

[since 2021] Professor for Media Design at the University of Arts Linz _____ [2020] Curatorial work at the Schafhof – European Art Forum Upper Bavaria; e.g.: Curation of an exhibition of Forensic Architecture _____ [2012-2018] Artistic associate at the Academy of Fine Arts Munich; Visiting Lecturer at the Intermediate Department of the Academy of Fine Arts Budapest and at the Art Department of the Newcastle University _____ [2004-2011] Artistic-curatorial work at the Lothringer13/Laden _____ [2006-2011] Doctoral thesis on the cultural history of the dinosaur with Bazon Brock _____ [2000-2005] Studies at the Academy of Fine Arts Munich with Res Ingold _____ [1997-2000] Studies of Landscape Architecture at the Technical University Munich _____ [1976] *

[2021] ,Initial', scholarship of the Akademie der Künste, Berlin and the Federal Government Commissioner for Culture and the Media _____ [2021] ,Neustart Kultur', project funding by the Federal Government / BBK _____ [2020] Artist-in-Residence Fellowship at ,Urban Nation', Berlin _____ [2019] ,European Art Fellowship Upper Bavaria', artist residency at Nová Cvernovka, Bratislava _____ [2017] Winning the competition ,Art in Public Space' of the City of Munich _____ [2016] Winning the interdisciplinary art award ,zwei:eins' _____ [2015] Project and catalogue funding. Bezirk Upper Bavaria, LfA Förderbank, Erwin und Gisela von Steiner Foundation _____ [2012] Project scholarship ,Young Art / New Media' of the City of Munich _____ [2011] PhD and publication scholarship of the Andrea von Braun Foundation as well as travel scholarship for India _____ [2010] Artist-in-Residence scholarship in the Basque Country _____ [2001] Internet Art Award for students of the AdBK _____ [2001] Tassilo Culture Prize of the Süddeutsche Zeitung

[2023] Cross-media installation for the exhibition ,Gardening of Soul' at the House of Art Ústí nad Labem, Czech Republic _____ [2021] 3D prints and screening in the BDA's exhibition ,Mäusebunker & Hygieneinstitut' at the IUAV di Venezia on the occasion of the Architecture Biennale _____ [2019] ,Up in Arms / Fitte Kadenz'. Performative media choreography, programme of nGbK - neue Gesellschaft für bildende Kunst and Kunstraum Kreuzberg / Bethanien, Berlin _____ [2019] Conception and realisation of the thematic exhibition ,iLet's Fetz!' at Freilichtmuseum Glentleiten - not an art institution but a museum of the local heritage, which I infiltrated _____ [2018] ,Word'. Installation and workshop, kult gallery, Singapore; made possible by Goethe-Institut Singapore _____ [2018] ,Urban Playground'. Discursive solo exhibition, playable installation at MaximiliansForum, Munich _____ [2017] ,Braille Style'. Installation series in urban space as well as exhibition at Galerie Panteón, Mexico City; at the invitation of the Goethe-Institut Mexico _____ [2017] ,Stream ,n' Dance'. Flashmob-like media choreography in public space, Stiftung Pinakothek der Moderne _____ [2014] ,Dinomedia'. Lecture performance for example at the Natural History Museum Berlin and the Natural History Museum Stuttgart _____ [2014] ,In World of Warcraft auf Wanderschaft'. Geo-digital research trip and slide show, for example at Gasteig, Munich _____ [since 2013] ,Travelling around the world with Google Street View'. Media slide show and public surfing at Gasteig, Munich, Shedhalle, Tübingen and Newcastle University, England _____ [2013] ,Fake! Image- and Object-based Informance at Denkerei, Berlin _____ [2011] ,Discursos y Recursos'. Urban photo safari and discursive exhibition at Sala América, Vitoria-Gasteiz, Basque Country _____ [2008] Cross-media lecture performance for the gala ,From Nail to Nail' at the Art and Exhibition Hall of the Federal Republic of Germany (Bundeskunsthalle), Bonn _____ [2004] ,Conspiracy - nothing is as it seems!!!'. Discursive exhibition on conspiracy theories, Lothringer13, Munich _____ [2003] Image battle for ,Nachtschwärmer'. Net-based slideshow on the eve of the Iraq war, Schauspiel Frankfurt



> www.alexisdworsky.de

> [wikipedia](https://en.wikipedia.org/wiki/Alexis_Dworsky)



Mrgari – geo_digital stone flowers

< current project, I am working on it at the moment >

Along the Croatian coast and on the islands you can find numerous old dry-stone walls. On the island of Krk, they even grew into conspicuous stone ‚blossoms‘ called mrgari, where sheep were once kept. These structures dominated the landscape; today they are decaying and it is only a matter of time before they disappear completely. I therefore use digital technologies to document, conserve and (re)construct them, but also to transform them artistically...

Using photogrammetry, a detailed virtual three-dimensional model is generated from many, very many photos.





Drone shots



AI generates images



To create a three-dimensional model using photogrammetry, many photos are needed; I took them with the drone. With these pictures, I am now able to train a so-called Lora model using artificial intelligence. And with this, it is possible to generate a variety of virtual Mrgari – „photos“ of structures that have never existed and that look amazingly real. But do they make sense?



The structure of the Mrgari seems weirdly organic, almost as if the stone walls had not been piled up at all, but had grown. Sometimes you even think you can recognise cells, and the AI Stable Diffusion does that too.

Recently, the project was shown in the international group exhibition ‚Gardening of Soul‘ at the House of Art Ústí nad Labem, Czech Republic. And in July my solo exhibition on this will start at Schafhof – European Art Forum Upper Bavaria.

The animation, in other words the bringing to life of the stones, makes their movement evident. Such stones are presented together with (time-lapse) videos. And if the exhibition ran for a very long time, you might even notice their movement. As 3D prints, individual stones as well as the entire Mrgari can be transformed back into the physical world, where they can be experienced in an artistically interactive way.



Foto: Christa Amadea







Alexis Dworsky


Mrgari

5. 7. – 17. 9. 2023





Schafhof
Europäisches
Kunstforum
Oberbayern



bezirk oberbayern

Current exhibition announcement

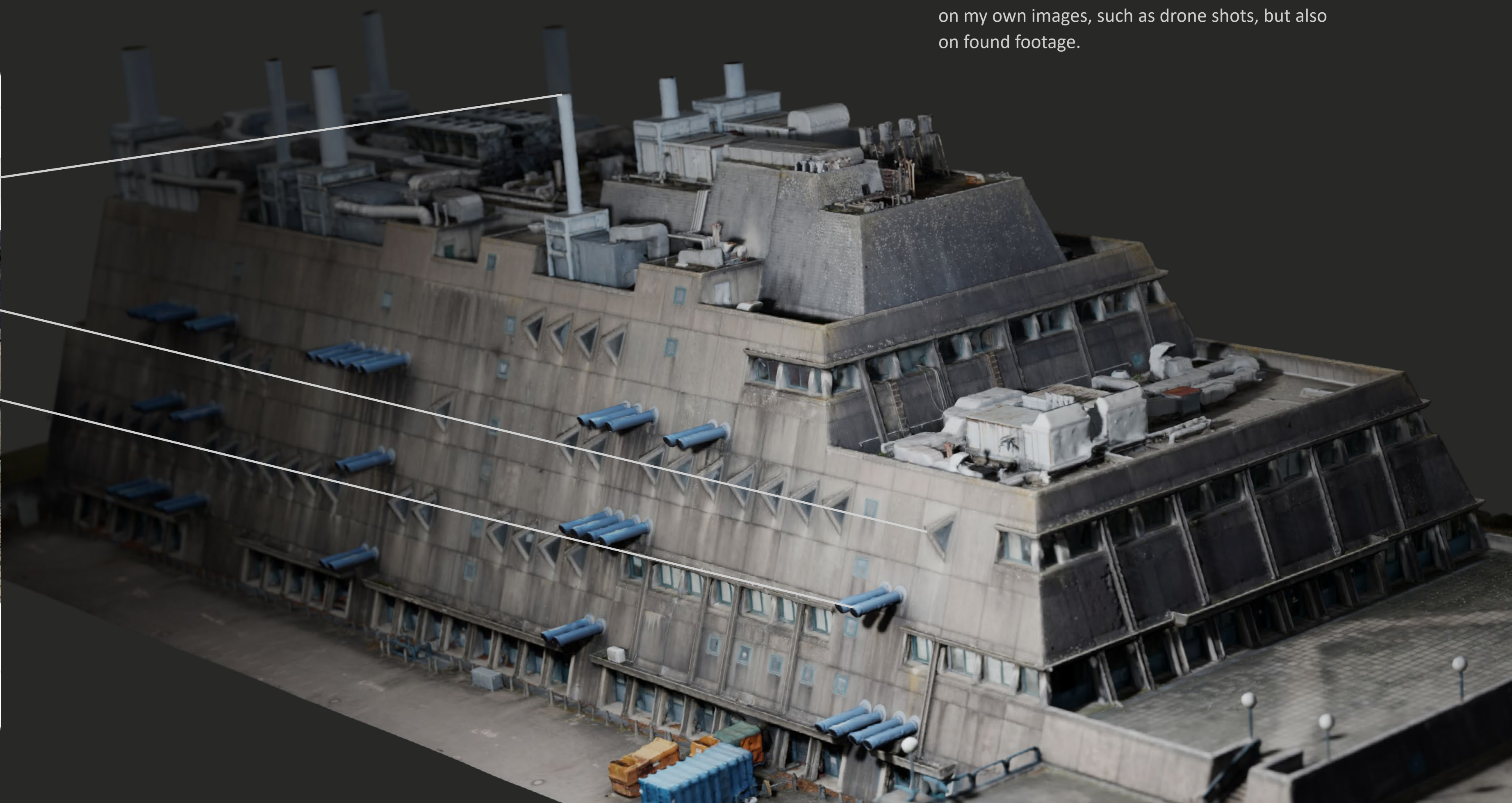
Exhibition views: 'Mrgari _ geo-digital stone blossoms',
Schafhof - European Art Forum Upper Bavaria



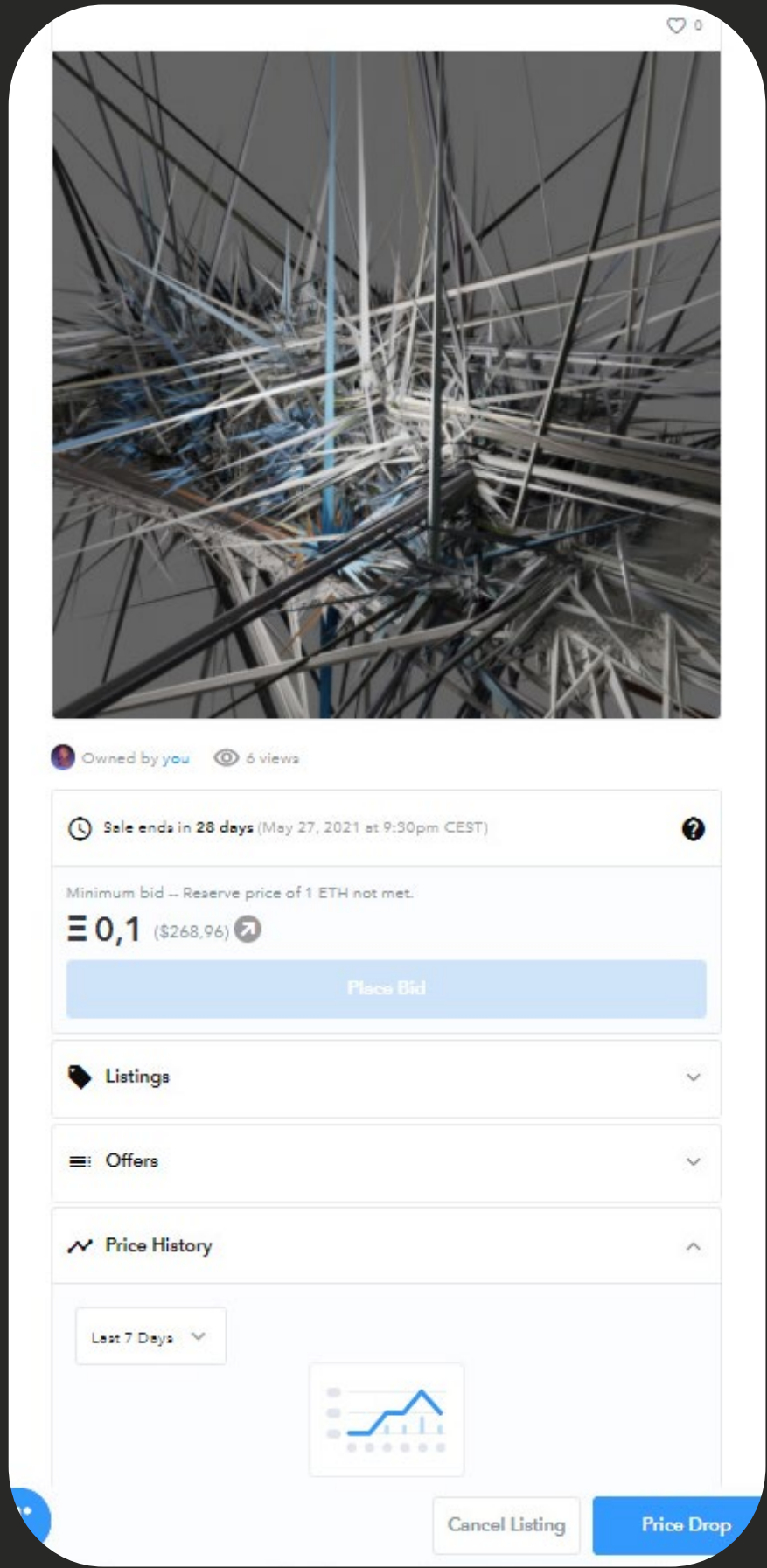
3D Mäusebunker (bunker of the mice)

The so-called Mäusebunker, once the central animal testing laboratory of the Berlin Charité, is considered an outstanding example of Brutalist architecture in Germany. However, the building is now facing demolition. I therefore practice digital monument protection and generate a virtual model of the building from hundreds of photos, which can be reproduced with the 3D printer or via augmented reality.

The Mäusebunker is a popular photo spot on social media, the film artist Julian Rosefeldt chose the location for one of the shoots of ‚Manifesto‘ and the gallery owner Johann König wants to transform the building into a cultural centre. For the reconstruction, I can therefore draw not only on my own images, such as drone shots, but also on found footage.

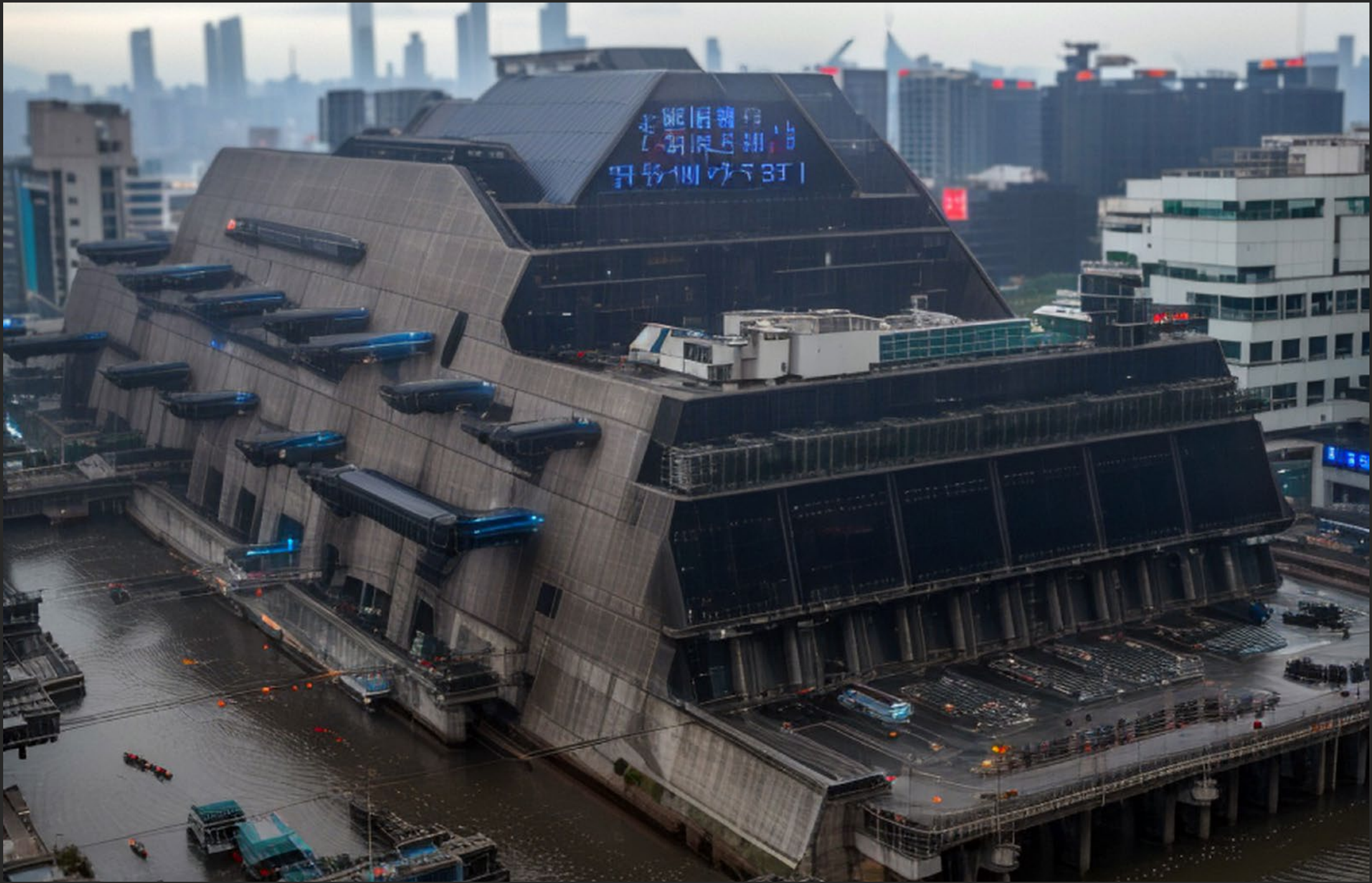


The realisation of the project was made possible within the framework of the federal programme NEUSTART KULTUR of the BBK. 3D prints and computer animations of the project were recently shown in the exhibition ‚Mäusebunker & Hygieneinstitut‘ at the IUAV di Venezia on the occasion of the Architecture Biennale.



What will happen to the Mäusebunker?
AI can be used to transfer the building
into a variety of speculative futures.

Glitch or kitsch? The digital explosion
of the Mäusebunker becomes the
source material for a critical-practical
research on the hype about NFTs.



Bardas de Baille

dance music walls in Mexico



1 mm / 1 year



On the outskirts of Mexican cities, I make a strange discovery: the walls that enclose many of the properties and fields there are often covered with colorful, large-format lettering. These are announcements for musical events. The writings show the names of the bands performing, supplemented by details of the location and date of the event.

As events are advertised over and over again, thick layers of color are created. I transform these layers of paint into layers of time and reconstruct the development with a digital stratigraphy.

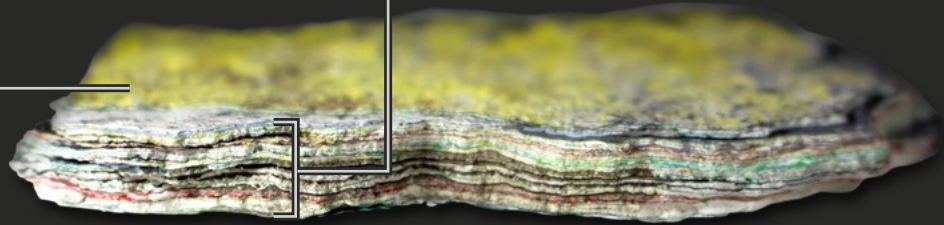
The research in Mexico was made possible by the Goethe-Institut. Among other places, the project was recently exhibited at the Freilichtmuseum Glentleiten – not an art museum, but an ethnological museum that I infiltrated.

- Comparable studies
- > [Papan Bunga auf Indonesien](#)
 - > [Garagensiedlungen in Bratislava](#)
 - > [Geröllschriften in Kroatien](#)



Test installation, digitally enhanced

1 cm



I examine a dance music wall in the periphery of Oaxaca de Juárez in detail and assemble my photos into a panorama. But how has the design of the wall changed? At first it seems impossible to find out: Hardly anyone pays reflective attention to this phenomenon of popular culture, and no one documents the announcements.

But then I discover a way to travel back in time! In Google Street View, old photographs can also be displayed. From numerous individual images, I finally succeed in reconstructing the wall in different stages and assigning these to the layers of paint.



Nov. 2017

Dec. 2015

Feb. 2010

Nov. 2010

Feb. 2001



Travelling around the world with Google Street View

I have traveled around the world - not by plane, train or car, but on the Internet. I stayed at home in front of the monitor. My computer and the Internet were all I needed for the trip. Based on the adventures of my trip, I compiled a presentation, a kind of cross-media travel slide show.

My project 'Travelling around the world with Google Street View' was promoted with an international campaign that reveals the post-colonial structures of the Internet: I had testimonials filmed in Jamaica, Nigeria and Pakistan, among other places – for five dollars each via the portal www.fiverr.com.



Report on the channel WDR

> [Geo-digitale Vewerfungen](#)

Travel book about strolling in virtual worlds and the liaison with an artificial intelligence

Graffiti for the blind

Blind people can't see graffiti and often don't even know that such a thing exists. But actually, no one should be excluded from anything. I therefore translate graffiti into Braille – in original size!



The project ‚Graffiti for the Blind‘ was embedded in the program ‚Art and Inclusion‘ by the City of Munich and was funded by the Department of Culture.

‚Braille Styles‘ have since been created in many countries and cities in collaboration with very different international partners: educational institutions, associations for the visually impaired, as well as galleries and cultural institutions.

Some examples: In Munich, I presented the project at the Kammerspiele, the Literaturhaus, the Kreativquartier, and the Galerie der Künstler*innen, among others. At the invitation of the Goethe-Institut, I was able to realize the project in Mexico and Singapore. And for the ‚Day of the Open Monument‘ I created a Braille graffiti in Berlin...



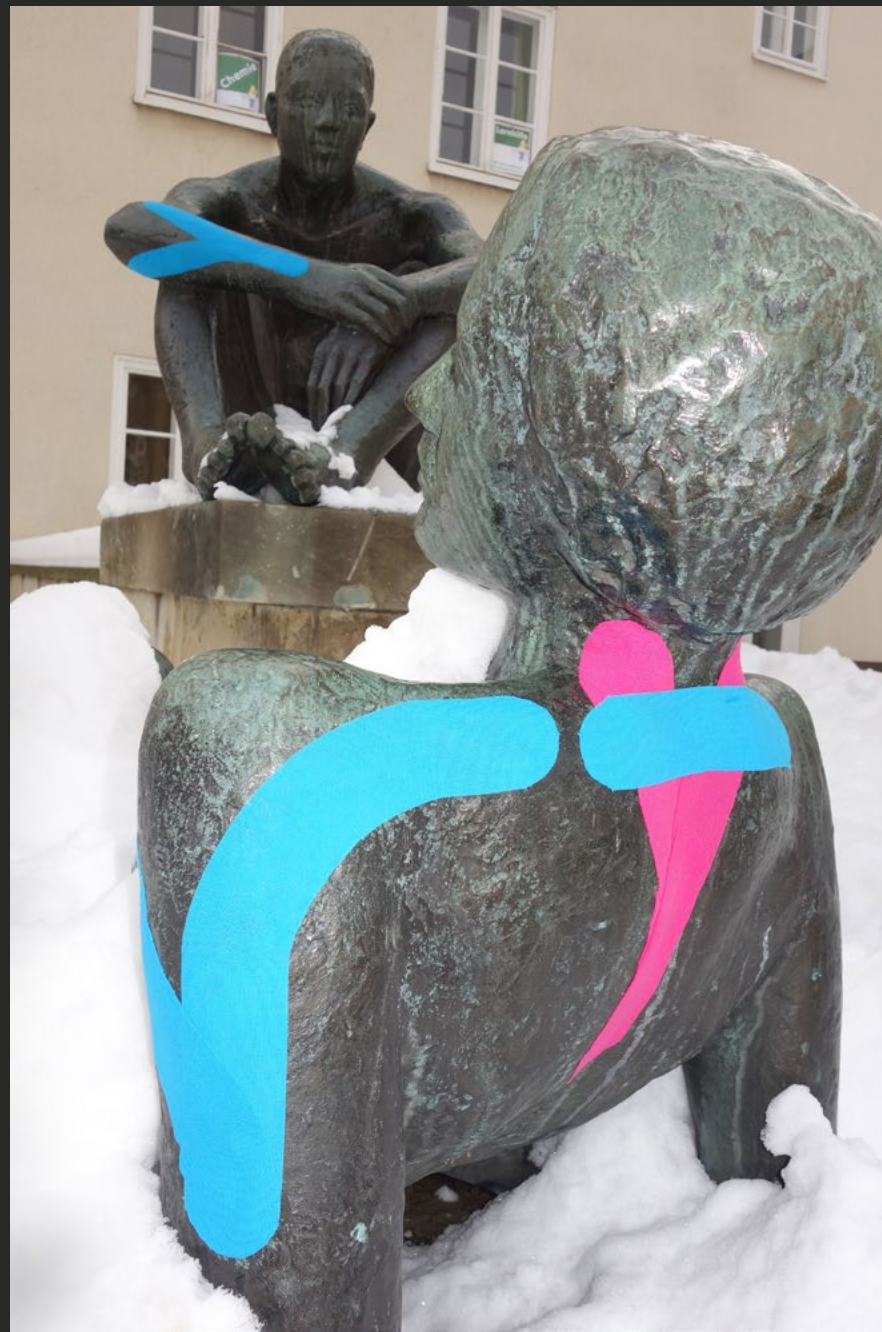
Documentary on
the channel ‚arte‘





Sculptural Kinesiology

Colorful tapes on AliExpress.com, in
Chemnitz, in Munich and and and



Fitte Kadenz

A group of joggers runs in step through Berlin. The hip-hopper Cajus Heinzmann (Blumentopf), as ‚Drill Instructor‘, sings the text in cadence, which is repeated by the runners. ‚Fitte Kadenz‘ is a performative choreography in public space that addresses the hidden militarism in our everyday culture and the activities of the arms industry in Berlin. Three runs through Mitte, Kreuzberg and Tempelhof each led past company locations, historical sites of arms production and organizations critical of armaments.

„Exportiert und explodiert,“
„Exportiert und explodiert,“
„Hauptsache gut abkassiert!“
„Hauptsache gut abkassiert!“

The performance was part of the program ‚Up in Arms‘ of the nGbK - neue Gesellschaft für bildende Kunst in 2019 and ended in an exhibition at Kunstraum Kreuzberg/Bethanien.

Media reference: Cadence Call from Kubrick’s film ‚Full Metal Jacket‘, 1987



„I don’t want no teenage queen“
„I just want my M-14“
„If I die in the combat zone“
„Box me up and ship me home“



‚Fitte Kadenz‘ in the context of Berlin Art Week 2019

Forensic Architecture

curatorial project

In 2020, I curated an exhibition of the internationally renowned artist and research group Forensic Architecture at Schafhof – European Art Forum Upper Bavaria.

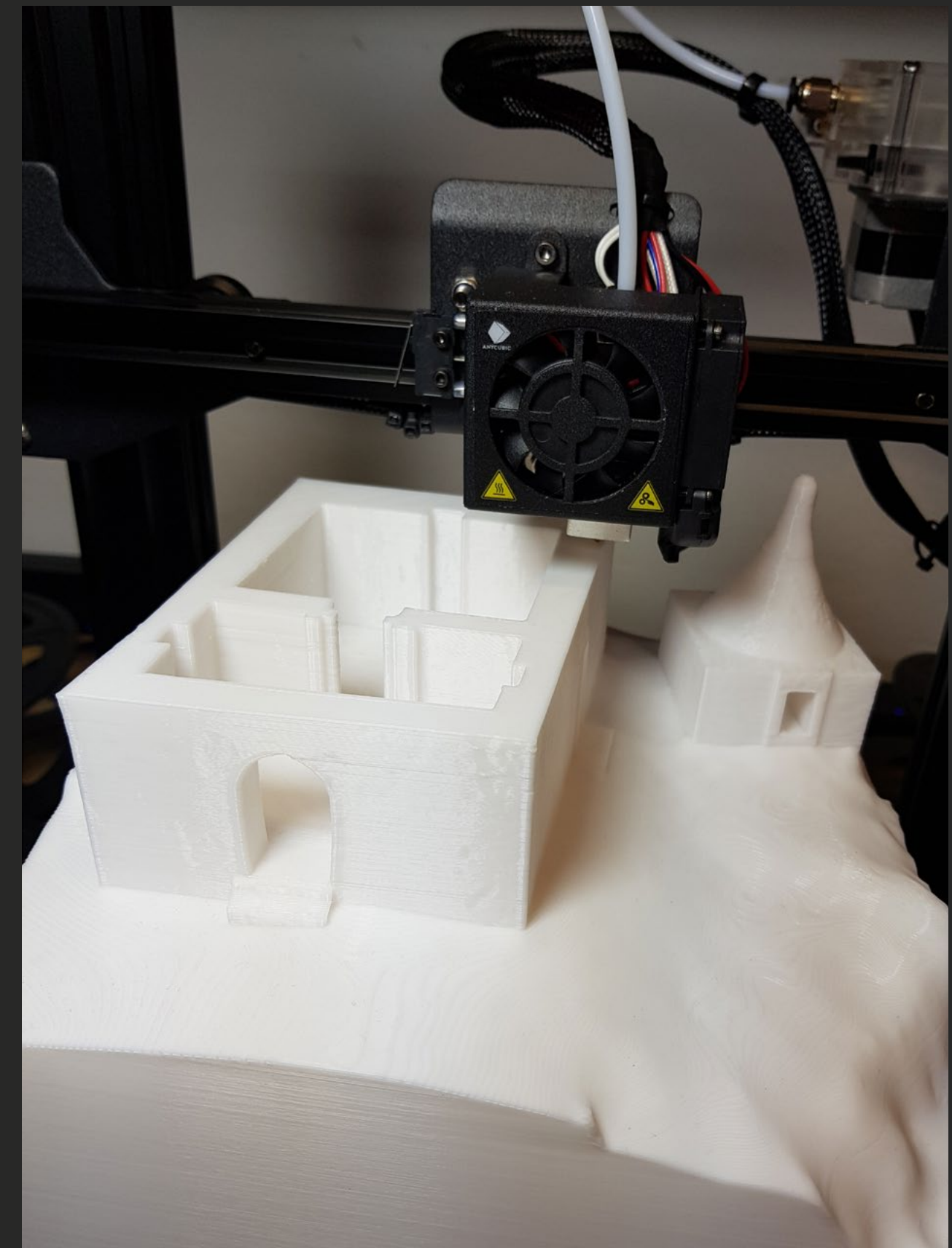
Forensic Architecture is an interdisciplinary team based at Goldsmiths University of London that reconstructs political criminal cases using digital technologies. The exhibition I curated was about the destruction of Yazidi cultural heritage by IS in northern Iraq. Forensic Architecture documented this devastation with DIY drones and calculated digital terrain models from the aerial images. From the data provided by Forensic Architecture, I designed an exhibition, made 3D prints, organized artist talks, etc.

The cooperation with cultural institutions, with artists and other actors is an essential aspect of my work. I can draw on a multi-layered, far-reaching international network...

Based on historical photos, Forensic Architecture created digital reconstructions of the destroyed temples. For the exhibition, I produced the corresponding 3D prints myself.



For the cross-media exhibition of Forensic Architecture, I designed an exhibition architecture that presents videos, screenshots, aerial images, dossiers and 3D prints, among other things.



Dinosaurs! The cultural history

cross-media discourse



I received my doctorate on the dinosaur as a media phenomenon with Bazon Brock in aesthetics at the Bergische Universität Wuppertal.

To what extent has our idea of the dinosaur changed and why has it done so? This cross-disciplinary study examines socio-political influences as well as developments in media technology.... In addition to the book, I wrote essays on this, for example in *Interdisciplinary Reviews*, Oxford (v. 41, 2016), presented lecture performances, for example at the Naturkundemuseum Berlin as well as at the Bundeskunsthalle in Bonn, and curated exhibitions, for example at Lothringer13, Munich. But I also dressed up as a dinosaur and scared children!

„That our ‚supposedly purely scientific knowledge‘ is shaped by a wide variety of social influences is at any rate made plausible by this finely illustrated narrative. The book is as rich in information as it is entertaining.“
(Neue Züricher Zeitung)

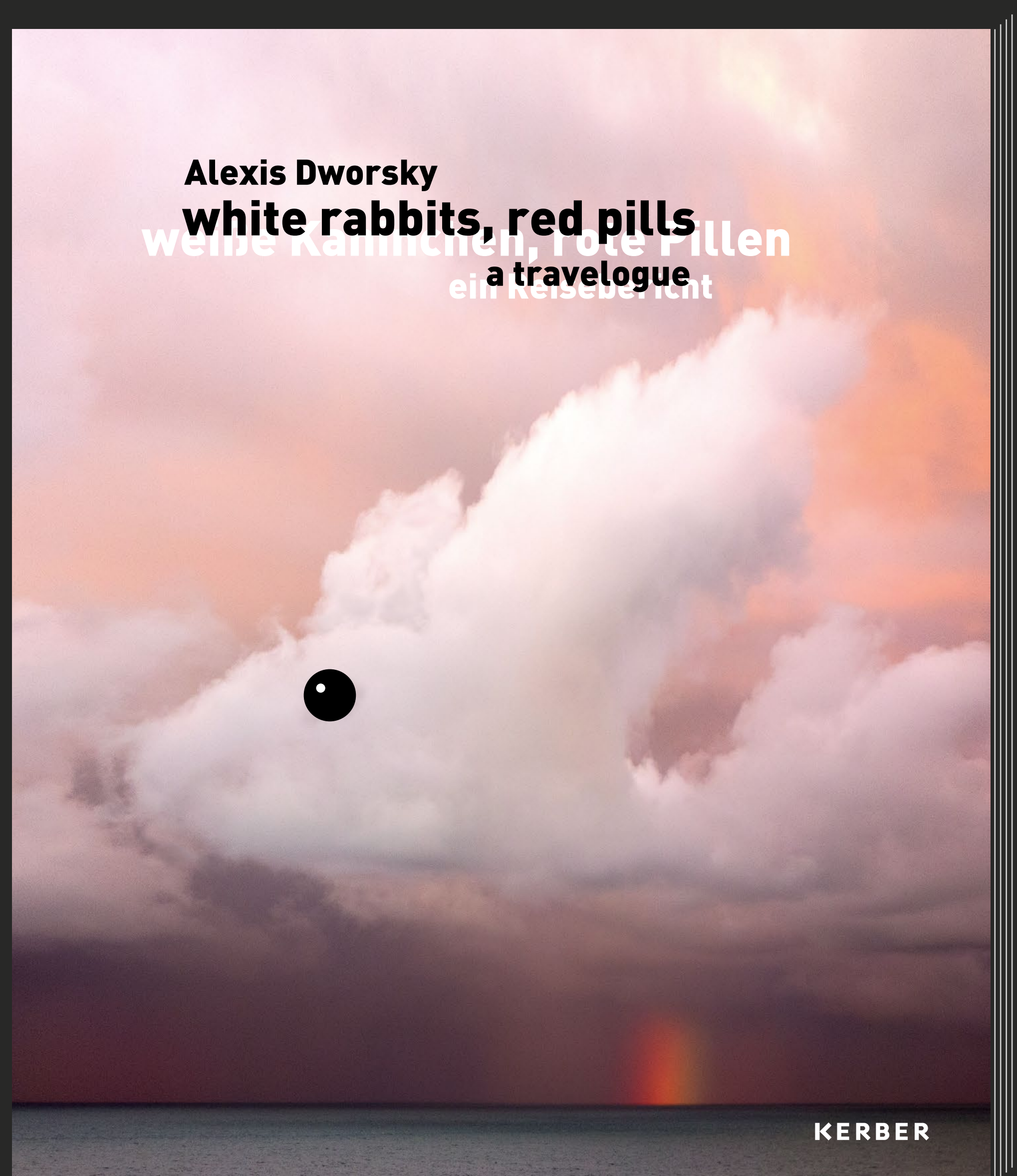
„Indeed, Dworsky dares a rather broad balancing act – but that is also appropriate. [...] The result is the best infotainment with a scientific standard.“
(Spiegel Online)

„In the dinosaur we see our reflection.“
(Frankfurter Allgemeine Zeitung)

„For generational peace: The adult reads the essay in it; the children, captivated by the illustrations, meanwhile hold still.“
(Die Zeit)

[> Publisher](#) | [> amazon](#)

Alexis Dworsky, 2011: *Dinosaurier! Die Kulturgeschichte*, 237 pages, Wilhelm Fink Verlag, Paderborn



White Rabbits, Red Pills

artist book

Travelling is not about a change of place, but about a change of perception. And so the book is designed as an aesthetic odyssey. Instead of a linear travel route from A to B, the principle of associative surfing is applied. The author's own essays on cultural studies alternate with photographic documentation and external travelogues. Conspicuously camouflaged dazzle ships meet internet memes and the medieval Mappa Mundi...

The artist's book was produced on the occasion of an exhibition at the Galerie Bezirk Oberbayern and was made possible by funding from the district of Upper Bavaria, the LfA Förderbank Oberbayern, and the Erwin and Gisela von Steiner Foundation. The book itself was shown in the exhibition 'Artist's Books for Everything' at the Weserburg Museum for Modern Art, Bremen.

[> Publisher](#) | [> amazon](#)

Alexis Dworsky, 2015: *weiße Kaninchen, rote Pillen / white rabbits, red pills*, (de / eng), 208 pages, Kerber Verlag, Bielefeld