

<https://www.thomasscheffer.de/>

*Underlined is clickable and leads to the website above and the corresponding work.  
The quality of my works is affected when they're viewed online.*

In an age characterized by the rapid development of increasingly sophisticated digital tools aimed at interacting with reinterpretatable and newly created realities, it seems to me to be of significant relevance to focus on the human brain. It continues to constitute our central interface through which our assessments and models are ultimately determined. The human brain is exposed to a variety of influencing factors which, if not reflected upon, can lead to equally unreflected actions. The MIND MACHINE group of works is based on the concept of “embodiness”. Viewers will receive the work with the help of eye and head movements and thus assume authorship of their own perception. This happens through the possibility of rotating, zooming and shifting the image as well as giving direction to particle storms or experiencing color shifts. It is of crucial importance that this “interactivity” arises exclusively in the brain and is not, as is often assumed, predetermined by sensors and programming.

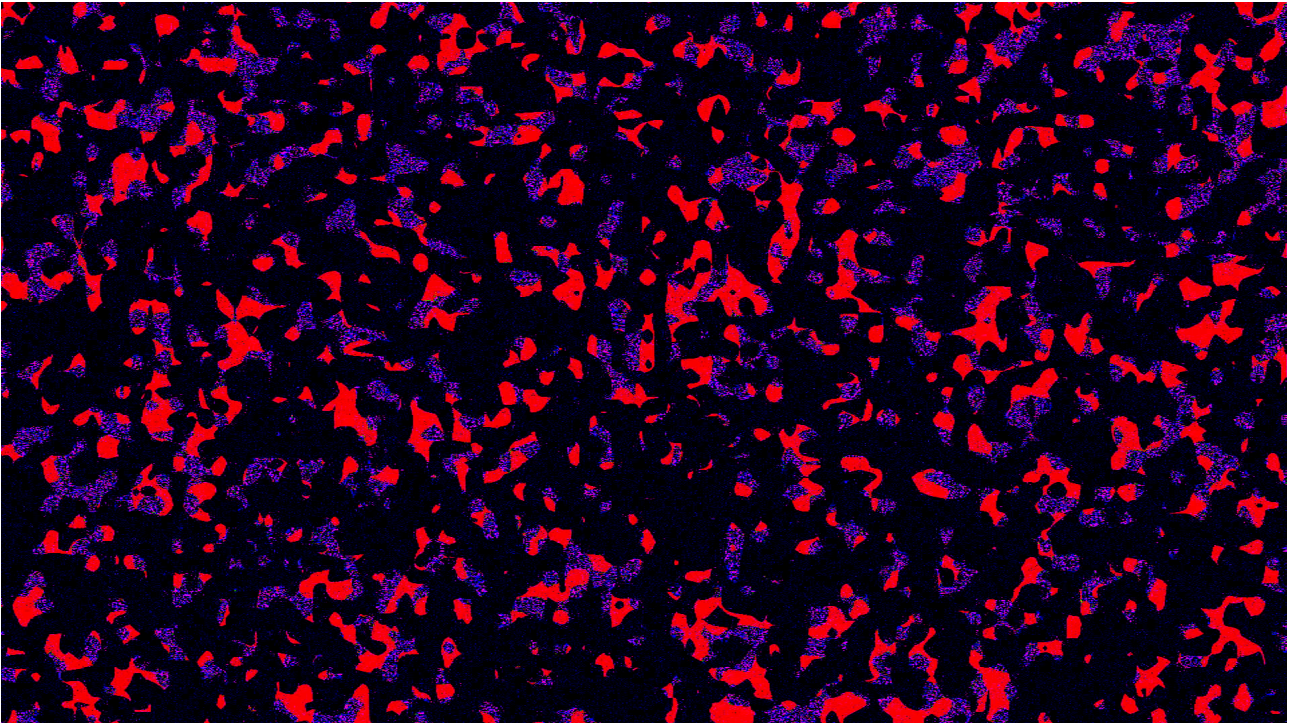
In this context, the brain once again proves to be a fragile instrument that requires further investigation and whose possibilities have not yet been fully explored. In the context of my investigations, the cognitive body of biochemical consciousness is of particular relevance. The synaptic bodily processes that feed into our essential phenomenological experiences of the world create a reality that sometimes requires critical scrutiny.

The creation of patterns is a basis of the phenomena described. The development takes place under consideration of the parameters of color, frequency, surface and contour as well as image repetition and rhythm. Terms such as wagon wheel effect, color phi and stroboscope effect are known in this context. However, an empirical approach is taken to the development of patterns and interruptions over time in order to achieve the desired complexity, as the above-mentioned factors interact, cancel out or reinforce each other.

In this context, patterns are assumed to be models of thought and action. The brain thus saves energy and uses building blocks as components of patterns in a template-like manner. Patterns are developed on the basis of noise. This process is similar to an artificial intelligence that hallucinates figurative representations from noise. Refining the above-mentioned patterns leads back to the noise.

A successful reception, which enabled the viewer to change the image via head and eye movement, was conditioned by a learning process, the duration of which varied individually. As a result, a certain degree of habituation was assumed, which led to a reduction in the initial stressful moment of viewing.

Is it tenable that the above-mentioned viewing can promote the formation of synapses?



ONCE IN A BLUE MOON - HD, Color, Silent, Loop, Thomas Scheffer, VG Bild-Kunst 2025

ONCE IN A BLUE MOON combines the possibility of influencing the image via eye movements and head movements.

This means that, as with OUT OF THE BLUE, an eye movement, for example a regular upward and downward eye movement, can lead to a 'wobbling' of the image, which does not stop even when the viewer has stopped the movement. The same happens with horizontal or circular eye movements.

However, it is also possible to zoom out if the eyes are moved closer to the display and vice versa to zoom in. In other words, it happens in the opposite expectation. It is still possible to rotate the image by tilting the head to the side as with the works before.

Further works in the context of MIND MACHINE can be found on the website, e.g. META with an introductory text by Mark Gisbourne.

FANTÔME FRAGILE in a series of 5 elements based on the same pattern framework.

#### CYBORG'S DREAM

The technical dream presented its non-figurative, abstract visual representation is complemented by an explorative search of the viewer.

DOESN'T LOOK LIKE FILM is a decorative variant that takes a longer time to grasp and does not pulsate. It could hardly be reproduced and unfortunately cannot be experienced via the website.

The degree of observation is essential for this work and suggests that reality is influenced by observation. Depending on the viewer's distance from the object and the movements of the head,

the shadow-like points of a foreground or background change into movements and swirls. Signs appear. A fixed perception ends this phenomenon, as if the interference were thereby erased.

Other works examine the fragility of the human mind in other ways...

#### DISCLOSURE

shows at first glance a rapidly pulsating white surface; over time, one sees pulsating, circling shadows and an imaginary space, especially in the center of the fixed point; structures and other imaginations wander, dissolve and sometimes seem to be replaced. The moving image work DISCLOSURE aims to re-establish contact with the 'real'.

In Foucault's sense, the viewers themselves become the authors of their perception.

#### VERA IKON

...It is the fragility and the chaotic indeterminacy of the human fluid imaginarium that generate cognitive reinterpretations of what is seen through neuronal derivations...

#### THE BLIND SPOT

...The combination of an orange-red background and an anthracite-colored, digitally rustling passe-partout forms the compositional basis for the sporadically appearing olive-green diffuse fields, which are evoked as if from the nothingness of the depth of space. They move towards the viewer, solidify there after a certain time and remain even after the viewing has long since ended. This sometimes leads to the erroneous assumption that we have become partially blind...

#### PORTAL DELUXE

Shimmering structures influence the coordinate system up to the point of weakness.

Thomas Scheffer, 25 March 2025