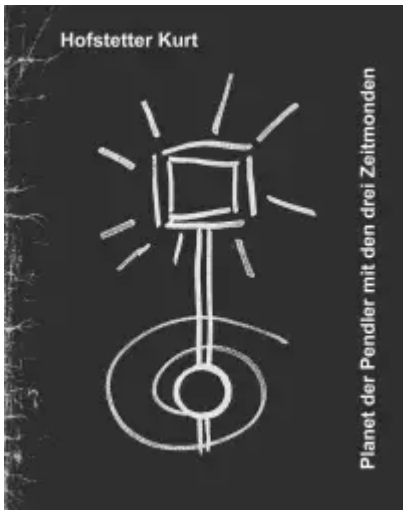
Hofstetter Kurt
Planet der Pendler mit den drei Zeitmonden

Edited by Philipp Konzett

German, 180 pages, 23.5 × 29.7 cm, numerous illustrations in b/w, hardcover
Texts by Hofstetter Kurt, Johann Hödl, Christian Huber, Philipp Konzett, Kurt Sedlak, Franz Seiser, Ernst Woller With an essay by Barbara Doser
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Hofstetter Kurt realized Austria's first video-computer-art installation in the busy train station Landstraße Wien Mitte, and called it *Planet der Pendler mit den drei Zeitmonden*. The artist recognizes that parallelisms and cycles are created by the commuters. Coding their presence into four connected Hofstetter Pendel Uhrwerke (Hofstetter Pendulum Clockworks) allows viewers to experience time and infinity.

Now for the first time, this publication traces the artist's chronological conceptualization and realization process in images, texts, documents, and archival footage. Seduced by philosophical mathematics, a discipline that thinks in infinities, parallelisms and cycles have governed Hofstetter Kurt's artistic universe well into the present. He has discovered new methods referencing the archaic and the elemental, flowing into the art of many different disciplines.

With his Inductive Rotation method (2008), for instance, he created aperiodical and asymmetrical structures on two parallel planes that revealed themselves in images and sculptures. From this, Hofstetter deduced a weaving technique that gave weaving culture, which had been operating in periodical patterns for thirty thousand years, aperiodical textures for the very first time. It also led to the creation of a new artform: *Ambient Tactile Art*. And Hofstetter Kurt composes super-symmetrical music with this technique, which allows for a creative synergy between the tonal and the atonal through space-time commutation. In her essay, Barbara Doser places Hofstetter Kurt's artistic oeuvre as an aesthetic commutation of existential phenomena at event horizons.