

# PORTFOLIO

BY

CARMEN POMET

SOUND & MULTIMEDIA ARTIST



# ABOUT ME

My name is Carmen Pomet. **I am a multidisciplinary, queer artist** with special focus on **sound, performance** and **installations**. I have a background in political science and philosophy and I am currently finishing a Masters degree in Computer Music and Sound Art at the University of Music and Performing Arts Graz.

## EXPERIENCE

My work is situated within contemporary fine arts, spanning solo and collaborative performances, interactive installations, and time-based media focused often on real-time systems and spatial audio. Working within artistic research contexts, I develop hybrid formats that bring together sound, technology, and embodied interaction, often exploring collective dynamics and responsive environments.



## SKILLS

I work with hybrid systems that connect physical and digital elements, developing performative, multichannel, and interactive setups. I often combine sound processing, sensors, and custom-built electronics to create responsive environments that react to presence, movement, and interaction, allowing sound and space to evolve in real time.

## AWARDS & RESIDENCIES

- Composition Prize "Young and Contemporary", Acht Brücken Festival in 2023 (DE)
- Amman Falb Scholarship, Bern, 2024 (CH)
- Residency at the Studio of the AdK, Berlin, 2025 (DE)
- Residency at mur.at in 2025 (AT)

## EDUCATION

- Bachelor** in Composition in (2016) at ESML in Lisbon
- Bachelor** in Political Science (2019) at FCSH in Lisbon
- Master** in Philosophy (2020) at University of Salamanca
- Master** in Composition (2023) at HfMT in Cologne
- Master** in Computermusic and Sound Art at IEM (KUG) in Graz

## CONTACT

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# LIST OF MOST RECENT APPEARANCES

## PERFORMANCE PRACTICE

- February 2026 \_\_ Interdisciplinary Lecture-Performance, **Tipping Away**, KUG, Graz (AT)
- November 2025 \_\_ Lecture-Performance, **Performing Unhappiness**, Forum Stadtpark, Graz (AT)
- October 2025 \_\_ Solo Live Performance, **Crickets**, CMKK, Graz (AT)
- May 2025 \_\_ Interactive Performance, **du bist fit!**, KUG, Graz (AT)
- May 2025 \_\_ Interactive Performance, **Stereotype Threat 2.0**, Musik Installationen Nürnberg (DE)
- February 2025 \_\_ Collective Live Performance, **Unchained Night**, *The Last Three Numbers*, Kunst Klub Kräftner, Graz (AT)
- October 2024 \_\_ Collective Live Performance, **Cumbia refers to a number**, *The Last Three Numbers*, CMKK, Graz (AT)
- December 2024 \_\_ Multimedia Feminist Performance, **Mirror of Wounds**, *Feminist Noise Collective*, HKB Bern (CH)
- May 2023 \_\_ Collective Performance, **Werkstatt:SPIEL**, Passion:SPIEL Festival, Weimar (DE)
- May 2023 \_\_ Long-durational Collective Performance, **THE VILLAGE**, Sommerblut Festival, Cologne (DE)

## INTERACTIVE & SPATIAL INSTALLATIONS

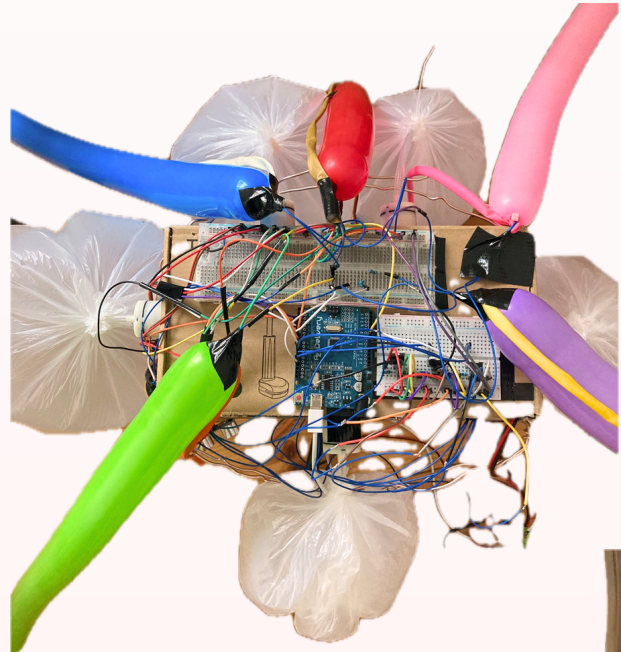
- December 2025 \_\_ Interactive Installation, **Unlocking Electricity**, ESC, Graz (AT)
- June 2025 \_\_ Sound-Reactive Installation, **MUT**, MUMUTH, Graz (AT)
- June 2024 \_\_ Installation-Performance, **Spectatorship**, IEM, Graz (AT)

## SOUND / MEDIA-BASED WORKS

- February 2026 \_\_ Sound Installation, **WEISS / WEISSLICH 7a: Rauschempfänger**, MUMUTH, Graz (AT)
- July–August 2025 \_\_ 3D Audio Performance, *Non Collective*, Darmstadt (DE)
- March 2025 \_\_ Projection Mapping Installation, **ONE YEAR THIRTY SECONDS**, MUMUTH, Graz (AT)



**01**  
**Performances & Live Art**



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**Installation Art**

**03**  
**Time-Based & Media Art**

# CONTENTS

# PERFORMANCES

Since 2021, I have been working across different performative live formats, including solo, collective, and participatory performances. These works focus on the body in action within a specific space and time, often involving the audience as active participant. In this pieces, the performance emerges through interaction and the relationship between performers, audience, and environment.

## ***du bist fit!***

*Interactive Performance, 2025,  
KUG, Graz (AT)*

A performative social workout where the audience becomes the medium.

## Participatory-Interactive Performances



Carmen Pomet & Diego Piñera performing *du bist fit!*. Photo: Lars Tichel ©.



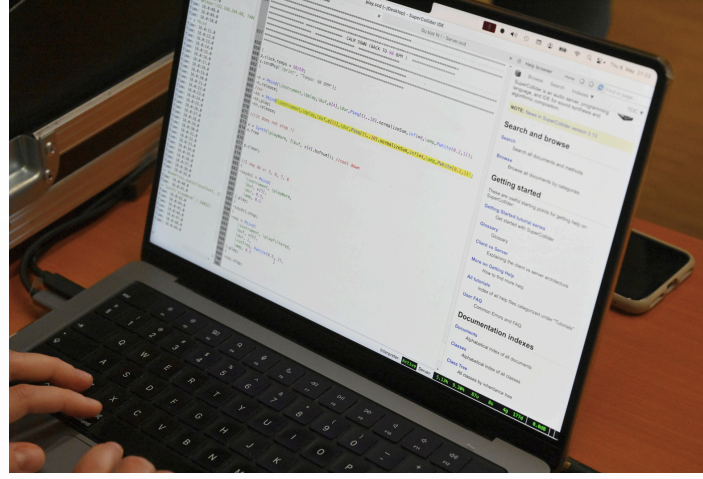
Free participants of *du bist fit!*. Photo: Lars Tichel ©.

***du bist fit!*** transforms a concert room into a dynamic workout space where participation becomes the primary tool for reimagining social and spatial relationships. *What happens when the boundaries between art, sport, and everyday life dissolve?* The audience is invited to join or to observe a guided workout. In doing so, the piece challenges conventional distinctions between performer and spectator and the room is no longer a fixed setting, but is continuously redefined through its use.

# PERFORMANCES & LIVE ART

## Participatory-Interactive Performances

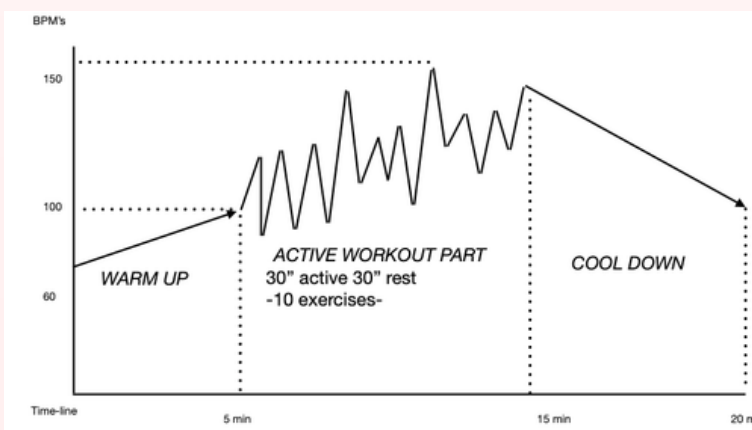
The performance is shaped by two performers: one acts as a virtual trainer, addressing and guiding the audience through instructions, while the other constructs a live sonic environment through live coding, akin to a DJ set. This is layered with projected workout imagery referencing popular fitness cultures.



Live coding session; sound generation in *du bist fit!*. Photo: Lars Tüchel ©.



Free participants of *du bist fit!*. Photo: Lars Tüchel ©.



Time diagram of *du bist fit!*.

The piece unfolds in the immediacy of the moment: decisions, movements, and intensities are continuously negotiated between participants, instructions, and environment.

# PERFORMANCES

## Participatory-Interactive Performances

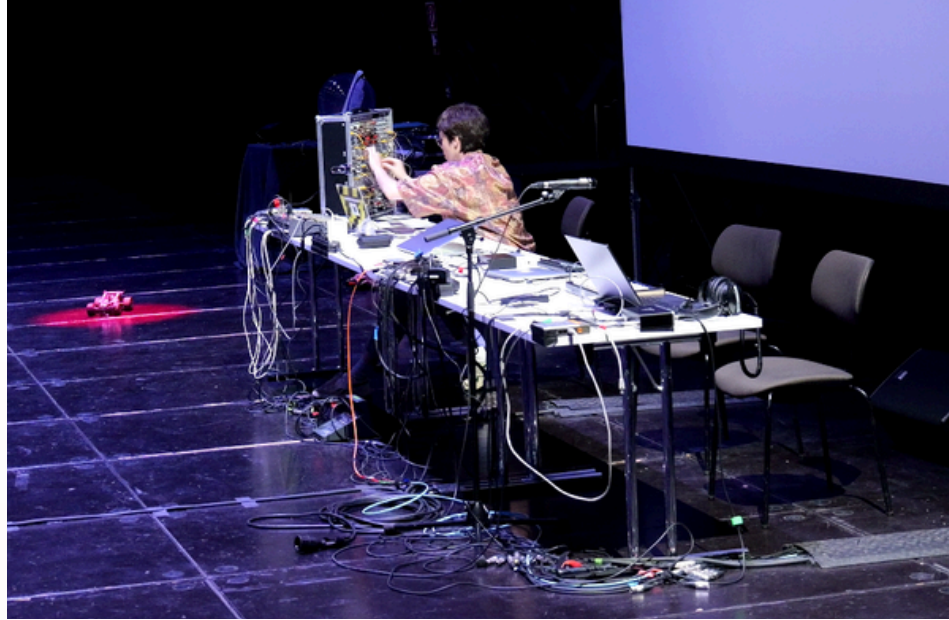
### **Stereotype Thread**

Interactive Performance

2024, Junge Signale, Graz (AT)

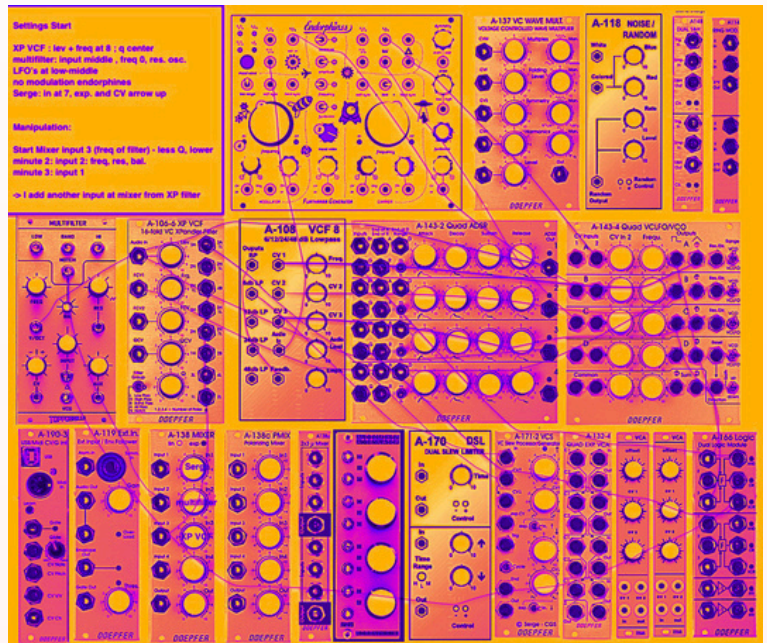
2025, Musik Installationen Nürnberg (DE)

An interactive sound performance where a toy operates as a performer



First performance of **Stereotype Thread**. Photo: Michele Bernabei ©.

**Stereotype Thread** is a series of performative explorations in which a toy becomes determinant for the sound outcome. By shifting agency from the human body to a playful machine, the work inquires cultural assumptions around such objects: *What is a toy? Who is it intended for? How is it perceived?*



Modular synthesizer patch for the first performance of **Stereotype Thread**.



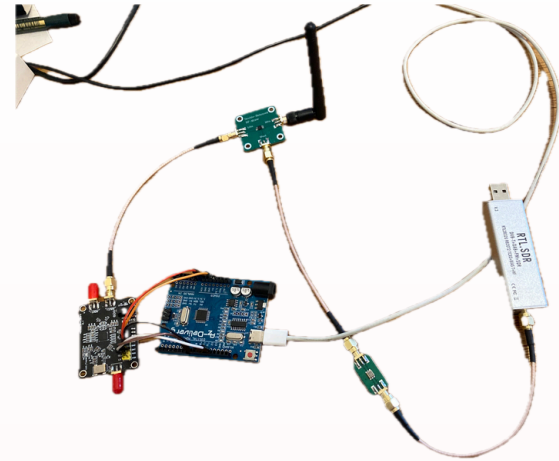
The car-performer with a mobile speaker on the back of the toy.

The work originates from the observation that remote-controlled cars are predominantly marketed toward young boys. The grey, robust, and industrial appearance of the toy reinforces these gendered associations, situating the object within a specific cultural and aesthetic framework. By placing this toy at the center of the performance, the work foregrounds how expectations and identities are projected onto objects before they even begin to act. Thus, it constructs a responsive system in which movement, signal, and perception are continuously intertwined.

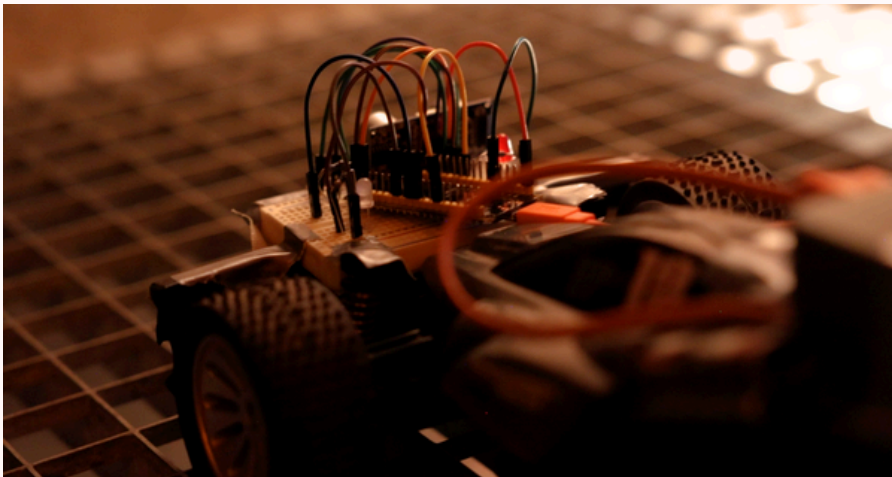
# PERFORMANCES

## Participatory-Interactive Performances

In the first iteration (2024), the car functions as a mobile sound emitter carrying an embedded speaker that navigates the audience while interacting with a network of microphones: as it approaches them, acoustic feedback is triggered, creating an unpredictable sonic environment. In the second iteration (2025), the system expands into the electromagnetic domain, where the car operates as a mobile radio instrument, capturing environmental signals (e.g. WiFi activity and remote control transmissions). These signals are translated into sound processes and spatialised in real time, forming a feedback loop between invisible infrastructures and audible output. Distance sensors allocated in the car further allow audience proximity to directly shape the sonic behaviour.



Electromagnetic receiver used at the second performance of *Stereotype Thread*



Car settings for the second performance of *Stereotype Thread*. Photo: Johannes Felder ©.

By anthropomorphizing the car, the piece invites reflection on agency and the projection of identity onto non-human entities - objects that move, interact, and carry meaning within a social and cultural context.



Public interacting with the performer. Photo: Johannes Felder ©.

## PERFORMANCES

### Lecture Performances

Through spoken text, sound, and video projection, ***Performing Unhappiness*** exposes how being perceived as happy often depends on aligning with a linguistical system that functions with a grammar of approval. Happiness emerges not only as a feeling, but as a regulatory structure that organises visibility, belonging, and social value.

### ***Performing Unhappiness***

*Lecture Performance, 2026*

*Forum Stadtpark, Graz (AT)*

A lecture-performance examining happiness as a normative structure

## Lecture-Performances



Photo: Reza Kellner ©.

The performance unfolds as a constructed system of classification and repetition, in which normative categories of gender are produced and reinforced. As the piece progresses, this system begins to fracture under the weight of its own binary logic, revealing its exclusions and contradictions. What appears as failure - the inability to fit within the logic of happiness - becomes a central condition of the work.



Photo: Yola Moschit ©.

PERFORMANCES  
Lecture Performances



Photo: Yola Moschit ©.

Bodies that do not conform, voices that slip and meanings that cannot be fully stabilized begin to occupy the space during the piece. The mechanisms that sustain normative coherence, such as naming, categorizing and assigning value, gradually reveal their instability, exposing exclusions and contradictions. This failure is presented as a disruption of the system's expectations and unfolds poetically as a reflection on how happiness not only defines what is desirable, but also produces negative perceptions of those who do not fit within its normative framework.



Different frames of the live video recording of *Performing Unhappiness*

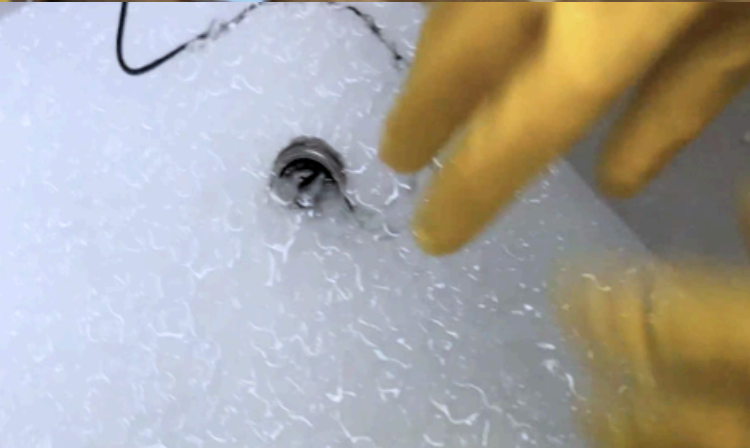
The work reclaims unhappiness not as lack or failure, but as a site of resistance and the possibility of alternative modes of being. In *Performing Unhappiness*, unhappiness is treated as an active stance: an embrace of what exceeds and refuses normative expectations.

**Tipping away...**

Lecture Performance, 2026  
KUG, Graz (AT)

An interdisciplinary lecture-performance that translates climate tipping points into an artistic intervention

*Tipping Away...* is an interdisciplinary lecture-performance that explores the moment when gradual change becomes irreversible. The work, developed in collaboration between KUG and Uni Graz, translates scientific concepts into a spatial and sensory experience.



The audience enters an environment that initially suggests stability and control, yet slowly reveals signs of latent collapse. Scientific narration delivered in a neutral tone is continuously disrupted by performative interventions, creating a tension between knowledge and lived experience. Small disturbances trigger chain reactions, mirroring the dynamics of ecological and social tipping points.

Repetitive attempts at repair highlight the inadequacy of human responses once critical thresholds have been crossed.



## PERFORMANCES

### Collective-Spatial Performances



Photos:Erwin Fonseca ©.

***Mirror of Wounds***  
A Multimedia Feminist  
Performance, 2024  
HKB, Bern (CH)  
Feminist Noise Collective

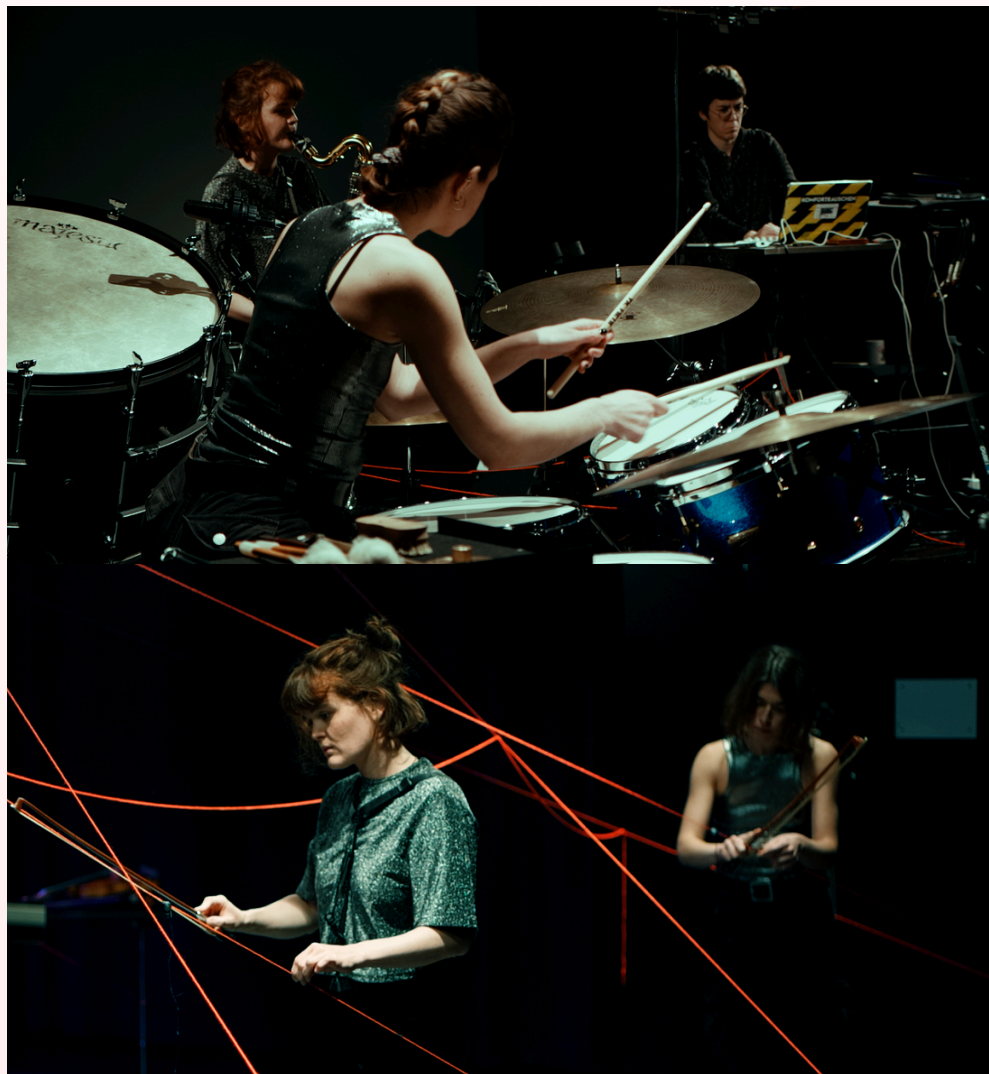
A collective organised  
improvisation to explore visibility,  
embodiment, and solidarity.

***Mirror of Wounds*** expands the sonic  
and perceptual boundaries of classical  
instrumentation to create a hybrid,  
continuously evolving sound  
environment.

## Collective-Spatial Performances

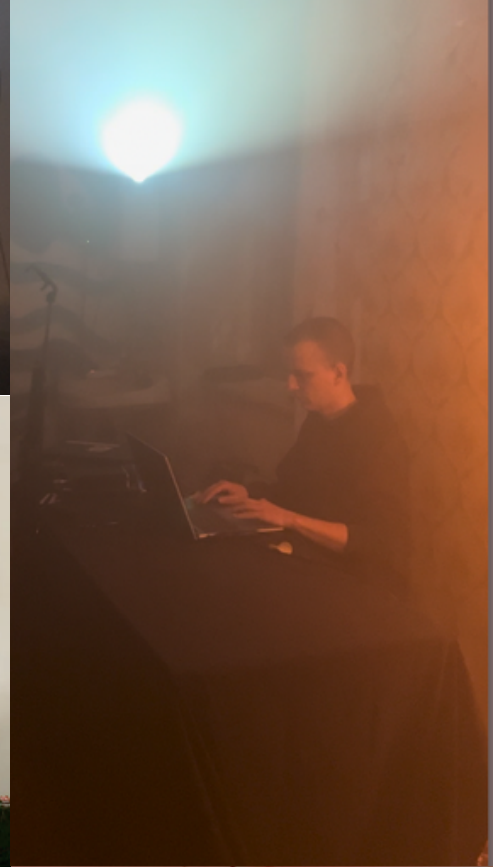
Text, light, theatrical elements, and video are integrated as equal components, forming a layered performative space that initiates a collective inquiry into the expectations placed on women's bodies and identities within society and the music field. The piece addresses how these norms shape artistic practice, visibility, and perception -particularly within historically male-dominated musical contexts.

Developed through a collaborative and non-hierarchical process, the work prioritizes shared authorship. Rather than following a fixed score, the performance evolves through collective decision-making, allowing individual voices to coexist within a structure that resists hierarchy and enables new forms of collective, non-hierarchical presence.



## PERFORMANCES

### Collective-Spatial Performances



### ***Cumbia refers to a Number***

*Collective live performance,  
Spatial sound performance  
(2024-2025)*

*CMKK, Graz (AT)*

*The Last Three Numbers*

A distributed, multi-room performance exploring sound, space, and collective listening.

***Cumbia Refers to a Number*** is a collective, spatial performance unfolding across multiple rooms of a performative space. Three performers occupy separate areas with different setups including laptops, analog instruments, electronics and video. The audience is free to move between rooms, navigating the piece as a distributed environment.



Images of the performance



The work constructs a fragmented, collective listening situation that expands across genres: fragments of cumbia, drone, hip-hop, noise textures, ... Sound sources interact within a continuously evolving sonic field distributed across the rooms. Each space functions as an autonomous node, yet remains connected through a shared audio system, allowing traces of one space to leak into another.

My installation practice focuses on interactive, sound-based and media environments often functioning as responsive systems. I generally explore how space, sound, and technology interact in real time with each other, inviting audiences into dynamic situations shaped by movement, perception, and participation.

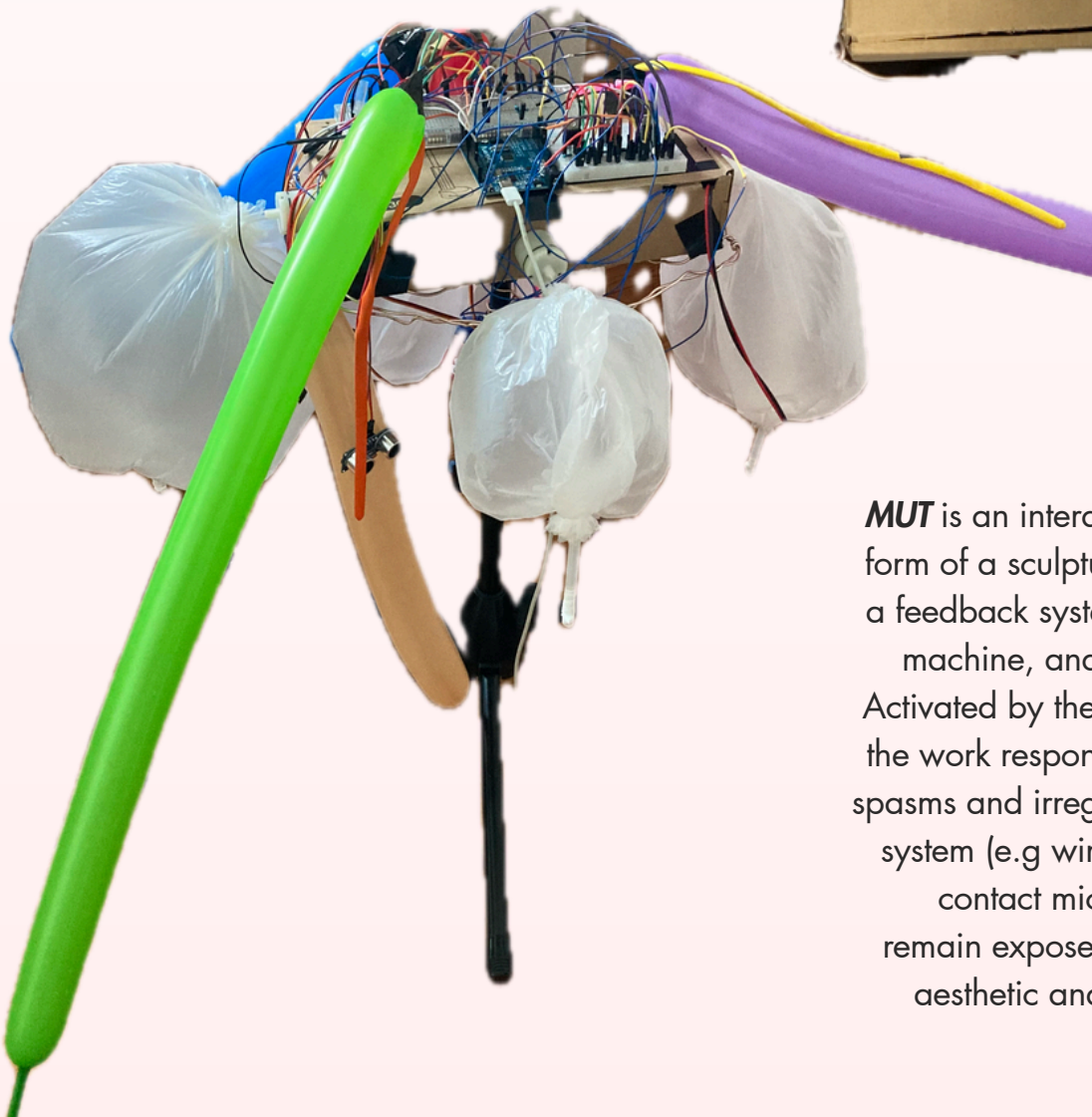
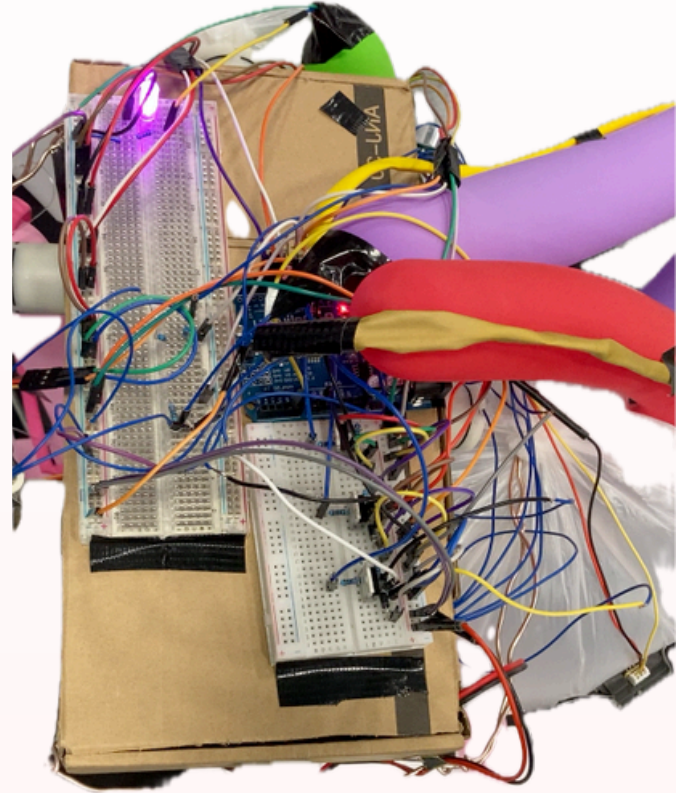
# INSTALLATION ART

## **MUT**

*Responsive Installation, 2025, MUMUTH, Graz (AT)*

A quasi-autonomous techno-organic body situated between sculpture, sound, and cybernetic system

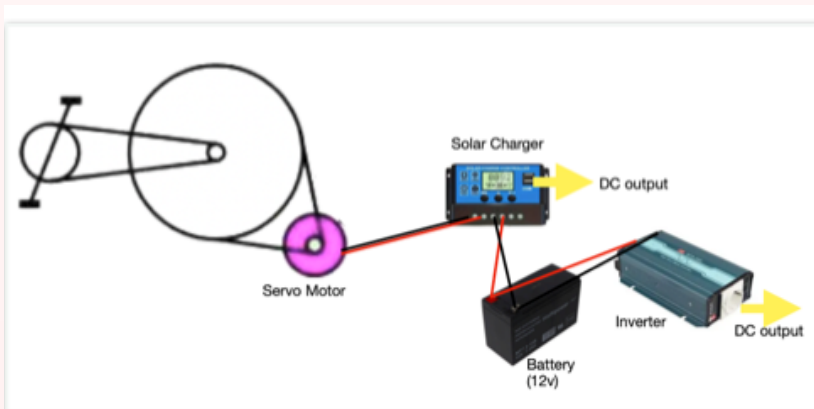
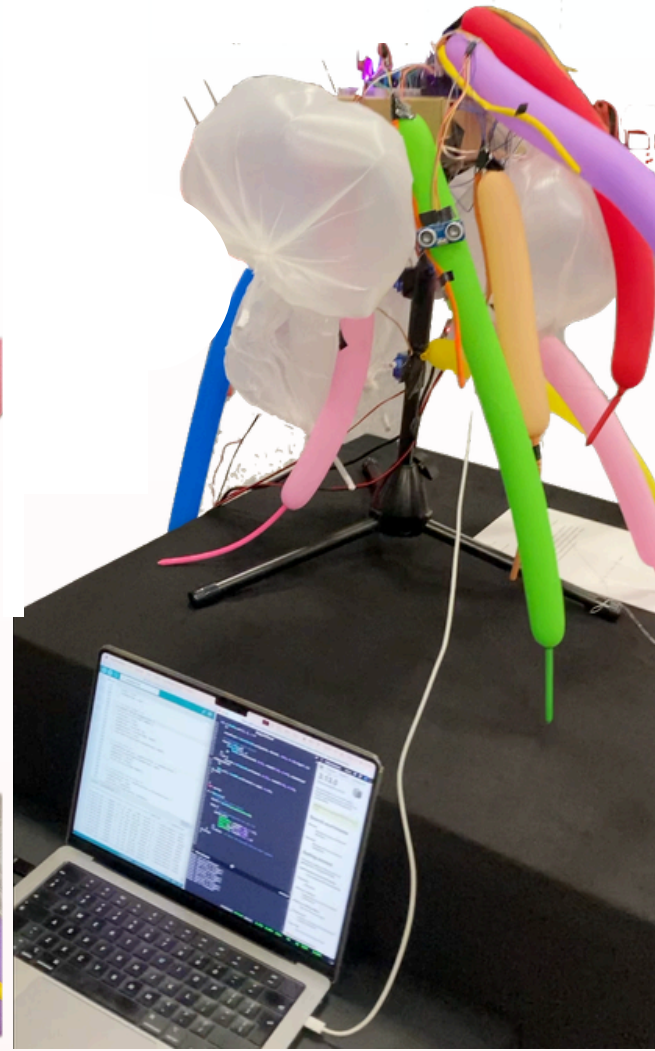
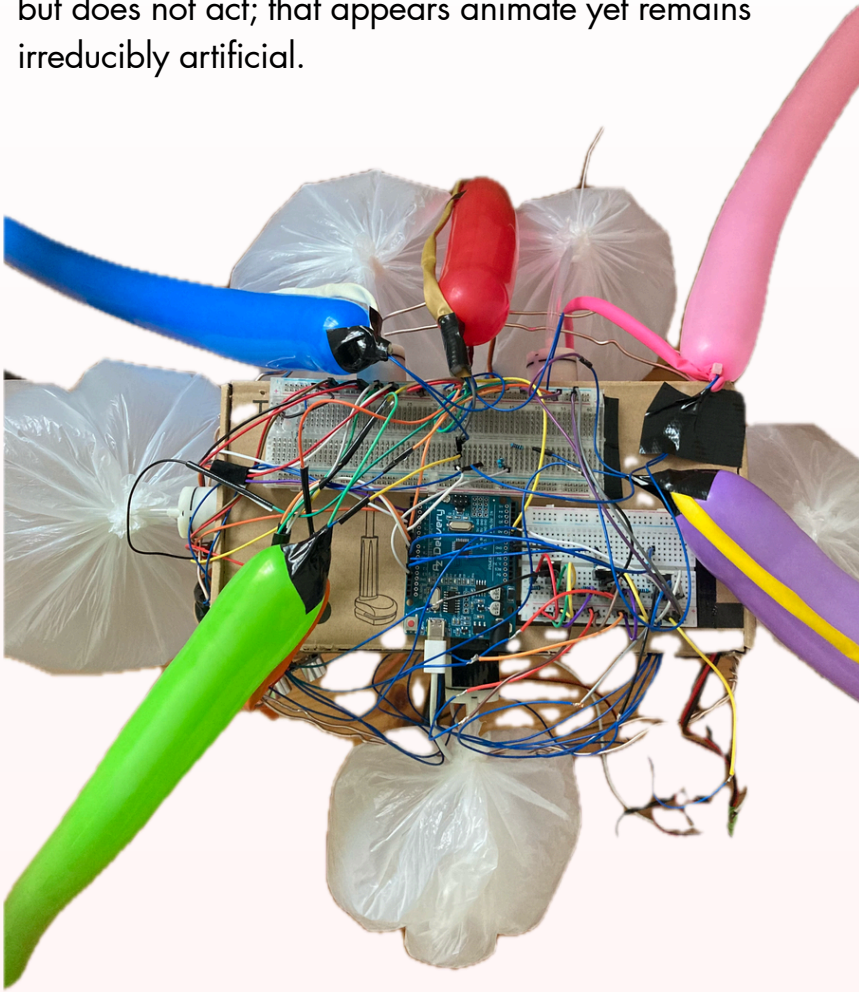
*What traces are sufficient to evoke life? How can an inert body simulate movement and breathing?*



**MUT** is an interactive installation in the form of a sculptural body operating as a feedback system between audience, machine, and artificial corporeality. Activated by the proximity of a viewer, the work responds through involuntary spasms and irregular pulses. Its internal system (e.g. wires, inflatables, pumps, contact microphones and circuits) remain exposed foregrounding a DIY aesthetic and a fragile, constructed corporeality.

## INSTALLATION ART

**MUT** stages a liminal condition between life and non-life. It confronts the viewer with an ambiguous presence: a body that reacts but does not communicate; that moves but does not act; that appears animate yet remains irreducibly artificial.



Setup for generating energy (DC voltage)

### **Unlocking Electricity**

*Sound Installation, 2026*

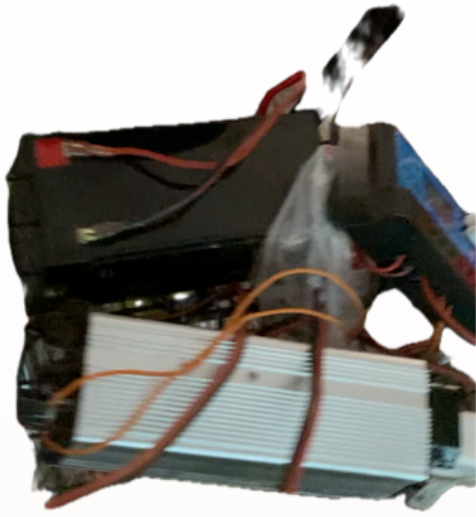
*ESC, Graz (AT)*

*Carmen Pomet & Silvia Binda*

A participatory sound installation that transforms physical effort into energy.

**Unlocking Electricity** is a collaborative sound installation that converts human physical activity into electrical energy. The project reimagines the bicycle as a stationary interface for collective energy production and artistic creation.

# INSTALLATION ART



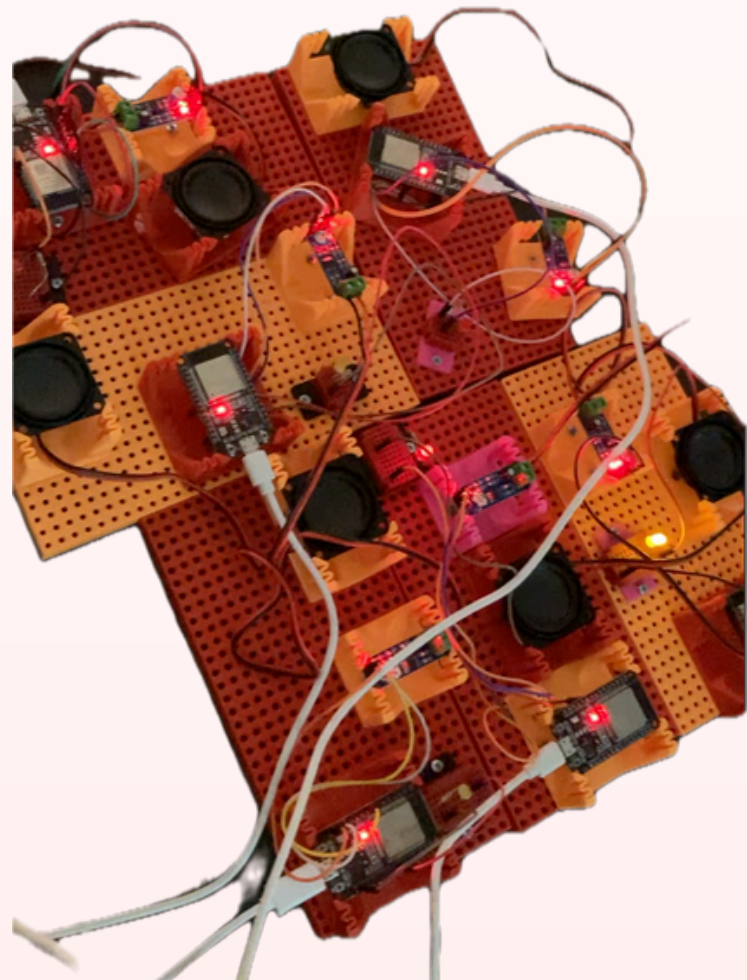
Battery, solar charge and converter



Wheel connected to a rotation motor

Participants are invited to pedal, transforming physical effort into the energy. The generated electricity is stored in a battery and used to activate a sound system, making the process of energy production directly perceptible. In this terms, sound does not pre-exist the action; it emerges through it.

The installation operates as a feedback system between body, machine, and environment. Through this interaction, participants experience energy not as an abstract resource, but as something produced through time and effort. Furthermore, by linking embodied action with technological processes, this work proposes a reflection on energy consumption and responsibility; power generation revealed as a collective act, a reconsideration of the participants' relationship to energy as both a material and ethical condition.



Several ESP-32s microcontrollers being feed by the bike outputting audio singals



# TIME-BASED & MEDIA ART

My time-based and media works explore dynamic visual and sonic environments shaped by duration, transformation, and real-time processes. Working with moving image, generative systems, and projection, these pieces unfold through continuous change, where image, sound, and system behavior interact in relation to space and time.

**WEISS / WEISSLICH 7a: Rauschempfänger** is a collaborative installation. While the visual environment is constructed through textiles, light, and projections, the sonic layer is generated through radio receivers and self-built transmitters.

## **WEISS / WEISSLICH 7a:**

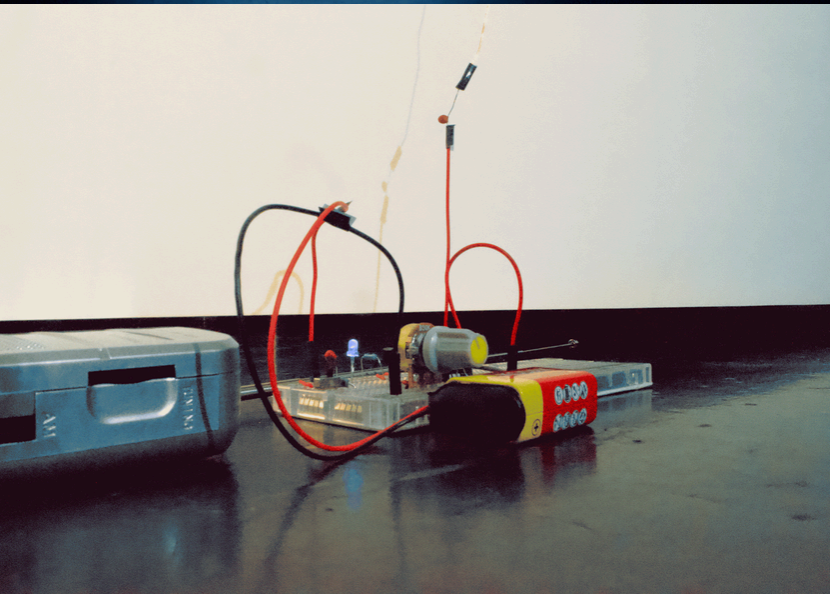
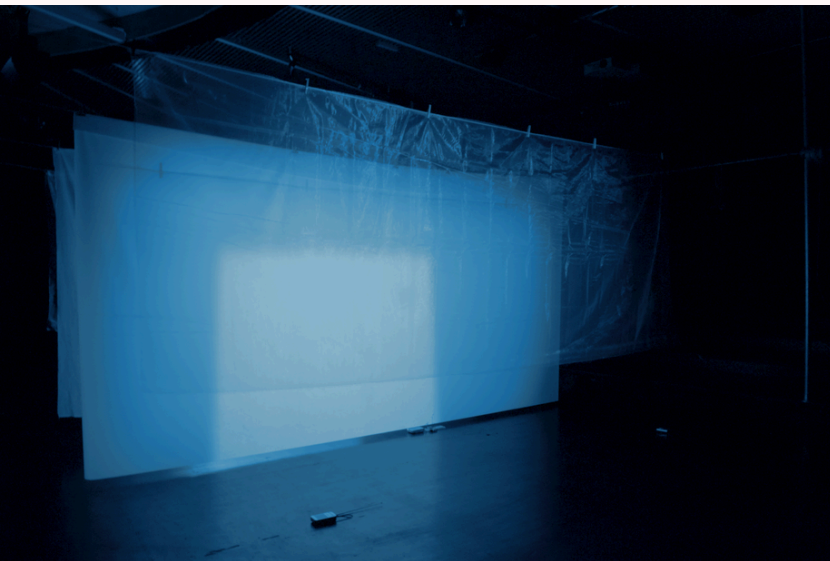
### ***Rauschempfänger***

*Media Art Installation, 2026*

*MUMUTH, Graz (AT)*

*Carmen Pomet, Winfried Ritsch,  
Lea Sonnek, Dominik Lekavski,  
Anke Eckardt*

A sound-based installation exploring radio noise, textiles, transmission, and spatial perception.



A labyrinth-like structure of fabric and light invites visitors to move through the space, where visual and sonic layers unfold simultaneously. The visual installation shapes movement and orientation, while the sound reveals hidden electromagnetic activity and spatial residues. The work reinterprets Peter Ablinger's approach on color and noise in *WEISS / WEISSLICH* (1980-99).

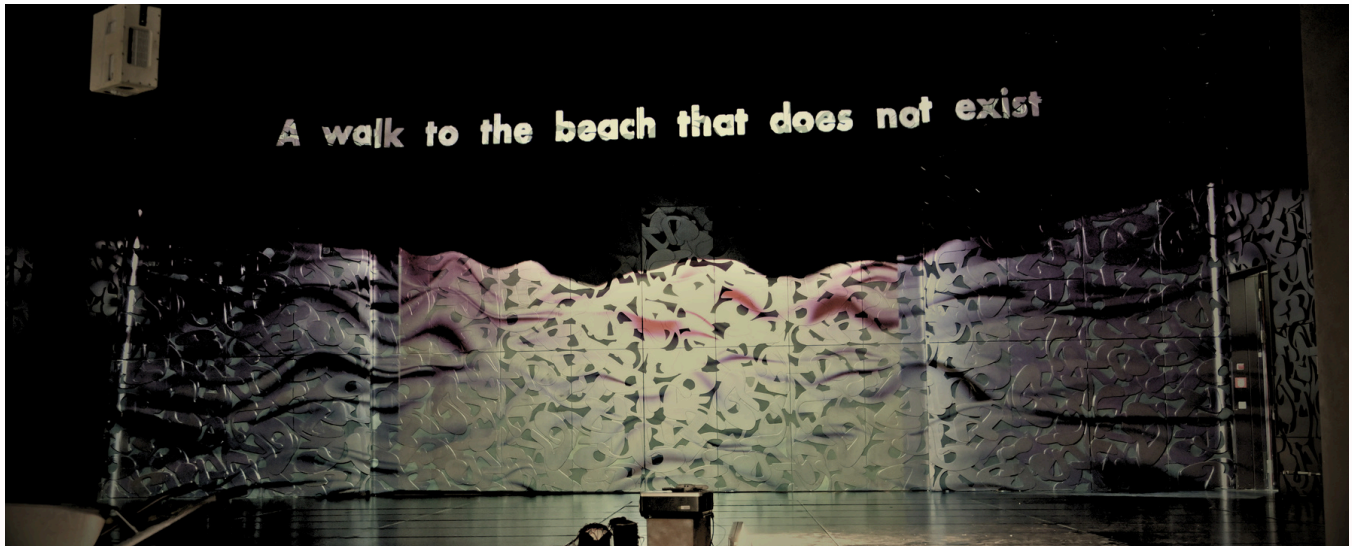
AM radio receivers and custom-built transmitters that generate unstable signals. These signals expose infrastructural noise and create a dynamic feedback loop between transmission and reception. The resulting sound is site-sensitive, transforming noise into a perceptual medium through which the invisible conditions of the space become audible.

**ONE YEAR THIRTY  
SECONDS** Projection  
Mapping Installation,  
2025  
MUMUTH, Graz (AT)

A site-specific  
projection mapping  
work exploring  
human temporality in  
relation to to  
geological time.



**ONE YEAR THIRTY SECONDS** is a projection mapping installation that situates human existence within the vast temporal scale of the Earth. If the planet's 4.5-billion-year history were compressed into a single year, the average human lifespan would amount to just 30 seconds.



Developed specifically for the architecture of the Ligeti Hall of the MUMUTH, the installation engages with the spatial and material conditions of the site. The projection surface, has textured and light-absorbing qualities and produces zones of intensity and fading, allowing images to emerge and dissolve across the space. This instability becomes part of the piece.

The installation unfolds as a layered visual environment in which personal recordings of Morocco's Atlas mountains intersect with digitally generated erosive landscapes and granular textures and artificial fluid simulations. Together, these elements form a primary visual layer in constant transformation, evoking processes of water, erosion, and destruction, as well as traces of human presence: human existence appears marginal, inviting a reconsideration of our responsibility toward a planet that endures far beyond us.

