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IOANA VREME MOSER
selected works

Electronic circuits are drawings,
synthetic energy pathways that flow
through rare and precious minerals
from + to -, quietly aspiring to become
natural systems in the future.

Boolean Sculptures

Fluid Memory . Fluidic Computer

2019 / 2020

kinetic-sound sculpture / glass, saltwater, electronics

50 x 50 x 120 cm

Supported by Büro Rix - Organisation von Klang
Hauptstadtkulturfonds, Berlin

Video documentation → <https://vimeo.com/388524570>

The piece displays a Luddite computational element that runs on water and salt. Once triggered with water streams, it performs one simple process: it memorizes its previous state, by storing its water flow condition.

The core of the memory is composed of a shift register, a cascade of logic elements and a water reservoir built from hand-made glass apparatus. The Register contains 3 Flip-Flops that deflect water streams corresponding to the inserted input water jets. Following Coanda's effect, through their geometry and proportion, these elements can perform simple computation processes with fluids. They are anachronic siblings to logic gates, their transistorized boolean arrangements.

Each time that the Register memorizes a one, water accumulates in the glass-copper coil configured as a loudspeaker. In the presence of saltwater (positive state), subtle sounds emerge indicating with sporadic rhythms the activity of the memory.

The project ponders upon the history of liquid computation and fluidic circuitry seeking to re-think non-polluting alternatives to electronic hardware by decomposing regular computation building blocks into analogous water machines.



Fluid Memory . Fluidic Computer / National Gallery of Denmark, 2020
photo: Frida Gregersen



Fluid Memory . Fluidic Computer / National Gallery of Denmark / 2020
photo: Frida Gregersen



Cryptocrochet

2019

Electronic Macramé, kinetik sculpture / transistors, resistors, coils

50 x 50 x 4 cm

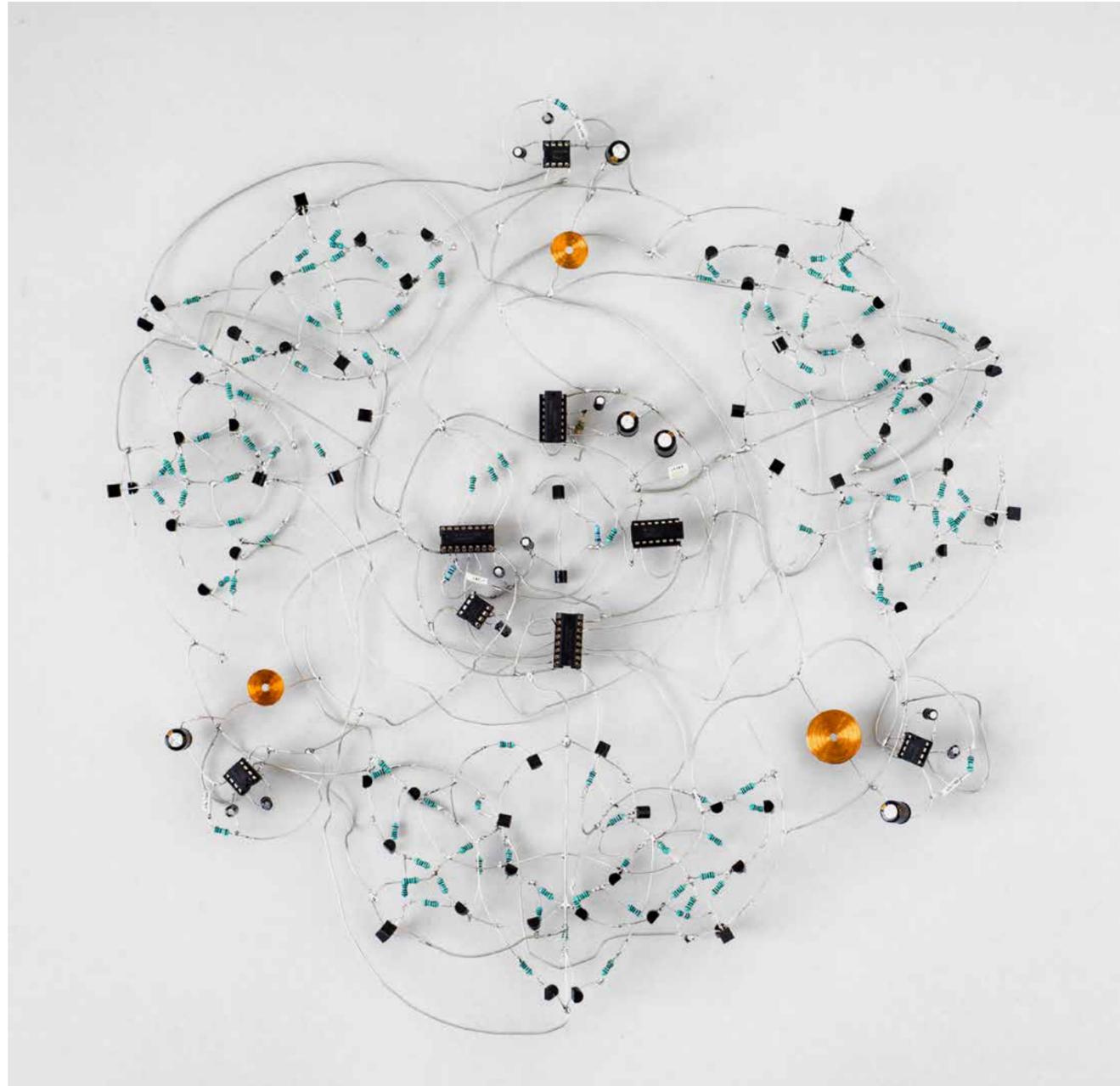
Supported by kinema ikon - multimedia Atelier
Art Museum Arad, Romania

Video documentation → <https://vimeo.com/490697802>

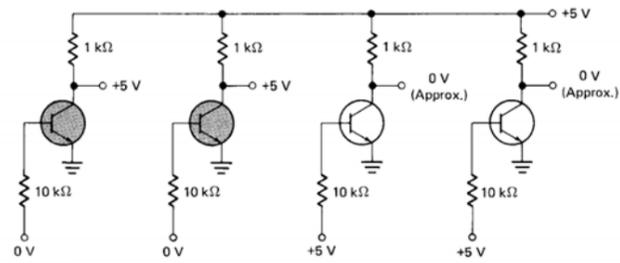
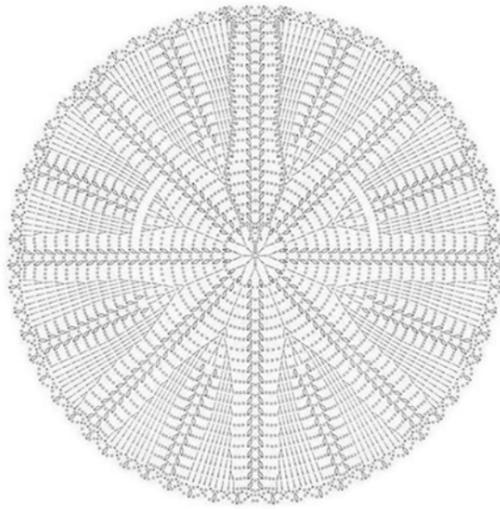
A 3-Bit binary computer is *sewn* from transistors, resistors and integrated circuits in the morphology of a crochet. In its core, 2 paired transistors generate white noise triggering random patterns from a Shift Register. The 3 symmetrical hyperbolic segments calculate the random impulses and encrypt their sums into a 3 unstable binary number. The number becomes visible in the fluctuating movements of the copper coils. Thus the crochet encrypts a wavering message that re-writes itself unintentionally.

Textiles wearing low-tech information were effective carriers and transmitters for secrets during the World Wars. Spies covered under the stereotype of 'knitting women' would encrypt their messages in garments. A quite unusual but effective way for the ordinary people' to collect information in the times where secrecy needed to be kept.

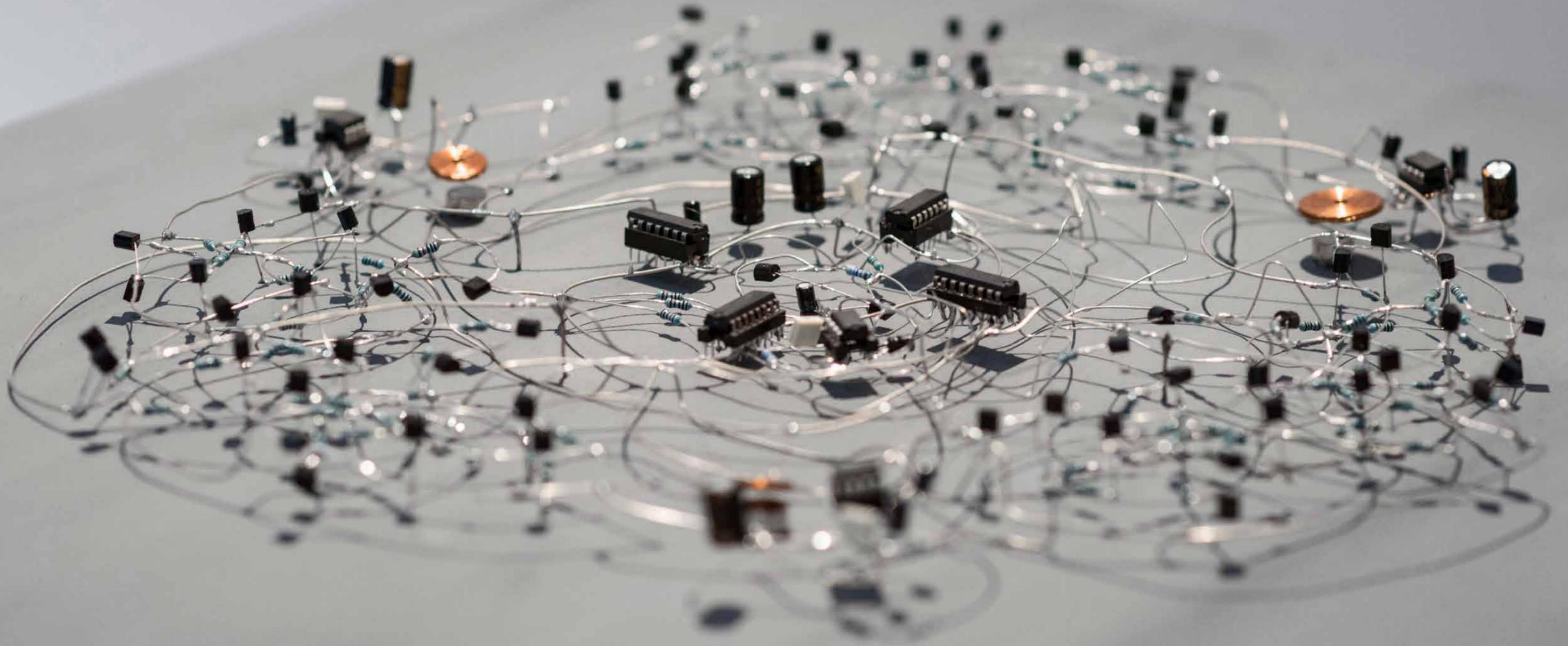
The project investigates some of the stories of such women spies and their Crochet Ciphers in the context of political resistance. It looks back at the pioneering work of women in informatics, coding and computing and reanacts a *crochet*, handcrafted this time from a circuit where binary information gets generated and encrypted in a transistor array.



Cryptochrochet / Random Register in the process of *sewing* / 2019



Cryptocrochet / [↖] *documentation material* / Duplet-crochet magazine, textile patterns.
 Transistor register -Digital Computer Electronics
 Cryptocrochet / exhibited at kinema ikon / Art Museum Arad /Media Art Festival Arad: dig:it /2019



Electronic Sound Objects

Thermofrunzus

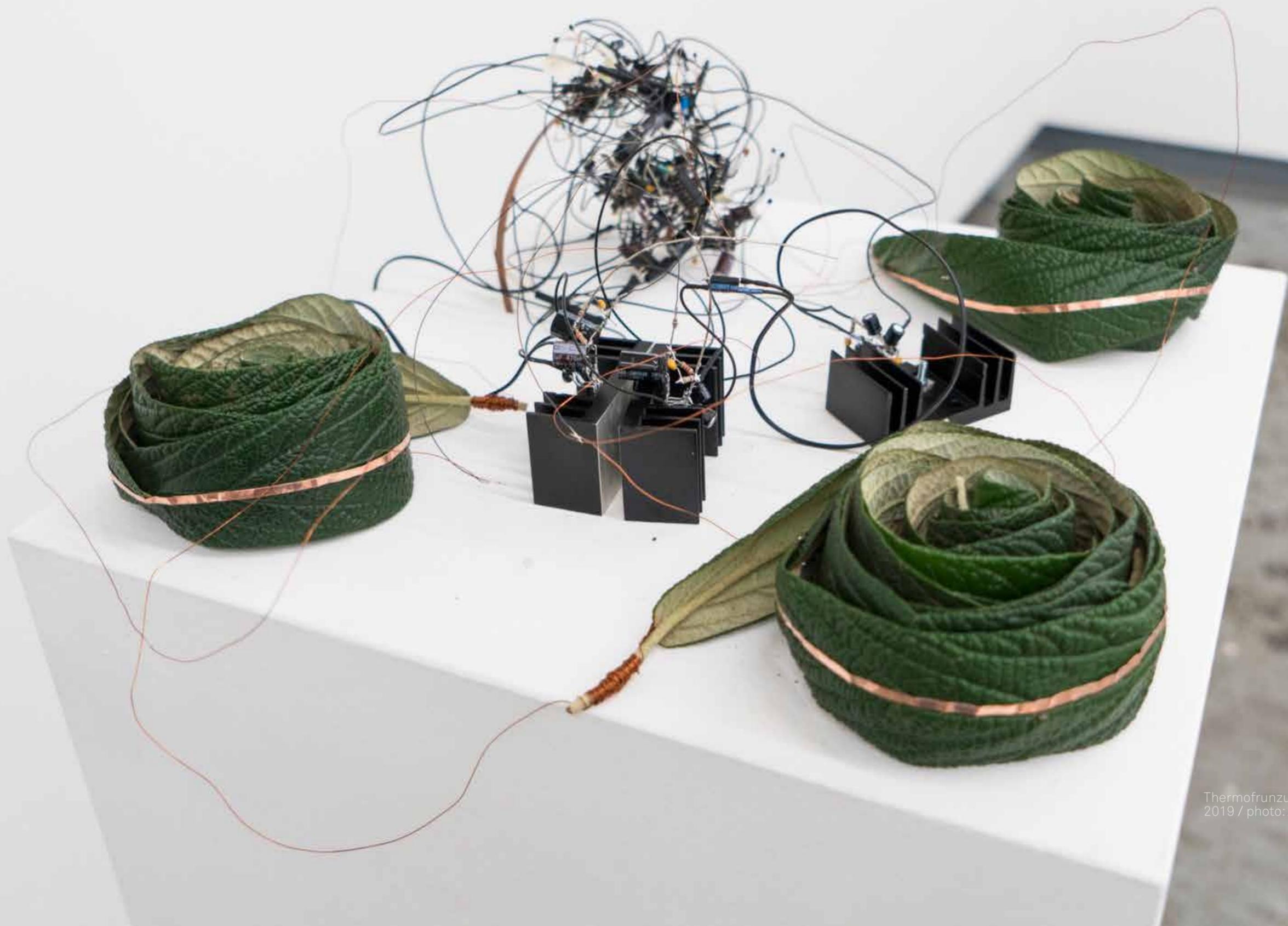
2019

Sound Sculpture, Pencil Drawing / leaf speakers,
copper, electronics

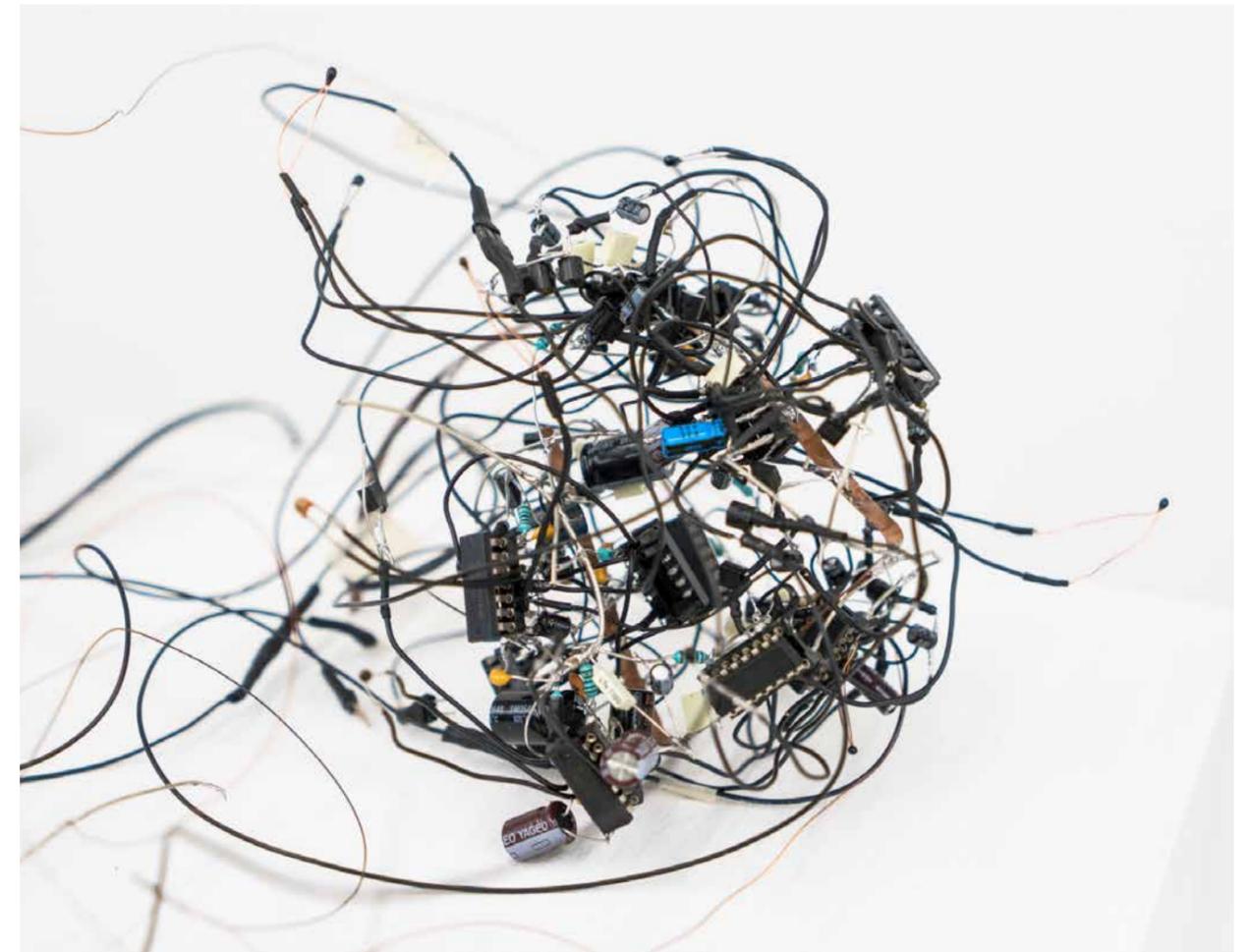
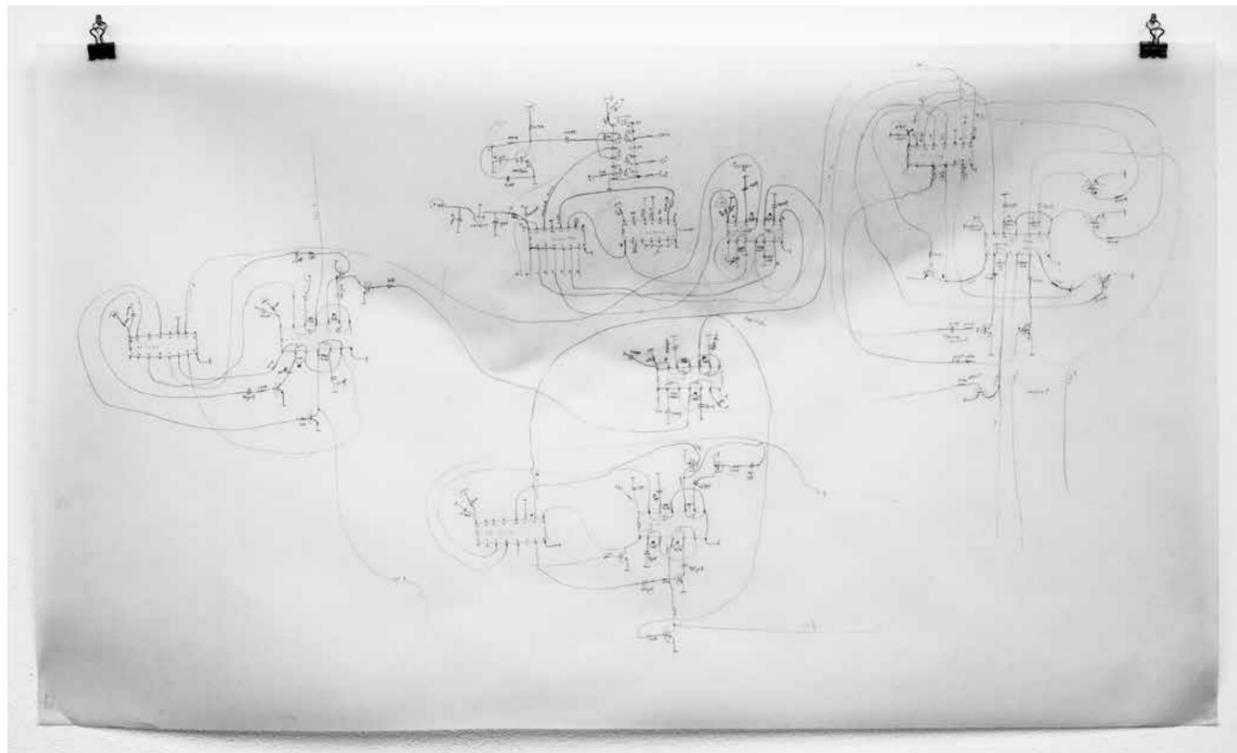
50 x 50 x 30 cm

Video documentation → <https://vimeo.com/394198398>

Three lanceolate leaves are converted into loudspeakers. The inhabiting crickets formed by logic gates and transistor arrays emit stridulatory voltages. These voltages, chirrs, get carried into spun copper threads that embrace vegetal membranes. The leaves become diaphragms and vibrate upon electromagnetic stimulation. They imitate the natural baffles used by tree crickets to enhance their intimate chirps. These circuitry crickets vibrations are far from seasonal mating serenades and closer to distress signals. As the temperature in their environment rises, the frequency of the inner squeaks and purrs accelerates. As their leafy fleshiness dries and decays, the sound becomes louder, compiling into series of rhythmic alarm like whistles.



Thermofrunzus / Panke Gallery Berlin
2019 / photo: Aram Bartholl



Thermofrunzus / Detail: *Circuitry resembling a tree parasite*
↖ **Circuit Diagram Drawing** / 50 x 90 cm, Pencil on tracing paper / Panke Gallery, Berlin / 2019

Timid Sporophyte

2018

Site-specific, Electronic Intervention / Cheonggyecheon electronics

10 x 20 x 10 cm

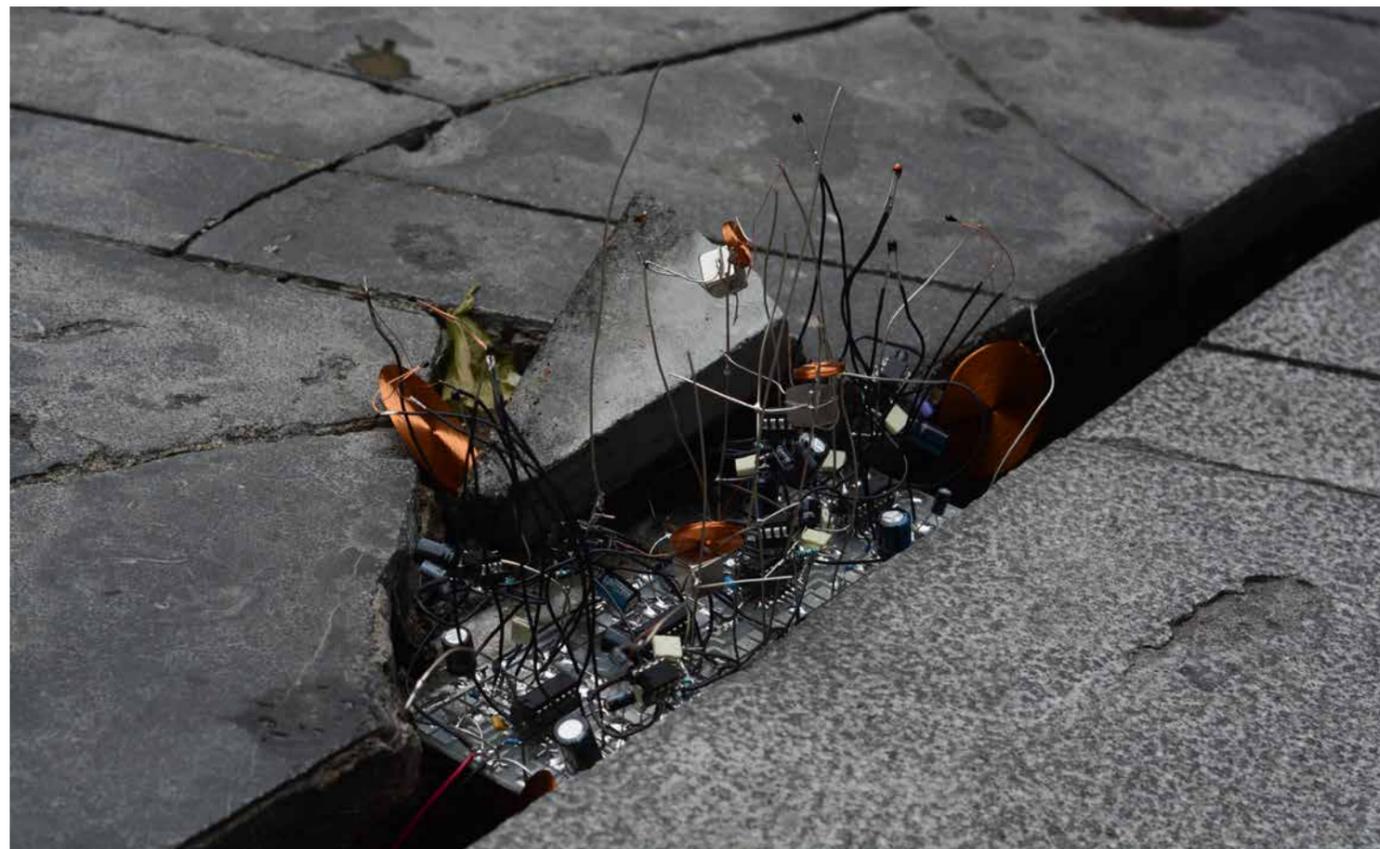
Supported by Sound Effects Seoul, Goethe-Institut Korea

Video documentation → <https://vimeo.com/303869654>

With a short life span, the electro-magnetic mossy parasite is in its sporophytic stage, spreading sporangium-bearing thermistors outwards.

Performed by delicate pancake coils that jump in the proximity of strong neodymium magnetic fields, its rhythms vary corresponding to environmental temperature fluctuations.

Configured from leftovers and small pieces from the Cheonggyecheon electronic market, Seoul, the circuitry accumulation finds its hideaway in concrete fissures.



*Timid Sporophyte / the electronics become parasites
on the urban habitats / Hongdae area, Seoul / 2018*



Timid Sporophyte / *placed in a concrete fissure* / Hongdae area, Seoul / 2018

Zurkubuk. Nux Stridens

2017

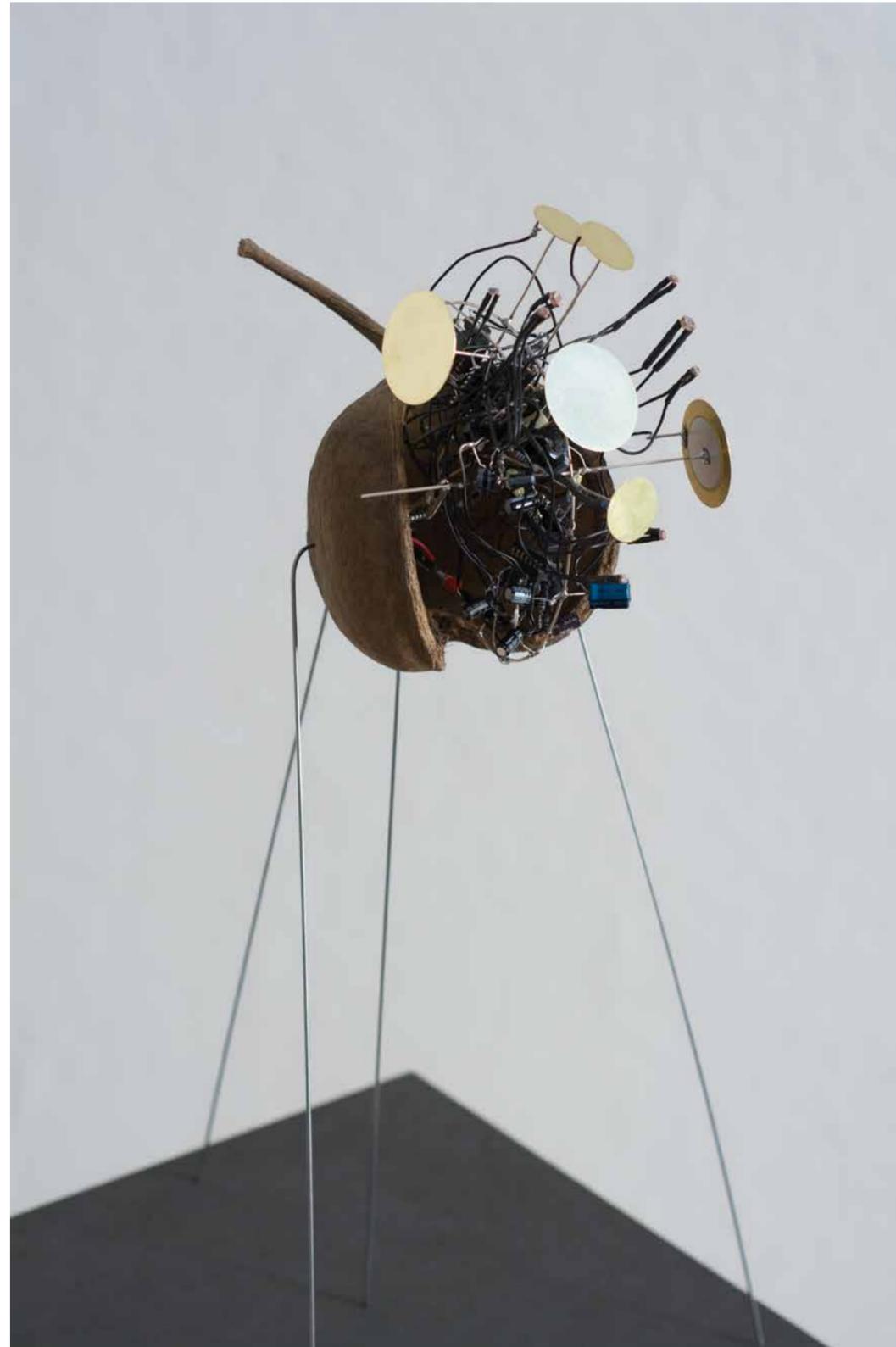
Sound sculpture / Piezoelectronics, CMOS

25 x 25 x 40 cm

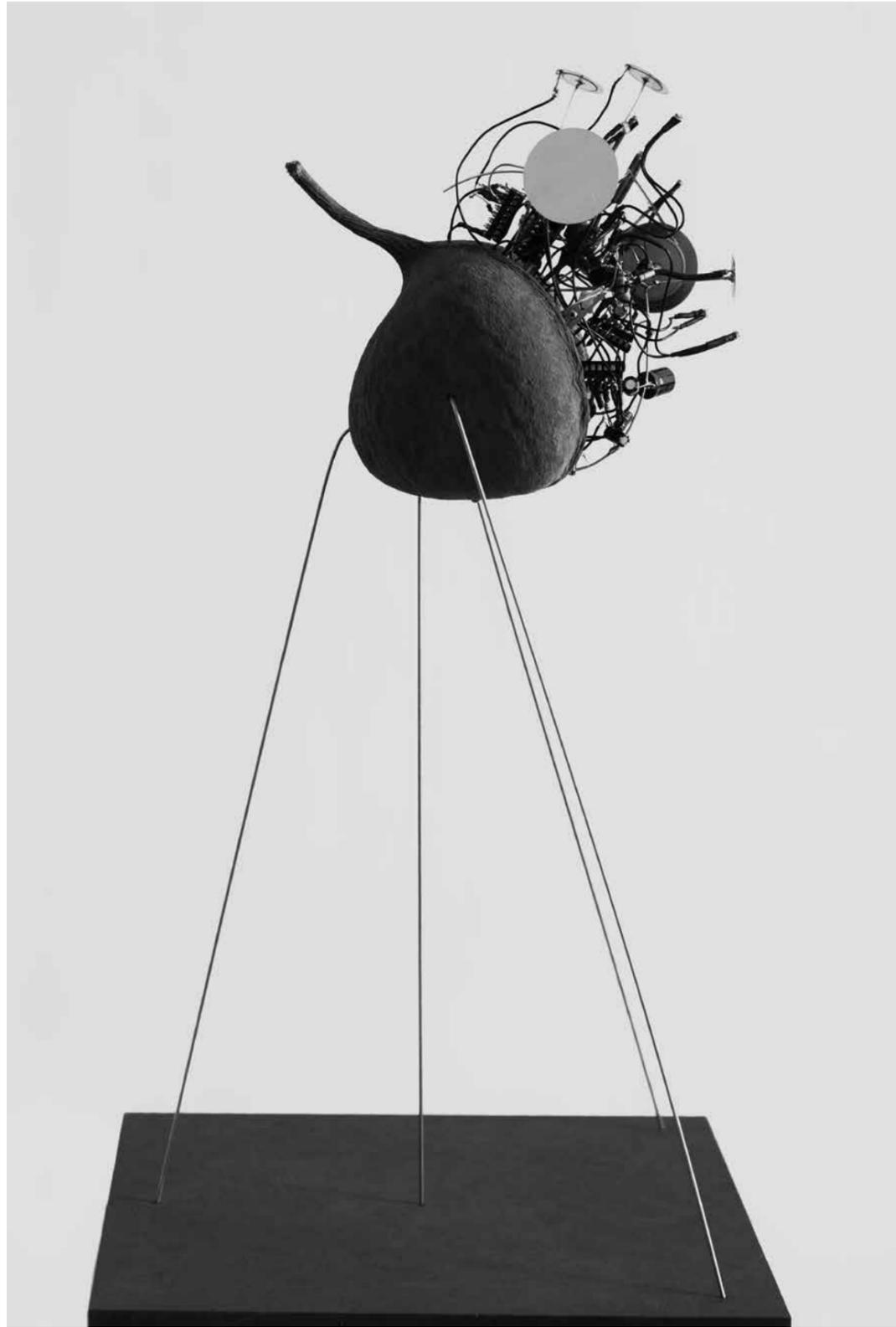
In the private collection of Siri Bax

Video documentation → <https://vimeo.com/247695785>

A nocturnal creature and a city-dweller by nature, the grasshopper inhabits the nutshell of a Pterygota Alatata. Once stimulated, the insects pars stridens mechanism resounds. By gently rubbing body parts against each other, a kind of chirr begins. The oscillations are modulated in a cascade of aleatoric piezoelectric vibrations that emerge into rhythmic chants. They vary in expressiveness and intensity and follow the desire for communication and proximity.



Zurkubuk. Nux Stridens / Eigen + ArtLab, Berlin / 2018



Zurkubuk. Nux Stridens / Eigen + ArtLab, Berlin / 2017

Performed

Coquette

started in 2018 - ongoing

Performed Noise, Glamorous Alter-Ego, Instruments, Video pieces
electronics & makeup

Teaser 2020 → <https://vimeo.com/446309201>

Following one of the earliest human rituals, the application of cosmetics, Coquette evolves on luscious looking, self-built electronic instruments.

The physical appearance of the performer and the behavior of the sounding circuitry are altered symbiotically with substances and control voltages. The sounding apparatus composed of an amalgam of cosmetics and electronics is hand-crafted in the shape of an Ambulant Beauty Salon where a daily toilette routine of a step-by-step makeup procedure occurs. The makeup application instruments (brushes, sponges, pads) and chemical substances (cremes and color cosmetics) are transformed into sound-generating gizmos and applied rhythmically on the face in a crescendo. Moisturising, scrubbing, eyelash curling, eye-shadowing, powder-puffing, lipstick application, and other maneuvers become portrayed by specific abrasive sounds.

Coquette develops sardonically as the substances are applied abundantly on her face making her finally 'beautiful' and yet somehow, deformed.

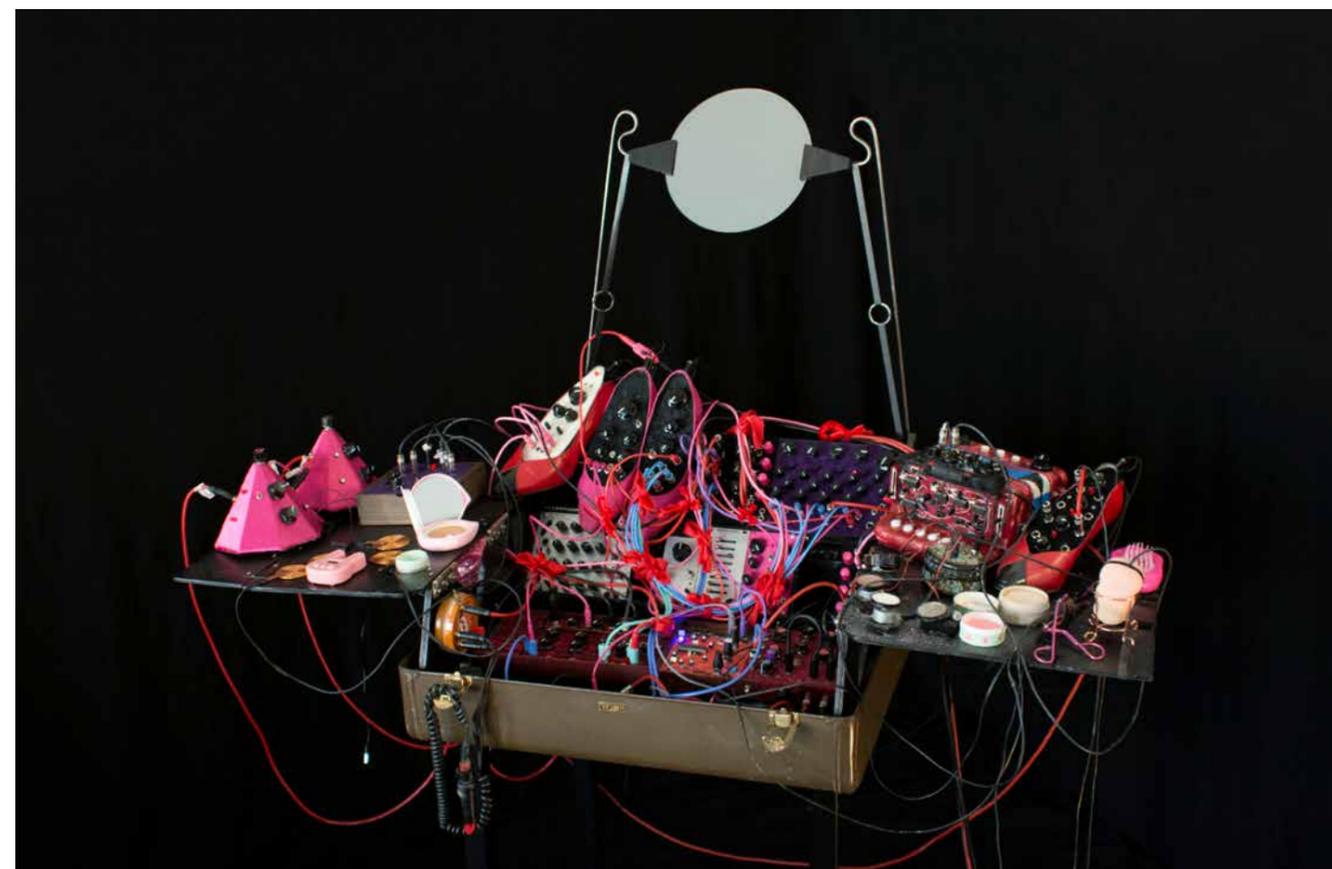


Coquette, absolute diva (sister of Barbie) encompasses the aspirations of a girl growing up in the early 2000s. She has a slim waist, flirtatious air, excessive make-up and beauty habits. When she puts on lipstick, dental drill sounds come out of her lips...



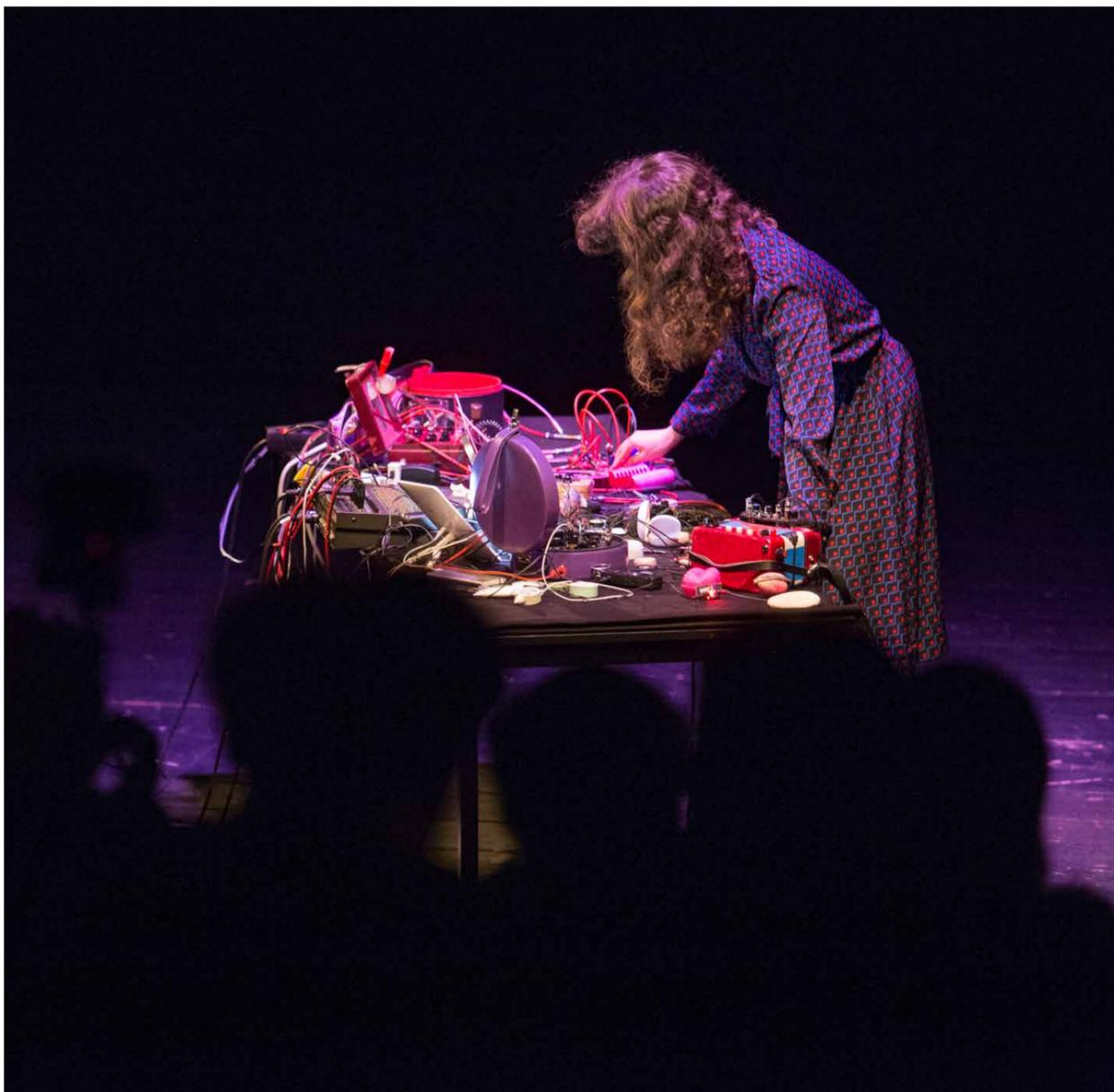
Coquette / LipstickSolo / 1:03m. video piece - video still → Electronic Lipstick is performed cathartically like a guitar.

Piece released through AUDIOMAT, Studio for Electroacoustic Music, Academy of Music Krakow, 2020



Coquetta / **ElectronicStilletos** / sound-sculpture / 2 pairs of old shoes are transformed into electronic synthesizers
↳ **Instruments** / Wig-box, electronic box for the amplification of the applicators





Coquette / ScreenShot from a sound performance documented during the lockdown / 2020 / photo: Raphael Wild

Titstronics / breast synthesizer / performed during the lockdown in

Intonal Orchestra

2019

performative, collective action with children and handmade instruments

Supported by SIMULTAN Association in the framework of Stiintescu programme Timisoara

Video documentation → <https://vimeo.com/507091984>

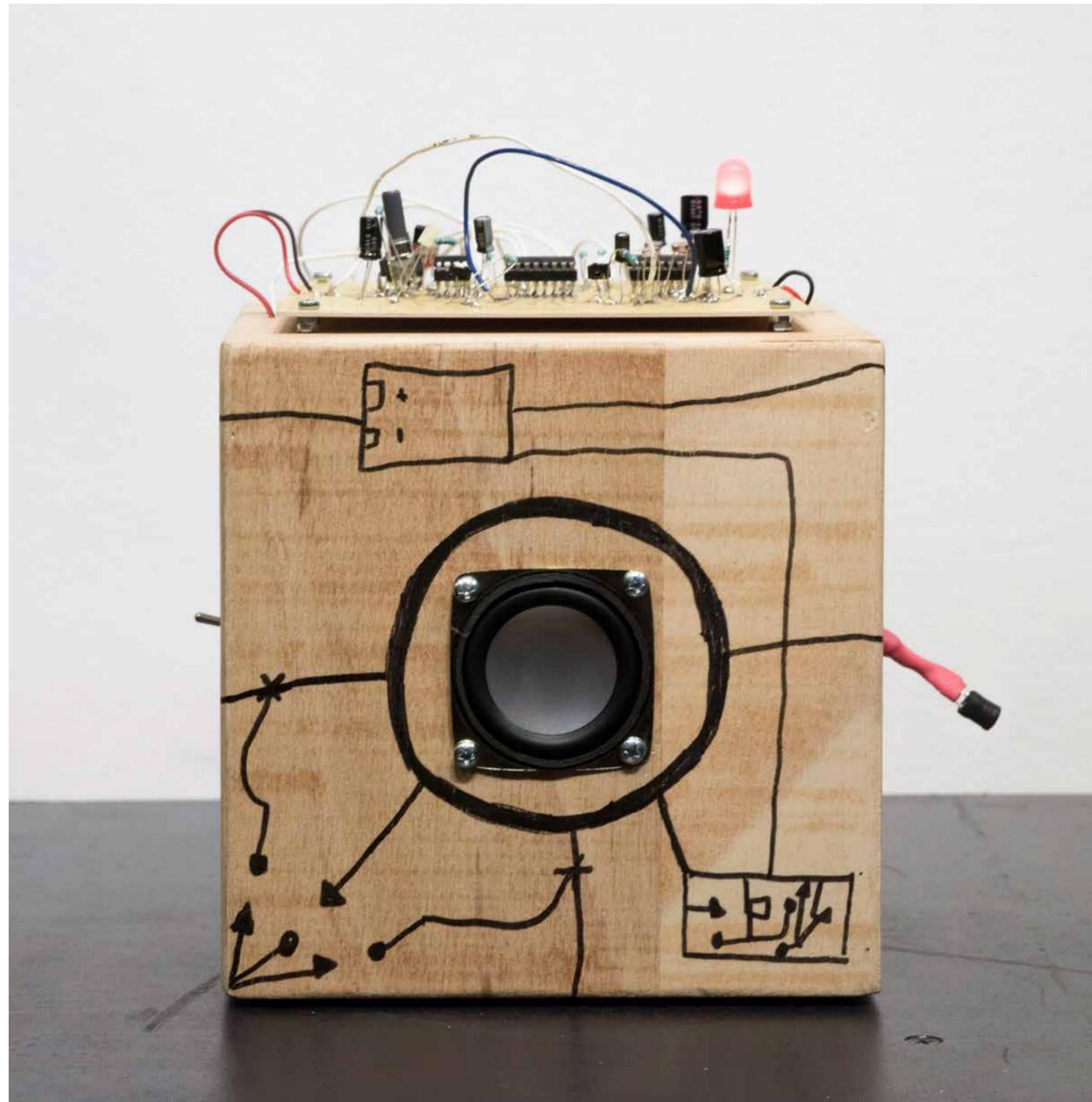
At the beginning of the action the participating children were conducted to forge their own electronic instruments.

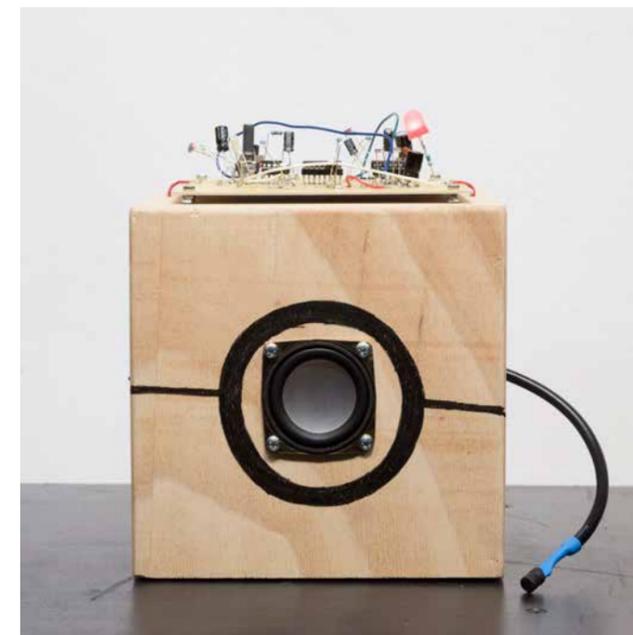
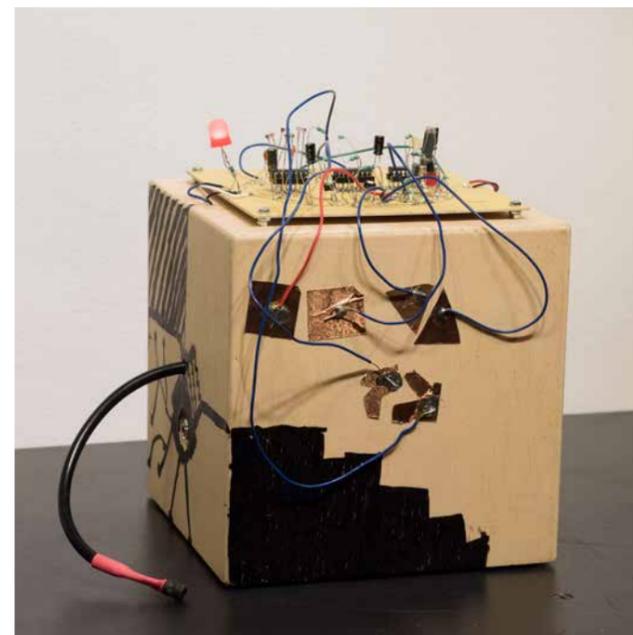
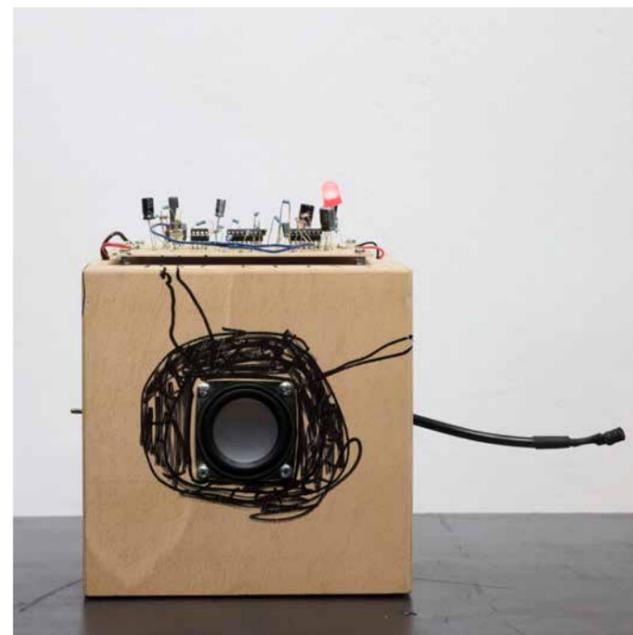
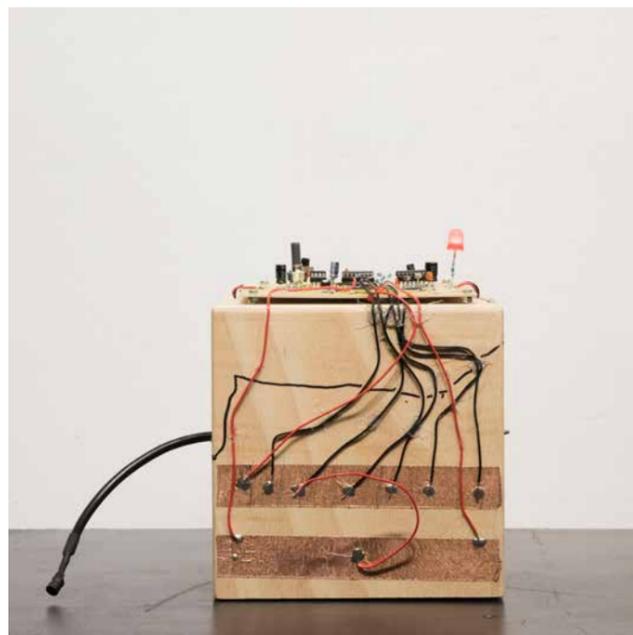
During those days, I followed the histories of the CMOS family, a branch of integrated circuits that can be easily adapted into simple noise generators. Soldered on locally manufactured circuitboards, these components interact with each other, charging and discharging rhythms and pulses.

Simple wooden boxes were given where the children placed their speakers and circuits, glued their hand-made buttons and drawn imaginary circuits.

The final goal of recreating an orchestra of synthetic hand made sounding devices came to an end with a sound performance

A score involving lights as means of control was conducted on the stage. The instruments, performed by the children emerged into a vast sonic experience that would pass from rhythmic patterns to rich sonic textures.





Hand crafted instruments together with children

INTONAL ORCHESTER:
Clara, Tania, Bogdan, Mihai, Victor, Sandor, Theodor, Anisia, Ethan, Razvan, Tudor, Tytus



Sound performance with the INTONAL ORCHESTRA
Casa Artelor / Sala Studio 2019

Sound Installations

Virus Diary

collaboration with Dan Perjovschi

2020

Sound Drawings / 16 paper speakers, recorded testimonies

16 objects of 50 x 50 cm

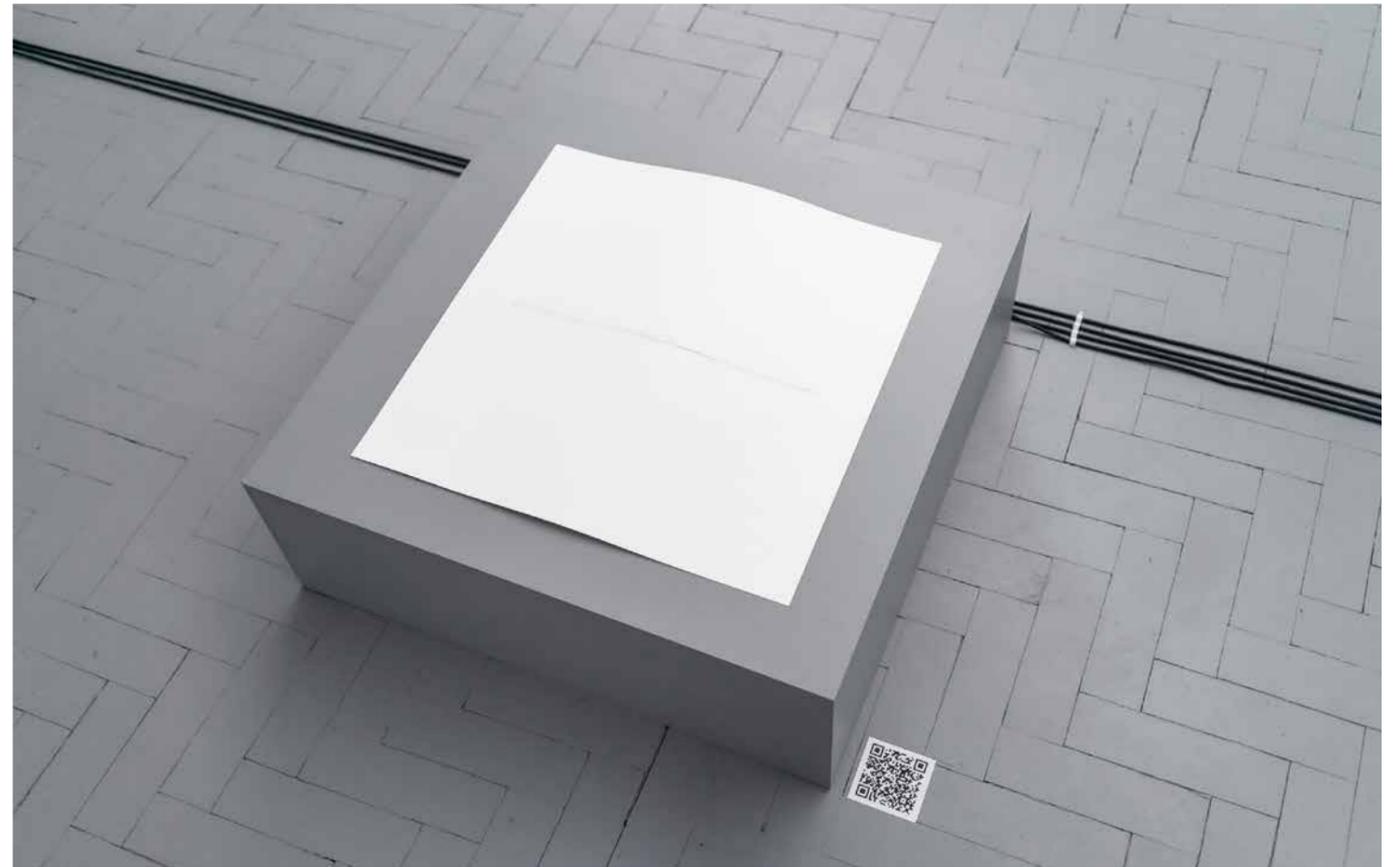
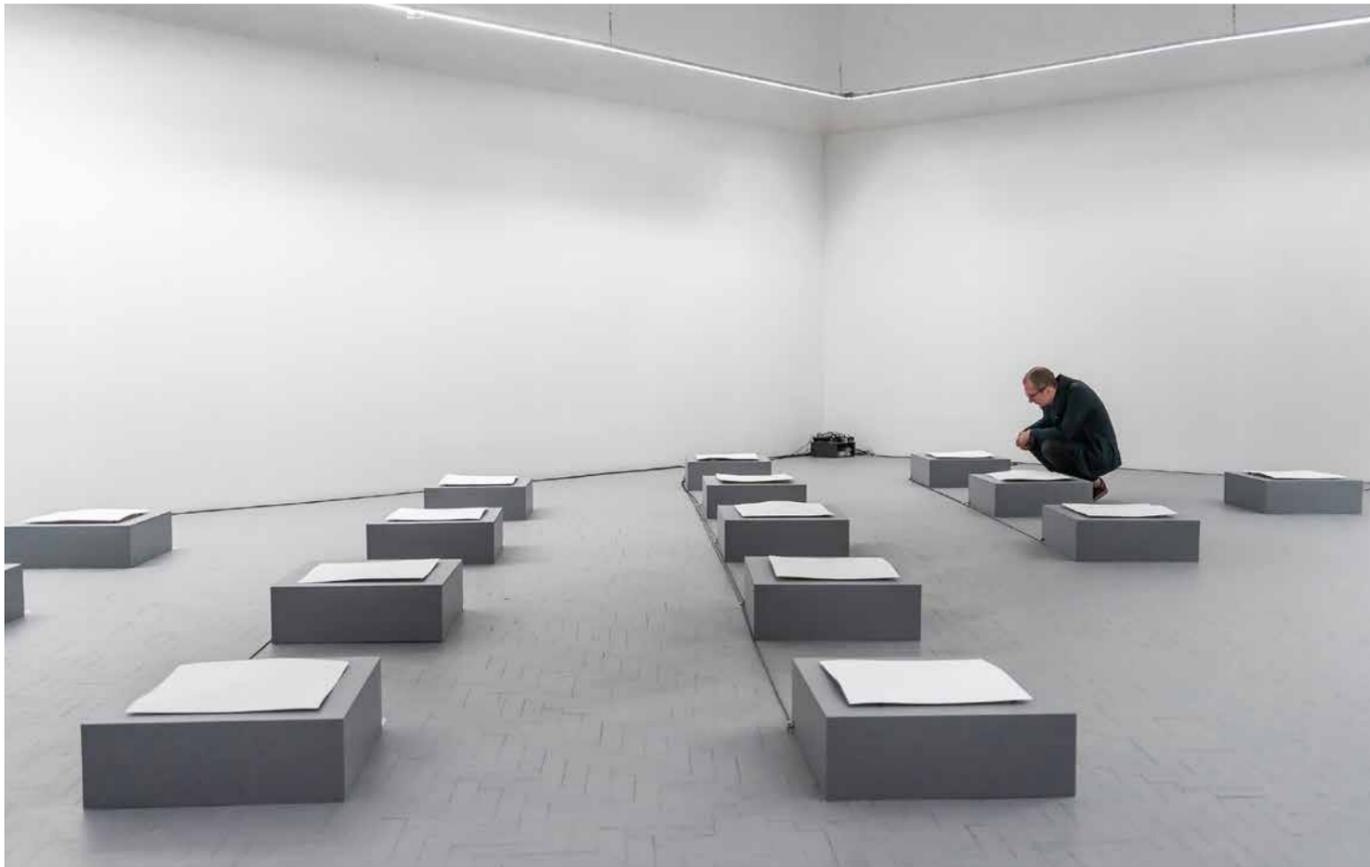
Supported by Simultan Festival Timisoara, curated by: Levente Kozma

18 drawings by Dan Perjovschi are transduced in audio recordings and placed inside paper-sound objects. The Narrators, invited by Dan, offer an insight from a subjective view on the content of the drawings, describing various facets of our current world in relation to the pandemic.

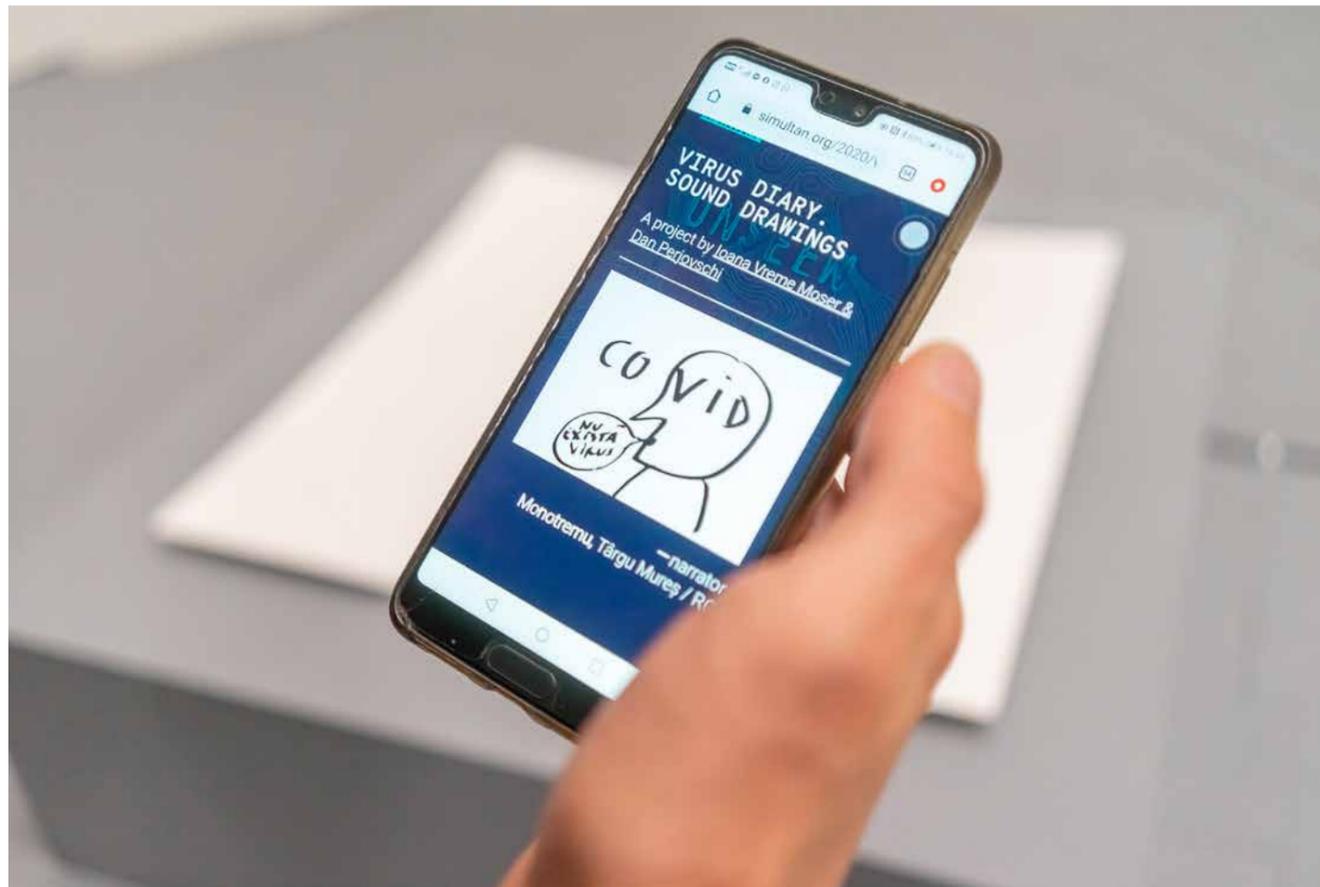
Their voices carrying stories are visualised through 16 sound objects that act as loudspeakers. Simple, white sheets of paper transformed into membranes of resonance embody the recordings. On top, thin copper wires move gently steered by the voices. Each paper-speaker is placed next to a Qr code where the public can access the drawings.

The objects are placed 1,5m apart, at a safe distance.

Once enacted, the papers commence a multichannel sound composition, a choir of different words, languages, spoken testimonies that reflect upon our current world.



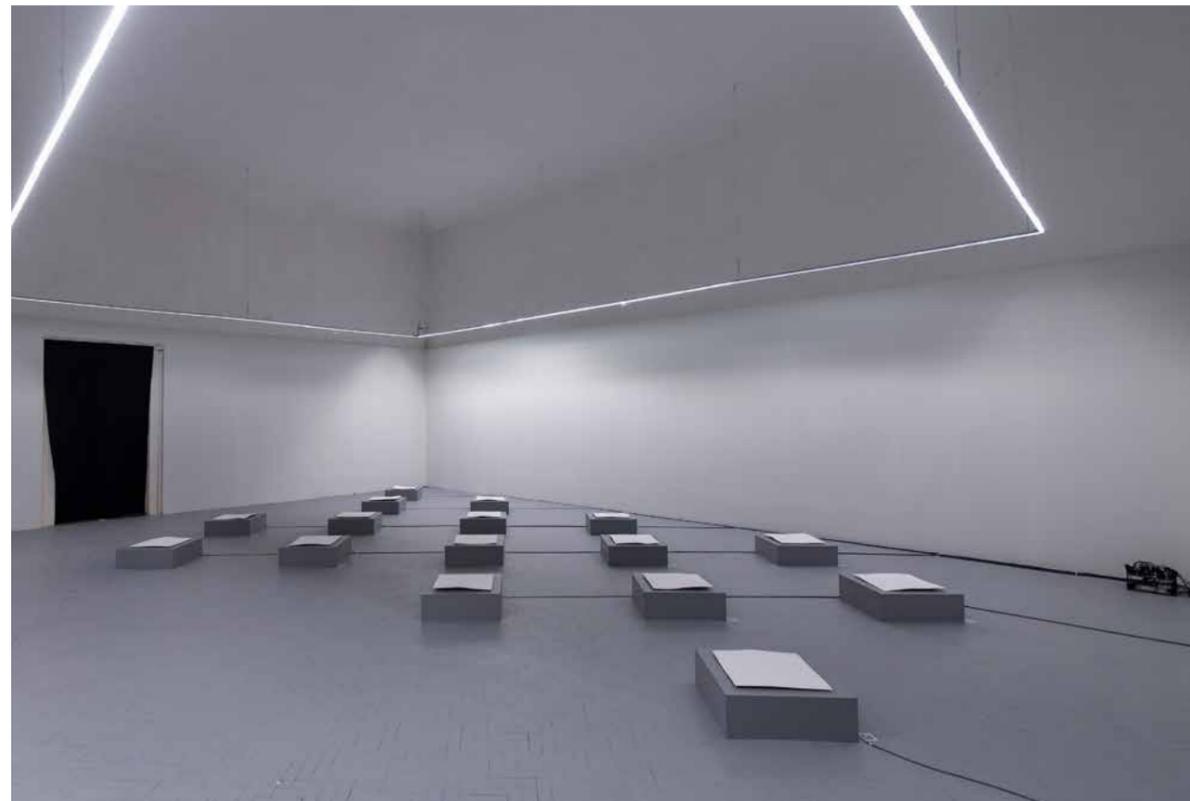
Virus Diary, Sound Drawings / Comenduirea Garnizoanei Timisoara / Simultan Festival / 2020
photo: Alex Boca



narrators

Celenk Bafra, Istanbul
Robert Bajenaru, Bucharest
Luchezar Boyadjiev, Sofia
Ivet Curlin, Zagreb
Alina Georgiana Teodorescu, Londra
Valentina Gervasoni, Bergamo
Shihoko Ida, Nagoya
Ana Kun, Timisoara
MAGMA, Sfântu Gheorghe
Diana Marincu, Timisoara
Monotremu, Târgu Mures
Simona Nastac, Londra
George Rosu, Cluj Napoca
Nathalie Shin / Haily Grenet, Paris
Courtney Tramposh, New York
Raluca Voinea, Bucuresti
Eva Volkmer, Berlin
Trevor Yeung, Guangdong

Virus Diary, Sound Drawings / Comenduirea Garnizoanei
Timisoara Simultan Festival XV. *UNSEEN* / 2020
*Dan Perjovschi's drawings become visible once scanned through
QR codes / photo: Alex Boca*



Virus Diary. Sound Drawings
Comenduirea Garnizoanei Timisoara
Simultan Festival XV. *UNSEEN* / 2020
photos: Alex Boca

Kairotoskope

2016

Kinetic-graphic Installation / 2m ø print, motor & steel structure, 16Hz light

300 x 200 x 50 cm

Supported by Polish Film Institute, Jan Matejko Academy of Fine Arts, Kraków

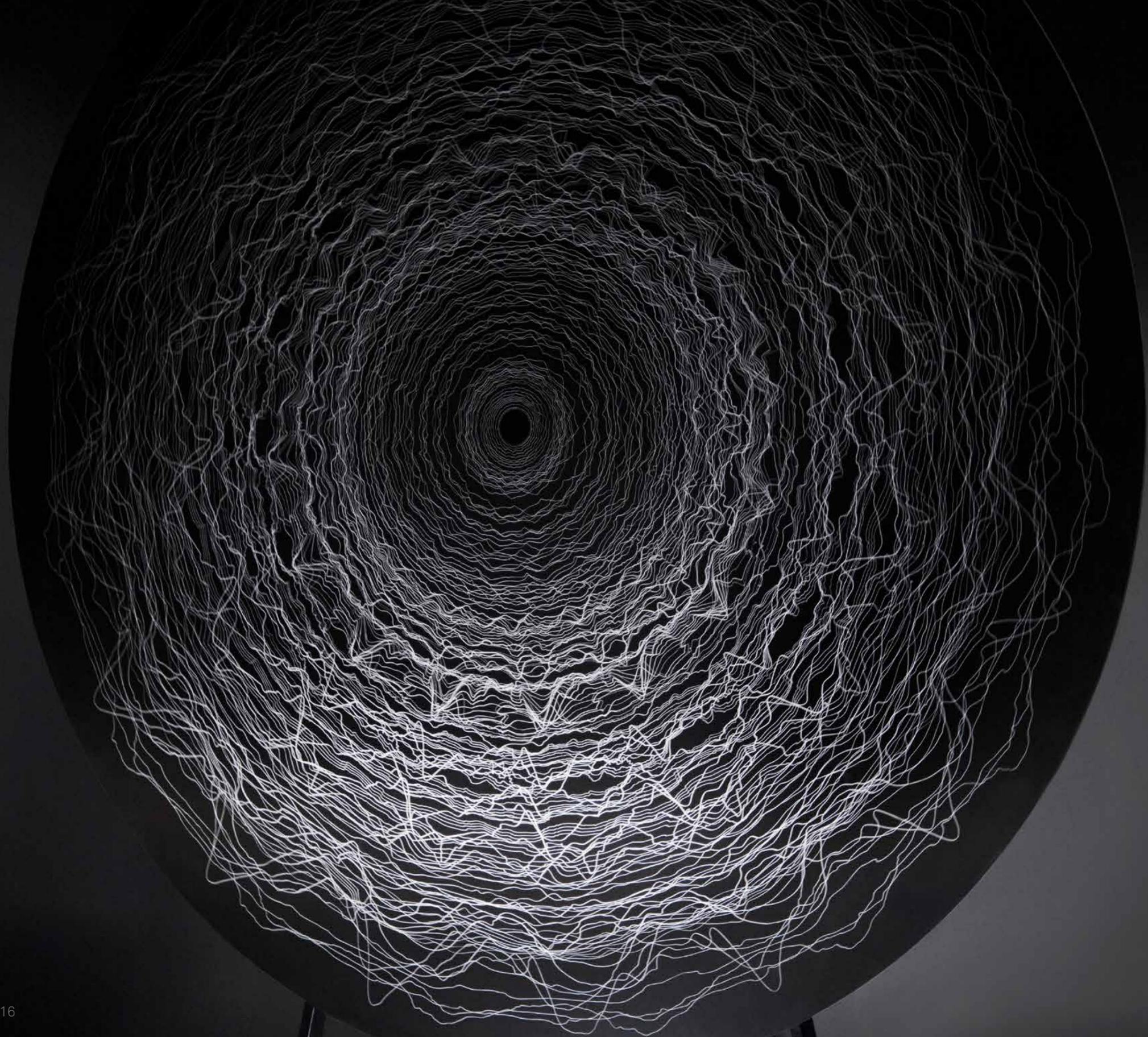
Video documentation → <https://vimeo.com/199377801>

In Ancient Greece, there were two terms that defined the attributes of time, Chronos and Kairos. Chronos refers to the chronologically sequential time (linear) that today we acknowledge as being the only true way to determine the distance between our birth and death. Kairos, disturbs this predictable method, proposing a time unit relative to our sentience.

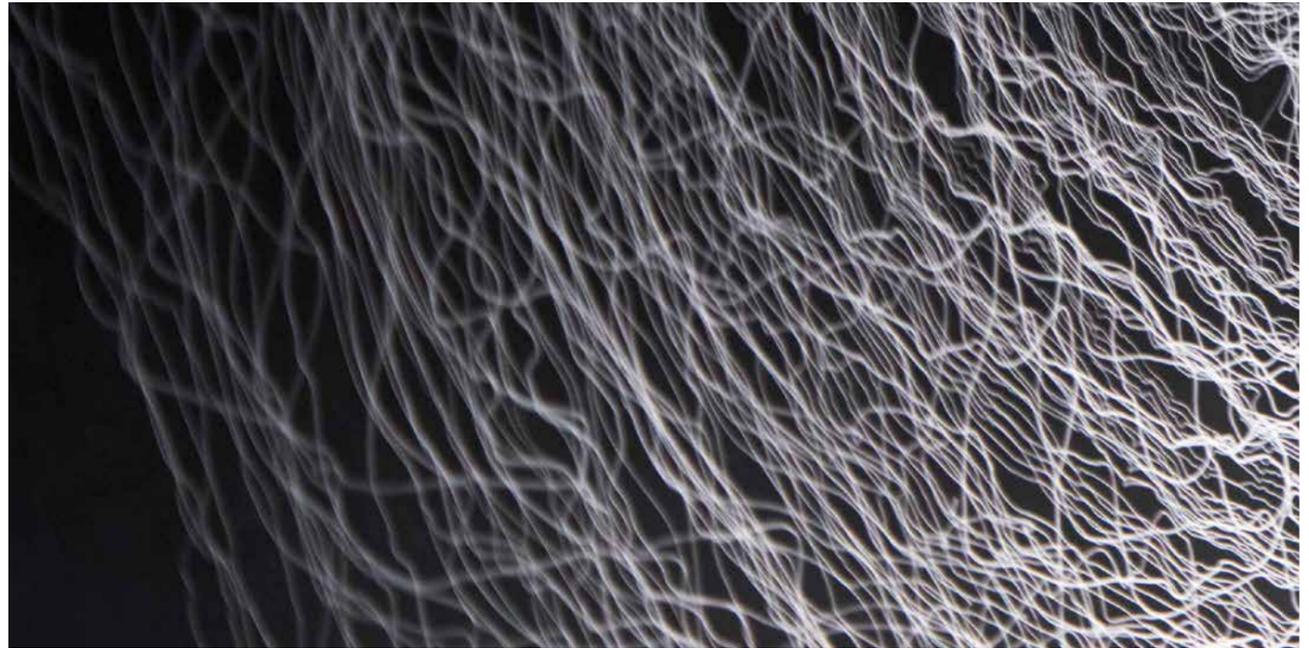
Kairotoskope stands for these kairotic' moments that occur sometimes unnoticed in quotidian habits, impossible to quantify or predict, these moments can look like deviations from the straight line, temporal waves.

Conceived as a synaesthetic instrument, the installation is partially based on the functioning principles of the pre-cinematographic discs such as the Stroboscope or Phenakistoscope.

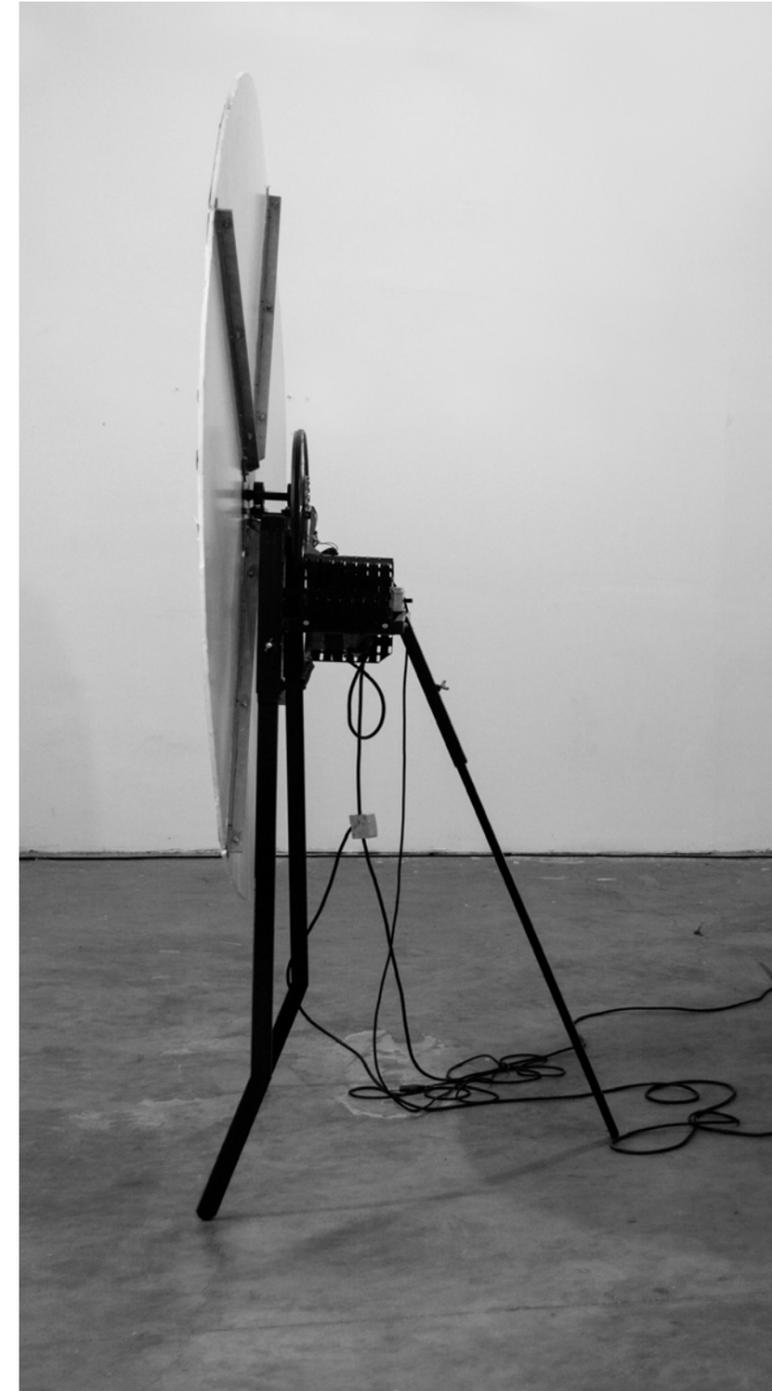
It uses the persistence of vision principle to create an illusion of motion, one second of movement repeated infinitely. In the suspended moment in which the instrument is in a perfect synchronization with itself, an optimal rotation speed and the stroboscopic flickers reaching 16 Hz, the drawings become animated, performing pulsatory motions, organic time deviations.



Kairotoskope / Timco Halls, Timisoara / 2016



Kairotoskope / **in virtual exhibition**
Departures from the Sphere / BOTH WAYS Art and Science Exhibition / 2020



Kairotoskope / Galeria Bunkier Sztuki, Kraków / Audio Art Festival / 2016



Ioana Vreme Moser is a transmedia narrator and a sound artist engaged with hardware electronics, speculative research and diy experimentation. She places electronic components and control voltages in different situations of interaction with organic materials, lost and found items and environmental stimuli.

Her works are dominated by technological artefacts, bits and pieces of garbage, intimate objects and low-tech that resound in diagrams, installations, sound-sculptures, hand-made instruments or sound-performance setups.

Active mainly in Eastern Europe, she has been closely engaged with the Electroacoustic Music Studio Krakow (PL), kinema ikon multimedia Atelier Arad (RO) and Simultan, Media Art Association, Timisoara (RO).

Amongst others, she has performed and exhibited at the National Gallery of Denmark (DK), STATE Studio, Berlin (DE); SFX - Sound Effects Seoul (KR), STWST Sleep48 - Ars Electronica (AT), Bunkier Sztuki Gallery Krakow (PL); Eigen+Art Lab - Transmediale, Berlin (DE).

CV

Ioana Vreme Moser

1994 born in Timisoara, Romania
lives and works in Berlin

Exhibitions (selected)

2021 upcoming: Arboreal Receptors at SONAR PARK, Sonnenpark Lames, St. Pölten, AT

2020 Copenhagen / DK / SMK
National Gallery of Denmark
UNBOXING: The Goodiepal Collection / Fluid Memory curated by Tone Bonnen and Goodiepal

2020 Timisoara / RO / Simultan Festival XV
UNSEEN / Virus Diary with Dan Perjovschi curated by Levente Kozma

2020 Trieste - Cluj / IT-RO / Scientifica Romania
Departures from the Sphere / Zurkubuk . Nux Stridens & Kairotoskope

2019 Berlin / DE / STATE Studio
Power Cage - Experimentalraum Aquarium / Büro Rix / Fluid Memory

2019 Arad / RO / kinema ikon / Art Museum Arad
dig:it / Media Art Festival Arad / Cryptocrochet

2019 Berlin / DE / Panke Gallery
Metanatural Landscapes. Berlin - Los Angeles / Connect / Termofrunzus

2019 Cluj / RO / Paint Brush Factory
Utopian Cities, Programmed Societies

2018 Seoul / KR / Alternative Space LOOP
SFX WOMEN HACK, Sound Effects Seoul 5th edition / Zurkubuk . Nux Stridens & Timid Sporophyte curated by Baruch Gottlieb and Ji Yoon Yang

2018 Berlin / DE / Eigen + Art Lab / Transmediale
FEEDBACK2: MARSHALL MCLUHAN & The Arts / Zurkubuk . Nux Stridens / curated by Baruch Gottlieb

2017 Arad / RO / kinema ikon / Art Museum Arad
Internet of ki (iok) / Tet-ai-tet

2017 Treak Cliff Cavern / UK / Earth Observatory
Array Elements, Treak Cliff / *Abandon Normal Devices* / Shift Register with Martin Howse

2016 Arad / RO / kinema ikon / Art Museum Arad
DADADA / Media Art Festival Arad / Laisadeisical

2016 Bucharest / RO / The Ark
Inner-Sound-New Arts Festival / Kairotoskope

2016 Timisoara / RO / Timco
Graduation exhibition / *Invade-Evade propagation of disturbances* / Kairotoskope

2015 Kraków / PL / Bunkier Sztuki Gallery
AUDIO ART Festival / Kairotoskope

2015 Timisoara / RO / Simultan Festival 11
Talking to Strangers / CERC / Kairotoskope

2015 Hallein / AT / Schmiede Media Art Lab
Werkschau Schmiede / Kairotoskope

2014 Budapest / HU / Barcsay Terem Gallery
Spaces of Uncertainty / Pluginarium

2014 Timisoara / RO / Pygmalion Gallery
kinema ikon / Trans-dimensional Railway

2008 Timisoara / RO / Pygmalion Gallery
Three Generations 2nd edition.

1999 Timisoara / RO / Art Gallery
Three Generations 1st edition.

Performance (selected)

2021 Bucharest / RO / BRD Scena-9 Post-Muzica
- online

2020 Hamburg / DE / Kunsthaus Hamburg/
4fakultät #16 / KUNSTHAUS EDITION - postponed to
2021 by Covid

2020 Krakow / PL / Audio Art Festival
audio.art.pl / 28th edition

2020 Copenhagen / DK / SMK, National Gallery of
Denmark / *Coquette in The Goodiepal Collection*

2020 Poznan / PL / Concordia / Short Waves
Festival / *Hotel Europa*

2019 Moscow / RU / Mutabor / Arma

2019 Berlin / DE / PAF-Performing Arts Festival

2019 Berlin / DE / KM28 / *Antimatter*

2019 Linz / AU / Stadtwerkstatt / *IOX N1*.

2019 Berlin / DE / HAU2 / CTM - Club Transmediale
CTM Musik Makers Hacklab

2018 Linz / AT / Stadtwerkstatt / *STWST48x4*
ARS ELECTRONICA curated by Shu Lea Cheang

2018 Timisoara / RO / Casa Artelor - Studio
Simultan Festival / *Schiziophonia*

2018 Bucharest / RO / Apollo 111 Theater
Sâmbata Sonora

2018 Seoul / KR / Channel 1969
SFX WOMEN HACK / Sound Effects Seoul

2018 Berlin / DE / Galerie Weisser Elephant
Uncertain Sounds

2018 Berlin / DE / Panke Gallery / *Sound Nights*

2017 Timisoara / RO / Romanian National Theater
Simultan Festival 12th edition / Mushushu in duo
with Klaas Hübner

2017 Kiev / UA / Plivka / Group Lab with Marek
Chołoniewski

2017 Lviv / UA / Vox-Electronica Festival / Studio
for Electroacoustic Music Lviv / in duo with Yury
Bulka

2016 Kraków / PL / Bunkier Sztuki Gallery / Plejrek
Series + Audiomat release

2012 Timisoara / RO / Cuib de Arte
Synesthesia ad libitum

Lectures and Workshops

2021 Nevers / FR / NØ SCHOOL

2020 Berlin / DE / Hamburger Bahnhof
Elektronish Zeichen! - postponed by Covid

2020 Krakow / PL / Musik Academy Krakow
Studio for Electroacoustic Music / Audiokineza

2019 Berlin / DE / TU - Universität der Künste
Parallax Lab / *Electroacoustic Pancake preparation*

2019 Berlin / DE / UDK. Universität der Künste /
Computational Art Classroom / *Infernal Optical
Sounders*

2019 Timisoara / RO / Simultan Festival / Stiintescu
Romania / *Intonal Sounders*

2019 Bucharest / RO / Modulab
Sâmbata Sonora / Tiuitoare Infernale

2017 Lviv / UA /
Studio for Electroacoustic Music Lviv

2016 Kraków / PL / Electroacoustic Music Studio
(SME) / The Kraków Academy of Music / lecture

Scholarship / Prices

2020 Artist in Residency at the Off-Season
Residency / Vlora, Albania
Supported by Goethe-Institut Bukarest /
AFCN - Romanian National Cultural Funds /
Goethe-Institut Tirana

2020 Special Price / *The Invention of the Year*
The PowSolo Awards / Collection Solo Madrid

2018 Artist in Residency at Mullae / Seoul
Supported by Goethe-Institut Korea

2016 Erasmus Scholarship for Art & Technology,
Wolfgang Spahn Studio, Berlin

Experience

2021 Co-curator Simultan Festival, Timisoara, RO
2018 Researcher on the project Shift Register,
Supported by Critical Media Lab, Basel
2017-2021 Member in kinema Ikon, oldest active
experimental art group in Romania.

Education

2014–2015 Erasmus Scholarship at the Faculty
of Intermedia / Jan-Matejko-Akademy of Fine Arts,
Kraków

2013–2016 B.A.- degree in Fine Arts, Faculty
of Fine Arts and Design, Graphics Department,
Timisoara

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studio adress: Tempelhofer Ufer 10. / 10963 Berlin-Kreuzberg

Thank you!

