

* Selected Projects

Louisa Teichmann

2018 – 2021

Education

2020 – 2022:: (MA) Experimental Publishing, Piet Zwart Institute, Rotterdam
2015 – 2019:: (BA) Graphic Design x Public & Private (cum laude), Willem de Kooning Academy, Rotterdam
2014 – 2015:: (Preparation Course) Visual Arts & Design, MK24, Amsterdam
2013 – 2014:: (BA) European History of Art & Philosophy, Ruprecht–Karls University, Heidelberg

Exhibitions & Events

[2021:: 1 Euro Cinema online, Telemagic, Rotterdam](#)
[2021:: EARTHRISE × Zhouwei Network, Roodkapje & MAMA, Rotterdam](#)
[2021:: FemFest, WORM, Rotterdam](#)
[2021:: Zero Emissions by 2099, MAMA, Rotterdam](#)
[2020:: Climb the Firewall, Roodkapje, Rotterdam](#) *
[2020:: The Overkill Festival, Sickhouse, Enschede](#)
[2020:: There is Something I've Been Meaning to Ask You, Roodkapje, Rotterdam](#)
[2020:: Climate Knowledges, MAMA, Rotterdam](#)
[2020:: TEC ART Festival, Rotterdam](#)
[2019:: Media Art Friesland, Leeuwarden](#)
[2019:: Face to Face: Meet the Neighbours!, S/ash Gallery, Rotterdam](#)
[2019:: GGOBOT Festival, Enschede](#)
[2019:: Slotparcours ChampdAction.LAbO, deSingel, Antwerp](#)
[2019:: KONVOOI Festival, Brugge](#)
[2019:: Graduation Show, Willem de Kooning Academy, Rotterdam](#)
[2019:: I am the Dungeon Master, Gamers of the West, Rotterdam](#)
[2019:: The Skybox Sessions, Gamers of the West, Rotterdam](#)
[2018:: Orcs & Oracles, MAMA, Rotterdam](#)
[2018:: Digital Masquerade, Manifesting Futures, Waag, Amsterdam](#)
[2018:: Trash Hacking Workshop with Edwin Dertien, Waag, Amsterdam](#)

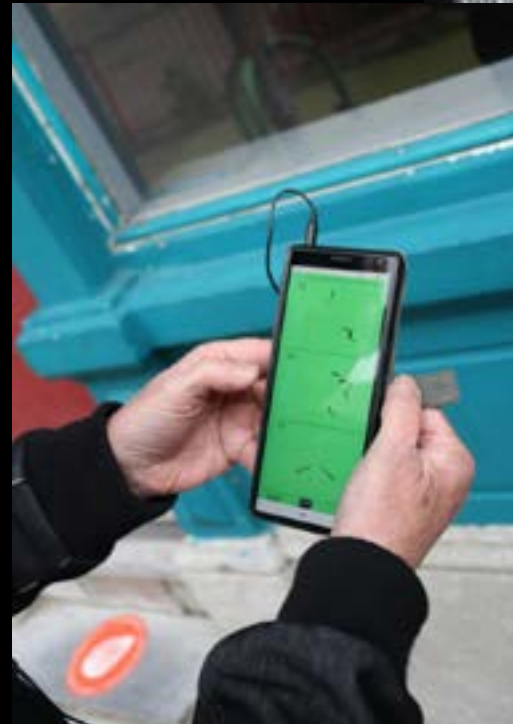


* I am a Rotterdam based digital artist working with themes around gaming and the effect of new technologies on the player's perception of reality. By analysing gameplay methods and implementing them into RL settings, I am creating scenarios in which the viewer turns into the protagonist of an interactive fictional narrative.

Something is rising in the midst of the city surrounding us. In between the many microcosms of the infinitely unfinished city of Rotterdam, three potential futures are emerging in the nebulous atmosphere. A city mirroring a constant construction site opens up doorways to realities close enough to sense. The realities of the year 2041.

In a game of chance, players are led to a series of geographical locations, to try and unlock artefacts of the societies of Zhouwei Network. In the form of an ephemeral soundscape, EARTHRISE infiltrates your perception of the changing sceneries you find yourself in as you follow the directions of the game makers. As you surrender to the game, your destined path will unravel before you. Do you feel at home in your own reality? What about the one you are moving towards?

With contributions by Liminal Vision, Gill Baldwin, Camilo Garcia Aycardi & Federico Poni. Produced by Erik Peters, Ruta Genyte & Louisa Teichmann in collaboration with Mary Ponomareva, MAMA and Roodkapje.



* EARTHRISE ×
Zhouwei Network

Climb the Firewall is an interactive *real-life* scavenger hunt throughout Rotterdam. Grab your bored roommates, venture out into the real world and follow the traces of De Tapijttegels all the way through the center of Rotterdam to enter their secret headquarters. If you make it on time and bring their lost treasures, they might reward you with an exclusive *real-life* performance. If not, at least you made it out of the house. But beware: Winners don't fall from the sky. You will have to master multiple channels to find your way.

With Tapijttegels, Roos Groothuizen, Federico Poni, Camilo Carcia, Jacopo Lega, Floor van Meeuwen & Kendal Beynon.



* Climb the Firewall



Ultimate Dragon is an adventure game which lures you in with a promise: your personalised utopia. As you move through the fictional landscape in constant dialogue with the programme, your input generates a 3-dimensional digital landscape hidden behind its interface. The programme secretly constructs a world based on your activity in the game.

Every time the player is making a choice within the game, another layer is stacked onto their virtual terrain. This results in a feedback loop, depending on constant input from both sides of the screen. As soon as enough information has been stored, the personal landscape is revealed. Can the programme's creation compare to the world the player imagined based on the writing? Is technology able to translate their fiction into a liveable digital environment and if not, whose fiction is it?

The text adventure is the grandfather of computer gaming, reaching straight into the player's imagination, as their fantasy slowly unfolds within an interactive landscape. This role-playing game of depending on a mediator between the player and their desired information has expanded into a permanent interface over the years, limiting the users to a set of premade choices and paths.

These choices reflect in their digital environment, as their activity is being interpreted and fed back to them. Technology is giving us a hand with distorting our perceived reality and we grip it tightly. We are facing a new, gamified reality covering the means of its construction behind opaque interfaces. A personalised environment compromising your idealistic vision into its digitised representation.

With 3D scenes by Aurnyn Parkinson.

<https://www.wdka.nl/work/ultimate-dragon>



* Ultimate Dragon

An immersive theater piece on the notion of inhabiting virtual space. The virtual estate agency “Tardigrade Estate” is collecting the preferences of their clients with the promise of a personalized digital paradise. The only catch is that there seems to be a bug in the program. And since the visitors are stuck between the physical and virtual realm, this bug is very lively. Run before it gets you!

With Valerie Lim, Carmine Santavenere, Emilie Morin, Ewoud van Eetvelde.

<https://youtu.be/kvq5HErBtL0>



* Tardigrade Estate

I Am the Dungeon Master is an experimental multi-media escape game inspired by the table-top game Dungeons & Dragons. By making use of interactive chatrooms, players are able to co-write the storyline through the use of the different media in the room. Simulating a digital text-based game, so called Multi-User Dungeon or MUD, which were on the rise in the early nineties, this interactive installation aims to visualise the basic structure and workings of virtual environments in a playful manner.

With animations and voice acting by Auryn Parkinson.



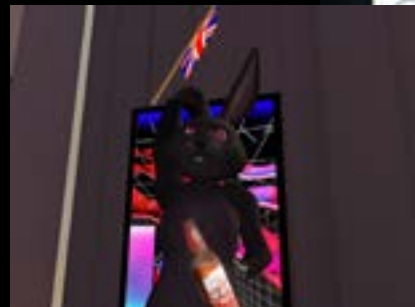
* I am the Dungeon Master

Who are you when the lights go off? A better, more honest version of yourself, or do you feel tempted to embody a different person entirely? During Digital Masquerade, we explored the freedom of anonymity in a physical chatroom.

After “logging in” (by putting on a mask with an image of choice clipped to it) visitors joined an online chat on their phones, entering a darkened room with two large projections on the wall. One of them being the anonymous live chat, the other one being a livestream to an online game which showed a realistic simulation of the room. The simulation was filled with eccentric avatars of gamers who were joining the chat discussion and following the course of the evening through a livestream simultaneously.

Confronted with a statement on identity by Cyborgs rights activist Aral Balkan and a preview of a film on identification technology by Robert Glas, visitors in both realities were commenting and discussing anonymously in the joined chat. No speaking, just staring at phones and screens, typing, reading and occasionally chuckling at a comment. Digital means of communication fused with a physical setting blurred the lines between reality and virtuality.

<https://waag.org/en/article/welcome-chatroom>



✿ Digital Masquerade