

# Simon Speiser Portfolio 2024



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Luring Potential

# CV

Simon Speiser  
Lives and works in Berlin  
Born 15.04.1988 in Regensburg Germany  
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## Education

2014 Meisterschüler of Michael Krebber, Willem de Rooij, Städelschule Frankfurt  
2011 Pre-diplom Alexander Roob und Christian Jankowsky, ABK Stuttgart  
2007 Fachabitur, Gutenbergschule Frankfurt

## Selected Exhibitions

Kin is not Kind, Alexander Levy, Berlin Jan. 2025  
BPA//Exhibition, KW, Berlin Nov. 2024  
Chronoplasticity, Raven Row, London Oct. 2024  
After Images, Julia Stoscheck Foundation, Berlin Sep. 2024  
Tiempo de Siembra, BPA//Raum, Berlin (Curation) Aug. 2024  
Piña Why is the Sky Blue?, Silverlens Gallery Manila Philippines Apr. 2024  
Inner View, Göppingen Kunsthalle, Germany Mar. 2024  
How we remember tomorrow, UQ Art Museum, Brisbane Australia Feb. 2024  
Green Snake, Tai Kwun Contemporary, Hong Kong Dec. 2023  
La Visión del Monte, Casa del Barrio, Guayaquil Ecuador (Solo Show) Aug. 2023  
A Body of Memory, Kunsthall Trondheim, Trondheim Norway Jun. 2023  
Touching Clouds, Moovy Festival, Cologne Germany May 2023  
Piña Why is the Sky Blue?, Walter Phillips Gallery, Banff Canada (Solo Show) Mar. 2023  
Piña Why is the Sky Blue?, Gallery TPW, Toronto Canada (Solo Show) Sep. 2022  
Enmeshed, Tate Modern, London UK Jul. 2022  
Piña Why is the Sky Blue?, Julia Stoschek Collection, Berlin Germany (Solo Show) Apr. 2022  
Piña Why is the Sky Blue?, Mac Kenzie Gallery, Regina Canada (Solo Show) Mar. 2022  
„O“, Hamburger Bhf Berlin Germany Sep. 2021  
Virtual Tendencies, Berliner Forderprogramm Jan. 2021  
Künstlerische Forschung, Berlin, (DE).  
I wanted to tell you..., Ashley, Berlin Germany Dez. 2020  
Ozeanische Gefühle II, HLMD, Darmstadt Germany Dez. 2019  
In a Young World of Resplendet Glitter, CAC, Quito Ecuador (Solo Show) Jul. 2019  
Floats, Oracle, Berlin (Solo Show) Mar. 2019  
Come to me Paradise, Tor, Frankfurt Germany Jan. 2019  
Finger my Fern, EVBG, Berlin Germany Jan. 2019  
Metamodernity, Robert Grunenberg, Berlin Germany Dez. 2018  
10 Steps to Heaven, Archivio Conz, Berlin Germany Dez. 2018  
Paradise is Now, Robert Grunenberg, Berlin Germany Apr. 2018  
DGTL FMNSM, Festspielhaus Hellerau, Dresden Germany Mar. 2018  
In any (way,) shape or form, Betonsalon Paris Nov. 2017  
BASIS.APERÇU, Goethe Institut Paris Sep. 2017  
Like biting into sugar cane, Broken Dimanche Press, Berlin (Solo Show) May 2017  
Gebärden und Ausdruck, Halle für Kunst, Lüneburg Germany Jun. 2016  
The Big Scene : Seven Sights, MMCA, Seoul Korea Jul. 2015  
Hundstage, Croy Nielsen Gallery, Berlin Germany Jul. 2015  
New Frankfurt Internationals: Solid Signs, Frankfurter Kunstverein, Frankfurt Germany Jan. 2015  
Inside the Lacuna, Oracle, Berlin Germany (Solo-Show) Nov. 2014  
Pashmina (Absolventenausstellung), MMK Zollamt, Frankfurt Germany Jul. 2014  
Group Show III, Alexander Levy, Berlin Germany Jun. 2014  
Falling for the Matuhi, Helio Oiticica, Palmengarten MMK, Frankfurt Germany Aug. 2013

## Grants and Residencies

Delfina Foundation, London 2025  
Berlin Program for Artists 2023/2024  
VR residency Beyond Gravity, Dortmund 2022  
Stiftung Kunstfonds Neustart Kultur 2020/2021  
Production Grant, Canada Council 2019/2020  
Reisestipendium der Hessischen Kulturstiftung 2017/2018  
DOMS Stiftung Basel 2017  
AIR\_Frankfurt at MMCA Goyang Residency in Seoul 2015

## Guest Lecture / Talks / Pannels

Academy of Fine Arts, Karlsruhe Germany 2023  
Art Comission Düsseldorf Germany  
ARIA Lubljana Slovenia  
Academy of Fine Arts, Guayaquil Ecuador  
Archeological Museum Esmeraldas Ecuador  
Academy of Fine Arts, Nürnberg Germany  
Banff Centre for the Arts Canada  
Tate Modern London, UK 2022  
Julia Stoschek Collection Berlin  
Mac Kenzie Gallery, Regina Canada  
HLMD Darmstadt Germany 2019  
Art Düsseldorf Germany

## Press / Publications

El artista alemán-ecuatoriano Simon Speiser – **El Universo** 2023  
Words that Word Words, by Ines Geraldos Cardoso – **Worms Magazine** Issue 7  
Feature: Heritage Algorithms and Other Letters to the Future, by Erica N. Cardwell **Art-papers**  
Feature: Stephanie Comilang and Simon Speiser's Piña, Why is the Sky Blue?, by Jay-  
ne Wilkonson – **E-flux** 2022  
Critic's Picks: Piña, Why is the Sky Blue?, by Xenia Benivolski – **Artforum**  
What To See During Berlin Gallery Weekend, by Claire Koron Ekat, **Frieze**  
Simon Speiser – **Numéro** 2018  
Like biting into sugar cane – **Broken Dimanche Press** 2017

## Collections

National Gallery of Canada  
TD Bank  
Julia Stoschek Collection

## Current & Upcoming Exhibitions

After Images, Julia Stoscheck Foundation, Berlin Till 20.07.25  
National Gallery, Ottawa Canada Feb. 2025  
Scars extending onto our Land, Delfina Foundation, London (Screening) 04.03.25  
Kinderhook & Caracas, Berlin Sept. 2025  
MAAC, Guayaquil Ecuador Oct. 2025  
TiD, Dortmund Nov. 2025

## Naufragio Liberador (Liberating Shipwreck), 2024

EMAP x Seoul Frieze Film Program, Seoul 2024

Looking at the history of the maroon society of Esmeraldas, Ecuador, through the lens of string theory, Speiser superimposes conceptions of black holes with the occurrences of shipwrecks on the coast of Esmeraldas. These shipwrecks enabled the freedom of Afro-Ecuadorian communities as early as 1533, when they established maroon settlements, which became a haven for many others. Blending together interviews about speculative physics, string and quantum theories, colonial history, footage of rituals and digitally rendered lush landscapes, Simon Speiser's new film, *Naufragio Liberador*, is premiering within the exhibition.

Video links: [https://drive.google.com/open?id=1AmqXR8tQstti9jqDr6MrA-bgkzR67TI&usp=drive\\_fs](https://drive.google.com/open?id=1AmqXR8tQstti9jqDr6MrA-bgkzR67TI&usp=drive_fs)

Production Diana Ante/ Voiceover by Remigio Tapia / Music by mobilegirl



# Tiempo de Siembra 2024

BPA//Raum Berlin

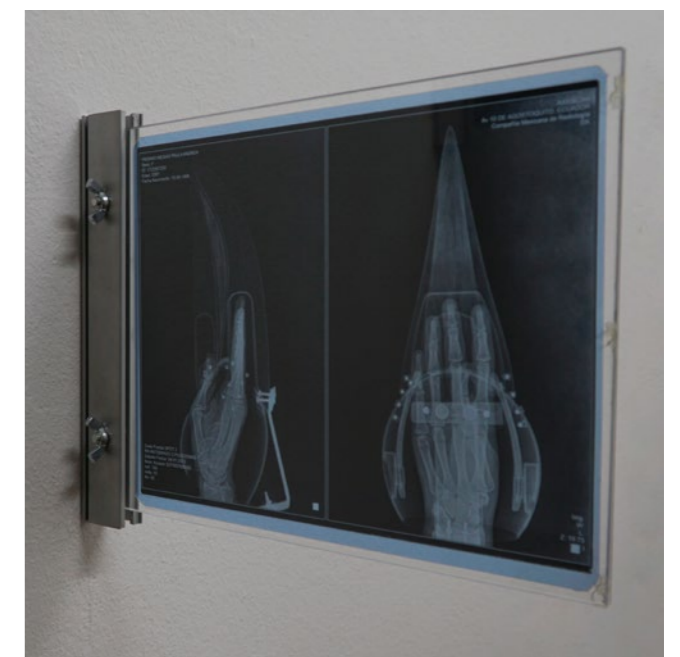
The group show “Tiempo de Siembra” (sowing time), is my first curatorial endeavour, bringing together various positions from the contemporary Ecuadorian art world that work at the intersection of nature and technology.

In 2009 during the reformation of the Ecuadorian constitution, the Andean concept “Sumac Kawsay” was introduced, commonly translated as “well-living”, the term signifies a departure from Western socialist theory, embracing ancestral, communitarian knowledge and the culture of the Quechua people. It called for nature to be recognised with rights, akin to human beings. Unfortunately many of these ideas did not materialise into action. However, the recent referendum in 2023 saw an astounding majority of the Ecuadorian population opposing oil exploitation in the Amazon, during times of crisis. This underscores a consistent understanding for the importance of reconciling contemporary life with the environment.

This resonance is strongly reflected in the work of many Ecuadorian artists, with some shedding light on the exploitation of the natural resources, its technologies and their environmental impacts. Others analyse a spectrum of technologies, from indigenous technologies to our present digital worlds and speculative technologies, in search for a symbiotic coexistence.

For the first iteration of this show I invited Angelica Alomoto, Aquiles Jarrin, Juan Carlos León, Paula Proaños Mesias, Martina Miño Perez, Oscar Santillan and myself.

I am currently working on moving the show to other cities, with the hope to expand the invitation to more Ecuadorian artists.





## La Visión del Monte 2023

Casa del Barrio, Guayaquil Ecuador  
MOM Art Space, Hamburg Germany 2024  
Centro Cultural Metropolitano, Quito Ecuador 2024  
Mechatronic lightsculpture 20min / Collage drawings / Tintype photography

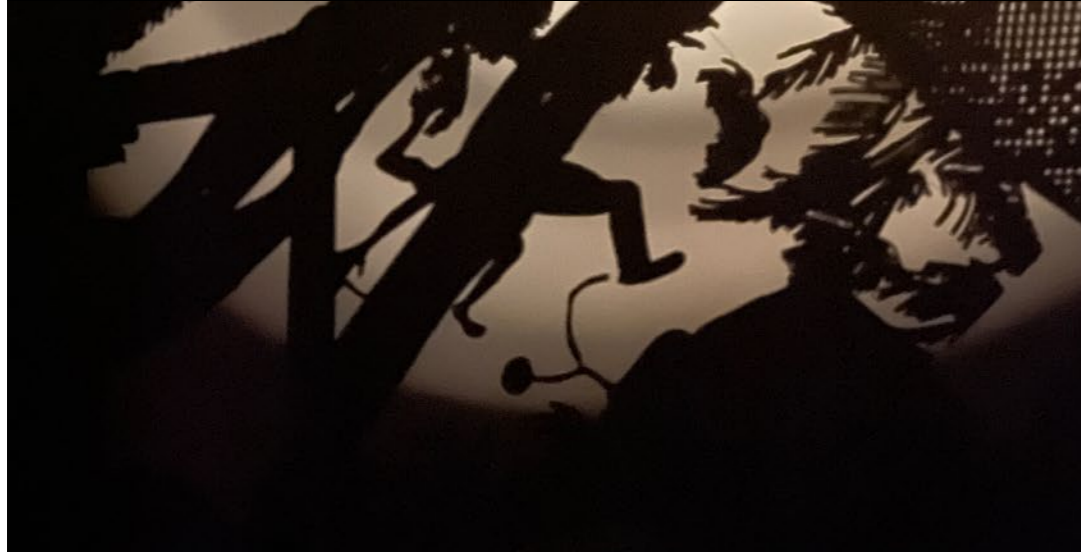
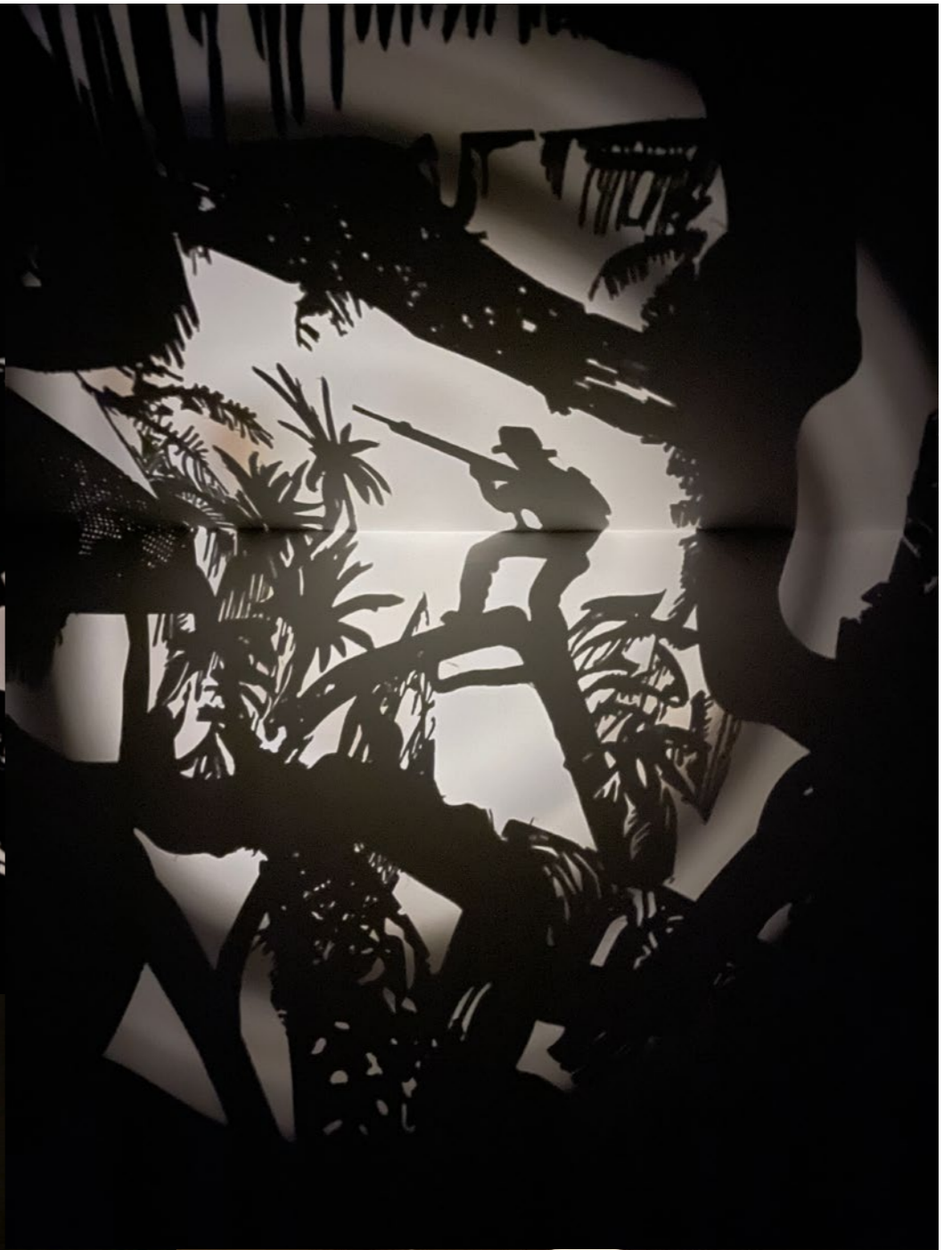
“La Visión del Monte is a mechatronic light sculpture that invites the viewer into an immersive storytelling experience on the afro Ecuadorian folklore on spiritual encounters in the Esmeraldian rainforest. The stories, based on interviews with my father and people from the countryside in Esmeraldas, are narrated by him. Telling of the complex history of the maroon society in Esmeraldas Ecuador and their conflicted relationship with spirits of afro cosmo vision affected by christianisation.

The symbiosis of old and new technologies, from shadow play to robotics, invoke childhood memories and conjures a scene of storytelling around a bonfire. Abstract and figurative forms interact with the movement of the animated light, casting enchanting shadow scapes that form the backdrop for the stories.

Video links: <https://youtu.be/BKjk2lmBGQM>  
<https://youtu.be/Hk8bhmKTOLQ>

Voiceover by Remigio Tapia / Music by mobilegirl / Code and robotics development in collaboration with Norbert Pape





## Introduction

El mundo sobrenatural no requiere ni de un tiempo ni de un espacio para ser percibido o vivido. Porque a pesar de la permanencia de los ritos, en especial los de la muerte, y de que el monte puede constituir el espacio más plagado de misterio y de seres míticos, no existe un límite que separa este mundo del mundo natural. Cualquier elemento del cosmos o de sensorialidad es una encarnación de lo sobrenatural, convirtiéndose en un llamado a la precaución, a la acción, al temor o a la fiesta. Es así que un pájaro, una mariposa, una luz o un destello, un ruido, un olor, un sueño o el frío dentro del cuerpo anuncian la presencia de un espíritu, la cercanía de la muerte o un misterio por llegar.

He venido a contarles de varios encuentros con esos seres que habitan el monte de la selva Esmeraldeña. Cuentos vividos por familiares, amigos, la gente del pueblo y por mí mismo.

## Gordito's Visión

Gordito sabía quedarse dormido en la hamaca de la terraza en la casita dentro en el monte.

El sol apenas traspasaba la colcha de nubes que suele cubrir la selva Esmeraldeña. Disfrutando de la tranquilidad del medio día, gordito no se dejaba ni molestar de los zancudos que estaban siempre ansiosos de chupar sangre. Cuando de pronto escucha un chillido extraño muy cerca, parecía venir de la entrada a la cocina, al otro lado de la terraza.

Gordito abrió un ojo a ver que será lo que se metió en la casa, pero nada, no se podía ver ningún movimiento ni más ruido de la cocina. No valía la pena moverse de la hamaca, y perturbar su rutina favorita.

Pero al rato vuelve el mismo sonido, casi sonaba como si alguien se burlaba, con una risa jocosa.

Gordito se vira y mira de vuelta hacia la puerta, y alcanza ver algo tipo paño desaparecerse por la cocina. Ahora sí se despertó y observa la puerta desde la hamaca. No se escuchaba nada más que los ruidos hipnóticos del monte. ¿Habrá que salirse de la hamaca? Mientras gordito pensaba, algo blanco se asoma por el borde de la puerta. Poco a poco se va mostrando, revelándose con un movimiento lento, ajeno a nuestro mundo, parecía pararse el tiempo y el aire a su alrededor, con su simple presencia.

Era un señor ya mayorsito, alto y flaco, vestido todo de blanco, casi parecía no caber por la puerta, creciendo a cada segundo que el tiempo transcurría. Y qué era lo que cargaba en la cabeza? Un turbante? Un turbante blanco, cual como su vestido irradiaba luz brillante. Le miraba directamente con una sonrisa casi mueca, pero a la vez cariñosa.

Gordito sorprendido se quedó sin mover en la hamaca, devolviéndole la sonri-

sa pero con expresión perpleja. Ambos permanecen en ese estado por tiempo indefinido, mirándose fijamente como presa y depredador, pero en lugar de miedo y escalofríos sus ojos intercambiaban gratitud y amistad.

## El Bambero

A mi tío Jackson le encantaba irse de cacería solito, decían que era el mejor cazador del pueblo y que jamás había vuelto con las manos vacías de la cacería. Sabía irse a un sitio donde había arto frutepan. A la mayoría de la gente no le gustaba ir para allá por lo que siempre habían ruidos extraños inexplicables, que hasta de día la gente prefería evitar esa región del monte.

Una noche mi tío salió de cacería para allá, cuando llegó armo su tarima en uno de los árboles de frutepan, para que no le vieran los animales de la selva. Ahí se quedó tranquilo con su escopeta cargada observando la noche. Era una noche bien oscura de luna nueva. Las horas se pasaban sin gran movimiento, y ya le quería entrar el sueño, pero Jackson sabía muy bien que cuando menos se lo esperaba alguna presa se aparecería.

Cuando de pronto 'Chazzz' se escucho como un machetazo, se cortó la soga y mi tío se cae con toda tarima al suelo, como saco mojado. Rápidamente agarra su linterna, pero cuando la prende 'bling' ahí mismo se le quema el foco. Con el flash de la linterna, se quedó más ciego en la oscuridad de la noche, su corazón palpitando rápidamente. Escucha movimiento en los arbustos a su alrededor, suena como cascos de un caballo golpeando una carretera inexistente. Ahí sí le entro miedo y todo su cuerpo temblaba. Pero no le quedaba otra, tenía que regresar al pueblo, así que dio un salto y se fue corriendo, corriendo lo más rápido que podía, golpeándose con ramas y espinas de la densa vegetación del monte.

Pero la criatura le seguía, haciendo sonar sus dientes 'crack crack'.

Mi tío Jackson corriendo, subiendo la loma hacia el pueblo, y al mismo tiempo escuchaba a la criatura corriendo justo a lado de él, solo unas pocas ramas lo separaban. Y justo cuando alcanzo la cima de la colina le confronta el espíritu mismo, era el Bambero en forma de caballo, brillando en una luz negra azulada con sus ojos enfocado en mi tío.

Aquí mismo cayó mi tío espumeando. Dicen que el Bambero protege al monte y sus animales. Persigue a quien caza en exceso o deja los animales heridos sin matarlos. ¿Será que mi tío Jackson se pasó de la cuenta?

...



## Touching Clouds

Arthouse Le Paris, Zürich, 2024  
After Images, Julia Stoschek Foundation Berlin 2024  
Moovy Festival, Köln 2023  
Temps d'Images, Tanzhaus NRW, Düsseldorf 2023  
New Now Festival, TiD, Dortmund, 2023  
UFCT Festival, Nice, France, 2023  
Beyond Gravity Festival, TiD, Dortmund, 2022

Touching clouds is an extended reality installation, in which embodied immersion brings an awareness of our sensory interdependence across visible and invisible worlds. Norbert Pape and Simon Speiser conceptualize the kinetic aspect of XR as a choreographic object, dipping an otherwise empty space into a dreamlike landscape, ripe with tactile encounters with stones, swarms, crystals and tarot cards, creating a choreographed ritual in extended reality, activated by visitors. Floating point clouds of various forms can be touched, nudged, or guided by one's hands, with these gestures sometimes leaving imprints on the objects' surfaces.

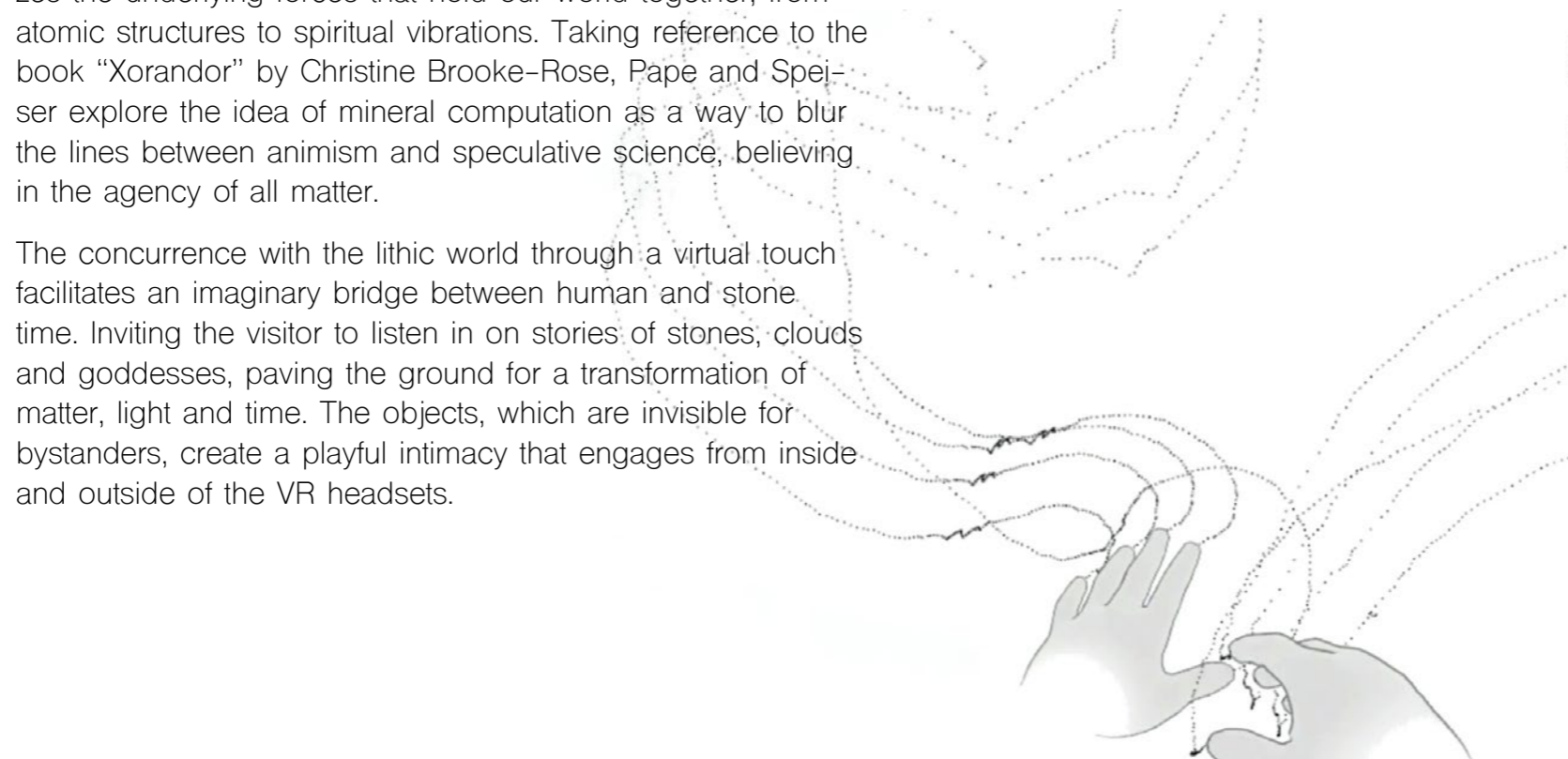
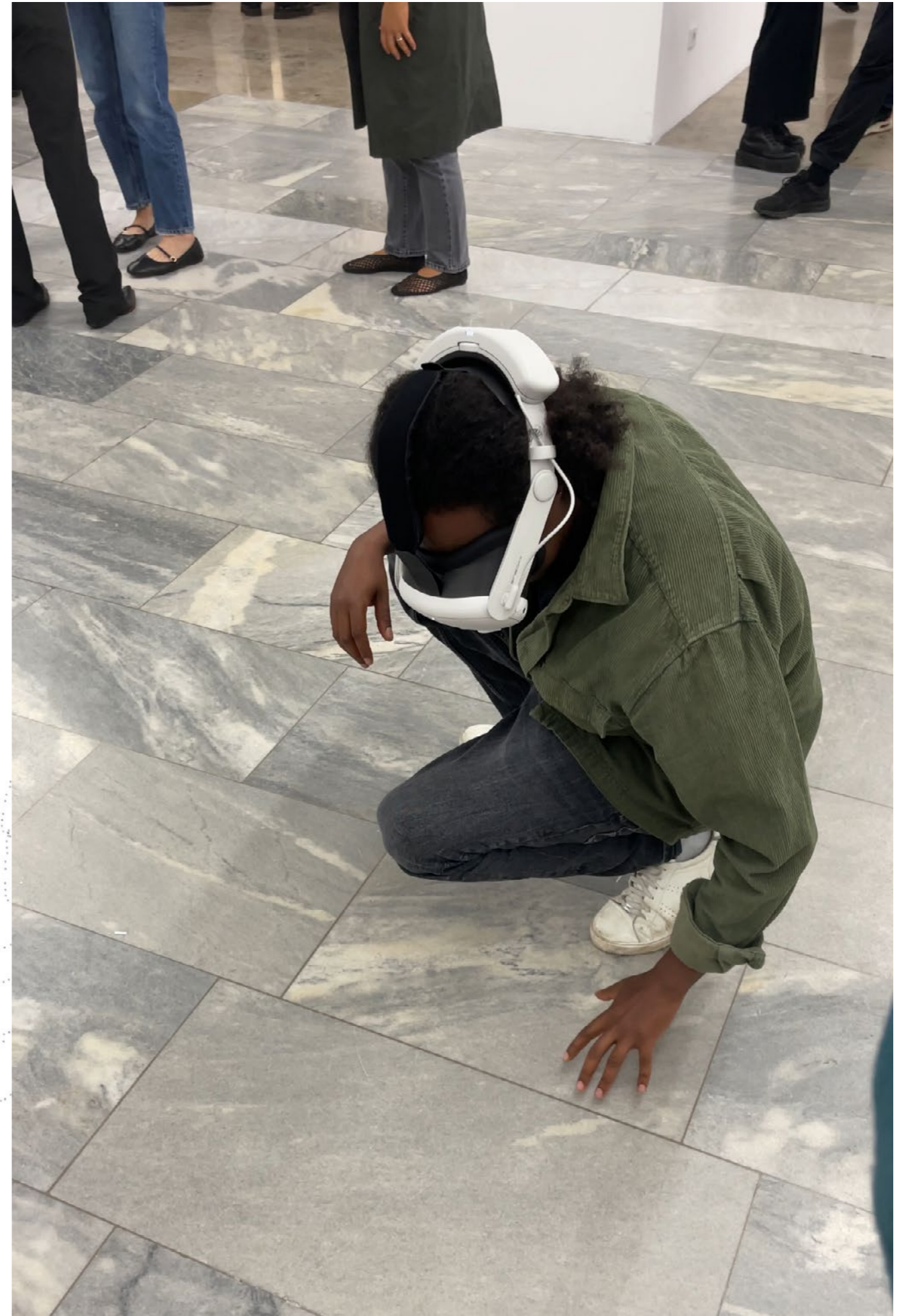
Touching Clouds offers refined modes of bodily interaction, drawing on scientific modeling and shader based rendering techniques to bring the clouds to life in ways that "naturally" speak to our senses.

A purely point cloud based rendering approach emphasizes the underlying forces that hold our world together, from atomic structures to spiritual vibrations. Taking reference to the book "Xorandor" by Christine Brooke-Rose, Pape and Speiser explore the idea of mineral computation as a way to blur the lines between animism and speculative science, believing in the agency of all matter.

The concurrence with the lithic world through a virtual touch facilitates an imaginary bridge between human and stone time. Inviting the visitor to listen in on stories of stones, clouds and goddesses, paving the ground for a transformation of matter, light and time. The objects, which are invisible for bystanders, create a playful intimacy that engages from inside and outside of the VR headsets.

By Simon Speiser and Norbert Pape  
Music: Franziska Aigner  
Text and voice: Göksu Kunak  
Singing and songs: Hanako Hayakawa  
Prayer: Taís Lobo  
Voice & Tarot Guidance: Pêdra Costa  
Dramaturgy: Austin Gross  
Unity development: Simon Speiser, Norbert Pape  
Shader development: Norbert Pape

Video Link: <https://www.simonspeiser.de/touchingclouds.html>





## Piña, Why is the Sky Blue 2022

MAAC, Guayaquil, Ecuador, 2025  
National Gallery of Canada, 2025  
Silver Lens, Manila, Philippines, 2024  
UQ Art Museum, Brisbane, Australia, 2024  
Kunsthall Trondheim, Norway, 2023  
Walter Philips Gallery, Banff, Canada, 2023  
Tai Kwun, Hong Kong, 2023  
Gallery TPW, Toronto, Canada, 2022  
Tate Modern, London, UK, 2022  
Julia Stoschek Collection, Berlin, 2022  
Mac Kenzie Gallery, Regina, Canada, 2022

VR / Video Installation 45min,  
3D Printed Fabrics

Piña, Why is the Sky Blue? is an affirming techno-feminist vision of a future in which ancestral knowledge and new technologies converge. The centerpiece of the exhibition is a video/virtual-reality installation (2021) of the same title, a speculative documentary that narrates the story of a spiritual medium known as Piña. As a form of artificial intelligence, Piña is able to receive and collect inherited knowledge, messages, and dreams from people around the world in order to secure their survival. The show marks the first institutional solo exhibition in Germany of Berlin-based artists Stephanie Comilang and Simon Speiser.

video link: <https://vimeo.com/700165373> PW: Blue  
VR Link on request



### Press and Publications

- Words that Word Words, by Ines Geraldos Cardoso - Worms Magazine Issue 7
- Feature: Heritage Algorithms and Other Letters to the Future, by Erica N. Cardwell
- Artpapers - <https://www.artpapers.org/heritage-algorithms/>
- Feature: Stephanie Comilang and Simon Speiser's Piña, Why is the Sky Blue?, by Jayne Wilkonson - E-flux - <https://www.e-flux.com/criticism/498016/stephanie-comilang-and-simon-speiser-s-pia-why-is-the-sky-blue>
- Critic's Picks: Piña, Why is the Sky Blue?, by Xenia Benivolski - Artforum - <https://www.artforum.com/events/stephanie-comilang-simon-speiser-250571/>
- What To See During Berlin Gallery Weekend, by Claire Koron Ekat - Frieze
- Catalogue Julia Stoschek Foundation - [https://www.jsfoundation.art/wp-content/uploads/2022/04/JSC\\_PINA\\_CATALOGUE\\_LOW\\_RES6313811.pdf](https://www.jsfoundation.art/wp-content/uploads/2022/04/JSC_PINA_CATALOGUE_LOW_RES6313811.pdf)



# Floats

Oracle

Berlin, March 2019

VR Installation 24min loop

The VR work „Floats“ takes on a central motif of Momo, the novel published by Michael Ende in 1973. Here, so-called Stundenblumen embody time frozen in space. The time stored in them is disseminated by their blossoming, blooming and withering. In Speiser's work, these flowers are exchanged for 32 objects he was given by friends or he had himself collected, all bearing a particular relationship to time and memory. In the work, these objects drift towards the spectator, extend to larger than life floating around, and shrink while moving away towards the horizon. Their movements form a Mandala-like pattern while they traverse a full circle around the viewer in exact 24 minutes, contemplating upon time(s) and space(s). They range from everyday objects whose meaning relies on the particular experiences they embody to a stone covered with traces microorganisms left 145 million years ago or a meteorite, bringing in matter from outside the solar system. Some also have a relationship to pondering about the question of time in relationship to the development of the species on earth, as is the case with a little sculpture of an ape sitting on a pile of books by Charles Darwin, a copy of which was owned by Lenin. Another aspect the title is hinting at is the floating-point arithmetic procedures that form one of the basic elements for computational processes, the condition upon which the work itself is depended upon. Floating-point arithmetic is fundamentally a formulaic attempt to represent infinite real numbers approximately, mirroring the dilemma of defining time.

Visitors to the exhibitions find a carpet in the middle of the space, showing the image of one of the objects appearing in the work, with a mirror hovering above, reflecting both the image as well as the observers.

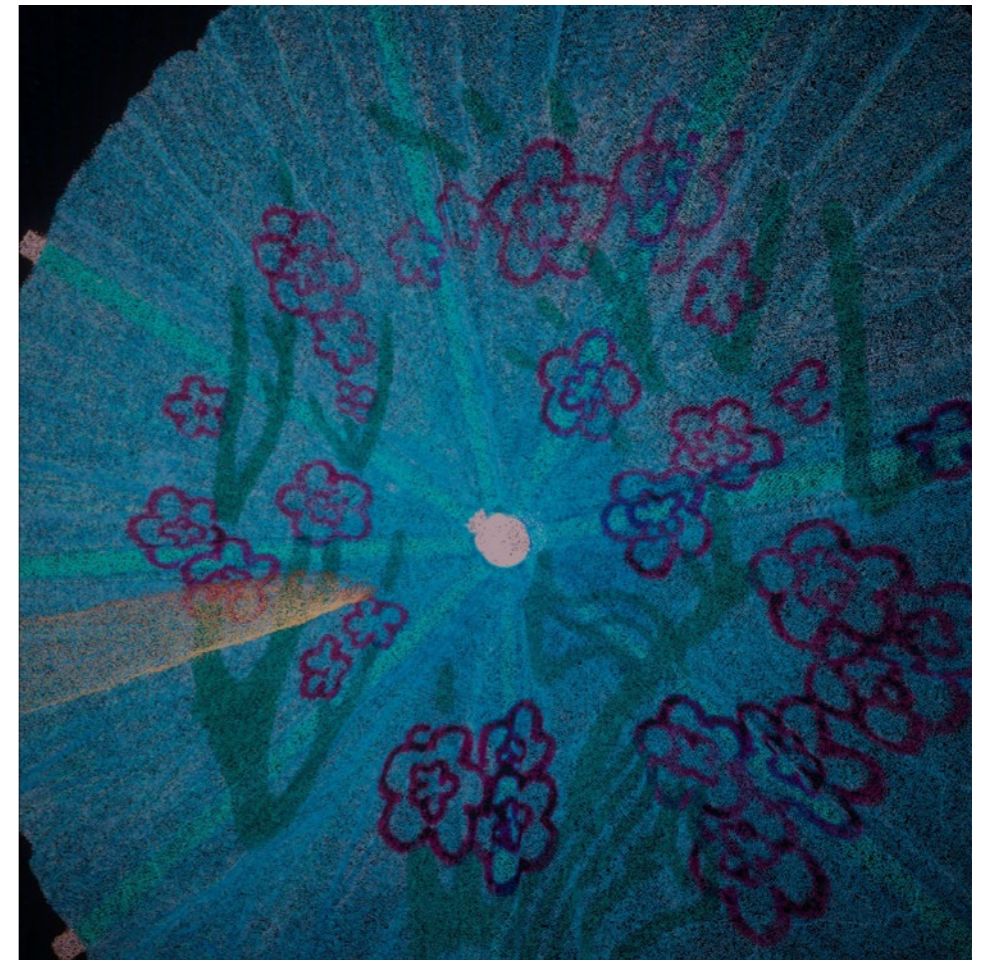
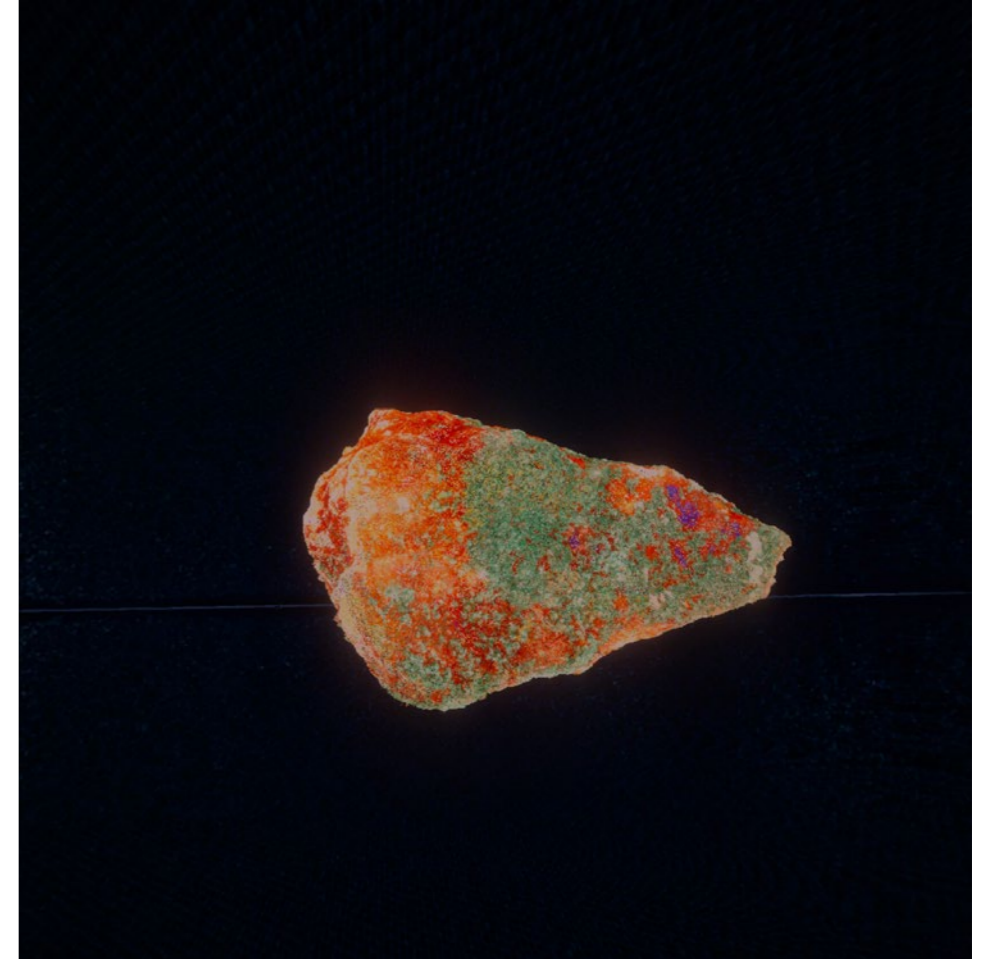
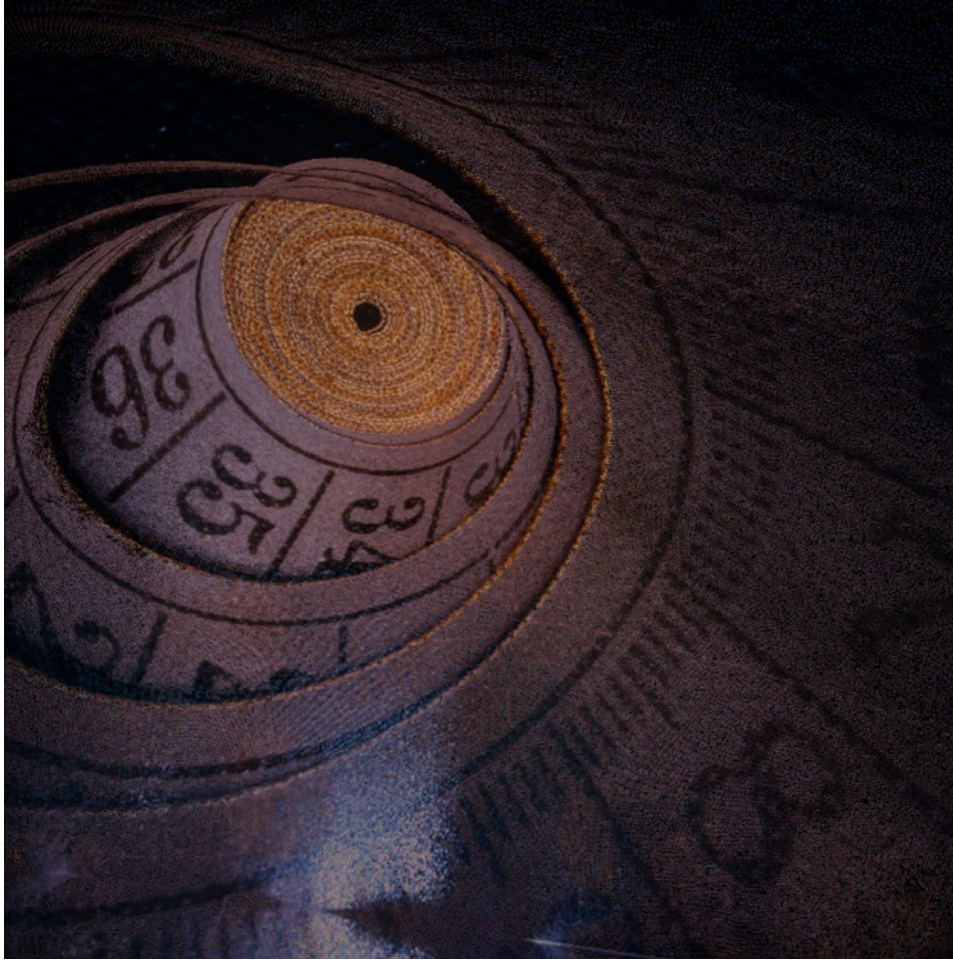
Video link: <https://vimeo.com/338264380>

Music by Mobilegirl

Software architecture by Marcel Karnapke



Stills from VR



## Scent of the Sabre Tooth Tiger

Robert Grunenberg  
Berlin, December 2018  
Solid Perfume Sculpture

„The scent of the Sabre Tooth Tiger“ is part of a series of perfume sculptures, which bring form and scent into a new relation and builds a bridge between imagination and reality through odor. For this sculpture I developed a scent with Enad Marouf, mixed with Dann Oud, oxidized iron and pine essences. One can touch the Sculpture and with the contact of the skin it starts to melt and transfers its scent.



# In a Young World of Resplendent Glitter

HLMD, Darmstadt, Dez. 2019

CAC, Quito, July 2019

Robert Grunenberg, Berlin, April 2018

13 min VR Narration

“In a Young World of Resplendent Glitter” is a virtual reality narration that embodies a desire for origin in a world that keeps alienating us from nature as the primal place of spiritual balance. It is not meant as a critique of modern life but rather it is a fictional approach to the contemporary state of mind. The concept of wildlife, rainforests, palm trees, and lonesome beaches all trigger an association to inner peace and relaxation: a place to recover from hectic modern lifestyles. These conceptions are not really applicable and rather work as a mental experiment, which is where I see the new abode for wild nature. A virtual place hovering next to our modern lives.

This virtual reality piece extends from the 5th chapter of an on-going story which I started in 2013 with “Falling for the Matuhi”. In this story an artificial bird species with telepathic capabilities gets exploited by mankind as a communication device akin to the Internet. The birds are born into a world dominated by technology and have never experienced life in the wild. In search of refuge, the Matuhi create an imaginary forest based on information it gathers about the natural habitats of birds. The Matuhi, as pure children of technology, start to fantasize about a hypothetical paradise situated in the past which leads them to create a new version of nature as a parallel dimension.

A series of tapestries form an analog reference of the fictional VR world into our reality. The weaving translates the unique aesthetic of the point cloud forest while at the same time taking a completely different form. The tapestry also makes reference to Ada Lovelace the inventor of the automated weaving machines who build the foundation for computers. This reference creates an arch from the early stage of computer science to cutting edge VR technology.

Music: Negroma and Mobilegirl

Voices: Billy Bultheel, Lyra Pramuk, Luzie Meyer

Editor: Clare Molloy

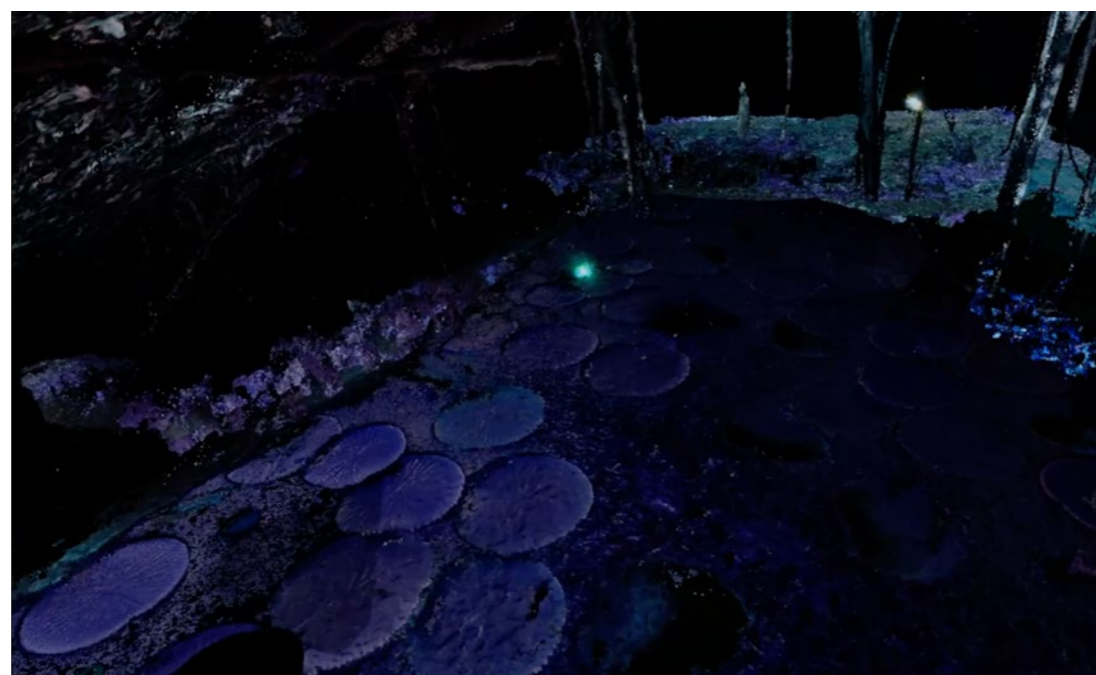
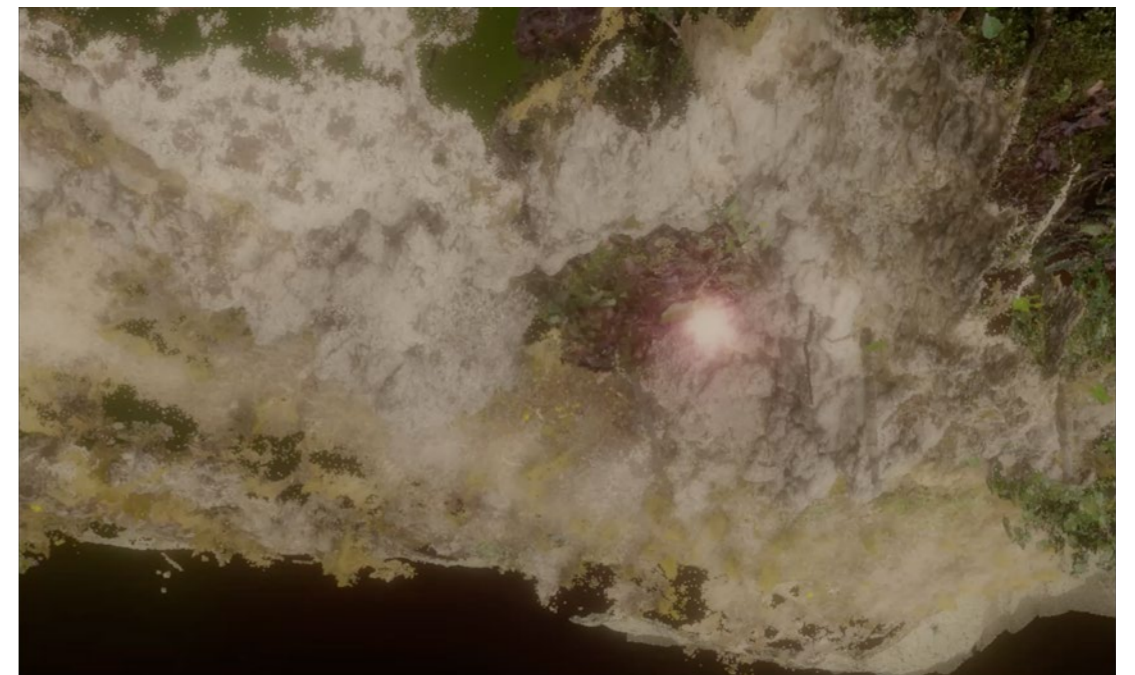
Software architect: Marcel Karnapke



Video Link: <https://vimeo.com/271828400>



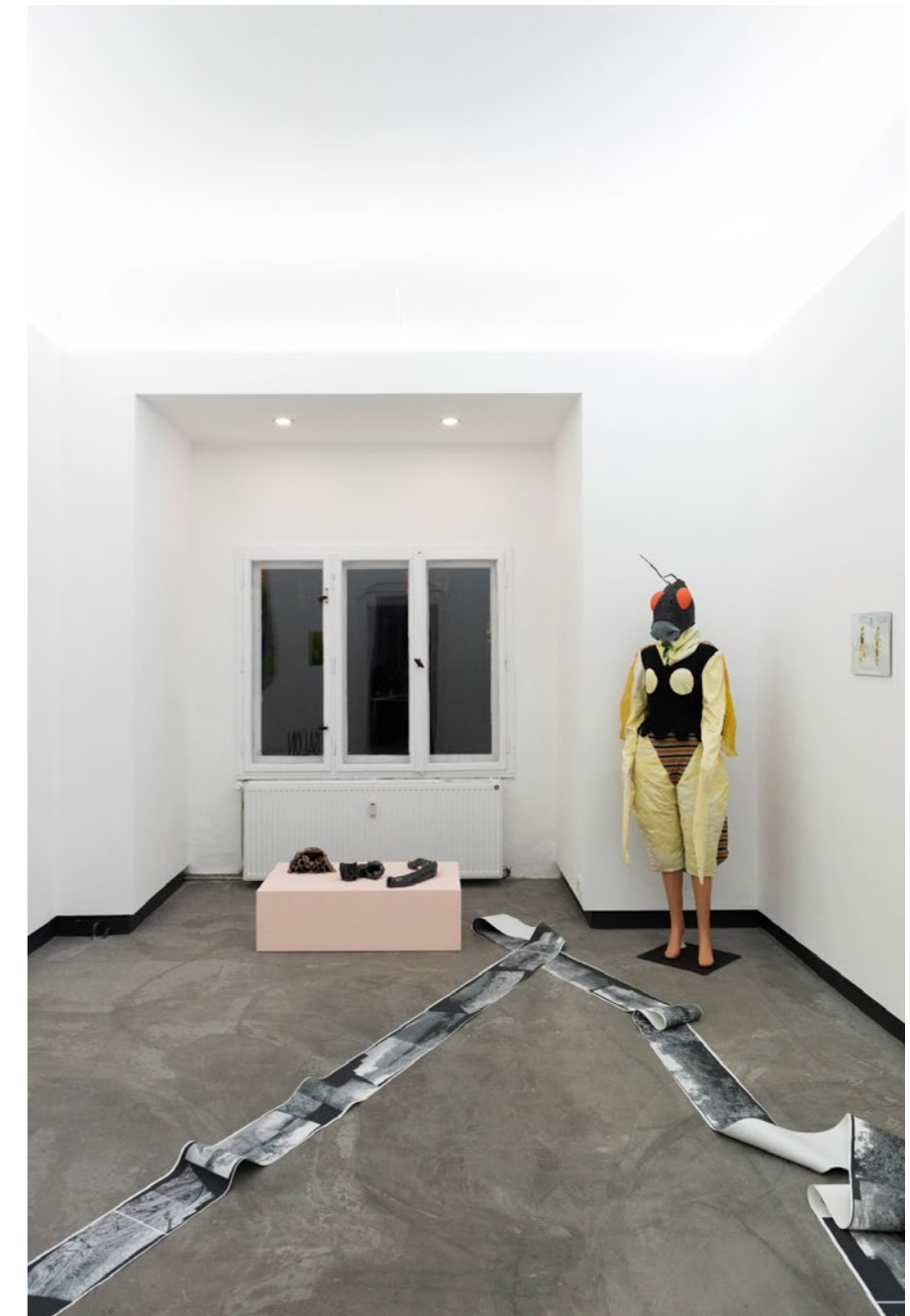
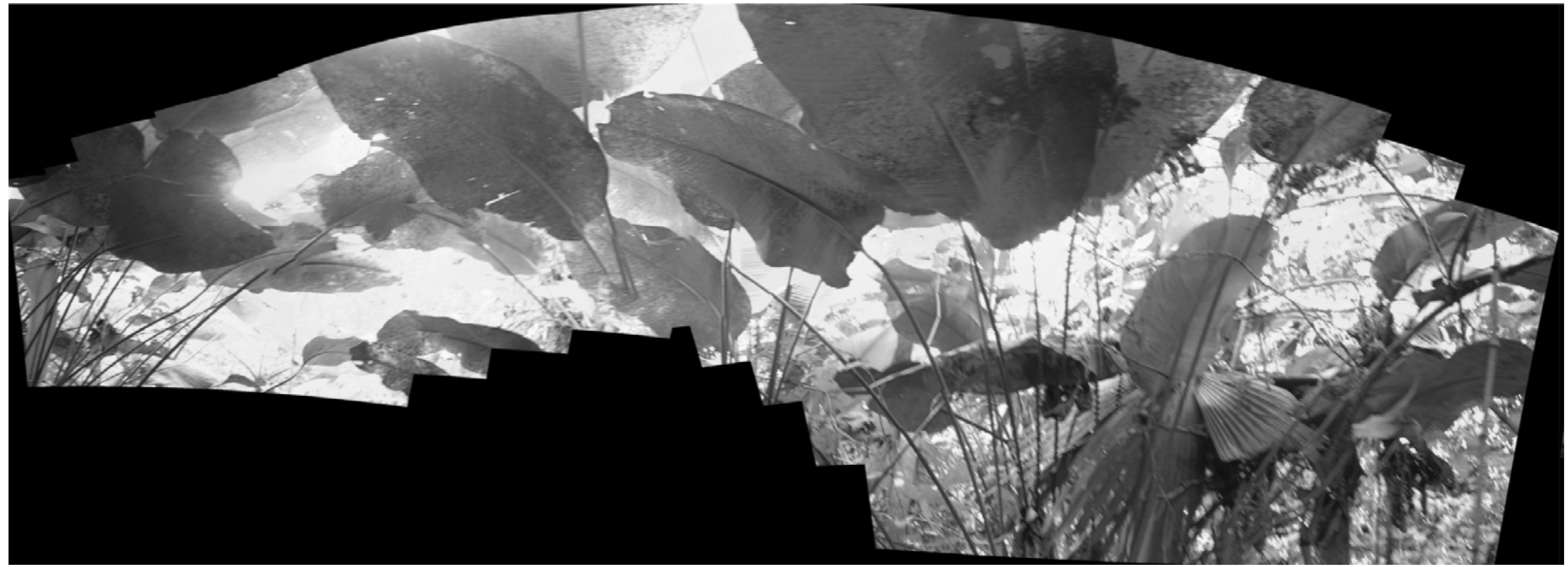
Stills from VR



## Beyond the Forest

Beton Salon  
Paris, November 2017  
Berlin, January 2019  
30m thermo print

As part of the performance program „In any (way,) shape or form“ which took place at the Beton Salon during Candice Lin's Exhibition „A Hard White Body“, I read my short story „Beyond the Forest“ during which a seemingly endless Panorama from the rainforest was pushing its way through the space. It tells a story of plant sexuality and curiosity to explore new territories and change shape and materiality.



## Beyond the forest

The wind is tickling our extremities. It's time, we've been hard at work, prepping for this moment of deep pleasure for months. So finally we can release our loving juices through our high ranking branches, letting it rain down onto everyone else. The snakes, the panthers, the restless monkeys, the countless insects, all bathing in our spraying pollen, inhaling our flavor of love.

We listen to the cracking of our blooming flowers, slitting open by the growing lust to connect, to touch, to spread between the living souls of the forest.

Born on a fixed place, just able to move with the wind, it excites us every time to come and spread our seeds further than we can reach. To have our DNA ride on the back of the jaguar across the forest in search of a place to reside. To have all types of insects flying and crawling onto us, licking our gapping flowers, penetrating deep with their lengthy tongues. We taste each other through their pollen-drenched bodies, telling stories through scent and flavor. These nervous beings always hectic, always speeding around in search for more of our sweet musky juices of love.

Even at night the interspecies play does not stop, as the bats wake up to come suck on our trumpet flowers.

In these times of over-sugared bees and sticky pollinated grounds, the air is saturated with ecstatic humming sounds and screams: shrill but warm and loving as it has always been, engraved even in the memories of the oldest trees.

This time around an unfamiliar noise is sloshing in from the edges of our forest. Crackling and squeaking sounds so different to our squirrel-monkey's scream or the cracking sound of breaking branches on the mushy forest ground.

Teen spirit all over the place; there is no doubt nor fear, just plain

excitement and curiosity dominating everyone's minds. So we join this curiosity with the wind and blow our pollen towards the unnatural sounds. Bold in shape of rich scented gusts of flower dust.

As we come closer to the edge of our realm we feel the wind turn cold, shooed by waves of tiny flashes. The world collides into a blueish black and white, flickering to the electric pulses pumping in from the outside. Our beloved muddy ground fades as we fly deeper into the unknown, accelerating with each pulse, drifting in a void deprived by our essence of life, Earth.

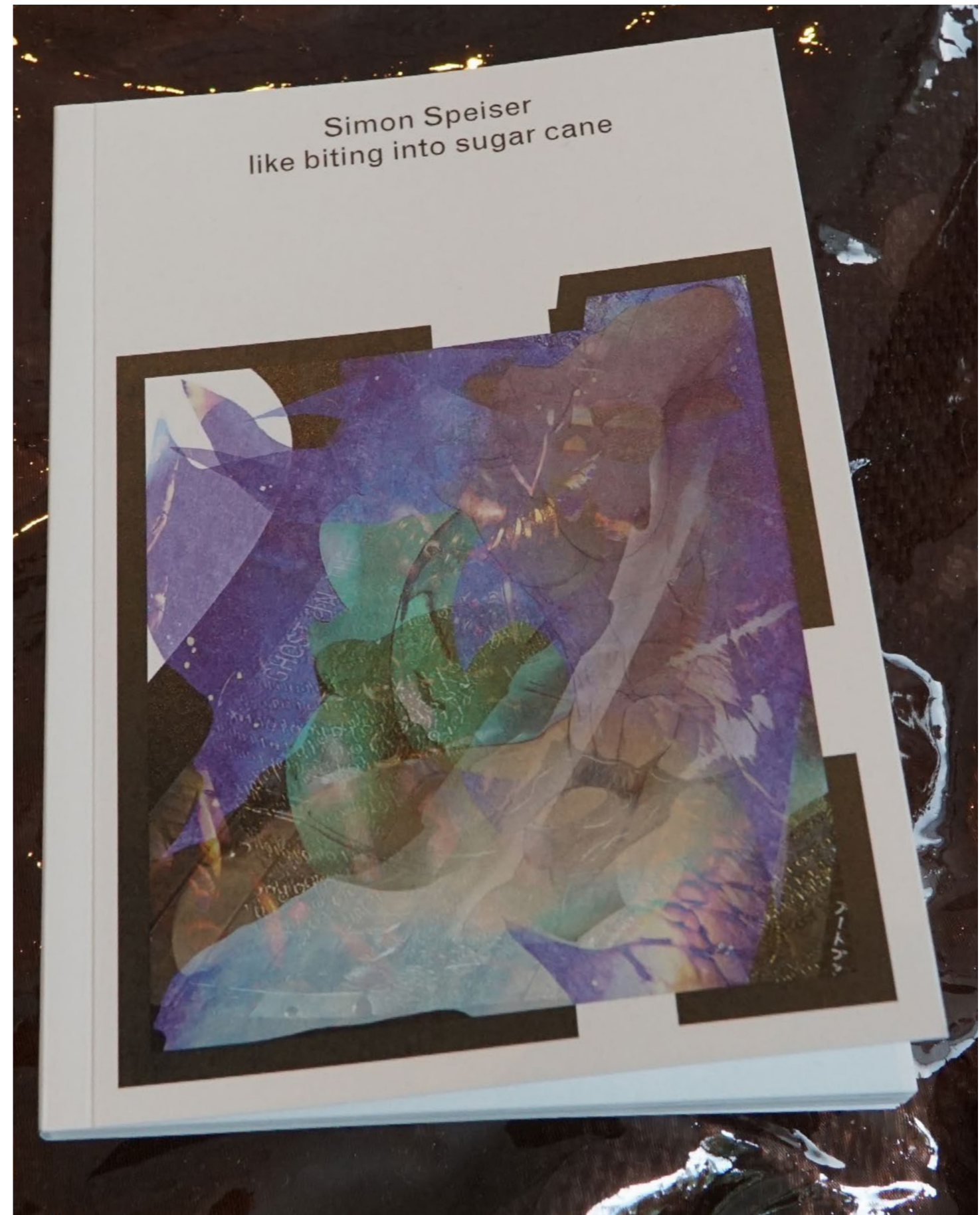
Still fearless, our pollen ride the electric waves with youthful inquisitiveness. As shapes dissolve new shapes appear, morphing again into arrays of glitter. Black and white code merges into richly colored blobs that bend to an arch as we fly through it. Another rather chrome colored blob appears and as we come closer we zoom into its underlying structure of ones and zeros. We crash into the number grid and feel a warm blushing emotion flush through each of our pollen flocks as we stick to the net and fuse with it in ecstasy.

A nest outside the forest, we've merged with the digital world and unlike our ancestors we keep moving after putting down roots. Drifting with the electronic flow at high speeds around the globe and into space. Multiplying unbound by seasons, taking all types of forms from light to language, image to volume to holographic illusions always in various places simultaneously. All at once but never the same. We wander these parallel paths, delighted by our new variegation, growing alienated from what we used to be. We try to survive and spread, to discover new places and adapt. Detached from our origin we do what everyone does.

## Like biting into sugar cane

published by Broken Dimanche Press  
Berlin, May 2017  
Collection of shortstories

„Simon Speiser draws experimental fictions out from a beyond only recently perceivable, where art embarrasses science fiction, where sculpture penetrates fantasy, and the reader must encounter perhaps the strangest recognizable texts yet concocted outside her own head.“  
Mark von Schlegell



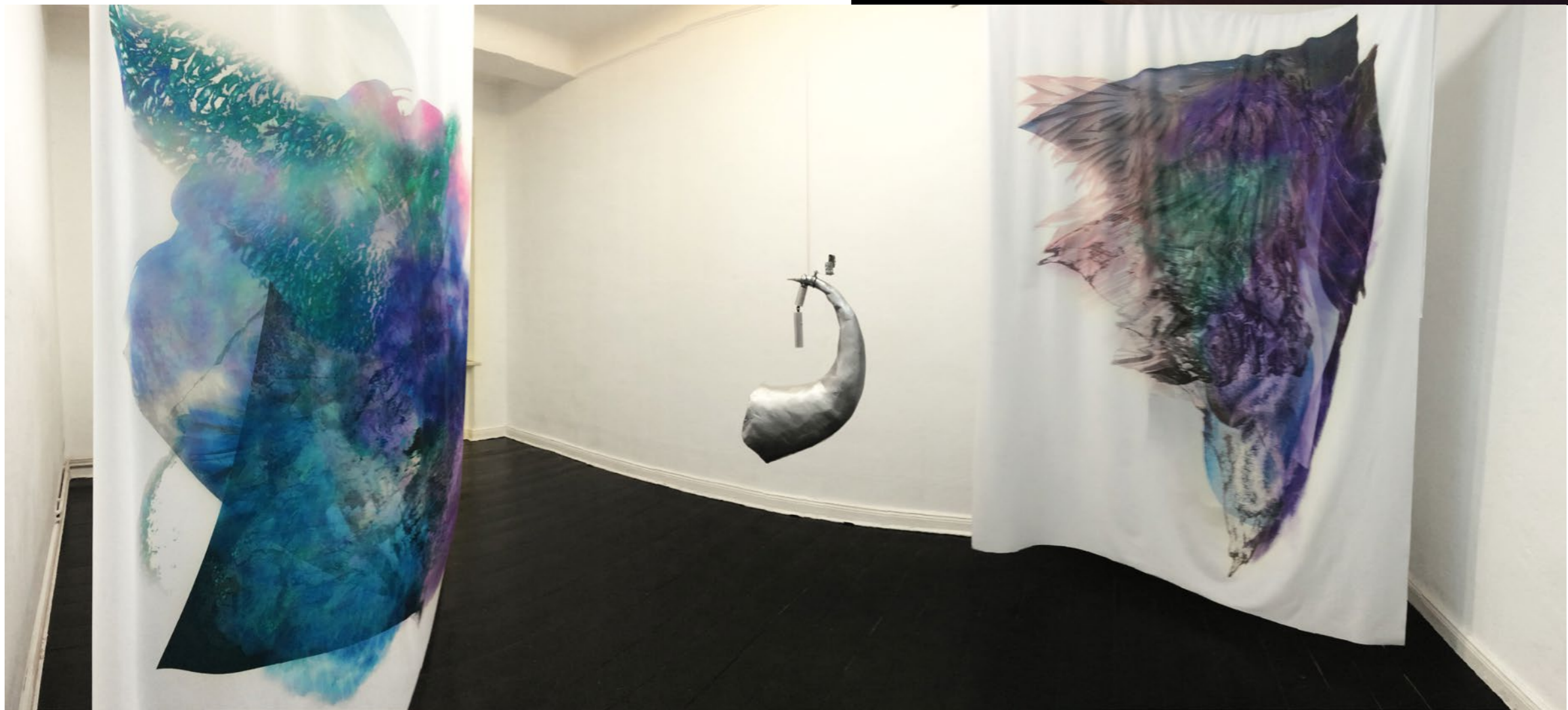
## Inside the Lacuna

Oracle

Berlin, November 2014

*The narrative of Inside the Lacuna, is set in the world of the novel "The Crystal World" by J.G. Ballard, and follows the protagonist as he films himself becoming part of the crystal world. The Installation consisting of prints on fabric, video, text and a steadicam sculpture. This piece is inspired by conceptions of human machine symbiosis, especially in relation to the interplay between weights, body and camera in the operation of a steadicam.*





[www.vimeo.com/297960226](http://www.vimeo.com/297960226)



## Luring Potential

Absolventenausstellung Pashmina, MMK Zoll-  
amt

Frankfurt, July 2014

*Installation consisting of print on fabric, 3D print mirrored and text. The text "Luring Potential" follows the stories "Falling for the Matuhi" and "A bleak Encounter" and is to be seen as the third chapter of the ongoing Matuhi story.*

