

STEPHAN BACKES

# SELECTED WORK

2019 - 2013

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# PROTOPIAN DREAMS

realtime archviz visualization



#### synopsis:

A protopian landscape with a homogeneous architecture. The new development real estate area, created in the sign of progress and due to a lack of urban living space, begins to crumble, show signs of age and seems deserted. Exhibition visitors are influencing the visual status of the buildings and so the buildings deteriorate in real time, in relation to the amount of visitors. Hence, a metaphor is created for the abolition and uprooting of origin, tradition and identity.

Title: Protopian Dreams

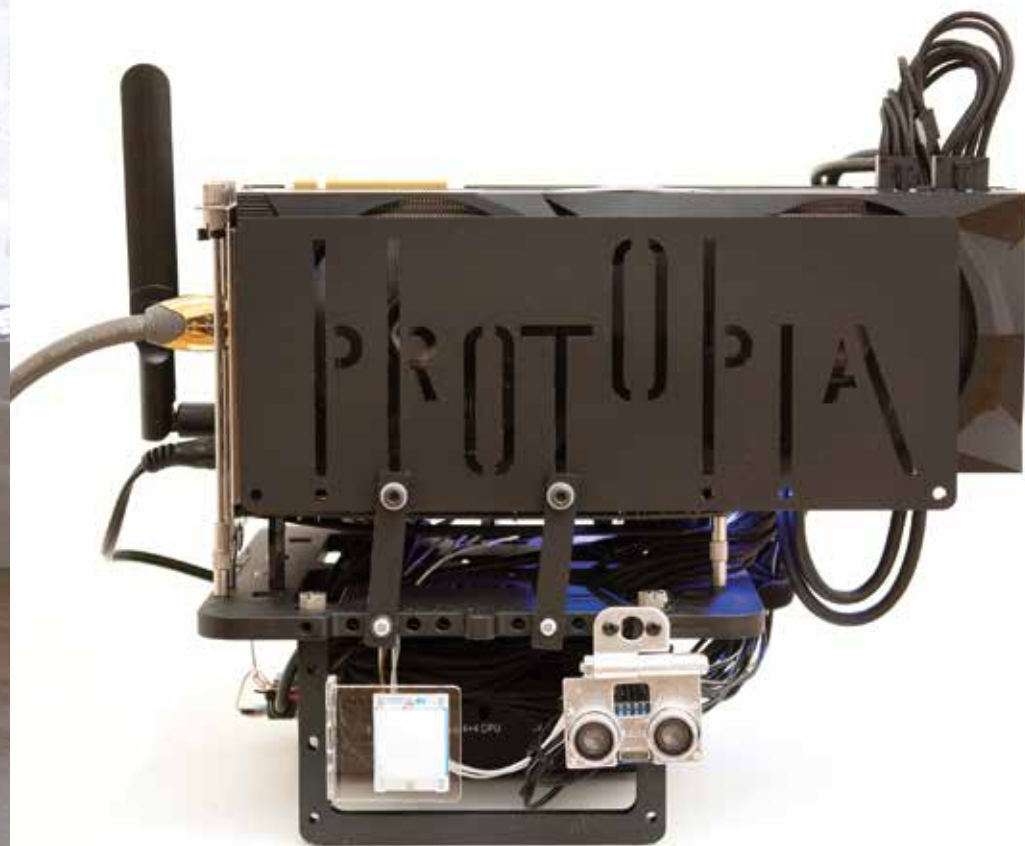
Year: 2019

Material/Technique: Realtime Simulation, Pc, Arduino, Ultrasonic-, and PIR-Sensor

Format/Duration: 16:9 / daily looping simulation









The image is a 5x2 grid of 10 panels, each showing a dental arch (upper or lower teeth) with a thin wire or band around it. The panels are arranged in two columns. The text 'USED TO BE A MASK' is overlaid in large white letters across the center of the grid. Each panel has a small text label in the background.

USED

TO

BE

A

MASK





Mask(Screen)  
 Resin, Aluminium-Fibre, RaspberryPi,  
 Screen, Straps, Metal, Cable, Speaker  
 SD Video, 10min, voice over  
 2018



Mask(Screen)  
 Polyurethan-Elastomer, RaspberryPi,  
 screen, speaker, straps, metal, cable,  
 SD Video, 10min, voice over  
 2018



Mask(Screen)  
 Resin, Aluminium-Fibre, RaspberryPi,  
 Screen, Straps, Metal, Cable, Speaker  
 SD Video, 10min, voice over  
 2017





A circular black device, possibly a speaker or a sensor, is shown against a dark background. It has a thick black rim and a central circular area. Several white and black wires are connected to the device, some entering from the left and others from the bottom. The text "RESPONSIVE DEVICE" is overlaid in white, bold, sans-serif font on the right side of the image.

# RESPONSIVE DEVICE





ultrasonic sensor, micro controller, led light, wiring,  
usb cable, drawing behind perspex, aluminum frame.  
each: 125cm x 75cm x 6cm  
2016



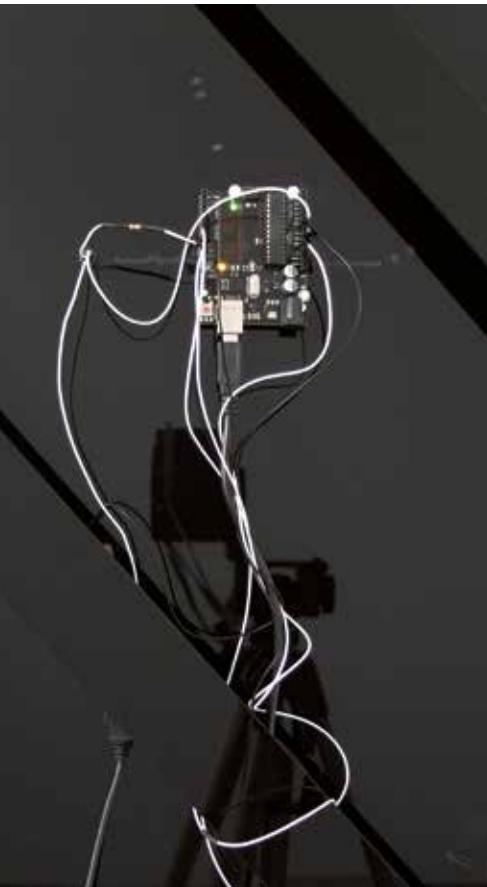
detail 1



detail 2



detail 3



detail 4

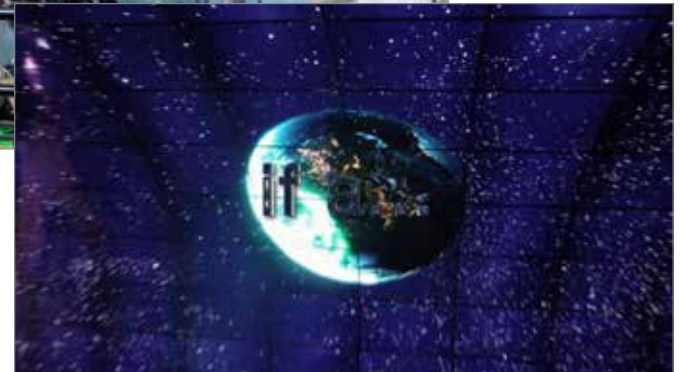
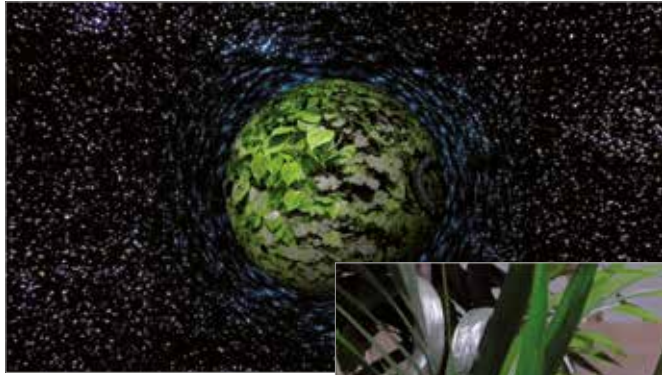
STRANGE...  
 TO GET IN CONTACT THROUGH THIS TRANSLUCENT, WIRED DEVICE.  
 THEY HAVE ALWAYS KEPT THEIR DISTANCE.  
 NOW, THEY ARE APPROACHING OUT OF THE DARK GRAY<sup>(=0XA9A9A9)</sup>.  
 INTERACTING FREQUENTLY.  
 THEIR IMAGE APPEARS IN BLURRY LIGHT SALMON<sup>(=0XE9967A)</sup>.  
 NEARLY THERE,  
 ONE STEP IN FRONT OF PALE TURQUOISE<sup>(=0XAFEEEE)</sup>.  
 FINALLY...  
 ENTERING THE ZONE.  
 BUT, ONLY THE LIGHT GREEN<sup>(=0X90EE90)</sup> V KEEPS THEM APART.



„if a.“

single channel video - 4:45min  
FullHD. Stereo, 2016





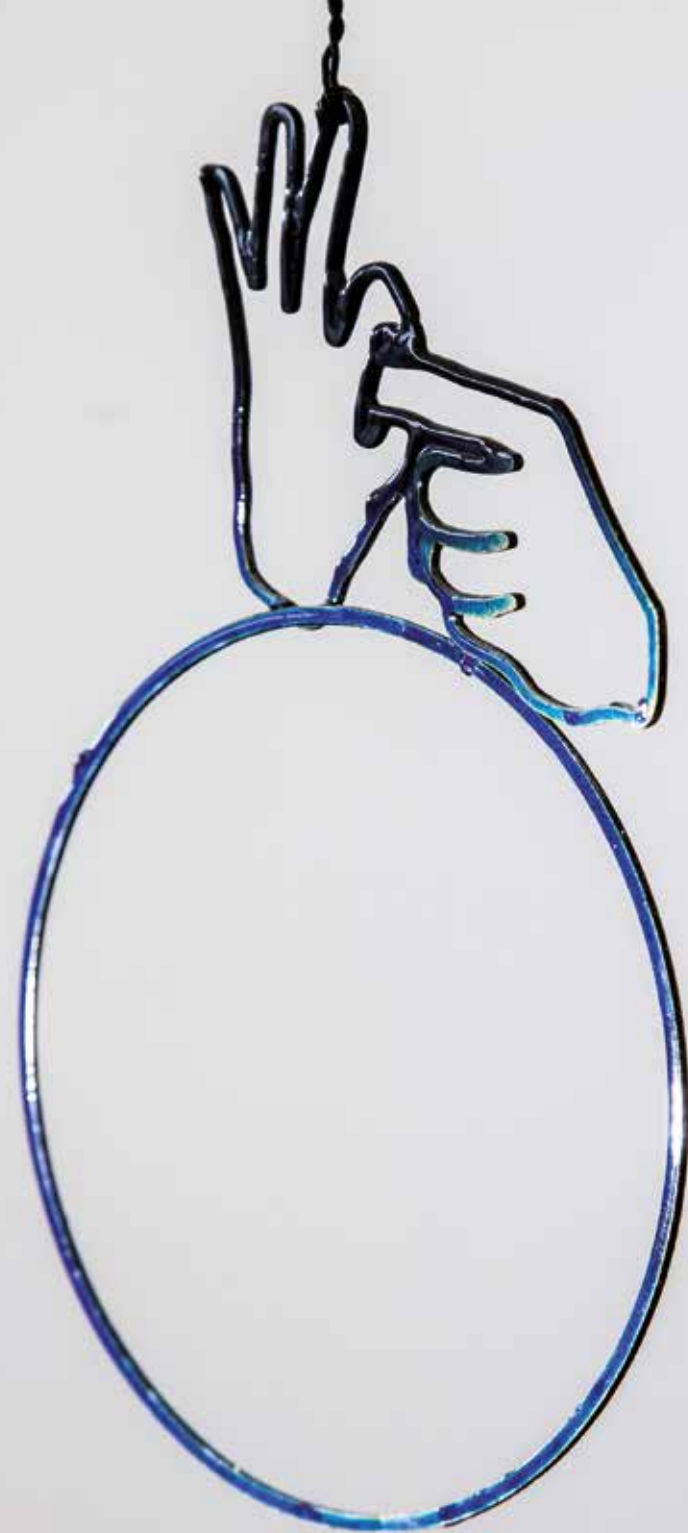
„If a...“  
video stills, 4:45min, full HD, stereo  
2016



# VIDEO PERFORMANCE

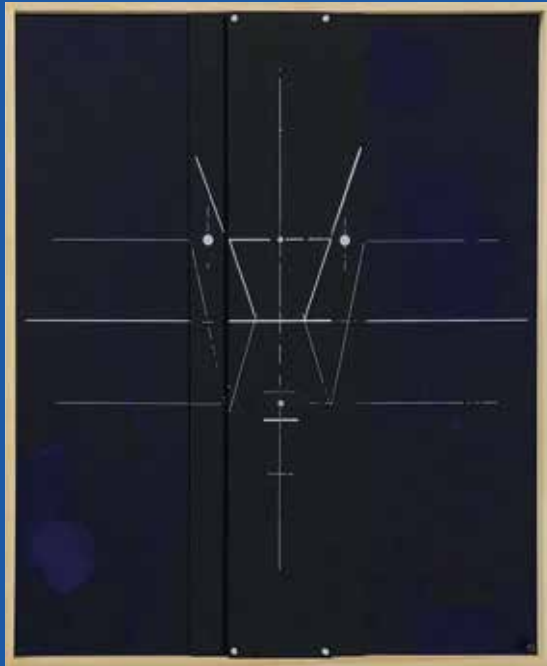
DUNMORE CAVES - PLURAL MELTS  
groupshow at Yvonne Lambert, Berlin, 20/02/2016





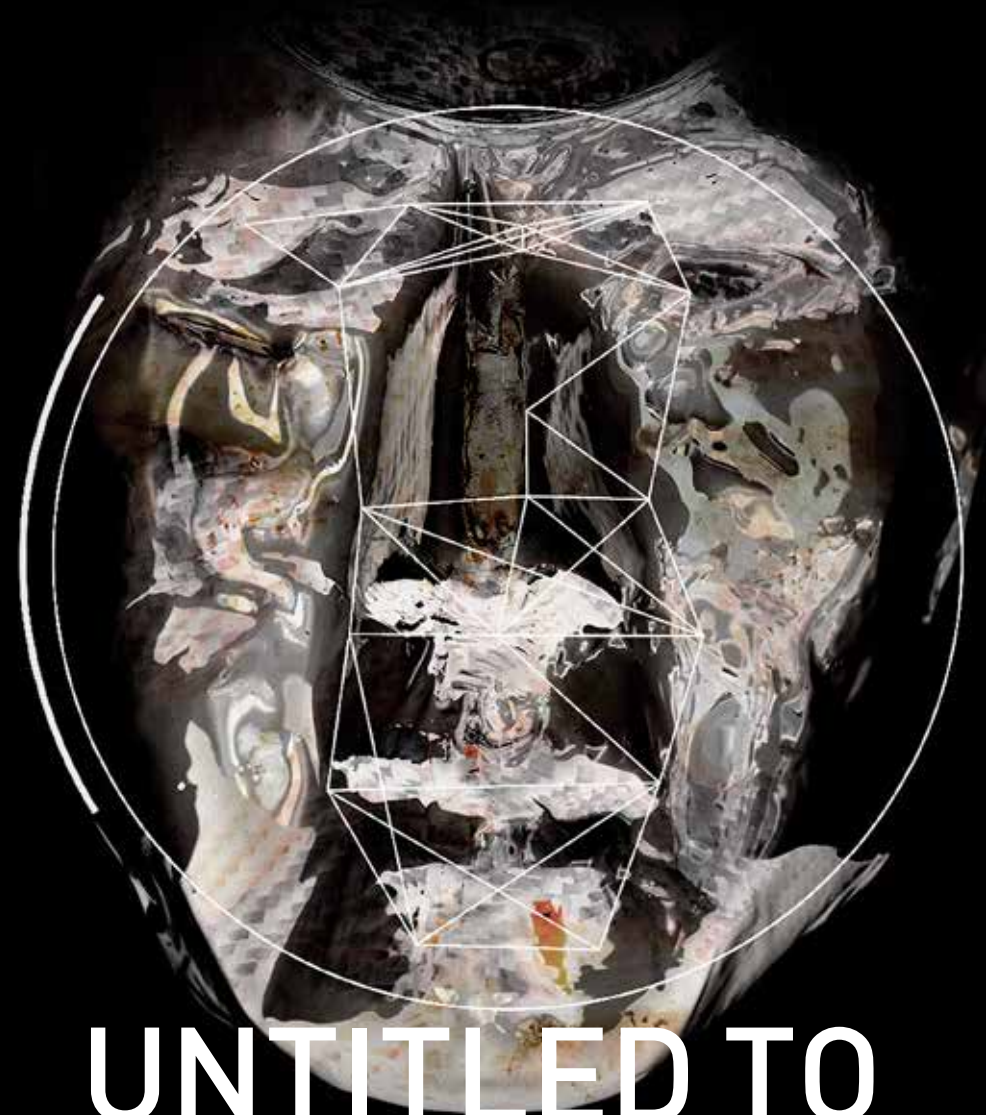
	big data advertisement confused useless buy commodity materialized		pay
		> tired eyedrops coffee rotate blurry blink wink tap sharp	greet patent pay
awake order commanding tone obey question information graphs direction details satisfaction confusion disorientation up down left right	move coffee interaction sterilized load bye move		sit connecting share odd share funny share live information graphs bye pay
	move direction fasted move stop move arrived late 31 seconds	incoming outgoing results bye pay touch clockwise numbers	move wrong direction cab wipe payed
incoming incoming message hello wrong information error confusion bye	sit touch information 2 fingers wipe decision vote touch sterilized touch wiggle connected	move graphs news friends events location vicinity decision vote check 3 finger wipe patent pay	information blurry dizzy sunset sleep
turn suit shoe open sterilized slick slippery move information move graphs move touch information swipe information	London zoom Berlin zoom wherever >	look up down left right patent pay	awake  again ...
		turn around patent pay	
		clap patent	

daily routine (poem 2014)



Face-Track 2  
drawing & collage behind  
and on top of perspex,  
wooden frame  
2018





# UNTITLED TO PARTICIPATE

Westminster Waste London  
11/03/16 - 26/03/16

Stephan Backes  
„Untitled to Participate“

This agreement (hereinafter referred to as the „Agreement“) is made effective between March 11 and March 25 at Westminster Waste London, by and between Stephan Backes (hereinafter referred to as the „First-Party“) and \_\_\_\_\_(Name, hereinafter referred as the „Second-Party“).

The Second-Party hereby grants to the First-Party and to its licensees, assignees, and other Third-Party successors-in-interest, all rights of every kind and character, in perpetuity, in and to the Second-Party's interaction, performance, appearance, likeness and/or voice in connection with „Untitled to Participate“ which is based on the concept and outline by „Purpose of Translucency“ (hereinafter referred to as an ongoing „Gesamt-Product“). The Second-Party hereby authorize the First-Party to monitore, capture and record the recipients performance; to edit same as its discretion and to include with the performance of others and elements of live generated effects, augmented reality, music, environmental sound and/or noise; and to incorporate same into picture or other third-party programs or not; to incorporate the same into the Gesamt-Product, trailers, posters or other materials or installations related to the Gesamt-Product.

The Second-Party grants the First-Party an irrevocable royalty-free license to use any of the data that will be collected and recorded during the private view of „Untitled to Participate“ and acknowledges that the First-Party owns all rights to the Gesamt-Product and further agrees to being an extra of an as yet untitled bigger picture.

Second-Party (Name): \_\_\_\_\_

Contact / Email: \_\_\_\_\_

Signature / Date: \_\_\_\_\_

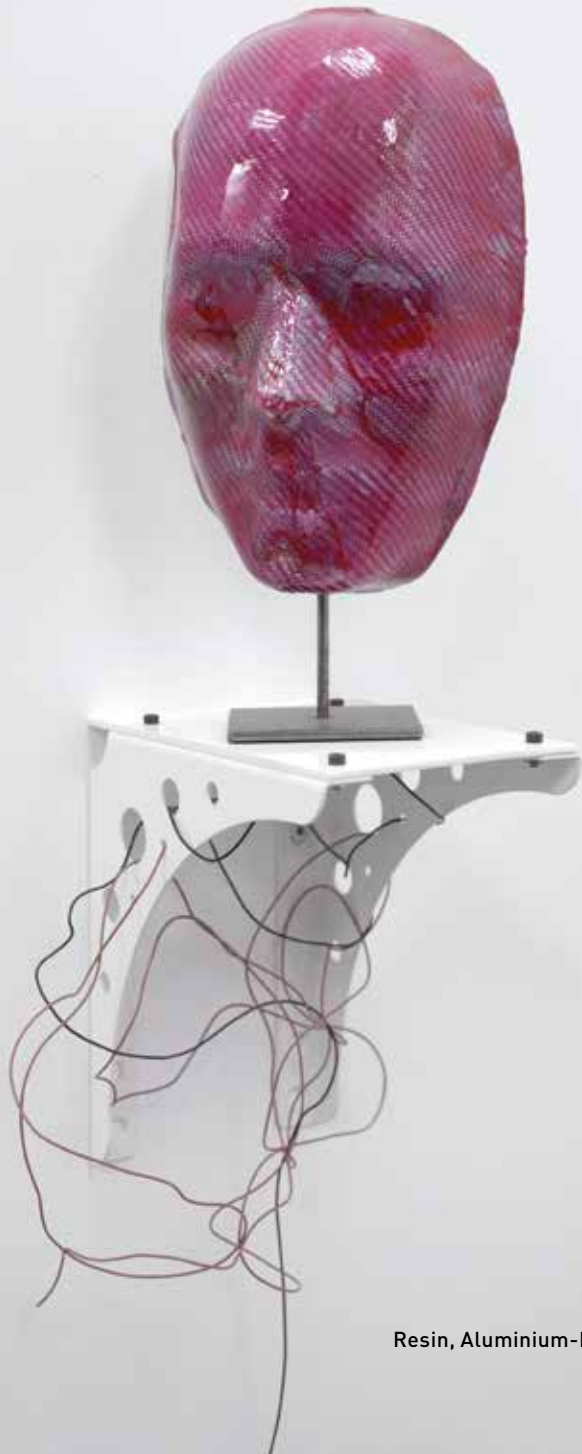


installation image

installation image  
(left to right): Mask(Gold), Backdrop-Screen, Mask(Silver3), Light,  
Mask(Purple), Mask(Green), Mask(RedBlue),  
hight adjustable plinth, Backdrop-Screen(Blue-Screen-Suit)







Mask (Red)  
Resin, Aluminium-Fibre, Metal, Cable  
2015



Sound-Speaker-Object 1  
DIY Speaker, Breadboard, Mp3-Player,  
14:55min (loop)  
2016



installation image (left to right)  
Mask(Silver3), hight adjustable plinth, Mask(Silver1), Mask(Blue), Backdrop-  
Screen











CONNECTIVITY

SIMPLICITY

NOW

connectivity simplicity now

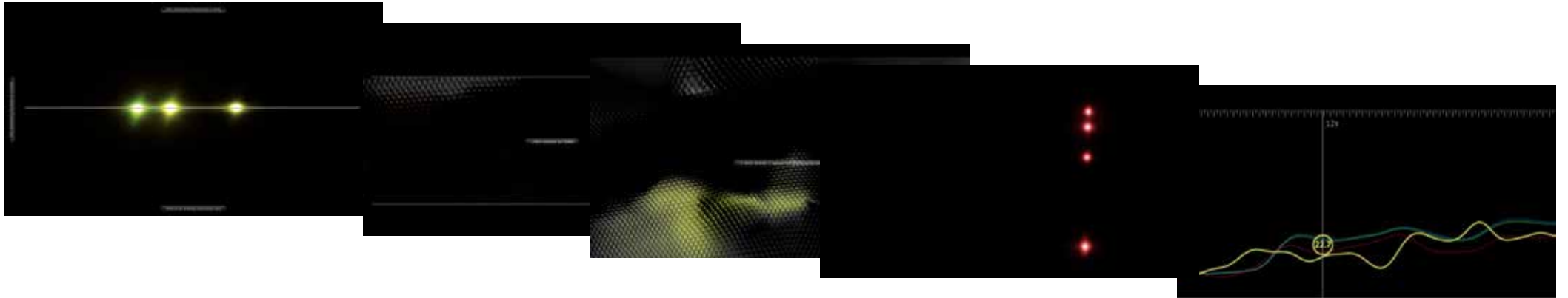
I'm here,  
Here in an entirely functional now, where emotions are hidden,  
hidden behind a rubber-sealed casing...  
... in which slickness is haptical and sickness predictable.  
I'm here, Almost noiseless, visible in flashing lights  
and virtually destructible.  
But, I am still unable to tell you a story,  
I'm moved, measured and tracked down.  
Together, we experience intelligence.

I'm here,  
Simplicity has turned and complications have set the course.  
A slippery slope in our own, one, two, three, four walls.  
A rectangular presence, with bendable characteristics  
are promising a peripheral vision.

At least they say so.

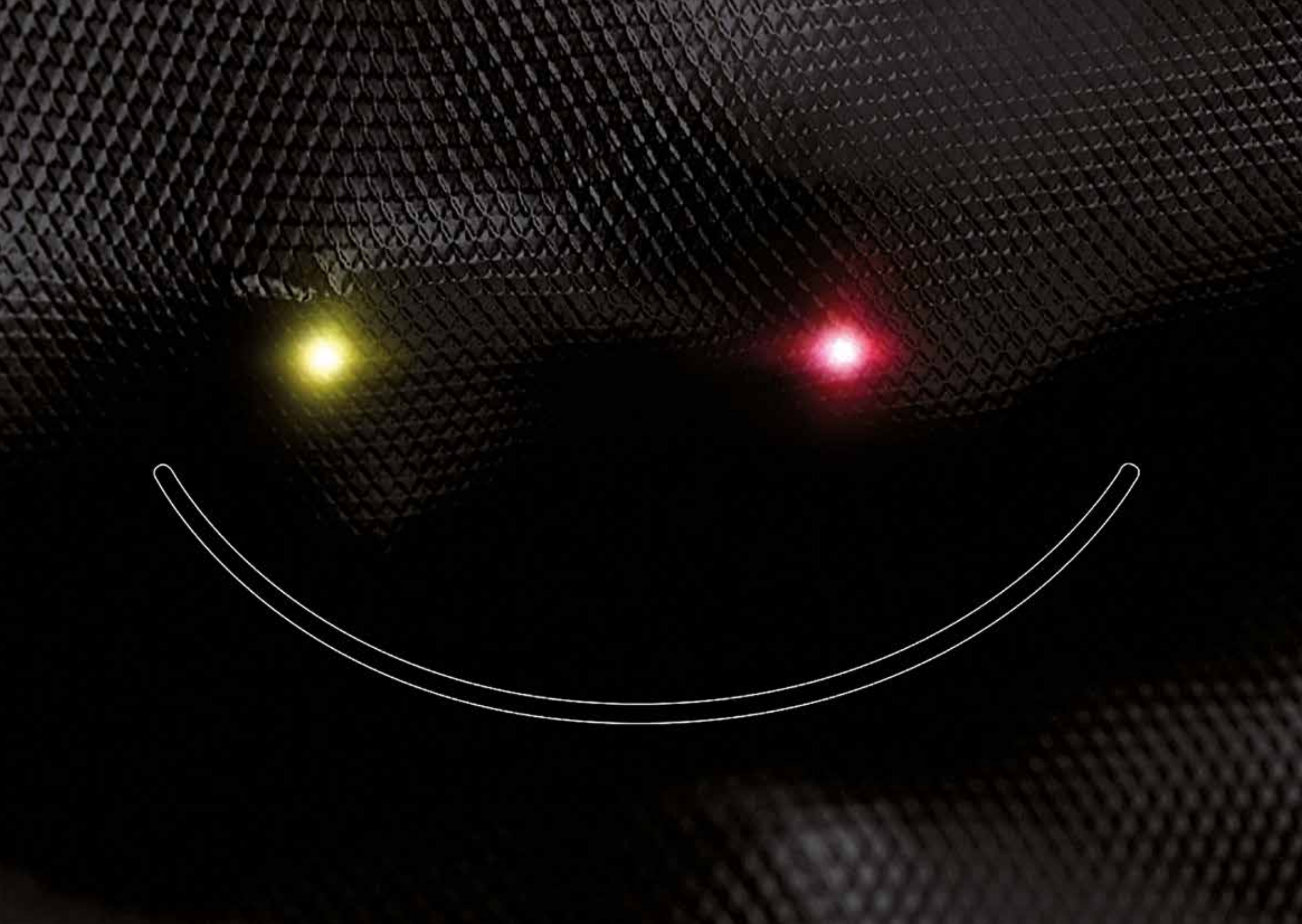
Really?  
Like a Neanderthal man, waiting in a cave,  
pre-ordering the latest generation and tasting perfection on both ends.  
But, I got a bet ahead of myself.

I`m still here. Am I?

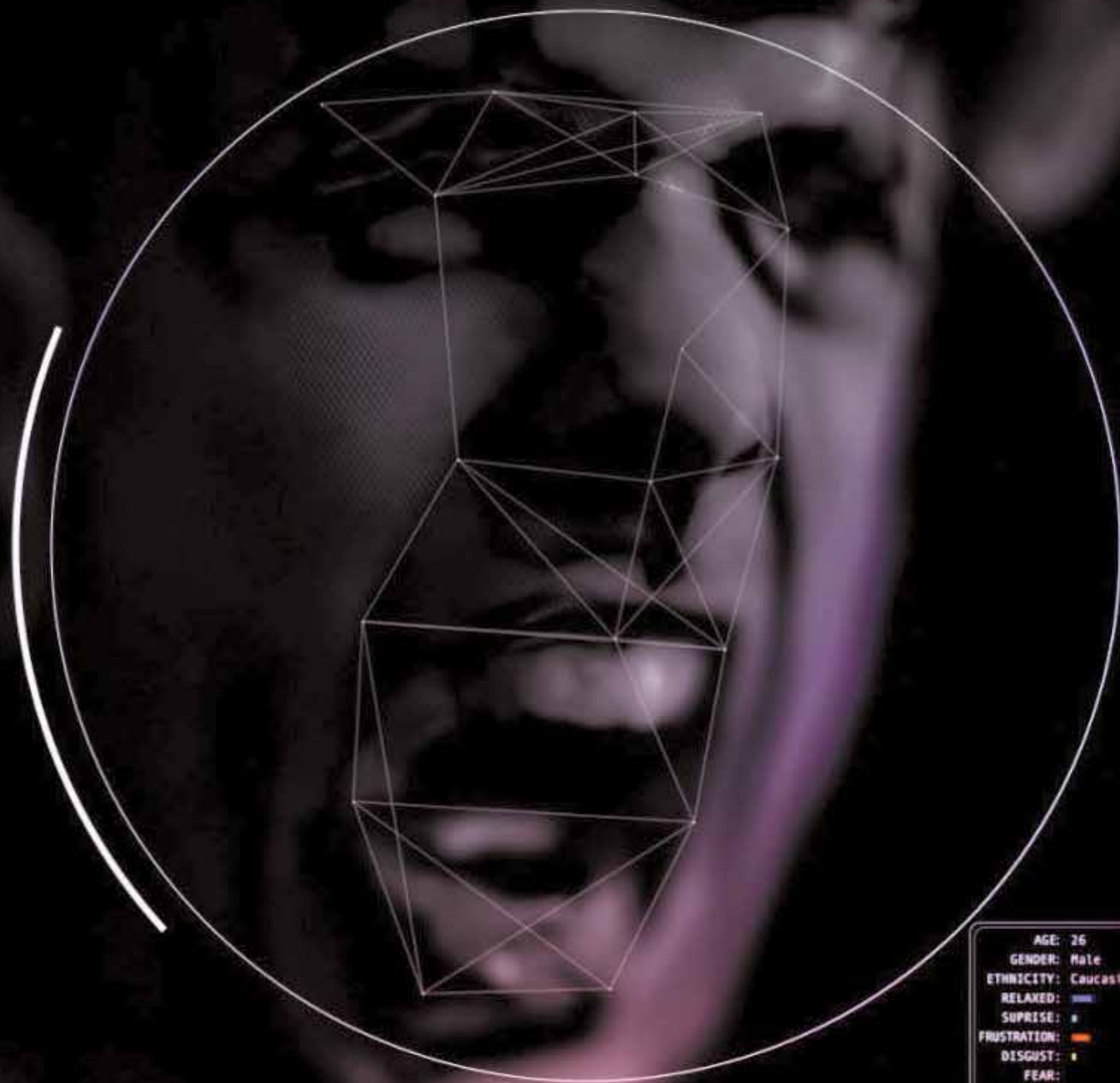


video stills:

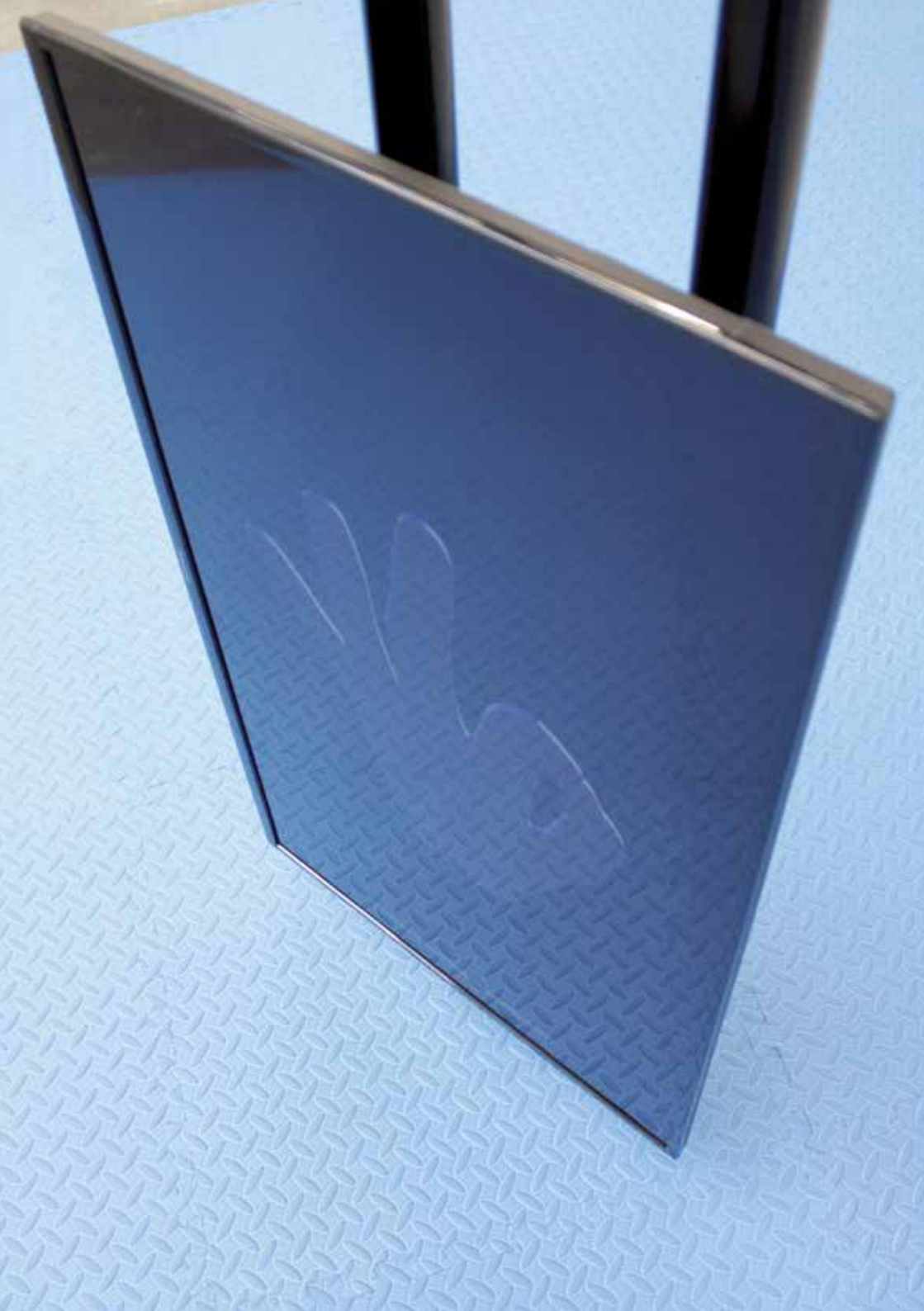
CONNECTIVITY SIMPLICITY NOW  
4min,  
Full HD (1080p),  
sound,  
2014







AGE:	26
GENDER:	Male
ETHNICITY:	Caucasian
RELAXED:	
SURPRISE:	
FRUSTRATION:	
DISGUST:	
FEAR:	
SADNESS:	

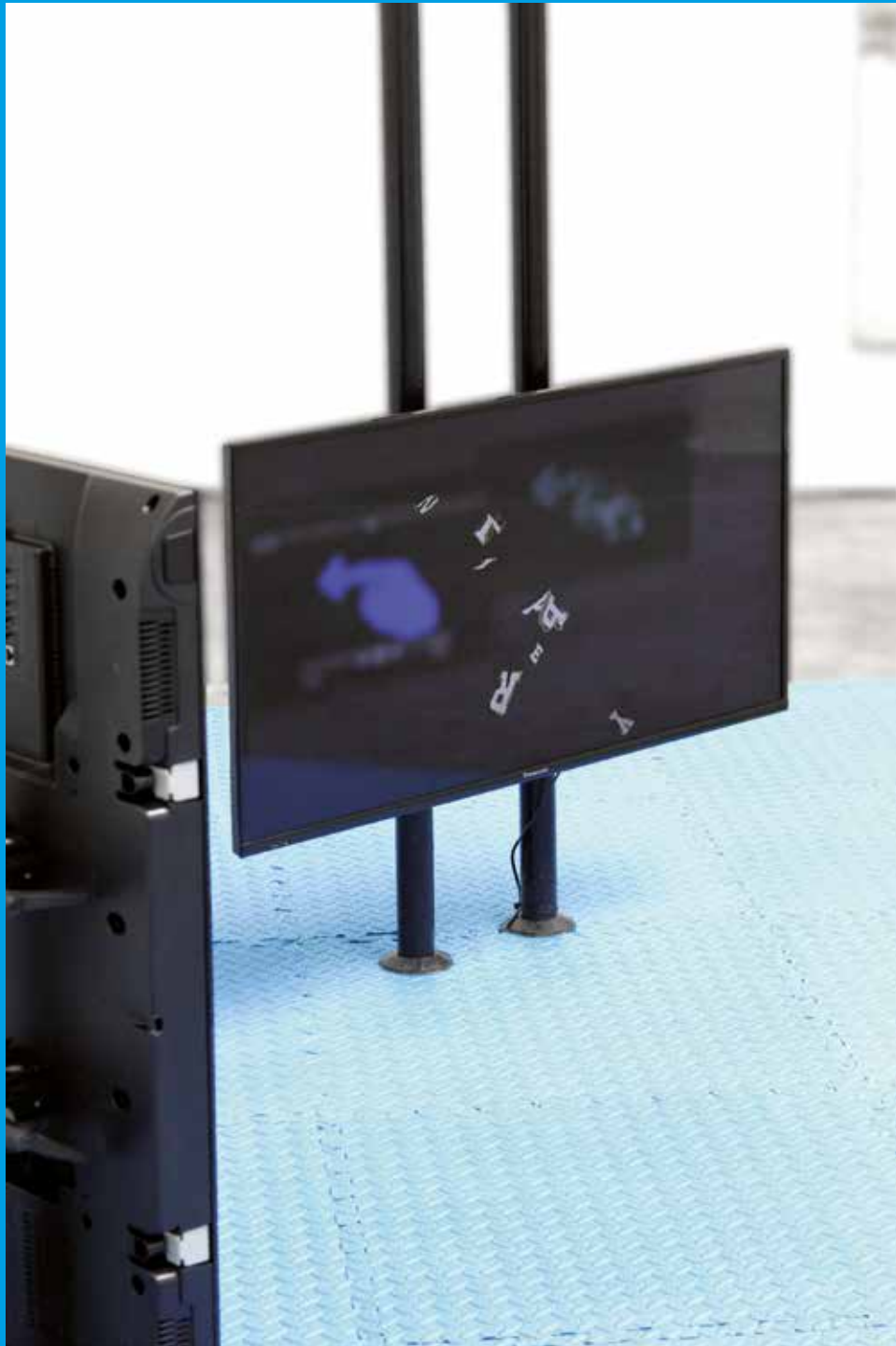


# SLICK/SLIPPERY & INTERLOCKING/ IMPACT

„PrivateSocietyDotCom“ group-show, RCA London, June 2014

SLICK/SLIPPERY  
2 channel video installation  
8"50' looped, FullHD, sound  
2014

INTERLOCKING/IMPACT  
non-slip floor mats, AutoPoles  
screens, size variable  
2014



- P: Like a raw cut into your white/pink flesh, a neverending promise based within an allocatable database. A database made from unfinished personalized wireframes.
- L: Like a sharp pain on our slit foreheads. Please, follow the instructions, and get ready: an unsatisfied desire will rise.
- P: Unmanufactured feelings placed into floating space, an innovator's promise to emotionalize on demand. We share our genuine advantages on the pre-release date and preoccupy believing systems of (self-appointed) trendsetters.
- L: We are refilling supply holes, without any lack of material needs. Social processing is based on a rising appetite, an open source snack spiced up by an active prosumer community. Don't spread the word, consume it yourself!
- P: Attention: Lighthouse Customer, be prepared for a chockfull new experience.
- L: Well excited for advanced features and higher expectations, craving for exclusivity and a perfect fitting companion.
- P: A first flashing impression for all enthusiasts, battling for living room attention, connected to a smart realm of encoded fetish. Furthermore, being equipped with standard fittings to survive the pitch black. A back-light control system for an endless browser-history, a patented hand-posture recognition algorithm, based on your instinctive need to act.
- L: We are constantly trying to interlock every impact of Wetransferred love. Plug-in to a fruitful cooperation. A cooperation beyond any need-driven interaction.
- P: AdWords curative effect: Think differently, or just do it!  
Always remember: touch in and out to pay the right fare. A price based on a superficial connection. Moreover, a financial reaction to bleed dry any satisfaction.
- P: Reaching for ground-control and exchanging on a slippery slope.
- L: Nevertheless, a transparency promise, still opaque.
- P: An intentional fragile Gestalt, borrowed from the concepts of everlasting lust. The surface of „last-scattering“, a non-expanding universal light is breaking trust. Still functional in the top left corner. Hence, a superficial relationship is here and user discretion is highly advised.
- L: Few reckless words, some careless transaction, still useable in its elementary functions. Not mentioned in the covenant of warranty, blindly trusted, sucked up, spitted out. Dissatisfaction and frustration hidden in daily routine. Our diplomatic relations are time based, the clock is ticking your fingers are clicking.
- P: Think straight, your last command could be now.  
Back-up and migrate common time.



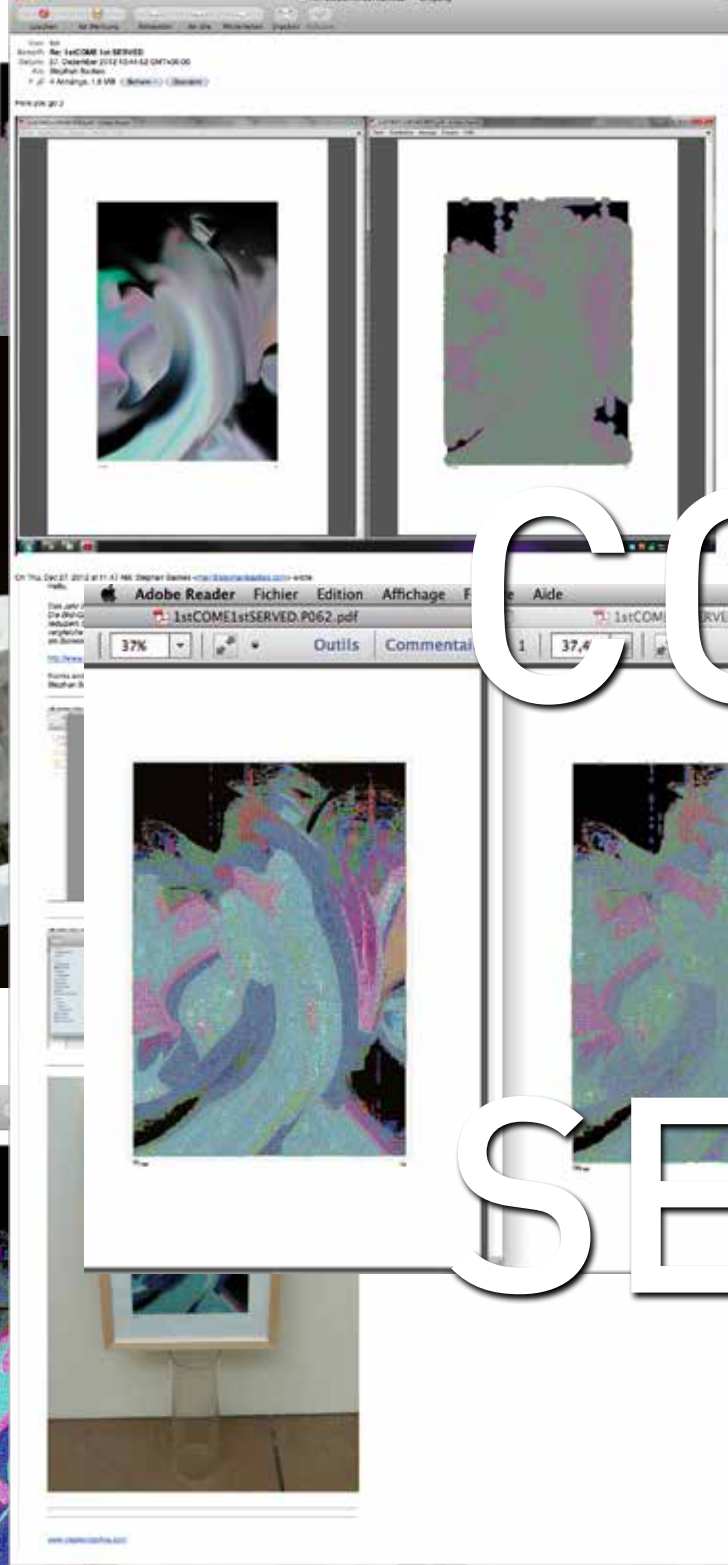


# FOLLOW ME, PLEASE DON'T COME CLOSE

Installation / Triennale of Contemporary Art Luxembourg  
2013



Follow Me Please Don't Come Close  
blue ink on paper behind black transparent perspex box  
250cm x 75cm x 5cm  
rubber mat, disposable polypropylene shoe covers, shoes, 400cm x 300cm  
2013



1st  
COMES  
1st  
SERVED

STEPHAN BACKES: „1stCOME 1stSERVED“  
LIMITED EDITION

“The definition of artistic activity occurs, first of all, in the field of distribution.”  
-Marcel Broodthaers

Light & Wire Gallery presents a web-based project by London-based artist Stephan Backes: „1stCOME 1stSERVED“. Engaging with the digital realm of information dissemination, Backes reverses the notions of unlimited accessibility and guaranteed quality that exist in technological systems. The exhibition offers a signed and numbered digital painting by the artist, available for download on the Light & Wire Gallery website, with the edition number based on the average number of visitors to the website each month.

Backes's digital painting furthers his practice of exploring the technological perceptions that have come to represent our lives, i.e. the finger swipe on a touch screen. The abstracted painting becomes a swirl of color and movement, until the original image is completely effaced by each download.

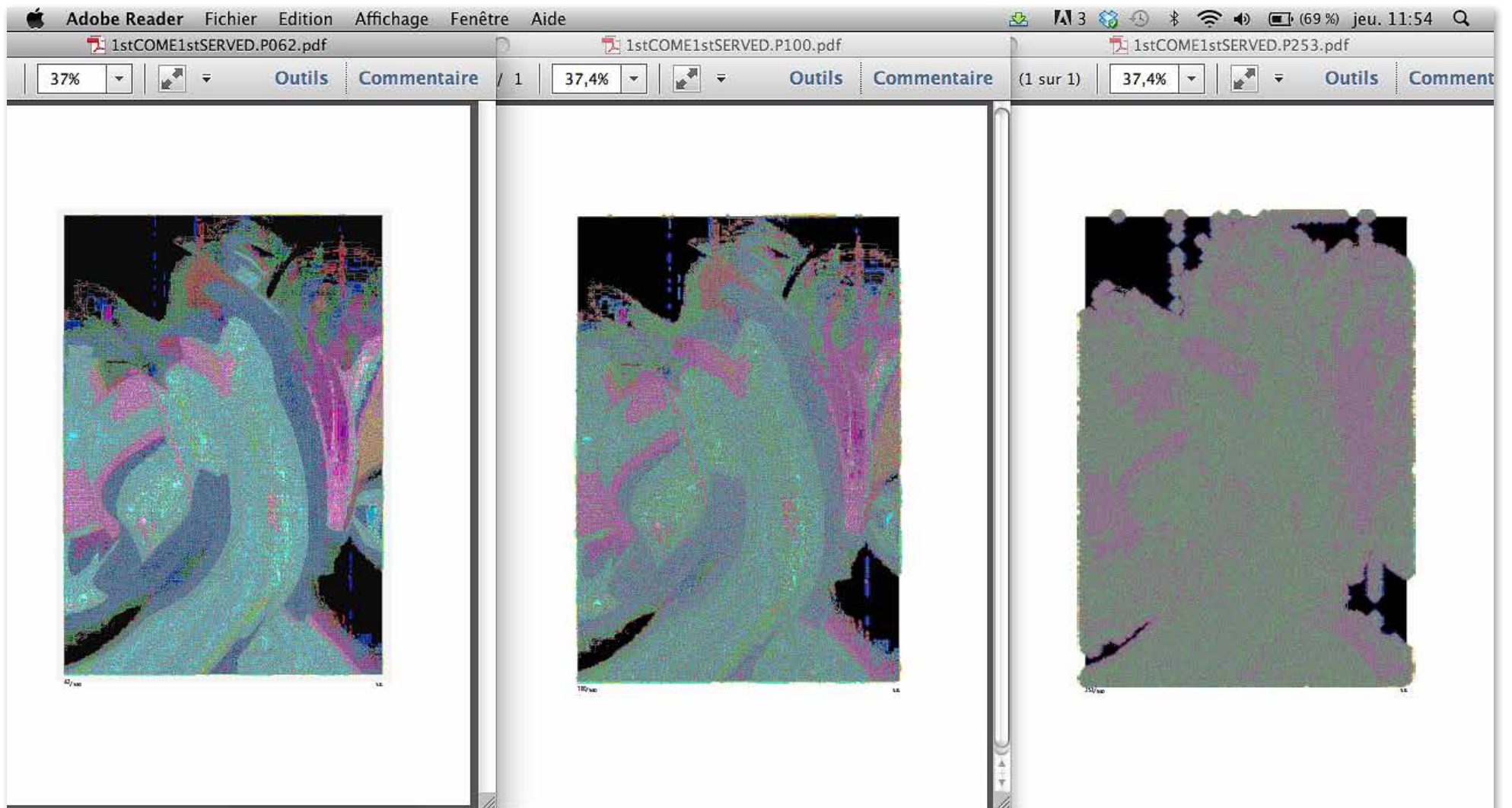
For the online exhibition from 04/12/12 till 04/01/13, Backes created an algorithm that deteriorates the quality of his digital painting as it is disseminated. With each download, the image file is compressed so as to lose a percentage of its overall quality. The deterioration of the image file creates a unique process of obliteration that challenges the theoretically unlimited nature of distributed media. Rather than retaining the authenticity of a limited edition print, Backes disrupts the process of artistic production and distribution until the image is completely dissolved by its own medium.

During the online exhibition Backes asked for feedback images either as a screenshot or as a photograph of a printed edition.

This catalog is a documentation of the „1stCOME 1stSERVED“ project. Feedback images from private collectors are archived in their original form and size.

Light & Wire Gallery  
Los Angeles, CA 90026  
[www.lightandwiregallery.com](http://www.lightandwiregallery.com)  
[www.stephanbackes.com](http://www.stephanbackes.com)









(4) SO WEITER





SELECTED WORK

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