

**POST**



**META**

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Installations by Eddie Lohmeyer  
August 20th - September 25th, 2021

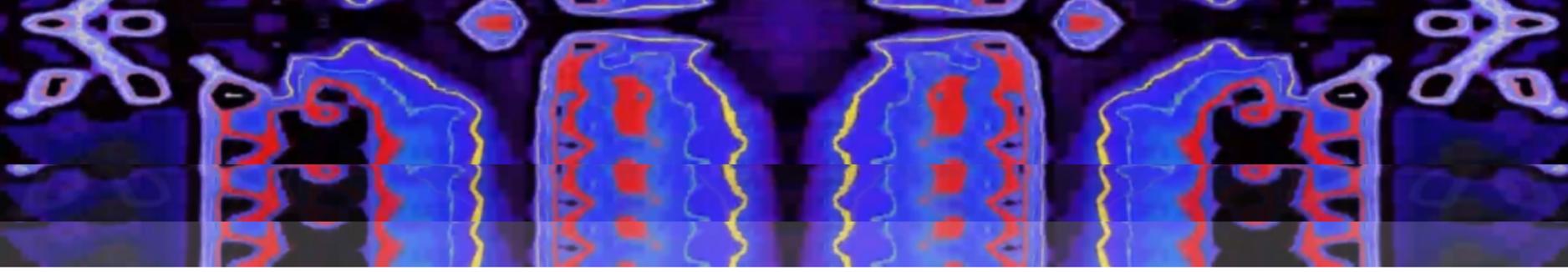


**POST/META** explores the material nature of media objects and the dynamic abstractions they generate through glitch: an aesthetic of broken things, of error, corruption, and fragmentation that playful unveils spectral forms underneath familiar interfaces.

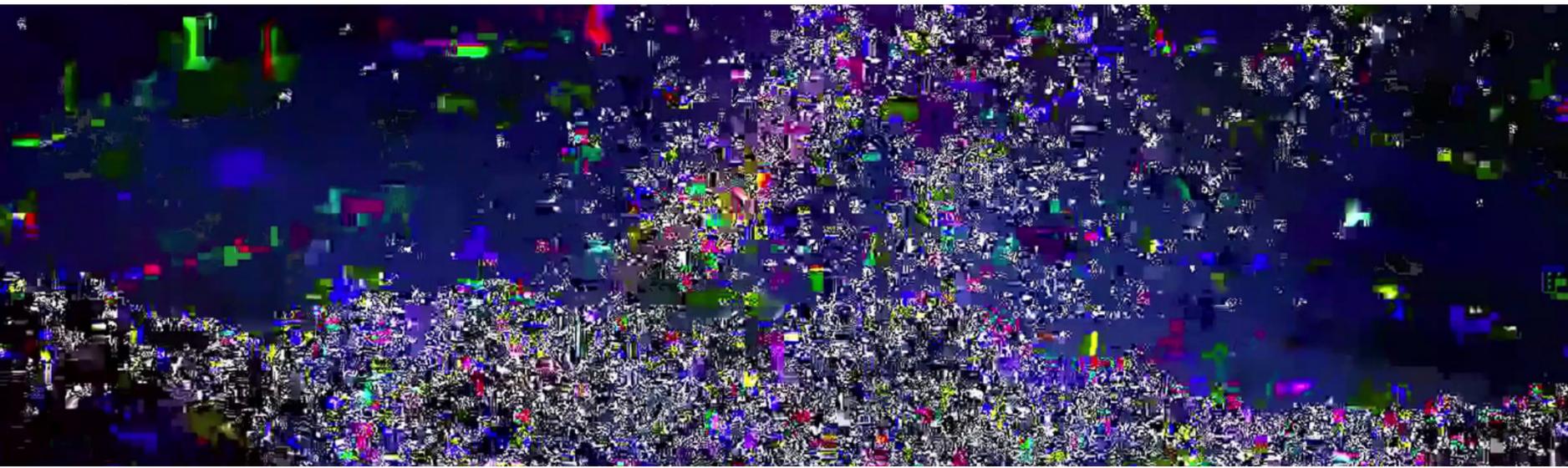
Through deconstructive practices, the video and sculptural works in POST/META reveal how media technologies often shape our perceptions of self and world as they disrupt our everyday uses of computers. In showing what is broken and hacked, these works highlight the unique agency of digital objects: the ways in which their material contours—pixels, scrolling, frames, light, screens, algorithms, engines, neural networks—aim, guide, enhance, and otherwise influence our habitual experiences of media systems. They portray the autonomy of media, rather, the liveliness of digital processes that operate outside of human utility.

Through experiments in data-moshing, AI-generation, projection mapping, and video editing, POST/META thinks of media as existing on its own terms and exhibiting unique modes of being distinct from human worldviews.

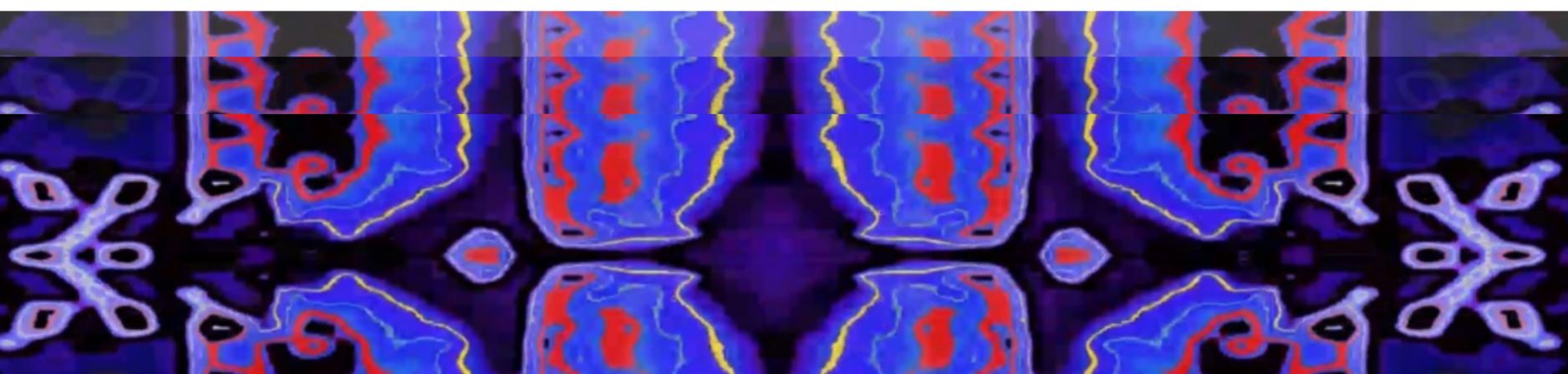




Produced through often mundane, repetitive DIY editing processes, the media experiments in this exhibition are influenced by traditions of Zen Buddhism and highlight forms of spiritual abstraction. Echoing the Buddhist sentiments of Nam June Paik and the transcendent animations of Jordan Belson, the abstract sequences reflect an interrelatedness among all material things and the harmonization of digital technology and human experience. The continual destruction and regeneration of data expressed through glitch aesthetics parallels cycles of death and rebirth in Buddhist thought: life as a dynamic force in continual flux.



While “POST” refers to media that operate beyond human-centered functionality, “META” describes the ways in which these works are about media and our normative relationships with media that we often take for granted. By breaking, hacking, and defamiliarizing standard perceptions, the works challenge knowledge frameworks through which media objects affect our everyday experiences in networked culture inundated with visual data and hyper-commodification.



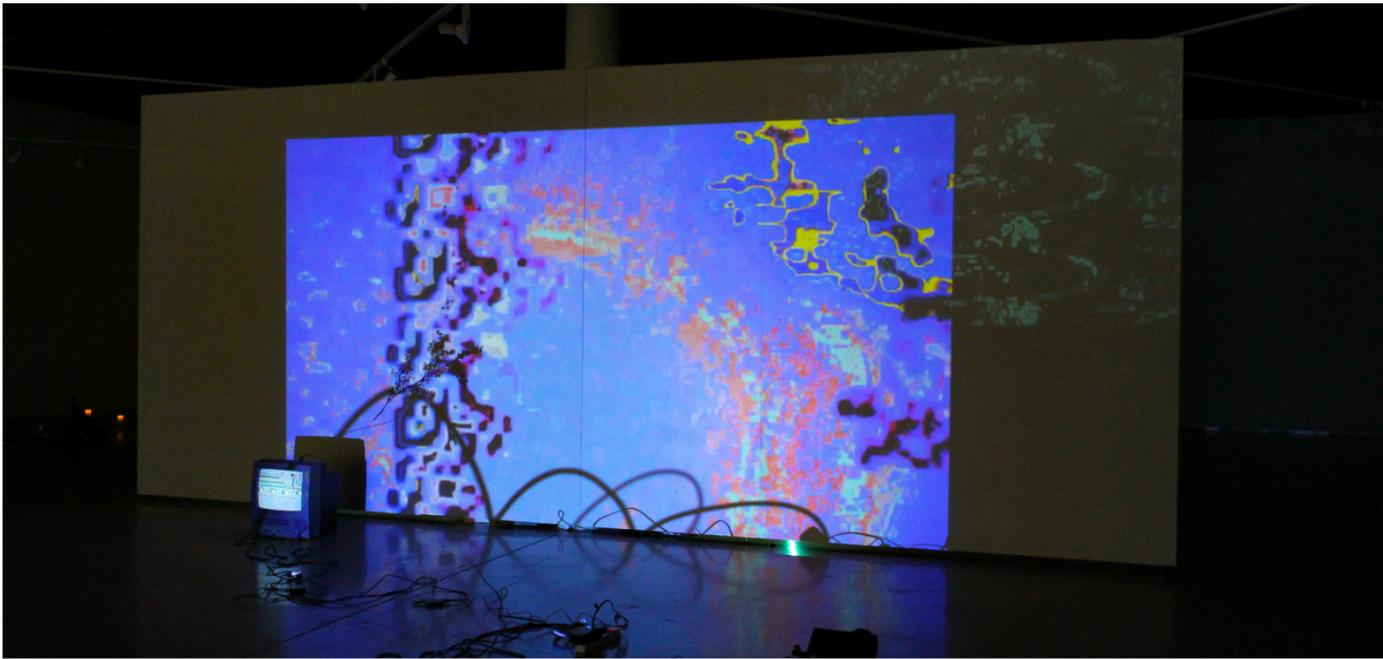
# ARTIST STATEMENT



Drawing from occult mysticism, Zen Buddhism, and art history, Lohmeyer's art explores the intersections among human perception, digital technologies, and modes of spiritual abstraction. Through experimental film, video installation, sculpture, and interactive methods, his media interventions aim to reconsider our habitual encounters with digital technologies through uncanny and often transcendent interfaces and screens. The playfully ironic encounters with these strange media forms unveil normal attitudes and perceptions toward digital technologies that have become a mundane co-extension of our bodies, while questioning knowledge frameworks in contemporary networked culture through which we perceive and sense the world.

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[vimeo.com/eddielohmeyer](https://vimeo.com/eddielohmeyer)  
[eddielohmeyer.com](http://eddielohmeyer.com)

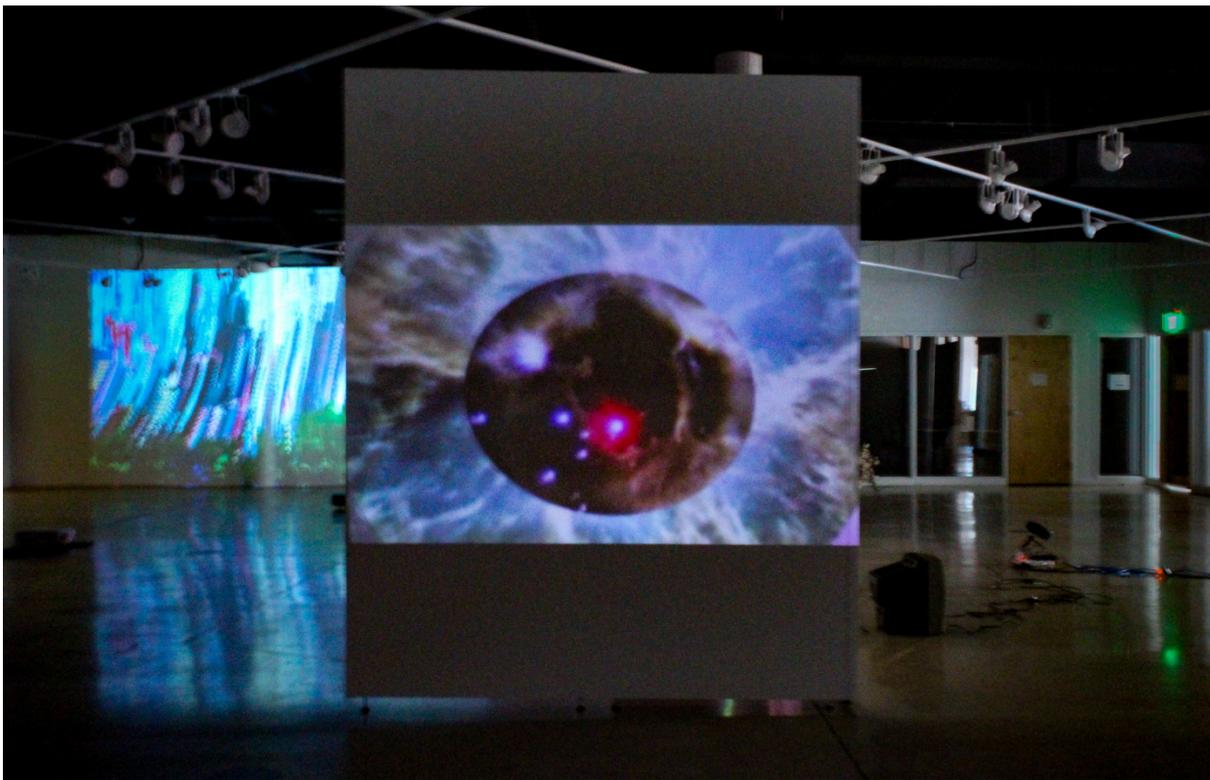
# WORKS



## ***Scrolling Landscape***

(2021, multi-channel video installation)

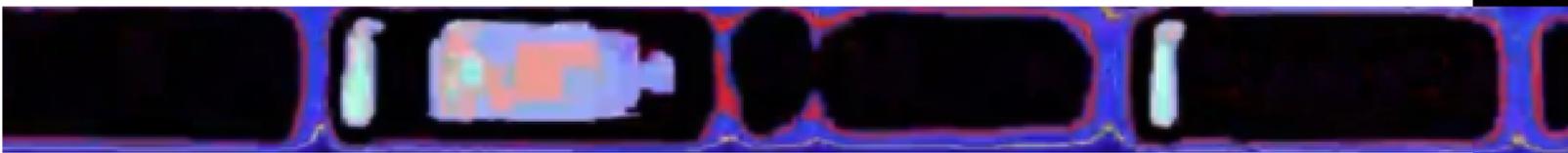
*Scrolling Landscape* is a multi-channel video work that explores the relationship among nostalgia and our perception of technologically mediated landscapes. Situated across multiple projections and screens, each channel is created by appropriating footage of speedruns from retro videogames and then editing together their scrolling gameworlds into a continuously unfolding vista. These landscapes are corrupted using glitch techniques to generate psychedelic abstractions that rapidly accelerate through two-dimensional space. *Scrolling Landscape* envisions childhood nostalgia for video gameplay as an imaginary environment separated from the mundane in which certain desires and sensory pleasures are taken up within spaces of play. Through the viewer's interfacing with these sublime visions of technology, the film serves to challenge established genres of "landscape" painting within histories of art as well as embodied reception of scrolling motion in videogames.



***Zen glitch (aimlessness)***

2021, digital video

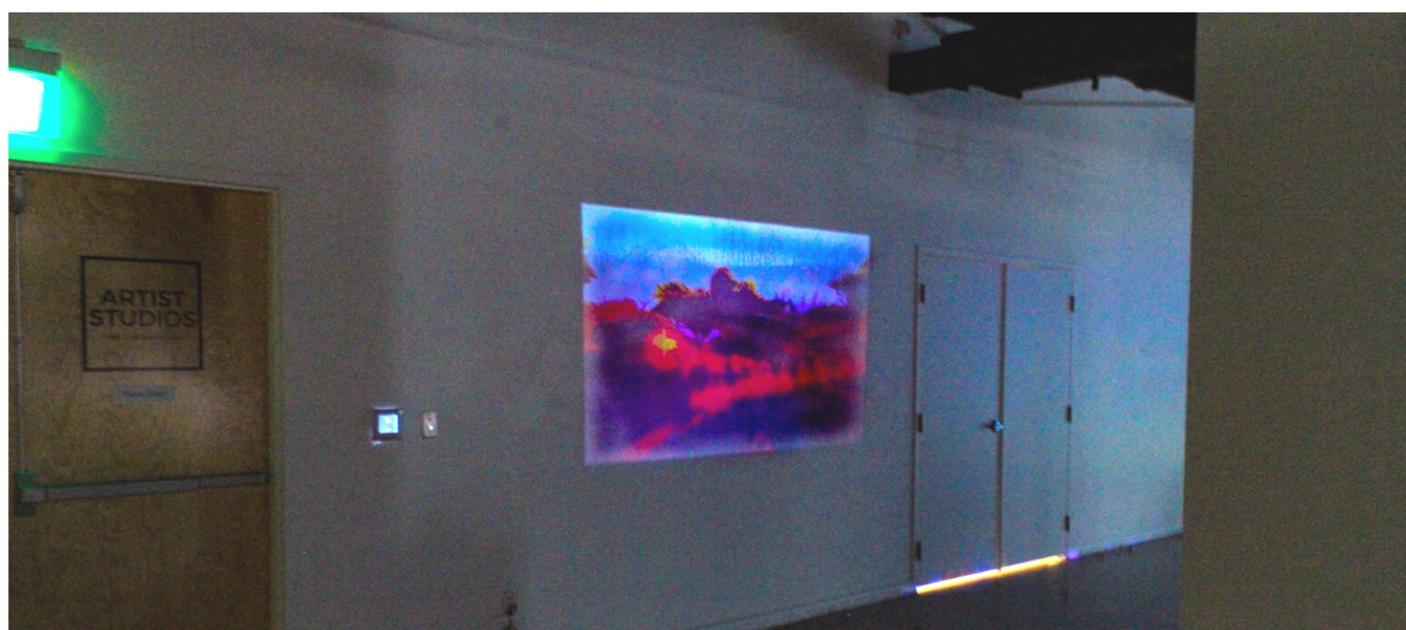
*Zen glitch* is an experimental film that explores Buddhist concepts of Saṃsāra as an aimless wandering through the on-going cycle of life, death, and rebirth that characterizes material existence. Drawing from visual sources such as glitched videogames, vintage educational films and documentaries, corrupted art historical jpegs, and microscopic video of plants, the film's structure mirrors Saṃsāra. Just as one moves through mundane life filled with suffering and joy, *Zen glitch* guides the viewer through an unveiling wormhole that when played in loop, reflects a cycle of sadness and joy, despair, and ecstasy.



***Topographia Nervosa (Shrine)***

2021, digital video

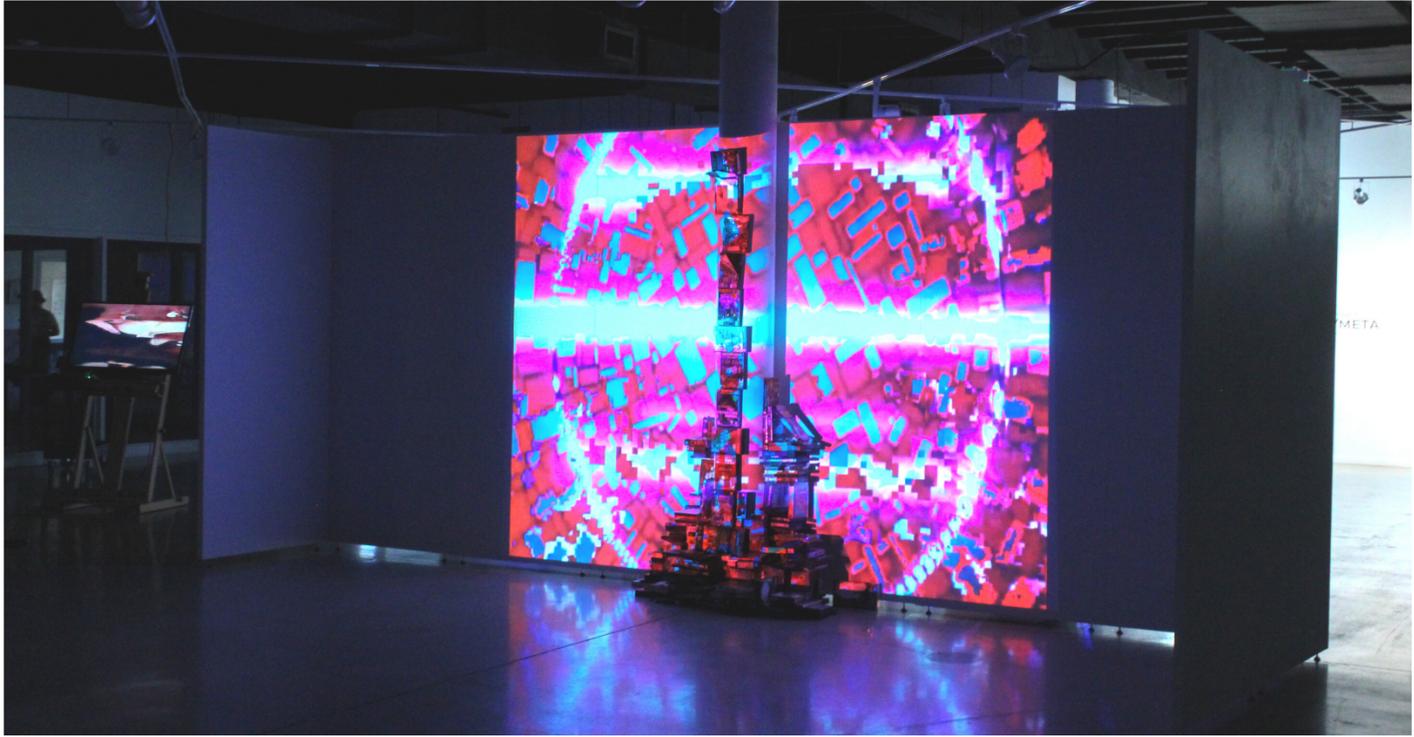
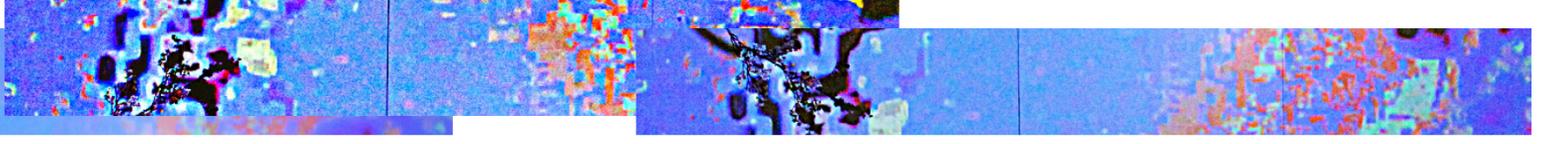
*Topographia Nervosa* is a video installation that considers the relationship among natural landscapes and the inner operations of computers. Nintendo games are corrupted and meticulously arranged in mask layers. The layers are played in continual loops of glitch patterns. More so, a virtual camera hovers, and slowly zooms to reveal the strange ontologies of pixels, titles, and color palettes that underlie the familiar interfaces of 8-bit games. As the glitch patterns within these “nervous landscapes” pulsate and move they draw a relation to natural topographies witnessed from aerial views or in satellite imagery. A Buddhist shrine is positioned before these abstract sequences, complimenting the *ensō* that contracts and expands at the projection’s center: a sacred circle that represents enlightenment and the totality of the universe. Through the complexities of layers and continually unfolding glitch sequences, *Topographia Nervosa* imagines the forensic processes of video games as a kind of spiritually oriented, computational landscape, unveiling the vibrant energies that exist below the surface of the gameworlds and within the material world.



**Maps**  
2018, digital video

*Maps* is an experimental machinima film that uses composited gamespaces to generate seductive forms of abstraction. Created through appropriated

videogame footage of map walkthroughs, the film produces colorful swirling and gyrating game fragments by blending the dynamic motion of avatars as they traverse giant gameworlds. Here, color mixing each game overlaid upon the other creates vibrant rhythms of pixels that continuously explode and swallow themselves. These psychedelic sequences are accompanied by a warped recording of Tchaikovsky's Symphony No.4, F Minor, Op.36 resulting in a visual symphony; a synesthesia of fractured spaces with the changing pitches and echoes of orchestral movements. Following in the traditions of avant-garde filmmakers such as Stan Brakhage and Tony Conrad, Maps explores the material contours of game engines and the 3D environments they render by transforming familiar gamespaces into a kaleidoscope of ever-changing polygons.



***Altar of the Bargain Bin***

2021, projection mapped digital video, sculpture

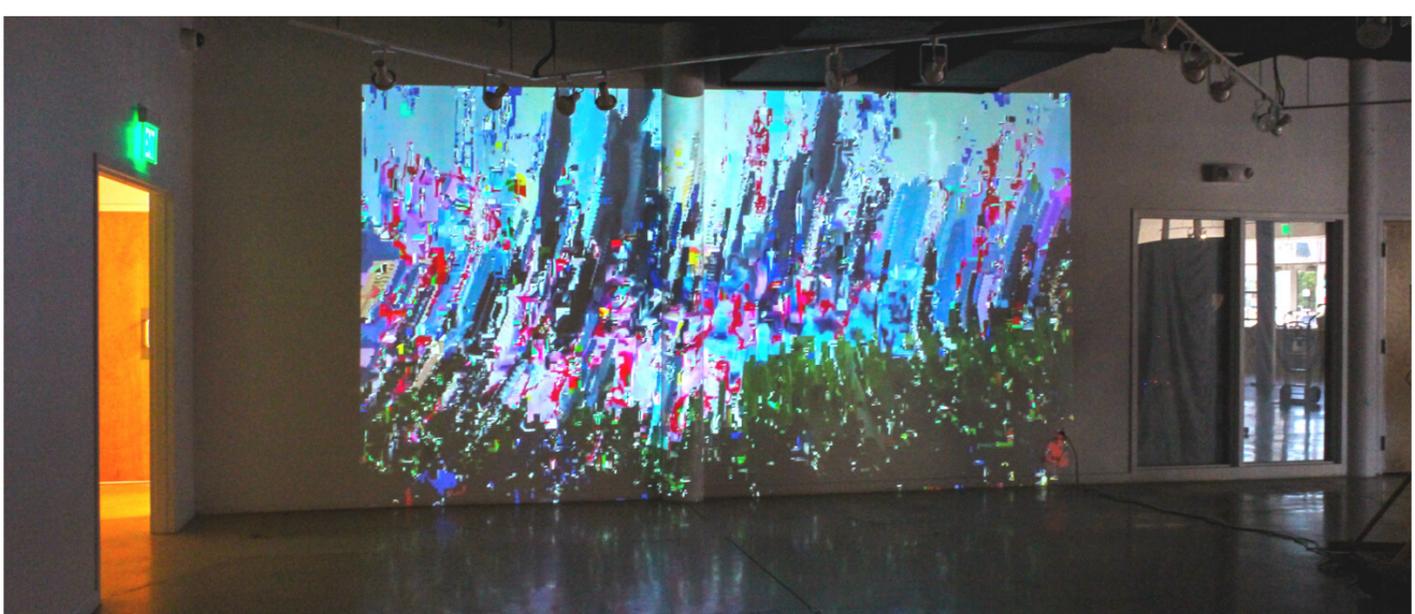
*Altar of the Bargain Bin* is a projection mapped sculpture that serves as an occult altar constructed from a forgotten cultural trope: cheap, mass-produced PC box games that might have once been found in a typical department store bargain bin. These precariously stacked boxes serve as a kind of physical, tangible glitch; rather, fragmented pop culture forms that mirror the frenetic video patterns

overlayed onto their surfaces. Drawing from data moshed anime, retro videogames, horror film trailers, and occult imagery, these projected sequences, and the physical forms they correspond to, simultaneously elicit an intensive hysteria as well as ennui for the mass commodification of cheaply made, bargain PC titles.



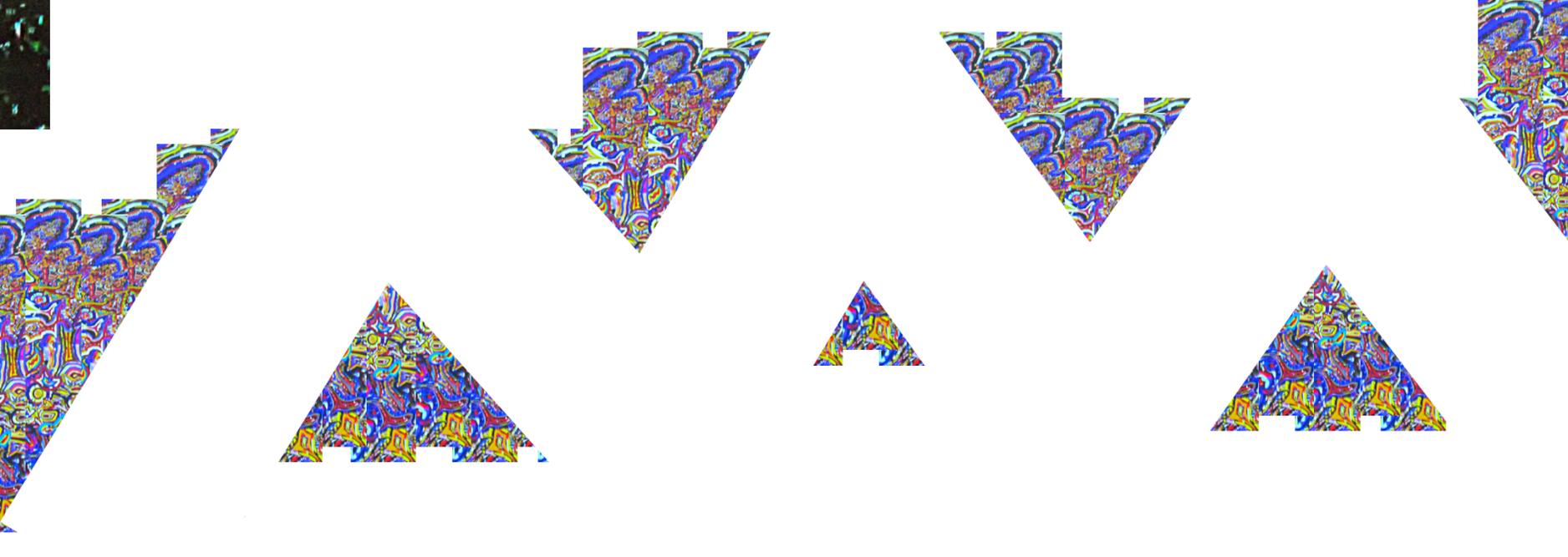
***Mandala: Explosions***  
2021, digital video

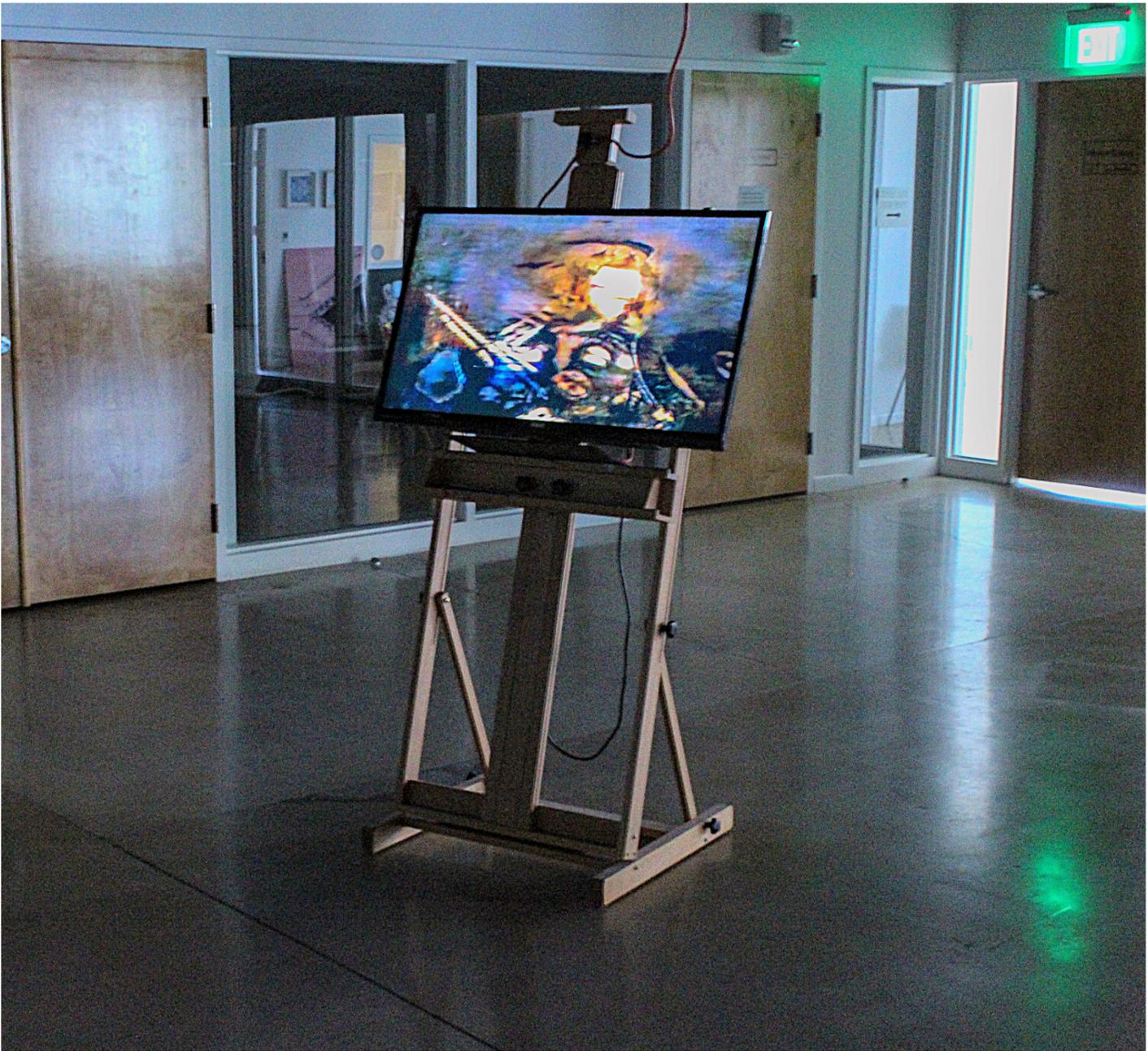
Drawing from action sequences in commercially successful, yet critically panned Michael Bay films, *Mandala: Explosions* consists of a large pulsating Buddhist mandala: an imaginary space that serves as a guiding template during meditative practices. Through strategies of irony, *Mandala: Explosions* explores cinematic special effects (explosions, gunfire, car chases) as a form of spiritual abstraction within Buddhist traditions that emphasize the mutable nature of the material universe.



# *An Interval Among Death and Dream* 2020, digital video

*An Interval Among Death and Dream* is an experimental glitch film that explores altered states of consciousness through aesthetics of error. Employing sensual expressions of data-moshing, *An Interval Among Death and Dream* evokes a haunting journey through the Bardo in traditions of Tibetan Buddhism: an existential state that lies between death and rebirth, consciousness and unconsciousness, spiritual transcendence and hallucination, ego and its dissipation. Here, footage of pristine landscapes has been captured from gameplay in *Red Dead Redemption 2* (Rockstar, 2018) and corrupted to produce an unfolding glitch sequence in which mountain ranges and meadowlands implode upon each other in violent abstractions. The material strangeness of glitch reinforces this spiritual wandering into the unknown. Glitch techniques often play with continual cycles of data's destruction and generativity, between a gestalt image and abstract forms that underlie familiar interfaces. Similarly, the Bardo as a liminal state among the corporeal and metaphysical negotiates among reality and intermediate realms of being. Through bliss and apprehension, *An Interval Among Death and Dream* considers glitch aesthetics as a form of spiritual abstraction, one that elicits technically mediated altered states through the perpetual corruption and generation of data to produce the novel and unexpected.





***(Impression)able/Merch***  
2021, multi-channel digital video

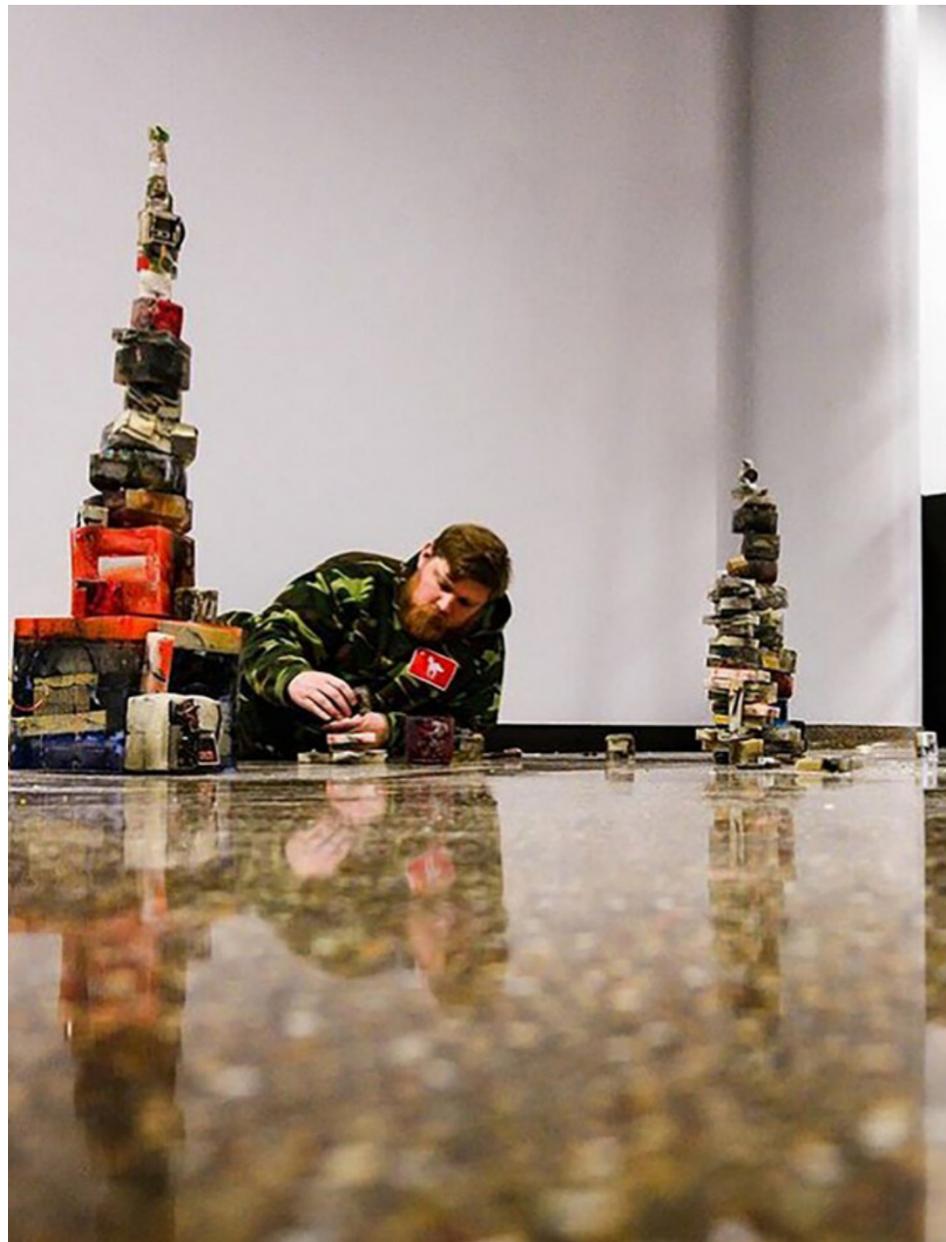
*(Impression)able/Merch* uses AI algorithms to produce abstract sequences of portraiture and popular commodities that continually merge into each other. Drawing from large data sets of Impressionist painting, stock footage of popular merchandise, advertisements, and medieval images of demons, these sequences undulate between recognizable things and melting, ghostly forms. Consisting of two TV screens secured to easels, *(Impression)able/Merch* positions artificial intelligence and a computer's ability to recognize and manipulate vastly different image sets as a kind of painterly technique, producing uncanny relations among capital, desire, and identity within digital culture.

# ABOUT

Eddie Lohmeyer



Eddie is an Assistant Professor of Digital Media at the University of Central Florida. His research explores aesthetic and technical developments within histories of digital media, with an emphasis on video games and their relationship to the avant-garde. His book *Unstable Aesthetics: Game Engines and the Strangeness of Modding* is now available through Bloomsbury Press.



Using deconstructive approaches such as glitch, physical modifications to hardware, and assemblage, his installations, sculpture, and video have been exhibited both nationally and internationally, most recently at 1308 Gallery at the University of Wisconsin, Ground Level Platform (Chicago, IL), the Yeltsin Center in Yekaterinburg, Russia and the 2021 Milan Machinima Festival.