

PORTFOLIO

DAVID FRIEDRICH

FURTHER DETAILS ON EXHIBITIONS, PERFORMANCES,
AND RELEASE DATES CAN BE FOUND IN MY CV.

NAUGHTY BOX

2025-PRESENT

THE NAUGHTY BOX IS A PRACTICE-LED RESEARCH PROJECT THAT EXPERIMENTALLY REIMAGINES THE COCHLEAR IMPLANT. INSTEAD OF BEING TIED TO A SPEECH PROCESSOR, THE MODIFIED IMPLANT ACCESSES A WIDER ELECTROMAGNETIC ENVIRONMENT, TRANSLATING SIGNALS INTO NEW HEARING SENSATIONS. BUILT AS AN INTERACTIVE INSTALLATION RATHER THAN A MEDICAL DEVICE, THE NAUGHTY BOX REVEALS HOW DESIGN DECISIONS IN IMPLANTS EMBODY CULTURAL, BIOLOGICAL, AND INSTITUTIONAL VALUES THAT SHAPE ACCESSIBILITY. THE PROJECT DEMONSTRATES HOW CREATIVE TECHNOLOGIES CAN MAKE HIDDEN DESIGN CHOICES VISIBLE THROUGH HANDS-ON EXPERIMENTATION. BY MATERIALISING THESE QUESTIONS IN A WORKING APPARATUS, THE NAUGHTY BOX HIGHLIGHTS ISSUES OF INCLUSION, SENSORY DESIGN, AND HUMAN-TECHNOLOGY INTERACTION IN WAYS THAT ARE BOTH TECHNICALLY GROUNDED AND ACCESSIBLE TO DIVERSE AUDIENCES.

PERFORMANCE: THE NAUGHTY BOX IS AN INTERACTIVE INSTALLATION BUILT AROUND A MODIFIED COCHLEAR IMPLANT. INSTEAD OF CONNECTING TO A SPEECH PROCESSOR, THE IMPLANT DETECTS ELECTROMAGNETIC FIELDS GENERATED BY EVERYDAY ELECTRONIC DEVICES. WHEN A PARTICIPANT BRINGS SUCH A DEVICE CLOSE TO THE BOX, THE IMPLANT PICKS UP THE RADIATION; THE STRONGER THE FIELD, THE STRONGER THE RESPONSE. THIS RESPONSE IS THEN EXPRESSED AS SPOKEN PHRASES TRANSMITTED THROUGH BLUETOOTH HEADPHONES. IN THIS WAY, THE NAUGHTY BOX TRANSFORMS INVISIBLE ELECTROMAGNETIC ACTIVITY INTO AN AUDIBLE, PERFORMATIVE EXPERIENCE, HIGHLIGHTING HOW IMPLANTS MEDIATE BETWEEN BODY, ENVIRONMENT, AND TECHNOLOGY.

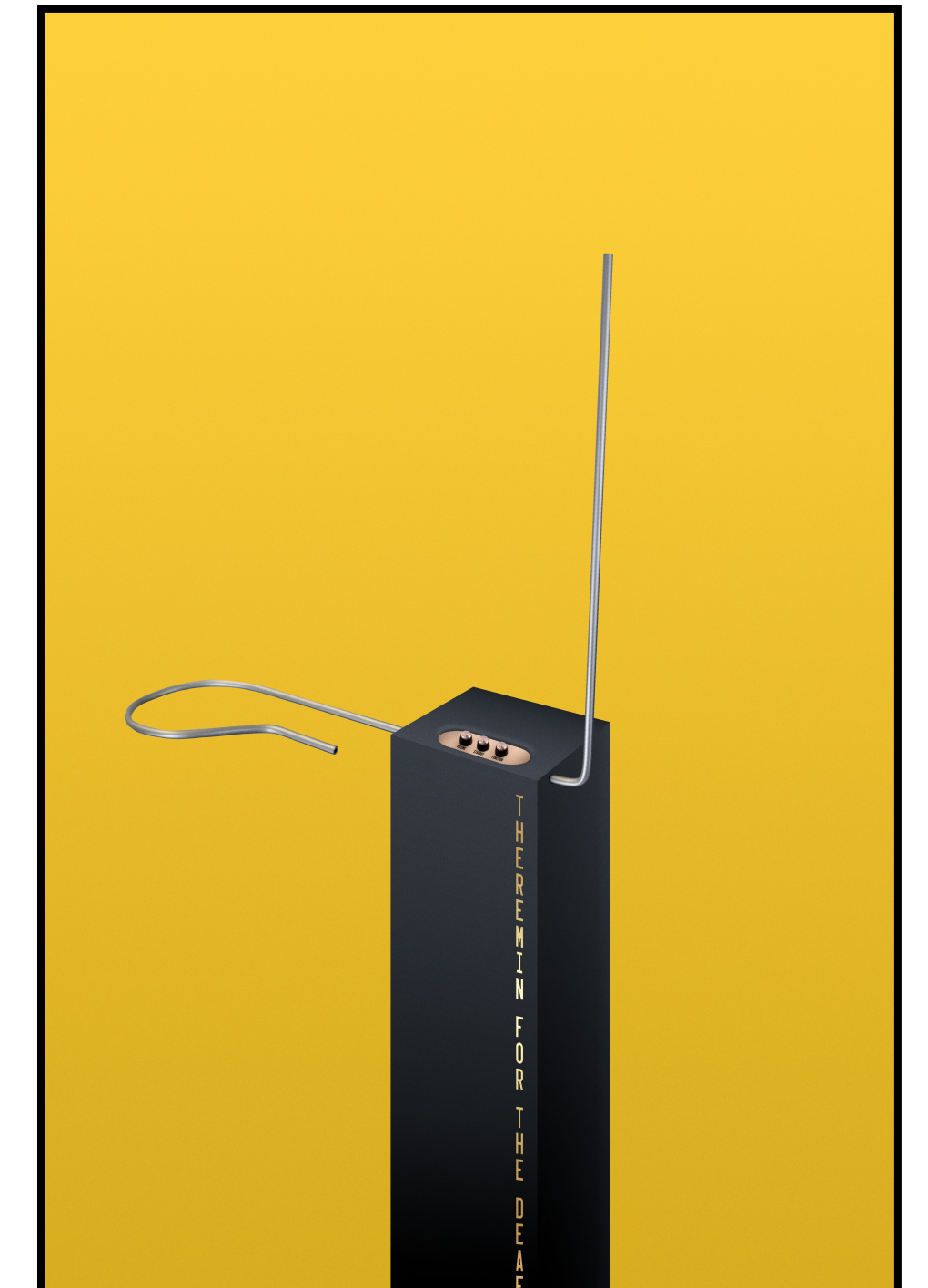


SOUND ART

THEREMIN FOR THE DEAF

2018-2024

IT IS COMMONLY ASSUMED THAT HEARING BEGINS WITH VIBRATING AIR MOLECULES STRIKING THE EARDRUM. SOUND, IN THIS VIEW, IS AN ACOUSTIC EVENT UNFOLDING IN TIME. THE RELATION BETWEEN EAR AND ACOUSTICS APPEARS NATURAL; ALMOST ONTOLOGICAL. YET THIS ASSUMPTION HAS BEEN OBSOLETE SINCE THE INTRODUCTION OF THE COCHLEAR IMPLANT IN 1961. THE COCHLEAR IMPLANT DOES NOT AMPLIFY SOUND WAVES; IT TRANSLATES ELECTRICAL SIGNALS DIRECTLY INTO NEURAL STIMULATION. IN DOING SO, IT SEVERS HEARING FROM ITS PRESUMED ACOUSTIC GROUND. HEARING NO LONGER DEPENDS ON THE IRRITATION OF THE EARDRUM BY AIR PRESSURE. PROCESSING ELECTRICAL AND ELECTROMAGNETIC SIGNALS THROUGH A MINIATURE COMPUTER WORN BEHIND THE EAR, THE COCHLEAR IMPLANT REVEALS HEARING AS A TECHNOLOGICALLY MEDIATED PRACTICE RATHER THAN A PURELY BIOLOGICAL CAPACITY. IT IS NOT SIMPLY A PROSTHESIS THAT RESTORES A LOST FUNCTION; IT EXTENDS THE SENSORY FIELD BEYOND ACOUSTICS AND EXPOSES HEARING AS A SITE OF HUMAN-TECHNOLOGY ENTANGLEMENT. BASED ON THIS SHIFT, THEREMIN FOR THE DEAF WAS DEVELOPED AS A MUSICAL INSTRUMENT THAT GENERATES PERCEIVABLE SOUND WITHOUT RELYING ON SOUND WAVES. THE PROJECT STAGES AN AUDITORY EVENT THAT BYPASSES ACOUSTICS ALTOGETHER. RATHER THAN REPRESENTING SOUND, THE WORK PERFORMS A DIFFERENT ONTOLOGY OF HEARING. IT TRANSFORMS THE HEARING AID INTO A HEARING EXTENSION AND DISCLOSES THE MEDIA-TECHNICAL CONDITION THAT ALREADY UNDERLIES CONTEMPORARY AUDITORY EXPERIENCE.



SOUND ART



2020-2021

IN THE SUMMER OF 2020, GERMAN UNIVERSITIES SHIFTED ABRUPTLY INTO VIRTUAL SPACE. "DIGITALE LEHRE" [REMOTE TEACHING] BECAME A TECHNOLOGICAL NECESSITY RATHER THAN A PEDAGOGICAL CHOICE. BUT WHAT DOES DIGITAL TEACHING SIGNIFY FROM A MEDIA-THEORETICAL PERSPECTIVE? GEISTERVORLESUNG [GHOST LECTURES] ANALYSES THIS MOMENT IN WHICH MEDIA TECHNOLOGIES BECAME INDISPENSABLE INFRASTRUCTURES FOR KNOWLEDGE AND SOCIAL INTERACTION. BASED ON PROF. WOLFGANG ERNST'S SUMMER LECTURE 2020 AT THE HUMBOLDT UNIVERSITY OF BERLIN, DAVID CO-DEVELOPED A MULTIMEDIA PUBLICATION WITH THOMAS FECKER DISGUISED AS AN ORDINARY PRINTED BOOK. USING AI-BASED TRANSCRIPTION AND AUGMENTED REALITY, THE PROJECT ALLOWS MEDIA TO SPEAK THROUGH ITS OWN TECHNICAL CONDITIONS. THE BOOK BECOMES FULLY ACCESSIBLE ONLY VIA SMART DEVICES, THEREBY PERFORMING THE VERY DIGITAL INFRASTRUCTURE IT REFLECTS UPON. PUBLISHED IN 2021 BY UWH VERLAG. THE PROJECT WAS PUBLISHED IN 2021 BY UWH VERLAG (GLÜCKSTADT)



2019

INSPIRED BY M. BUEHLER'S AMINO ACID SYNTHESIZERS (2019) AND JOHN CLINTON'S QUADRILLE MELODIST (1865), THE DNA BASED MUSIC MACHINE IS A CONCEPTUAL WORK DEVELOPED IN 2019. THE PROJECT PROPOSES A FORM OF "COMPOSITION BY NATURE" BY ENCODING EACH DNA TRIPLET WITH A SHORT MUSICAL PHRASE. YET THIS PROCESS EXPOSES ITS OWN ARBITRARINESS: THE RESULTING MELODIES REMAIN HUMAN CONSTRUCTIONS, DETERMINED BY PRIOR ENCODING DECISIONS. IN THIS SENSE, THE WORK QUESTIONS THE ASSUMPTION THAT BIOLOGICAL DATA CAN COMPOSE MUSIC AUTONOMOUSLY. FURTHERMORE, THE PROJECT SUGGESTS THAT WESTERN NOTATION IS ILL-SUITED FOR COMPOSING THROUGH NATURE, AS ITS SYMBOLIC ORDER REMAINS STRUCTURALLY DISTANT FROM THE MATERIAL BODY OF SOUND.

	THE SOUND OF BETA-GLOBULIN (MOOG VERSION)	04:35
	THE SOUND OF BETA-GLOBULIN (MIDI VERSION)	04:35

SOUND ART



2017

IN 2017, I TRAVELLED TO COPENHAGEN, OFTEN REGARDED AS ONE OF EUROPE'S MOST PROGRESSIVE CITIES. RATHER THAN EXPLORING THE DANISH CAPITAL THROUGH ITS OWN AUDIOVISUAL ENVIRONMENT, I BROUGHT A FRAGMENT OF BERLIN — MY HOMETOWN — WITH ME: THE STREET SOUNDS I KNOW INTIMATELY. BY SEPARATING THE AUDITORY FROM THE VISUAL DIMENSION, I SOUGHT TO INDUCE A SENSE OF FAMILIARITY WITHIN AN UNFAMILIAR SPACE. THE WORK OPERATES AS AN INVERTED SOUNDWALK. WHEREAS HILDEGARD WESTERKAMP (1974) DEFINES THE SOUNDWALK AS AN "EXCURSION WHOSE MAIN PURPOSE IS LISTENING TO THE ENVIRONMENT," SOUNDS LIKE BERLIN REVERSES THIS LOGIC BY SUPERIMPOSING ONE CITY'S ACOUSTIC MEMORY ONTO ANOTHER'S VISUAL LANDSCAPE. THE PROJECT ACTIVATES EMBODIED MEMORY THROUGH BERLIN'S DISTINCTIVE SONIC AESTHETICS. WHAT FOLLOWS IS A REPORT OF THIS EXPLORATION.

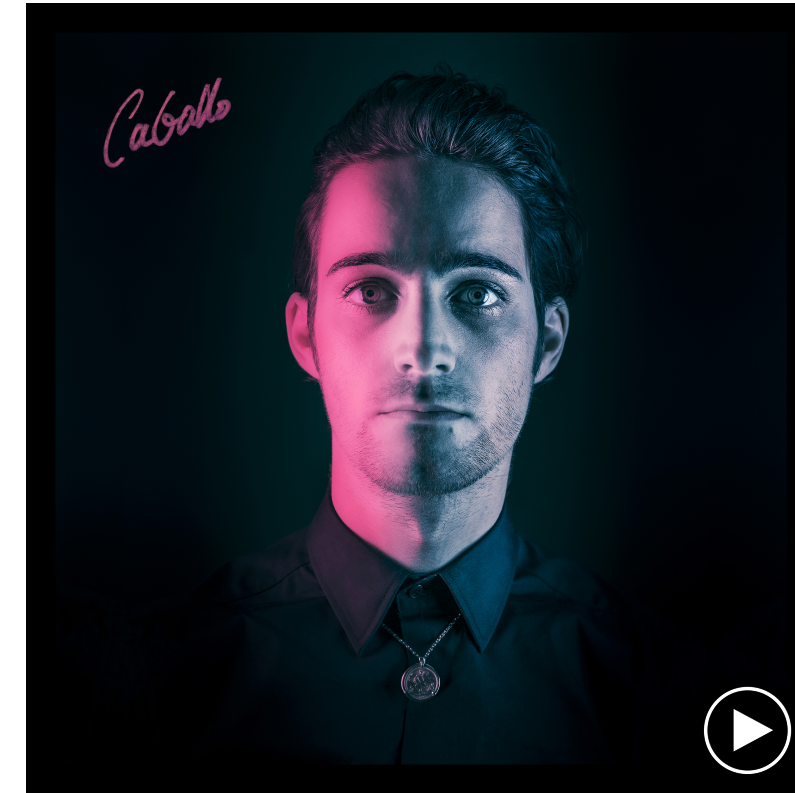
Teresa
Caballo



2015-2017

TERESA CABALLO WAS ONE OF THOSE FLUORESCENT BEINGS THAT RADIATES LIGHT IN ABSOLUTE DARKNESS AND ALWAYS FOUND NEW WAYS TO SHINE BRIGHTER. FEATURING A MODERN INTERPRETATION OF MASCULINITY COMMUNICATED THROUGH MUSICAL COMPOSITIONS COMBINED WITH AUDIO-VISUAL REPRESENTATION, TERESA CABALLO'S MUSIC HAS ALSO BEEN RADICALLY CANDID. HIS MUSICAL COMPOSITIONS AIMED TO PUT A NEW SPIN ON POP MUSIC WHICH CRITICIZED STEREOTYPICAL CHARACTERISTICS OF MEN AND WOMEN AND, THUS, EMPHASIZED THEIR ARTIFICIALITY. AFTER HIS FIRST EP "THE LEGENDARY MERCY NOTES" (2015)—IN WHICH HE SUPPOSEDLY MADE A DEAL WITH THE DEVIL IN EXCHANGE FOR THE EP'S COMPOSITION—HE RELEASED HIS DEBUT ALBUM "PERSUASION" IN 2016, WHICH WERE DEDICATED TO THE EIGHTIES SYNTH-WAVE SOUNDS OF HIS CHILDHOOD. AFTER FOLLOWING THIS ALBUM UP WITH TWO EPS—"LIVE.LIVE.LIVE" (2016) AND "FROM SYNTH-WAVE TO EVERGREEN" (2016)—HE SPENT TWO YEARS TOURING, IN 2016 WITH HIS "SPREAD MY LOVE" TOUR (2016) AND HIS "DIGITAL/ANALOG" TOUR IN 2017 WHERE HE PRESENTED AN UNPLUGGED AND ELECTRONIC LIVE SET TO HIS AUDIENCE.

RECORDS



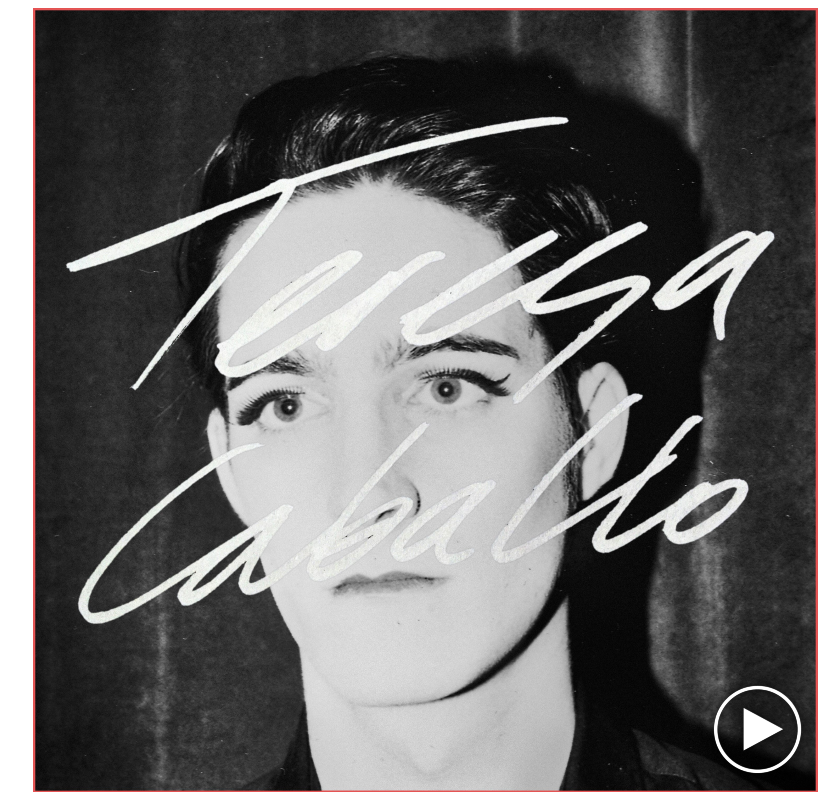
2015



2016



2016

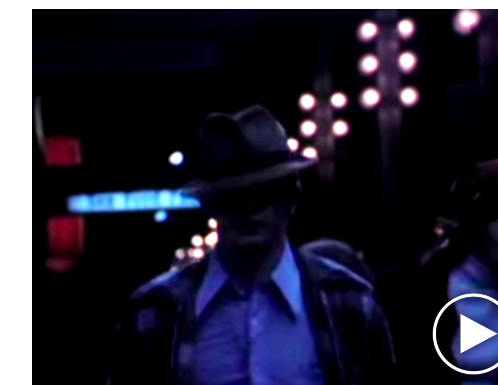


2016

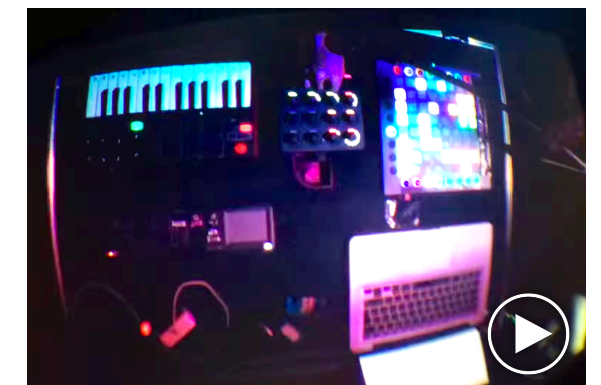
VIDEOS



SPREAD MY LOVE
(2016)



WHITE BOY
(2015)



DON'T CALL ME A MACHINE
(LIVE / 2016)

MUSIC

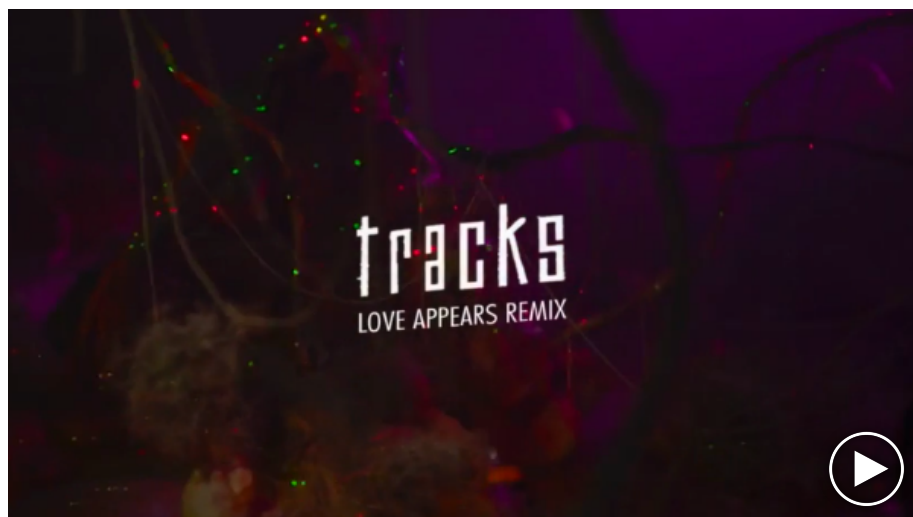
VIDEOS



SHE'S TIRED (LIVE / 2013)



MONO (2014)



TRACKS [REMIX] (2015)



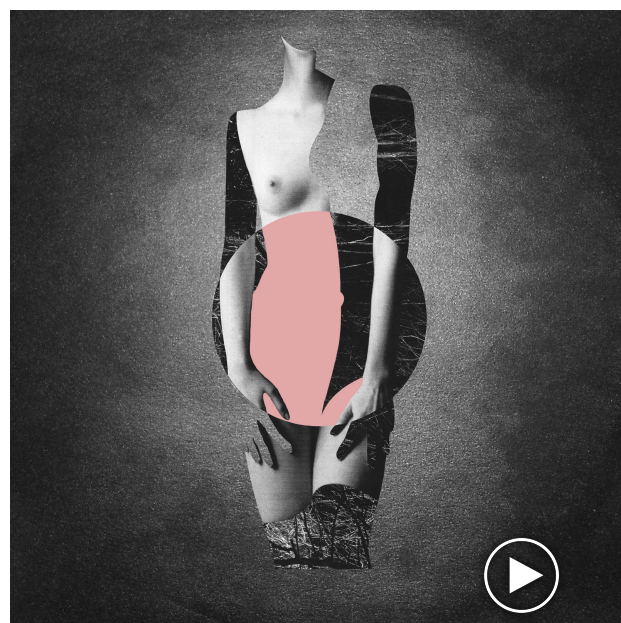
TRACKS [REMIX] (LIVE / 2015)

DISCO
LOVE
MACHINE



2010-2015

RECORDS



2013



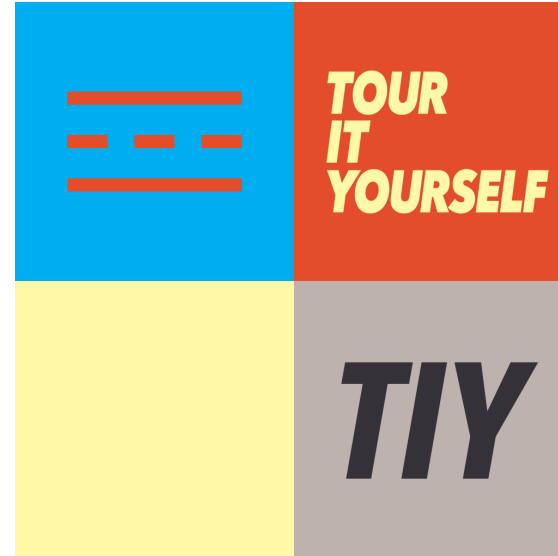
2013



2014

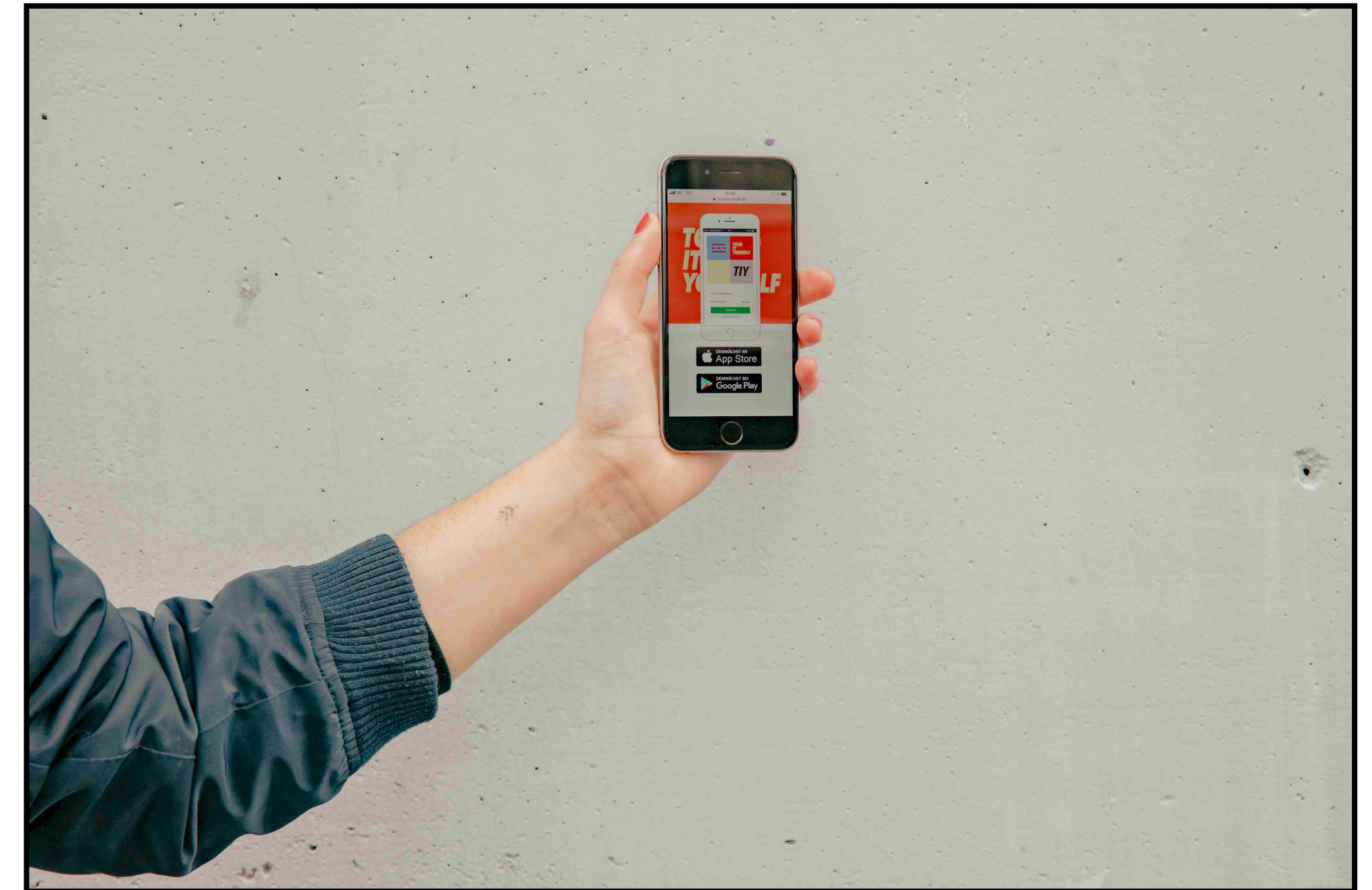
MUSIC

IT'S ALL ABOUT LOVE!—AT LEAST WITH DISCO LOVE MACHINE. INSPIRED BY BERLIN'S CLUB CULTURE AND ITS ROUGH STREETS, THIS TRIO EXPRESSED PURE EROTIC ENERGY IN THEIR CONCERTS: SWEATY BODIES THAT GAVE THEMSELVES OVER TO THE RHYTHM OF THE MUSIC: TOUCHING AND PRESSING AGAINST EACH OTHER IN THE DARK. DISCO LOVE MACHINE'S SOUND IS DARK, BUT WITHOUT BEING OPPRESSIVE. IT IS ROCK, ELECTRO AND POP—WHILE BEING SOMETHING COMPLETELY NEW AT THE SAME TIME, TRIGGERING A FEELING THAT MAKES DANCING NOVEL ONCE AGAIN. DISCO LOVE MACHINE RELEASED ITS FIRST LP IN 2013 FOLLOWED BY A LIVE EP THE SAME YEAR, WHICH WAS RECORDED AND FILMED IN AN OLD BOILER HOUSE (KESSELHAUS). IN 2014, THE TRIO WENT ON ITS "ABOUT LOVE" TOUR AND RELEASED A REMIX EP TITLED "LOVE APPEARS" WHICH WAS FOLLOWED BY AN EPONYMOUS SECOND TOUR THE SAME YEAR. ONE YEAR LATER, THE BAND FINISHED ITS LAST TOUR. BETWEEN 2013 AND 2015, THE TRIO PRODUCED 7 MUSIC VIDEOS AND TOURED THREE TIMES.



2018–2020

TOUR IT YOURSELF WAS THE FIRST DIGITAL BOOKING ASSISTANT FOR YOUR POCKET—AN APP FOR ALL INDEPENDENT ARTISTS TO BOOK CONCERTS AND TOURS BY THEMSELVES. AT THE CENTRE OF THE APP IS THE VENUE DATABASE, CONSISTING OF AROUND 1500 GERMAN CLUBS. BY USING THE SMART FILTER, EACH VENUE CAN BE FILTERED BY LOCATION, GENRE, AND DAY. IN THE NEXT STEP, PREFERRED LOCATIONS AND VENUES CAN BE EMAILED SEPARATELY OR COLLECTED IN A FAVOURITES LIST TO CONTACT COLLECTIVELY. THE KEY FEATURE HERE IS THAT INDIVIDUAL CONCERT REQUESTS ARE GENERATED FROM THE VENUE DATABASE AND THE ELECTRONIC PRESS KIT, THE PROFILE OF THE ARTISTS, CONSISTING OF BAND INFO, CONCERT HISTORY, VIDEOS, SONGS, ETC. TOUR IT YOURSELF WAS REALISED WITH THE COMPANY DIGITAL WOLFF BASED ON DAVID'S EXPERIENCES, WHICH SERVED AS GUIDELINES FOR HIS CONCEPT AND USER INTERFACE DESIGN. UNFORTUNATELY, THE PROJECT HAS STRUGGLED IN 2020 DUE TO THE WORLDWIDE COVID-19 PANDEMIC WHICH HAS AFFECTED THE MUSIC INDUSTRY TREMENDOUSLY.



INTERVIEWS & PRESENTATIONS

REEPERBAHN FESTIVAL 2019
HAMBURG (GERMANY) | SEPTEMBER 2019
PRESENTATION (EN)

ROCKSZENE HANNOVER
ONLINE MAG | JUNE 2019
INTERVIEW (DE)

POPKW
STATE ASSOCIATION | JUNE 2019
INTERVIEW (DE)

BERLIN RELOADED
RADIO FLUXFM | JULY 2019
RADIO INTERVIEW (DE)

SOUNDKARTELL
ONLINE BLOG | JUNE 2019
INTERVIEW (DE)

FRITZ UNSIGNED
RADIO FRITZ | MAY 2019
RADIO INTERVIEW (DE)