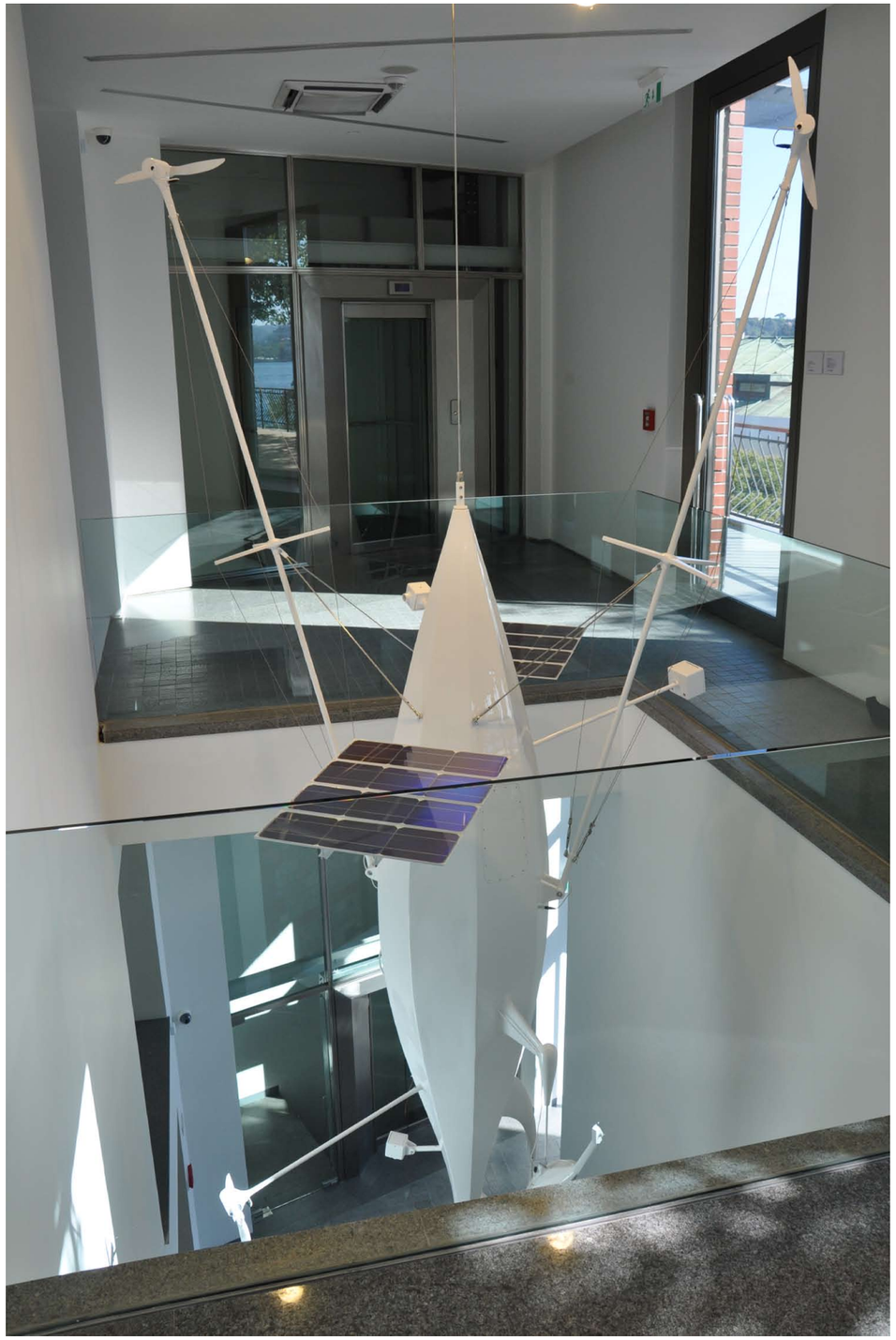
BJÖRN SCHÜLKE
selected works

Spider Drone, 2011
surveillance sculpture. wood, carbon fibre, brass, steel, tft monitor, cameras, motors, sensors, electronic

Björn Schülke pursues a creative style that is equally influenced by modern abstraction and instruments of scientific measurement. The slow deliberate movements in his sculptures spatially consider mass and weight of form. Also influenced by the Dadaist tradition and Jean Tinguely, the theme of an absurd machine is key in Schülke's work.
Playfully transforming live spatial energy into active responses, his objects experiment with solar panels, infrared surveillance, and propelled wind power. Many of his larger kinetic sculptures combine elements of surveillance technologies, robotics, interactive video and sound.
Schülke's active sculptures question the way in which we interact with modern technology: on entering the installation site, the audience becomes part of the 'system' as the works (some freestanding, others suspended) monitor or react to the human element.

right:
String Rover, 2011
sound sculpture. wood, fibreglass, solarcells, custom electronics, sensors, motors, contrabass-string, automotive paint.
height: 210 cm, diameter: 105 cm



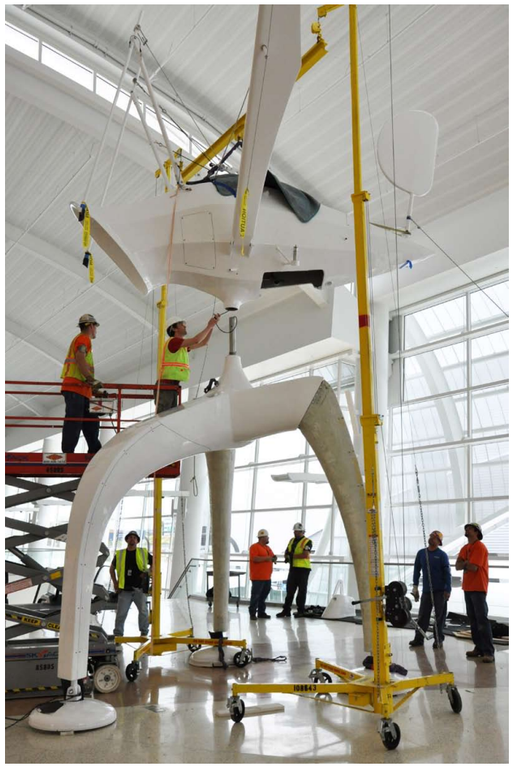
SV1, 2011 (Sound Voyager)

sound sculpture. fibreglass, aluminium, wood, guitar strings, car paint, solar panels, custom electronics, motors, sensors.
total height: 188.9“ / 480 cm
working diameter 90.55“ / 230 cm
Borusan Art Collection, Istanbul

Space Observer, 2010

GFK composite, aluminum, steel, electronics, motors, LCD screens, cameras, car paint.
height: 8.5 m / 28 ft, working diameter 10 m / 33 ft
Commission for the City of San José, CA
Installation at Norman Y. Mineta San José Airport - Terminal B
Production: Björn Schülke (Cologne)
Production partner: bitforms gallery (New York City)

Reminiscent of a space craft, this glossy white 28' tall sculpture, perched on a tripod of 11' tall legs, explores the interactivity between humans and modern technology. Engage with this elaborate, yet delicate object and it will quietly rotate with the aid of two propeller-tipped arms. Its "eye" reveals images picked up from embedded cameras .



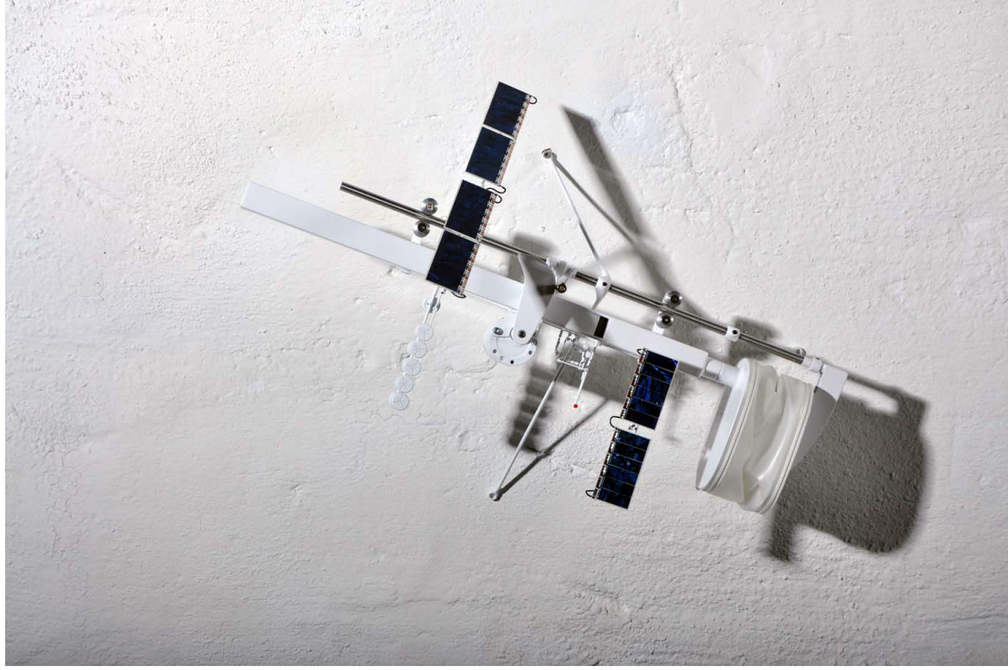
San Jose airport swoops into the future
(By Joe Rodriguez, Mercury News 06/21/2010)

If there's one spot at Mineta San Jose International that captures the feel of the airport's billion dollar makeover, it's at the top of the escalator at the new Terminal B.
Standing on a huge, mezzanine filled with natural light, an imposing three-legged sculpture named „Space Observer" stops you cold. With a camera and monitor inside a turning head, Observer can see and track you as you walk around it. For a while, machine and human dance together in the fleeting zone between trusted security and creepy surveillance. And then off you go to catch your plane. The snooping isn't real. That comes later...

High-tech art welcomes passengers at San Jose International Airport
(By Harriet Baskas, USA TODAY, 07/16/2010)

Earthlings, be warned. There's a 26-foot-tall space robot with waving, propeller-tipped arms in Terminal B at California's Mineta San Jose International Airport.
There's no need to be frightened. In fact, you might want to build in a little extra time to get to know this new creature. The giant, three-legged, glossy white Space Observer was created by artist Bjoern Schuelke and is just one of more than a dozen high-tech works of art commissioned specifically for the airport's futuristic-looking new 12-gate terminal, which opened for business earlier this month...


EXIT



Aerosolar #2, 2010
wood, silicon pump, circuits, motor, solar cells, led, automotive paint
19.5 x 14 x 8.5" / 49 x 35 x 22 cm
edition of 3

Aerosolar #2 is an active mixed media sculpture that incorporates passive solar energy, a pump and musical drone. This work evokes a likeness to creatures born from science fiction, planted on the wall in service of a mysterious and absurdist function.

left:
Aerosolar #1, 2010
wood, silicon pump, circuits, motor, solar cells, automotive paint, stainless steel
13 x 18 x 12" / 33 x 46 x 30 cm

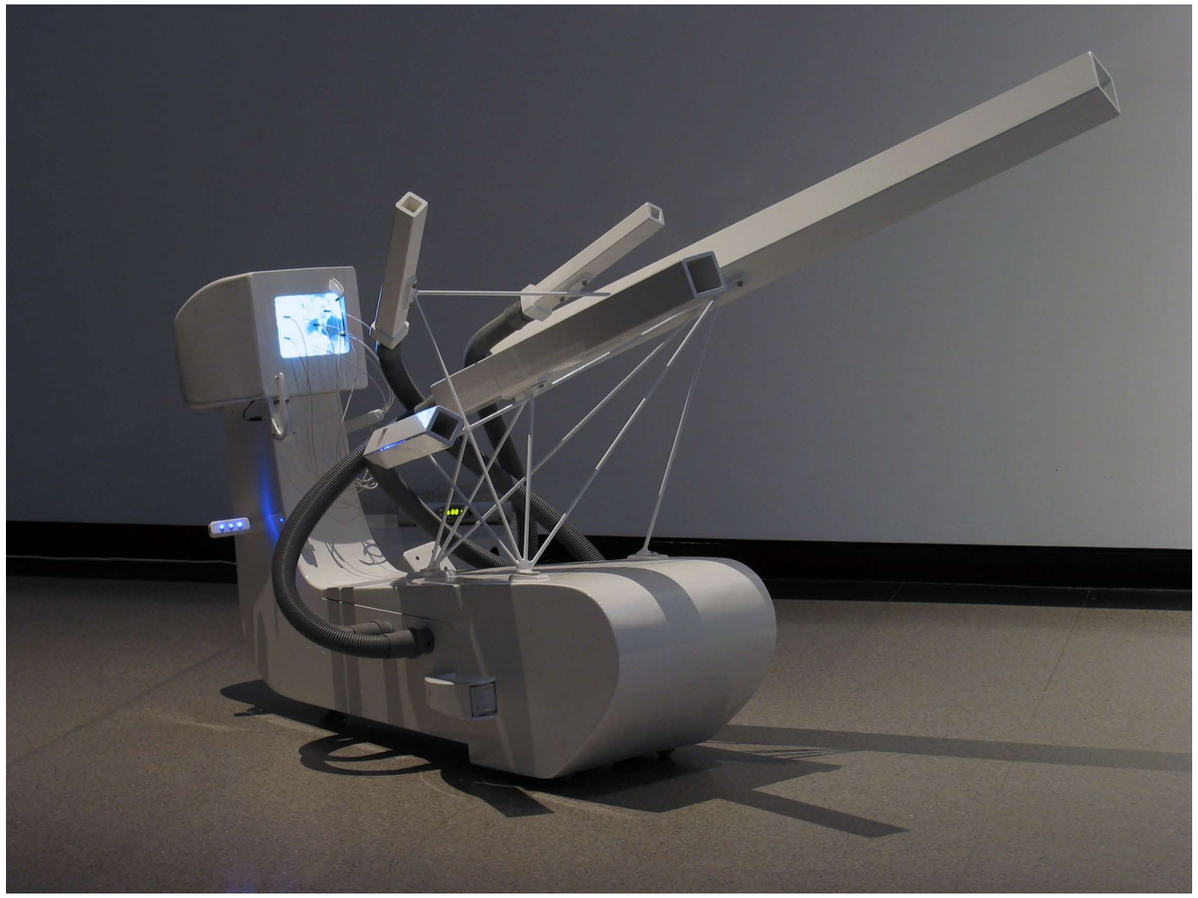
right:
Transmitter, 2011
wood, brass, guitar string, circuits, motors, led, solar cells, automotive paint, stainless steel
17.72 x 9.84 x 7.09" / 45 x 25 x 18 cm

Drone #2, 2002
autonomous observing system,
carbon, alloy, tft-monitor, cameras, solar panels, motors, sensors.
14.75 x 7.25 x 2.5‘ / 450 x 220 x 80 cm

The futuristic appearance of „Drone #2“ seems like a requisite from a science fiction film.The autonomous hi-tech construct, consisting of solar cells, heat sensors,propellors, videochips and a TFT monitor is suspended from the ceiling and reacts to the „warmblooded“ spectator without him or her being able to directly influence its movement.
This construction, at first glance finely structured and fragile, mutates, once activated, into a menacing surveillance apparatus whose function is nothing but permanent observation.

Drone #4, 2005
working diameter 440 cm.
fiberglass, alloy, tft-monitor, cameras, loudspeaker, microphone, motors, sensors.

Planet Space Rover, 2004
fiberglass, wood, metal, motors, sensors, cameras and solar cells
59 x 59 x 115“ / 150 x 150 x 292 cm



Orgamat, 2003
plywood, steel, fan, television, light sensors, electronic
67 x 35 x 47“ / 170 x 89 x 119 cm

Orgamat transforms picture-information of live telecasting from an in-built television into the warm and heavy sounds of five organ pipes. Five light sensors continuously detect the change in light intensity on the screen, enabling the machine to function as a big sound generator.
Sitting on a comfortable couch one can surf up or down the channels via two built-in switches triggering a remote control, creating new dimensions of sounds. Thus countless and repetitive daily TV-shows in their very often brainwash-variety, generate a new acoustic adventure.

Superclub, 2002
record, theremin interface, loudspeaker, microphone, motors, wood, steel.
31 x 43 x 55“ / 80 x 110 x 140 cm

If DJ's had known that automated scratching could be so humorous , it would not be an artistic invention now. The result is another form of listening to records. If the visitor is led by his curiosity and follows his play instinct, then theremins steer the turntable, electronics interacts with mechanics, sound with movement. No need to put on new records : the permanently changing and new sound constellations are a treat in themselves. The systems react to smallest changes in their surroundings, a small draft suffices, as well as a single observer who influences the systems by his own dynamic body capacity. (Gerorg Dietzler)

BJÖRN SCHÜLKE
b. 1967, Germany

1997-2000 Research artist at the GMD- German National Research Center for Information Technology, Sankt Augustin
1996-1999 Postgraduate studies at the Academy of Media Art (KHM), Cologne
1988-1993 Studies and diploma in photo and film design, Bielefeld

Awards
2002 German Video-Installation-Award for „Drone#2“, Marl
2000 Biennale Arte Emergente Torino, Italy, Special Award for „Modulator #1

Solo Exhibitions
2014 *Bjoern Schuelke*, BCA, Burlington, Vermont, USA
2008 *Überschall*, bitforms gallery, NYC, USA
2006 *Björn Schülke: Kinetic-Interaction-Robotic*, Kornhaus Gallery, Kirchheim/Teck, Germany
2003 *Aerosalon*, Galerie Rachel Haferkamp, Cologne, Germany
2003 European Media Art Festival> *Björn Schülke: Video- and Soundsculptures*, Gallery Anette Röhr, Osnabrück, Germany
2001 *Controlled Voltage*, Gallery Rachel Haferkamp, Cologne, Germany
1999 *Modulator #1 y otras installaciones*, Circulo de Bellas Artes, Madrid, Spain
1998 *Björn Schülke - Medieninstallationen*, Gallery 68elf, Cologne, Germany
1996 *bar jeder Zeit*, 10th International Photo - Scene, Cologne, Germany
1995 *Zoetrope and other works*, Gallery „Artists Unlimited“, Bielefeld, Germany
1994 *In Progress*, Exit Art, Cologne, Germany
1994 *Landung*, KAOS-Gallery, Cologne, Germany

Group Exhibitions (selection)
2014 *thingWORLD*, International Triennial of New Media Art, NAMOC, Beijing, China
2014 *Szenarien* des Unheimlichen, Kunstverein Neuhausen
2013 *Kinesthetics: Art Imitating Life*, Pratt Gallery Manhattan, New York, USA
2013 *Transposition: Motion is Action*, National Art Museum, Beijing, China.
2012 *Dankmal an Wagner*, Kunstverein Worms
2012 *Klang,* Künstlerverein Walkmühle, Wiesbaden
2011 *Segment#1*, Borusan Contemporary, Istanbul
2009 *Sound and Tone in the Contemporary Art*, Museum Villa Rot, Burgrieden-Rot, Germany
2009 *tech-no-tech*, Martin-Mullen Gallery, SUNY Oneonta, New York, USA
2008 *Vision in Motion*, Verbeke Foundation, Westakker, Belgium
2007 *Summer Group Show*, bitforms gallery, NYC, USA
2006 *Cybernetic Sensibility*, Daelim Contemporary Art Museum, Seoul, Korea
2006 *Peter Vogel / Björn Schülke*, bitforms gallery, Seoul, Korea
2006 *Sound of Music*, Maison Eclusiere, Toulouse, France
2006 *Dubois/Schülke*, bitforms gallery, NYC, USA
2006 *STRP*, Strijp-S, Eindhoven, Netherlands
2005 *ArtBots*, Saints Michael and John Church, Dublin, Ireland
2005 *Field Research*, Gallery Brigitte Schenk, Cologne, Germany
2004 *TAINMENT*, NGBK, Berlin, Germany
2004 *Sequences*, Peterborough Museum, Peterborough, England
2004 *BEAP 2004*, Biennale of Electronic Arts, Perth, Australia
2004 *Rauma Biennale Balticum*, Rauma, Finland
2004 *Der elektronische Raum*, Skulpturenmuseum Glaskasten, Marl, Germany
2004 *Privatgrün*, Kunstraum Fuhrwerkswaage, Cologne, Germany
2004 *Feel*, tactile media art, Z33, Hasselt, Belgium
2004 *Cyclic Eye*, Museu Paulista, São Paulo, Brazil

Collections
Borusan Art Collection, Istanbul, Turkey; City of San José, USA; Progressive Art Collection, Cleveland, USA; Bank of America, USA; Sharjah Art Museum, United Arab Emirates; Sculpture Museum Glaskasten, Marl, Germany; Research Center Jülich, Germany; Neiman Marcus, USA; Private collections in Europe and the United States

Luftgitarre #1, 2008
fiberglass, plywood, circuits, automotive paint, solar cells, motors, sensors
dimensions variable 66 x 62 x 30“ / 168 x 156 x 76 cm