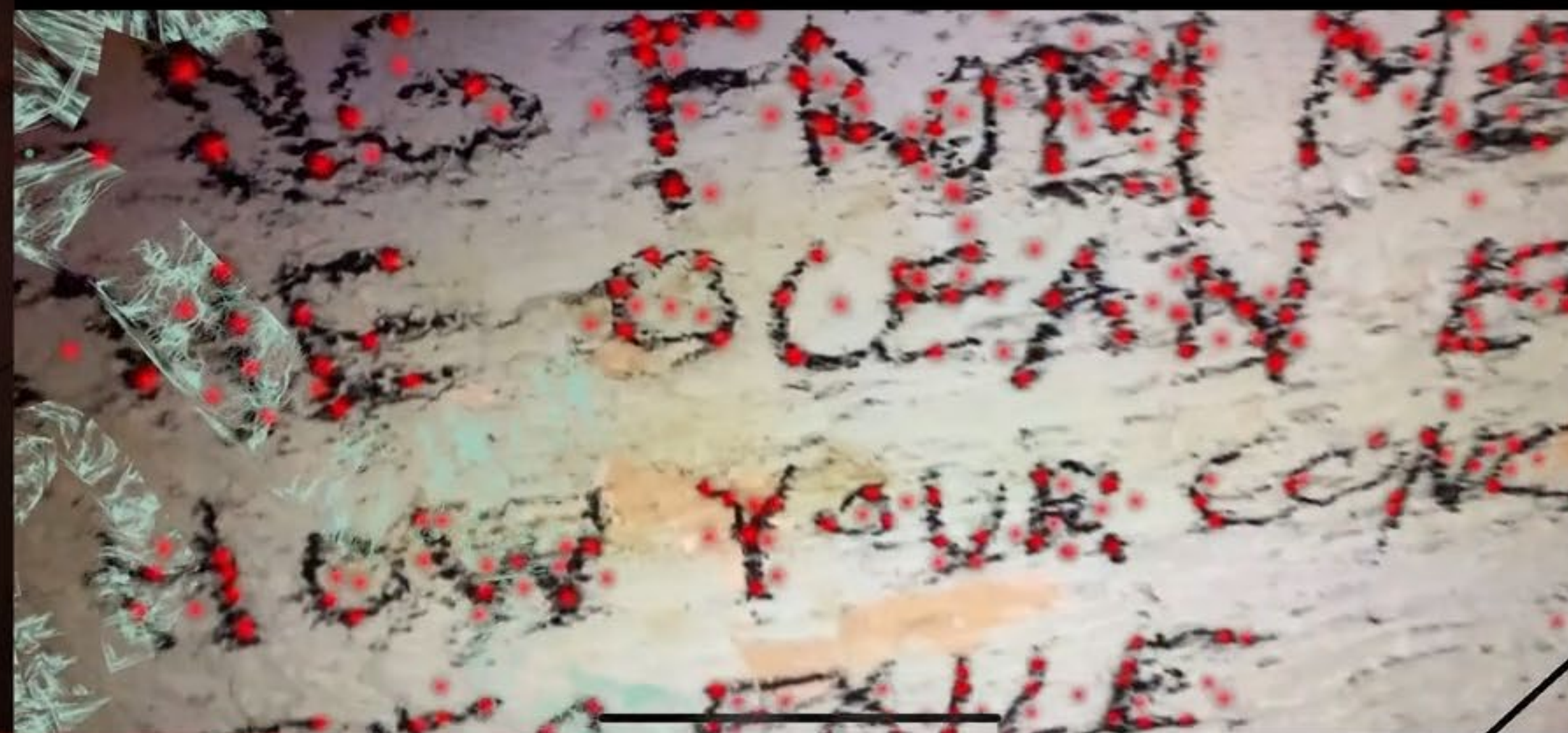
THE ARCHIVE OF DECAY?



2020 - 3D PRINTED SCULPTURE, TABLET. *HOLLOW: ARCHIVE, MINE MY MIND.* ART QUARTER BUDAPEST, BUDAPEST, HU



2020 - LIVE GAME STILL (LEFT) & PERFORMANCE (RIGHT). *HOLLOW: ARCHIVE.*
MINE MY MIND. ART QUARTER BUDAPEST, BUDAPEST, HU (RIGHT PHOTO BY DAVID BIRO)



2020 - INSTALLATION & PERFORMANCE. *HOLLOW: ARCHIVE.*
MINE MY MIND. ART QUARTER BUDAPEST, BUDAPEST, HU
 Coal drawings, smartphone game, 3d print and tablet, wax pool, faux blood, screens. 15x10x4m

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 Marquaten & 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.

Concept and development:
Hollow (Tamás Páll, Viktor Szeri, Gyula Muskovics)
& OMSK SOCIAL CLUB

Supported by
Goethe Institut’s Co-Production Fund
SIN Arts Production
Divadlo X10
Montag Modus





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



Is your energy level running low?

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*

*Supported by MeetFactory, CZ; International
Visegrad Fund, Trafo House of Contemporary
Arts, Budapest; Workshop Foundation,*



2019 - LIVE AUGMENTED REALITY GAME STILL & PERFORMANCE. *HOLLOW: PHOENIX.*
DUNPART V., BUDAPEST, HU



2019 - INSTALLATION. *HOLLOW: PHOENIX*
We Will Not Change Our Show, **HOUSE OF ARTS, BRNO (CZ)**
COVER FOIL, STAND, LED STRIP, SCREENS, PROJECTION, PAINTING



2019 - PERFORMANCE. HOLLOW: PHOENIX.
MEETFACTORY, PRAGUE (CZ). PHOTO BY LIBOR GALIA



2019 - PERFORMANCE. HOLLOW: PHOENIX.
UBIKEKLETIK FESTIVAL, BUDAPEST (HU). PHOTO BY ORSI VARGA

LEGENDA (2018)

interactive installation

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>

*In collaboration with
Iván Rohonyi & Tamás Marquetant*





2018 - INTERACTIVE INSTALLATION. *LEGENDA*.
FKSE STUDIO, BUDAPEST (HU)
 SCRAP CAR PARTS, SCREEN, GAME CONTROLLER, AI CHATBOT, SILK PRINTS. 8x5x4m



```
C:\Users\t\Documents
Creating model...
Restoring weights...
```

```
> helloü
```

hello
Hello and also you're a master of the internet.
I'm a masochist. I'm a masochist.

> how r u?

I'm a masochist
u r nice
That's not a nice thing to say
if you change your mind?
... to do with

> u r nice

> u r nice
That's not a nice thing to
> What if you change your mind?
it have anything to do wi

> I don't have any
> Try to be positive!
> What do you think?

That's what y
up

> whats up

I don't t



f the internet.

st. I'm a masochist. I'm a masoc

th my name. I have a really hard
sense.

...doesn't even make sense.

what's not there.

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!

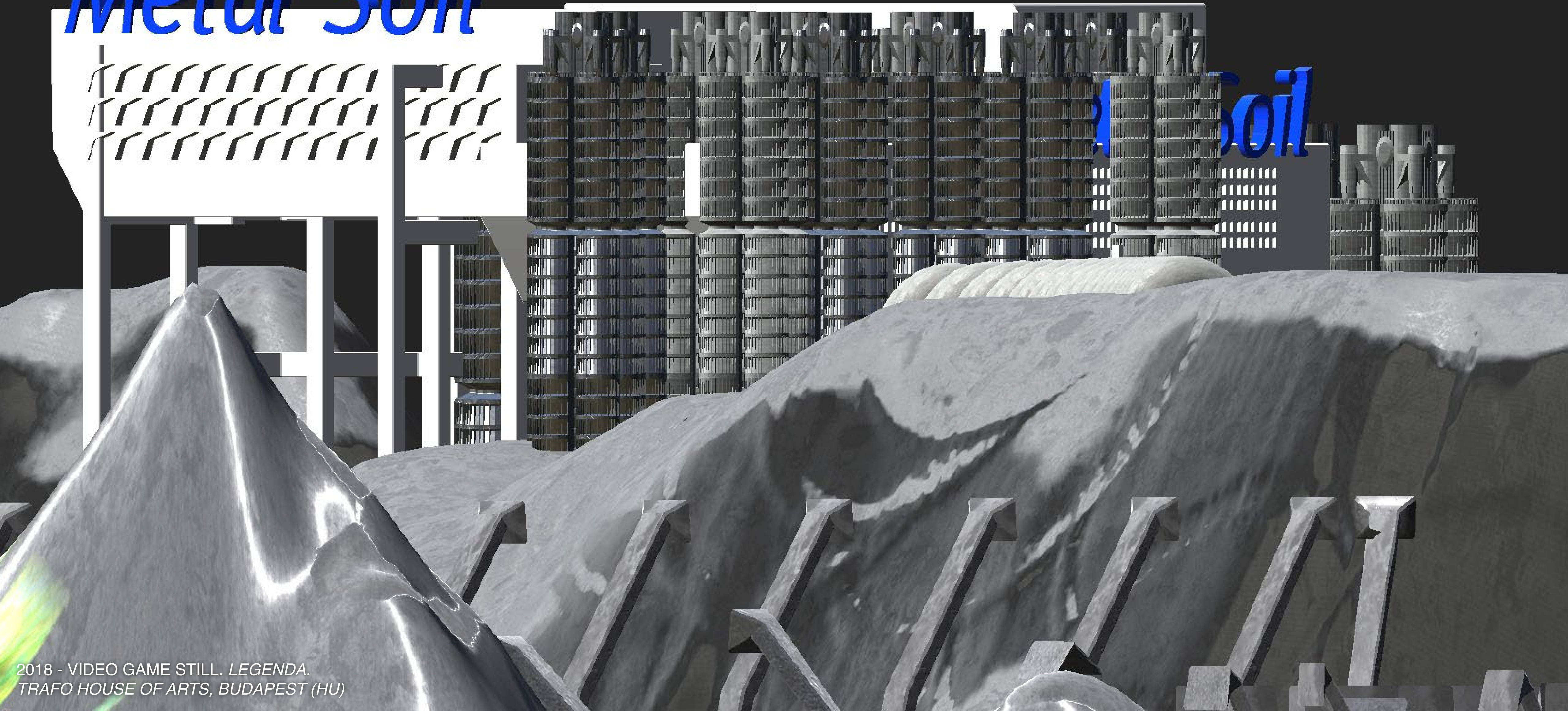
I don't care if you don't care about me. I don't care if you don't care. I care about you because you don't care about your car.

> Are you angry?

I'm not angry.

Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry. Angry.

Metal Soil



2018 - VIDEO GAME STILL. *LEGENDA.*
TRAFO HOUSE OF ARTS, BUDAPEST (HU)



You will not know if you aren't supposed to cross a certain border, because the desire for that particular procedural check-in has been predicted before you realized you want to cross it



2018 - VIDEO GAME STILL. *LEGENDA*.
TRAFO HOUSE OF ARTS, BUDAPEST (HU)

Yep. We are probably a broken nation within 20 years if this continues. Probably even sooner than that.



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TRAFO HOUSE OF ARTS, BUDAPEST (HU)
SCRAP CAR PARTS, SCREEN, GAME CONTROLLER, AI CHATBOT, SILK PRINTS. 2x3x2m

Z.E.T (2017)

sculpture, multimedia installation

web: <https://arbitraryvault.com/legenda/>

ZET is a dystopic multimedia installation combining an infinite videogame and a polyurethane sculptural fractal symbol. The installation transposes the core mechanics of the STUXNET computer virus onto game mechanics and sculpture.

ZET's virtual world reconstructs the nuclear power plant in the desert of Natanz, Iran where the STUXNET virus critically damaged the nuclear reactor's centrifuges, rendering the reactor unable inoperable.

The virus shifted the centrifuges' frequency with such modulation that the centrifuges could not operate anymore.

In the game the player controls are volatile due to 'reality-shifts' in-game, that eventually make the game unplayable, and computationally impossible to endure. When the control of the game is lost, it starts to downgrade the engine's graphics to a point where the environment and the avatar of the game disappear and only the underlying algorithms prevail.

In the game the STUXNET algorithm is represented as a fractal whose body transgresses the virtual space, becoming the physical prosthetics of the installation.



2017 - INSTALLATION, REALITY RESEARCH FESTIVAL, BUDAPEST (HU).

PHOTO BY BARNABAS NEOGRADY-KISS

Polyurethane foam, screen, speakers. 3x3x1m



2017 - FOAM FRACTAL DETAIL, REALITY RESEARCH FESTIVAL, BUDAPEST (HU).
PHOTO BY BARNABAS NEOGRADY-KISS
Polyuretane foam, screen, speakers. 3x3x1m



