

EXHIBITION · PANEL · WORKSHOP

The instrument is the artwork.

A retrospective of Strangeloop Studios at Wood Street Galleries. Eight shows taken apart, the systems that made them left running, and one new machine in the middle of the room that the public gets to drive.

RUN

Nov 27, 2026 – Jan 8, 2027

OPENING

Nov 27 · Gallery Crawl

PANEL + WORKSHOP

Dec 11–13

VENUE

Wood Street, 2nd Floor

What the show is about

A live show is not a video. It is a system built to respond in the moment. This exhibition takes ten of those systems apart.

About three quarters of what Strangeloop does live is improvised, not time-coded. The operator is playing the rig while the artist plays the room. What ends up on the screen is the output of an instrument, and the instrument is the thing worth showing.

So this is not a showreel on a wall. Each of the ten works is presented with the machinery that produced it: the patch, the node graph, the simulation, the reference. Where we can, the system is left running, so the piece on the wall is being generated rather than played back.

It is also a show about people. Every station names the animators and designers who built the work. That is the part of this industry nobody ever sees.

Wood Street, second floor

A 61'-9" × 29'-5" hall with a low ceiling, a wall of windows, and a floor that reflects everything you put on it. The room's constraints set the design.



The room as it is. A previous installation, photographed by the gallery. It goes fully black, the concrete floor doubles every lit surface, and the colored grid at left is the building's permanent FLOW installation seen through the windows. Every visualization in this deck is built from this photograph.

MEASURE	VALUE	WHAT IT MEANS FOR US
Main hall	61'-9" × 29'-5" · ~1,817 sq ft	Comfortable for eight stations plus a center piece and real circulation.
Ceiling	9'-10", rising to 12'-7" at a central ridge	Low. Long projector throws are out. Short-throw and floor-standing surfaces win. The ridge is the only real height in the room.
North wall	Continuous windows, 78" bays	Not projectable, and it leaks daylight. Treated as the ambient edge instead of fought.
Entry	Elevator → 15'-7" dogleg → alcove	A natural compression corridor before the room opens. Built into the design.
Floor	Dark polished concrete	Reflective. Emissive pieces double for free.
Ceiling grid	Existing white truss / pipe with track	Rig points already exist. Load rating still to confirm.

Egress

Two stairwell exits,
east and west

Must stay clear. Circulation loops around the center piece.

The FLOW installation on the building exterior cannot be removed, only switched off. We keep it on. Seen from inside it reads as a colored grid across the whole window wall, and it costs us nothing.

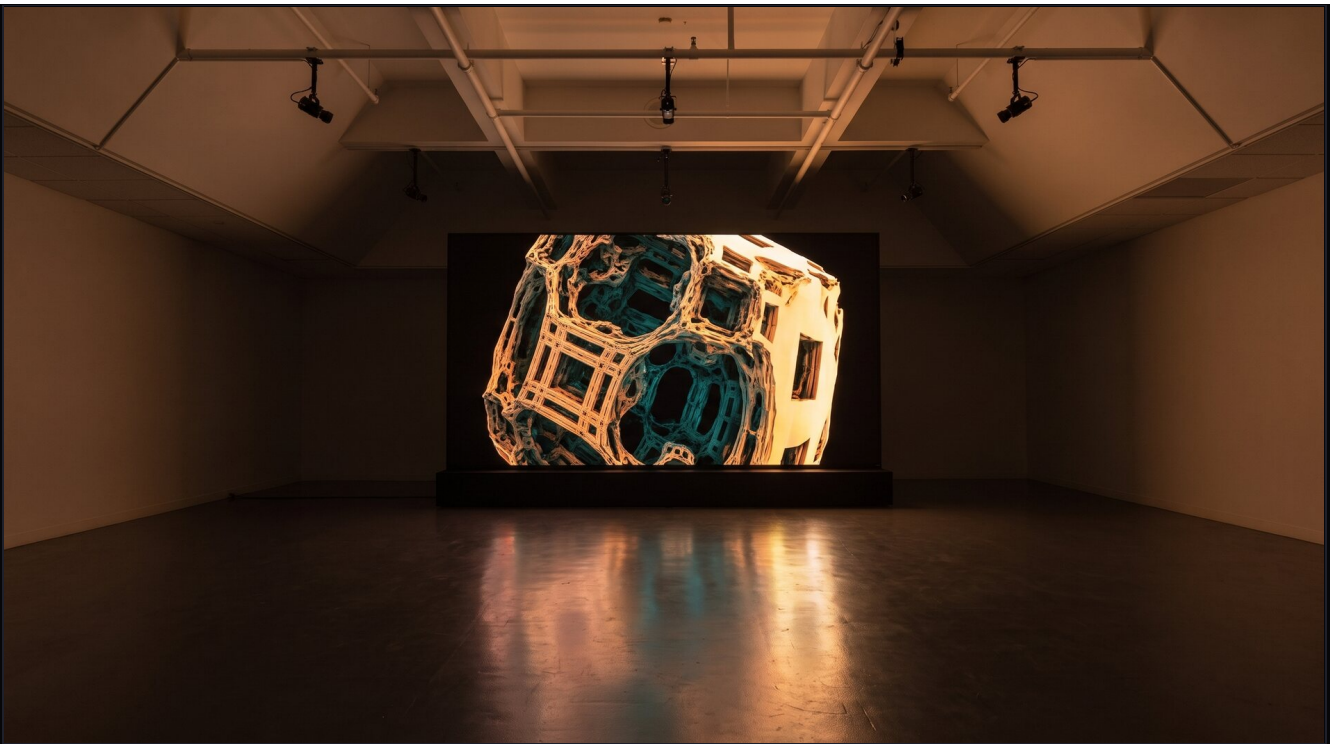
03 · THE ROOM WITH THE SHOW IN IT

What it looks like

Visualizations built from the gallery's own photograph, so the architecture in every frame is the real room: the low beamed ceiling, the pipe run, the window wall, the floor that reflects. The screens carry our actual show content.



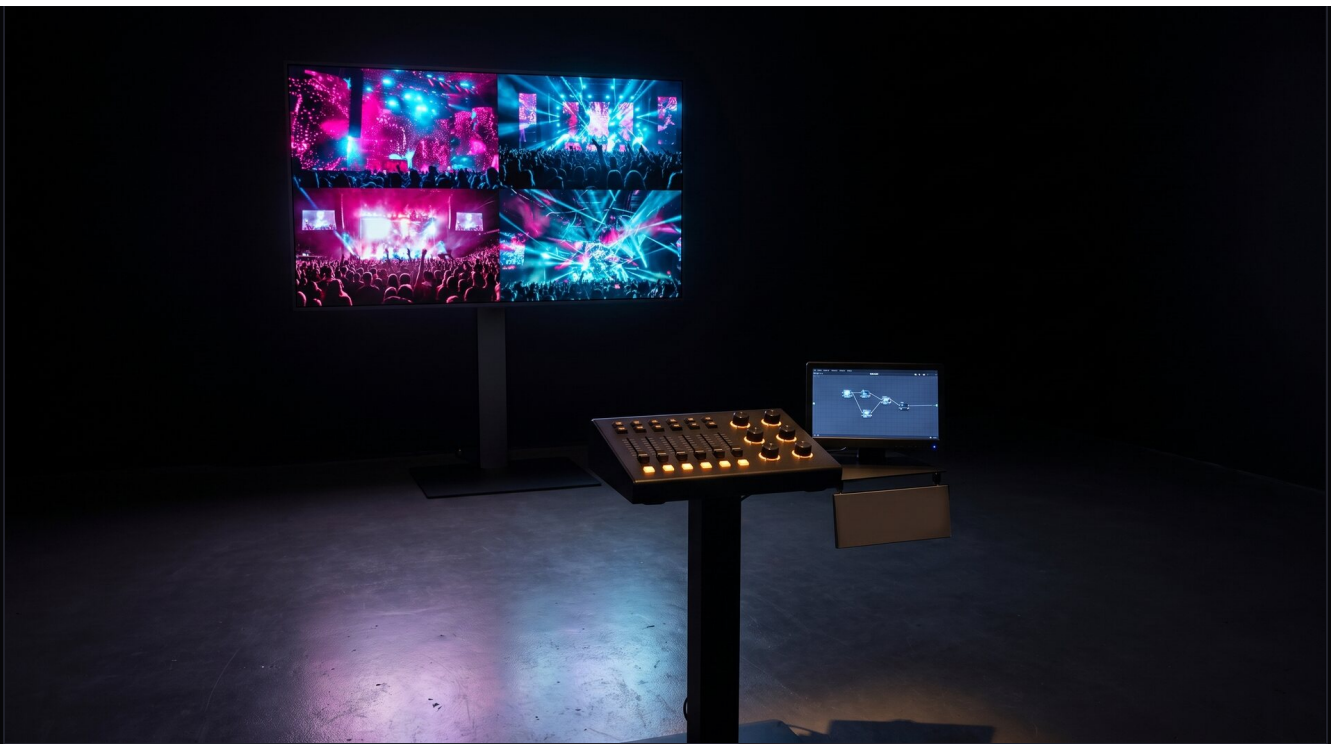
The hall, looking in from the entry side. Each station is a screen and a control desk. The screens carry the actual show content. The centre is left clear for the one piece nobody touches.



The Engine. Ten feet across, alone on open floor, under the only part of the ceiling with real height. No console, no controls. The cameras on the ceiling grid are the interface.



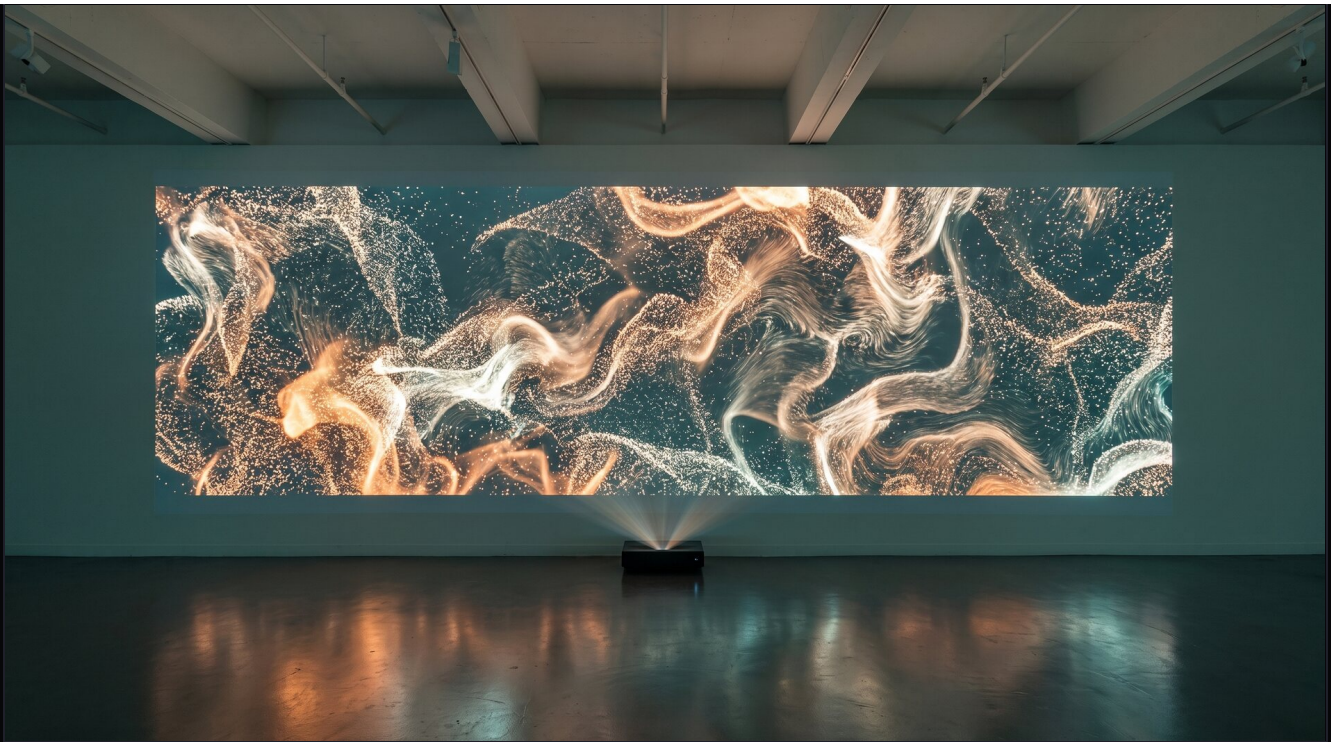
A control surface. Nine faders and the show they drive. There is one of these at every station on the perimeter.



One station. Screen, control desk, the process monitor showing the patch, and the credit plate. Repeated ten times.



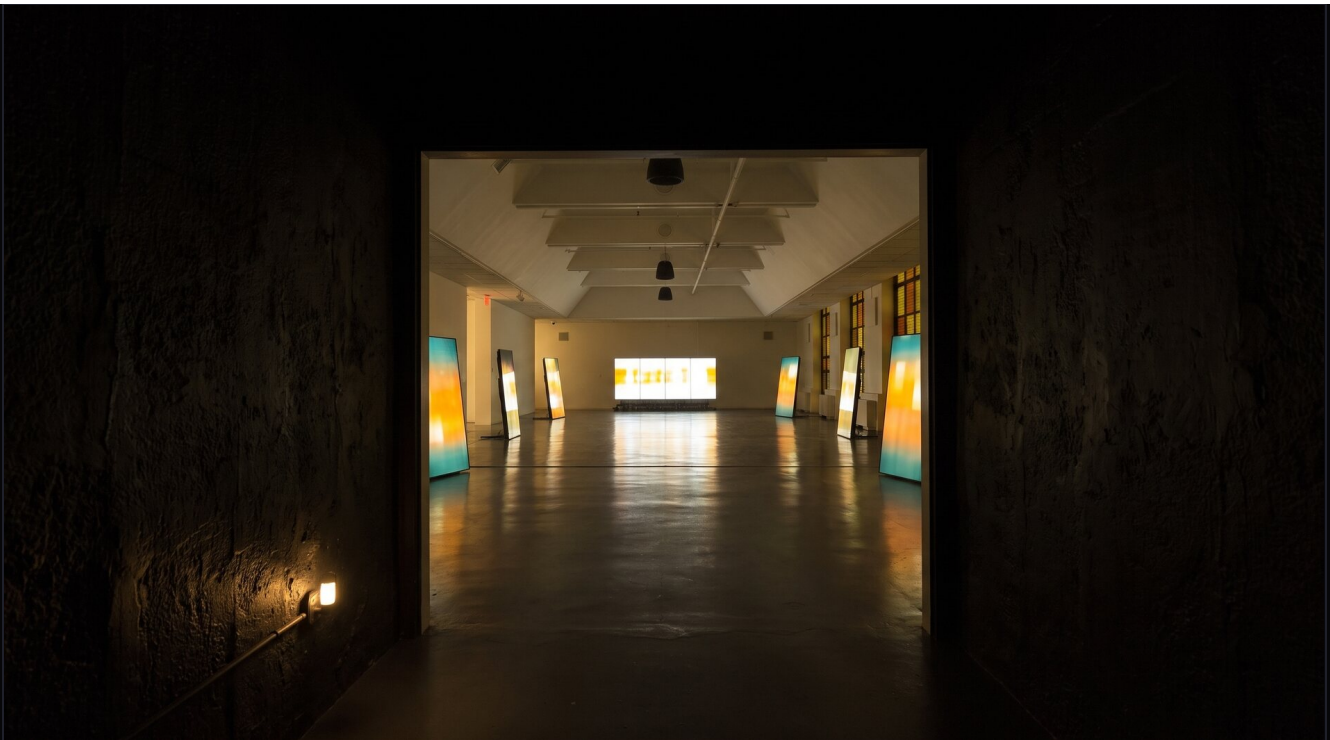
Down the length of the hall. Sixty one feet of it. The receding stations and the reflections carry the room.



Projection under a ten foot ceiling. The projector sits on the floor against the wall. This is why the throw ratio matters.



The CRT station. Video feedback on a tube, for the earliest work. The display technology is part of the chronology.



The arrival corridor. Out of the elevator, into the dark, then the room opens. Compression before release.

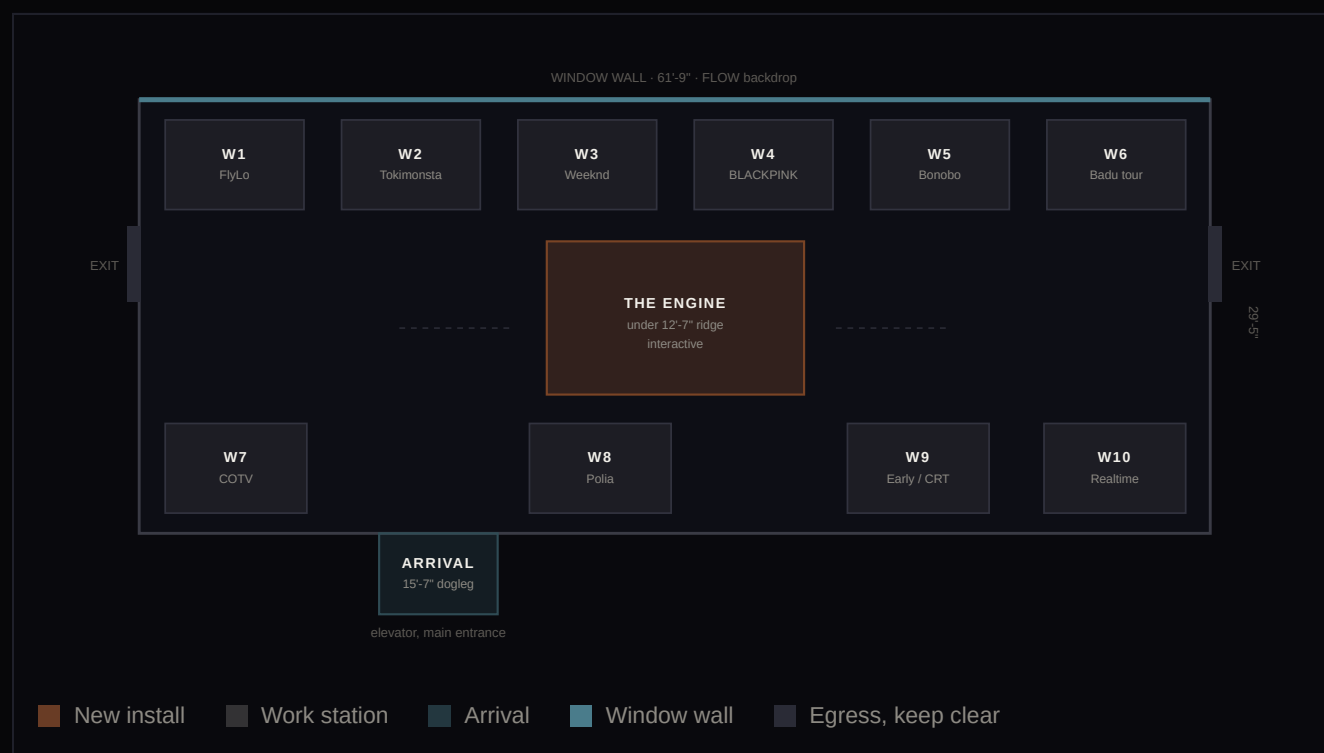


The hall again, warmer. With the window wall left on, the FLOW installation reads as a colour field down one side.

These are look development, not construction drawings. Screen counts and exact placements come from the plan in the next section.

Perimeter and center

Ten works around the edge. One new machine in the middle, under the high ridge.
Click any zone.



SELECT A ZONE

Ten stations, one machine

Works sit on the perimeter so the low ceiling works in our favour: short-throw projection and floor-standing surfaces, no long overhead throws. The center is left open for the one piece that needs height.

Diagram is to approximate scale from the Wood Street second floor plan. Station positions are a proposal, not a survey.

FLOOR PLAN

Diagram of a trapezoidal structure with dimensions: 12'-7" (top width), 29'-5" (bottom width), and 9'-10" (height).

What one station is

A

Projection, panel, LED or CRT,
chosen per work.

B

Real faders and encoders. Every station is playable.

C

Source assets, node graph, previs, or the live patch.

D

The animators and designers
who built it, named.

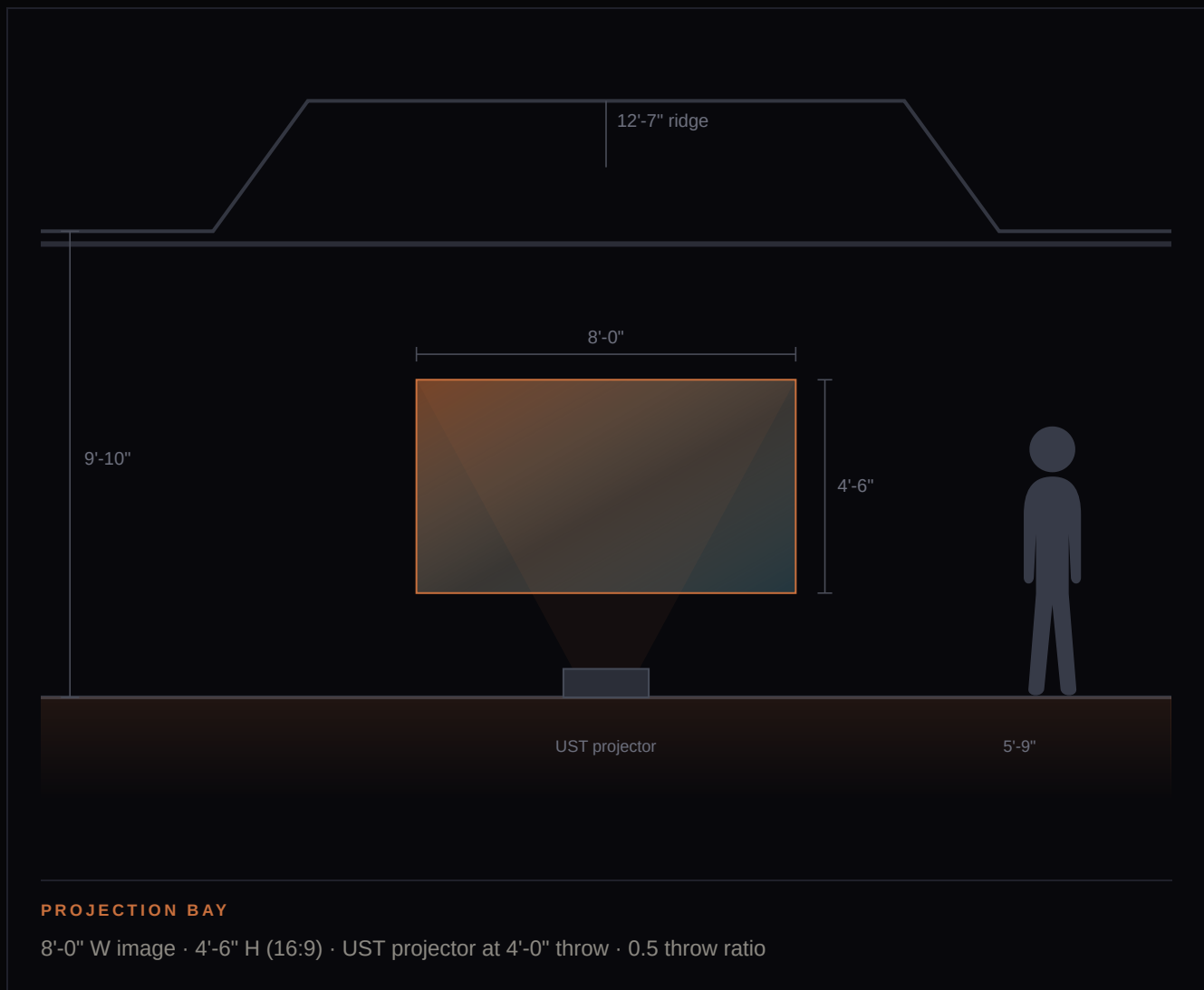
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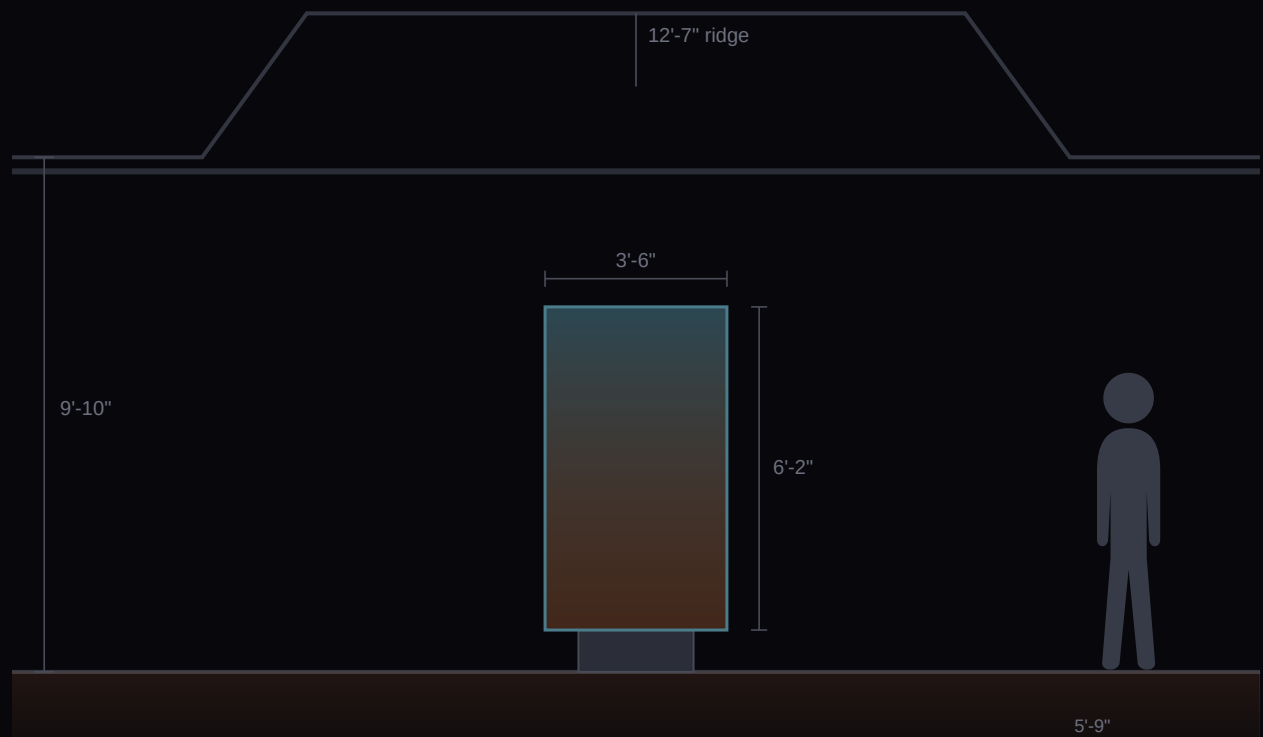
Which technique drives the piece.

Every screen has a control surface. Ten instruments, each the class of rig that ran that artist's show, opened up and handed to the public. A visitor walks the room playing ten different systems. Nothing here is a loop.

Station types, drawn to spec

Sections through the hall at true scale against the 9'-10" wall and the 12'-7" ridge. Figure is 5'-9". Every dimension is measured off the Wood Street plan.





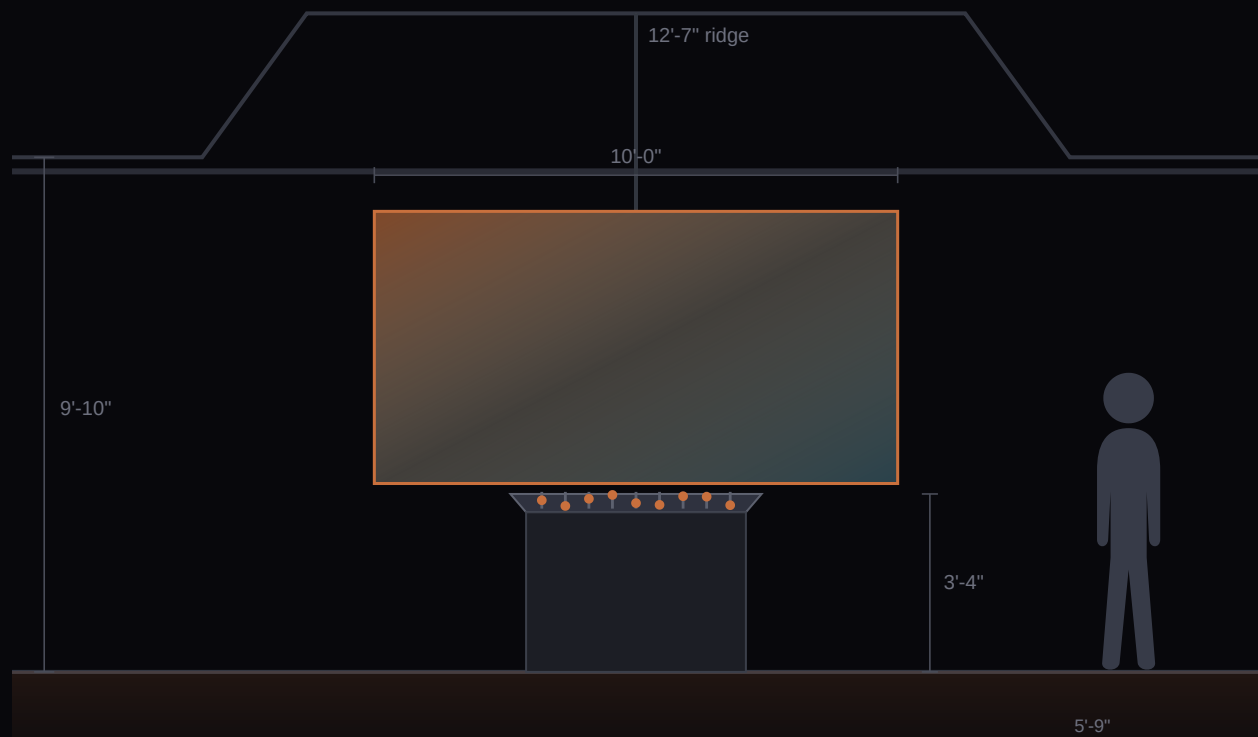
PANEL BAY

85" panel, portrait · 6'-2" H overall on floor stand · process screen at 3'-6"



CRT BAY

Stacked CRTs on plinths · screen centers at 2'-6" and 4'-2" · early work



THE ENGINE — center, under the ridge

10'-0" W piece · control surface at 3'-4" (standing height) · 9'-8" walkways front and back

The ceiling sets the projector spec. A full-height image under a 9'-10" ceiling needs an ultra-short-throw lens, roughly a 0.5 throw ratio, not a standard short-throw. Worth confirming with the gallery before anything is bought.

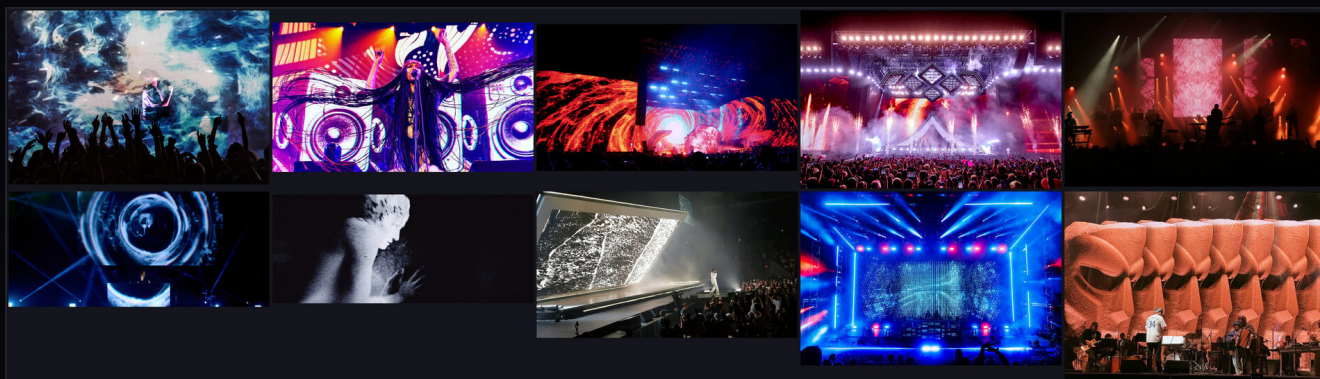
Bay arithmetic

The window wall cannot carry work, so the usable perimeter is the south, east and west walls: about 121 linear feet. Ten bays at 8'-0" uses 80 feet and leaves roughly 4'-6" between stations for circulation and both exits. The Engine at 10'-0" wide sits inside the 12'-7" ridge and still leaves about 9'-8" of walkway front and back.

Display media are deliberately mixed. CRTs carry the earliest work, so the display technology becomes part of the chronology.

Works on the perimeter

Ten pieces, which is the number RAF landed on too. Chosen to span years, systems and display type. Draft picks for discussion, not a locked list.



The actual work. Stills from the shows themselves, not mockups.

W1

PROJECTION

Flying Lotus

The longest-running collaboration and the through-line of the studio. The deepest process layer in the room.

NOTCH

FRACTALS

NOISE

W2

PANEL

Tokimonsta

Featured artist for the program, with the possibility of her taking part in the panel.

TBC

W3

LED

The Weeknd

The largest-scale production in the set, and the 3D LED case study.

UNREAL

3D LED

W4

PANEL / LED

BLACKPINK

Coachella. The largest audience of anything in the room, and a very different design brief to the rest.

TBC

SOURCE ASSETS

W5

PROJECTION

Bonobo

Drumsheds, Royal Albert Hall, DGTL. Content built for a non-rectangular screen, which makes it the mapping case study.

MAPPING

SOURCE ASSETS

W6

PROJECTION

Erykah Badu

The Unfollow Me Tour. The last tour show we built for her: upstage plus SL and SR screens on one pixel map.

MAPPING

MULTI-SCREEN

SOURCE ASSETS

W7

PANEL

Children of the Void

The studio's own authored work rather than client work. Worldbuilding and the AI pipeline.

WORLDBUILD

AI PIPELINE

W8

PANEL

Polia / Blastema

Original work and the internal projects that never faced an artist but fed everything that did.

PARTICLES

SIMULATION

W9

CRT

Where it starts

Early studio and personal work. Video feedback, practical effects, strange loops.

PRACTICAL

FEEDBACK

W10

PROJECTION

Realtime now

The current Notch and Unreal systems. Sets up the machine in the middle of the room.

UNREAL

NOTCH

REALTIME

Three of these need assets sourced. Bonobo, BLACKPINK and the Badu Unfollow Me tour masters are not in the working archive. They need pulling from backup or re-requesting from the productions, along with the Badu pixel map.

Collaborators, as already published

These are the names on our own site today, so they are safe to show. They are not the full list: the site records collaborators, not everyone who worked a shot. The wall credits go deeper than this, and every addition gets confirmed before it is printed.

WORK

PERIOD

COLLABORATORS

Flying Lotus	2010– present	Steve Ellison · Timeboy · 3D Live Axo. Content: Scott Pagano, Beeple, Unc, David Firth and others
Erykah Badu	2012–2023	Vince Fraser · Looop · Nic Juister · Steve Teepe · Vince McKelvie · Laskfar Vortok · Marcus Jessup · Lit Creative
The Weeknd	2018	Es Devlin · Leroy Bennett
BLACKPINK	2023	Cory Fitzgerald · Marvin Brown · Kiel Tutin
Bonobo	2017–2019	Autry Fulbright · Looop · Laskfar Vortok · Nick Maresh · Amanda Hamilton
Tokimonsta	2015– present	Alec Maassen · 2+2 Mgmt
Polia & Blastema	2022	Directed by E. Elias Merhige. Nina McNeely · Jasmine Albuquerque · Micaela Tobin
Kendrick Lamar	2013–2018	The Little Homies · Cory Fitzgerald · Ian Simon

Two names recur across the list. Looop and Laskfar Vortok appear on both Badu and Bonobo, and Unc, credited on Flying Lotus, is the demoscene author whose work the studio has been porting for years. Those threads are the exhibition.

The Engine

CENTER OF THE ROOM · UNDER THE RIDGE

One new piece, built for this room

The perimeter stations are the ones you play with your hands. This is the one that plays you.

A live Notch system with no controls at all. Cameras read the room and the crowd drives it. It runs the techniques that recur across every work on the perimeter: a raymarched 3D fractal morphing between a Menger fold and a Mandelbulb, fractal noise eroding the solid, and thousands of particles advected through the curl of that field, at the largest scale in the room.

HOW IT WORKS

Cameras. Nothing to touch. Cameras watch the room. Presence, position and motion drive the particle and noise fields directly. No interface, no instruction, no queue.

WHY

The inversion. Ten stations teach you these images are driven by a person at a desk. Then the largest screen turns the whole floor into the input.

PRACTICAL

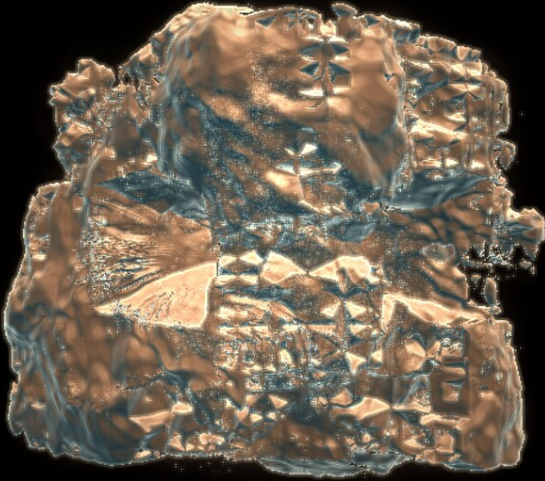
Nothing to break under six weeks of public handling. Scales from one visitor to forty. Avoids the audio conflict with the sound exhibition upstairs.

Open: camera count and placement, whether tracking is depth or plain RGB, and how the piece behaves in an empty room at 10am.

Try it

A raymarched 3D fractal, a domain-warped fBm noise field, and 12,000 particles riding the curl of that same field. Running live in your browser, not a video. Drag the frame to orbit it. Every station in the room works this way: take the frame apart, step how it was built, read the process note, then drive the system.

LAYERSBUILDBTSEPERATE



PULL THE FRAME APART

3D FRACTAL

FRACTAL NOISE

PARTICLES

EDGE + GRADE

Toggle any pass. This is the same separation an operator works in, not a rendered explainer.

CONSTRUCTION ORDER

01

02

03

04

05

5 / 5 · Grade + feedback

Feedback and grade. The frame folds back into itself.

BEHIND THE SHOT

THE ASK

WHAT BROKE

WHO BUILT IT

Placeholder. Each station carries the actual brief from the artist, in their words where we have it.

Placeholder. The problem that forced the approach. This is the part that never gets shown.

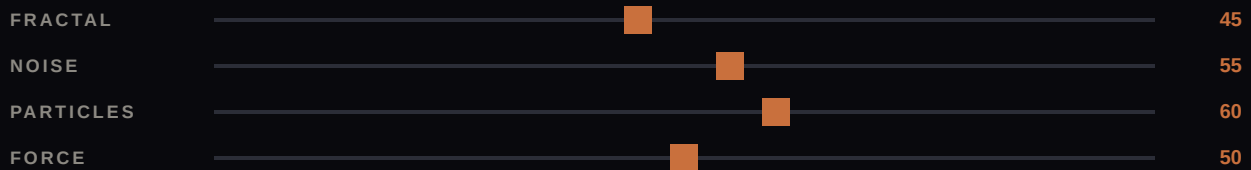
Credit panel. Names confirmed against studio records before anything is published.

ON THE NIGHT

How it was actually run live, and what the operator was doing while it played.

Copy here is placeholder pending the curation pass and credit confirmation.

DRIVE THE SYSTEM



FRACTAL morphs the solid between a Menger fold and a Mandelbulb. NOISE drives the domain warp on the fBm. FORCE scales the curl field the particles ride. Drag the frame to orbit. In the gallery these are real faders on the console.

07 · THE READING

Two ways through the room

Every work is tagged twice: by the pipeline stage it best illustrates, and by the systems that drive it. Walk it by artist, or walk it by technique.

By pipeline stage

1

Idea / Theory

Concept and the conversation with the artist.

2

Reference & Worldbuild

Moodboard and look target. The world being built.

3

Asset Generation

3D, simulation, AI.

4

Comp & Look-dev

Where the look gets set.

5

Realtime / Mapping

Notch, Resolume, Unreal.
Mapping to the venue.

6

Live Performance

The show. Mostly improvised.

A single work reappears at several stages. That recurrence is the argument.

By system

Unreal

Realtime environments and the
large-format LED work.

Notch

The live instrument. What an
operator actually plays.

Practical

Camera, feedback, physical
effects. Where the studio
started.

Particles

Simulation as the source of
motion rather than keyframes.

Fractals

Recursion and self-similarity.
The studio's name is not
decorative.

Noise

The substrate under nearly
everything on these walls.

08 · PROGRAM

Panel, workshop, book

Panel

Ian and David, moderated by Nica from CMU STUDIO for Creative Inquiry, with possible Tokimonsta participation. Same thesis as the exhibition: how a show actually gets built, and why the improvisation is the point.

Recommendation: panel first, workshop second. RAF raised this and we agree. The panel sets the question the workshop then answers.

Workshop · Tech25, Sat Dec 12

Tech25 is a strong fit. Their teaching lab already runs Resolume, Adobe and Ableton on RTX machines, and the training theater has a full rig for the demo half.

RESOURCE	WHAT THEY HAVE
Teaching lab	8 stations · Lenovo Legion T5, RTX 3060, 16GB, Win 11 · Resolume, Adobe CC, Ableton Live 12 Intro · MPK Mini, Volt 2, headphones
Instructor station	Mac Mini M2, 70" display, monitors
Training theater	67' × 70', 13' ceiling · 150" screen, Sony VPL-CWZ10 · RCF PA, Onyx lighting, hazer · 24' × 12' stage
Also available	5 Lenovo Yoga Pro 7 (RTX), 8 MacBook Air M3, 12 older MacBook Air, 34 iPads

Eight lab stations caps hands-on at eight to sixteen people. Above that it is a demo, not a workshop. That number drives the whole format.

Proposed shape: a demo on the big rig in the training theater with no cap, then a capped hands-on session in the lab. Built on Resolume, since it is affordable enough that people can carry on afterwards, and showing custom plugins on top of it. Pittsburgh is a DIY city, so the useful move is showing what budget and access make possible in a form people can rebuild with what they have.

Licenses to chase for the workshop: Notch, Resolume, Maxon, Adobe, Derivative.

Book

Format still open. The exhibition generates the material either way: eight case studies, the process assets, the credited team, the systems essay. A book is the natural home for the process layer a gallery wall cannot hold. Capture everything to book standard during production and decide later. It should not gate the show.

What we need from the gallery

The gallery has offered to follow our lead and purchase what is needed. To spec that, we need answers to these.

01 Projector inventory

Count, lumens, throw ratio, lens options. A 9'-10" ceiling means short-throw or nothing.

02 Display inventory

Flat panels available, sizes, and whether mounts or floor stands come with them.

03 CRT feasibility

Any in house, or do we source them. Wanted for the early-work stations.

04 Rigging

The existing ceiling grid: load rating, and whether we can hang from it.

05 Power

Circuits available in the main hall and where they land.

06 Blackout

Whether the windows can be blacked out. We plan to keep FLOW on, but we want the option priced.

07 Playback

Does the gallery supply players and computers, or do we ship a rack.

08 Daily operation

Who powers the room up and down across a six week run.

09 Sound

Whether audio is allowed in the main hall, and what the adjacent sound exhibition upstairs constrains.

10 Install window

How many days in the room before Nov 27.

11 Cameras for The Engine

Can we mount cameras on the existing ceiling grid, and what is the gallery's position on cameras in the room. Nothing is recorded or stored, but it needs stating.

12 Public handling

Ten control surfaces within reach of the public for six weeks. Does the gallery have a view on hardware that survives that.

Six weeks unattended is a design constraint, not an afterthought. Every station has to boot itself, run all day and shut down without a technician in the building.

10 · NEXT

Open decisions



OURS

- ☐ Final eight works, and whether W4 stays a fifth artist
- ☐ The Engine: camera count, placement, empty-room behaviour
- ☐ Control surface hardware, ten of them, spec and durability
- ☐ Panel before workshop (recommended)
- ☐ Confirm Dec 11–13 against studio bookings
- ☐ Animator and credit list, confirmed name by name
- ☐ Budget position: what we absorb, what is funded

THEIRS

- ☐ Tokimonsta, hard yes or no
- ☐ Gallery tech answers, via Davine
- ☐ Workshop cap and RA ticketing
- ☐ Travel and accommodation dates
- ☐ Image assets for flyers, poster and social

Timeline

SEP 2	Call with Davine Byon Gallery tech answers, exhibition shape, workshop format.
SEP	Lock the eight and the Engine Work list signed off, interaction model chosen, credits list started.

SEP – OCT	Gear spec and budget Priced against the gallery's answers. Content remaster begins.
OCT	Engine build Notch development and the unattended-run rig.
NOV	Install Window before opening, length to confirm.
NOV 27	Opening City-wide gallery crawl the same night.
DEC 11–13	Panel and workshop Panel first, workshop at Tech25 on the Saturday.
JAN 8	Close Strike and, if it proceeds, the book.

Budget is not costed here. It needs the gallery's gear answers first, and no number goes across until David and Ian set it.

STRANGELOOP STUDIOS × THE RISING ARTIST FOUNDATION

Wood Street Galleries · Pittsburgh · Nov 27, 2026 – Jan 8, 2027

Planning draft. Figures and credits marked TBC.

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