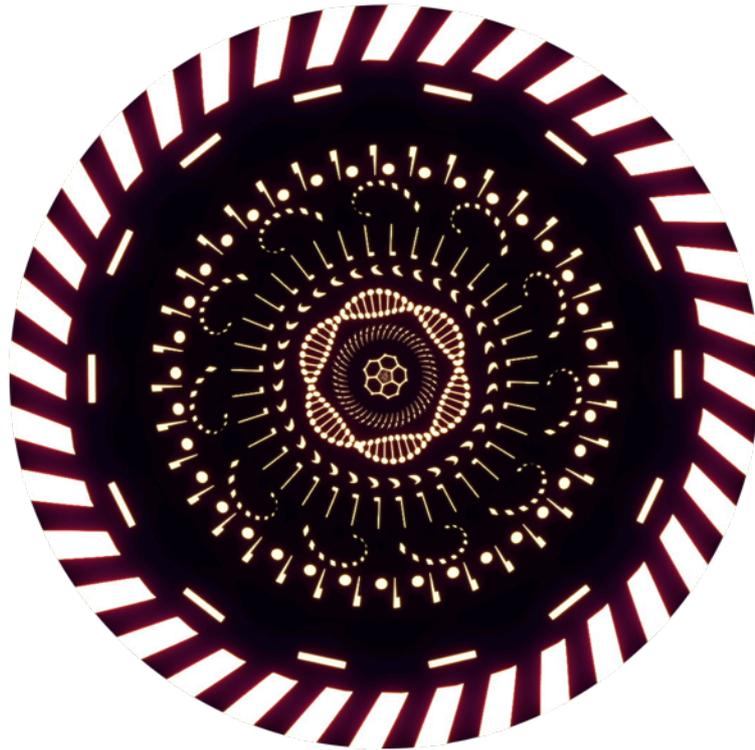


Audiovisual Abstractions

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1. Introduction

The doctoral programme has supported my transformation from a sometimes experimental, sometimes commercial animation director to an artist working with animation. That is to say, it has helped me question the origins of my hitherto largely intuitive approach by framing it within a wider artistic-theoretical context. This has enabled me to reposition and reevaluate my moving image practice, and brought me to a point where I have focus in terms of concept, technique, methodology and professional practice. This report is divided into sections. ‘Autobiographical Context’ outlines relevant personal history, education and practice prior to the doctorate programme. ‘Creative Practice and Theory’ forms the main body of my reflective, contextual and critical analysis of my practice throughout the five years of the doctorate. Through a discussion of artists and theorists I investigate several interconnected areas of importance to my work: the interface between abstraction and figurative spaces; the use of animation and abstraction in an expanded sense including live performance; and the relationships between sound, music and image. An examination of the development of my artistic practice will contextualise it within this framework. ‘Professional Practice’ provides an account of exhibitions, performances and other professional engagements, and some further reflective thoughts on how this has integrated into my doctoral research. The conclusion collates my overall final position.

2. Autobiographical Context

Growing up in Ulm, Germany, I was equally interested in music, art and design. Influences were my krautrock and jazz composer father Hellmut, my mother Lilo who worked with product designer Hans (Nick) Roericht, and my godfather Frank Michael Zeidler who is an abstract painter. My first exhibition of paintings at age 11 at a local café made me consider the possibility of making a living from art, but the arrival of my first computer one year later led me to spending most of my teens making electronic music. Added to this was a fourth vector of influence: An exposure to metaphysics, both through my mother’s lifelong quest for spiritual perspective in New Age thought, and through school. I went to a Waldorf School based on the educational philosophy of Rudolf Steiner, according to whose anthroposophical teachings a real spiritual world exists, which can be researched through direct experience by developing higher levels of consciousness through meditation and observation. My parents separated when I was twelve, around the time I picked up music composition. During this time, my mother

took me to ‘psychic readings’ with a supposedly clairvoyant counsellor and medium who told me I should study business administration as a solid foundation for my life—not what I wanted to hear. My relationship to the metaphysical worldview put forward by school and my mother was complicated. It embedded in me an innate acceptance of a higher realm, while my scientifically orientated intellect continually questioned this view. I wanted to believe, but more than that, I wanted proof. By the time I was seventeen, the rift between my parents had become unbearable, and I moved to Frankfurt on my own, to get some distance while completing secondary school, and continuing to make music. Trying to make sense of the paranormal for myself, I briefly experimented with drugs and meditation, and got interested in the writings of self-described agnostic mystic Robert Anton Wilson, and Carlos Castaneda’s *The Teachings of Don Juan* books which describe his training in shamanism. A school presentation on scientific research into UFOs and the existence of extra-terrestrial life temporarily made me the laughingstock of my class.

Upon graduating from school I was unsure about which direction to pursue, and work as a conscientious objector in a Camphill care home for special needs youngsters suddenly made studying any art or design discipline seem self-indulgent. I decided to read Media and Communications at Goldsmiths. Music making gave way to filmmaking, at the same time as pseudo-science gave way to academic inquiry. My search for the metaphysical realm concluded, without proof, and my focus shifted to my studies. This satisfied my creative interests, while it also taught me more widely about a broad spectrum of critical perspectives on culture and the media, including cultural theory; concepts of audience; theories of postmodernity, identity and globalisation; semiotics; film analysis; music as communication; differing psychological perspectives on the analysis of culture and communications, and more. In the practice part of the programme, I specialized in animation, finding in it a way of amalgamating my interests in computer and time-based production, sound and image.

A subsequent postgraduate course in visual effects at Escuela de Cine de Madrid provided me with further knowledge of digital image manipulation techniques, which led to a two-year employment as a compositor at Berlin-based postproduction company Das Werk. While this honed my technical skills, it left me wanting to create more of my own work. The MA in Animation at the Royal College of Art filled this void, allowing me to concentrate fully on my practice and helping me find my voice as an artist.

My MA dissertation discussed animation as a privileged space for the communication of inner states of consciousness, emotions, subjectivity and dreams. By looking at animation's position on the borders of art and film, avant-garde modernism and Hollywood consumerism, philosophy and anarchy, and dream and reality, I tried to point out some of the characteristics which differentiate it from live-action film and from static, non-narrative visual art. I argued that its inherent qualities allow for the creation of deeply personal and dreamlike films, and that its relationship to ideas and practices of the surrealist and modernist avant-garde put it in a unique position in these in-between territories which can be a vital means for critique and criticism in and of the real world. I developed an interest in the space between abstraction and figuration, where storytelling is freed from the constraints of traditional narrative, contemplating atmospheres and microcosms rather than employing fully explicit narratives: Close-ups as reflections on the big picture, aesthetics as reflections on politics. In my graduation film *Collision* (2005) I explored the idea of abstract storytelling. Using the colours of American, British and Arabic Islamic countries' flags, and the shapes of Islamic patterns and American quilts, the film opens up an abstract field of reflection on the clash of cultures into beautiful, yet unsettling kaleidoscopic scenes.

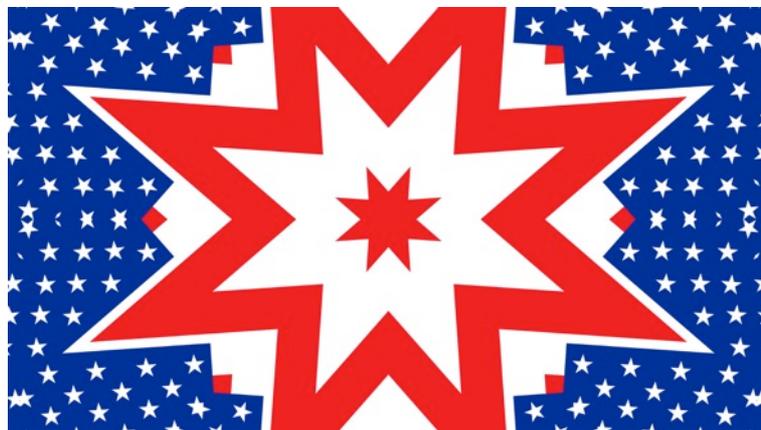


Figure 1: Max Hattler, *Collision*, 2005

2D digital animation, colour, sound, 1080p HD video, 3 min

Upon graduating from the RCA in 2005, I directed experimental music videos, concert visuals, and some further commercial work for clients including Basement Jaxx and IKEA, but continued to make abstract films as I realized that only an independent practice gives me the freedom to develop the ideas that I am interested in. My film *Drift* (2007) considers the body as landscape through close-up images of skin. The music likewise takes a close-up view of a series of harp chords and viola harmonics. Real

photography in extreme close-up creates a foreign yet familiar world, removed from reality, yet sometimes almost too close. In the music, this tension is mirrored. Original samples are exploded into a multitude of tiny elements before being reconstructed into a tight arrangement based on the Fibonacci series. *AANAATT* (2008), inspired by constructivism and Laszlo Moholy-Nagy, shifts between three-dimensional objects and two-dimensional surfaces, as it folds the illusion of space through the use of mirrors to give way to the abstract logic of tubes, discs, cylinders and other shapes as they scale, rotate and transform.

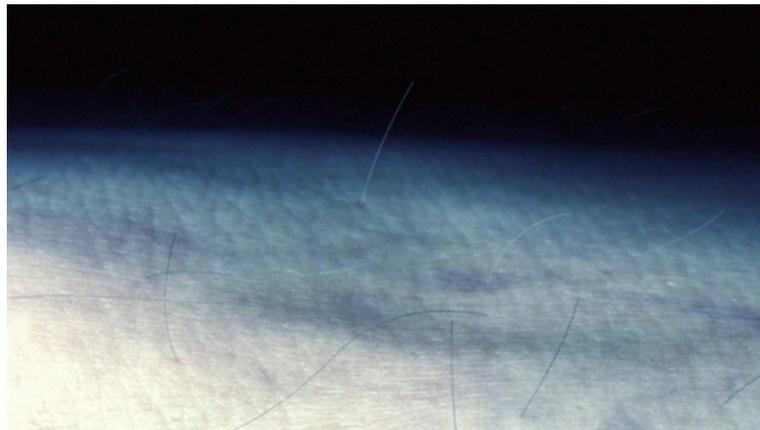


Figure 2: Max Hattler, *Drift*, 2007

Flash animation, photography and compositing
Colour, sound, PAL video, 4 min

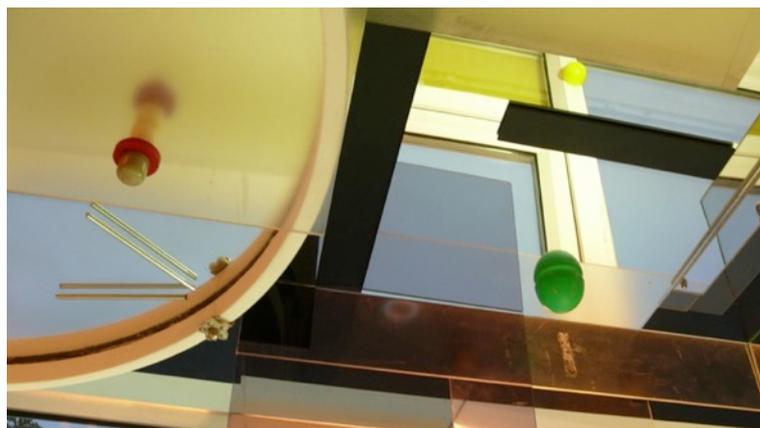


Figure 3: Max Hattler, *AANAATT*, 2008

Stop motion animation, colour, sound
1080p HD video, 5 min

I started to expand my practice into live visuals projections, i.e. the real-time composition, arrangement, layering and projection of partially prepared, partially real-

time generated visual elements, video loops and sequences, in combination with music or soundscapes. This allowed me to take the making process out of the studio and into a live environment, thereby embracing chance and serendipity as core constituents of the work. Initially, this took the form of VJ sets in nightclubs or with live bands, which were based on the abstraction of found footage through fast-paced, real-time visual effects. This provided a counterpoint to my films in terms of practice as well as aesthetics, and I enjoyed the almost cathartic experience of a relentless visual outpouring. Over time, I began to move away from VJing towards a more considered format of *audiovisual performances*, with a fixed timeframe of 30 to 60 minutes, conceptually more stringent content, often performed in collaboration with other sound and visual artists, at arts venues, media art, film and music festivals.

In 2008, my mother passed after a short and sudden battle with cancer, certain in the knowledge that a better life would await on the other side. This opened old wounds for me and provoked a renewed interest in notions of the spiritual, not in proof or direct experience, but in an engagement through my artistic practice. It also prompted a reflection on my position in life, and on my creative output. While I was content with the overall quality and scope of my work since graduating from the RCA four years earlier, I realised that what I needed was a clearer critical context and a better understanding of my own practice. In the following year, I enrolled on the Professional Doctorate programme in order to address these issues, in the hope of developing my work into a more unified and concise artistic expression.

3. Creative Practice and Theory

a. Theory and Artists

i. Visual Music and Audio-Vision

Early 20th century abstract avant-garde film, especially the German absolute film movement, plays an important role in the contextualisation of my work. These artists, chiefly Hans Richter, Walter Ruttmann, Viking Eggeling and Oskar Fischinger, were among the first to experiment with the moving image as an extension of non-objective painting, structured by principles analogous to those of music, rather than seeing film in the traditions of literature and theatre (Le Grice 1977, 2001; Moritz 2004; Curtis 1979). Viking Eggeling referred to his drawings, which were the basis of his films, as

“formative evolutions and revolutions in the sphere of the purely artistic (abstract forms), roughly analogous to the events which take place in music, and with which our ears are familiar.” (Eggeling in Daniels 1997) Hans Richter came to abstract painting through ‘musically’ articulating forms on the canvas, and subsequently applied this approach to film. He points out that “the relationship between forms on the canvas is a rhythmical relationship. And rhythm, in my opinion, is the essence of filmmaking, because it is the conscious articulation of time.” (Richter in Starr 1972) His film *Rhythm 21* explores the square shape of the projected film in a rhythmical progression of growing and expanding rectangles. “The simple square,” so Richter, (in Russett & Starr 1988: 49) “gave me the opportunity to forget about the complicated matter of our drawings and to concentrate on the orchestration of movement and time.” Walter Ruttmann foresaw in 1919 that due to continued technological progress a “new, hitherto latent type of artist would emerge, approximately half-way between painting and music.” (Ruttmann in Daniels 1997)

My own interest in working with the moving image also stems primarily from an abstract and musical perspective rather than a narrative one (although, as will be discussed later, there is a narrative component to some of my work). Through my father, I was exposed to making music from an early age. After learning to play classical violin using musical notation as a child, I replaced it by computers to create electronic music throughout my teens. Rather than using notation, the process employed was based on a slow, non-linear improvisation aided by digital technology: the sequencing, layering, editing and re-editing of sounds, loops and samples into a linear form of rhythmic and musical relationships, the orchestration of movement¹ and time, until a point of completion was reached. I subsequently transposed this process to the moving image. Digital tools facilitate the crossover and convergence between time-based sound and image media, as both are interacted with through a series of similar interfaces and operations: timelines, layers, key frames, cutting and slicing, copy-paste, effects and transitions, additions and multiplications. All media can be worked with simultaneously, equally, as they are essentially reduced to maths.

Oskar Fischinger (1900–1967) is widely regarded as the master of absolute film (Moritz 2004; Fuxjäger 2012; Posner 1995). He originally chose music as a career, studying

¹ Composer Roger Sessions (1950) hypothesized that “the basic ingredient of music is not so much sound as movement (...) movement of a specifically human type that goes to the roots of our being and takes shape in the gestures which embody our deepest and most intimate responses.”

violin and organ building (for mathematical harmonic theory) and later architectural drafting and tool design. In 1921, he was thrilled by the first performance of Walter Ruttmann's *Lichtspiel Opus I*, a colour abstract film with a live musical score by Max Butting, and as a result was inspired to devote himself to absolute cinema, which could best combine his skills at graphic art and music (Moritz n.d.). Fischinger describes his work alternately as optical poetry or visual music (Foye 2002). "The most unique thing that cinema could do," writes film historian William Moritz (1999) with reference to absolute film, "is present a visual spectacle comparable to auditory music, with fluid, dynamic imagery rhythmically paced by editing, dissolving, superimposition, segmented screen, contrasts of positive and negative, color ambiance and other cinematic devices."

The term visual music is widely used and can be defined in several overlapping ways (see Fuxjäger 2012; Keefer & Ox 2008; McDonnell 2007): (1) the translation of music or sound into a visual language, either on a static canvas (e.g. Paul Klee, Wassily Kandinsky, Harry Smith) or in a time-based medium such as film; (2) the translation of image to sound or music, such as in Oskar Fischinger's *Ornament Sound* experiments (Figure 44); or (3) a time-based visual composition that is similar to the structure of music. Cindy Keefer and Jack Ox (2008) see this as "a new composition created visually but as if it were an aural piece. This can have sound, or exist silent." (4) Anton Fuxjäger also uses the term visual music to describe moving image works—on film or performed live—which are "as abstract as music." (2012: 120)

As regards my own work, while sound and image are closely linked, I relate most to definition 3 (and also 4), what Maura McDonnell (2007) describes as using "a visual art medium in a way that is more analogous to that of music composition or performance." My works are neither visualisations of music nor sonifications of image. Rather, the synchronized combination of structured sound and image is what makes the work readable and enjoyable for the recipient. Fischinger also did not regard his films as visualisations of music. He saw music as the means to make the particular aesthetics of abstract moving images more easily accessible for the audience (Fischinger in Moritz 2004: 185). Moritz (1976) points out that "even when music dictated to some extent a general flow or climax," Fischinger composed his films "to represent visual statements and dialogues with some sort of meaningful conclusion." (Moritz 1976) Malcolm Le Grice writes about Fischinger's *Studien* made in the 1930s: "In terms of the aesthetics

of Fischinger's films of that period, in spite of his denials that they are not visualized or illustrated music, their formal principles rest heavily on the musical analogy: one kind of shape corresponding to one kind of sound, another to another, one kind of movement corresponding to one development in the melody, and so on, repeats in the music being followed by repeats in the animation." (Le Grice 1977: 65) Yet, a closer reading reveals that Fischinger's works are not purely manual translations of music into images. Anton Fuxjäger (2012) defines 'music translations' as "certain parameters of the accompanying music are transcoded into certain visual parameters, the accompanying music thereby provides the temporal structure of the audiovisual artwork." (2012: 120) Using *Studie Nr. 6* as a case study, Fuxjäger shows that "(o)n the visual layer Fischinger built a temporal structure that sometimes mirrors each note of the music, at other times only some of them. Sometimes the visual motifs change in accordance with the music but in most cases they don't. So, as a whole, the structure of the music and the structure of the images together create a new, even more complex structure." (2012: 124)

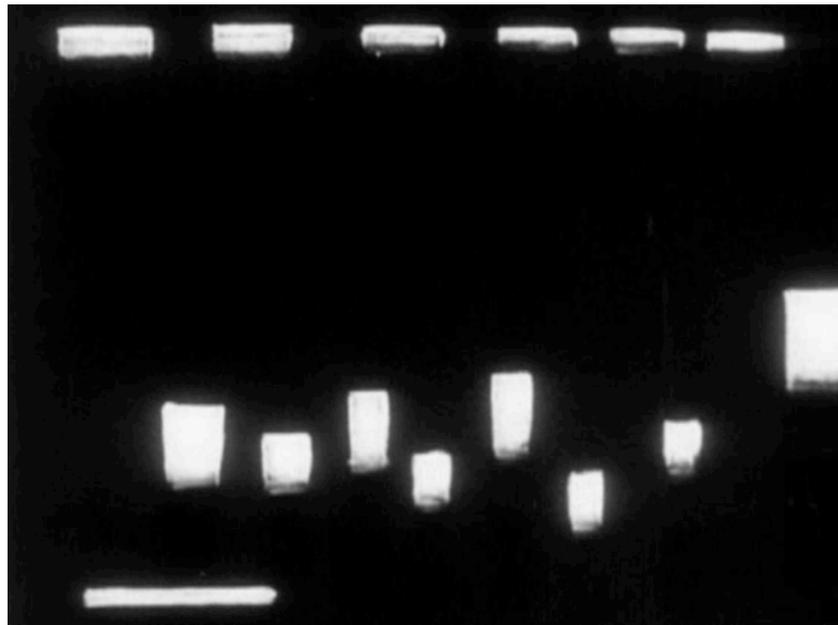


Figure 4: Oskar Fischinger, *Studie Nr. 6*, 1930
16mm film, b/w, sound, 2 min

In discussing Fischinger's *Studie Nr. 7*, Bret Battey observes that it "contains discrete objects moving on-screen that appear and disappear, but these do not correspond to individual notes. The lifespans of some objects correspond to musical phrase boundaries, but not always—although all objects ultimately leave at the completion of the whole melody. What seems most crucial is that the swooping movement of the

curving objects provides a behavioural parallel to the energetic signature of the melody.” (Battey 2014) It becomes clear that Fischinger’s films are more than translations of music into moving images. Instead, music and images unite to form a total audio-visual structure that is both the result of the music and the images, what Fischinger (in Moritz 2004: 180) calls “a new, higher Oneness.”



Figure 5: Oskar Fischinger, *Composition in Blue*, 1935

35mm film, colour, sound, 4 min

Music: Overture to *The Merry Wives of Windsor* by Otto Nicolai.

“*Composition in Blue* is more than merely an optical ‘illustration’ of music. It pictures a new, higher Oneness. (...) It is a breakthrough, a further developmental step towards a new art of the future.” (Fischinger in Moritz 2004: 180)

In my own practice, I create works, which aspire to this oneness, where the combination of sound and image becomes something more than the sum of its parts, never one an illustration of the other. My piece *A Very Large Increase in the Size, Amount, or Importance of Something Over a Very Short Period of Time* (2013) for example, consists of two audiovisual loops of different durations: the main film, which employs very tight synchronisation between most elements in the image and the musical soundtrack, and another loop which is both visually and sonically more ambient. When shown as a multi-screen installation, the sound of both loops overlaps in ever-changing ways, at once synchronized and organically changing. In my film *Spin* (2010), music-synchronized choreography functions on the level of visual music spectacle as cultural critique. Throughout my work, my focus is on the combined shaping of sound and image over time, and the synchronisation of the two media. “One sense of perception such as sight or hearing is not enough to induce a strong reaction and to put our

emotions in balance,” writes Mary Ellen Bute (in Naumann 2011). “To achieve strong emotional reactions we must charge our perspective sensual apparatus with greater and more intense exciters. In the field of art these stronger exciters are synchronized art forms.” (ibid.)

Michel Chion’s concept of synchresis, an acronym created by combining the words synchronism and synthesis, is useful here. In his book *Audio-Vision: Sound on Screen*, Chion (1994: 63) defines synchresis as “the spontaneous and irresistible weld produced between a particular auditory phenomenon and the visual phenomenon when they occur at the same time.” He stresses that the possibility of recombination of sound and image is essential to the making of film sound. “For a single face on the screen there are dozens of allowable voices – just as, for a shot of a hammer, anyone of hundreds of sounds will do. The sound of an axe chopping wood, played exactly in sync with a bat hitting a baseball, will ‘read’ as a particularly forceful hit rather than a mistake by the filmmakers.” (1994: XVIII) Synchresis fuses sound and image into an audiovisual unit whose logic is accepted as truth and experienced on a visceral level by the viewer. While Chion talks about sound for live action film, this also applies to other kinds of moving image such as animation or live visuals. Especially with visual abstraction, synchresis helps to make it believable and bring it to life. Tight synchronisation of sound to abstract image, even more so when using non- or semi-abstract sounds, also gives hints of meaning and guides the reading of the work. An example for this is my short film *RE:AX* (2011) where a visually pared down language of shapes is juxtaposed with a comparatively complex soundtrack. Precise synchronisation between the recognizable sounds of rockets and explosions with the abstract images links the two media and anchors the reading of specific events, while the overall orchestral score guides the emotional response of the viewer. In my film *Shift* (2012), the synchresis between small objects and ‘gigantic’ sounds exponentially increases the perceived size of the objects on screen.

Contemporary audiovisual performance can be seen in a historical context with absolute film, as well as with the colour organ experiments of the 19th and 20th century, and with expanded cinema (Curtis 1979, Crevits 2006, Keefer & Ox 2008, Andrews 2009, Lund & Lund 2009), which will be discussed later. In *The Expanded-contracted Field of Recent Audio-Visual Art* (2009) Ian Andrews notes that “although the terminology ‘audio-visual’ suggests that sound and vision might share equal importance, AV derives

its ‘language’ from music. In most cases AV work is concerned with formal compositional structures, of time and rhythm, which are closer to music than to specifically cinematic or visual art codes.” (Andrews 2009) This also holds true for my own audiovisual performance practice (see below). Cornelia and Holger Lund’s book *Audio.Visual: On Visual and Related Media* (2009) sets out a framework for the discussion of visual music and audiovisual performance. One of the contributors, composer and sound artist Friedemann Dähn, sees no universally accepted vocabulary of visual music, no clear visual analogies of harmony, rhythm, melody and counterpoint. Echoing Walter Ruttmann’s 1919 prediction, Dähn (2009: 153) notes that “(p)erhaps a new type of artist is emerging that either unites both aspects—i.e. is both musician and visual artist,” or, with different ensembles of sound and light artists “visual music can be created in each individual context and a unique audiovisual language can be developed, just as each musician or band develops its own sound.” (ibid.) Since 1999, Friedemann Dähn, together with Thomas Maos, has been organizing CAMP Festival for Visual Music, specifically for the latter purpose: to create an innovative forum and interactive laboratory in which sound artists and musicians meet projection, installation and video artists. CAMP (Collaborative Arts and Music Project) Festival is defined by experimental and electronic music in convergence with visual disciplines: “For several days a selected group of artists, who belong to the international avantgarde in their field, work in a ‘laboratory of time’ on audio-visual projects which will be presented to the public at the final performances.” (Dähn 2011) The focus is on live improvisation, intermedial exchange and collaboration between artists in creating works that are truly audiovisual: not illustrated music or films with a score, but audiovisual works which are more than the sum of their parts: visual music in the sense of equal collaboration between sound and visual artists. In 2011, I was invited to participate in CAMP Festival for Visual Music, which was held in Zagreb and Karlsruhe. These two weeklong intensive meetings of around 10 audio and visual artists gave me many new impulses. The ethos of live improvisation and collaboration meant that the attending sound artists were genuinely interested and able to improvise to the moving images with virtuosity, which resulted in some transcendent moments of audiovisual oneness.

A contemporary artist who exemplifies the idea of single audiovisual creator is Ryoichi Kurokawa (b. 1978). He describes his work as “time-based sculptures” created from digital generated materials and field recorded sources, in which minimalistic forms and

complex structures coexist (Kurokawa, n.d.). He regards sound and image as one unit, not as separate entities, and constructs elegant and precise computer based works with this audiovisual language. His works take on multiple forms such as audiovisual concerts, screening works, and installations.

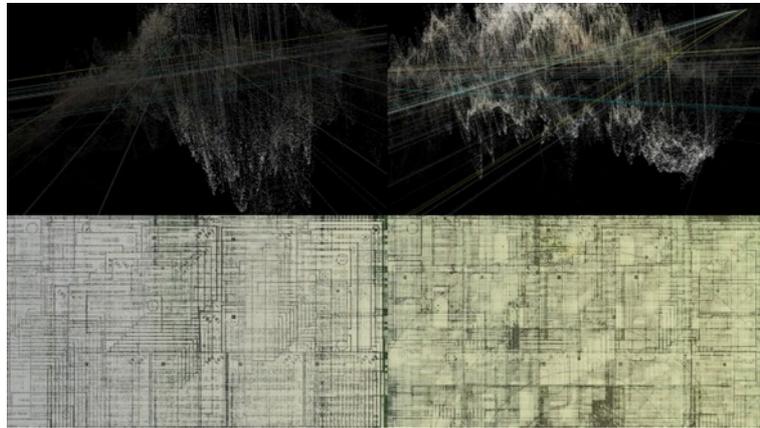


Figure 6: Ryoichi Kurokawa, *Syn_*, 2011
Audiovisual concert, diptych, 2.1ch sound, 30-45 min



Figure 7: Ryoichi Kurokawa, *Syn_* at Festival Néo 2013,
Le Centquatre, Paris, photo by Quentin Chevrier

London-based art and technology organisation Alpha-ville brought his performance piece *Syn_* to BFI Southbank in 2013, where I saw it for the first time. Alpha-ville succinctly describe and contextualize the work: “*Syn_* explores abstract and musical patterns. In this work, simultaneity and synaesthesia – the correspondence of sensations and perceptions, such as sounds and colours, play masterfully on harmony and dissonance creating a show that many artists and avant-garde filmmakers – from Paul

Klee and Norman McLaren to Wassily Kandinsky had dreamed during the twentieth century, long before the appearance and the democratisation of digital technologies.” (in Tuffrey 2013) Experiencing *_Syn* is exhilarating and awe-inspiring, as eye and ear are showered with an onslaught of impeccable synchresis, a perfectly orchestrated choreography of sound and image. Revisiting *_Syn* at Reykjavík Visual Music · Punto y Raya Festival 2014, however, left me with the impression of having seen the same truly striking film twice, rather than having experienced a live performance. As all elements are meticulously pre-produced for maximum impact, the live aspect is to an extent lost.

ii. Improvisation Within a Restricted Framework

One of my aims with audiovisual performance has always been to play live, to take my work on the road and to create *in the moment*. Just as a musician might labour for months in the studio to record an album, to then go on tour and perform new material, I wanted to complement the lengthy and sometimes solitary experience of animation filmmaking with the adrenalin-fuelled engagement of *live* performance. It is important for me that the audience also participates in this process through recognizing that what they are experiencing is happening in the moment. Live improvisation, therefore, has been a key concern, as its imperfect nature invites the intellectual engagement of the audience. The performance practice of Kurt Laurenz Theinert (b. 1963) is important in this regard. Theinert regards real-time reciprocal reaction between sound and visual artist as the cornerstone of his improvised live performances, where a certain range of error becomes an intrinsic and enjoyable part of the process (Kubon 2014). “Not only the emotional level would be lost if you were to precisely pre-compose each light performance,” says Theinert. “The audience of my light concerts would also be bored very quickly, simply because everything would be perfect and the mind of the viewer would have nothing more to do.” (Theinert in Kubon 2014)² The non-representational nature of Theinert’s visual language, in correspondence with the abstractness of music, further stimulates sound-image association on the part of the viewer. (Theinert 2014) His multi-projector visualisations fill the whole room, not unlike music, immersing the viewer within. Theinert performs with a custom-made visual instrument, which he developed with software designers Roland Blach and Philip Rahlenbeck. This *Visual Piano* is a unique hardware/software combination, which gives Theinert a great degree

² Translation by the author, original: “Würde man jedes Stück lichtmäßig genauestens durchkomponieren und takteten, würde nicht nur die emotionale Ebene verloren gehen – die Gäste meiner Lichtkonzerte wären auch sehr schnell gelangweilt. Einfach weil alles perfekt wäre und der Geist nichts mehr zu tun hätte.”

of live control, allowing for the real-time ‘musical’ performance of moving graphic shapes. “These dynamic and immediate drawings in light are not (as with VJ soft- and hardware) generated by pre-recorded clips, but every moment of the performance is being played and modulated live and in real time via the keyboard and pedals. Form and content are of one here. The Visual Piano performances explore professional contemporary artistic practice through the abstract, ephemeral medium of light.” (Stürzl n.d.) The *Visual Piano* is in many ways similar to the *Hattlerizer* visual instrument I developed on the doctorate, which will be discussed in detail further below.



Figure 8: Kurt Laurenz Theinert, *Visual Piano*, 2013
Audiovisual performance with music by Fried Dähn and Thomas Maos,
B-Seite Festival, Trinitatiskirche, Mannheim, Germany



Figure 9: Kurt Laurenz Theinert, *Visual Piano*, 2011
Audiovisual performance with music by Nicola Lutz,
Marienkirche, Stuttgart, Germany

While improvisation plays a key role in my live performances, it is also an important aspect of my film practice. In the live performances with the current *Hattlerizer* system, free improvisation takes place within a set of pre-coded, clearly defined visual and temporal parameters including modifications of scale, rotation, position, direction, speed and mirroring. Similarly, while the outcome of each new film project is open ended, the making process is always driven by free experimentation within a set of rules. An interesting frame of reference can be found in Eurythmy, an expressive movement art taught at Waldorf schools as part of its curriculum which strongly emphasizes creative disciplines including music and art, Johann Wolfgang von Goethe's colour theory and Wassily Kandinsky's thinking on the spiritual in art. Eurythmy employs a movement repertoire whose gestures relate to sounds and rhythms of speech, tones and rhythms of music, and emotions such as sorrow and joy. It also cultivates a feeling for the qualities of contraction and expansion, curves and straight lines, colour, and the directions of movement in space. Once these fundamental repertoire elements are learned, they can be composed into free artistic expressions. ("Eurythmy" 2014) In a similar sense, I establish a repertoire of rules and cross-medial relationships, which is then freely explored. While I, like any self-respecting teenager, hated Eurythmy lessons, they might after all have left an imprint. In my practice, the repertoire of rules is different for each work. It is either defined at the start of the project or it emerges during the production. Often a film starts from a single, sometimes vague idea, which is then nurtured through a process of slow improvisation. Rather than working with storyboards, I make use of the computer's capabilities to work nonlinearly, shaping the film's constituent elements into a linear order until a point of completion is reached, like in my previous music making. As animation takes a long time to create, research and development can happen throughout the making process and feed into the work. Formal, aesthetic, conceptual and narrative constraints are elaborated, allowing for free experimentation within. Such parameters might include rules regarding the types of allowed elements and combinations of sound, music, movement, colour palette, shapes and forms, animation technique, software, frame rate, duration, screen size and number, and so on.

Jazz music, based on the free improvisation within a set of delimiting parameters, can also be seen as an analogy to my working method. In this context, I would like to mention the early abstract films of Harry Smith (1923–1991), which were shaped by his experience of bebop Jazz. Kandinsky, who had developed his own visual music

language in his paintings, demonstrates in his book *Point and Line to Plane* (1979, first published 1926) the graphic interpretation of the opening themes of Beethoven's Fifth Symphony. Harry Smith consequently applied Kandinsky's method to bebop jazz compositions in his paintings (Foye 2002). Smith was deeply influenced by Kandinsky's writings, as he was by music, particularly the emergence of bebop in the 1940s (Foye 2002). "In the music of Dizzy Gillespie, Thelonious Monk, and Charlie Parker, Smith found a revolutionary music which unlike his other interests was a contemporary expression of his own generation—an aesthetic of the now." (Foye 2002)

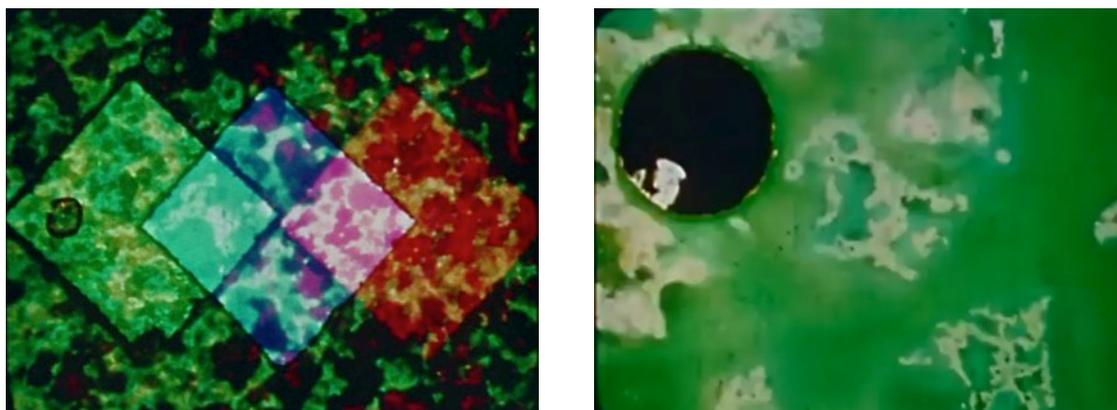


Figure 10: Harry Smith, *Film No. 3: Interwoven*, 1947

Hand-painted 35mm photographed in 16mm film, colour, sound, 3 min

Smith's abstract films from that period visually embody bebop, which is characterized by frantic tempos, rhythmic intricacies, harmonic complexities, and improvisational freedom. These films consist of sequenced film frames hand-painted over years using stencils, tape, paint, bleach and petroleum jelly, underscoring the surface aspects of celluloid while simultaneously expanding the fictive territory of the film frame (Brougher 2005: 117). "In works such as *Early Abstractions: Film No. 3 (Interwoven)* (1949)," notes Kerry Brougher, (2005: 117) "his use of constantly shifting, shimmering, vibrating forms exploding from the recesses of pictorial space in sync with the strains of Dizzy Gillespie give us [a] sense of deep continuous space." Even when his films were finished, Smith continued to work on them by manipulating and re-cutting them during his multi-medial live performances in jazz clubs, and by rearranging them depending on the context in which they were shown (Sitney 2000, 2002). He also brought jazz musicians to play at his screenings (Foye 2002).

Compared to Harry Smith's analogue approach, the digital basis of my filmmaking practice allows for more flexible improvisation and experimentation. In a live context, where improvisation takes on a real-time dimension, the digital aspect becomes even more important. While my animation work always involves digital technology at some point in the process, this is not a statement in itself but a means to an end. The choice of tools and materials eventually always depends on the specific requirements of the project at hand. With each new piece, I try to incorporate new rules and constraints regarding aesthetics, materials, and techniques, to experiment how concepts translate across media, from 2D to 3D animation, to stop motion or photography-based animation. This is also a way of keeping the process interesting for myself—something I have found to be an important factor in sustaining an art practice.

iii. Reflection Between Abstraction and Figuration: Towards an Abstracted Heterotopia

While my films are not narrative in a traditional sense, they are also never completely non-narrative. I propose that they narrate in a way, which requires a different kind of viewer engagement. That is to say, they require a proactive audience, rather than the reactive audience of traditional cinema. My work invites the viewer to investigate and 'read' it, as opposed to being handed it on a plate. Different readings are possible and encouraged, as the work functions more as an open-ended 'thinking space,' rather than transmitting a closed-off meaning. Related to this is the fact that my work cannot, at least not always, be classed as purely non-objective. Instead, fluctuating between the non-objective and recognizable realms, it functions within a broader notion of abstraction, an aesthetic that comes out of ideas of repetition, mirroring, shapes, and texture, what Michael O'Pray (2003) calls 'abstracted' as opposed to purely abstract. By using patterning or mirroring, such as in my works *Sync*, *RE:AX* or *Heaven and Hell*, by rearranging objects as in *Shift*, *Model Starship* or *Unclear Proof*, or by zooming into real images as in *All Rot* or *Nidden Partikel*, formal aspects become highlighted and enable a distancing effect from the everyday, which can serve as a way of questioning, undermining and commenting back on reality.

Non-objective art suppresses the representation of any kind of recognizable reality or interpretable meaning, and thereby disables the inbuilt human automatisms for visual pattern and meaning recognition. (Fuxjäger 2011) As no recognizable forms are

presented, the viewer is freed from all everyday associations, and allowed *extraordinary* perceptions and *unusual* experiences. “In the spirit of non-objective art,” writes Moritz (1976) about Oskar Fischinger, “he maintained, correctly, that his films were absolute experiences in and of themselves, not representations of some other object or experience.” Fischinger sees this in strong contrast to live action film, which he regards as “photographed surface realism-in-motion. (...) There is nothing of an absolute artistic creative sense in it. It copies only nature with realistic conceptions, destroying the deep and absolute creative force with substitutes and surface realisms.” (1995: 4) Anton Fuxjäger sees the purpose of non-objective art exactly in enabling this kind of ‘meaning-less’ reception, where recognition and meaning-making are suppressed, enabling perceptions in the viewer which are qualitatively different from everyday experience. “In my opinion, attempts to attribute meaning to non-objective art, to interpret it, are misplaced. They fail to recognize the nature of this genre, which consists precisely in not transporting meanings. It is therefore in some way indeed meaning-less, but not purposeless.” (Fuxjäger 2011: 2)³

This qualitatively different mode of reception, removed from everyday experience, is key. In my view, however, meaning-making and a removal from the everyday are not mutually exclusive. On the contrary, I see this removal as a privileged reflective position from which to comment back on reality. Abstraction can open up an alternative space in which shapes, textures and movements suggest meanings. Abstract shapes can be imbued with meaning through movement, repetition, metamorphosis, and juxtaposition, or through their combination with sound or figurative elements. All these aspects can work together to provide pointers in the reading of the work. Animation, employing the aesthetics of abstraction in this sense, exploits ambivalence and ambiguity in the construction of more open-ended narratives that engage the viewer in a different way. Not non-objectivism as a complete negation, but abstraction as a way of undermining, of injecting irony, of removing the viewer from the everyday to enable a questioning of the perceived realities of human existence. In an environment oversaturated with the same media images, representing things in a more abstract sense, while giving hints of meaning, which feed the viewer’s imagination, may be more engaging for some people by offering up an alternative view.

³ Translation by the author, original: “Ich halte die Versuche, der ungegenständlichen Kunst am Ende doch wieder Bedeutungen zuzuschreiben, sie zu interpretieren, für fehl am Platz. Sie verkennen das Wesen dieses Genres, das eben darin besteht, keine Bedeutungen zu transportieren und daher – in gewisser Weise – zwar Sinn- aber nicht Zweck-los ist.”

Michel Foucault's (1986) concept of heterotopia can be useful here. Foucault sees heterotopias as "something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted." (1986: 24) While speaking about heterotopias as real physical spaces, there is enough flexibility in the concept to use it for a discussion of moving image work. Kevin Hetherington (in Topinka 2010: 59) sees heterotopias as "counter-hegemonic (...) spaces of alternate ordering. Heterotopia organize a bit of the social world in a way different to that which surrounds them." Similarly, for Peter Johnson (in Topinka 2010: 60) heterotopias are an attempt to "think differently about, and uncouple the grip of, power relations." In the examination of moving image work which opens up this kind of engagement through the negotiation of an abstract mode and figurative representation, I would like to propose the term 'abstracted heterotopia.'



Figure 11: Ryoichi Kurokawa, *ground*, 2011

3 HD displays, colour, 3.1ch multi-channel sound, 12 min loop

Ryoichi Kurokawa's 3-screen installation *ground* (2011), "conceived as a mix of a documentary film and a visual music performance" (Cimatics 2011) can be discussed in this context. Its central idea is a re-approach of over-mediated imagery. Using footage shot in the Middle East by Daniel Demoustier, Kurokawa digitally abstracts it across three screens, changes its timing, and complements it with a haunting soundtrack. The resulting piece, fluctuating between abstract and figurative space, thereby offers up an alternative reading. "This audiovisual installation provides time and space to reflect on the actual event which happens on the same ground." (Kurokawa in Cimatics 2011) Jangmin Choi (2011) explains: "As each display screen offers a distinct, subjective

perspective of conflict, war, and suffering, Kurokawa succeeds in presenting a new view of the region's turmoil by readjusting the space and time of context. By reconstructing Demoustier's footage, adding gestural manipulations and distortions and adding audio, Kurokawa both distorts and amplifies reality of war in the Middle East."

iv. Spiritual, Psychedelic, Synaesthetic Experience

John Whitney hypothesized in his 1980 book *Digital Harmony* that "the attractive and repulsive forces of harmony's consonant/dissonant patterns function outside the dominion of music." (Whitney 1980) Just as musical harmonies are recognized as harmonic by the listener and in return elicit a sense of harmony, the mathematical construction of abstract visual patterns and symmetries is perceived as beautiful and can evoke harmonizing feelings of awe and wonder in the viewer. This connection is manifested in the use of visual symmetries and patterning (as well as the use of music) in religious and spiritual contexts since the beginning of mankind across cultures, notably the sacred geometry of churches, temples, totem poles, and mandalas used for meditation. John's brother James Whitney (1921-1982) created a series of mandalic films which succinctly express this connection. Profoundly influenced by Eastern metaphysics, he concluded that the cosmic aspects of metaphysical thought could only be articulated through abstract animation. (Brougher 2005: 125) James Whitney's film *Lapis* (1963-66), the result of "the artist's extraordinary ability to shape and form mandalic imagery"⁴ (Brougher 2005: 125), presents the audience with "an attempt to approximate mind forms" (Youngblood 1970: 222). Bruce Posner (1995: 2) describes *Lapis* as "a non-verbal experience that isn't so much about a metaphysical idea as it is a metaphysical experience in itself."

It is interesting to note that psychedelic drugs, often described as a gateway to spiritual experience, and closely related to musical rituals and subcultures, can induce hallucinatory states which induce seeing visual patterns and symmetries, and a cross-wiring of the senses in which music can be experienced visually. "Under the influence of mind-manifesting hallucinogens one experiences synaesthesia," writes Gene Youngblood (1970: 81) in his influential book *Expanded Cinema*. Youngblood defines audiovisual work which allows for the simultaneous harmonic reception of different

⁴ Oskar Fischinger was also influenced by Tibetan Buddhism toward meditative mandala structures, as well as by Kandinsky's theories on the spiritual nature of art, whereby it is a means to a higher truth created by the mystical figure of the artist (Moritz 2004).

sensory impulses as synaesthetic cinema: “Synaesthetic cinema is a space-time continuum. It is neither subjective, objective, nor nonobjective, but rather all of these combined: that is to say, *extra-objective*. Synaesthetic and psychedelic mean approximately the same thing. Synaesthesia is the harmony of different or opposing impulses produced by a work of art. It means the simultaneous perception of harmonic opposites. Its sensorial effect is known as *synaesthesia*, and it’s as old as the ancient Greeks who coined the term.” (Youngblood 1970: 81) He proposed that this emergent “expanded cinema,” practiced by artists such as the Whitney brothers and Jordan Belson, would help bring about a new “cosmic consciousness.”

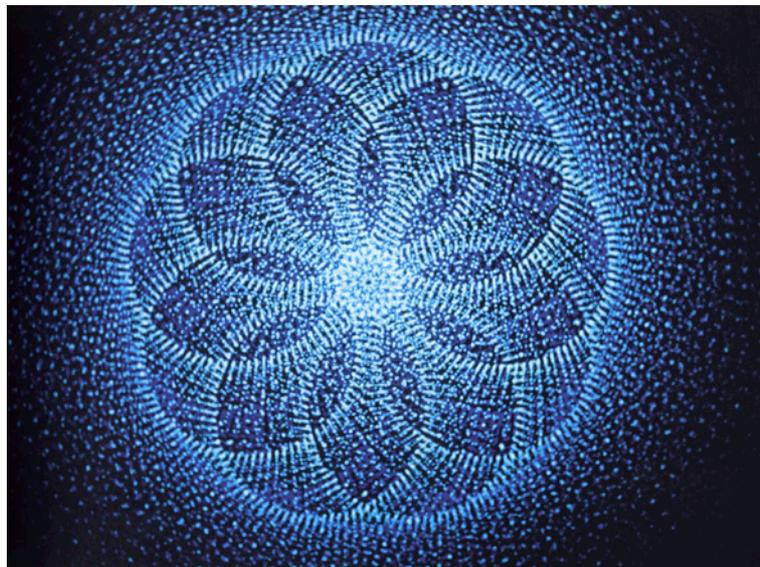


Figure 12: James Whitney, *Lapis*, 1966
Colour, sound, 9 min



Figure 13: Alex Rutterford, *Gantz Graf*, 2002
Colour, 4 min, music by Autechre

Harry Smith, who had a keen interest in both psychedelic drugs and mysticism, attributes his preoccupation in combining film and music to the experience of seeing the music visualised before his mind's eye while high on marihuana: "I had a really great illumination the first time I heard Dizzy Gillespie play. I had gone there very high, and I literally saw all kinds of colored flashes. It was at that point that I realized music could be put to my films." (Smith in Foye 2002) Psychedelic influences have been a recurrent component in the development of audiovisual work up to the present day. For example, Alex Rutterford, creator of the super-synchretic Autechre *Gantz Graf* music video, in which a shape-shifting object is perfectly synchronized to each sound in the abstract soundtrack, puts its genesis down to an LSD-induced experience: "If you've taken a few trips and seen that kind of geometrical stuff, then the film's not too dissimilar from [the one I saw] in my head. And the shit I saw was just fucking incredible. I wish I could have one of those virtual film head sets that you could just plug in, have that trip and just record it, 'cause the material that I had in my head could last me several lifetimes. (...) My original was so much more fucked and complicated, and intense, but the end product was a fairly accurate representation of what I first thought." (Rutterford in Kilroy 2002)

b. Creative Practice

The doctorate has enabled me to interrogate my practice in relation to the artists and theory outlined above. Especially Michel Chion, Gene Youngblood and Michel Foucault have provided me with new ways of conceptualising my work. I have chosen to discuss artists Oskar Fischinger, James Whitney, Harry Smith, Ryoichi Kurokawa and Kurt Laurenz Theinert in particular because they all have been influential on my thinking and making. The films of Fischinger and the other absolute film proponents have been important to me in the way they propose a musical structuring of the abstract moving image. James Whitney and Harry Smith have inspired me to pursue the possibility of expressing a spiritual dimension through audiovisual abstraction. Smith's relation to bebop jazz has helped me understand my process of experimentation within a set of rules. Ryoichi Kurokawa and Kurt Laurenz Theinert are contemporaries with whom I share many concerns to do with the production of digital audiovisual work. I share Kurokawa's interest in working between abstraction and figuration, and in the synchronisation of sound and image, especially as far as my animation work is concerned. With Theinert, this includes ideas around imperfect improvisation between

sound and image in audiovisual live performance. Exploring these artists has helped me comprehend the similarities and differences in the ways we respond to the interests we have. This has allowed me to position myself further amongst the many other artists who are also preoccupied with the advancement of audiovisual art today, and who use abstract and musical approaches in the structuring of their moving image work. Working through the issues raised led to the creation of a new body of work, a discussion of which follows, in a thematic, semi-chronological order.

i. Animation Works

1. War Machines

One aspect, which initially drew me to animation, was the ability to have total, single-handed control over all parts of the process. As the projects grew in scale, I learned, reluctantly at first, to delegate certain elements of the production to assistant animators, sound designers and composers. Over time, I became accustomed to working with other people, so long as artistic control remained with me, and I started to integrate creative collaboration into my artistic practice. As my process is based on improvisation and experimentation within a set of rules, this can be applied to a group of people who work within those parameters under my direction. Throughout the doctorate, my approach has fluctuated between two poles: either working on my own or with one or two assistants and a sound designer, or assuming the role of orchestrator-conductor of a larger group of collaborators.

My short animation film *Spin* (2010), completed in my first year on the doctorate, was created with a group of animators, combining different skills in digital 2D and 3D animation. Taking inspiration from Siegfried Kracauer's writings on *mass ornament*, the patterning of individuals into "indissoluble ... units whose movements are mathematical demonstrations" (1995, first published 1927), the film choreographs toy soldiers into pattern formations as a comment on the aestheticisation and mediatization of war. Abstracting the figurative element of the toy soldier into patterns and kaleidoscopes is an attempt to open up the privileged reflective space of an 'abstracted heterotopia' from which to "think differently about, and uncouple the grip of, power relations." (Johnson in Topinka 2010: 60)

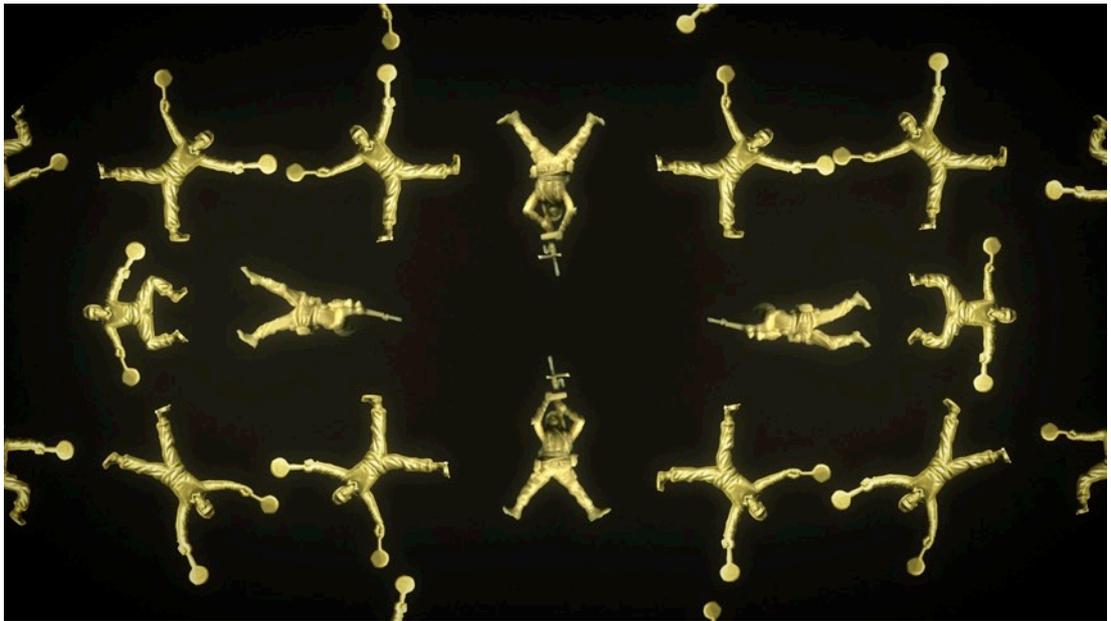


Figure 14: Max Hattler, *Spin*, 2010

2D and 3D computer animation, b/w and colour, sound, 1080p HD video, 4 min

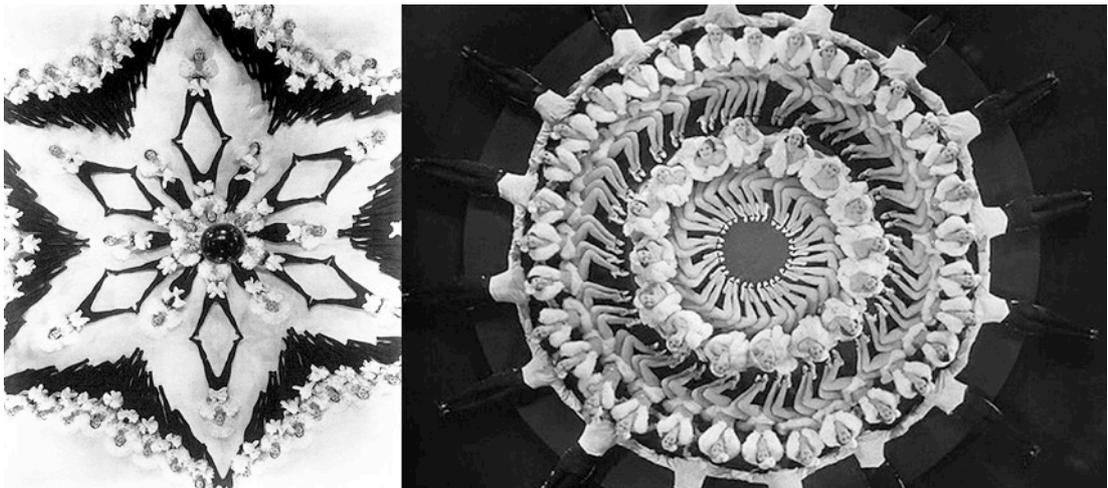


Figure 15: Busby Berkeley, *Dames*, 1934

35mm, b/w, sound, 91 min

The conflation of military parades and Busby Berkeley musical routines aims at the critique of a culture where violence is entertainment (from kids' toys and computer games to evening news and Hollywood blockbusters) and death is sanitized (from blood- and boneless chicken breast to 'surgical' drone strikes). The audience is kept at a contemplative distance from the action unfolding on screen, which turns "from dizzying eye-candy patterns into increasingly threatening displays." (Taylor 2009) Only at the end is the viewer allowed respite from the pattern abstraction, as the close-up of a

tormented soldier's face fills the screen, breaking the spell of abstraction's distancing effect, and bringing home the message of suffering in all its brutal clarity.

During the production of *Spin*, the animation was timed to a dance routine song from Busby Berkeley's *Dames* (1934). This was later replaced by a new soundtrack composed specifically to picture in the style of a Berkeley big band song. The resulting film displays a tightly synchronized audiovisual choreography in which the musical development underlines the overall narrative progression.



Figure 16: Max Hattler, *RE:AX*, 2011

Colour and b/w, sound, 1080p HD video, 2 min

I continued to develop themes of war and violence with short film *RE:AX* (2011), which was commissioned by films4peace, an art film commission organized by PUMA and the World Peace Festival with film networking organisation Shooting People, and curated by Mark Coetzee. The brief was to visually interpret the subject of peace. This gave me a starting point which sat well within my practice. I added a range of further rules to work within: A 'minimal' visual aesthetic based solely on the digital animation of mask layers in Adobe After Effects, to serve as a reference to the systemic violence of computer games, starting from such early, graphically minimal titles as *Space Invaders* (1978) and *Asteroids* (1979); its juxtaposition with a grandiose, 'maximal' synchronized soundscape, to explore the narrative effectiveness of syncretic connection of abstracted image and figurative sound; the use of left-right mirroring of the screen as a formal constraint; and the admittedly simplistic use of black-and-white war versus multi-coloured peace in the structuring of the work. This led to a semi-abstract exploration of the biblical theme of an eye for an eye, of action (:AX) and

reaction (RE:AX), in a journey from discord to harmony. Precise synchronisation of the graphic shapes to recognizable sounds of rockets and explosions links the two media and anchors the reading of specific events, while the overall orchestral score guides the viewer's emotional response. For this piece I did all the animation myself, and collaborated on sound with Eduardo Noya Schreus. He responded very well to my instructions, and through a series of iterations and revisions the soundtrack was elaborated. In fact, collaboration was so easy that I continued to work with Noya Schreus on *Model Starship* (2012), *X* (2012) and *Constant Sky* (2013). Other than war and peace, the juxtaposition of 'black and white conflict' versus 'multi-coloured synthesis' can also be read as oppositions of earthly and celestial, material and spiritual, sober and psychedelic. The next section will look at a series of works which further explore these ideas.

2. Metaphysical Machines I: Meta/Physics

Prompted by the death of my mother and inspired by my reading of Gene Youngblood's thoughts on synaesthetic cinema, I wanted to explore possibilities of the spiritual in moving image work. When I was invited to direct a film at The Animation Workshop in Denmark with a group of students as crew, I used this opportunity to create *Heaven and Hell* (2010). As a starting point, I chose two paintings by French spiritualist outsider artist Augustin Lesage (1876-1954), both entitled *A Symbolic Composition of the Spiritual World*, from 1923 and 1925 respectively. My aim was to transpose them into animations while maintaining, or enhancing, the spiritual-psychedelic aspect of Lesage's works. The paintings, reminiscent of the sacred geometry of churches and temples, suggested further ground rules to work within, such as colour palettes, intricate repetitive patterning, and horizontal mirroring. I chose to extrapolate the mirroring further: temporally, by creating loops which would serve to underline the infinite aspect of the spiritual; and spatially, so that the two resulting works would mirror each other as a double-channel installation, portraying polar opposites of the Christian conception of the spiritual world, heaven and hell. The heaven-hell dichotomy gave rise to further constraints regarding overall feel and sound design for the two opposing loops. A final limitation to work within was laid out by the technical capabilities of the participants who were all proficient in Autodesk Maya-based digital 3D animation. Based on these parameters, the work was then actualized through a process of collaborative experimentation and elimination under my direction.



Figure 17: Augustin Lesage, *A Symbolic Composition of the Spiritual World*, 1925, oil on canvas

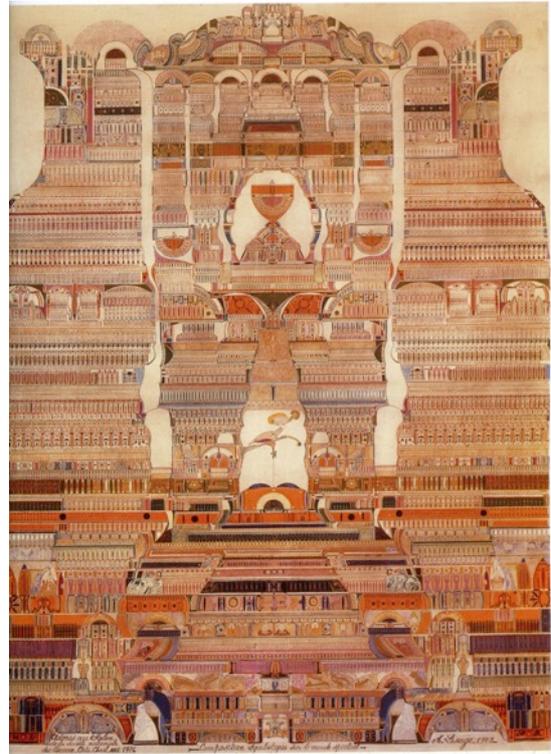


Figure 18: Augustin Lesage, *A Symbolic Composition of the Spiritual World*, 1923, oil on canvas

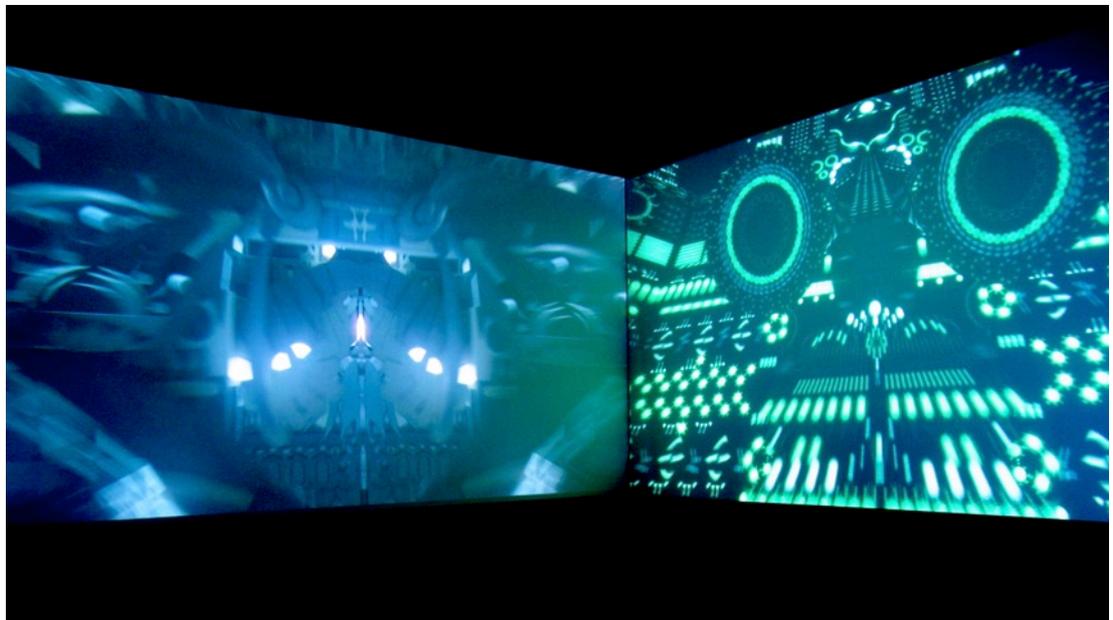


Figure 19: Max Hattler, *Heaven and Hell*, 2010
 Colour, 2 x stereo sound, 2 x 720p HD video projection, 2 min loops
 Installation view, Let the Rhythm Hit 'Em, Kunsthaus Bethanien, Berlin, 2011

Heaven and Hell lures the viewer into a rhythm of infinitely receding digital landscapes. Patterning, mirroring and looping are used to evoke the sacred geometry of places of worship as much as the imagery of psychedelic hallucinatory experience. While *Heaven* refashions Lesage's work into an ascending futuristic neon metropolis, *Hell* presents a more sinister rendition in the form of a descent into the cryptic architecture of ever-moving pillars, sliding doors, and shifting facades. Rather than narrative resolution, these loops present continuums, endless repetitive states where heaven and hell become interchangeable machines of infinity.

The soundtracks were created at the same time as the animation. *Heaven* has a bright and sparkly, rhythmically ambient accompaniment, while *Hell* is underscored by a dark and doomy soundscape. When installed side by side, the soundtracks from both loops overlap in ever-changing unsynchronized variations. My first piece created specifically as an installation, *Heaven and Hell* opened up new opportunities for showing in a gallery context as opposed to film festivals. There were several elements in *Heaven and Hell* that I wanted to explore further, in terms of exhibition installation, collaborative modes of production, and conceptually regarding notions of the spiritual, circularity, and time.



Figure 20: Max Hattler, *Sync*, 2010

Colour, 4ch sound, digital animation, 1080 x 1080 px HD projection, circular platform,
9 min loop, installation view, Noorderzon Festival, Groningen, Holland, 2010

Later in the same year I received an invitation from Dutch arts organisation Pavlov E-Lab to create an artwork on the subject of time, with advice from two science professors, theoretical physicist Eric Bergshoeff and chronobiologist Martha Merrow. This offered an ideal opportunity to advance some of the ideas fleshed out in *Heaven and Hell*. After a series of discussions with Bergshoeff and Merrow I elaborated a concept for a new piece, *Sync* (2010), which would allow me to link a spiritual perspective gleaned from James Whitney's mandalic imagery⁵ with a scientifically-inspired rendition of time and its underlying physics. Taking cues from Ray and Charles Eames' 1977 film *Powers of Ten*, the temporal progression of *Sync* goes through a single-shot abstract visualisation of time scales from subatomic Planck time to the lifespan of the universe itself. The sound is derived from a continuous modulation of frequencies, which correspond to the progression of time scales that the image plane describes. *Sync* is modelled on a zoetrope ('wheel of life' in Greek), an optical device that produces the illusion of movement from a rapid circular succession of static images. The narrative and animation of the whole film are produced by one single image, a gigantic virtual disc spinning at 7400 degrees per second, which a virtual camera continuously zooms out of. This serves to encapsulate the central premise of the film, that there is an underlying unchanging synchronisation at the centre of everything, a sync that was decided at the beginning of everything, the Big Bang. Everything follows from it, everything is ruled by it: all time, all physics, all life, and all animation. The circular shape of the piece, and its abstract imagery, turn it into a large mesmerising mandala ('circle' in Sanskrit), a spiritual and ritual symbol in Hinduism and Buddhism, representing the Universe. This links *Sync* back to a metaphysical level, and invites questions about a spiritual dimension to the universe and its creation. Through its display as a continuous loop, there is also an implication of (universal) rebirth at the core of the work. Created as an installation consisting of a projection onto a wooden disc elevated from the floor, I wanted to give *Sync* a physical presence in the exhibition space, like an abstract campfire that tells its story to an audience congregated around it. Both *Sync* and *Heaven and Hell* can, through their combinations of the mechanical, the meditative and the mind-expanding, be seen as attempts at reconciling the metaphysical with the scientific.

⁵ I later discovered that Jordan Belson's mandala film *Séance* (1959, see Figure 45) uses a vocabulary of shapes very similar to that employed in *Sync*.

3. Abstractions of the Everyday

Another line of inquiry in my work deals with the abstraction of the everyday as a way of reflecting on reality. *Nidden Partikel* (2012) had its genesis in an investigation of the mundane elements of a specific site, which were subsequently transcended through abstraction. This piece was developed during an artist residency at Nida Art Colony in Lithuania in April 2012. The work presents image and sound created from the same source, the Lithuanian seashore, and portrays an abstraction of the visual understanding of panoramic beach aesthetics through the use of an extremely wide frame. The fine details of natural elements culminate to create a scene where sea and sand collide and distort to emerge as noise. Offering this work as an alternative view on the sound and image of an untuned cathode ray tube television, where white noise creates a meditative noise bath that is both sonic and visual, *Nidden Partikel* asks the audience to consider the audio and visual similarities between footage of natural elements and the experience of technology, while also hinting at the granular atomic construction of all matter.

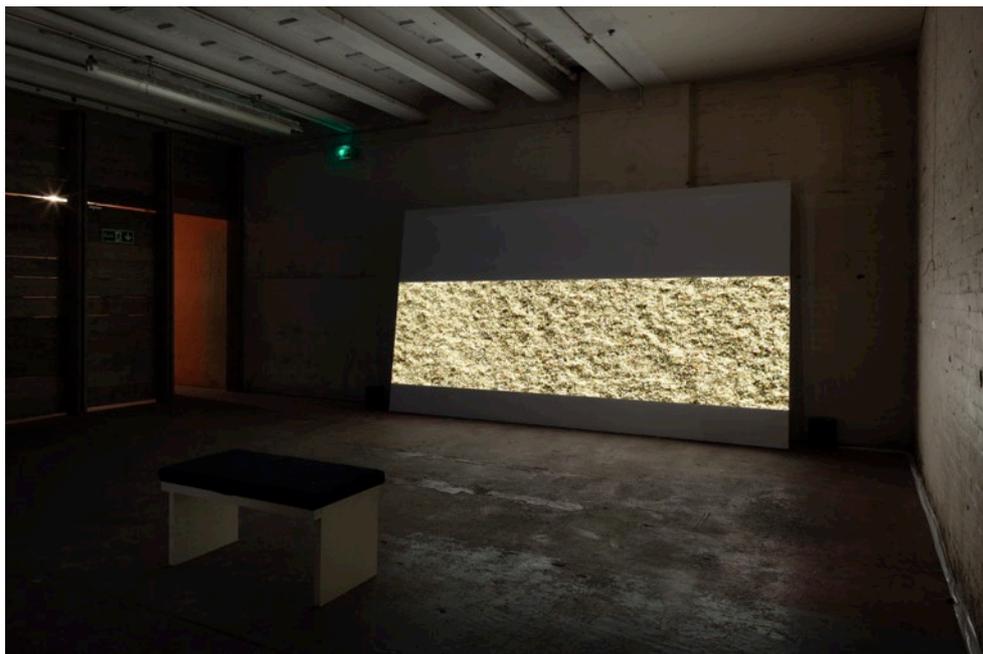


Figure 21: Max Hattler, *Nidden Partikel*, 2012

Photographic re-animation, colour, sound, HD video, 1 min loop

Installation view, Brick Wall Waterfall, Hackney Downs Studios, London, 2012

The German-language title *Nidden Partikel* points to the particles of the locus Nida (German: Nidden) which constitute the piece, while simultaneously gesturing to the plight of German landscape painter Alfred Partikel who, working in Nida some 70 years earlier, fled the Nazis and subsequently disappeared after his paintings were classified

as degenerate art by the regime. *Nidden Partikel* was premiered, rather fittingly, at the *Brick Wall, Waterfall* exhibition curated by MA Curating Contemporary Art students from the Royal College of Art.

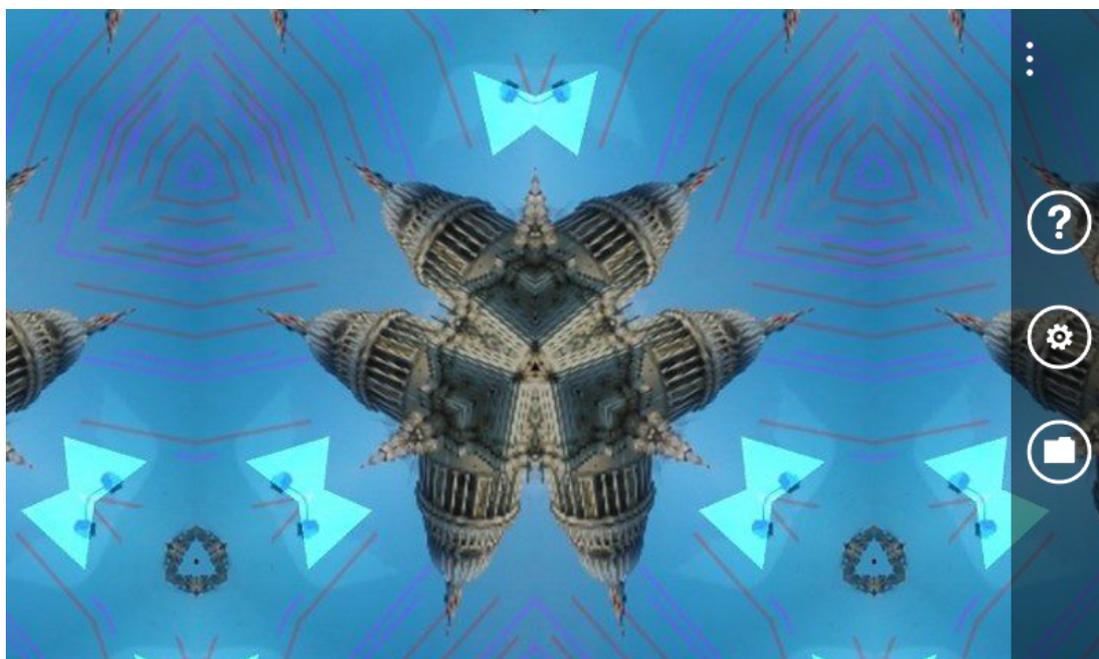


Figure 22: Max Hattler, *Kaleidobooth*, 2012

Smartphone application for Windows Phone platform

During year three of the doctorate, digital arts organisation onedotzero invited me to create an interactive artwork for smartphones in collaboration with dedicated programmers, with an entirely open brief. Seeing an opportunity to branch out into a different medium and transpose my work into an interactive digital format other than live performance, I teamed up with software developers IndieSkies who coded audiovisual app *Kaleidobooth* (2012) under my direction. The resulting piece is a digital kaleidoscope which uses the phone's camera, motion sensor, gyroscope and audio input to create kaleidoscopic images, which can be saved or shared on social networks by the user. An application like this, available to the general public, obviously opens up a host of questions about artistic authenticity and authorship. Is *Kaleidobooth* a piece of art, a game, or a program? Is every image made with it a 'Hattler'? What if someone used *Kaleidobooth* to create a work for sale, who would own the copyright? These questions, however, were not my concern. My interest was the abstraction of the everyday by creating a tool—resembling a classic kaleidoscope toy but with the added capabilities of digital manipulation and effects—which allows everyone who uses it to see the world through different eyes, and to be able to capture and share this experience. A mini-

heterotopia of sorts, brought about by the abstraction of real-world input through digital kaleidoscopic mirroring and repetition.



Figure 23: Max Hattler, *Model Starship*, 2012

Stop motion animation, colour, sound, 1080p HD video, 1 min

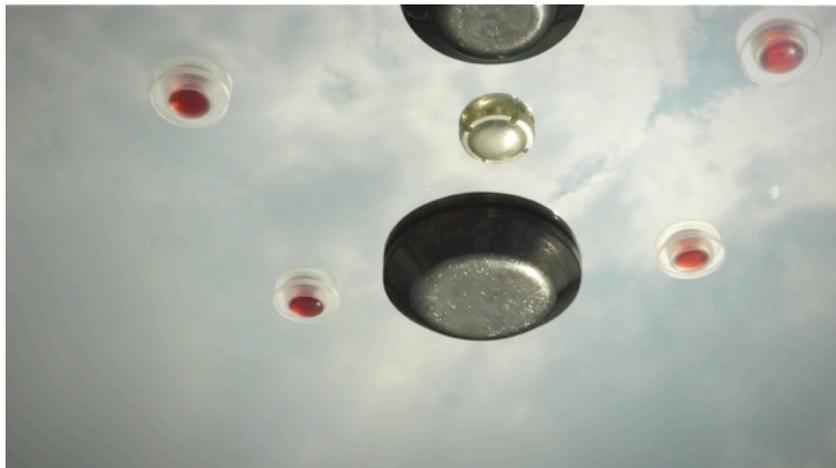


Figure 24: Max Hattler, *Unclear Proof*, 2013

Stop motion animation, colour, sound, 1080p HD video, 1 min

I continued this thematic enquiry of everyday abstraction in two stop motion animation works, companion pieces *Model Starship* (2012) and *Unclear Proof* (2013). Both were initiated by external invitations, the former by a fashion blog with the brief to create anything I wanted with a bag of makeup products, the latter by Lago Film Fest who invited me to make a short film of my choosing using only objects found in a winery near the festival. Expanding on the mirror animation technique of my 2008 work *AANAATT*, both films are variations on a flying saucer theme, in which real-world objects are abstracted and transformed into the shape-shifting protagonists of an

alternate reality. This allows the audience to reflect on the objects' previous function—and on the wider cultural and symbolic function of objects as a whole—through their recontextualisation into a new, otherworldly role.

Ki Young Park (2012) sees the reappropriation of everyday objects in *Model Starship* in the spirit of Duchamp's readymades: "Turning the familiar products into something new and creating a scene that you could see in a sci-fi movie by filming using their shapes and materials, with images reflected from mirrors, was sensational. The artist was able to produce images that are vague and abstract but clear and concise at the same time as he went through the process of observing the products, imaging, and recognizing their patterns. (...) Bringing his imagination into action, he recreated (...) ready-made products into an eye-catching art film. It gave me a refreshing jolt of the same kind as when *Fontaine* of Marcel Duchamp shocked the contemporary art world." Further, somewhat tongue-in-cheek context for the reading of these two films can be gleaned from their titles. *Model Starship* can be read as 'toy spacecraft' or as the struggle for a 'fashion model's celebrity' through makeup products. *Unclear Proof*, linking intoxication with hallucination, hints at the possible connections of levels of proof in alcohol and the existence of aliens. In contrast to the music-based *AANAATT*, these two works had their soundtrack composed to picture, allowing for extremely tight synchronisation of the science fiction sounds, which support the recontextualisation of the objects by underlining their abstracted otherworldly qualities.

At this point I would briefly like to elucidate the science fiction theme that runs through my work—sometimes subdued as in *Heaven and Hell* above or *All Rot* below, at other time more overtly, as in *Model Starship* and *Unclear Proof* above, or *Shift*, *X* and *Constant Sky* below. My interest in referencing science fiction is twofold. On the one hand, this genre presents a different version of the world, an alternative fictional framework through which to contemplate actual lived experience. As such, it offers a distancing from reality, which can be combined with the distancing effect produced by abstraction that I am interested in. On the other hand, science fiction can be seen as a bridge between science and the spiritual, or as a rationalisation of metaphysics. What were once angels and demons become UFOs and aliens. Just as I became interested in UFOs as a teenager in response to the esoteric aspects of my upbringing, science fiction elements have crept into my work in my endeavour to mechanize metaphysics.

4. Metaphysical Machines II: Expanded Abstractions

Through reading and discussions on doctorate, in seeing how other doctoral students present their work, and encouraged by my first installation attempts with *Heaven and Hell* and *Sync*, I was inspired to further explore alternative ways of presenting work outside of the single screen. The next group of works, while continuing to develop visual music aspects, science fiction, physics and metaphysics-related themes, are combined by this search for expanded formats.

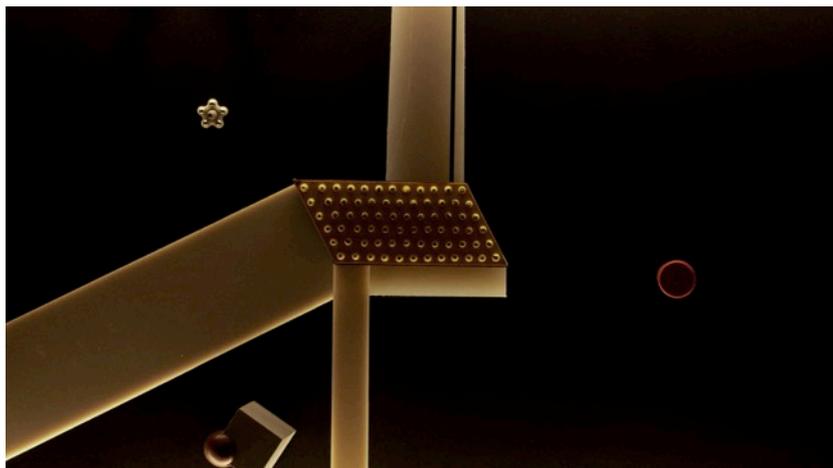


Figure 25: Max Hattler, *Shift*, 2012

Stop motion animation, colour, sound, 1080p HD video, 3 min

Shift (2012) is a 3-minute analogue-based film combining science fiction themes through abstract stop motion animation of objects and colour. It was commissioned by Animate Projects for Channel 4's Random Acts short film strand, with the thematic limitation '2012 Apocalypse.' I proposed an abstract film inspired by the notion of a 'dimensional shift'—a shift from our four-dimensional reality into the fifth dimension, purported by some New Age beliefs to happen at the end of 2012. Through this, I wanted to probe the idea of an other-dimensional, quasi non-objective world, with its own logic, aesthetics and rules, which conversely consists of real-world objects and materials. My other stop motion films feature abstracted scenes in real, discernible environments. With *Shift*, I wanted to remove it further from reality to increase the distancing effect produced by non-objectivism, while still keeping a connection to the everyday by animating real objects. On a black ground, as if floating in space, the materials (including metal tubing, fixtures, pop rivets and ball bearings) present a self-governing mechanism that continually reshapes itself into new kinetic sculptural configurations, conjuring up abstract otherworldly automatons, pinball machines and

“cyborgian monstrosities” (Hothi 2012a: 34). Setting a framework for the audience’s imagination to explore, these transformations create anthropomorphic and mechanomorphic associations, which raise questions about the ambiguous moral nature of technology, while hinting at other-dimensional machinations at work in the universe. Formally, *Shift* is inspired by the aesthetics of early 20th-century modernism, linking it to the period’s utopian impulse: El Lissitzky, Man Ray, and films such as Ralph Steiner’s tribute to the machine age, *Mechanical Principles* (1930), and Fernand Léger’s *Ballet Mekanique* (1924), which combines the dynamic abstraction of Constructivism with the absurd qualities of Dada, all fed into the work. The materials used in *Shift* come from the archives of product designer Hans (Nick) Roericht, a graduate and long-time custodian of the now defunct Ulm School of Design, which is a direct descendant of the Bauhaus.

In order to help transcend the real-world origin of the objects in *Shift*, to turn them into the machine-like workings of another dimension and raise their scale from earthly to galactic, a tightly synchronized abstract science fiction soundscape had to be employed. This led to unforeseen complications as I went through a series of sound collaborators in search of the required effect. While all of them said that they understood exactly what kind of sound I wanted for *Shift*, none achieved anything near to what was required. I eventually ended up with sound designer and composer David Kamp who took up the challenge and succeeded, through utmost perseverance. The final result was worth the difficulties, and I am aware that I would not have been technically able to obtain the same outcome on my own. However, this experience, paired with encouragement from the doctorate, made me reconsider producing soundtracks myself. As a result, I created the sound for *Nidden Partikel*, and I co-authored the sound design for *All Rot*, which will be discussed further below.

Shift was premiered at my first London solo show at Tenderpixel gallery in March 2012. For this exhibition, I complemented the main film projection with two separate loops for projection and plasma screen. The ancillary projection piece reused a key image from the main film and froze it as a short loop, thereby focussing the audience’s attention on a scene that was important, yet fleeting in the main film (see Figure 26). The plasma screen loop was derived from a short sequence of cutaways, elements from the film’s universe that didn’t make it into the film. Through these additional pieces, the world of the film was expanded into a spatial experience. The main film served to focus

the attention of the viewer and set the scene, while its sound filled the whole gallery floor. The subsidiary silent image loops opened the main film's visual space up and extended it, together with the sound, across the room. Curating a whole space in this manner was exciting and felt like a genuine progression of my work. This made me consider further presentation options. When I was approached with the offer to develop a projection piece for a water screen in King's Cross, I immediately agreed. I was enthusiastic about creating something for a novel mode of display within a public art context, which would allow me to explore yet more ways of engaging an audience with my work.



Figure 26: Max Hattler, *Shift*, 2012

Installation view, solo show at Tenderpixel, London, March 2012

X (2012) premiered projected onto a screen of moving water emerging from Regent's Canal at the King's Cross Filling Station (KXFS), a new London bar and restaurant housed in a former petrol station. *X* continues my abstract exploration into otherworldly aesthetics, developing some of the visual and sonic language of *Shift*, but allowing for far greater fluidity in the arrangement and interaction of shapes by animating lines rather than objects. The line animation takes place on a black background, which then appears transparent when projected onto the water spray, creating the illusion of holographic images floating in mid-air. Using digital animation also means a complete removal from any immediately recognizable real-world frame of reference. Context can only be deduced from the various influences that contributed to the making of the work. *X* takes inspiration from Anthony McCall's *Line Describing a Cone* (1973,

Figure 46) which emphasizes the sculptural qualities of a beam of light, the look of John Whitney's *Matrix III* (1972), the neon computer world of Disney's *Tron* films (1982, 2010) and Jean Michel Jarre's *Laser Harp* (1981) visual instrument, and the movements in Oskar Fischinger's *Studien* (1930s) paired with the abstract reduction of classic arcade games such as *Asteroids* (1979) and *Battlezone* (1980). This range of influences is abstracted into a closely synchronized audiovisual amalgamation, a neon and artificial, yet strangely organic and alive world, which Kevin Holmes (2012) described as "a perfectly synced dance of light and sound."



Figure 27: Max Hattler, *X*, 2012

2D Flash animation, colour, sound, 6 min

1920 x 1440 px HD video projection, 30 x 22 m water screen

Installation view, King's Cross Filling Station, Regent's Canal, London, 2012

The initial conceptual starting point for *X* was oil and water, referencing Regent's Canal and the history of KXFS as a petrol station: Oil and water as essentially opposing

elements struggling for balance. However, this quickly developed into more abstractly visualising dynamic exchanges and the balancing of different elements. I wanted for the work to continue along the lines of *Shift* and *Sync* in the exploration of a mechanical universe, but transposed into a much more digital aesthetics—hence also the computer games and film references above. The end result is completely abstracted into the kinetic relationships of basic shapes, the movement and energy balances within a self-contained universe, a self-referential geometric system. Like *Shift*, but more so through its complete removal from representation, *X* presents the viewer with the workings of a metaphysical machine with its own logic and rules. Within this choreography of shapes and lines, a kind of abstract language emerges. Relationships are constantly created and dissolved between the shapes as they move, spark off one another, overlap or meld together. While these correspondences of light and New Age dazzle do not make sense to the viewer, they hint at the possibility that if one kept watching, an important meaning might eventually present itself. It can be read as an abstraction of synaptic reactions in “an attempt to approximate mind forms” (Youngblood 1970: 222, referring to James Whitney’s *Lapis*), or as the solving of an unknown equation, *X*, through the cross-actions of the components of a universe in which everything is by itself yet can intersect with each other.

X was produced in a collaborative way, whereby I created key images of the temporal progression of the piece, and distributed them to a small group of animators, including myself. The animators had relative freedom in interpreting the individual movements, as long as they adhered to my instructions on the types of allowed movements and reactions. Through a process of reviews and feedback, the overall structure was elaborated. The synchronized soundtrack was composed to the finalized picture by Eduardo Noya Schreus. *X* focuses more on dynamic development, by emphasizing pauses and accelerations within the overall timing. This is partly in response to feedback from seminars and tutorials, with John Smith in particular. While the work makes some progress in this area when compared to the often either frenetic bombardment or mesmeric constant pace of some of my previous works, I would argue that dramatic variation can still be developed further in the future. *Constant Sky* and *All Rot*, discussed below, represent my most accomplished attempts to date at achieving a more dynamically varied pace.

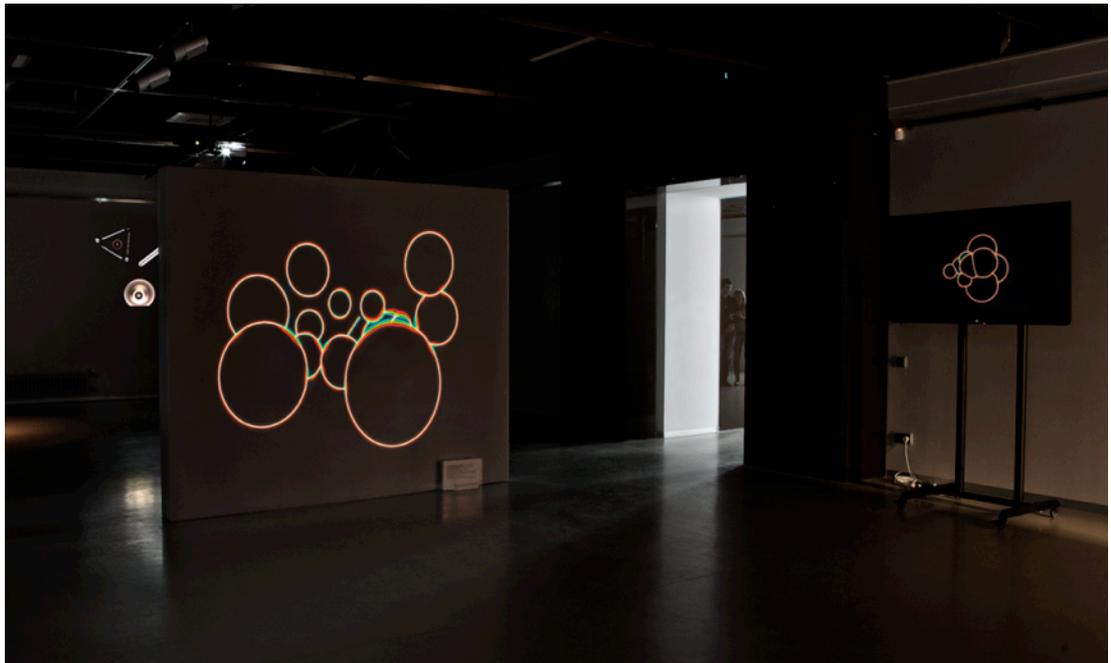


Figure 28: Max Hattler, *A Very Large Increase in the Size, Amount, or Importance of Something Over a Very Short Period of Time*, 2013
 2 min and 6 min loops, colour, 2 x stereo sound
 Installation view, Erarta Museum, St. Petersburg, Russia, 2012 (preview version)

A Very Large Increase in the Size, Amount, or Importance of Something Over a Very Short Period of Time (2013) develops the fluid line drawn animation of *X* into a more organic direction inspired by bifurcation processes, chaos theory, and the dynamics of bubble growth. Representing an open complex system reaching thresholds and complexifying organically, the piece relies on tight synchronization between music and image in the spirit of Oskar Fischinger, to portray an ever-evolving audiovisual structure. *A Very Large Increase* consists of a two-minute projection loop, complemented by a subsidiary ambient six-minute loop on a plasma screen. The sound of both loops overlaps, without direct sync between them. This combination extends the overall experience out of the single screen and into the exhibition space and creates an audiovisual environment, which, although based on loops, is never quite the same as it was before. The multi-screen approach in *A Very Large Increase* was encouraged by the *Shift* exhibition at Tenderpixel, while the overlapping simultaneous sound has its roots in the *Heaven and Hell* installation in which the sound from both loops also overlaps in ever-changing unsynchronized variations. Like *Heaven and Hell*, this work was created collaboratively. By invitation from Multivision Festival, I directed a one-week workshop at Petersburg Computer Animation Studio in St. Petersburg, during which *A Very Large Increase* was devised with eight young Russian animators. As their skills

base was diverse, I decided to use different techniques, digital 2D animation using Adobe After Effects and Flash, and Autodesk Maya-based 3D animation. After discussing the concept, the participants were split into four groups, each working on different sections, which were combined at the end with additional linking animation to create the final result. While it was planned to compose the music during the animation production, this turned out to be impossible, as the participating composer ended up in hospital. So for the first exhibition of *A Very Large Increase*, which was scheduled to start at Erarta Museum on the last day of the workshop, a temporary soundtrack had to be used. This was subsequently replaced by Julien Mier's micro-edited, super synchronized score, which actualized my aspirations for the piece, and made it win the Visual Music Award 2014.

As mentioned, different restrictions are at play in the elaboration of each new work. It should by now have become apparent that this also frequently includes external constraints. Working with external briefs is a remnant of my time as a semi-commercial animation director, which I have partially adopted into my artistic practice by seeking out art commissions. As such, I assimilate an external limitation into a structure of self-imposed rules whereby it becomes yet another rule to play with. It is important to stress that I only work with commissions that I have the freedom to interpret in ways, which are beneficial both for the artwork in question and for the overall progression of my practice. Throughout the doctorate, this has enabled me to work in a manner, which is research focused, artistically independent, and financially secure. However, there was one work where the acceptance of an external brief did not work out as planned. In 2013, I was invited to create a 360-degree fulldome film for the planetarium of the Tsiolkovsky State Museum of the History of Cosmonautics in Kaluga, Russia. The brief was to devise an abstract film inspired by the writings of Kaluga-born Konstantin Tsiolkovsky, the 'father of Russian cosmonautics.' As I had been approached directly by the curator who was familiar with my work, this sounded like an *ideal* opportunity to expand my work—especially the more cosmic, spiritual, and science fiction inspired aspects—into an immersive screen format, while taking inspiration from Tsiolkovsky's utopian science fiction philosophy. I enthusiastically took on the task to create *Constant Sky* (2013). As the work progressed, an increasing number of demands were put upon me, including narrative and figurative ones, which were far outside of the reach of my practice. The curator rapidly transformed into a commercial client in all but name. The

end result was unsatisfactory for both parties, as everyone felt they had been cheated and their ideas had been compromised.

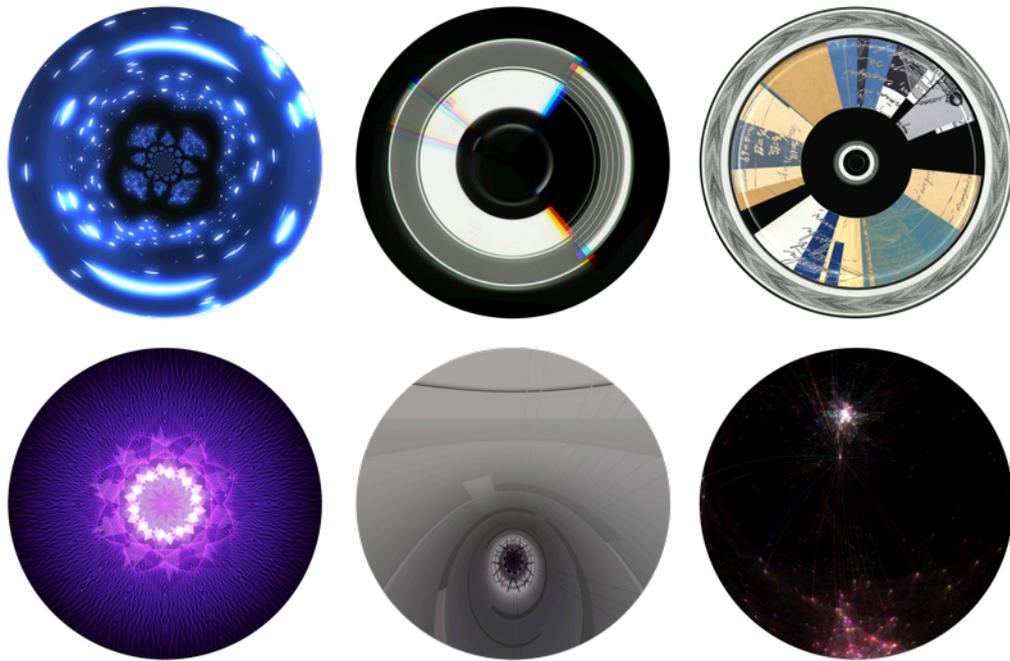


Figure 29: Max Hattler, *Constant Sky*, 2013

Mixed-media animation, colour, sound, fulldome 360° format, 11 min

While this taught me to be more careful when taking on external briefs, it also provided me with an opportunity to work through some of the issues that have been important to me throughout the doctorate. There is the aspect of orchestrating time, which *Constant Sky* enabled me to interrogate in great detail. At 11 minutes in length, I split the film into chapters, which allowed for more dramatic variations in pacing and imagery than in my previous work, and a linear structuring through these subsections. This was done partially to fulfill certain requirements of the commission, and also as a response to some of the doctorate feedback over the years regarding the creation of dynamically more varied temporal compositions, which encapsulate both relentless activity as well as slowness and silence. I am considering making a director's cut, as there are several elements in the work which would merit developing outside of the constraints of a brief. These include the context of Russian Cosmism and related early 20th century utopian ideologies and their connection to abstract painting and film, and the juxtaposition of 'old' technologies, symbolized by film reel effects, jotted writing and paper airplanes, with resplendent, vertiginous imagery of the future. Lastly, I also learned new skills in the production of digital projection works for fulldome screens, an area with great potential for expanded cinema, which I would like to explore further at some point.

The final animation work I would like to discuss is *All Rot* (2014). It in many ways presents the culmination of my efforts on the doctorate. Attending the Directional Forces 2013 artist residency at ArToll Kunstlabor in Germany led to the development of this work. During the residency I experimented with different short pieces, engaging with the immediate surroundings of the ArToll building, which is set within parkland inhabited by a series of mental health institutions, most of them high security prisons. Using photography as the basis, my aim was reintroduce tactile qualities, grit, texture and physical marks, as opposed to the completely virtual, digital abstraction of works such as *A Very Large Increase* or *Sync*. I made one short photographic animation loop, *Diamond*, which cycles through a series of photographs of holes in a terrace banister as if they were the window out of a prison cell, in the shape of a glowing diamond. The second piece took the abandoned mini golf course just outside the ArToll building as its source material. Crazy golf seemed strangely appropriate to the location. After photographing the golf course tracks in close-up, I proceeded to digitally re-animate the photographs into a short abstract sequence, enhancing the texture and worn paint marks through inverting and levelling the colour channels of the image. At times, the surrounding background would become visible, breaking the abstract universe of the film, and reintroducing a sense of place. This then developed into *All Rot*, where direct references to the place have been eradicated in favour of a completely abstract approach, led by the compositional and aesthetic qualities of Harry Smith's early abstractions (Figure 10), and the paintings of abstract expressionist Barnett Newman (Figure 47). The introduction of physical marks and textures gives *All Rot* both filmic and painterly qualities, which bring it closer to Smith and Newman's work, and create a more visceral experience for the viewer. The construction process however is completely digital, allowing for relatively fast, immediate and controllable improvisation in the creation of the piece.

All Rot operates within strict constraints, some of which are taken from *Nidden Partikel*, such as using photographic re-animation as the basis for a site-specific exploration, and transcendence of the site through abstraction. Another shared limitation is not to use any layering of images—all movement is created solely from scale, rotation and position transformations of the source material. This technique also borrows from my 2006 piece *Striper v0.1*, a very short experimental film where photographs of pre-existing road markings are sequenced into an abstract moving canvas. There are also similarities in technique to a short piece titled *Impressions*, which I made in Taipei in 2010 (Figure

40), with which *All Rot* shares another fixed constraint, the square frame. This constitutes a subtle way of undermining the ‘screen’ represented by a traditional film gauge, thereby positioning the work closer to painting. It also forced me to think outside of the film format, and embrace different compositional strategies.



Figure 30: Max Hattler [photo], abandoned mini golf course
ArToll, Bedburg-Hau, Germany, March 2013

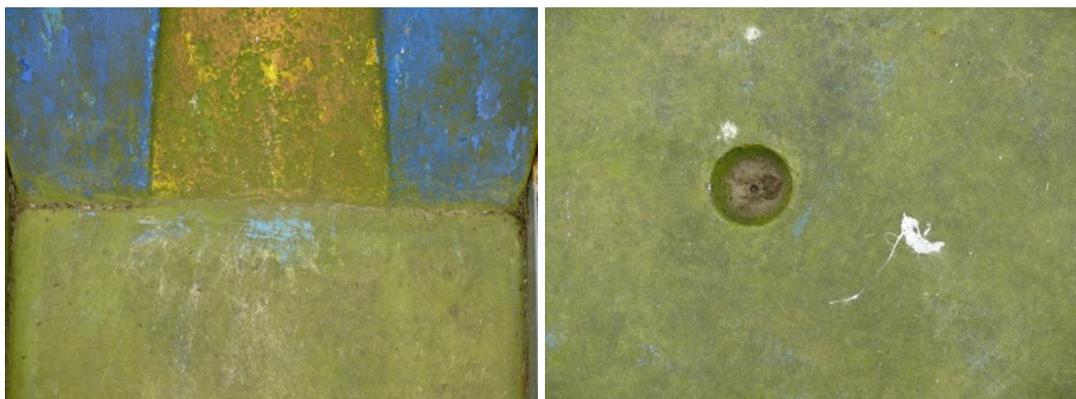


Figure 31: Max Hattler [photo], untreated *All Rot* source material

As mentioned above, the work went through a progression from a more representational to an increasingly abstract engagement with the place, foregrounding formal qualities of shape, colour and movement. Having tried revealing some of the surrounding site in my experiments, I found that this lessens the effect of the abstraction, and makes the work *about* this juxtaposition with the real. My interest in this case, however, was in the transcendence of the site through non-objectivism. While the work remains ‘physical’ (through the marks and textures) it also becomes ‘metaphysical’ (through unbroken abstraction). Newman (in Gershman 2014) famously remarked that “(t)he problem of a painting is physical and metaphysical, the same as I think life is physical and metaphysical,” and that “(i)t is our function as artists to make the spectator see the

world our way not his way.” A reference to the place remains in the title: *All Rot* is an anagram of ArToll, the locus of the residency. It is also an allusion to decay: to the decaying abandoned mini golf course, and to mental decay and the inevitability of death (we all rot eventually) which one is confronted with at ArToll on a daily basis. On another level though, when understood in German, the title refers to the film’s qualities of abstract shape and colour which conjure up associations of planetary movements, implying a transcendence of the earthly plane: the direct translation of *All Rot* is *Outer Space Red*. In a strangely coincidental way, the title *All Rot*, when understood as *All Rotate*, also links to my RCA student film *Everything Turns* (2004)—a semi-figurative drawn animation inspired by Durs Grünbein’s poem *Vertigo*—which emblemizes the futility and brevity of human life, while hinting, when presented as a loop, at the possibility of rebirth.

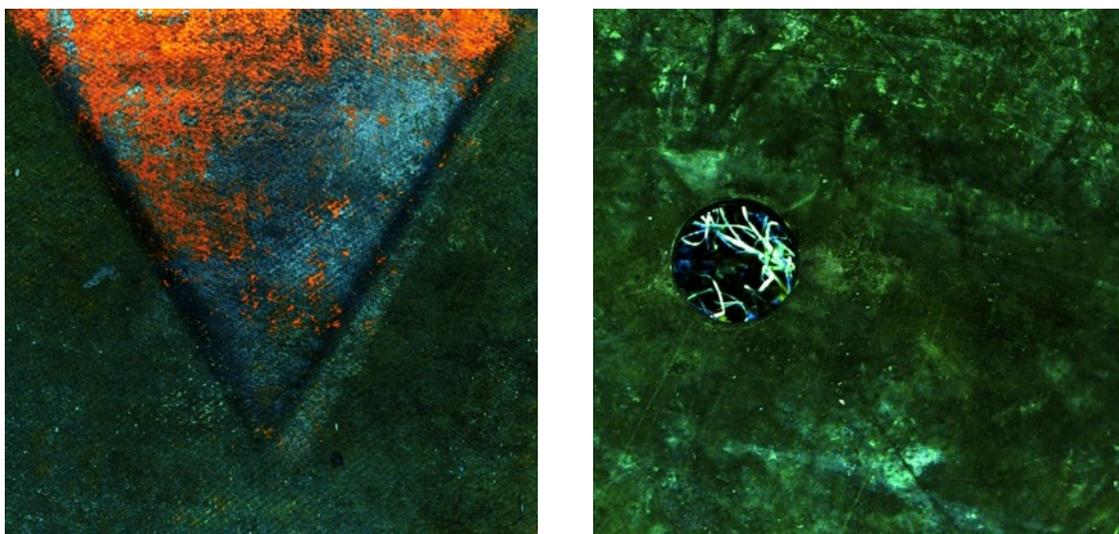


Figure 32: Max Hattler, *All Rot*, 2014

Photographic re-animation, 2-channel square HD video loops, sound

In 2014, I developed *All Rot* into a much longer two-screen piece with a greater dynamic range in terms editing, fluctuating between frantic and slower phases, with action and counteraction developing between the two screens, and a heightening of the effect of relative flatness of the screen out of which depth emerges through movement. The soundtrack provides further guidance in the reading of the work as manifested in its title and imagery: a mixture of field recordings sourced at ArToll, combined with sounds emphasizing both the abstract celestial and decay themes, underpins the work to lift it into the realm of synaesthetic cinema.

ii. Audiovisual Performance

1. Collaborative Experiments in Found Footage, Narrative and Audio

During the first year on the doctorate, I experimented with different aspects of live performance, with the aim of bringing my live work closer to my animation practice. I collaborated with animation artist Noriko Okaku on three distinct performances, *Oh Yes*, *MM*, and *(O)*, each one probing a different aspect of playing live. *Oh Yes*, featuring a custom soundtrack by Kyoto-based dubmarronics, takes as its starting point found footage material sourced on YouTube to create a multi-coloured meditation on bodies, movement and pop culture. Our approach was one of frantic live improvisation to the music, using VJ software, video mixers and video feedback. The performance was presented at a range of film festivals including Moves Festival, Cimatics Festival, Curtas Vila do Conde, Muuuvu Festival, Square Eyes and International Short Film Festival Leuven.

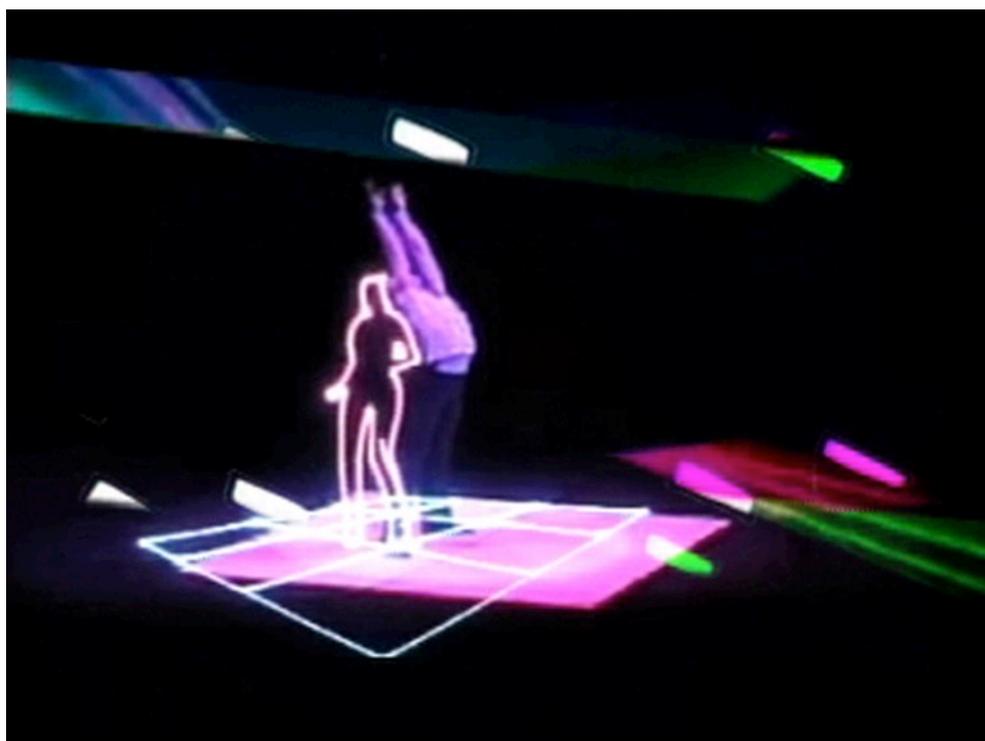


Figure 33: Max Hattler & Noriko Okaku, *Oh Yes*, 2009

35 min audiovisual live performance

My second collaboration with Noriko Okaku, *MM* (pronounced: hahaha) presents an experiment in improvised live animation narrative which fuses her drawn animation with my abstract aesthetics. This piece is characterized by much more gentle improvisation using repetitive sequences of animated figures and objects, ranging from

simple drawings to more complex abstract structures, and combining a sensitive beauty with discrete comic elements. The performance is accompanied by Richard Keyworth's soundtrack, an experimental classical piece influenced by the work of Steve Reich, Alva Noto, and Colleen. It supports the narrative through its colourful and evocative, continually evolving framework, ebbing and flowing through different emotions from melancholy and serenity to horror and finally elation. After its premiere at Fredrikstad Animation Festival 2009, we toured *MM* to a range of festivals. In 2010, it won the award for Best Audiovisual Performance at Videofestival Bochum in Germany. Gunnar Strøm, Professor of Animation at Volda University College in Norway gave the following estimation of the premiere performance: "This was the first performance I've seen which I will call an audiovisual animated piece of art in its own right – standing out not as an illustration of music but as an independent piece of audiovisual art in itself. My associations went to the films of Oskar Fischinger, but performed live in a modern visual language in front of a live audience." (Strøm 2009)

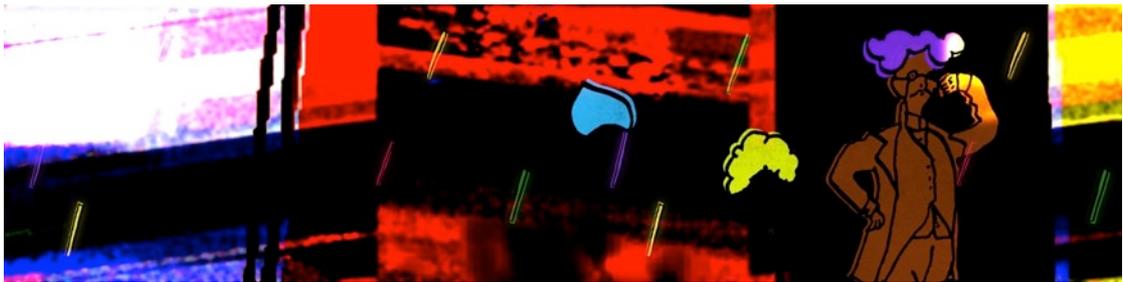


Figure 34: Noriko Okaku & Max Hattler, *MM*, 2009

30 min 3-screen live animation performance

Sound by Richard Keyworth

Our third performance collaboration represented a return to my teenage roots in music making, taking it into a live audiovisual context: *(O)* features live electronic music by myself, and surreal animated visuals by Okaku. It was premiered at the London Short Film Festival 2010 and subsequently performed at Animafest Zagreb, Circuito Off, and others. While these different experiments in audiovisual performance helped me expand and interrogate my live performance practice, they also made me realize that I had to move beyond off-the-shelf VJ software and its limitations based on the playback of video loops if I wanted to advance my performances towards a more unified expression closer to my animation practice.

As mentioned earlier, avant-garde film can in many ways be seen as a predecessor of contemporary practice in audiovisual performance. As a hands-on way of research, I decided to present *rescore 192010* at Vienna Independent Shorts Film Festival 2010, a performance for which I created new sonic scores for films by Hans Richter (*Rhythm 21*, 1921, see Figure 48), Walter Ruttmann (*Opus IV*, 1925), Slavko Vorkapich (*Abstract Experiment in Kodachrome*, ca. 1940s-1950s) and Ralph Steiner (*Mechanical Principles*, 1930). This performance-based practical inquiry of avant-garde film was an epiphany of sorts, and a testament to the power of synchresis. Daniel Ebner, the artistic director of Vienna Independent Shorts, remarked: “Hattler’s achievement here is not so much to have created a suitable music for the moving forms of the early avant-garde. Rather, he manages to facilitate, through his precise sound work, a kind of pure understanding of the abstract images of Richter et al.” (Ebner 2010)⁶ Abstract works, which are difficult to comprehend when viewed silently, or with only vaguely synchronized musical accompaniment, become intensely dynamic and ‘readable’ when combined with precisely synchronized sound. Adding sound in this way immediately manifested their rhythmical and musical structure. This once again strengthened my determination in sound synchronisation as far as fixed film works are concerned. My further research in the preparation of this performance however, conversely opened up a new direction much less concerned with perfect synchronisation, and more with live improvisation, which led to the development of the *Hattlerizer*, a new performance tool and aesthetic expression.

2. Metaphysical Machines III: The Hattlerizer

During my research I came across the scroll paintings of Viking Eggeling and Hans Richter who worked together off and on between 1919 and 1921. These paintings, based on the principle of musical counterpoint, map out visual motion sequences on extremely long canvases and continuous scrolls as they guide the viewer along their axis (Brougher 2005, McDonnell 2007). “Eggeling and Richter realized that the kind of accumulated energy that took place in the orchestration of the visual forms across the scroll needed to be released into actual movement: ‘Movement implied film.’” (McDonnell 2007: 5, quoting Richter) I decided to adapt the idea of the continuous

⁶ Translation by the author, original: “Was Max Hattler hier zuwege bringt, ist nicht so sehr das Kunststück, eine passende Musik zu den bewegten Formen der frühen Avantgarde gefunden zu haben. Vielmehr gelingt ihm der Coup, mit präziser Soundarbeit auf einmal eine Art von reinem Verständnis für die abstrakten Bilder von Richter und Co. zu erzeugen.”

scroll, not to film but to live performance, and make it the basis of a redevelopment of my performance practice through a completely new tool, the *Hattlerizer*.

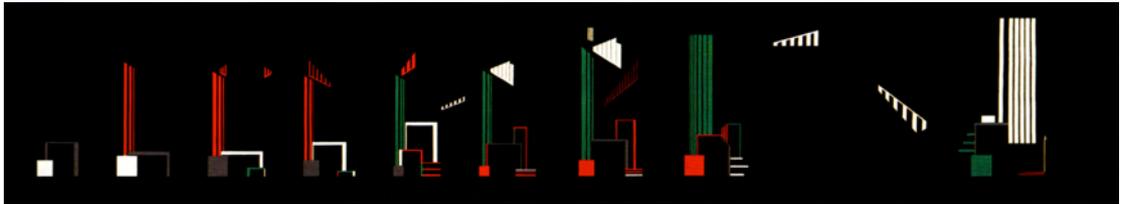


Figure 35: Hans Richter, *Fuge in rot und grün*, 1923



Figure 36: Viking Eggeling, *Periode II*, from *Horizontal-Vertical Orchestra*, 1919

While my performances up to this point, using standard VJ software such as Resolume and Modul8 opened the door to live work, I was looking for a way to go beyond the limitations of working with video clips. My aim was a consolidated real-time motion graphics system with a precise and specific visual vocabulary, which would integrate my work more closely with the visual music and spiritual-psychedelic aspects of my animation practice. That is to say, provide a self-referential visual universe with mirroring and patterning options to create an abstracted heterotopia of psychedelic experience. Additional modifiers for flicker, speed and so forth would be necessary to actively control the intensity of the experience over time. I wanted a setup which would allow for instant improvisation of a range of tightly defined parameters, not unlike a musical instrument. In 2010, I employed software designer Sune Petersen to help me with the technical aspects of developing this new *visual* instrument. It consists of a custom-designed software application created in vvvv (a computer-based general purpose programming toolkit with a special focus on real-time video synthesis), combined with a Behringer BCR2000 hardware controller featuring rotary knobs and push buttons.

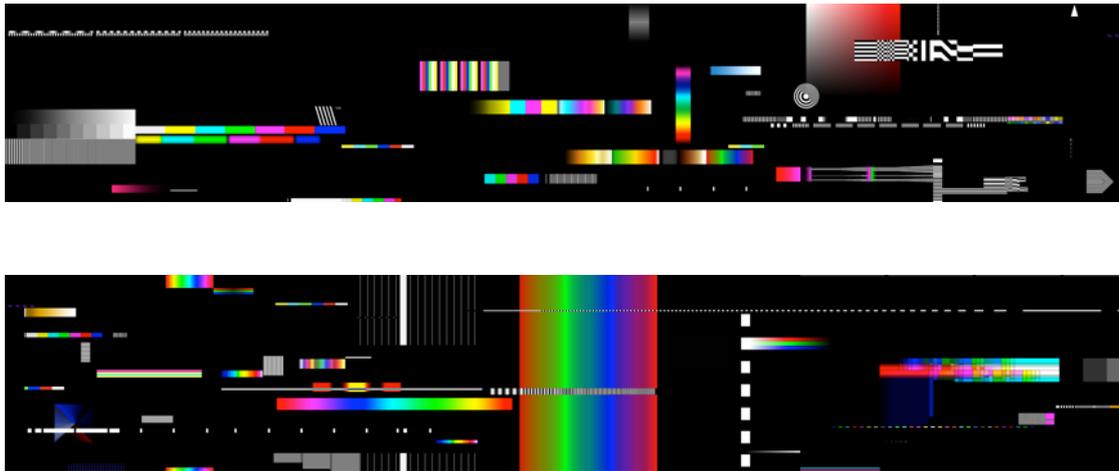


Figure 37: Max Hattler, *Hattlerizer 2.0* image strip, 2013

The most basic building block of the *Hattlerizer* is a digital image strip akin to Richter and Eggeling’s scroll paintings. But rather than being pinned on a wall and inviting the viewer to scan across it, the image strip is scanned in a continuous loop underneath a virtual camera. Speed, direction, scale and rotation of the image strip can be adjusted via the hardware controller. The output of the virtual camera can now go through further real-time modifications—such as variations of colour, flicker, shake, noise, moiré patterns, different kinds of mirroring and kaleidoscopic distortions, and the ability to seamlessly animate or morph between different states—before it is projected for the audience to see. As all parameters are assigned to the hardware controls, this enables real-time, improvised performance of multi-layered and fluid abstract animation. Throughout the remainder of the doctorate, I have continued to improve the *Hattlerizer* by adding functionality and refining the controls. The current version, *Hattlerizer 2.0* (2013) incorporates different kinds of digital video feedback, position translation through the addition of a gaming joystick, and an image strip in which all constituent graphic elements are individually animatable. It expresses an abstract optical terrain in which hard-edged geometries and organic forms proliferate, interact, and wane. Aesthetics of metric shapes and colours coalesce with optical feedback recursions to immerse the audience with virtual realms that range from the soft, nebulous, and celestial to the frenetic, psychedelic, and dissonant. For most *Hattlerizer 2.0* performances I presently play with Spanish sound artist Vesper On, who accompanies me with a custom abstract electronic soundtrack performed on a Nintendo Gameboy, the sonic 8-bit aesthetic of which aptly parallels the digital abstraction of the visual plane. As with Kurt Laurenz Theinert’s work, real-time improvisation between sound

and image is a key element of my performances, where the ‘liveness’ of the process becomes distinctly perceivable for the audience.

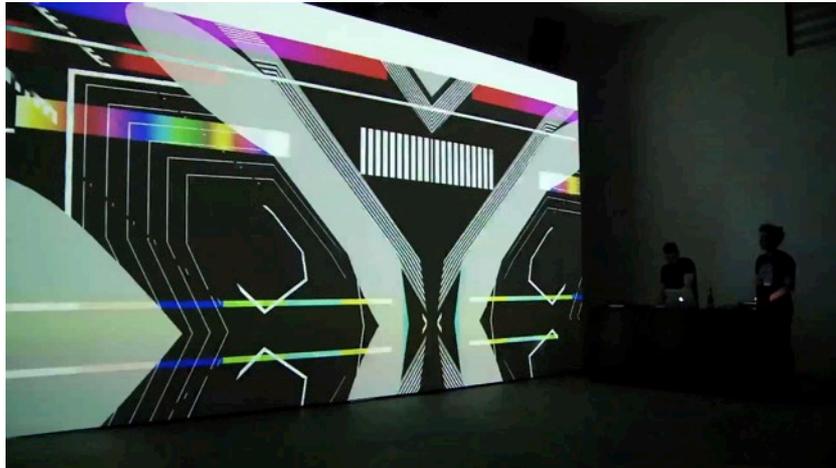


Figure 38: Max Hattler, *Hattlerizer 2.0*, 2013

35 min audiovisual performance, live audio by Vesper On
Schaustelle, Pinakothek der Moderne, Munich, Germany, 2013



Figure 39: Max Hattler, *Hattlerizer 2.0*, 2013

35 min audiovisual performance, live audio by Vesper On
Playgrounds Festival, Tilburg, Holland, 2013

“Paying homage to influences in improvisational jazz and avant-garde animation, Hattler plays his visual instrument in an ad lib manner, resulting in a radiant spectacle that is at once arresting, rapturous, and starkly original.”

(“Playgrounds Digital Arts Festival” 2013: 38)

When I started performing live, I saw it as an enjoyable but slightly throwaway counterpoint to my animation practice. Over the last five years, the live work has matured into a succinct and coherent autonomous practice. My current audiovisual practice with the ‘metaphysical machine’ that is the *Hattlerizer 2.0* represents a substantial advancement towards a unified and concise aesthetic expression, with more control and precision in a live context that allows for unprecedented improvisational flexibility and fluidity. It is now on equal par to my animation films and installation works, and deals with a very similar kind of enquiry, except that it happens in real time, in a less controlled, longer form format. Improvisation within a set of rules, the search for synchresis and an abstracted heterotopia, and the orchestration of time and movement in a musical expression of visual elements are at the heart of it.

4. Professional Practice

a. Professional Practice Listings

[Black text = Doctorate] [Grey text = pre-Doctorate]

i. Solo Exhibitions and Retrospectives

- 06/2014: ‘Audiovisual Abstractions’ Professional Doctorate in Fine Art Exhibition, Moving Image Research Centre, University of East London
- 06/2014: ‘Profile: Max Hattler’ Fest Anča, Zilina, Slovakia
- 07/2013: ‘Max Hattler Retrospective’ Nozstock Festival, Herefordshire, UK
- 06-07/13: ‘Heaven/Hell’ Rom for Kunst, Oslo Central Station, Norway
- 06/2013: ‘Max Hattler’ Schaustelle, Pinakothek der Moderne, Munich
- 01-02/13: ‘Sync’ Videowall, Stadsschouwburg Theatre, Utrecht, Holland
- 08/2012: ‘Max Hattler Presents...’ Tyneside Cinema, Newcastle, UK
- 07/2012: ‘Max Hattler Retrospective’ Lago Film Fest, Revine Lago, Italy
- 11/2012: ‘Expo Max Hattler’ Playgrounds Digital Arts Festival, Tilburg, Holland
- 09/2012: ‘Max Hattler Canal Commission’ KXFS, London
- 06/2012: ‘Max Hattler: Zwischenbilanz’ Int’l Short Film Festival Detmold, Germany
- 03-04/12: ‘SHIFT’ Tenderpixel Gallery, London
- 03/2012: ‘The Works of Max Hattler’ Bart Kunst in Huis, Nijmegen, Holland
- 03/2012: ‘Open Screen: Max Hattler’ Animac, Lleida, Spain
- 03/2012: ‘Max Hattler Retrospective’ Go Short Film Festival, Nijmegen, Holland
- 11/2011: ‘Max Hattler Special Screening’ Off and Free Film Festival, Seoul, Korea
- 11/2011: LISA: Leaders in Software and Art, Big Screen Plaza, New York City

- 09/2011: 'Max Hattler' The Outsiders, Newcastle, UK
- 01/2011: 'Relations and Abstractions' Directors Lounge, Berlin
- 12/2010: 'Introducing the Artist: Max Hattler' Videomedija, Serbia
- 08/2010: 'Special Screening Max Hattler' MUMIA Festival, Belo Horizonte, Brazil
- 07/2010: 'Heaven and Hell' Broadway, Nottingham, UK
- 04-06/10: 'Heaven and Hell' Lumen Eclipse, Cambridge, MA, USA
- 10/2009: 'Max Hattler Retrospective' Branchage Festival, Jersey, Channel Islands
- 11/2008: 'Future Abstraction' Someonesgarden Gallery, Tokyo
- 09/2007: 'Landscape of Human Existence' Media Art Friesland, Holland
- 07/2007: 'Roxy Presents... Max Hattler Retrospective' Roxy Bar and Screen, London
- 07/2007: 'Max Hattler: Filme & Videos 2003-2007' Stadthaus, Ulm, Germany

ii. Joint Exhibitions

- 10/2011: 'Hollow' HEX Pixel Gallery, Kansas City, USA (w/ Kiron Hussain)
- 05/2011: 'Transform' Asifakeil, MuseumsQuartier, Vienna, Austria (w/ Noriko Okaku)
- 01/2011: 'Sound & Stories Amplified' Solothurn Film Festival, Switzerland (w/ Jonas Odell)
- 08/2010: 'Time, What Makes Us Tick?' Noorderzon Festival, Groningen, Holland (w/ Nelleke Koop)
- 11/2009: 'Oblique Narratives: Max Hattler & Noriko Okaku Retrospective' Fredrikstad Animation Festival, Norway (w/ Noriko Okaku)
- 05/2008: 'Hattler + Seidel' Dohjidai Gallery, Kyoto, Japan (w/ Robert Seidel)

iii. Selected Group Exhibitions

- 08/2014: 'Render' Espacio Fundación Telefónica, Lima, Peru
- 08/2014: 'Wellington LUX' Wellington, New Zealand
- 07-08/14: 'ANtIMATION' Creative Industries Precinct, QUT, Brisbane, Australia
- 05/2014: 'vkunst 2014: mon ami, l'image' Rahmen + Rahmen, Frankfurt, Germany
- 04/2014: 'Jenseits der Sprache – Language and beyond' Galerie B, Stadtbibliothek, Stuttgart, Germany (Thorsten Fleisch, Robert Seidel, Michel Kloefkorn, Max Hattler, 4-person exhibition)
- 03/2014: 'Assembly: A Survey of Recent Artists' Film and Video in Britain 2008–2013' Tate Britain, London
- 03/2014: 'After Dark: Extended Cinemas' Exploratorium, San Francisco, USA
- 01/2014: 'DASHBOARD – The Wrong Curators Artshow' Kalpany, Milan, Italy

12/13-03/14: 'Where are we now? – Videokunstinterventionen für eine neue Welt' Galerie B, Stadtbibliothek, Stuttgart, Germany (Stefan Möckel, Max Hattler, Benny Nemerofsky Ramsay, 3-person exhibition)

2013-2014: DOTMOV Festival, Japan (& international tour)

12/2013: 'After Dark: Glow' Exploratorium, San Francisco, USA

11/2013: 'Multivision' Erarta, St. Petersburg, Russia

10-11/13: 'New Moves' Tank TV Gallery, London (also online on tank.tv)

10/2013: 'Big Deal No. 5' Q Park, London

09/2013: onedotzero exhibition, BL-NK, London

09/2013: 'Imagina' Espacio Fundacion Telefonica, Lima, Peru

08-09/13: 'REMIX – 10 years in the mix!' Spor Klübü, Berlin

05/2013: Click Festival, Elsinore, Denmark

04-06/13: 'Spectacle: The Music Video' Museum of the Moving Image, NYC, USA

04-06/13: 'A View From the Outside' Vetlanda Museum, Vetlanda, Sweden

04/2013: 'Outer/Inner (Space)' LUX moving image (online exhibition)

04/2013: 'Directional Forces 2013' ArToll, Bedburg-Hau, Germany

02/2013: 'SWITCH' Nenagh, Tipperary, Ireland

02/2013: 'Chinese Open: Year of the Snake' Q Park, London

12/12-01/13: Gasteig Open Video, Munich, Germany

2012-2013: DOTMOV Festival, Japan (& international tour)

11-12/12: Blitzfilm Festival China tour

11/2012: 'Multivision' Erarta, St. Petersburg, Russia

11/2012: 'Cocaine – blows my brain...' Spor Klübü, Berlin, Germany

11/2012: 'Animate Projects: Digitalis' University of Salford, MediaCityUK

10/2012: 'Collab' Lauba, Zagreb, Croatia

09-10/12: 'Mystérioscope' Fotokino, Marseille, France

09/2012: 'Sho-Zyg' St. James Church, New Cross, London

09/2012: 'Brick Wall, Waterfall' Hackney Downs Studios, London

09/2012: Animate Projects, art:gwangju:12, Gwangju, Korea (art fair)

08/2012: 'Welcome to the Treasuredome' ICCI 360, Weymouth

08/2012: 'DINCA Vision Quest', Chicago, USA

06/2012: 'Heaven and Hell' Intuit Center, Chicago, USA

06/2012: 'Domingo: FINDELMUNDO #01' Lima, Peru

05-09/12: 'Moving Pictures' The Public, West Bromwich, UK

05-06/12: 'Videoholica Special Selection 2011' SAMCA, Sofia, Bulgaria

04/2012: 'Apocalyptic Shift' Eyebeam Center, New York City, USA

04/2012: 'vkunst 2012: Neue Klarheit', Frankfurt, Germany

03/2012: Center for the Arts, Eagle Rock, LA, CA, USA (curated by David Wexler)

03/2012: 'Monstra' Gulbenkian Foundation, Lisbon, Portugal

12/2011: 'Frame' during Art Basel Miami Beach, USA (curated by Vimeo)

11/2011: 'Let the Rhythm Hit 'Em' Kunstraum Bethanien, Berlin

11/2011: 'Multivision' AL Gallery, St. Petersburg, Russia

10/11-02/12: 'Vom Zauber des Seitlich-dran-vorbei-Sehens' DASA Arbeitswelt
Ausstellung, Dortmund, Germany

10/2011: 'Whistling in the Dark' Shoreditch Town Hall, London

10/2011: 'East Pop Red' Red Gallery, London

10/2011: 'East Pop West' London

09/2011: 'Video Dumbo' Dumbo Arts Center, New York, USA

09/2011: 'The People Pile: The Studio Event' London Studio Centre, London

04/2011: 'NOVA Contemporary Culture', Rio de Janeiro, Brazil

01-02/11: 'Body Transformation' MOCA Taipei, Taiwan (4-person show)

01-02/11: 'Hors Pistes' Centre Pompidou, Paris, France

12/2010: 'Yota Space', St. Petersburg, Russia

09-10/10: 'Floating Cities' MOCA Taipei, Taiwan

07-08/10: 'Darkroom' CCC, Shizuoka, Japan (5-person show)

06-08/10: 'Marl Video Art Award' Sculpture Museum, Marl, Germany

06-07/10: 'Tripolar' MOCA Taipei, Taiwan (R. Seidel, D. Burkhardt, M. Hattler)

02-06/10: 'Kunst ist Versuchung' Kloster Roggenburg, Germany (3-person show)

2010: 'MGFest | Motion Graphics Festival' (15 cities in USA)

2010: 'Videoformes On Tour' (5 international venues)

2010: 'Animac Mòbil' (10 venues in Spain)

2010: 'British Animation Awards' (27 venues in UK)

2009-2010: onedotzero_adventures in motion (25+ international venues)

2009: 'Anima Mundi Gallery' Anima Mundi Festival, Brazil

2009: 'Kunst (er)schöpft' Kloster Roggenburg, Germany (4-person show)

2009: 'Refresco' Tratado de Integracion, Neuquen, Argentina

2009: 'Imagine' CASZuidas Festival, Amsterdam, Holland

2009: 'Video Dumbo' Dumbo Arts Center, New York, USA

2009: 'artbelowzero' Westbourne Studios, London

2008: 'Anima Mundi Gallery' Anima Mundi Festival, Brazil

- 2008: 'Bugs for Teeth' Lumen Eclipse, Cambridge, MA, USA
- 2008: 'Systems + Patterns II' Whitechapel Gallery, London
- 2008: 'Unfamiliar Countries, Impossible Structures' AURORA (9 int'l venues)
- 2007: 'Visiones de la animación' CAAC, Seville, Spain
- 2007: 'The Animation Show' (50+ venues in North America)
- 2007: 'Airvideo 2' Airspace Gallery, Stoke-on-Trent, UK
- 2006: 'Blink' Gasworks Gallery, London (& international tour)
- 2006: 'Somewhere Else' Cornerhouse Gallery, Manchester, UK
- 2006: 'His Life is Full of Miracles' Site Gallery, Sheffield, UK
- 2006: 'Tortured in Paradise' Studio 27, San Francisco, USA
- 2006: 'artbelowzero' Westbourne Studios, London
- 2005-2006: Resfest (35 international venues)
- 2005: 'Unfurled in Estonia' Galerii Y Tartu, Estonia
- 2005: 'White on White' Windowlicker Gallery, Berlin
- 2004: ArtExpo, Madrid, Spain
- 2002-2003: European Media Art Festival Tour (11 international venues)
- 2001: 'Videomathon' KSA:K Center for Contemporary Art, Moldova

iv. Film Festivals

Screenings at over 1000⁷ film and media art festivals since 2001, including:

- Abandon Normal Devices, Manchester
- Abstracta, Rome, Italy
- AniFest, Teplice, Czech Republic
- Anilogue, Budapest, Hungary
- Anima Festival, Brussels
- Anima Mundi, Brazil
- Anima Caribe Festival, Port of Spain, Trinidad
- Anim'est, Bucharest, Romania
- Animafest, Zagreb
- Animatou, Geneva, Switzerland
- Annecy International Animation Festival, France
- Ars Electronica Festival, Linz, Austria
- Athens Video Art Festival, Greece
- AURORA, Norwich, UK

⁷ For complete festivals listings see individual films pages on www.maxhattler.com.

- Brest European Short Film Festival, France
- British Animation Awards, London
- Bydesign, Seattle
- Byron Bay Film Festival, Australia
- Calgary International Film Festival
- Clermont-Ferrand International Film Festival, France
- Courtisane, Belgium
- Curtas Vila do Conde, Portugal
- CutOut Fest, Queretaro, Mexico
- Darklight Festival, Ireland
- Digital Marrakech, Morocco
- Dresden International Short Film Festival, Germany
- Edinburgh International Film Festival
- Encounters, Bristol
- European Media Art Festival, Germany
- Exground Filmfest, Wiesbaden, Germany
- Fantoche, Baden, Switzerland
- Fest Anča, Zilina, Slovakia
- Festival Tous Courts, Aix-en-Provence, France
- FILE – Electronic Language International Festival, Sao Paulo, Brazil
- Fredrikstad Animation Festival, Fredrikstad, Norway
- Gimli Film Festival, Canada
- Image Forum Festival, Japan
- Imagina Awards, Monte Carlo
- Impakt Festival, Utrecht, Holland
- Imperial War Museum Film Festival, London, UK
- Interfilm, Berlin, Germany
- International Motion Festival Cyprus, Nicosia, Cyprus
- Istanbul Animation Festival, Turkey
- Kuala Lumpur Experimental Film & Video Festival, Malaysia
- London International Animation Festival
- London Short Film Festival
- Mecal Barcelona, Spain
- Media Art Friesland, Holland
- Melbourne International Animation Festival, Australia

- Monstra – Lisbon Animated Film Festival, Lisbon, Portugal
- Nemo Festival, Paris
- New Vision International Film Festival, Kiev, Ukraine
- Odense International Film Festival, Denmark
- onedotzero, UK
- Ottawa International Animation Festival, Canada
- Pictoplasma Festival, New York City
- Punto y Raya Festival, Spain
- Rotterdam International Film Festival
- Rushes Soho Shorts Festival, London
- San Francisco International Film Festival, USA
- Split Film Festival, Croatia
- St. Louis International Film Festival, USA
- Stuttgart International Festival of Animated Film, Germany
- Tehran International Short Film Festival, Iran
- Videoformes Festival, France
- Videoholica International Video Art Festival, Bulgaria
- Videomedeja, Novi Sad, Serbia
- Vienna Independent Shorts, Austria
- Visual Music Award, Frankfurt, Germany
- Worldwide Short Film Festival, Toronto

v. Awards

- 2014: First Prize, Visual Music Award, Gelnhausen, Germany
- 2014: Special Mention, Visual Music Award, Gelnhausen, Germany
- 2014: 3rd Prize, Reykjavik Visual Music · Punto y Raya Festival, Iceland
- 2014: Jury Award, Marin Film Festival, San Rafael, CA, USA (*Unclear Proof*)
- 2014: Jury Award, Marin Film Festival, San Rafael, CA, USA (*A Very Large...*)
- 2013: Zbigniew Rybczynski Special Prize, Anilogue, Hungary
- 2013: Bronze Design Lion, Cannes Lions Festival, France
- 2013: Silver Award Public Good, FIAP, Miami, USA
- 2013: Bronze Award Sound Design, FIAP, Miami, USA
- 2013: Design Merit Award Broadcast & Moving Image, One Show, NYC
- 2013: Design Merit Award Craft / Animation, One Show, NYC
- 2012: Winner, Premio Simona Gesmundo, Cetraro, Italy

2012: Best Experimental Film, Animation Block Party, NYC, USA
 2012: Best Original Score: Animated (Third Prize), SOCAN, Canada
 2012: Honourable Mention, Marin Film Festival, San Rafael, CA, USA
 2012: Mention for Best Sound, Derapage, Montreal, Canada
 2011: Best Video Installation, Multivision, St. Petersburg, Russia
 2011: Special Prize, Visual Music Award, Frankfurt, Germany
 2011: Special Mention, Prize Simona Gesmundo, Naples, Italy
 2011: Audience Award, Animate OPEN: Digitalis, Animate Projects, London, UK
 2011: Giorgio Tarocco Award, San Gio Festival, Verona, Italy
 2011: New Signs Award, Lago Film Fest, Revine Lago, Italy
 2011: Best Animated Music Film, Animafrik, Accra, Ghana
 2011: Special Selection, Videoholica, Bulgaria, 2011
 2011: Special Mention, Abstracta Festival, Rome, Italy
 2011: Best Experimental Film, Open Cinema, St. Petersburg, Russia
 2011: moves11 Award, Moves Festival, Liverpool, UK
 2011: SuperShort Award, Skepto International Film Festival, Cagliari, Italy
 2010: First Prize, Visual Music Award, Frankfurt, Germany
 2010: Political Animation Award, KLIK Festival, Amsterdam
 2010: Best Short Short, St. Louis International Film Festival, USA
 2010: Third Prize, GIGUK Videoart Festival, Gießen, Germany
 2010: Special Mention, Vienna Independent Shorts, Austria
 2010: Jury Award, Marin Film Festival, San Rafael, CA, USA
 2010: Special Mention, Regensburg Short Film Week, Germany
 2009: Best Design, Eksjö Animation Festival, Sweden
 2009: Host Award, Videofestival Bochum, Germany
 2009: Special Mention, No-Festival, Chelyabinsk, Russia
 2008: Best Film, 700IS Experimental Film Festival, Iceland
 2008: Best Digital Film, London International Animation Festival, UK
 2008: Best Experimental Film, Muuuvi Festival, Romania
 2008: Prädikat Wertvoll, FBW Wiesbaden, Germany
 2007: DEFA Foundation Award, Filmfest Desden, Germany
 2007: Best Experimental Film, Muuuvi Festival, Romania
 2007: One Minute Award, Filming East Festival, Oxford, UK
 2007: Winner of Bermuda Shorts Gate Competition, London
 2006: LUX Award for Best Experimental Film, London Short Film Festival

- 2006: Third Prize, Videologia, Russia
- 2006: Honourable Mention, Darklight Festival, Ireland
- 2006: Special Mention, San Giò Festival, Italy
- 2004: Chained Animation Award, E-Magiciens, France
- 2002: Award for Best Sound, Learning On Screen Awards, UK
- 2002: Commended (Best Student Production), Learning On Screen Awards, UK
- 2002: Das Werk AG study scholarship, Germany
- 2001: Special Mention, Fund for Young Artists, Ulm, Germany

vi. Artist Residencies

- 05/2013: Open Workshop, The Animation Workshop, Viborg, Denmark
- 03/2013: Directional Forces Residency, ArToll, Bedburg-Hau, Germany
- 07-09/2012: Pixel Palace Residency, Tyneside Cinema, Newcastle, UK
- 04-05/2012: Nida Art Colony, Nida, Lithuania
- 05-06/2011: quartier21, MuseumsQuartier, Vienna, Austria
- 07-09/2010: Open Workshop, The Animation Workshop, Viborg, Denmark
- 05/2007: Aldeburgh Music Residency, Suffolk, UK
- 09-12/2006: Volda University College, Norway
- 07-08/2006: Nipkow Programme Fellowship, Berlin

vii. Collections

Exploratorium, San Francisco, USA

viii. Teaching

- 01/2006-now: Goldsmiths, University of London, Lecturer (Fractional 0.15 FTE) on
BA Media and Communications
- 07/2011-now: Chelsea College of Arts, University of the Arts London, Associate
Lecturer (Hourly Paid) on BA Graphic Design Communication
- 02/2012-now: Royal College of Art, London, Visiting Lecturer on MA Visual
Communication and MA Animation
- 02/09-06/10: University of East London, Lecturer (Hourly Paid) on BA Animation and
BA Moving Image
- 09-12/2006: Volda University College, Norway, Lecturer (Full-Time) on BA
Animation

ix. Workshops

- British Council, Caracas, Venezuela, 14-16 May 2014 ('Wayuuation' workshop)
- Platform4, Aalborg, Denmark, 16-17 May 2013 (VideoMappingLab workshop 'Live Generative Visual Instruments with 3D Animation' w/ Sune Petersen)
- Plymouth College of Art, UK, 8 Mar 2013 (VJ and projection workshop)
- Geneva University of Art and Design, Switzerland, 19-22 Nov 2012 (animation)
- Freie Kunstakademie Fellbach, Germany, 15-16 Nov 2012 (animation workshop)
- Multivision Festival, Petersburg Computer Animation Studio, St. Petersburg, Russia, 31 Oct - 4 Nov 2012 (animation)
- California Institute of the Arts, Valencia, California, USA, 24-29 Jan 2011 (animation)
- Anilogue Animation Film Festival, Budapest, Hungary, 25-27 Nov 2010 (animation)
- Museum of Image and Sound, Sao Paulo, Brazil, 9-11 Aug 2010 (AV performance)
- Ecole Régionale des Beaux-Arts, Valence, France, 17-19 May 2010 (animation)
- Ferienakademie, Roggenburg, Germany, 5-9 Apr 2010 (animation)
- The Animation Workshop, Viborg, Denmark, 8-12 Feb 2010 (animation)
- Ferienakademie, Roggenburg, Germany, 13-17 Apr 2009 (filmmaking)
- Royal College of Art, London, UK, June 2005 (Teaching Assistant to experimental animator Clive Walley, 1-week workshop)

x. Artist Talks and Lectures

Artist talk with extensive screening, unless otherwise stated

- Fest Anča, Zilina, Slovakia, 22 Jun 2014 ('Breakfast with Max Hattler' Q&A)
- Festival 214, Topman, Oxford Circus, London, 4 Jun 2014 ('Art of Noise' panel w/ Trevor Jackson, James Kirkup, Will Brown, chaired by Alex Rayner)
- Museo de Arte Contemporaneo, Caracas, Venezuela, 14 May 2014
- School of Creative Media, City University of Hong Kong, 28 Apr 2014
- Tate Britain, London, 10 Mar 2014 ('Assembly' Q&A w/ Isobel Harbison)
- Royal Academy of Fine Arts, Ghent, Belgium, 20 Feb 2014 (talk, tutorials)
- Sint Lucas Antwerpen, Antwerp, Belgium, 19 Feb 2014
- Royal Academy of Fine Arts, Ghent, Belgium, 19 Feb 2014 (history of abstract animation lecture)
- Sint-Lucas, Ghent, Belgium, 18 Feb 2014
- Middlesbrough Institute of Modern Art, Middlesbrough, UK, 12 Feb 2014
- Middlesex University, London, 9 Dec 2013 (talk, tutorials)
- University of East London, London, UK, 22 Nov 2013

- International Festival of Fulldome Arts ‘Dimension’, Tsiolkovsky State Museum of the History of Cosmonautics, Kaluga, Russia, 16 Nov 2013
- London Int’l Animation Festival, London, UK, 27 Oct 2013 (intro of *Shift* and *X*)
- Animatou Festival, Geneva, Switzerland, 11 Oct 2013 (masterclass)
- Lucerne University of Applied Sciences and Arts, Switzerland, Wed 9 Oct 2013
- TOFUZI International Animation Festival, Batumi, Georgia, 2-5 Oct 2013
- Animate Experiment at De La Warr Pavilion, Bexhill On Sea, UK, 27 Sep 2013 (panel discussion w/ Sebastian Buerkner, chaired by Kim Stewart)
- Videoholica, Varna, Bulgaria, 4 Aug 2013
- East End Film Festival, London, 3 Jul 2013 (speaker at Emerge event)
- Schaustelle, Pinakothek der Moderne, Munich, Germany, 15 Jun 2013
- Science Friction, Copenhagen, Denmark, 28 May 2013 (short presentation)
- The Animation Workshop, Viborg, Denmark, 21 May 2013
- Nikolaj Kunsthal, Copenhagen, Denmark, 9 May 2013
- AniFest, Teplice, Czech Republic, 27 April 2013
- Frenz: Art in April, Strongroom, London, UK, 17 Apr 2013
- London College of Communication, London, UK, 17 Apr 2013 (talk, tutorials)
- University of Salford, UK, 16 Mar 2013 (Castlefield Gallery presentation and panel discussion w/ Ian Mackinnon, chaired by Kwong Lee)
- Plymouth College of Art, Plymouth, UK, 8 Mar 2013
- Plymouth University, UK, 13 Feb 2013 (career showcase talk)
- University for the Creative Arts, Farnham, UK, 8 Feb 2013 (talk, tutorials)
- L’Alternativa, Barcelona, Spain, 24 Nov 2012 (*Shift* Q&A w/ Céline Pimentel)
- Geneva University of Art and Design – HEAD, Switzerland, 22 Nov 2012
- Petersburg Computer Animation Studio, St. Petersburg, Russia, 2 Nov 2012 (presentation at Theories of Modern Animation seminar, hosted by Konstantin Bronzit and Anatoly Prokhorov)
- Multivision Festival, Pro Arte Foundation, St. Petersburg, Russia, Thu 1 Nov 2012
- USC, Los Angeles, USA, Wed 24 Oct 2012 (Skype Q&A w/ Michael Patterson)
- The Factory, Tyneside Cinema, Newcastle, UK, 27 Aug 2012
- Meet the Artists, Tyneside Cinema, Newcastle, 25 and 26 Aug 2012 (presentation)
- Pixel Palace Breakfast, Tyneside Cinema, Newcastle, 13 Aug 2012 (presentation)
- Datarama, Tyneside Cinema, Newcastle, UK, 10 Aug 2012 (AiR presentation)
- Rushes Soho Shorts Filmmakers’ Market, BAFTA, London, 15 Jul 2012 (panel)
- Royal College of Art, London, 25 Jun 2012 (MA graduation feedback)

- Golden Kuker Animation Festival, Sofia, Bulgaria, 12 Jun 2012
- Backup Festival, Weimar, Germany, 12 May 2012
- FMX Conference, Stuttgart, Germany, 11 May 2012
- Nida Art Colony, Nida, Neringa, Lithuania, 6 Apr and 3 May 2012
- Nida Art Colony, Nida, Neringa, Lithuania, 28 Apr 2012 (AiR Open Studios)
- Vilnius Art Academy, Vilnius, Lithuania, 27 Mar 2012 (lecture and guest tutor)
- University of Portsmouth, UK, 13 Mar 2012 (tutorials for BA Animation students)
- Exposures Festival, Cornerhouse, Manchester, 22 Feb 2012 ('Music, Video, Art?' panel with Ewelina Aleksandrowicz, Andrzej Wojtas, Ollie Evans, Ian Pons Jewell, chaired by Christina Millare)
- BFI Southbank, London, 14 Dec 2011 (Animate Digitalis Commissions Launch, panel discussion with Emma Geliot, James Lowne, chaired by Gary Thomas)
- Alphaslabs.cc at onedotzero Festival, BFI Southbank, London, 26 Nov 2011 (presentation of *Kaleidobooth*, Q&A w/ Shane Walter)
- Ulm Szenen – Szene Ulm, Stadthaus, Ulm, Germany, 11 Oct 2011 (Skype interview)
- CAMP Festival for Visual Music, ZKM/HfG, Karlsruhe, Germany, 22 Sep 2011
- Fantoche Festival, Baden, Switzerland, 9 Sep 2011 (Meet the Artists discussion)
- Chelsea College of Arts, University of the Arts London, 27 Jul 2011 (Open Research Panel: Audiovisual Performances, w/ Ben Sheppee, Mike Faulkner, Matthias Kispert, Noriko Okaku, Blanca Regina)
- Chelsea College of Arts, London, 26 Jul 2011 (tutorials)
- Academy of Fine Arts, Vienna, Austria, 26 May 2011 (lecture on animation and live performance, part of Animation Avantgarde Academy symposium)
- Wiener Kunstschule, Vienna, Austria, 12 May 2011 (seminar, tutorials)
- Wiener Kunstschule, Vienna, Austria, 11 May 2011 (Berufsbild KünstlerIn lecture)
- NOVA Contemporary Culture, EAV, Rio de Janeiro, Brazil, 20 Apr 2011
- Chelsea College of Arts, University of the Arts London, 29 Mar 2011
- Middlesex University, London, 28 Mar 2011 (lecture, tutorials)
- AA School of Architecture, London, 14 Mar 2011
- Anima Festival, Brussels, Belgium, 11 Mar 2011 (masterclass)
- University of Portsmouth, Portsmouth, UK, 7 Mar 2011
- University of East London, London, 8 and 22 Feb 2011 (talk, tutorials)
- California Institute of the Arts, Valencia, California, USA, 25 Jan 2011
- Solothurn Film Festival, Switzerland, 21 Jan 2011 (masterclass)
- Video is The Only Constant, London, UK, 16 Jan 2011 (short presentation)

- onedotzero_new creators conference, Yota Space, St. Petersburg, Russia, 11 Dec 2010
(talk and panel with Quayola, Joanie Lemercier, Shane Walter)
- Met Film School, Ealing Studios, London, UK, 15 Nov 2010
- Musikhuset, Aarhus, Denmark, 20 Oct 2010
- Goethe-Institut, Ankara, Turkey, 13 Oct 2010
- The Animation Workshop, Viborg, Denmark, 20 Sep 2010 (AiR presentation)
- MOCampus, MOCA Taipei, Taiwan, 19 Jun 2010
- MOCA Taipei, Taiwan, 15 Jun 2010 (exhibition opening press conference)
- Ursula Blickle Videolounge at Kunsthalle Wien, Vienna, Austria, 31 May 2010
- BUG 19, BFI Southbank, London, UK, 20 May 2010 (Q&A w/ Adam Buxton)
- Cryptic Nights, CCA, Glasgow, UK, 6 May 2010 (Q&A w/ Claire Spencer Cook)
- Universidad del Claustro de Sor Juana, Mexico City, 28 Apr 2010
- Animation Exchange Forum, Filmfest Dresden, Germany, 24 Apr 2010
- Ferienakademie, Roggenburg, Germany, 6 Apr 2010
- University of Westminster, London, 8 Mar 2010 (lecture, workshop)
- Ravensbourne College of Design and Communication, London, UK, 17 Feb 2010
- 6th Berlin International Directors Lounge, Berlin, Germany, 14 Feb 2010
- The Animation Workshop, Viborg, Denmark, 9 Feb 2010
- Southampton Solent University, Southampton, UK, 7 Dec 2009 (talk, tutorials)
- International Short Film Festival Leuven, Belgium, 29 Nov 2009 (*AANAATT* Q&A)
- Exground Filmfest, Wiesbaden, Germany, 21 Nov 2009 (*AANAATT* Q&A)
- Ravensbourne College of Design and Communication, London, UK, 20 Nov 2009
- Pecha Kucha Night, Big Chill House, London, UK, 9 Nov 2009 (short presentation)
- DOK Leipzig, Germany, 30 Oct 2009 (*AANAATT* Q&A w/ Ingo Linde)
- Optica Festival, Madrid, Spain, 16 Oct 2009 (introduction and screening of 4 films)
- Max Hattler Case Study, Branchage Festival, Jersey, Channel Islands, 4 Oct 2009
(panel w/ James Mullighan, Ben Blaine, Rebecca Mark-Lawson)
- Square Eyes: Hertz & Lux / Made in Arnhem, Holland, 26 Sep 2009 (*AANAATT*, *Drift*
Q&A w/ Tanja Koning)
- onedotzero Festival, London, 11 Sep 2009 (*AANAATT* Q&A w/ Shane Walter)
- ArtsFest, Wellington College, Berkshire, UK, 23 Jun 2009
- Acting for Animation Symposium, Volda University College, Norway, 7 May 2009
(history of abstract animation lecture)
- Southampton Solent University, Southampton, UK, 23 Apr 2009 (talk, tutorials)
- Ferienakademie, Roggenburg, Germany, 15 Apr 2009

- Southampton Solent University, Southampton, UK, 17 Feb 2009
- Ravensbourne College of Design and Communication, London, UK, 28 Jan 2009
- Kunsthochschule für Medien, Cologne, Germany, 22 Jan 2009
- Animated Dreams, Tallinn, Estonia, 21 Nov 2008
- Royal College of Art, London, UK, 6 Nov 2008
- SuperDeluxe, Tokyo, 1 Nov 2008 (*Max Hattler vs. Robert Seidel* DVD launch)
- Anima Caribe, Trinidad, 23 Sep 2008
- Animation Volda Festival, Norway, 13 Sep 2008 (presentation of *Drift, Collision*)
- Fuel RCA: Hello World, Royal College of Art, London, 9 Jul 2008 (panel)
- Cross Currents, Royal College of Art, London, 10 Jun 2008 (short presentation)
- Animafest, Zagreb, Croatia 31 May - 5 Jun 2008 (introduction of *Striper v0.1, Drift*)
- Apple Store Ginza, Tokyo, Japan, 26 May 2008
- Planet Studyo Plus One, Osaka, Japan, 24 and 25 May 2008
- Kyoto Saga University of Arts, Kyoto, Japan, 20 May 2008
- Image Forum Festival, Kyoto, Japan, 17 May 2008
- Osaka Electro-Communication University, Osaka, Japan, 15 May 2008
- Nagoya University of Arts and Sciences, Nagoya, Japan, 14 May 2008
- Kyoto University, Kyoto, Japan, 12 May 2008
- Snack Nagako, SuperDeluxe, Tokyo, Japan, 9 May 2008 (short presentation)
- Uplink Factory, Tokyo, Japan, 7 and 8 May 2008
- FFI AK International Animation Festival, Yokohama, Japan, 6 May 2008
- Apple Store Ginza, Tokyo, Japan, 5 May 2008
- Image Forum Festival, Tokyo, Japan, 28 and 30 Apr 2008
- Pecha Kucha Night, SuperDeluxe, Tokyo, Japan, 24 Apr 2008
- Bristol School of Animation, University of West of England, Bristol, 16 Apr 2008
- Creative Futures, Anglia Ruskin University, Cambridge, UK, 9 Apr 2008
- FDMX, Norwich School of Art and Design, Norwich, UK, 6 Mar 2008
- Newport School of Art, University of Wales, Newport, UK, 4 Mar 2008
- Central Saint Martins College, London, UK, 25 Feb 2008
- University for the Creative Arts, Farnham, UK, 7 Feb 2008
- FDMX, Anglia Ruskin University, Cambridge, UK, 23 Jan 2008
- Ferdinand-von-Steinbeiß Schule für Grafikdesign, Ulm, Germany, Dec 2007
- Nikolaus-Kopernikus-Gymnasium, Weissenhorn, Germany, Nov 2007
- AURORA, Norwich, UK, 9 Nov 2007 (Immersive Worlds panel w/ Ruth Jarman, Joe Gerhardt, Robert Seidel, chaired by Gary Thomas)

- Media Art Friesland Festival, Leeuwarden, Holland, Sep 2007
- London College of Communication, London, UK, Mar 2007 (lecture, workshop)
- Exground Filmfest, Wiesbaden, Germany, Nov 2004 (*Everything Turns Q&A*)
- Zebra Poetry Film Award, Berlin, Germany, Jun 2004 (*Everything Turns Q&A*)

xi. Audiovisual Performances

- Stuttgart Festival of Animated Film, Germany, 25 Apr 2014 (*Hattler vs. Hattler*)
- Reykjavík Visual Music · Punto y Raya Festival, Iceland, 1 Feb 2014 (*Hattlerizer 2.0*)
- Filmwinter, Stuttgart, Germany, 16 Jan 2014 (*Hattlerizer 2.0*)
- Seeing Sound Symposium, Bath Spa University, Bath, 24 Nov 2013 (*Disruptive Technologies: Feeding You w/ Matthias Kispert*)
- Playgrounds Festival, Tilburg, Holland, 7 Nov 2013 (*Hattlerizer 2.0*)
- Re-New Festival, Copenhagen, DK, 29 Oct 2013 (*Hattlerized Motorsaw*)
- Animatou, Geneva, Switzerland, 11 Oct 2013 (*Hattlerizer 2.0*)
- onedotzero BL-NK launch, BL-NK, London, Wed 25 Sep 2013 (VJ set w/ DJs Al Doyle (Hot Chip) and Pete Fowler)
- Videoholica, Varna, Bulgaria, Fri 2 Aug 2013 (*Hattlerized Motorsaw*)
- Making Tracks, Rich Mix, London, 27 Jul 2013 (*Hattlerized Motorsaw*)
- Nozstock Festival, Herefordshire, 26 Jul 2013 (*Hattlerized Motorsaw*)
- Whirlygig Cinema, Hackney Attic, London, 22 Jun 2013 (w/ My Panda Shall Fly)
- Pinakothek der Moderne, Munich, Germany, 15 Jun 2013 (*Hattlerizer 2.0*)
- Science Friction, Copenhagen, Denmark, 28 May 2013 (*Hattlerized Motorsaw*)
- The Animation Workshop, Viborg, Denmark, 24 May 2013 (*Hattlerized Motorsaw*)
- Electrovision, London, UK, 23 Mar 2013 (*Max Hattler x Mikhail Karikis*)
- Sonic Visions, Reutlingen, Germany, 15 Nov 2012 (*Hattler vs. Hattler*)
- a/vant-garde, Kings Place, London, 8 Oct 2012 (*Max Hattler x Mikhail Karikis*)
- AND Festival, Manchester, UK, 29 Aug 2012 (*HATTLER-IZE / VESPER-ON*)
- ISFF Detmold, Germany, 9 Jun 2012 (*Hattlerized Motorsaw*)
- Stuttgart Festival of Animated Film, Germany, 11 May 2012 (w/ Michael Fakesch)
- EMAF, Osnabrück, Germany, 21 Apr 2012 (*HATTLER-IZE / VESPER-ON*)
- Go Short Film Festival, Nijmegen, Holland, 17 Mar 2012 (w/ Grimm Limbo)
- Animac, Lleida, Catalonia, Spain, 3 Mar 2012 (*HATTLER-IZE / VESPER-ON*)
- Let the Rhythm Hit 'Em, West Germany, Berlin, 5 Nov 2011 (*Remixing the Past*)
- NOVA Contemporary Culture, Cinemateca Brasileira, Sao Paulo, Brazil, 8 Oct 2011 (Protey Temen's *Passion* with live visual sections by Max Hattler)

- CAMP Festival for Visual Music, ZKM/HfG, Karlsruhe, Germany, 23-24 Sep 2011
- Hackney Film Festival, London, 17 Sep 2011 (///)
- Open Research Panel: Audiovisual Performances, Chelsea College of Arts, London, Wed 27 Jul 2011 (live performance w/ Matthias Kispert and Blanca Regina)
- CAMP Festival for Visual Music, Zagreb, Croatia, 12 Jun 2011 (w/ Antun Božičević, Davor Sanvincenti, Axel Hanfreich)
- CAMP Festival for Visual Music, Zagreb, Croatia, 11 Jun 2011 (w/ Friedemann Dähn, Thomas Maos, Jörg Kallinich, Axel Hanfreich)
- Vienna Independent Shorts, Vienna, Austria, 26 May 2011 (///)
- Donaufestival, Krems, Austria, 30 Apr 2011 (live visuals for Diplo)
- Donaufestival, Krems, Austria, 30 Apr 2011 (///)
- NOVA, Rio de Janeiro, Brazil, 23 Apr 2011 (w/ Hapax, AlbiNOI, Objeto Amarelo)
- Anima Festival, Brussels, Belgium, 11 Mar 2011 (w/ Mehmet Can Özer)
- Exposition of New Music, Brno, Czech Rep, 4 Mar 2011 (w/ Mehmet Can Özer)
- Shade Inc at NBI, Berlin, Germany, 12 Jan 2011 (VJ set w/ DJ Akia)
- Videomedeja, Novi Sad, Serbia, 18 Dec 2010 (w/ Ocusonic)
- Anilogue Festival, Budapest, Hungary, 27 Nov 2010 (///)
- Goethe-Institut, Ankara, Turkey, 9 Nov 2010 (*Asure* w/ Theodosii Spassov)
- Animation Workshop, Viborg, DK, 23 Oct 2010 (*Asure* w/ Denis Chapon)
- Apparat LAB, Platform4, Aalborg, Denmark, 22 Oct 2010 (*Asure* w/ Chris Skjodt)
- Musikhuset, Aarhus, Denmark, 20 Oct 2010 (*Asure* w/ Jacob Danielsen)
- Goethe-Institut, Ankara, 19 Oct 2010 (*Asure* w/ Issam Rafea)
- Goethe-Institut, Ankara, 12 Oct 2010 (*Asure* w/ Cenk Guray)
- The Animation Workshop, Viborg, Denmark, 11 Sep 2010 (w/ Sune Petersen)
- Circuito Off, Venice, Italy, 4 Sep 2010 ((O))
- Museum of Image and Sound, Sao Paulo, Brazil, 13 Aug 2010 (///)
- Animafest, Zagreb, Croatia, 4 Jun 2010 ((O))
- Vienna Independent Shorts, Austria, 1 Jun 2010 (*rescore 192010*)
- Universidad Marista, Mexico City, 30 Apr 2010 (*Inchoate m3x/c(-)* w/ Pablo Gav)
- Centro Cultural de España, Mexico City, 29 Apr 2010 (*Remixing the Past*)
- Decadance, Sucasa, Ulm, Germany, 9 Apr 2010 (VJ set w/ Lexy)
- 6th Berlin International Directors Lounge, Berlin, 14 Feb 2010
- VIS: KurzFilmZimmer, Vienna, Austria, 31 Jan 2010 (*Oh Yes*)
- Electrovision, London, UK, 23 Jan 2010 (/// w/ live audio by Richard Keyworth)
- London Short Film Festival, London, 17 Jan 2010 ((O))

- Jackbox NYE, Sucasa, Ulm, Germany, 31 Dec 2009 (VJ set)
- Ex Mercedes Benz, Neu-Ulm, Germany 23 Dec 2009 (VJ set)
- International Short Film Festival Leuven, Belgium, 30 Nov 2009 (*Oh Yes*)
- Cimatics Festival, Brussels, Belgium, 28 Nov 2009 (*Oh Yes*)
- Fredrikstad Animation Festival, Norway, 12 Nov 2009 (ΛΛ)
- Optica Festival, Madrid, Spain, 16 Oct 2009 (*Remixing the Past*)
- Square Eyes: Hertz & Lux / Made in Arnhem, Holland, 26 Sep 2009 (*Oh Yes*)
- Discovery 09, Amsterdam, Holland, 25 Sep 2009, (headline performance using 3D laser scanners and 3D range camera, w/ Enist, C-Mon & Kypski)
- Muuuvu ISFF, Lazar Castle, Romania, 1 Aug 2009 (*Oh Yes*)
- Curtas Vila do Conde, Portugal, 9 Jul 2009 (*Oh Yes*)
- Glastonbury Festival, UK, 24-28 Jun 2009 (*Oh Yes* pre-recorded screening)
- Birobox Workshops, Nottingham, 21 May 2009 (*Oh Yes*)
- Moves09, Manchester, UK, 25 Apr 2009 (*Oh Yes*)
- Animated Dreams, Tallinn, Estonia, 22 Nov 2008 (VJ set w/ Noriko Okaku)
- Good and Evil Night 7, Solfa, Tokyo, 4 Nov 2008 (VJ set w/ Noriko Okaku)
- Digital Dreams, SuperDeluxe, Tokyo, 1 Nov 2008 (VJ set w/ Nao Tokui)
- Exground, Germany, 14 Nov 2008 (*Remixing the Past*)
- Curtocircuito Festival, Santiago, Spain, 23 Oct 2008 (*Remixing the Past*)
- Animaes Caribe, Trinidad, 23 Sep 2008 (*Remixing the Past*)
- Animation Volda Festival, Norway, 12 Sep 2008 (VJ set w/ Volda Vinyl)
- Haselstock, Northamptonshire, UK, 15 Aug 2008 (w/ The Egg)
- Camp Bisco, Mariaville, New York, USA, 19 Jul 2008 (w/ The Egg)
- Seco Lounge, Tokyo, 25 May 2008 (*Hattler vs. Seidel* w/ Nick Luscombe)
- Planet Studyo, Osaka, 24 May 2008 (*Hattler vs. Seidel*)
- Roots, Gastro Pub Spark, Kobe, Japan, 23 May 2008 (*Hattler vs. Seidel*)
- UrBANGUILD, Kyoto, Japan, 18 May 2008 (*Hattler vs. Seidel* w/ dubmarronics)
- K.D Japon, Nagoya, Japan, 16 May 2008 (*Hattler vs. Seidel* w/ dubmarronics)
- Liquid Loft, Tokyo, 10 May 2008 (*Hattler vs. Seidel* w/ Salmon)
- Snack Nagako, SuperDeluxe, Tokyo, Japan, 9 May 2008 (*Hattler vs. Seidel*)
- Apple Store Ginza, Tokyo, 5 May 2008 (*Hattler vs. Seidel*)
- Le Baron, Tokyo, 23 Apr 2008 (*Hattler vs. Seidel*)
- Filmfest Dresden, Germany, 15-20 Apr 2008 (*Hattler.Seidel vs. Filmfest Dresden: Dresden ISFF-commissioned performance, remixing award-winning films from the festival's 20-year history*)

- Videoformes, Clermont-Ferrand, France, 15 Mar 2008 (*Untitled*)
- London Short Film Festival, 13 Jan 2008 (w/ Economy Wolf, Enist, J. Ender)
- London Short Film Festival, ICA, London, 10 Jan 2008 (w/ Ladyscraper)
- London Jazz Festival, Luminaire, London, 23 Nov 2007 (w/ Led Bib)
- AURORA, Norwich, UK, 10 Nov 2007 (*Hattler vs. Seidel*)
- Anim'est, Bucharest, Romania, 13 Oct 2007 (*Remixing the Past*)
- Anim'est, Bucharest, Romania, 12 Oct 2007 (VJ set w/ DJ Eddy)
- Media Art Friesland Festival, Holland, 28 Sep 2007 (*Remixing the Past*)
- Beck's Fusions at the ICA, London, 6 Sep 2007 (w/ Economy Wolf)
- The Big Chill, UK, 3 Aug 2007 (*Remixing the Past*)
- Digital City, Corsica Studios, London, 28 Jul 2007 (VJ set)
- Whitechapel Art Gallery, 6 Jul 2007 (VJ set w/ Economy Wolf)
- Roxy Bar and Screen, London, 24 May 2007 (VJ set w/ Microtricks)
- Roxy, Ulm, Germany, 10 May 2007 (special performance w/ Kraan)
- Röhre, Stuttgart, Germany, 9 May 2007 (special performance w/ Kraan)
- Collisions, Soho House, London, 1 May 2007 (VJ set)
- 93 Feet East, Shoreditch, London, 25 Mar 2007 (VJ set w/ Economy Wolf)
- Digital City, Epicurean Lounge, London, 16 Mar 2007 (VJ set w/ Tentonatom)
- NottingHill2050, The Cobden, London, 10 Mar 2007 (VJ set)
- Star and Shadow Cinema, Newcastle, UK, 23 Feb 2007 (*Remixing the Past*)
- Animation Show, University of California, Berkeley, USA, 27 and 28 Jan 2007 (VJ)
- Animation Show, California Theatre, San Jose, USA, 26 Jan 2007 (VJ set)
- Animation Show, Castro Theatre, San Francisco, USA, 25 Jan 2007 (VJ set)
- London Short Film Festival, London, UK, 6 Jan 2007 (*Remixing the Past*)
- Late at the Tate, Tate Britain, London, Fri 5 Jan 2007 (VJ set w/ Smack Miranda)
- bleepgeeks, NU Bahnhof, Neu-Ulm, Germany, 23 Dec 2006 (VJ set)
- Rokken, Volda, Norway, 3 Nov 2006 (VJ set)
- Short Film Summer School, London, 14 Jul 2006 (VJ set w/ Rowena True)
- Rio, Berlin, Germany, 8 Jul 2006 (VJ set)
- Runsounds, Sub Club, London, 24 Jun 2006 (VJ set)
- Vibe Bar, London, 3 Jun 2006 (VJ set)
- Digital City, Corsica Studios, London, 2006 (VJ set w/ Liberation Jumpsuit)
- Notting Hill Arts Club, London, 2006 (VJ set w/ Lions and Tigers)
- Hoxton Square Bar, London, 2006 (VJ set w/ Lions and Tigers)
- London Short Film Festival, ICA, London, 6 Jan 2006 (VJ set)

- Acud, Berlin, Germany, 27 Nov 2005 (VJ set w/ Magma, Bento Graphics)
- Norwich International Animation Festival, UK, Oct 2005 (VJ set w/ Dan Tombs)
- Ginglik, London, 17 Sep 2005 (VJ set w/ Liberation Jumpsuit)

xii. Jurying

- 06/2014: Fest Anča, Zilina, Slovakia
- 01/2014: Filmwinter, Stuttgart, Germany
- 11/2013: CutOut Fest International Animation Festival, Queretaro, Mexico
- 10/2013: Animatou Festival, Geneva, Switzerland
- 10/2013: TOFUZI International Animation Festival, Batumi, Georgia
- 08/2013: Videoholica, Varna, Bulgaria
- 04/2013: AniFest, Teplice, Czech Republic
- 11/2012: Tenderflix Experimental Film and Video Festival, London, UK
- 07/2012: Lago Film Fest, Revine Lago, Italy
- 03/2012: Go Short Film Festival, Nijmegen, Holland
- 05/2011: Vienna Independent Shorts, Vienna, Austria
- 01/2011: Solothurn Film Festival, Solothurn, Switzerland
- 12/2010: Videomedija International Video Festival, Novi Sad, Serbia
- 09/2010: Circuito Off, Venice, Italy
- 04/2010: Habitación del Ruido, Universidad del Claustro de Sor Juana, Mexico City
- 11/2009: Fredrikstad Animation Festival, Norway
- 08/2009: Muuuvi International Short Film Festival, Lazarea, Romania
- 10/2008: Curtocircuito Festival, Santiago de Compostela, Spain

xiii. Curating

- 11/2013-01/2014: 'Wilderness of Mirrors' The Wrong – Digital Art Biennale,
<http://thewrong.org> (curated pavilion <http://intoawildernessofmirrors.com>,
 artists presented: Matt Abbiss, Marcus Wendt, Robert Seidel, Sebastian Buerkner, Papaya Gonzales, Ian Gouldstone, Memo Akten, Motomichi Nakamura, Sune Petersen, Noriko Okaku)
- 03/2010: 'Animated Worlds: Avant-Garde Animation' Cinephilia West, London
 (abstract animation programme curated with Pooja Pottenkulam)
- 05/2009: 'Germany Dreaming' Image Forum Festival, Tokyo, Japan (German
 experimental films programme curated with Robert Seidel)
- 09/2008: 'Musikkvideoer' Animation Volda Festival, Volda, Norway (music videos)
- 07/2004: '34 Minutes of Your Time' Hat On Wall Gallery, London (animations)

xiv. Filmography

1. Short Films and Video Installations

- 2014: *All Rot* (2-channel installation)
2013: *Constant Sky* (360° fulldome film for Kaluga Space Museum, Russia)
2013: *A Very Large Increase in the Size, Amount, or Importance of Something Over a Very Short Period of Time* (short film / installation)
2013: *Unclear Proof* (short film)
2012: *Model Starship* (short film)
2012: *X* (water screen projection installation)
2012: *Nidden Partikel* (video installation)
2012: *Shift* (short film / installation)
2011: *RE:AX* (short film)
2011: *Forms I + Forms II* (animation loop installation)
2010: *Sync* (animation loop installation)
2010: *Your Highness* (short film)
2010: *Impressions* (part of triptych w/ Robert Seidel, Daniel Burkhardt)
2010: *Spin* (short film)
2010: *Heaven and Hell* (2-channel installation)
2007: *Drift* (short film)
2006: *Striper v0.1* (short film)
2005: *Collision* (short film)
2004: *Everything Turns* (short film)
2001: *Alpraum* (short film)

2. Performances

- 2013: *Hattlerizer 2.0* (w/ Vesper On)
2013: *Disruptive Technologies: Feeding You* (w/ Matthias Kispert)
2013: *Max Hattler x Mikhail Karikis* (w/ Mikhail Karikis)
2012: *Hattler vs. Hattler* (w/ Hellmut Hattler)
2012: *Hattlerized Motorsaw* (w/ Sune Petersen aka Motorsaw)
2012: *HATTLER-IZE / VESPER-ON* (w/ Vesper On)
2010: *Asure* (w/ Mehmet Can Özer)
2010: *rescore 192010*
2010: *(O)* (w/ Noriko Okaku)
2009: *ΛΛΛ* (w/ Noriko Okaku)

- 2009: *Oh Yes* (w/ Noriko Okaku)
 2008: *Hattler vs. Seidel* (w/ Robert Seidel)
 2007: *Remixing the Past* (w/ music and super 8 films by Kraan)

3. Music Videos and Concert Visuals

- 2011: *Jovanotti: L'Ombelico del Mondo* (concert visuals)
 2009: *The Egg: Catch* (concert visuals)
 2009: *The Egg: Nothing* (concert visuals)
 2009: *Basement Jaxx: Where's Your Head At* (concert visuals)
 2008: *Jemapur: AANAATT* (music video)
 2007: *Economy Wolf: Mount Allen* (music video)
 2006: *Economy Wolf: Theme for Yellow Kudra* (music video)
 2005: *Hellmut Hattler: Nachtmaschine* (music video)
 2003: *Hellmut Hattler: To Bed* (music video)

4. Other Works

- 2013: *Amnesty International: Stop the Show* (campaign film based on *Collision*)
 2012: *Kaleidobooth* (smart phone application)
 2011: *Vienna Independent Shorts Festival Trailer 2011* (film festival trailer)
 2008-now: *Wrongness* (photographic series)
 2008: *ETI: Anticipation* (TV ident)
 2007: *IKEA: House or Home* (commercial)

vx. Publications

1. Writings

- HATTLER, M. (2012) Art and the Machine: Shift and AANAATT. In *Cent Magazine*, issue 20, p. 21-24
- HATTLER, M. (2011) Digitalis Ubiquitous? Ramblings of a Self-Confessed Digital Native. In *Animate Projects: Digitalis Catalogue* [Exhibition catalogue]
<http://www.scribd.com/doc/76147322/Digitalis-Catalogue>
- HATTLER, M. (2011) Sync: Circular Adventures in Animation. In Virginie Selavy (ed.) *The End: An Electric Sheep Anthology*, London: Strange Attractor Press

2. Works Discussed in Books and Academic Papers

- SELBY, A. (2013) *Animation*, London: Laurence King (*Spin, Collision*)
- DENIS, S. (2011) *Le cinéma d'animation*, Paris: Armand Colin (*Collision*)

- DAVIES, C. & PARRINDER, M. (2010) *Limited Language: Rewriting Design – Responding to a Feedback Culture*, Basel: Birkhäuser (*Collision*)
- BNN INC (2010) *We Love Artists: Artist Residencies Around the World*, Tokyo: BNN
- SELBY, A. (2009) *Animation in Process*, London: Laurence King (*Striper v0.1*)
- WELLS, P., HARDSTAFF, J. & CLIFTON, D. (2008) *Re-imagining Animation: The Changing Face of the Moving Image*, London: Fairchild Books (*Drift*)
- SELBY, A. (2008) Experimental Animation in a Post-Critical Age. In *International Journal of the Arts in Society*, Vol. 3 (*Striper v0.1*)
- PROUVOST, L. & LUDWIG, B. (2007) *Fresh Moves: New Moving Images from the UK*, London: Tank Publications Ltd; Thames & Hudson edition (*Collision*)
- MEDIA ART FRIESLAND (2006), *Media Art in Image and Context*, Leeuwarden: Media Art Friesland Publishing (*Collision*)

3. Selected Press

All URLs accessed April 2014

- 02/2014: VAN ROSSEM, J. (2014) Max Hattler: Een portret. In *Kortfilm.be*
- 09/2013: BENNES, C. (2013) Wrongness. In *Pages Of Magazine*
- 03/2013: DAUERER, V. (2013) Visualisierung zum Waffenhandel. In *PAGE*
[Online] <http://www.page-online.de/emag/technik/artikel/visualisierung-zum-waffenhandel>
- 03/2013: WOLFE, J. (2013) Max Hattler Stops the Show for Amnesty International. In *Animation World Network* [Online] <http://www.awn.com/news/max-hattler-stops-show-amnesty-international>
- 03/2013: JAKUBIK, A. (2013) Amnesty International's Campaign 'Stop the Show' Film by Max Hattler. In *Trendland* [Online] <http://trendland.com/amnesty-internationals-campaign-stop-the-show-by-max-hattler/>
- 03/2013: SARGSYAN, T. (2013) What's On: Max Hattler X Mikhail Karikis Live AV Performance. In *Art Wednesday* [Online] <http://artwednesday.com/2013/03/22/whats-on-max-hattler-x-mikhail-karikis-live-av-performance>
- 02/2013: SARGSYAN, T. (2013) Meet: Max Hattler. In *Hunger TV* [Online] <http://www.hungertv.com/feature/meet-max-hatter/>
- 02/2013: BARACOLI, S. (2013) VIDEO ART*MAX HATTLER. In *DATE*HUB*
[Online] <http://www.date-hub.com/2013/02/max-hattler/>

- 02/2013: BELL, S. (2013) Unclear Proof: Raising a Glass for New Hattler Film. In *Rooms Magazine* [Online]
<http://www.roomsmagazine.com/index.php/2013/02/max-hattler/>
- 01/2013: SAEED, A. (2013) An Explosive Animation Inspired By Fractals And Chaos Theory. In *The Creators Project* [Online]
<http://thecreatorsproject.vice.com/blog/an-explosive-animation-inspired-by-fractals-and-chaos-theory>
- 01/2013: Shape-shifting animation moves with the music. In *Creative Bloq* [Online]
<http://www.creativebloq.com/animation/shape-shifting-animation-moves-music-1131751>
- 01/2013: WEBSTER, G. (2013) Wine with aliens. In *Computer Arts* [Online]
<http://www.creativebloq.com/animation/wine-aliens-1137676>
- 12/2012: COHEN, K. (2012) Five Artists Creating New Visions of What Animation Can Be. In *Animation World Network* [Online]
<http://www.awn.com/animationworld/five-artists-creating-new-visions-what-animation-can-be>
- 10/2012: HOTH, A. RS. (2012b) Max Hattler Canal Commission X at King's Cross Filling Station. In *Dogs and Corsets* [Online]
<http://dogsandcorsets.tumblr.com/post/33433009619>
- 09/2012: MCCARTHY, A. (2012) Max Hattler Canal Commission: Sublime Space-Age Animation Illuminates London's Night Sky. In *We Heart* [Online]
<http://www.weheart.co.uk/2012/09/14/max-hattler-canal-commission/>
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- 07/2012: ‘Intervista ad Max Hattler’ *viveTV*, Italy <http://youtu.be/OLXr-B-xwY8>
- 05/2012: ‘Backup Festival Weimar: Kurz und intensiv,’ *MDR*, Germany
<http://youtu.be/bwKKd4N8Q2E>
- 2012: ‘Random Acts’ *Channel 4*, UK (*Shift*)
- 2012: ‘Phase 3’ *BR-alpha TV*, Germany (*Heaven and Hell*)
- 09/2011: ‘Nasjonalgalleriet’ *NRK TV*, Norway (*AANAATT*)
- 05/2011: ‘Expressa: Max Hattler’ *MTV Brasil*, Brazil <https://vimeo.com/23048311>
- 02/2011: ‘Cobra TV’ *Canvas*, Belgium <http://youtu.be/haEa6h8Ptf0>
- 02/2011: ‘Mensomadaire: Internationale numérique’ *Canal Plus*, France
<http://youtu.be/jmoVFLUvyD0>
- 01/2011: TV8, Clermont-Ferrand, France (*AANAATT*)
- 12/2010: ‘El tamaño no importa’ *Canal Plus*, Spain <http://youtu.be/boVAiizeh1M>
- 11/2010: *DI TV*, Hungary (interview)
- 06/2010: ‘ARTE Journal’ *ARTE*, France/Germany (*Your Highness*)
http://youtu.be/3_OgJLf-L2k
- 06/2010: *ORF2*, Austria (*Spin*)
- 02/2010: *XTVL TV*, Spain (*AANAATT*)
- 2010: *Canal Plus*, France (*Spin*)
- 2010: ‘Phase 3’ *BR-alpha TV*, Germany (*AANAATT*)
- 2009: *Souvenirs from Earth TV*, France/Germany (*Drift*)
- 2009: *BBC*, Northern Ireland (*Collision*)
- 07/2008: ‘UIT Visual: Max Hattler and Robert Seidel’ *Music Japan TV*, Japan
<http://youtu.be/nBx5yssxPDk>
- 2007: *MTV2*, UK (*Theme for Yellow Kudra, Mount Allen*)
- 2007: *The Voice TV*, Scandinavia (*Theme for Yellow Kudra*)
- 2007: *Movieola TV*, Canada (*Everything Turns, Nachtmaschine, Collision*)
- 2007: *Showcase TV*, Canada (*Collision*)
- 11/2006: *Cultura TV*, Holland (*Collision*)

- 09/2006: 'Court Circuit / KurzSchluss' *Arte*, France/Germany (*Collision*)
 2006: *Canal Plus*, France (*Collision*)
 2005: *Community Channel*, UK (*Nachtmaschine, Everything Turns, To Bed*)
 2003: *Onyx TV*, Germany (*To Bed*)

5. Radio

- 07/2012: *ViViRadio*, Vittorio Veneto, Italy (interview)
 01/2011: *Radio Kanal K*, Aarau, Switzerland (interview)
 10/2010: *TRT Radyo Ankara*, Turkey (interview)
 06/2010: *Radio Taiwan International*, Taipei (interview)
<https://soundcloud.com/maxhattler/radio-taiwan-international>
 04/2010: *Ibero 90.9 Radio*, Mexico City (interview)
 09/2007: *Hear and Now, BBC Radio 3*, UK (*Drift*)
 06/2007: *Radio Free FM*, Ulm, Germany (interview, *Theme for Yellow Kudra*)

6. DVDs

- 2013: 'Selection Oodaaq 2013' DVD, *L'Œil d'Oodaaq*, France (*Shift* on DVD)
 04/2012: 'Animation Avantgarde' DVD, *ASIFA Austria / Vienna Independent Shorts*, Austria (#01, *AANAATT* on DVD)
 2012: 'Best of' DVD, *British Animation Awards*, UK (#09, *Spin* on DVD)
 2012: 'Best of 2012' DVD, *Facade Video Festival*, Bulgaria (*Your Highness*)
 07/2011: 'Labo Works' *Selected Shorts* DVD, Belgium (#12, *Drift* on DVD)
<http://www.daltonshop.be/selected-shorts-12-labo-works.html>
 04/2010: *Stash* DVD magazine (#67, *Heaven and Hell* on DVD)
 2010: 'Animation is Twenty Five' DVD, Royal College of Art (*Collision*)
 04/2009: *Repérages*, France (*AANAATT* on DVD)
 12/2008: 'Max Hattler vs. Robert Seidel' DVD, UPLINK Co., Japan
 09/2008: *Specialten*, UK (#22, *Drift* on DVD)
 2008: Jemapur 'Evacuation' CD & DVD, Japan (*AANAATT* on DVD)
 11/2007: *The Reel*, UK (*Mount Allen* on DVD)
 2007: *The Animation Show* DVD, USA (#3, *Collision* & interview on DVD),
http://youtu.be/tKm_pnNEDsc
 2007: 'Best of 2002-2006' *Revija Amaterskog Filma* DVD, Croatia (*Alpraum*)
 10/2006: *RUGA* DVD magazine, Spain (#2, *Striper v0.1* on DVD)
 09/2006: *Repérages*, France (#56, *Collision* on DVD)
 06/2006: *Repérages*, France (#55, *Collision* on DVD)

- 06/2006: ‘Adventures in Animation’ DVD, *Shots* magazine, UK (*Collision*)
- 03/2006: *The Reel*, UK (*Collision* on DVD)
- 02/2006: *Specialten*, UK (#13, *Collision* on DVD)
- 09/2005: *RES* magazine, USA (*Collision* on RESDVD)
- 06/2005: ‘New Directors’ DVD, *Shots* magazine, UK
- 2005: *HATTLER* ‘Surround Cuts’ DVD (*To Bed* and *Nachtmaschine* on DVD)
- 2005: ‘Circular Reality’ *EMERGEANDSEE* DVD (*Everything Turns* on DVD)

b. Reflections on Professional Practice

Throughout the doctorate I have engaged in a wide range of professional practice activities, from artist residencies to festival juries, presenting my work in exhibitions, festivals, artist talks and live performances, leading workshops, lecturing and teaching, attending panels and conferences, writing about my work, and curating screenings and exhibitions. One engagement often led to further opportunities, and there was a considerable amount of cross-pollination between the different parts of my practice, with live performances, screenings and lectures frequently happening in tandem. This in turn positively affected my making and research process. In the section below I have documented a small selection of projects which stood out for one reason or another and shall serve to exemplify the bulk of my professional practice.

i. Tripolar at MOCA Taipei

Travelling has been an integral part of my professional practice over the last five years, and it has continually fed back into my work. As an example, I would like to mention a trip to Taiwan in June 2010. Through a connection made on an earlier visit to Japan with German animation artist Robert Seidel, we were invited by the Goethe-Institut to present our work in an exhibition at the Museum of Contemporary Art in Taipei, Taiwan. Robert Seidel curated the month-long exhibition ‘Tripolar’ which presented three positions in German video art, featuring work by himself, Daniel Burkhardt, and me. Apart from showing existing work—I presented a two-channel installation of *Heaven and Hell*—we also exhibited a newly created collaborative video triptych titled *Impressions*, reflecting our impressions and experiences during our one-week stay in Taipei. My *Impressions* piece consisted of a meditative image loop deconstructing a series of arrow-shaped Chinese characters on a temple plaque (Figure 40). I have since elaborated on this technique, as well as the square screen format, in my recent 2-channel

piece *All Rot*. Visual research from visiting temples and shrines in Taipei also fed into the making of *Sync*, and made me discover a previously unknown connection to *Heaven*, as illustrated in Figure 41. The exhibition was complemented by artist talks, which were well attended by local students and artists, and a press conference, which led to several interviews for print media and radio.

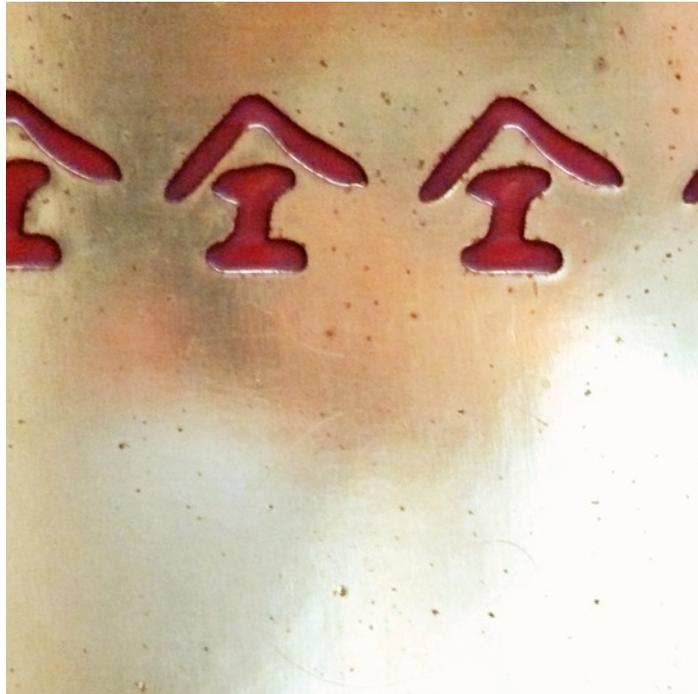


Figure 40: Max Hattler, *Impressions*, 2010
Photographic re-animation, colour, 2 min



Figure 41: Max Hattler [photo], Guan Yu Temple, Taipei, 2010
Features columns not dissimilar to those in my animation loop *Heaven*, 2010

ii. Audiovisual Collaborations

Audiovisual live performance has been an important aspect of my professional practice during the doctorate, with over sixty performances around the world, including Re-New Festival Copenhagen, Cinemateca Brasileira Sao Paulo, Playgrounds Festival, Videomedeja Serbia, the European Media Art Festival and Reykjavík Visual Music · Punto y Raya Festival. Collaboration has played a pivotal part throughout, as the *Hattlerizer* is designed for live *visual* expression in conjunction with musicians and sound artists. While I am accustomed to improvising to audio, the most fruitful collaborations were those where musicians or sound artists were genuinely interested in improvising to the moving image, and a real two-way dialogue was established. One such occasion was the CAMP Festival for Visual Music, which I have already discussed in the Creative Practice and Theory section. Two further collaborations stood out as especially rewarding: The 2010-2011 concert series with electroacoustic composer Mehmet Can Özer in Turkey, Denmark, Belgium, Germany and the Czech Republic. These concerts were effectively three-way conversations between an invited instrumentalist—a different one for each concert—who improvised to what they saw and heard, Özer’s electroacoustic improvisation using his custom *Asure* software which filtered and modulated the instrument in real time, and my visual improvisation to the music with the *Hattlerizer*. Secondly, I would like to mention a voice/visuals performance with multidisciplinary artist Mikhail Karikis, which we presented in London at Kings Place and Electrovision in 2012-2013. Using his voice as the primary instrument enabled Karikis to be extremely responsive to the visuals. This allowed us to create a very tight sync between sound and image, where at times the live projections functioned as graphic notation for Karikis, while at other times the visuals followed his voice, mirroring his sounds through changes and modulations of shape, colour, speed, flicker and so on.

iii. Teaching and Workshops

I am committed to passing on what I have learned. Over the course of the doctorate, I have lectured about my work around the world at venues including the School of Creative Media at City University of Hong Kong, Nikolaj Kunsthal Copenhagen, California Institute of the Arts, Academy of Fine Arts Vienna, Vilnius Academy of Art, Universidad del Claustro de Sor Juana Mexico City, and the Royal Academy of Fine Arts Ghent, and at a range of institutions in the UK such as Middlesex University,

Plymouth University, London College of Communication, University of Westminster, Middlesbrough Institute of Modern Art, and the Centre for Contemporary Arts Glasgow. I have taught in various roles, as lecturer, associate lecturer, visiting lecturer and tutor. These teaching posts, coupled with my BA, MA and doctoral level experiences as a student have formed my teaching philosophy, which is to create an environment that fosters excellence, enthusiasm, lifelong learning, connection to the real world, and the development of strong individual artistic voices. It is important to teach solid technical skills as well as to continually challenge students conceptually and aesthetically, and to address them as artists from the get-go. The key is to instil creative problem solving skills, a hunger for exploration and experimentation, and confidence. I am currently a Lecturer at Goldsmiths, where I supervise and assess the animation graduation films of BA Media and Communications students. At Chelsea College of Arts I run an experimental motion graphics module for around forty second-year BA Graphic Design Communication students, and at the Royal College of Art I set a recurring moving image brief for Visual Communication and Animation MA students. Past teaching experience includes 18 months at the University of East London, giving individual tutorials, running an experimental animation module for a large group of BA students, and supervising and marking graduation films. I have also led workshops in 2D and 3D animation, stop motion, experimental motion capture, audiovisual live performance and VJing at a number of institutions including Geneva University of Art and Design, Petersburg Computer Animation Studio, the Museum of Image and Sound in Sao Paulo, Plymouth College of Art, Ecole Régionale des Beaux-Arts Valence, and CalArts. As discussed above, I took on the role of director in some of these workshops, with the participants acting as production crew, being able to experience my working method in the most direct, hands-on way. I am aware of the impact one good teacher can have on a student's overall development, and this pushes me to try and become the best teacher I can be. To earn the respect of students however requires not only to convince didactically, but also to lead by example as a practising artist.

iv. Curating Wilderness of Mirrors

I recently curated one of the pavilions of The Wrong – New Digital Art Biennale, an online-exclusive exhibition, which ran from November 2013 to January 2014. I chose Wilderness of Mirrors as the name and theme for my pavilion, borrowed from David C. Martin's book *Wilderness of Mirrors: Intrigue, Deception, and the Secrets That*

Destroyed Two of the Cold War's Most Important Agents. Influenced by my own work as much as by current political events in the aftermath of Edward Snowden's revelations of mass online surveillance by the NSA, this seemed fitting for an online exhibition of moving image work which I wanted to relate loosely to ideas around abstraction, reflection, distortion in a visual and narrative sense, but also to political spin, deflection, deception, espionage and intrigue. The pavilion featured work by ten invited artists, Matt Abbiss, Marcus Wendt, Ian Gouldstone, Motomichi Nakamura, Papaya Gonzales, Sune Petersen, Noriko Okaku, Memo Akten, Robert Seidel, and Sebastian Buerkner. It is archived at www.maxhattler.com/wilderness



Figure 42: Ian Gouldstone, *Tangram Program*, 2013, computer game, b/w, sound
“In Tangram Program, you are tasked with rebuilding a fragile mosaic house using only guns and bombs.” (Ian Gouldstone)

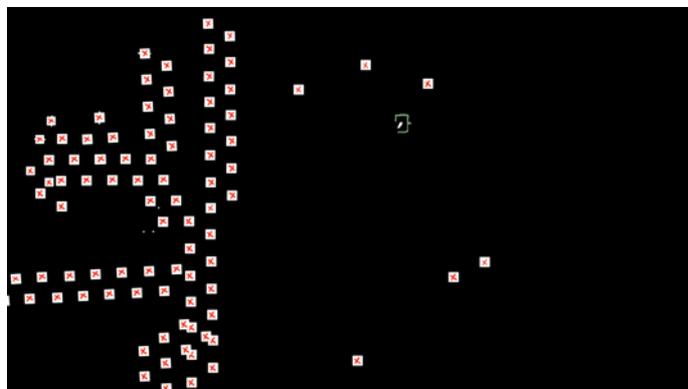


Figure 43: Matt Abbiss, *Point*, 2013, digital animation, colour, 2 min
“A point of light searching in darkness then being discovered and contained.”
(Matt Abbiss)

5. Conclusion

Being on the doctorate programme has had an immensely positive overall impact on my practice and my artistic and professional outlook. It provided me with critical context and direction, which led to the creation of a new body of work that questions notions of the spiritual, scientific, political and cultural, while simultaneously engaging with formal concerns regarding improvisation, the structuring of time and movement, and the combinatory effects of sound and image, in the creation of audiovisual abstractions that function on the levels of visual music and abstracted heterotopia. In terms of my very personal autobiographical context, I can now also understand my practice as being driven by the desire to negotiate the spiritual aspects of my upbringing with my own critical mindset, and as an attempt at reconciling my mother and father, symbolized by their lifelong pursuits of metaphysics and music, respectively. Through my engagement with the doctorate, my work has progressed from short film towards installation-based works including multi-screen setups, double-channel loops, a water screen and a circular floor-mounted installation. My performances have developed into a succinct and coherent expression that is now on a par with the rest of my art practice. In short, the last five years have helped me steer my entire artistic practice towards a more considered, grounded, sophisticated and unified expression, a solid foundation on which to build in the years to come.

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b. Additional Illustrations



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Courtesy Sean Kelly Gallery, New York

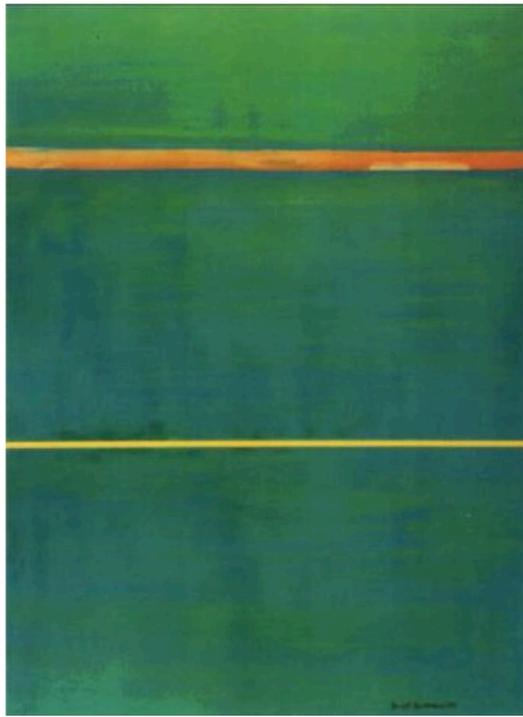


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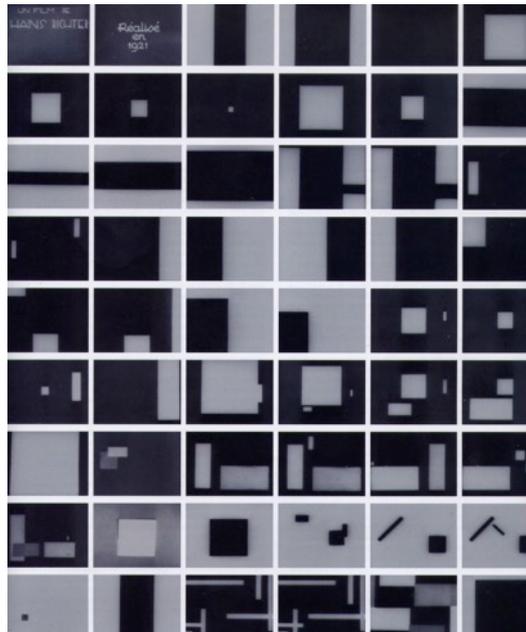


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Vienna Independent Shorts 2010, Vienna, Austria)

c. 'Audiovisual Abstractions' Doctorate in Fine Art Exhibition

Forming the culmination of the last five years of my doctorate artistic research and practice, my final exhibition comprised 9 works displayed as a unique installation on the multiple screens of the Moving Image Research Centre at the University of East London. The doctorate exhibition was open to the general public from 19 to 24 June 2014. My viva voce examination took place on 17 June 2014. External examiner was Dr Suzanne Buchan, Professor of Animation Aesthetics, and Director of the Art and Design Research Institute (ADRI) at Middlesex University. The internal examiner was Dr Michael Pinsky, Reader in the School of Arts and Digital Industries at University of East London. The viva was chaired by Dr Hedley Roberts, Head of Art and Design at the University of East London.

Video documentation of the exhibition can be found at www.maxhattler.com/doctorate

Professional Doctorate in Fine Art Exhibition

Max Hattler

Audiovisual Abstractions

- 1 X
- 2 A Very Large Increase in the Size, Amount, or Important of Something Over a Very Short Period of Time
- 3 Heaven and Hell
- 4 All Rot
- 5 Spin
- 6 Sync
- 7 Model Starship: Unclear Proof
- 8 Shift
- 9 Hattlerizer 2.0

