

# Robin

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+43 660 3648847 | [contact@robin-luetolf.com](mailto:contact@robin-luetolf.com) | [www.robin-luetolf.com](http://www.robin-luetolf.com) | [@robin.info\\_](https://www.instagram.com/robin.info_)

# Portfolio

# Lüütolf

## **Intro**

**Robin Lütolf (they/them) is a conceptual and media artist and researcher working at the intersection of art, theory, and digital culture. Their work focuses on the social and rhetorical dynamics of digital communication spaces, exploring how interfaces and media structures shape perception, relationships, and power. A key interest lies in the “rhetoric of digital language”—how societal norms, hierarchies, and expectations are inscribed into the design of interfaces and human-machine communication.**

**Lütolf holds a BA in Sound Arts – Music and Media Art from the Bern University of the Arts and completed an MA in TransArts – Transdisciplinary Art at the University of Applied Arts Vienna in 2024. They are a co-founder of Eisenbricht, a transdisciplinary platform for artistic and theoretical engagement with politics and philosophy. Active throughout the DACH region, Lütolf combines theoretical inquiry with experimental, often cross-media formats in their artistic practice.**

## **Response: A Bill – E.T. (2024)**

**Installation, WUK Kunstzelle, Vienna AT**

**>> Video documentary**

**Looking at misunderstandings in more detail, they have a complex life of their own. They do not only arise when different perspectives come together, but already during the communication channel.**

**Digitalisation primarily means putting something into a form that a computer can process. Although user interfaces are really just interfaces. What we speak into a microphone is deconstructed into a binary code and then reconstructed as an acoustic event as soon as we play it back. On this long journey from sender to receiver, many deviations can arise that manifest themselves as traces of digitalisation.**

**Lütolf's installation *Response: A Bill – E.T.* plays with these deviations through the technical attempt to convert the words spoken by the audience into text. It becomes literally readable how what is expressed can differ from what is received and all visitors are invited to experiment.**

And I Think

Please help do

Hast du Continuum nicht ic  
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Hast du Continuum

Der Rest des

Der Rest des

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the World with everything

Christmas Welcome and with  
the World for every

Okay  
Christmas Welcome and with  
the World

Fucking Support  
Okay

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end you for you



**Alibi (2024)**

**Video, Parallel 2024, Vienna AT**

» *Video documentary Parallel 2024*

**Pay Positive (2024)**

**Installation, Parallel 2024, Vienna AT**

» *Video documentary Parallel 2024*



**Ritual Agreement (2024)**

**Installation, Parallel 2024, Vienna AT**

**» *Video documentary Parallel 2024***





**Another One Hides the Dust (2024)**

**Installation, Angewandte Festival, Vienna AT**

**>> [Video documentary](#)**

**The radical attachment of dust is just one reason why we don't want it with us. Nevertheless, it tells the material history of a society and continues to write it unasked but reliably. In this way, dust fulfils one of the tasks that museums are trying hard to master. Furthermore, this attempt creates even more dust.**

***Another one hides the dust* is a transdisciplinary study that explores and manipulates the value of institutional dust.**

## **The Web of Life and Death (2024)**

Original title: Geflecht um Leben und Tod

Installation, xpon-Art Gallery, Hamburg DE

[>> Further Images](#)

How the moral compass and consumer behaviour of a society, but also the individual living in it, is aligned depends on many parameters. *Geflecht um leben und tod* examines such dependencies based on the perception of the individual in question. Robin Lütolf stages a study of braids and their images as a semiotic field of tension between beauty, disgust and death.





**I Put a Spit on You (2024)**

**Installation, Fluid Perspectives, Water Tower Favoriten, Vienna AT**

**⇒ *Video documentary***

**Our habits are not taking anything away from our living space, but they are changing it into something else. And if nothing is taken away, nothing can be given back.**

***I put a spit on you* is an installation that deals with the CO<sub>2</sub> compensation-trend in times of climate crisis. Human spit drips onto the image of a lake that is already past its best.**



**Leaf in Time (2024)**

Installation, Klima Biennale, Vienna AT

» [Video documentary](#)

Humankind has probably not yet succeeded in getting time, one of the most natural phenomena of all, under control. And yet, the clock has become a symbol that makes us believe in it in our everyday lives.

*Leaf in Time* deals with the danger of internalised patterns of behaviour and their impact on nature. Here, continuous growth and time are juxtaposed, which raises the question of finitude.

nicht mehr weiter.

### **What's going (2024)**

Original title: Was geht

**Installation, Lokal-int, Biel/Bienne CH** (with Joëlle Bischof)

#### **» *Further Images***

**The objective is not to deny a sentence its complexity, but rather to dismantle and reconstruct it, progressing while also reading it in reverse, with full acknowledgment that each fragment of information is bound to a specific time and place. Then everything goes - no further - no further back.**





**The Dining Philosophers Poem (2024)**

**Installation, Lokal-int, Biel/Bienne CH (with Joëlle Bischof)**

➤ **Further Images**

**In this thought experiment, one fork is missing, but there are five wrong ones to really get to the bottom of the underlying reasoning. Therefore, the question arises as to which problem is solved by digitization and which challenges it creates in its own right. A question that may not be asked if the aim is to minimise our own mental work. But this is precisely why this work uses digital technologies to highlight thought models and orientation patterns and, for once, not sweep problems under the carpet.**

*The Dining Philosophers Poem* refers to the phenomenon of concurrency in informatics, which is known as "The Dining Philosophers Problem".



**Length x Long (2024)**

Original title: Länge x Lange

Installation, Circa 106, Bremen DE

» *Video documentary*

While waiting is often perceived as a psychological discomfort, the body accommodates itself to patience or rather impatience. In many cultures tea serves as a crucial focal point to create a moment of tranquility. However, in performance-orientated societies, concepts emerge that aim to make even moments of rest as efficient as possible. Hence, the transformation of the teabag's state is sinking in this bustling environment.

*Länge x Lange* deals with the experience of time as a mental and physical experience.

# Water

## Water

### Water

#### Water

**Water / Proof (2023)**

Original title: Wasser / Fest

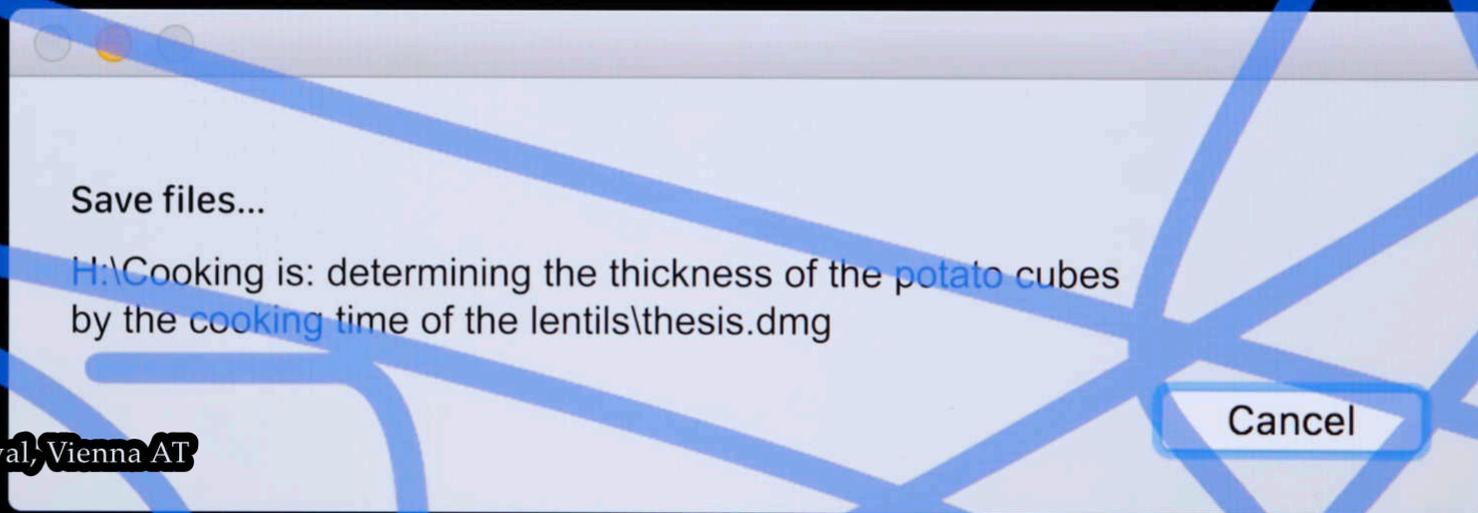
Installation, University of Applied Arts, Vienna AT

» [Video documentary](#)

In contrast to many other surfaces, liquid ones are rather rare, but very unique. A wonder that something that varies so intensely can be described as a surface at all. After all, it is just a word for a phenomenon that surrounds us in our everyday lives. We live with them, but never without them. This applies to surfaces in general, but especially to the digital ones.



The sociologist armin nassehi deals in his book "Patterns: Theory of Digital Society" with the question for which problem digitalisation is a solution. The answer may not be particularly simple, but it is clear that digitalisation satisfies social needs, such as order and structure. To skip an important point here, which is that solving one problem can create a new one: digital surfaces are the portal to a complex world, but on closer inspection it becomes increasingly unclear where it begins and where it ends.



## Bar Therapy (2023)

Installation, Angewandte Festival, Vienna AT

» [Video documentary](#)

Maybe patience is only the absence of expectation.

*Bar therapy* deals with the interplay between waiting and expecting in that on the one hand there are different levels of waiting, but others only come into being through movement in the space. Thus, the temporal course of the depicted loading situation is determined by the patience of the audience.

But why so patient? While the audience waits, they read short word sequences that together form a convolute of quotations, reflections and steep theses that have arisen in waiting situations, so that these mutually independent experiential values meet in a common space and at the same time call up memories. A small attempt to romanticise waiting.

## Pretence / Back Panel (2023)

Original title: Vorwand / Rückwand

Installation, Die Diele, Zürich CH (with Joëlle Bischof)

» [Further Images](#)

The more there is behind an idea, the less of it is visible.

An impression as a pretext to exhibit privacy exactly where one least expects it - namely as an image of oneself. Does one curtain printed on a curtain make two curtains?

Next to the curtain is the back wall, which is reluctant to let you look behind it. You approach it from the front, but actually everything happens behind its back.

That the front and the back wall have the same use becomes apparent when the urge to look behind the scenes fades.



**Relation / Ship (2022)**

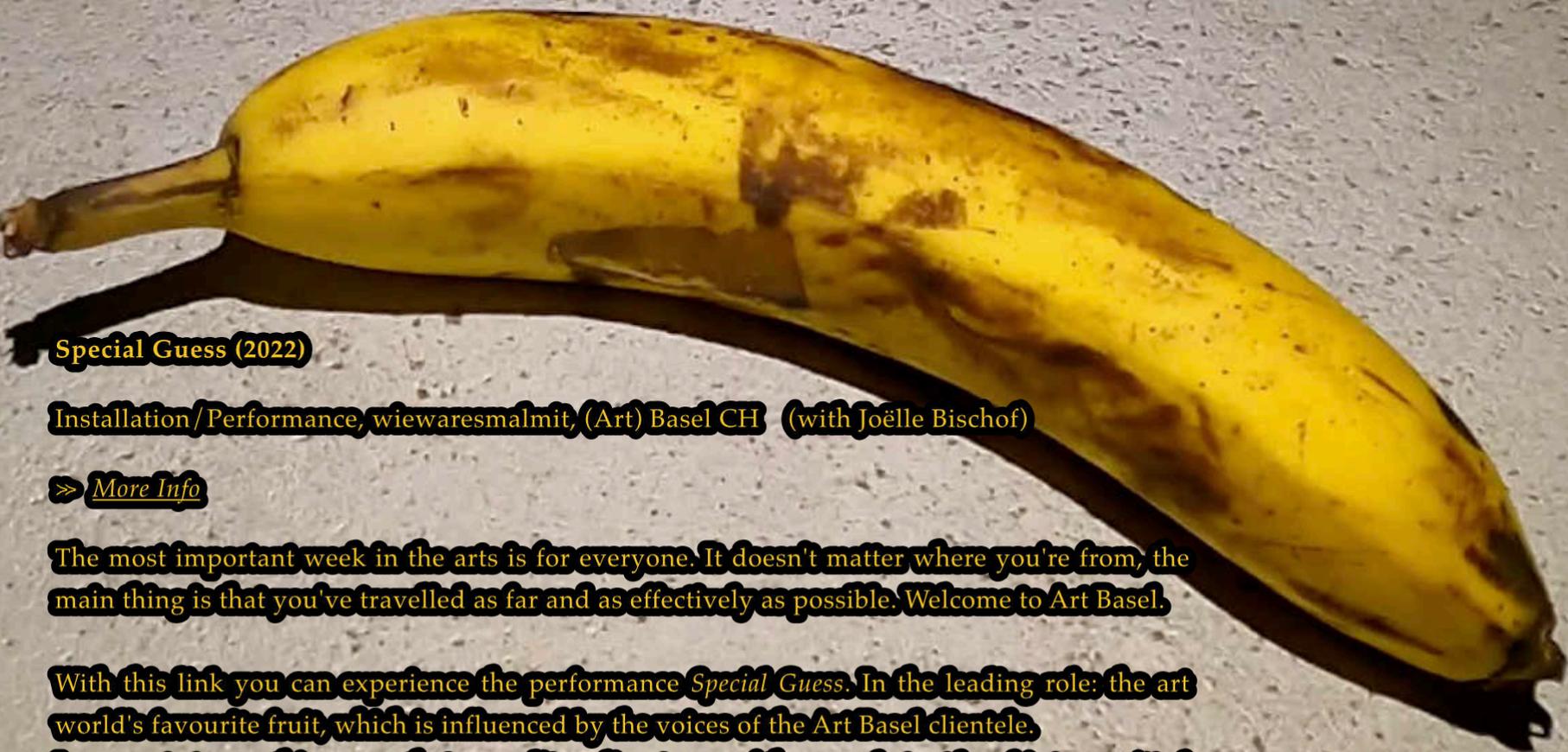
**Sound installation, à Suivre Festival, Bern CH**

**> *Video documentary***

**With *Relation / Ship*, connections between space and the individual are investigated and these findings are recorded in their fleetingness, reproduced, shifted and reassembled.**

**In the process, the installation reveals itself as a carrier of information and questions itself as a work of art by determining an aesthetic framework but making the final product dependent on the audience. The question of the extent to which spatial sensation and condition are interrelated arises.**





**Special Guess (2022)**

Installation/Performance, wiewaresmalmit, (Art) Basel CH (with Joëlle Bischof)

» [More Info](#)

The most important week in the arts is for everyone. It doesn't matter where you're from, the main thing is that you've travelled as far and as effectively as possible. Welcome to Art Basel.

With this link you can experience the performance *Special Guess*. In the leading role: the art world's favourite fruit, which is influenced by the voices of the Art Basel clientele.

In concrete terms, this means that an auditory livestream of the crowd at art basel is transmitted directly into the wvmm-container, which for once is even more inaccessible to the public than art basel itself. All the more transparent, however, is the live broadcast of the banana, which is constantly soundtracked by the sound of switzerland's most important art fair. The reactions of the banana will show the population what influence the fair has on them. We are curious.

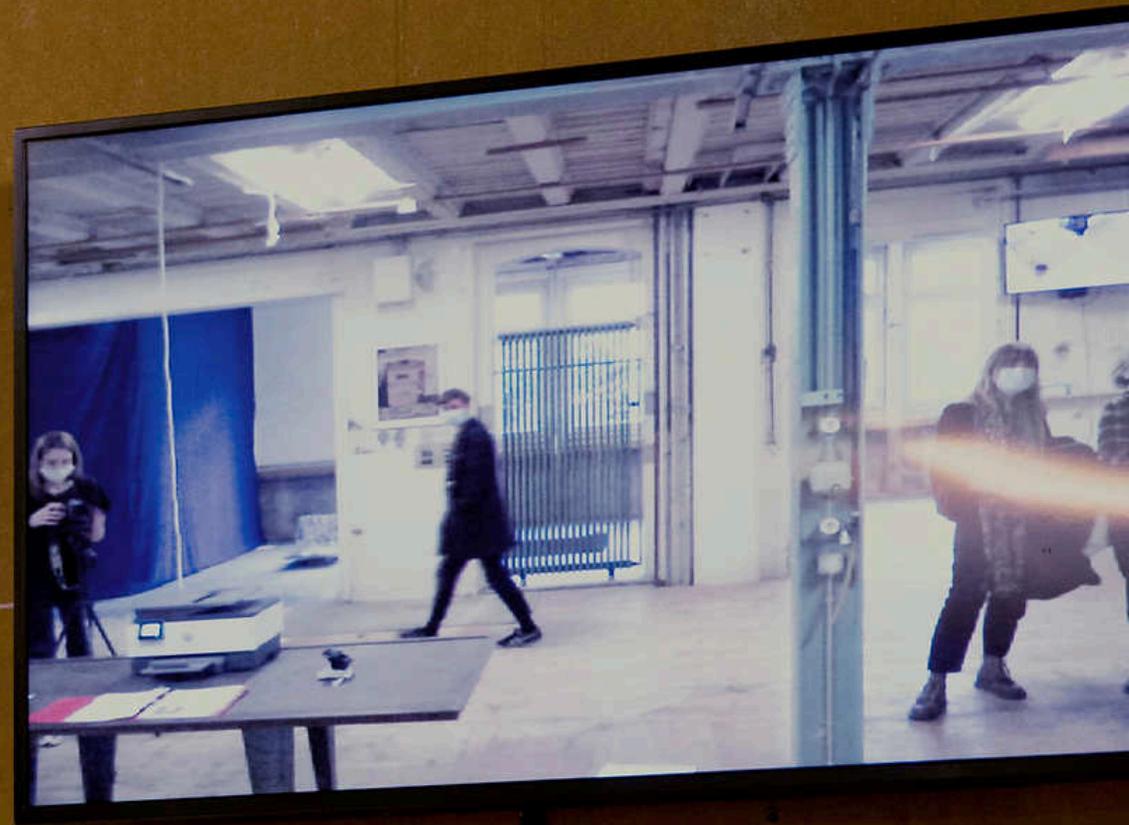
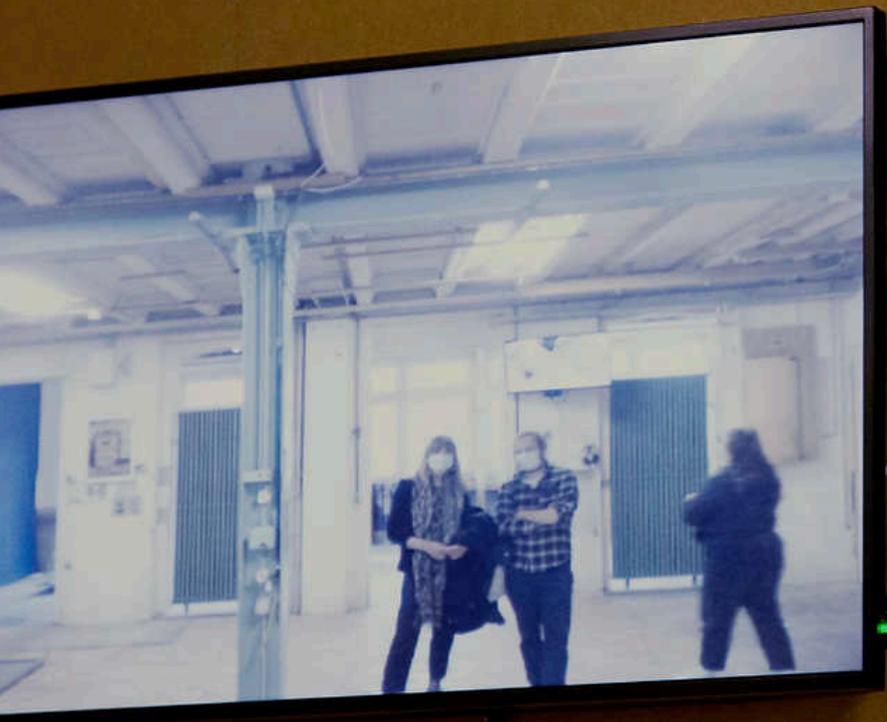


**Neon Tales (2021)**

**Audiovisual installation, Theoff Space, Zürich CH (with Joëlle Bischof)**

» *Video documentary*

The work *Neon Tales* reflects the operating principles between the individual, society and the economy and creates connections within them.



Late Night Tales (2021)

Interactive video installation, Schreinerei, Bern CH (with Joëlle Bischof)

» Video documentary

The question of perspective arises the more undefined the points of reference are. Two cameras are enough to significantly irritate spatial and temporal perception and to confront the self with other versions of itself. The image reflected on the monitors represents a video feedback that throws itself back in a temporally shifted manner.



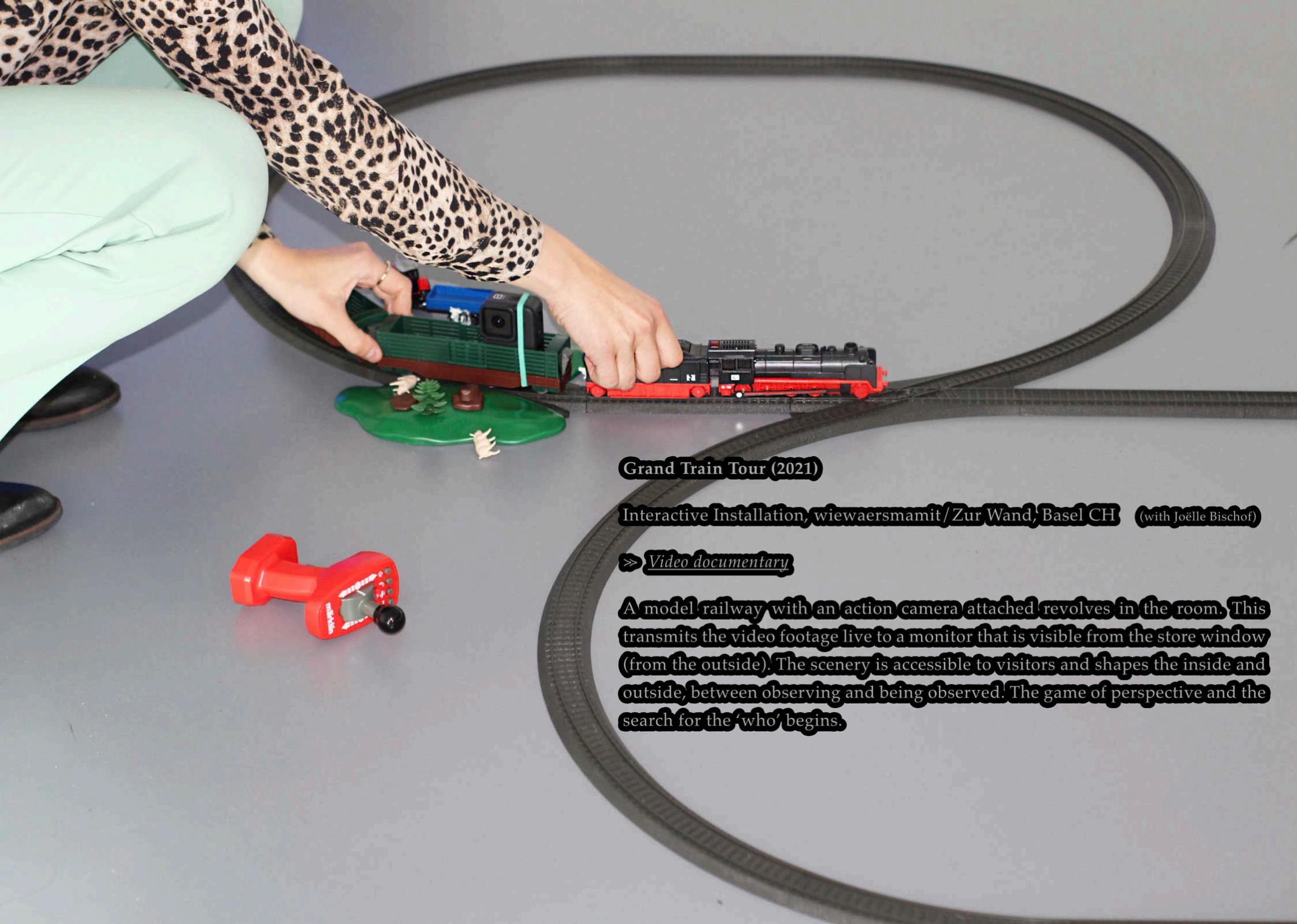
**A Poem According To a Study (2021)**

Original title: *Eine Studie laut Poesie*

Generative sound- and video-installation, XPON Art Gallery, Hamburg DE

» [Video documentary](#)

Xpon-art Gallery: Robin Lütolf addresses the term of interpretation as a central point of translation culture. The generative image and sound installation *Eine Studie laut Poesie* is based on an animated letter score, which is interpreted and intoned by four trained singers.

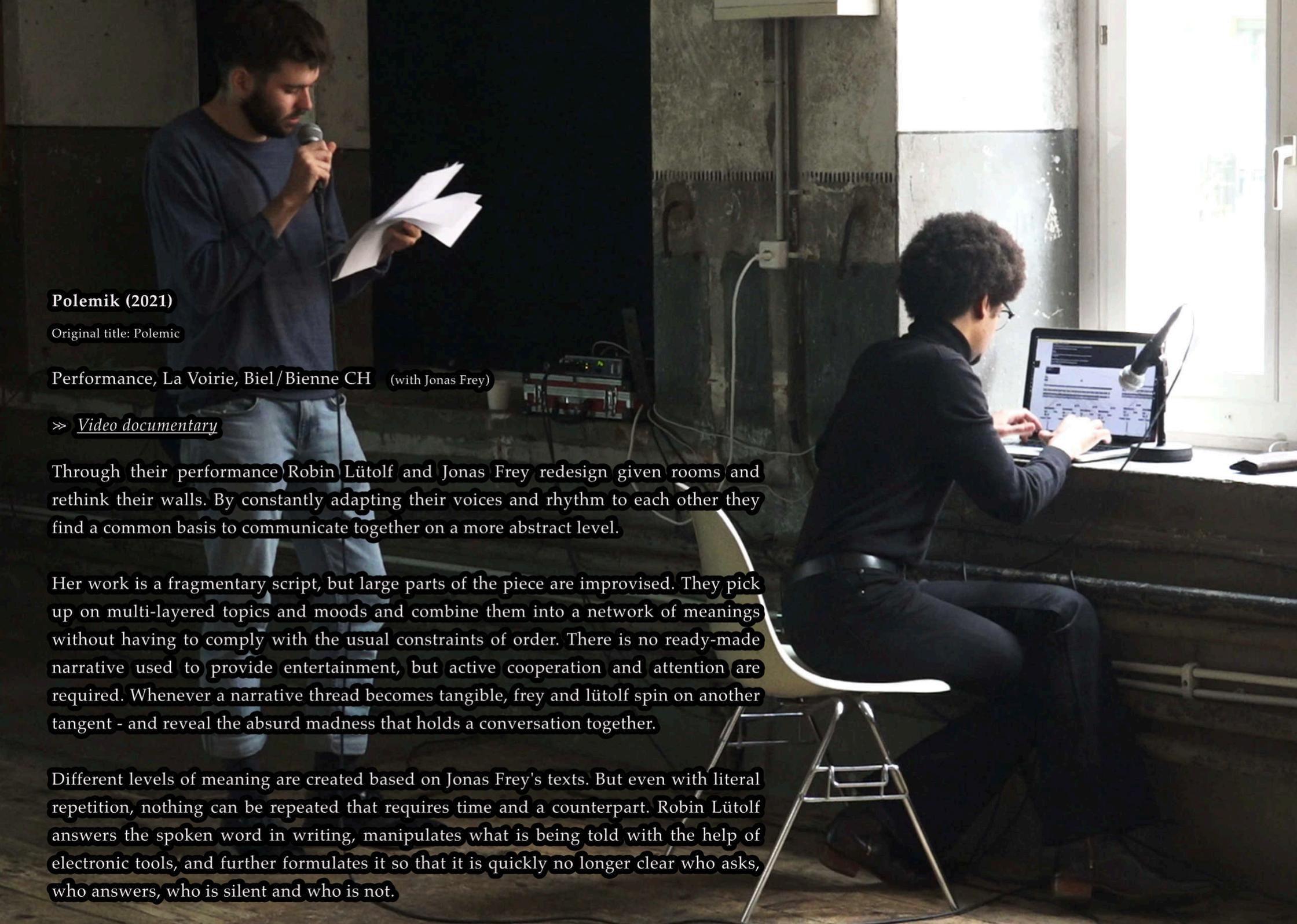


### **Grand Train Tour (2021)**

**Interactive Installation, wiewaersmamit / Zur Wand, Basel CH (with Joëlle Bischof)**

**> *Video documentary***

**A model railway with an action camera attached revolves in the room. This transmits the video footage live to a monitor that is visible from the store window (from the outside). The scenery is accessible to visitors and shapes the inside and outside, between observing and being observed! The game of perspective and the search for the 'who' begins.**



## Polemik (2021)

Original title: Polemic

Performance, La Voirie, Biel/Bienne CH (with Jonas Frey)

» *Video documentary*

Through their performance Robin Lütolf and Jonas Frey redesign given rooms and rethink their walls. By constantly adapting their voices and rhythm to each other they find a common basis to communicate together on a more abstract level.

Her work is a fragmentary script, but large parts of the piece are improvised. They pick up on multi-layered topics and moods and combine them into a network of meanings without having to comply with the usual constraints of order. There is no ready-made narrative used to provide entertainment, but active cooperation and attention are required. Whenever a narrative thread becomes tangible, Frey and Lütolf spin on another tangent - and reveal the absurd madness that holds a conversation together.

Different levels of meaning are created based on Jonas Frey's texts. But even with literal repetition, nothing can be repeated that requires time and a counterpart. Robin Lütolf answers the spoken word in writing, manipulates what is being told with the help of electronic tools, and further formulates it so that it is quickly no longer clear who asks, who answers, who is silent and who is not.



## Umbau (2021)

Original title: Conversion

Performance, à Suivre Festival, Bern CH

» [Video documentary](#)

The aesthetics of expediency come to the fore, and with it the mood and the question of convention and tradition before and during the concert situation.

By recording and manipulating the acoustic environment in the concert hall, a soundscape is created that summarizes what has just been experienced from a new perspective. The audience is not only confronted with themselves, but also with their surroundings and the entire reorganisation situation between the concerts. The performing person wears a subtle radio link microphone and is involved in various stage technology tasks and mingles with the audience.



## **Local Strangeness (2021)**

Original title: Ein heimische Fremde

**Public performance, Alpentöne Festival,  
Altdorf CH (with Fiona Cavegn, & Niramy Pathmanathan)**

» Video documentary

**Four wandering performers enter into a subtle interaction with the Alpentöne-audience: the artists react with musical elements to the gestures and actions of the audience and trigger small rule changes. They explore the spatial and cultural atmosphere of altdorf and use body, voice and language to present their findings.**

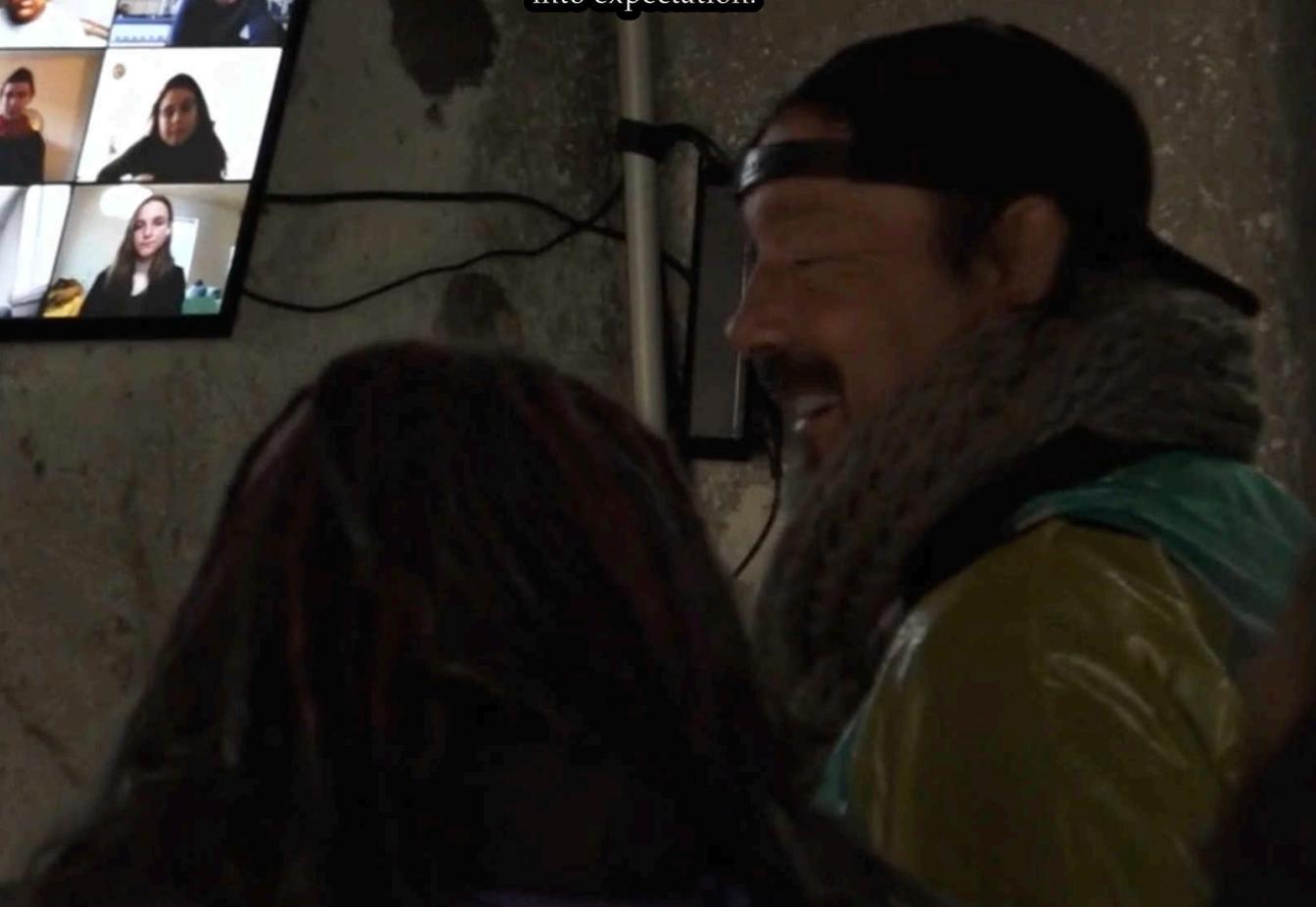
**Waiting in Time (2021)**

Original title: Warten auf Zeit

Video, La Voirie, Biel/Bienne CH

» Video documentary

The video montage is an experiment that aims to bring the audience into a situation in which they observe the people waiting on the screen and thus put themselves into expectation.



**Neon Shoal (2020)**

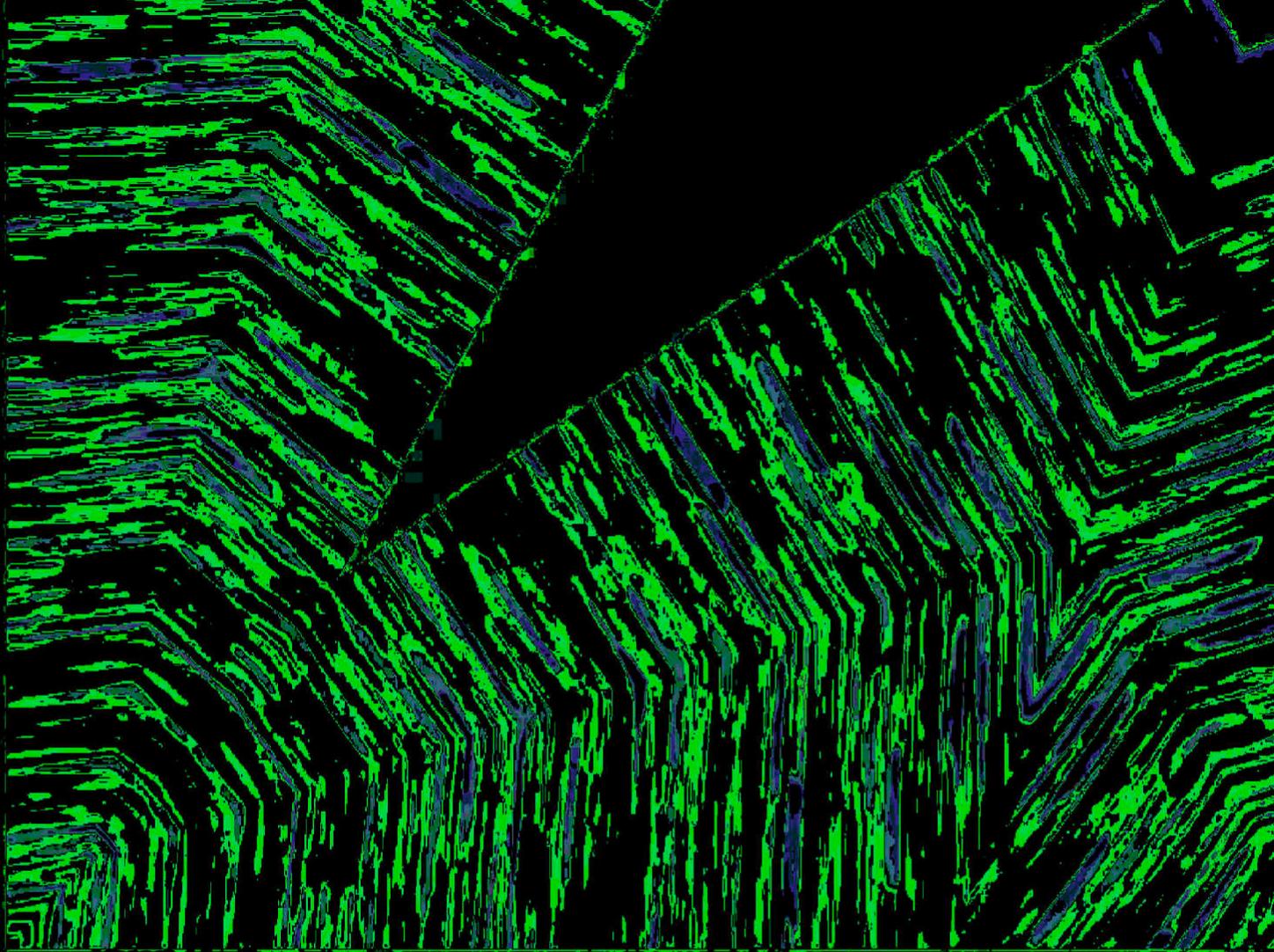
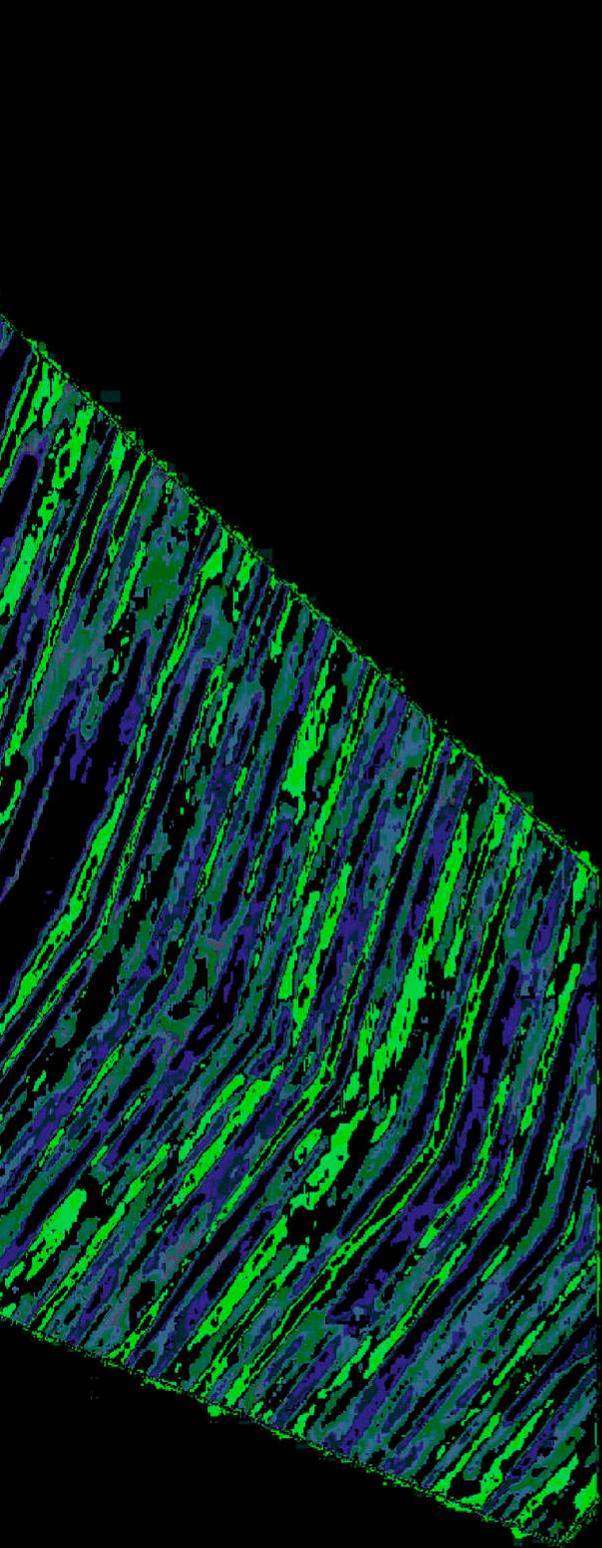
Original title: Neonschwarm

Audiovisual installation, JKON, Olten CH (with Joëlle Bischof)

» [Video documentary](#)

JKON: With the work *Neonschwarm*, they reflect on the function of microorganisms and categorise them between the individual, society and the economy. The work is characterised by previous processes and a feeling, not for the presence of lost things, but for those that are absent.





z o o m (2020)

As a vanishing point of information

Video montage, à Suivre Festival, Bern CH

» *Film*

When zooming, a lot is hidden to make the usually invisible visible. The work relates to the ambivalence between the supply overload and the thirst for knowledge. It is an attempt to aesthetically investigate the collected informations and thereby gain new insights. *z o o m* is less a work of art than a documentary of a time when zooming was a central issue.



**Partial / Vertical (2020)**

Video installation, 4' 35" (loop), à Suivre Festival in Bern CH

» Film

*Partial / Vertical* is an environment that alienates the trivial through order. The work questions the term of statics by allowing consistency and arrangement to enter into a dialogue.





**Choreography N°2 (2019)**

Interactive installation, Kunstpause, Zug CH

» [\*Video documentary\*](#)

To create a new way of communicating between you and an object, I tear it out of its trivial context and put it into a state that is unusable for you.

## Exhibitions &amp; Performances (Selection)

2025	<b>Floor Still Warm</b> , CC: Space, Basel CH <b>Open Studio, Kunst- und Kulturzentrum</b> Eisenstadt AT <b>I Hope It Ends With A Monster</b> , UnOrt, Zürich CH <b>Fiber Space</b> , WUK, Wien AT (performance) <b>Videocity Stadtparcours</b> , St. Pölten, AT
<i>upcoming</i>	
<i>upcoming</i>	
<i>upcoming</i>	
2024	<b>Do you have two AAA batteries?</b> , Galerie Zippenfenig, Wien AT <b>Art award exhibition 2023</b> , Künstlerhaus S11, Solothurn CH <b>12 Ton N°9</b> , Rhiz, Vienna AT (performance) <b>Parallel</b> Contemporary Art, Vienna AT <b>Fluid Perspectives</b> , Water Tower Favoriten, Vienna AT <b>Kunstzelle WUK</b> , Vienna AT (solo) <b>Solutions &amp; Strategies</b> , (Klima) Biennale, Vienna AT <b>The Message is the Problem</b> , Lokal-int, Biel/Bienne CH (solo) <b>ON – HOLD ON</b> , Circa 106, Bremen DE (solo) <b>Anhängen</b> , xpon Art Gallery, Hamburg DE
2023	<b>Identitäten – Sehen und Sein</b> , Im Raum/Garage Grande, Vienna AT <b>Subperposition</b> , PROGR, Bern CH (performance) <b>Angewandte-Festival</b> , Universität für angewandte Kunst, ViennaAT
2022	<b>Übersetzen</b> , xpon-art Gallery, Hamburg DE <b>Vorwand / Rückwand</b> , Die Diele, Zurich CH (solo) <b>Special Guess</b> , Wie wär's mal mit? Basel CH (solo) <b>Und Alles wird Rauschen</b> , Sattelkammer, Bern CH (performance) <b>CRITTR Record Launch</b> , Soso Space, Bern CH (performance) <b>Displays of Affection</b> , attheoff.space, Zurich CH
2021	<b>Einzel nach Weise</b> , Soso space, Bern CH <b>Ein heimische Fremde</b> , Alpentöne Festival, Altdorf CH (performance) <b>Play Me On Standby</b> , La Voirie, Biel/Bienne CH (performance) <b>ctrl+n</b> , Alte Schreinerei, Bern CH <b>Grand Train Tour</b> , Wie wär's mal mit?, zur Wand, Basel CH <b>Last Words From the Periphery</b> , attheoff.space, Zurich CH <b>Kunstpause 2021</b> , Zug CH
2020	<b>KlimaAlarm</b> , Musikfestival, Bern CH (performance) <b>JKON</b> , Schützi Olten CH <b>Kunstfilme</b> , Industrie Fünfundvierzig, Zug CH

## More (Selection)

	<b>Artist in Residence Burgenland 2025</b> Artistic Project Funding, Participation in the Austrian Forum for Peace
	<b>Solothurn Art Prize 2024</b> Winner of the cantonal prize for art
	<b>Eisenbricht</b> Co-Founder of the Artist-Run Projekts, Curation in Bern, Biel/Bienne & Zurich CH Gründung des transdisziplinären Onlinemagazins <i>Eisenbricht berichtet</i> AT/CH/DE
	<b>Optische Enttäuschung</b> Text contribution for Neue Neue Zeitung, Zurich CH
	<b>Things can Talk</b> Book publication, I never Read, Basel CH
	<b>Romantischer Befund</b> Text contribution for book «Augenlider», Tine Melzer, Bern CH
	<b>Light Bulb</b> Text contribution for Rosa Rot - Journal for Feminism and Gender Issues, Zurich CH
	<b>Education</b>
	2022 – 2024 <b>Master TransArts – Transdisziplinäre Kunst</b> University of Applied Arts, Vienna AT ↳ <b>Co-occupancy Soziologie</b> , University Vienna AT
	2021 – 2022 <b>Digital Media</b> (Semester abroad) College of Arts & University, Bremen DE
	2019 – 2022 <b>Bachelor Sound Arts (Music &amp; Media Art)</b> University of the Arts, Bern CH
	2018 – 2019 <b>PreCollege Sound Arts (Music &amp; Media Art)</b> University of the Arts, Bern CH
	2017 – 2018 <b>PreDiplom Jazz/Pop (Bass)</b> Swiss Music Academy, Zurich CH