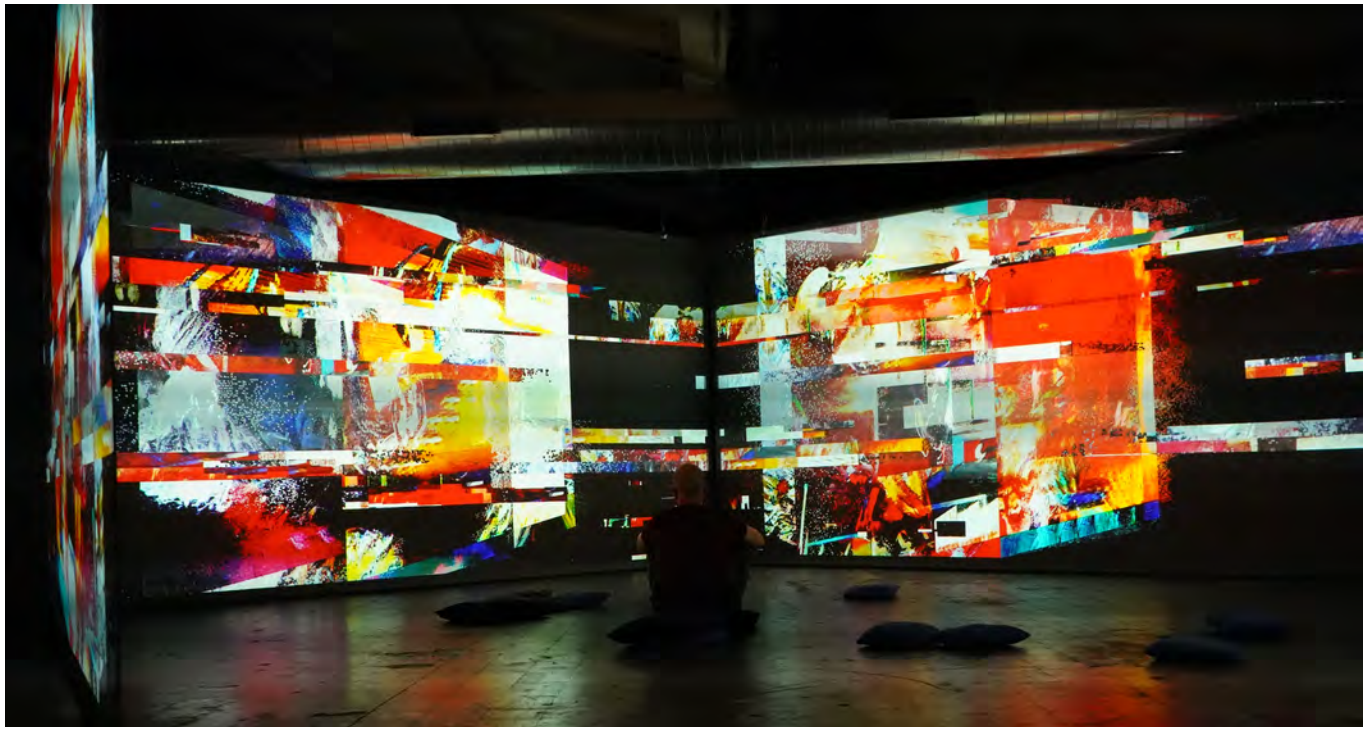
ROBI VOIGT
SELECTED WORKS



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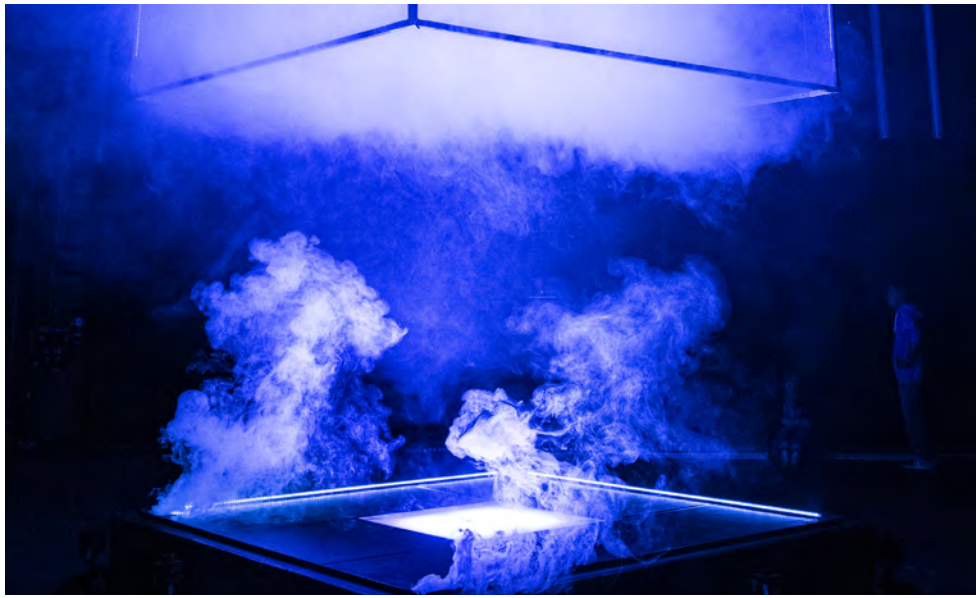
ARTIST STATEMENT

My practice moves across visual art, theatre, film, and performance. Rather than fixed narratives, I create atmospheric landscapes, composing with moving images, architecture, sound, light, physical elements, and the body. Discovery and deliberate intervention shape this process.

My work often begins with a specific context or existing source material: archives, movement, music, text, or architectural and theatrical spaces. Using digital imaging, generative systems, and material experimentation, I transform these assets so that familiar forms take on unfamiliar qualities, opening up speculative worlds. These explorations become audiovisual installations, screen-based works, large-scale prints, sculptural objects, and performances.

I think of this process as digital cloud gazing—recognising latent possibilities within visual material and giving them direction and shape. I create worlds that invite viewers to linger in a meditative state, allowing perception, memory, and imagination to unfold within a deliberately composed experience.

I search for the image beyond the image.



ROBIVOIGT.COM

DIGITAL FRAGMENTS — A Synthetic Collection Remix

2026, in collaboration with data scientist Tobias Wursthorn

Audiovisual installation
Generative image and video diffusion models, vision models and large language models developed for the collection of Aargauer Kunsthaus
4 projections and 8 screens, 4-channel audio
Dimensions variable, approx. 35 min., loop









DIGITAL FRAGMENTS transforms works from the collection of Aargauer Kunsthaus into a synthetic image system. Fragments of the collection are filtered, displaced and recomposed into a constantly changing spatial world.

The installation opens a latent space between archive, machine and perception. Painterly elements, bodies, objects and architectural traces emerge, dissolve and reappear as if remembered from a dream. Existing works become points of departure for new visual affinities and possible images.

The familiar appears unstable, unfinished and newly alive — creating a sensory and surreal encounter with the visual memory of the collection.

Exhibition:
Aargauer Kunsthaus, Switzerland, 26.09.2026–10.01.2027

DIGITAL FRAGMENTS

ONEIRIC EXTRACTIONS — Remains of Digital Fragments

2026

Three sculptural objects
Painted 3D prints
Dimensions vary; heights range from 50 to 75 cm

ONEIRIC EXTRACTIONS consists of three sculptural objects developed from the image world of DIGITAL FRAGMENTS. Robi Voigt selects and transforms figures and fragments from this generative environment, bringing them into physical form through 3D printing and painting.

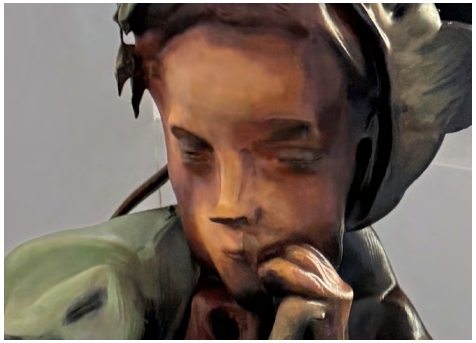
The objects retain the ambiguity of their digital origins. Recognisable human features merge with distorted shapes and unexpected surface details, suggesting artefacts from an imagined world. Weight, painted surfaces and volume give these fleeting images a material presence. The figures appear tangible and familiar, yet seem to belong to a dream rather than an identifiable reality.

Exhibition:
Aargauer Kunsthaus, Switzerland, 26.09.2026–10.01.2027

ONEIRIC EXTRACTIONS



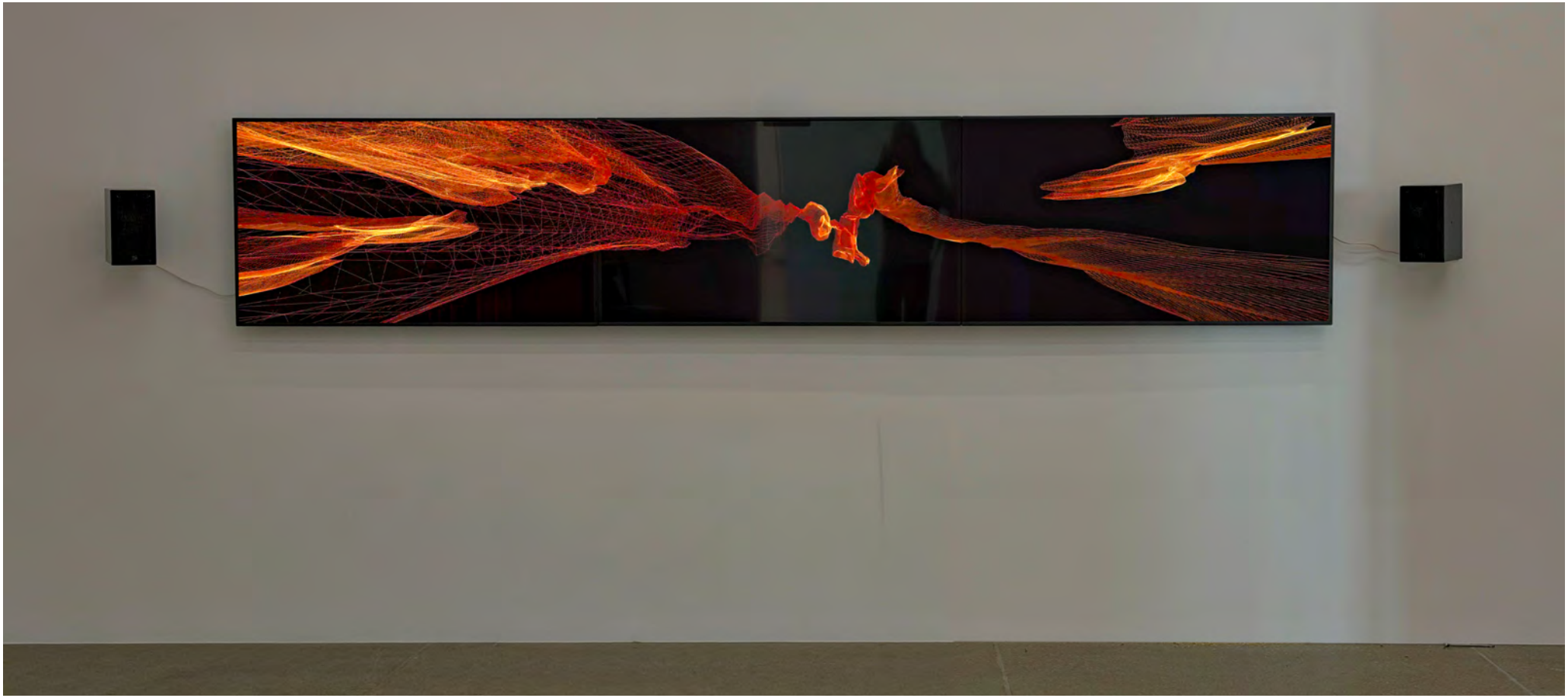


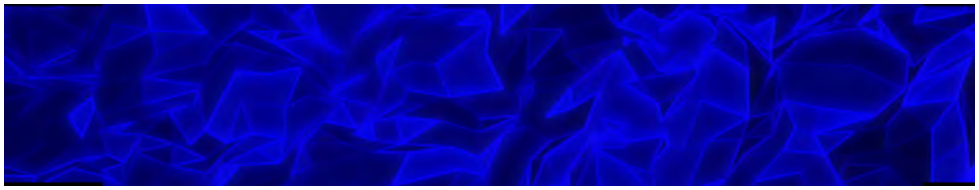


SONIC FIELDS I–III

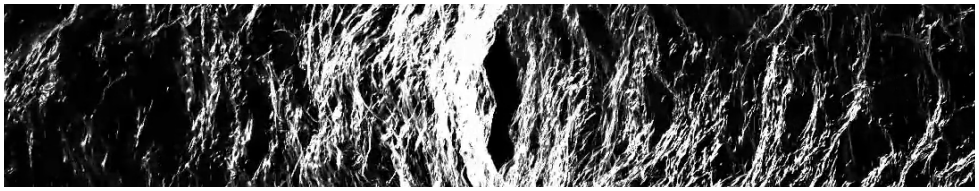
2024–2026

Three panoramic screen-based works with sound
11520 × 2160 px each
Displayed across three adjacent screens
Seamless loops, approx. 10–20 min.











SONIC FIELDS is a series of panoramic video works in which sound shapes the behaviour of the image. Audio-reactive processes translate impulses, frequencies and changes in rhythm into abstract visual structures.

Each work unfolds as a continuous image across three adjacent screens. Lines, surfaces and patterns shift with the sound, forming electronic landscapes that can also be read as moving visual scores. Seamless loops invite sustained attention to changes in detail, rhythm and intensity.

SONIC FIELDS

FOREST BODIES

2025

Five large-scale prints
220 × 140 cm each
Digital image processing and early AI-based models
Based on photographic material of actors



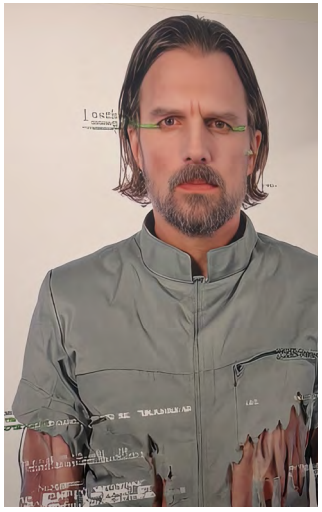
FOREST BODIES











FOREST BODIES is a series of five large-scale portraits in which human figures merge with botanical forms and technological fragments. Skin, costume and digital distortions combine into bodies that appear simultaneously organic and synthetic.

Developed from photographs of performers, the series presents the figures as independent portraits beyond their original theatrical context. Their frontal poses retain the directness of an encounter with another person, while parts of their bodies dissolve into forest-like structures, glitches and artificial textures. At this scale, viewers can move between recognising a face and exploring the intricate transformations of the body.

Exhibition:
MAD ART Zürich, Switzerland, 08.10.–08.12.2026

FOREST BODIES

QUANTUM TRILOGY — On Art, Body and Nature

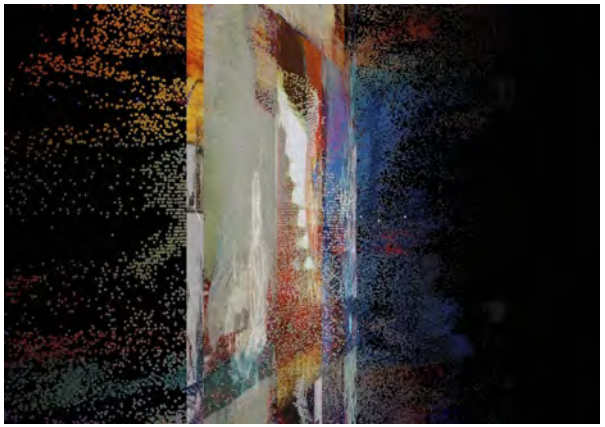
2023–2025, in collaboration with data scientist Tobias Wursthorn

QUANTUM TRILOGY

QUANTUM TRILOGY explores how artificial systems transform cultural memory, human presence and natural form. Across three immersive audiovisual works, archives and existing visual worlds become starting points for new synthetic images, voices and spatial environments. Moving from art to body to nature, the trilogy uses generative processes to reinterpret its source material, opening up speculative worlds in which traces of what once existed intertwine with what might be imagined.

Publication: *The AI Art Magazine #3 — Spatial Intelligence, 2026*

ART
QUANTUM DREAMS
2023



BODY
QUANTUM THEATRE
2025



NATURE
QUANTUM NATURE
2025



QUANTUM DREAMS

2021–2023, in collaboration with data scientist Tobias Wursthorn

Immersive audiovisual installation
4-channel video, sound
Locally trained generative image models and language models
Dimensions variable, approx. 60 min., loop



QUANTUM DREAMS begins with an archive of more than 8,800 artworks by a single painter. Locally trained generative models draw on this visual archive, transforming fragments of style and composition into continuously shifting imagery.

The installation is structured around an inside and an outside. Its four projection surfaces can be viewed from both sides. Inside, visitors enter the machine's imagined inner life, where a synthetic voice reflects on what it means for a machine to look, remember and dream. Outside, the surrounding soundscape becomes more prominent. Moving between these perspectives, visitors experience different relationships between image, voice and sound. The painter's archive becomes a machine dream that can be explored spatially and acoustically.

Exhibition:
Zentralwäscherei Zürich, Switzerland, 03.06.–13.07.2023

QUANTUM DREAMS

QUANTUM THEATRE



2025, in collaboration with data scientist Tobias Wursthorn

Audiovisual installation
Generative image, language and voice models
Dimensions variable, approx. 34 min., loop

Archival material from recent productions at Volkstheater Wien provides the basis for QUANTUM THEATRE. Images, voices and textual fragments become the source material for a synthetic stage world in which bodies, scenes and identities are continuously recomposed.

Custom image, language and voice models generate fictional situations that never existed on stage, yet remain connected to the history of the institution and its performers. Familiar voices appear in unfamiliar contexts; bodies and spaces shift between recognition and invention. The installation brings traces of past performances together with scenes that were never performed, allowing theatrical memory and artificial imagination to intertwine.

Exhibition:
Volkstheater Wien, Austria, 14.03.–17.05.2025

QUANTUM THEATRE

QUANTUM NATURE

2024–2025, in collaboration with data scientist Tobias Wursthorn

Immersive audiovisual installation
5-channel video, sound
Generative image and language models
Dimensions variable, 34:33 min., loop

In QUANTUM NATURE, a historical herbarium archive of around 18,000 preserved plant specimens becomes the basis for imagined vegetation. Generative image models transform these botanical records into unfamiliar forms that retain traces of their scientific origins. This synthetic flora meets images of damaged forests, industrial extraction and contaminated landscapes, creating a tension between ecological loss and possible regeneration. AI-generated language reflects on scientific knowledge and environmental change. Together, image and language ask how scientific records of the past can inform our understanding of nature's future.

Exhibitions:
Naturhistorisches Museum Fribourg, Switzerland, 2025
ISEA2026, Dubai, UAE, 2026

Film adaptation:
Best Experimental Film, Moss Farm Film & Art Festival, USA, 2025
Selected screenings: Biophilia, Mexico, 2025 / VisiOn, Italy, 2025 / New York Indie Shorts Awards, USA, 2026

QUANTUM NATURE





SYNTHETICA — Speculative Ecologies

2026, in collaboration with data scientist Tobias Wursthorn

Stereoscopic 3D film with sound
Developed from QUANTUM NATURE
Anaglyph 3D projection, red-cyan glasses
34:33 min.

SYNTHETICA — Speculative Ecologies develops the visual world of QUANTUM NATURE into a stereoscopic 3D film. Flowers, grasses, leaves and stems generated from a historical herbarium archive take on unfamiliar shapes and proportions. Stereoscopic depth gives this speculative ecology a tangible presence, making botanical forms appear to extend beyond the screen into the viewer's space.

The film constructs an artificial biosphere in which recognisable plant structures give rise to imagined forms of life. Viewers are invited to linger in a meditative state, exploring textures, depths and shifting relationships of scale. The tension between organic familiarity and digital invention opens a space for imagining nature otherwise.



SYNTHETICA

INSIDE LIGHT

2024

Large-scale, site-specific audiovisual installation
Park Avenue Armory, New York, USA

INSIDE LIGHT unfolds across the vast Drill Hall of Park Avenue Armory. Moving image, light and Karlheinz Stockhausen's electronic music form an audiovisual landscape whose scale extends beyond a single field of view.

Robi Voigt's video work brings movement, rhythm and changing visual textures into this environment. Together with the lighting and spatial design by Urs Schönebaum, the projected images reshape the perceived depth and atmosphere of the hall. Visitors encounter the work from within, surrounded by an evolving composition of image, light and sound.

Presentation:
Park Avenue Armory, New York, USA, 2024

Credits:
Video: Robi Voigt
Lighting & space: Urs Schönebaum
Music: Karlheinz Stockhausen

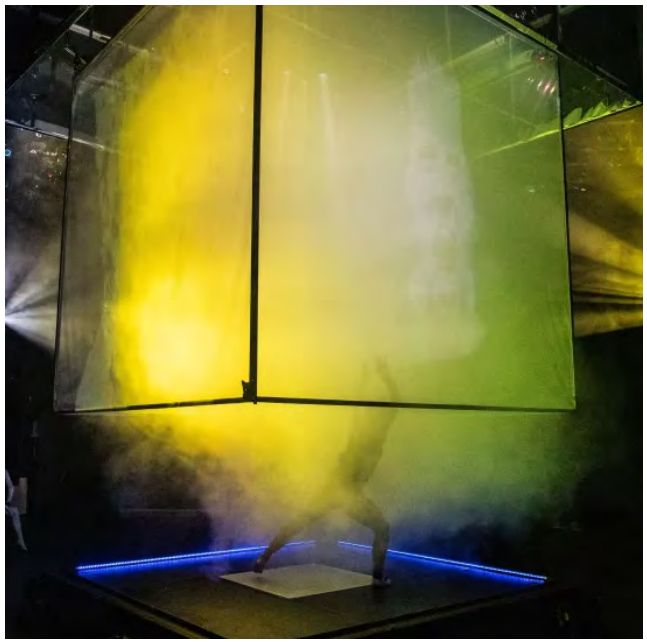
INSIDE LIGHT

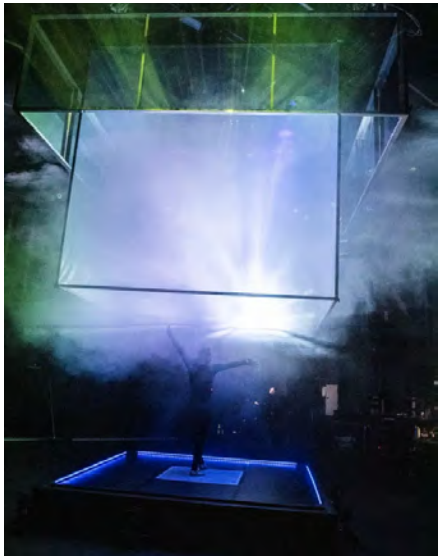




STATE:LUCID









2020

Immersive audiovisual installation and performance
Motion tracking, real-time generated video and sound
Fog projection, semi-reflective foil, 3D sound
Dimensions variable

STATE:LUCID combines immersive installation and live performance to evoke the experience of a lucid dream. A performer's movements are tracked in real time and translated into shifting projections and spatial sound, allowing bodily gestures to shape the surrounding audiovisual composition.

Projections on fog and semi-reflective surfaces create overlapping layers of light, colour and reflection. The performer's body becomes visible, obscured or fragmented within these layers, blurring the distinction between physical presence and projected forms. As movement changes what is seen and heard, the work explores the possibility of shaping a dream from within.

Presentations:
Immersive Arts Space Zürich, Switzerland, 2020
Swiss Digital Days, Switzerland, 2020

Publication:
Bühnentechnische Rundschau, Issue 03/2021 — "Ein Traum als immersive Rauminstallation"

STATE:LUCID

AMERIKA

2024

Video art for opera, including the 7.5-minute
video and sound installation *Vermutungen über ein dunkles Haus*
Opernhaus Zürich, Switzerland

Within AMERIKA, V*ermutungen über ein dunkles Haus* forms a 7.5-minute video and sound installation in which projected images and physical architecture become difficult to distinguish. Hologram-like projections create an impossible architecture that appears to detach itself from the stage. Sound and moving image form an atmospheric composition with its own rhythm within the operatic performance.

This interplay between built and projected space also informs the wider video work for the production. These images make the architecture appear to shift and dissolve, extending the stage beyond its physical limits.

Presentation:
Opernhaus Zürich, Switzerland, 2024

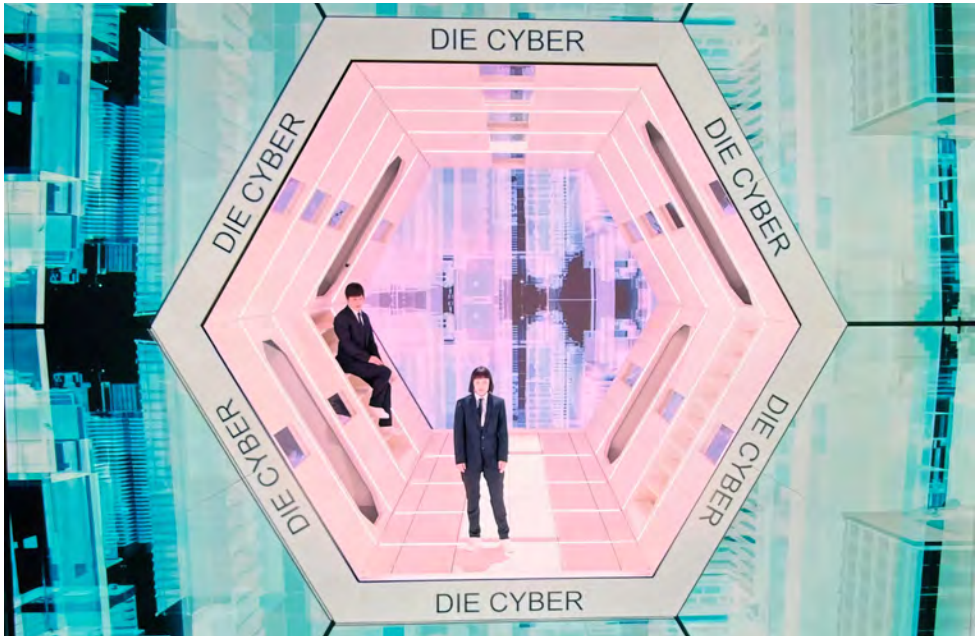
Credits:
Video: Robi Voigt
Director: Sebastian Baumgarten
Stage Design: Christina Schmitt

AMERIKA





RCE



2024

Digital / visual art for theatre
Berliner Ensemble, Berlin, Germany
Moving image, digital environments, spatial projection

Robi Voigt contributed to the visual world of RCE as part of a team of twelve digital artists. Moving images, generative processes and spatial projections shape how the performers appear on stage: bodies are embedded in digital structures, fragmented or exposed.

The digital imagery becomes an active part of the performance, making tensions between human bodies and technological systems visible.

Awards / recognition:
DER FAUST 2025 — Award for Media
Theater heute — “Inszenierung des Jahres” 2024

Production: Berliner Ensemble, Germany
Director: Kay Voges
Stage Design: Daniel Roskamp

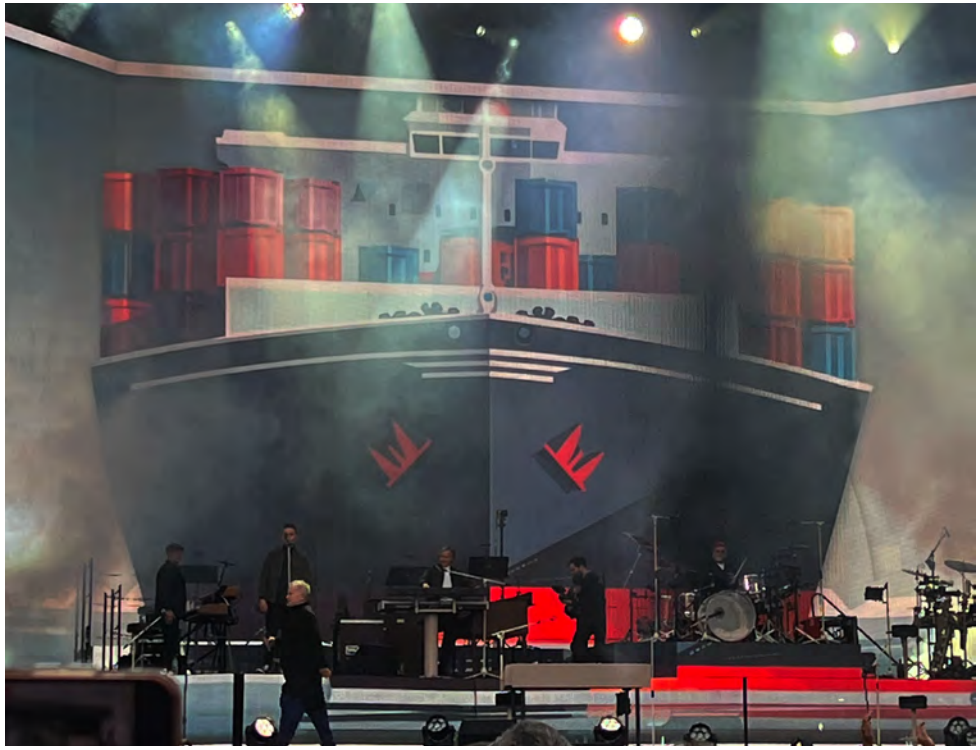
RCE

HERBERT GRÖNEMEYER — LIVE PERFORMANCES

Art direction for the 40 Jahre Bochum stadium tour, 2024
Stage and lighting design for Wetten, dass..?, 2022

Across two collaborations with Herbert Grönemeyer, Robi Voigt shaped the spatial and visual setting of live music at different scales. For the televised performance on Wetten, dass..?, his stage and lighting design focused attention on the musicians. As art director for the 40 Jahre Bochum stadium tour, he developed the overall visual concept for a large-scale concert production.

Light, architecture and the performers' presence establish a visual rhythm alongside the music, shaping the atmosphere of each performance.





HERBERT GRÖNEMEYER

MACBETH

2022, Schauspiel Wuppertal, Germany

Stage design for William Shakespeare’s Macbeth
Monochromatic stage architecture

MACBETH transforms the interior of a tyrant’s mind into a surreal architectural space. A radically green, enclosed one-room apartment becomes the setting for a world suspended between domestic normality, paranoia and hallucination.



MACBETH

DANTONS TOD







2018

Site-specific installation
Metal, light, shadow, fog, reflections and puppets
Dimensions variable

DANTONS TOD takes the question “What do we do when everything is already over?” as its point of departure. The installation explores what remains after an ending and reflects on Europe’s external borders, addressing tensions between belonging and exclusion, protection and vulnerability.

Metal structures and puppets are set among fog, shadows and reflections. Hard edges become difficult to distinguish as light catches the metal and fog obscures its outlines. These shifts in visibility give the arrangement an unsettled quality, leaving it unclear whether we are witnessing the aftermath of an event or waiting for something to happen.

DANTONS TOD

ROBI VOIGT

Biography
Robi Voigt is a media artist and scenographer based in Zurich, Switzerland. His practice spans audiovisual installations, moving image, sculptural objects and spatial environments, moving between visual art, theatre, opera and performance.

He studied Audiovisual Media at Hamburg University of Applied Sciences and Stage Design at Zurich University of the Arts. His work has been presented in international institutional and performative contexts, including Park Avenue Armory New York, Aargauer Kunsthaus, ISEA Dubai, Volkstheater Wien and Immersive Arts Space Zürich.

In 2025, he received the German Theatre Prize DER FAUST for Media as part of the artistic team of RCE at Berliner Ensemble. His film QUANTUM NATURE was awarded Best Experimental Film at the Moss Farm Film & Art Festival in California.

Selected Exhibitions & Presentations
2026 — ISEA2026, Dubai, UAE
2026 — Aargauer Kunsthaus, Aarau, Switzerland
2026 — MAD ART Zürich, Switzerland
2025 — Naturhistorisches Museum Fribourg, Switzerland
2025 — Volkstheater Wien, Austria
2024 — Park Avenue Armory, New York, USA
2023 — Zentralwäscherei Zürich, Switzerland
2020 — Immersive Arts Space Zürich, Switzerland

Selected Awards
2025 — DER FAUST, German Theatre Prize, Media (artistic team)
2025 — Best Experimental Film, Moss Farm Film & Art Festival, USA

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