

Jeronimo Voss

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- p. 2-50 Dossier of a selection of visual art projects by Jeronimo Voss
from 2011-2025
- p. 51 ff. CV

Jeronimo Voss works in Frankfurt/Main and Basel. His artistic practice is research-based, involving various media in experimental and often narrative settings. In search for open perspectives on time and space beyond the standard models of history Voss is accompanied by questions about the collective preconditions of his practice. He co-initiated the Synnika collective and its space for experimental practice and theory in the Frankfurt/Main Central Station District. Jeronimo Voss exhibited in a variety of institutions, including: Forum Stadtpark, Graz; Contemporary Art Research Center HB Station, Guangzhou (CHN); KU Leuven, Kunstverein Bellevue-Saal, Wiesbaden; Galeria Boavista, Lisbon; FACT Liverpool; Stedelijk Museum Bureau Amsterdam; Clark House Initiative, Mumbai; Irish Museum of Modern Art, Dublin; MOCA Belgrade; Vienna Secession; Fondazione Trussardi, Milan; Lentos Museum, Linz; House of the World's Cultures, Berlin; MMK Museum für Moderne Kunst Frankfurt am Main; Museum für Neue Kunst, Freiburg; Gallery Cinzia Friedlaender, Berlin, dOCUMENTA (13), Kassel; Frankfurter Kunstverein. Jeronimo Voss is teaching at the Institute Art Gender Nature, HGK, FHNW in Basel.

ATC Dyschronia Sundial, 2025



Single-channel video animation with a multi-channel sonic composition by sound artist Lain Iwakura, text by Jeronimo Voss and Lain Iwakura, 6 min: <https://www.youtube.com/watch?v=BCTE6MsIPIA>

ATC Dyschronia Sundial is a polyrhythmic animation of a prominent spherical sundial sculpture located on the Main river promenade in Frankfurt. It was developed in the late 1940s and donated to the city of Frankfurt by the local metal industry in 1951. Dyschronia is part of a cycle of collaborations in relation to the audio-visual research project ATC Against The Clock (2024) developed together with sound artist Lain Iwakura. ATC is revolving around the history of automation and the production of time - rethinking the history of industrialization, not from the steam engine but from the mass production of clocks.

ATC Dyschronia Flywheel, 2025



In the second presentation of ATC at the Nonference, Forum Stadtpark, in Graz, the video montage was generated from a photo document of the local history of clock production in Graz. A flywheel can be seen in the center of the photo, operated by a clock worker from the company Weikhard. The clockmaking industry in Graz and the surrounding area was no place of resistance comparable to the striking watchmakers in the Swiss Jura of the 1870s. In the installation, the photo is transformed by means of AI image generation into a context of dystopian machine worship.



Material: photographic reproduction in circular frame, 30 cm, on circular photo wallpaper, 150 cm. The image is processed further into generative animation: 5 min
Video extract:

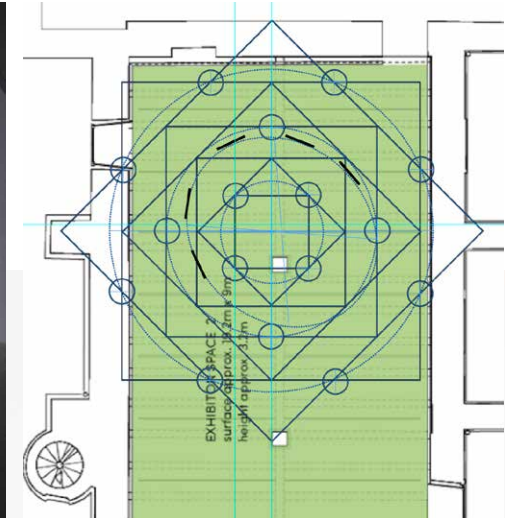
<https://www.youtube.com/watch?v=MASGvkdix8c>

ATC Against The Clock, 2024



Installation view at Forum Stadtpark, Graz, 2025, with ATC Against The Clock, 24 min loop, ambisonics sound- and video-installation (see following pages).

ATC Against The Clock, 2024



3D ambisonics sound installation, construction plan.



Installation view at Ausstellungsraum Klingental, Basel, 2024

ATC Against The Clock, 2024, 24 min loop, sound by musician Lain Iwakura, image montage by Jeronimo Voss, scripted conference text by Lain Iwakura and Jeronimo Voss.

Material: Videoinstallation with 16-channel Ambisonics sound installation, circular wooden frames, passepartouts, audio exciters on acrylic glas, audio cables, media player.

Video-documentation (extract of 6 min., for full-length video please get in touch):

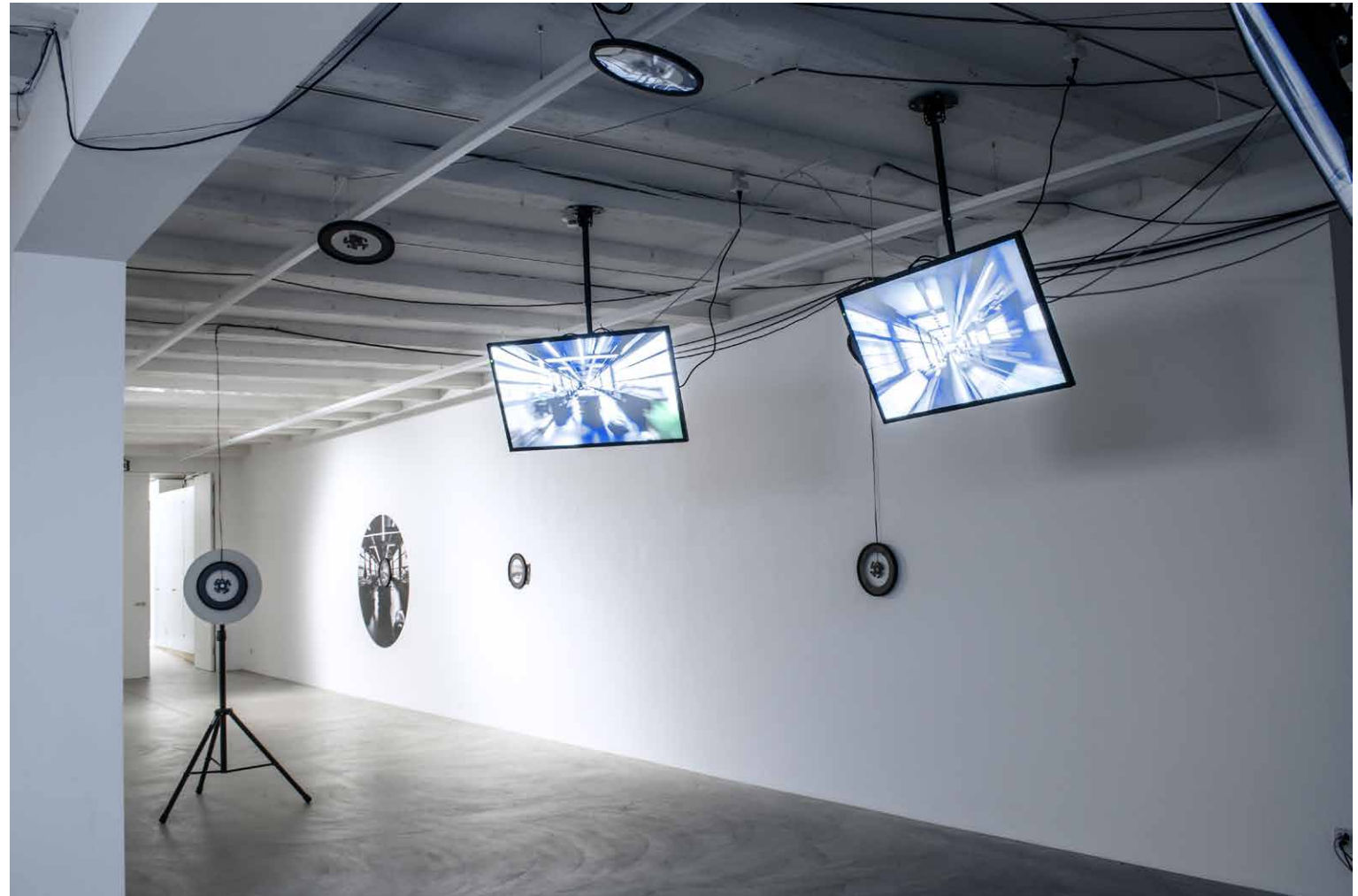
<https://www.youtube.com/watch?v=MAsgvkdix8c>

Detail of ATC Against the Clock. Circular wooden frame, passepartout, electroacoustic exciter, acrylic glas, cable. The exciter translates wave-signals into vibrations of the acrylic glas as well as sounds.

ATC Against The Clock, 2024

What would time measurement mean today if the 1870s labor strikes of Jurassian clockmakers in Switzerland had continued and expanded? This question is the starting point for ATC Against The Clock. The installation is based on an audio-visual montage as well as generative fact-to-fiction constructions. ATC is an immersive alternate history on the prospects of getting in and out of sync with time, automation and the possible social arrangements defining them.

ATC is an audiovisual installation and parallel history. The historical starting points are the momentous labor strikes of Jurassian watchmakers in the 1870s. This decade in the Saint-Imier valley was marked by the simultaneous expansion and devaluation of female wage labor in the clockmaking industry, as well as their labor disputes and strikes. While the timeline familiar to us was shortly thereafter fenced into a history of male-dominated trade unions, class compromises and the enforcement of universal standard time, ATC attempts to trace a different development, up to a point that is in some ways comparable to our present and at the same time fundamentally different.



ATC Against The Clock, 2024

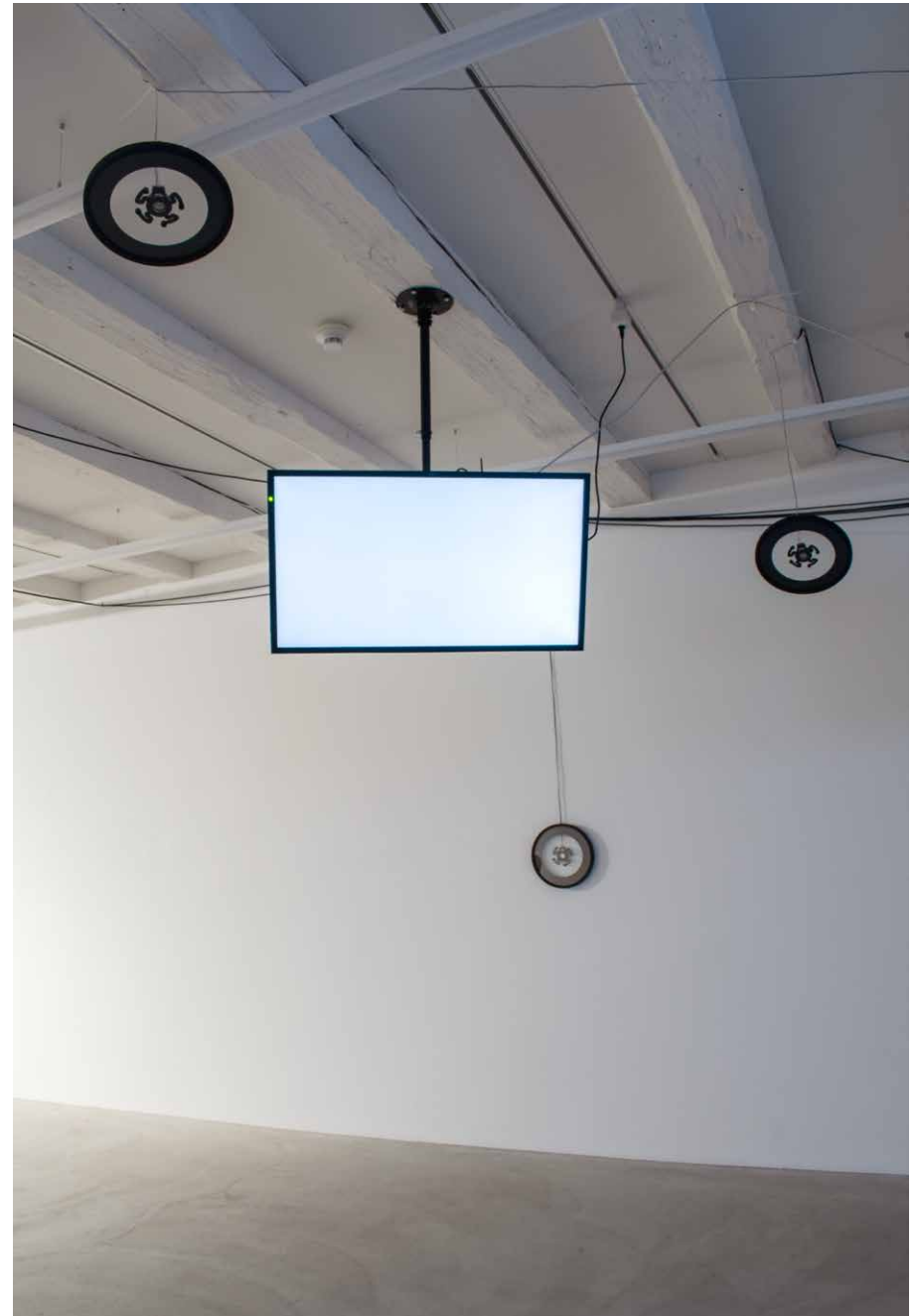
Extracts from the video conference transcript:

“Our time is a movement against entropy, against the dominant physics of steady disintegration of everything existing. Since the inflation of space, the world is cooling down gradually over time, slowly burning out - if we don't stop it. Life is the Struggle against the Arrow of Time.”

“After taking over the clock factories production stopped, time was at halt. When cells and organisms form they build a potential – an order that subverts and resists the entropic drift towards disorder. Life develops techniques to keep death and disintegration at bay: an immune system, a regulated body temperature, a metabolic balance of energy production and consumption. We shifted most of our attention to stabilizing these cycles of life by ending the obedience to the fatal laws of a dying universe.”



ATC is based on an exchange between sound artist Lain Iwakura and visual artist Jeronimo Voss. In their practice of time-based media, both deal with questions of the production, organization, handling and overcoming of time. The installation was accompanied by various interventions over the course of the exhibition. Contributing guests were: Soland Angel, Aaron Benanav, Alberto Ricca *Bienioise, Peter Kradolfer *Wanja, Auto Sophia and Iulia-Andreea Smeu *Kite.

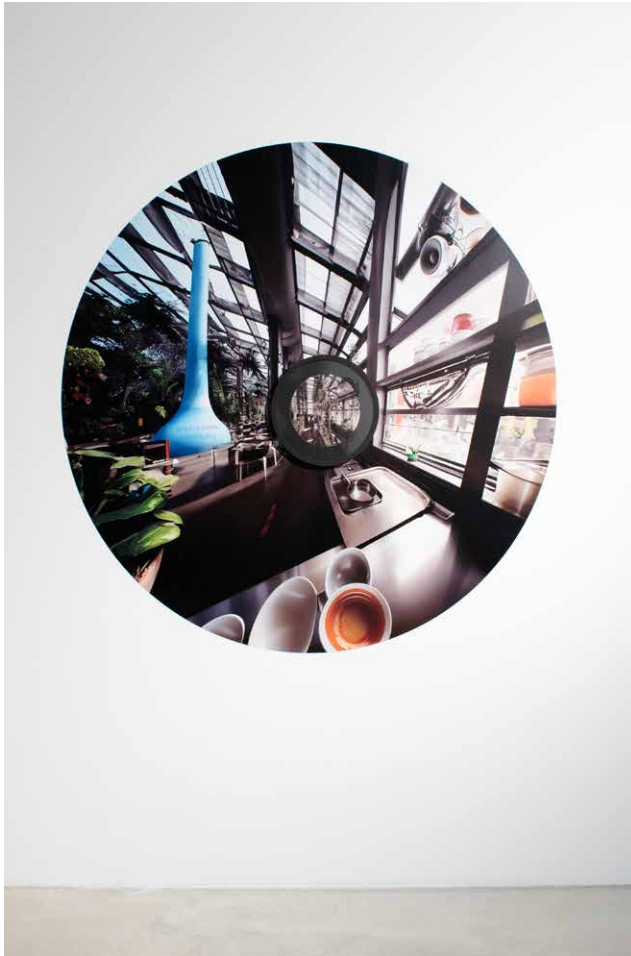




Uchronia, 2024

Material: circular frames of photographic reproductions on circular photo wallpaper, various sizes.

The circular photo wallpapers are generated from historical photographs of the Jura clock factories portraying clockmakers at their work desks. The historical photographs and the generated photo wallpaper develop a temporal relationship, speculating on how the factories' interior could have developed in an alternate timescape.



In this other reality, Uchronia may have begun as a utopia, as a non-place, until it was replaced by the practice of clockmakers who no longer wanted to be clockmakers. Uchronia here refers to the striking clockmakers' turning away from the monochronic ticking of state-economic modernity towards an open future. From then on, they deal with intrinsic times and the polyrhythms of their environment, with



resonance, vibration and sonic bodies. In the process, they create devices that do not convey a supposedly neutral clock hour or standard time, but rather spatio-temporal relationships, messages, plans, decision-making processes, poetry, emotions, touches and sounds.

In ATC, contradicting understandings and politics of time collide. As an uchronic

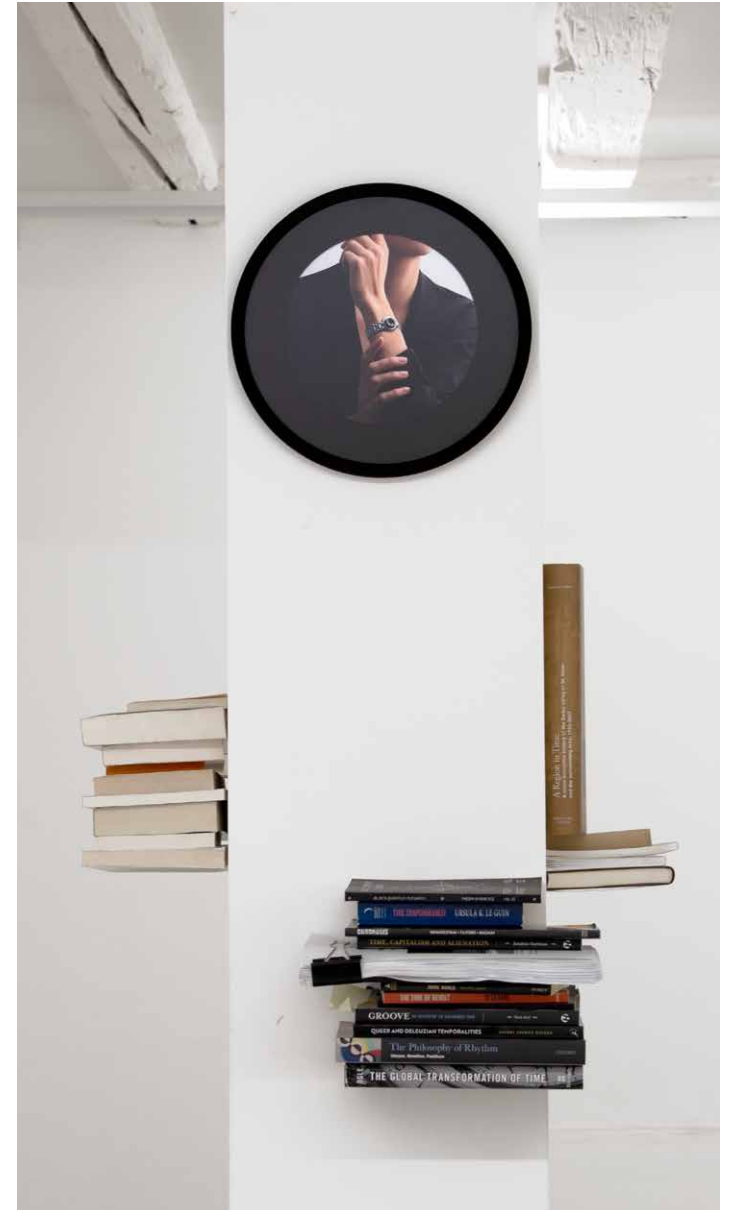


alternative ATC does not exist in a merely hopeful future, not like the familiar sustainability imagery from solar-punk to eco-modernism. Instead it exists in a parallel time position that, in a change of perspective, raises fundamental questions about technology, class and environmental conditions of our own present.

ATC Uchronia, 2024



Installation views at Ausstellungsraum Klingental, Basel, 2024





Installation views at Ausstellungsraum Klingental, Basel, 2024

Times Converge, 2024



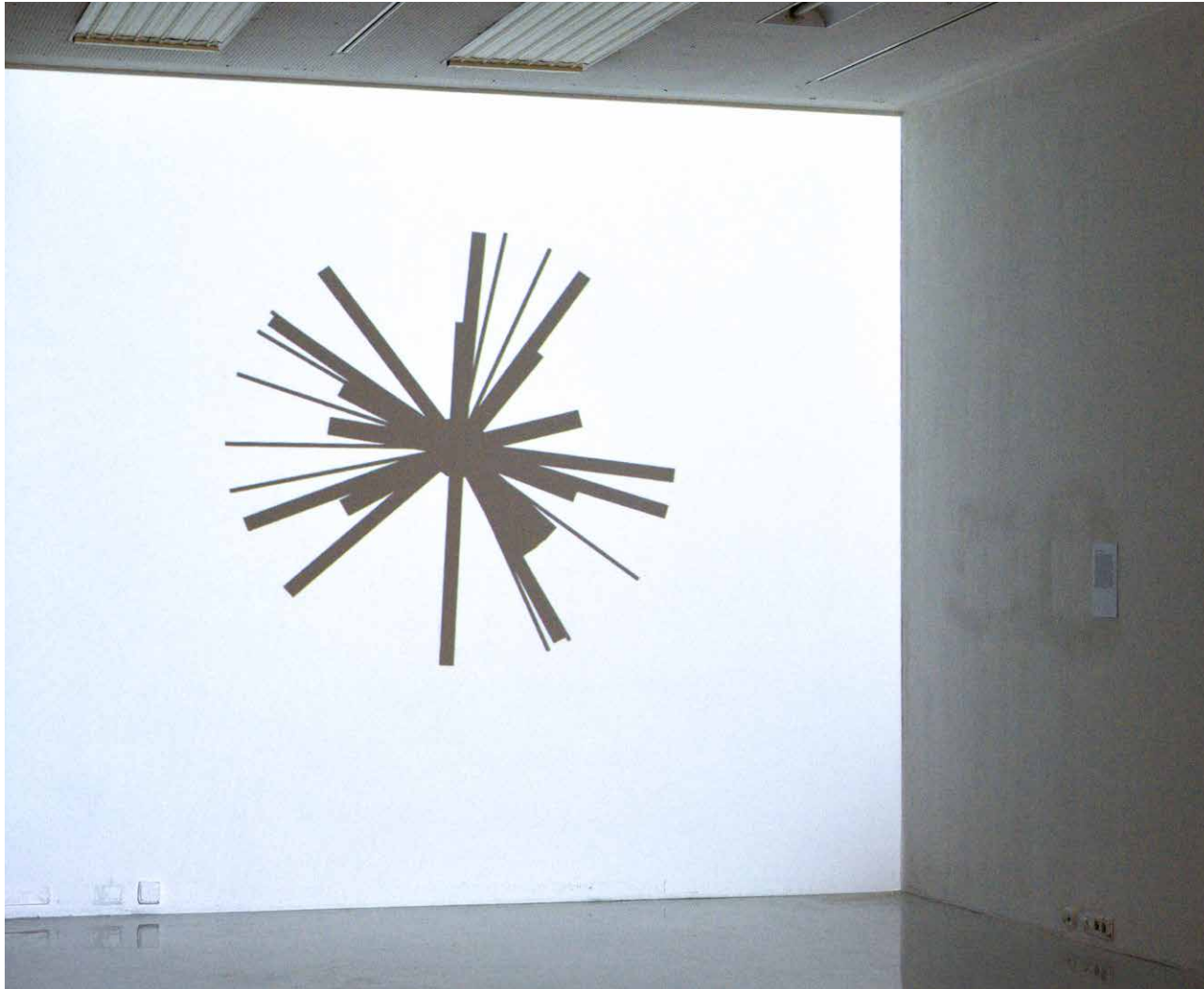
Installation view, Contemporary Art Research Center HB Station, Guangzhou, 2024

Art historian Naomi Rado, graphic designer Martin Stiehl and visual artist Jeronimo Voss were invited as members of the Synnika collective to meet with experimental publishing collective 44 Monthly at Contemporary Art Research Center HB Station, Guangzhou (CHN). The installation „Times Converge“ at HB Station is a direct outcome of a process that already started in April 2024 with Convergence des Temps by 44 Monthly at Synnika - one of many exchange projects between Frankfurt/Main and Guangzhou, conducted by Synnika and HB Station.

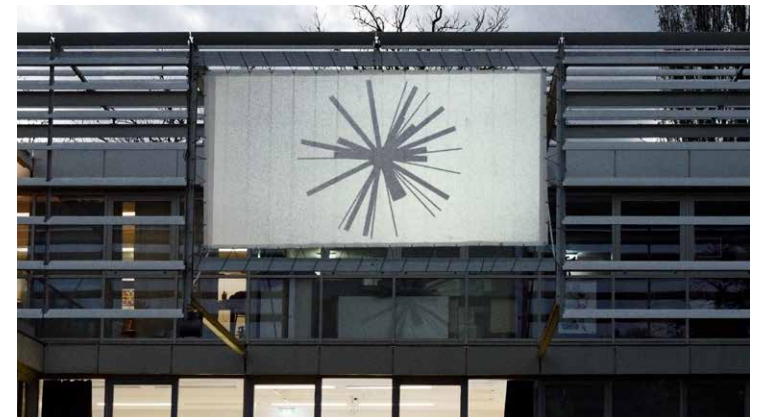
Our wall installation addresses the experience of navigating a foreign city dominated by AI-based digital administration technologies. The image montage is a first visualization of a process that not only shifts the division of time zones but also its narratives. Throughout our stay, we encountered numerous moments in which app-based translations produced errors, misunderstandings, and glitches. Following these instances of fragmentation and disruption, our installation not only questions the reliability of translation technology but also speculates on its potential role in a different form of transnational coordination.



Superimposition, 2023



Installation view at Forum Stadtpark, Graz, 2023



The projection shows a multitude of clock hands in rotation - superimposed clockworks running parallel around a common centre. A closer look reveals that the different clocks run at different speeds. Polychronic Time attempts to mediate between different time relations – such as the cycles of the body and nature, and the manifold options and concrete local conditions of an open future.

Ansible, 2022



Installation view at Nanfei, Guangzhou, 11:41 min, with video stills displayed as laser color printed water laminations on glass, audio: “bzw.” by Lain Iwakura / Ezili-i Sabbah

Video: <https://escapinginvolution.com/en/ansible>

Publication: https://escapinginvolution.com/assets/jeronimovoss/jeronimo_voss_ansible.pdf

The video installation is visually influenced by the various web conferences that accompanied this collaboration between Guangzhou and Frankfurt/Main. Discussions on Guangzhou’s other socialism before 1927, the path not taken, appear next to different excerpts of conversation. The term Ansible is a contraction of “answerable” and is frequently used in science fiction for a communication device that allows to bridge the physics of vast distances – it is first coined by Ursula K. Le Guin in 1966 and is most extensively developed in her 1974 novel “The

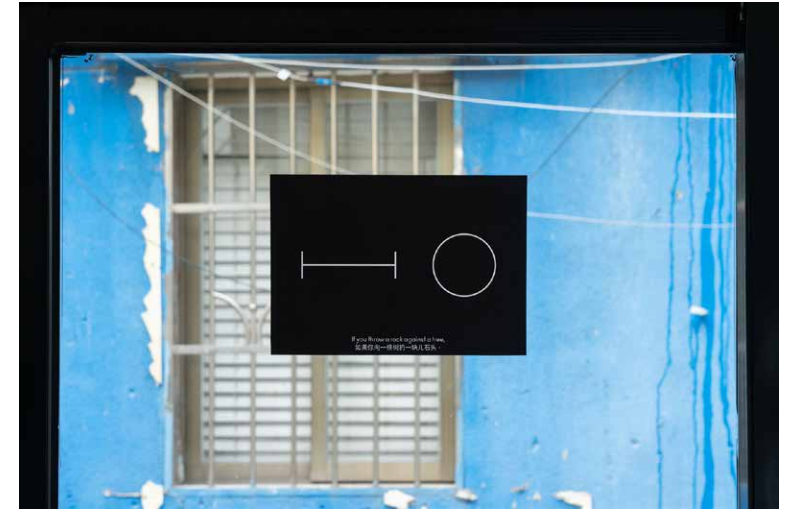


Ansible, 2022



Installation view at Nanfei, Guangzhou, printed water laminations on glass

Dispossessed". This historical and narrative background is the experimental setting for the visual installation. The project appropriates the metaphor of the Ansible in a moment when immediate tele-transmission of everyday life appears not just as an utopian projection, but as a requirement for social interaction and participation in the here and now.



Black Circle in Three Dimensions, 2021



Installation view at Synnika, Frankfurt am Main, 2021; in collaboration with the Realism Working Group
Material: mirror ball with ultra black coating, 1 RPM motor



Climate Envelopes, 2021



The Climate Envelope is a contemporary real estate construction technology that is closely linked to the science fiction genre as well as utopian architectural concepts. The installation formulates a thought experiment on privately organized climate security as a plausible real estate investment in context of a toxic biosphere hostile to life. Climate Envelopes form a translucent skin that is laid over buildings and their exterior. The goal of this construction technology is to create a unique atmosphere shielding the influences of the outer global climate atmosphere. The installation suggests that the visual scenarios the science fiction genre dreamed up for other planets might currently be closer to the earthly future than the colonization of distant worlds.

Video extract: <https://vimeo.com/590932282> Password: Envelope

Installation view at Offenes Haus der Kulturen, Frankfurt am Main, 2021

Material: printed semi-transparent construction site banner over photographic print, video projection, vacuumized collages of printed images, newspaper-cut-outs, dried plants and kitchen waste.

Conversion, 2020



Installation view at Soeng Joeng Toi, Guangzhou, 2020, in collaboration with the Realism Working Group and Synnika, material: Color print on office curtain, booklet

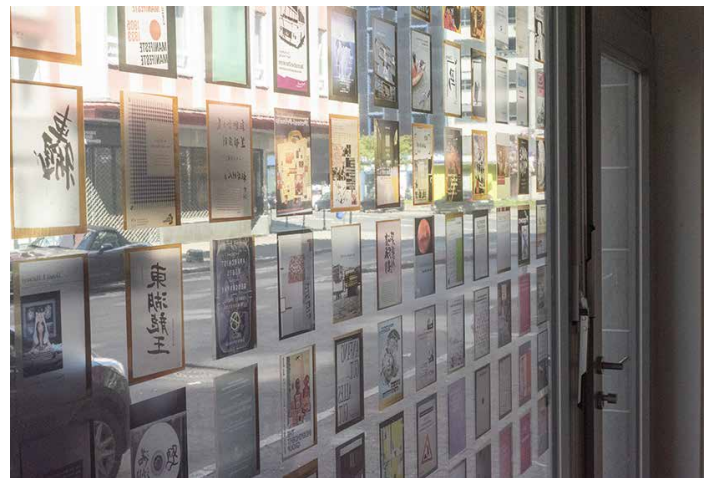
The installation deals with the collective possibilities of architectural conversion of office space printed on the lamellars of an office curtain as well as in a booklet [publication](#).

The project is based on the experiences of the transformation of a store and office building into collective property, in Frankfurt's Main Station district. The display is hosted by Soeng Joeng Toi, a community space in Guangzhou based on a comparable process of conversion.

Further information: <https://synnika.space/events/conversion>



Tablar, 2020



The Realism Working Group developed the flexible furniture Tablar as a permanent contribution to the Synnika space. Tablar is a shelf, cabinet and table construction. The furniture supports the flexible usage concept of the room; it serves as an archive, lockable material store and work furniture for workshops and other events. A large format-filling transparent print on the front window of the Synnika room shows a selection of books of the Synnika team. From the outside, the window offers a first overview of the content stored in the Tablar. It invites visitors to use the furniture and to deal with the topics of Synnika, from housing issues to the criticism of art.

Installation view at Synnika, Frankfurt am Main, 2020; in collaboration with the Realism Working Group
Material: Cabinet made of birch multiplex, HPL, white, Synnika book-archive printed on clearfilm

Surplus Park, 2019



Text excerpts:

»Surplus of millennial heartache«

»Surplus of metropolice«

»Thus labor returns to something akin to its original condition, defined more by its dispossession than its privileged access to the industrial gears of the world.«

»Displacement from the urban core, not by a process of invasion-and-succession, but by an unfolding economic collapse, pushed into the hinterland«

»Surplus of labor along surplus of capital«

»Surplus of Netflix fatigue«

»Surplus of progressive promism«



Installation view at Kunstverein Bellevue Saal, Wiesbaden, 2019

Material: construction site scaffolding 4x4x2,5m, seven construction fences 2,2x2m, light-spots with movement detectors, and semi-transparent banners showing photographs of treetops over text lines.

When approaching the trees the construction site light spots show text lines along the branches of the tree.



Installation view at Kunstverein Bellevue Saal, Wiesbaden, 2019

Material: printed semi-transparent construction site banner over photographic print, light with movement detector.

The first layer shows the view from two sky scrapers in Frankfurt am Main. When approaching the piece the second layer becomes visible through the first layer, showing a clothes horse hanging in front of a window of a migrant workers accommodation.

Cooking for the Unemployed, 2019



The hanging aluminium frames on the one side show scenes from the film “Unemployed are Cooking for the Unemployed” (1932) by Ella Bergmann-Michel, avantgarde artist of the “bund das neue frankfurt” (alliance the new frankfurt). The historical film documents the kitchens of the self-organized food distribution in Frankfurt am Main. On the other side of the frames are pictures and renderings of kitchens in different newly built high price condominiums in Frankfurt.

Text from left to right:

»The disavowed, distributed core, hidden abode, on the edge of the wage relation«, »Decreasing capacities managing increasing needs«, »Surplus of Luxe Communal, unbuilt«, »Surplus flooding the pavestone beach«, »cooking for the unemployed«.



Installation view at Kunstverein Bellevue Saal,
Wiesbaden, 2019

Material: printed semi-transparent construction site
banner over photographic print, aluminium frames,
size: DinA 2.

Cooking for the Unemployed, 2019



Installation view at Kunstverein Bellevue Saal, Wiesbaden, 2019

Material: printed semi-transparent construction site banner over photographic print, aluminium frames, size: DinA 2.

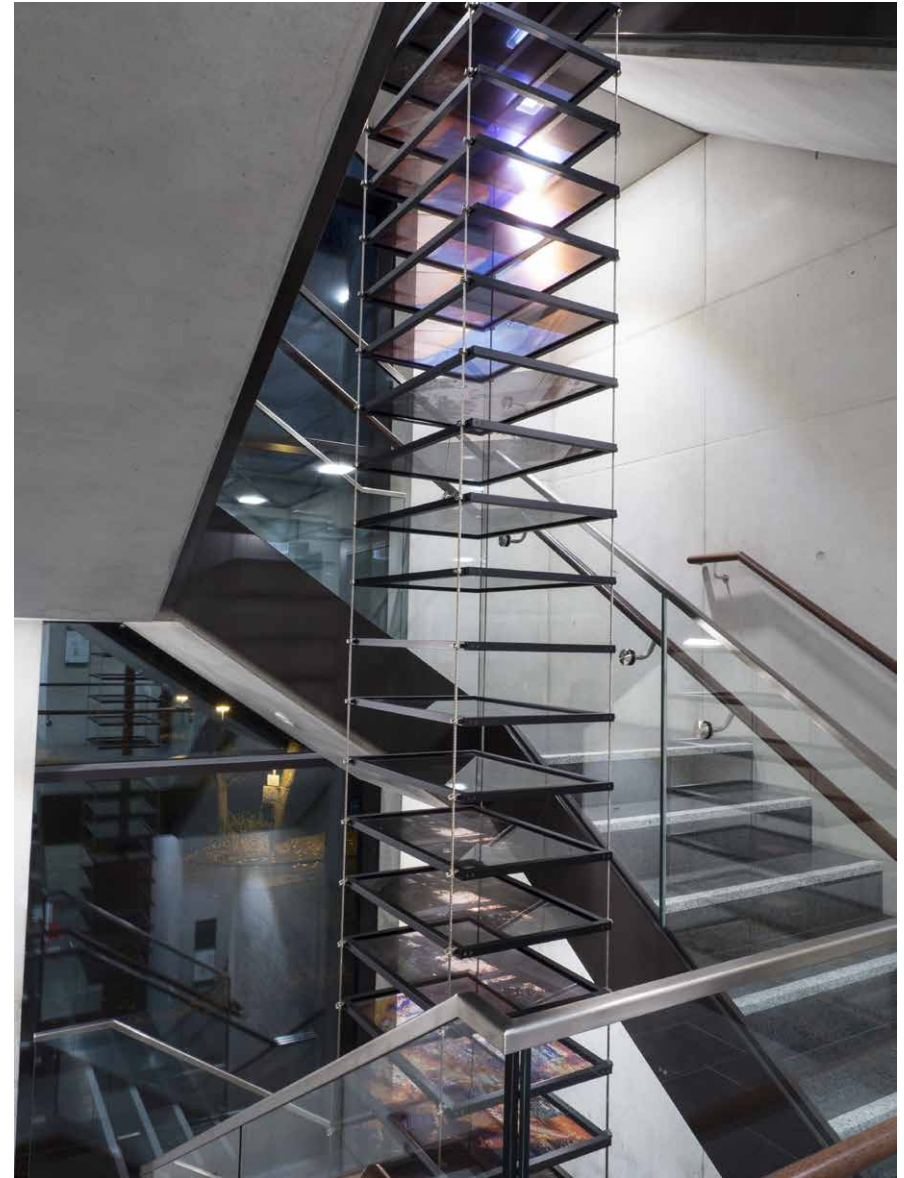
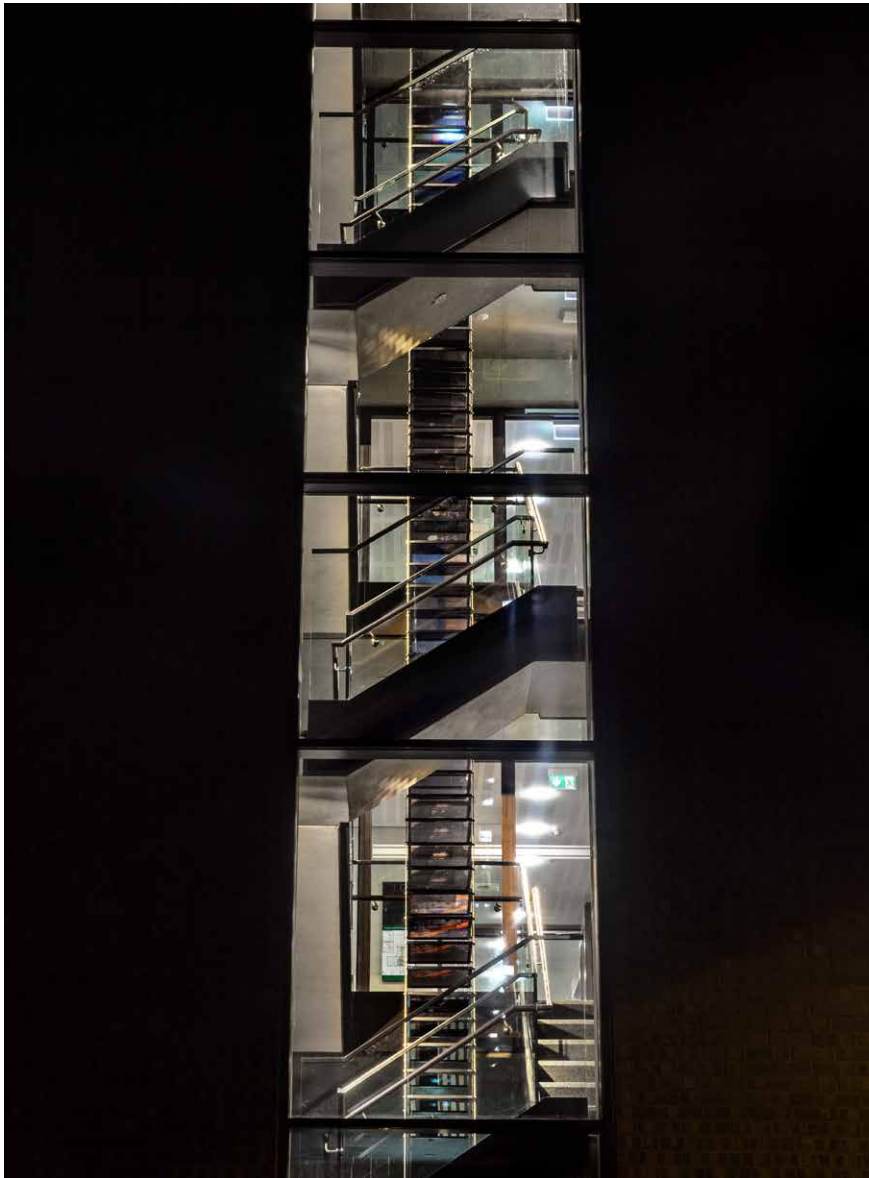
Cassandra's Cave, 2018

The installation refers to the Cassandra mythology. Cassandra received the gift of prophecy from the god Apollo, who cursed her at the same time, after she refused his physical advances. She became the seer, who could not put her knowledge of impending disaster, such as the fall of Troy, into preventive action, because no one would believe her. The photos bring together literature on history, feminism, and economic and social crises. In transparent transitions, they form an alternative room corner between the ceiling and the wall.



Installation view at basis Frankfurt,
Material: wooden frame, acrylic glas, inkjetprint on transparent foil.

Martians Stranded on Earth, 2017



Installation view, Ernst Mach Institut, Freiburg, Germany

Material: 50 transparent color prints in laminated safety glass, 50 aluminium frames 645 x 435 x 20 mm, anodized, Distance: 15 cm each, sequence scale 8,35 m, Stainless steel rope assembly: 4 x 20 m, weight ca. 300 kg.

A Martian Stranded on Earth

Our ship plunged and crashed against Earth's solid face.
My comrades are all dead and gone.
There is no return from this damnable place,
This cruel planet is my home from now on.

In the bottomless night, glowing brightly out there
Is Mars, my native red star.
But the pull of Earth is heavy to bear
And its atmosphere weighs on my heart.

The choice is a grave one – from this life depart
Where all but outrages my view,
Taking with me a dream of my own native Mars
Where reason and brotherhood rule?

Or bear this deep anguish and tormenting pain
For a life that is alien to me,
For a life that wretchedly gropes on in vain
Toward happiness, seeking to be free?

Yes, people – it may seem that the difference is small
Between them and my own Martian race,
But their hearts and their souls are not ours at all,
And I am no friend of their ways.

The harmony of life is outside their ken.
Though their souls swarm with hazy ideas,
The inherited past is the lord of these men;
It has ruled them for so many years.

„You are older than they, but you scaled the same stairs.
Toward consciousness, knowledge, and light.
Your path was as brutal and wretched as theirs
And as often was lost in the night.“

„It was violent and raw and drenched through in gore,
And by vileness and greed was it stained,
But such are the roads to ideals, and what's more,
They are paved with illusions and pain.“

My poor weary heart listens meekly and feels:
Yes – this, then, is the fate sealed for me
To labor and struggle in this bleak rocky field
For the future that one day will be.

For the bright day when man will grope blindly no more
But will see how his task must be done;
If he chooses the path that leads straight to the core
He and life can then fuse into one.

When space, yes, and time have been conquered by man
And the elements and death are but words,
Our two races will merge into one mighty clan
Of builders of brilliant new worlds.

So this is the mission for which I've been spared;
I must banish despair from my breast
And serenely press on to life's border, and there
Leave behind me this one last behest:

Their infantile babble and rapacious desires
Veil all but a rare flash or spark
Of other dreams and passions that vaguely aspire
To a culture that glimmers afar.

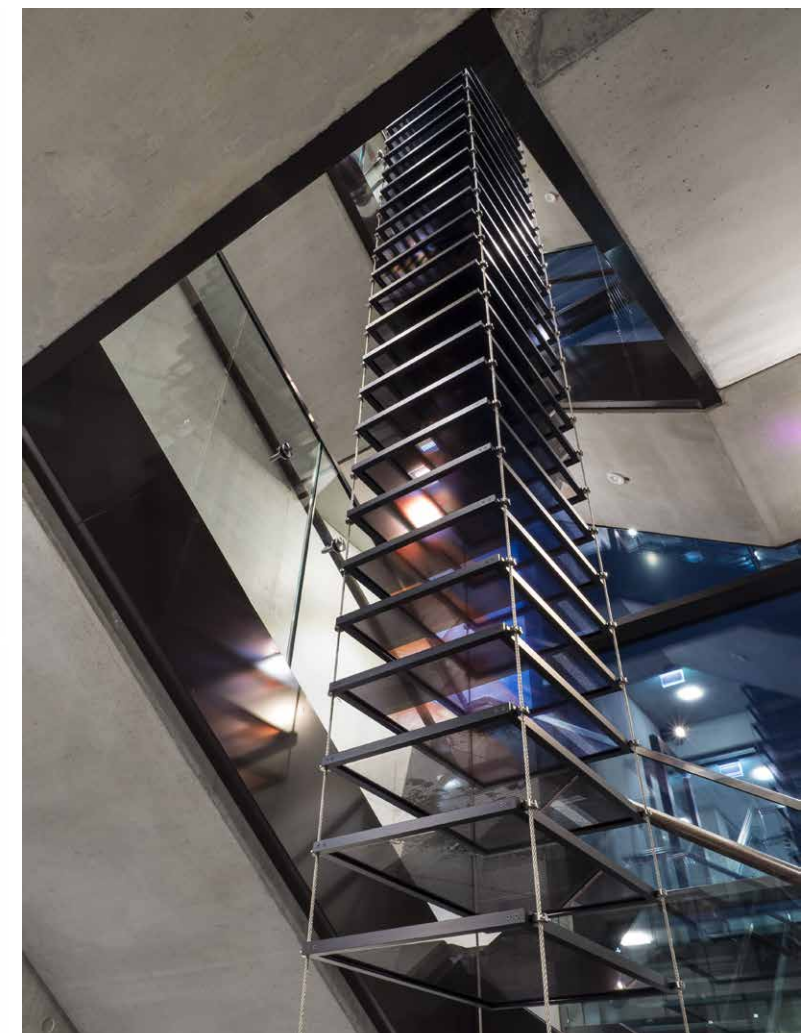
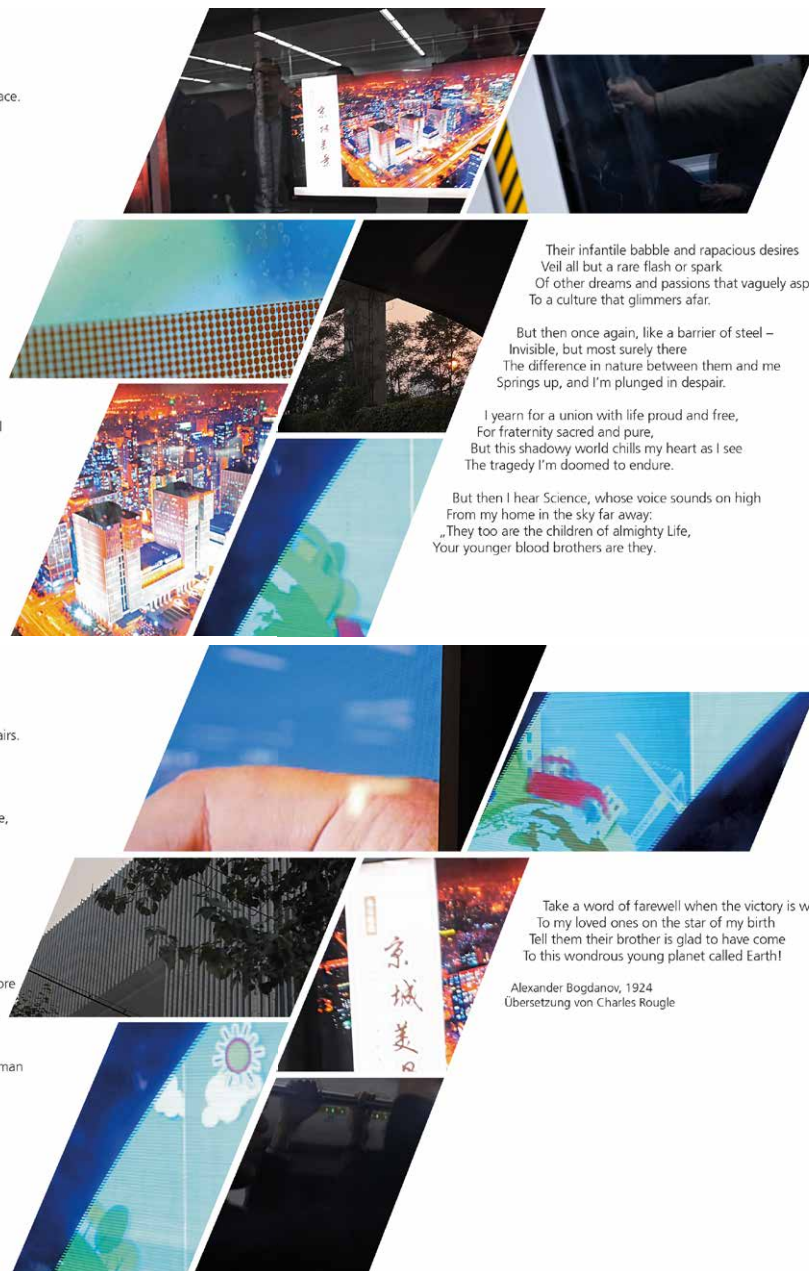
But then once again, like a barrier of steel –
Invisible, but most surely there
The difference in nature between them and me
Springs up, and I'm plunged in despair.

I yearn for a union with life proud and free,
For fraternity sacred and pure,
But this shadowy world chills my heart as I see
The tragedy I'm doomed to endure.

But then I hear Science, whose voice sounds on high
From my home in the sky far away:
„They too are the children of almighty Life,
Your younger blood brothers are they.“

Take a word of farewell when the victory is won
To my loved ones on the star of my birth
Tell them their brother is glad to have come
To this wondrous young planet called Earth!

Alexander Bogdanov, 1924
Übersetzung von Charles Rougle



Inverted Night Sky, 2016

A Full-Dome projection based on Milky Way drawings found in the archives of the Anton Pannekoek Institute for Astronomy of the University of Amsterdam. From 1927 onwards, these drawings were transferred into all Zeiss Planetarium projection systems around the world in order to simulate the Milky Way as it is visible in the night sky. Beyond their function within the domain of Astronomy, the drawings also relate to a parallel debate on “Scientific Socialism”, its critique on class relations and respective economies of time. Initiated and finalized by astronomer and socialist thinker Anton Pannekoek (1873-1960) the drawings are still today the most precise observations of the Milky Way, as it is (less and less) visible with the naked eye in the night sky. I made fish-eye recordings of the Milky Way drawings, the workplaces in the astronomy institute in Amsterdam and my personal context of research in order to construct a narrative around the economies of time that link the field of astronomy with a critique of political economy stating: „true wealth is silence of time“.

Video extract:

<https://vimeo.com/170508728>

Password: Anton



Installation view Stedelijk Museum Bureau Amsterdam (SMBA)

Materials: HD Full dome projection on tilted light weight vacuum dome. Fisheye recordings in the Anton Pannekoek Institute for Astronomy and other related sites.

Aspects of the Milky Way, 2016

In this installation, translucent glass slides form a three-dimensional slide show with moveable poster frames. Each glass slide shows selected images and fragments of my research on specific historical Milky Way drawings from 1927, found in the Anton Pannekoek Institute for Astronomy in Amsterdam. The frames can be browsed through and observed from different perspectives. The glass slides function as moveable layers that blend into each other. Aspects of the Milky Way turns the well-known format of the slide show into an independent image montage. The installation of slides has the appearance of transparent pages of a book that one can skim through layer by layer. The glass slides document the translation from a night sky drawing of the Milky Way to the Zeiss-Planetarium projection system.



Installation view Stedelijk Museum Bureau Amsterdam (SMBA)

Materials: 20 acrylic slides in metal frames, 100 x 76 cm each, light spots

Relativistic Working Time, 2016

This sound-installation reinterprets recordings of electromagnetic waves from different quickly pulsating neutron stars (Pulsars) in the Milky Way. Light waves are translated into acoustic signals resonating in a sound dome positioned above the heads of the audience. Relativistic Working Time (2016) proposes alternative models for the measurement of time. Subjective concepts of time become part of a polyphonic installation of sounds. Thus the piece stands in contradiction to historical and economical realities of time – particularly the Newtonian conception of absolute time – which still dictates the wage labor routine today.



Installation view Stedelijk Museum Bureau Amsterdam (SMBA)
Materials: Customized acrylic sound dome, 120 cm diameter (four times bigger than the usual museum soundtubes), sound speaker, spot light

Fanfares For Effective Freedom, 2015

making. Stafford Beer consciously rejects the use of cathode ray screens directly linked to the central computer. His impression is that images of iconic representations on TV screens are not lucid and bright enough. Instead he decides for a rather labor intensive and slower procedure. A team of graphic-designers produce handmade images, photographs them and sorts them into a complex slide archive. These slides are then available as backside projections from inside of the Opsroom.

The image language of the Opsroom stands in tradition of "ISOTYPE", the "International System of Typographic Picture Education." It is developed in 1928 by Austrian social-

Opsroom Interface

Graphic designers produce hand made images

to be available as back side projections from inside of the Opsroom

Fanfares for Effective Freedom

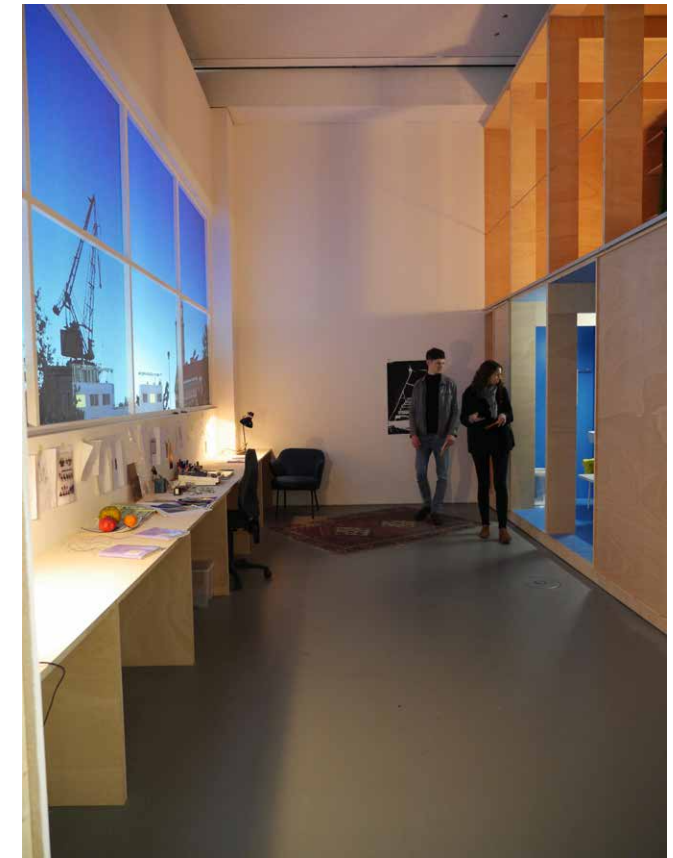
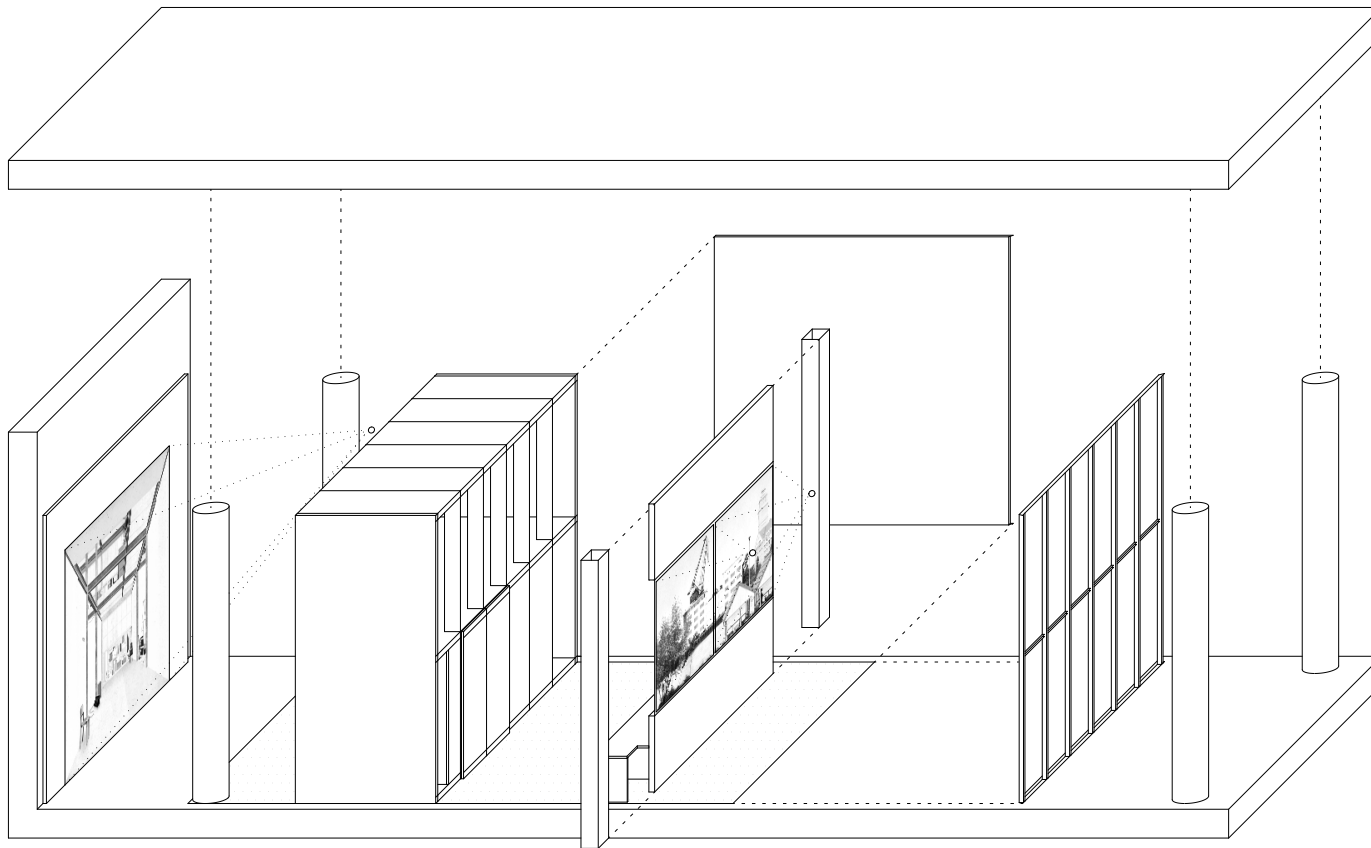
The screenshot shows a web page with a light blue background. At the top, the title "Opsroom Interface" is displayed. Below it, there is a photograph of four women standing together. To the right of the photograph is a diagram showing a projection system with three boxes on a shelf and lines connecting them to a screen. Below the diagram is a drawing of a slide tray with several slides. At the bottom of the page, the text "Fanfares for Effective Freedom" is visible.

Screenshot of the Fanfares for Effective Freedom web-site, 2015.

I began my research on the history of Cybernetics in 2006. It guided me from ancient mythology of navigation to the strategies of present-day big data governance. The story connects the Cybersyn Opsroom of the early 1970s state planned economy in Chile with its contemporary version of business consultancy in Switzerland. In previous exhibitions I presented this narrative as an illusional overhead projection. The story is now translated into its consequential form of an online display linking to further material in the web:

dertank.space/online/fanfares-for-effective-freedom/ (online Oct 14, 2022)

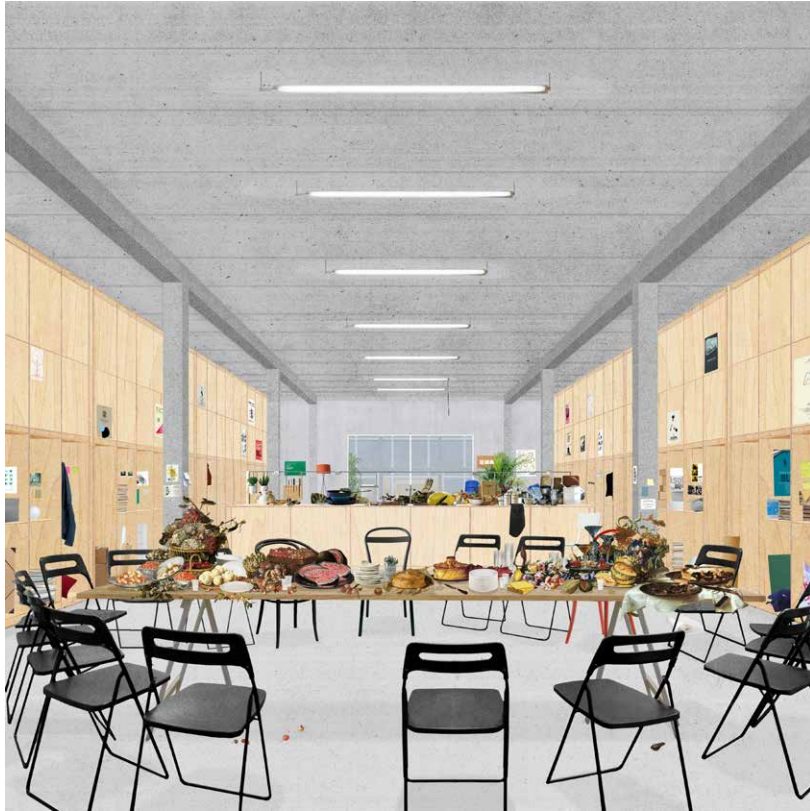
Communal Villa, 2015



1:1 Modell of a room for one person in the Communal Villa, by Realism Working Group and the architecture office Dogma in the exhibition “Wohnungsfrage” at the House of the World’s Cultures (HKW), Berlin.

The architecture was developed by Dogma and the Realism Working Group (Jessica Sehrt, Martin Stiehl, Jeronimo Voss). The video projections of the Realism Working Group simulates additional spaces: the outdoor space as well as the shared space inside of the building which is organized in the collective model of the Mietshäuser Syndikat (Syndicate of Tenements). Two hidden short-distance projectors simulate the windows, one big HD projection describes the social context.

Communal Villa, 2015



Video projection simulating the shared space, 09:00 min.

Video link: <https://vimeo.com/270932523>

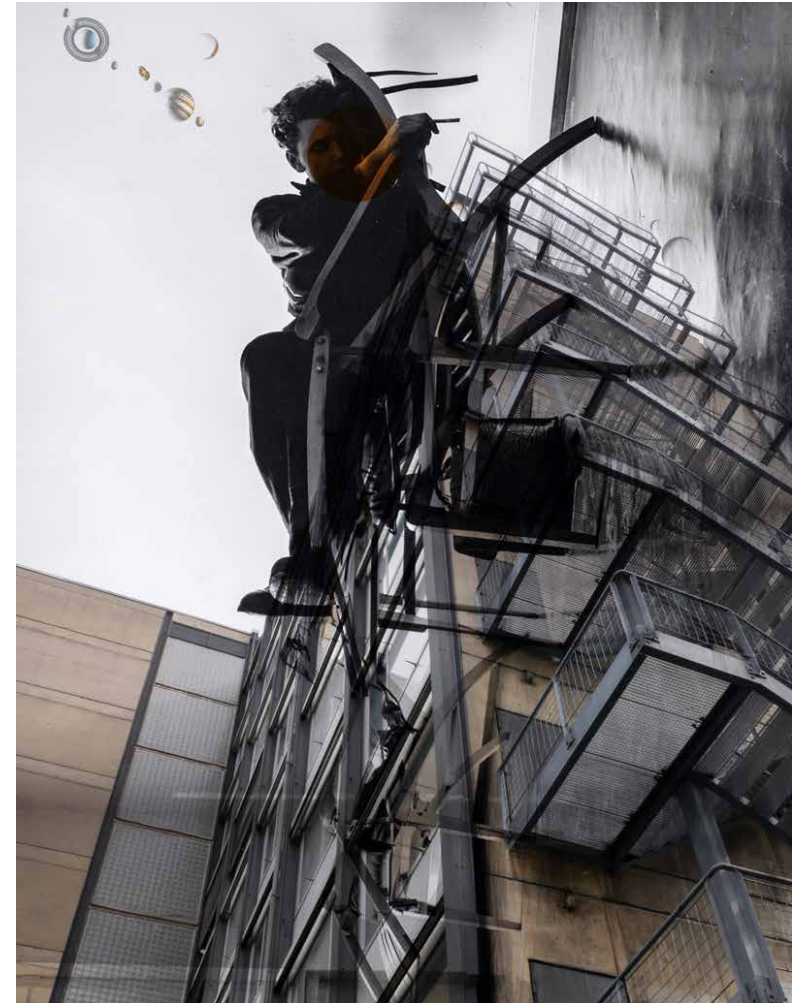
Password: Villa



Installation view, with workshop participants and Jeronimo Voss, in the alcoven of the inhabitable wall

Link to publication: <https://www.dropbox.com/s/xs0jv8r7s0m83qy/Communal%20Villa-Dogma-RWG-2015.pdf?dl=0>

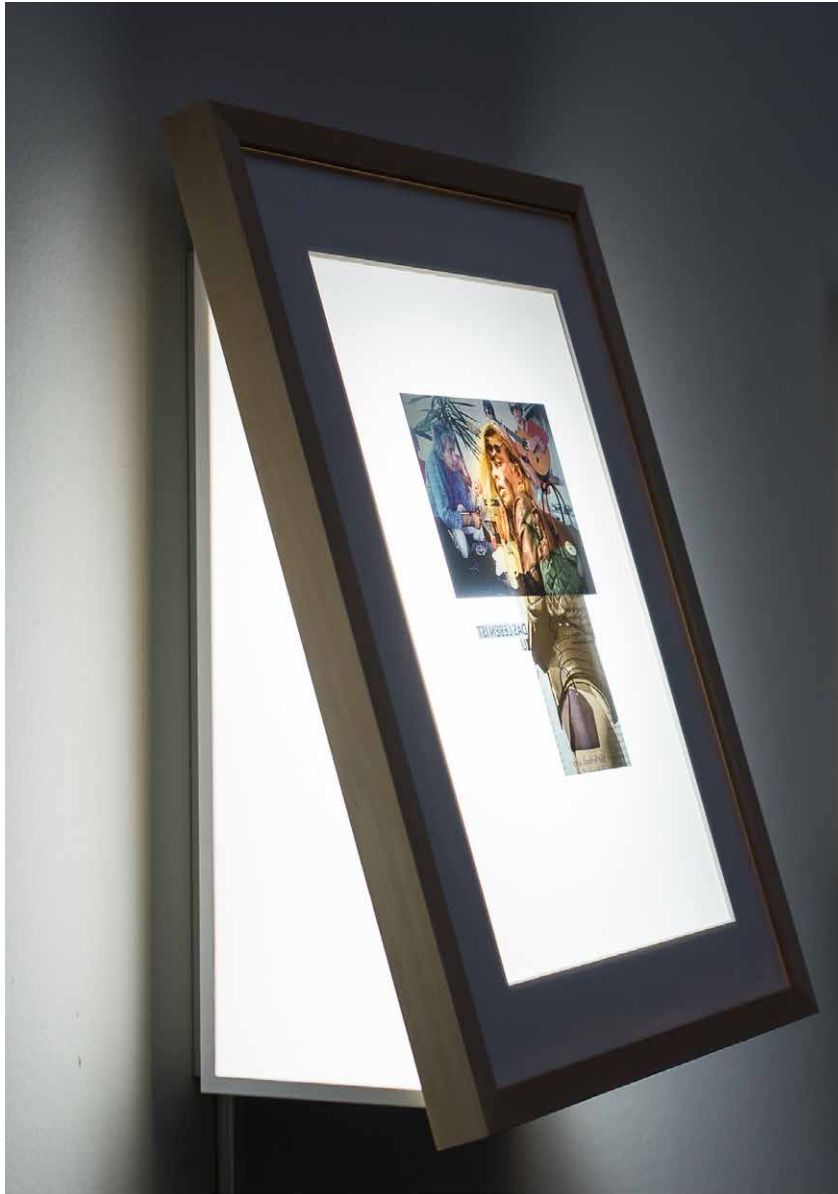
Same City, Different Planet, 2014



Installation view, group show: The Art of Revolt, the Revolt of Art, District Berlin at Campus Bockenheimer, Frankfurt am Main, 2018
Materials: Laserprints on film transparencies, framed.

The diamontag of laserprints on film transparencies shows Ferdinand Kramer's Philosophicum building on Campus Bockenheimer in Frankfurt am Main. The city-owned building was sold to a higher-bidding investor and thus failed to be communalized in 2014.

Diamontage, 2014



Das Leben ist zu, 2014.



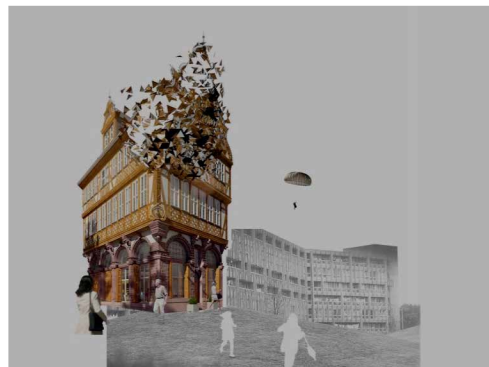
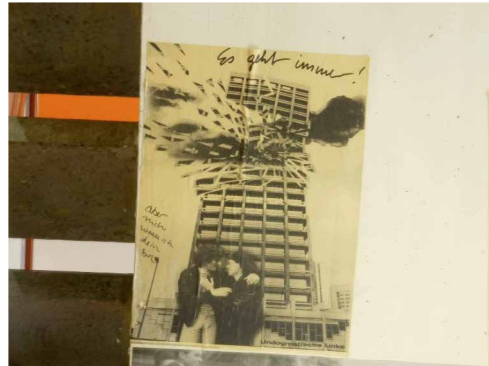
Materials: deacidified newspaper cutouts, UV-filter acrylic glas, LED-light, movement detector, wooden frame construction.

When the viewer approaches the framed newspaper cutout it is illuminated by LED-Light so that front- and backside blend into each other and become one image. The montage is based on the newspaper design's page layout and its unintended/unconscious overlapping of the front- and backside images. Both sides clearly interact as a meetingpoint of parallel realities.

Phantoscope (In Dependent Gravity), 2013/2014

In Frankfurt am Main and other German cities, more and more modernist Post-World War II architecture is currently being replaced by facades of native pre-war ornamentation. “In Dependent Gravity“ constructs a narrative around these developments. Inspired by Peter Weiss’ novel “The Defeated“ (Die Besiegten, 1947), light projections and framed glass constructions are turned into a narrative installation of slide sequences (see the following pages 23-25). German novelist Peter Weiss escaped from Germany before the start of WWII. His literary work is driven by a radical scepticism towards the German idea of „Heimat“ („Motherland“/“Homeland“).

Video extract:
find on USB stick or
<https://vimeo.com/145780625>
Password: Weiss



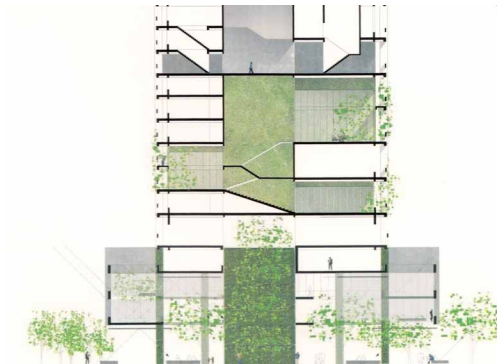
Projection stills, Phantoscope (In Dependent Gravity), 2013/2014, 10:00 min.

Sinclair is gliding down
with the parachute
of Vast Overview.



here the silent opera
of our city is recited.

So different, so appealing.



Phantascope (In Dependent Gravity), 2013/2014

Excerpt of narrative:

»Come and visit our beautiful town. Under the ruins you find all the epochs of architecture. Magnificently pretentious old palaces became Caesaric. Sculptures, once vainly and lordly commanding its fountains, are lying like antique, venerable corpses under car wrecks on stone hills.

Here lies all of our time, here the Stone Age man is buried.

So different, so appealing.

And the halls of destroyed department stores, the post offices, the bank vaults: here the silent opera of our city is recited. Stone sceneries build their canyons around the stage. Landscapes drift in big loose-hanging wire nettings: Ocean shores, moon deserts. An underwater forest of chalk sponges floats swinging on invisible wires. You go outside your Stone Age cave into the stone world to search for food.«



Phantascope (In Dependent Gravity), 2013/2014



Materials: Carrousel slide projector with stroboscopic LED-light, digital beamer hidden in pedestal, mediaplayer, 2013.

The installation shows a carousel dia projector manipulated with a stroboscopically flickering light. Rotating in accelerated speed, it projects an illusion of moving images. In fact, a hidden digital projector is the source of the flickering video projection.

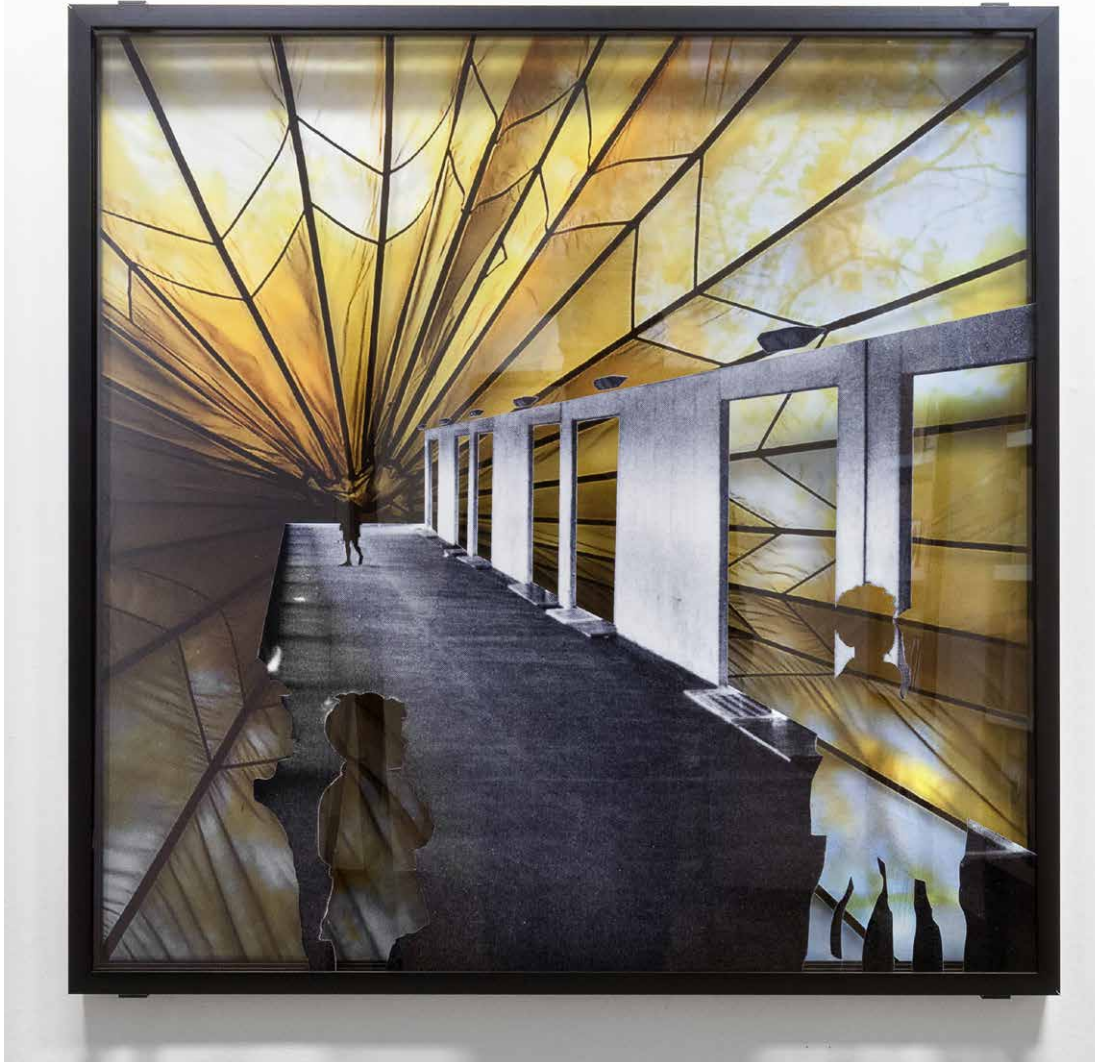
Phantascope (In Dependent Gravity), 2013/2014



Projection still, showing the destruction of the brutalist AFE-Tower in Frankfurt/Main in February 2014.

Video: <https://www.youtube.com/watch?v=AYf-74tBeQQ>

Parachute (In Dependent Gravity), 2013



Materials: UV inkjet print on acrylic glass in alluminium frames, 90 x 90 x 6 cm.

Vast Overview (In Dependent Gravity), 2013



Materials: ink-jet prints on film-transparencies ceiled behind acrylic glass 90 x 90 cm alluminium frames, light spot.

Phantasmagorical Horizon, 2013

Phantasmagorical Horizon (2013) is based on an interview with film maker Françoise Levie, co-director of the TV documentary »La Préhistoire Du Cinéma« (SOFIDOC, 1995) and author of the book »Étienne-Gaspard Robertson – La vie d'un fantasmagore«, Le Préambule, Brussels, 1990.

Video extract:
find on USB stick or
<https://vimeo.com/145775655>
Password: Levie



Material: Rear projection screen, beamer, media player. 10:00 min loop.

Phantasmagorical Horizon, 2013



An old Laterna Magica at the CNAM in Paris



Françoise Levie talking about Phantasmagoria



Street musician playing the glass harmonica



A portrait of French revolutionary Georges Danton projected on smoke



Public LCD screen in Beijing reflected on glass facades

Phantasmagorical Horizon, 2013, 10:00 Min, video stills.

Phantascope (Light Archive), 2012

Phantascope (Light Archive) is a carousel slide projector manipulated with a stroboscopically flickering light. Rotating in accelerated speed, it projects an illusion of moving images. A closer view reveals a hidden digital projector to be the source of the flickering video projection.

The narration connects a number of artworks. Most montages connect elements of the historical photomontage of 1920s Berlin Dada with present day newspaper cutouts.



Installation view, Westfälischer Kunstverein, Münster 2013.

Phantascope (Light Archive), 2012

Narrative:

»A divine photographer was blown into space in an attempt to capture time. Reflections of light entangled in his wings and swept him away, 26 billion kilometers per day. A group of Berlin-based photo mechanics commemorate this loss building a Phantascope of Time: reprehensive optics, aligned with the Earth, its revolution and rotation. Loaded with material of negative gravitation, the satellite covers any distance; the further away from Earth the older its collected reflection. Over Einstein-Rosen bridges, the phantascope jumps through an interstellar archive of time, cutting out reflected sunshine. In stroboscopic animation it shows what the divine photographer will never see: history repeats itself as farce, revolutions return to the beginning.«

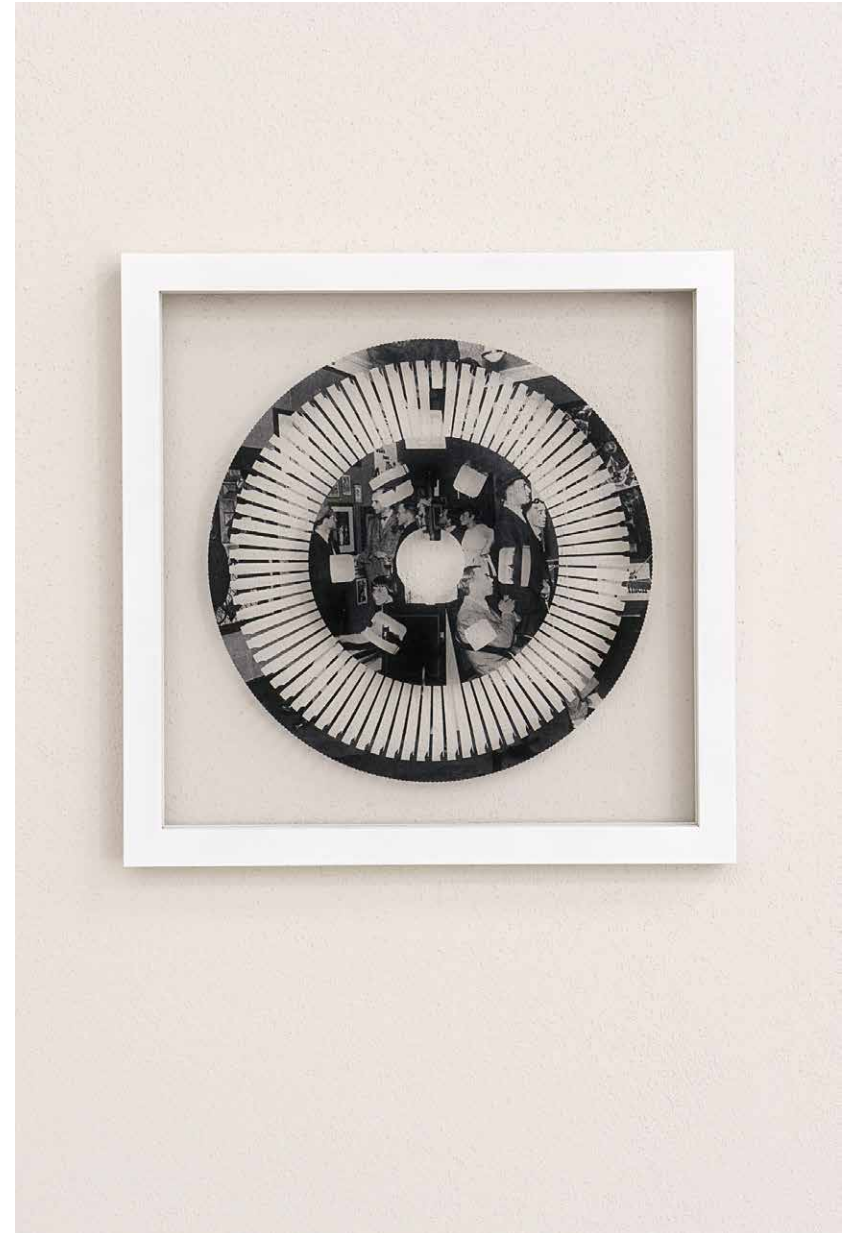


Projector (Contrasting Forms), 2012



Materials: Two inkjet prints on transparency film, ceiled behind acrylic glass, framed (87x62 cm).

Slide Show, 2012



Materials: Inkjet print on transparency film, ceiled behind acrylic glass, framed (32x32 cm).

Eternity through the Stars, 2012

“Eternity Through the Stars” (2012) was first shown at DOCUMENTA 13, in the planetarium of the Cabinet of Astronomy and Physics, Orangerie in Kassel.

The installation is based on a specific model of history related to the Paris Commune of 1871. The book “Eternity through the Stars“ was published by Paris-based activist and astronomer Louis-Auguste Blanqui in 1872 as an astronomical hypothesis: In infinite space history has to repeat itself infinitely, in all possible variations. Our history, also that of the future is only one of these variations, one of an infinite amount of possibilities.

Video extract:

<https://vimeo.com/145785724>

Password: Blanqui



Planetarium in the Cabinet of Astronomy and Physics at the Orangerie, Kassel, 2012, documenta 13
Materials: Full-dome projection constructed by 12 synchronized video beamers

Eternity through the Stars, 2012



Excerpt of narrative:

Within this infinity, the theater of great revolutions must repeat itself endlessly. Countless Earths rotate in stable revolution around their suns. And with them, every possible event revolves in innumerable variations. The medium distance in meters to the next repetition of the world known to us would be calculable in a sum of 1180 digits. This distance leads us to a point well outside our visible sphere.

Billions of editions of analogous Earths. Further billions of emerging similarities, hundreds of billions of the follies and crimes of humanity. And billions of billions of individual possibilities.

But nowhere do those duplicates cause a throng. In fact they are very rare, yet innumerable many. Our telescopes, which need to scour a considerable area, do not detect a single one of the editions of our planet. Among a thousand million planetary systems, it is questionable if a single reproduction of our group, or parts thereof, would be detectable. But nonetheless, their number is infinite.

Within infinity, every decision made on our planet, is being made differently, somewhere else. Every second a crossroad. And for every path, every possibility, endless numbers of Earths do exist.

All that is new to us can be found long gone by on uncountable other worlds. And somewhere everything old appears as the new. In the theater of great revolutions there is no progress – Even if billions of Earths do exist on which life must seem better to us than in our own world.

Восстание рыбаков (Aufstand der Fischer), 2011

In this installation I stage German theater avantgardist Erwin Piscator's attempt to translate Anna Seghers' novella „Aufstand der Fischer von St. Barbara“ (Revolt of the Fishermen of St. Barbara) into moving images. Between 1931 to 1934 he turned the novel into an antifascist propaganda movie. In my installation Восстание рыбаков (Aufstand der Fischer) Erwin Piscator himself becomes one of the protagonists of this phantasmagorical narrative about a specific episode in the European Popular Front against German fascism. The installation stages an illusion of an overhead projection with a disembodied hand changing the transparencies and telling the story.

Video extract:

<https://vimeo.com/145775000>

Password: Seghers



Installation view, Secession, Vienna 2013

Materials: Manipulated overhead projector and hidden digital projector (15 min., size variable)

Восстание рыбаков (Aufstand der Fischer), 2011



Excerpt of narrative:

Dull and motionless, leaden and heavy with rain, sky and earth were pressing against each other like the plates of a giant hydraulic press. It was cold. Not a sharp cold, but rather a slowly penetrating cold that settled everywhere, on the bar, the bottles on the shelves, the frozen musical clock.

In the meantime the wind had got a lot stronger; it was so fierce and unruly by this time that even people jammed in the very center of the melee must have felt it tugging at their hair – even the ones who had been hit and who were now lying entangled among the legs of those behind, must surely have noticed it.

Behind the window, the rainy sky continued to press against the sea as if to crush it.

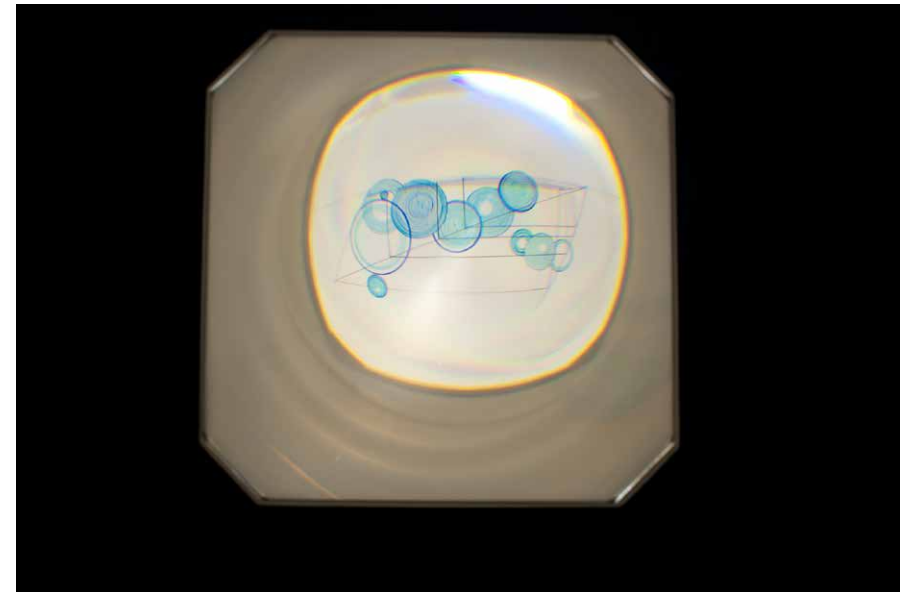
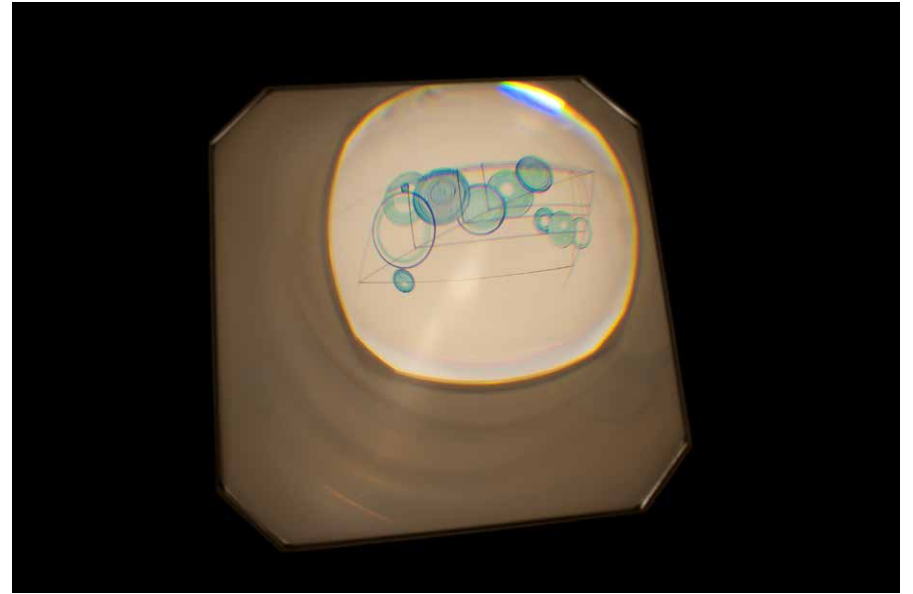
Evening had arrived, unexpected, unnoticed, slightly greyer than the day. Somewhere, far in the distance, a steamer sobbed, like a child finding its mother in the darkness.

It was the kind of rain that turned your body into a sopping rag, lank, limp and spineless.

The rain kept up a steady murmur above the gully. It was a sound that would have soothed the angriest and tired the wildest.

Like shots in the night, the sea crashed against the rocks. The cottages on the hill huddled still closer.

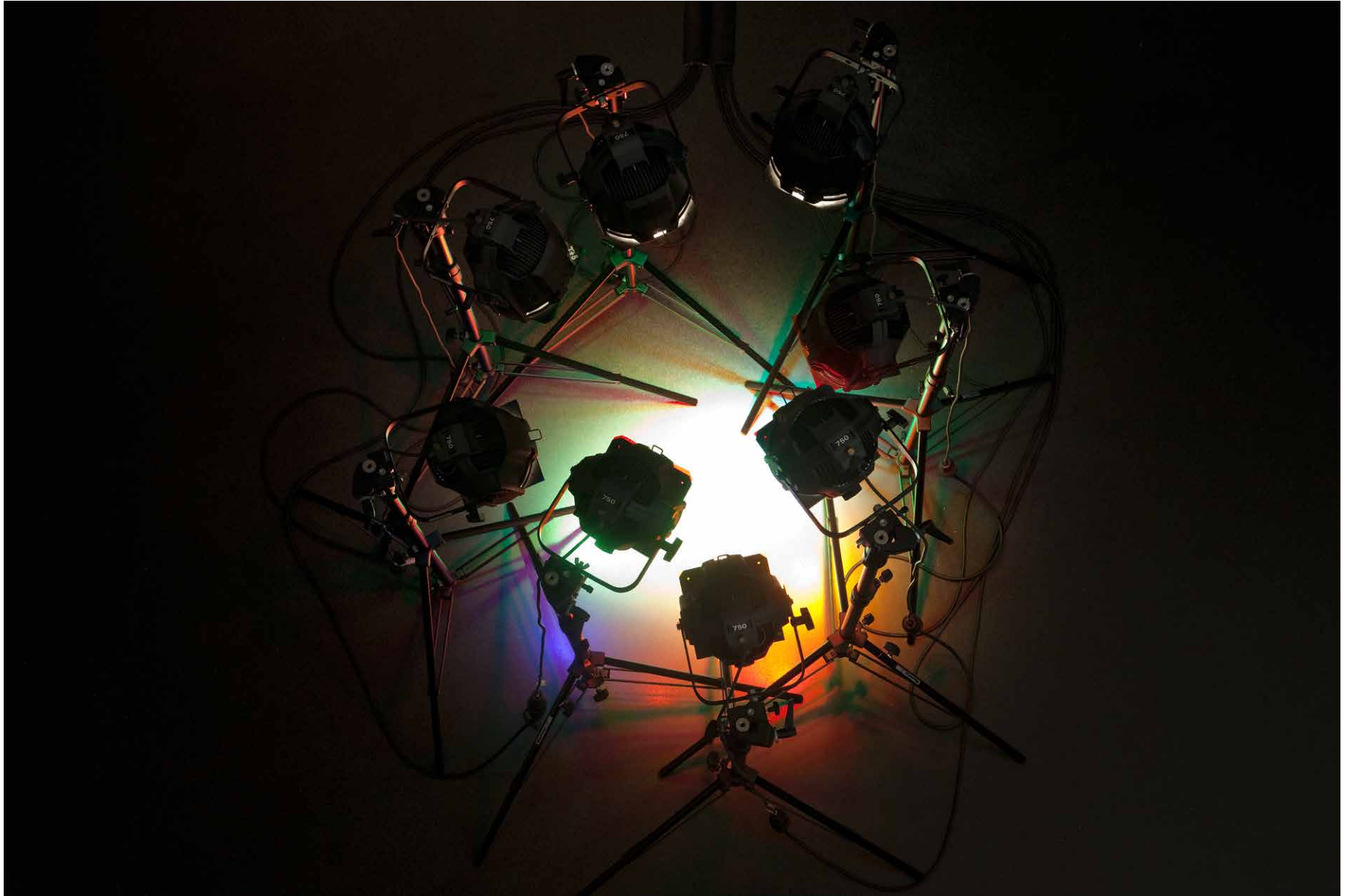
La vague (Восстание рыбаков), 2011



Installation view, Galerie Cinzia Friedlaender, Berlin 2011.

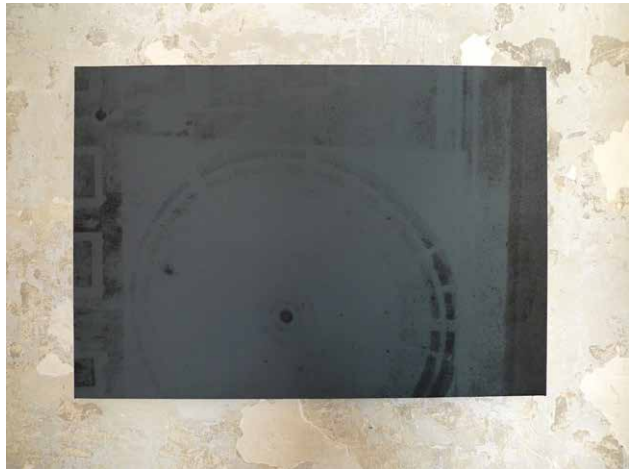
Material: water color on film transparencies behind OHP fresnel lense in 100 x 36 x 36 cm pedestal.

The Sun was Captured, yet no Victory, 2011



Installation view, group show: Beginning Good. All Good., KUB Bregenz, with Jessica Sehart, 2011.
Materials: Stage lights on tripods with programmed light choreography.

The Sun was Captured, yet no Victory, 2011



Installation view, Basso Berlin and KUB Bregenz, with Jessica Sehrt, 2011.

Materials: Laserprint on film transparencies, framed, silk screen on canvas (by collaborating artist Jessica Sehrt), stage lights, light control electronics.

The installation translates the Russian Futurist opera „Pobeda nad solncem“ (Victory over the Sun, 1913) into a set-up of stage lights and wall objects. The spot lights stage a loop of a silent dramatic colour composition inspired by the historical opera’s synaesthetic experiments conducted by Mikhail Matyushin.

Jeronimo Voss

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Web: <https://jeronimovoss.com>

CV

Art projects, solo (S), group shows (G), curatorial contribution (C)

- 2025 »Nonference III«, Synnika, Frankfurt/Main (G)
 »Villa Romnja«, Synnika, Frankfurt/Main (C)
 »Nonference II«, Forum Stadtpark, Graz (G)
- 2024 »Times Converge«, Contemporary Art Research Center HB-Station, Guangzhou (CHN) (G)
 »Convergence des Temps«, Yifei Chen, Gong Yi, Wan Qing, 44 Monthly at Synnika Frankfurt/Main (C)
 »ATC Against The Clock«, together with sound artist Lain Iwakura, guests: Soland Angel, Aaron Benanav, Alberto Ricca *Bienoise, Peter Kradolfer *Wanja, Auto Sophia, Iulia-Andreea Smeu *Kite, at Ausstellungsraum Klingental, Basel (S, C)
- 2023 »Nonference«, Forum Stadtpark, Graz (G)
 »Art Workers' Summit«, with Arts of the Working Class at Künstlerhaus Stuttgart as part of »Look at The People! The New Objectivity "Type" Portrait in the Weimar Period«, Kunstmuseum Stuttgart (G)
 »Gossip«, fem-arc at Synnika Frankfurt/Main (C)
- 2022 »Anisible«, HB-Station/Times Museum Guangzhou (CHN) (S)
 »Escaping Involution«, with Synnika and HB-Station/Times Museum Guangzhou (CHN) (C)
 »Pelze«, with Sarah Happersberger and Roswitha Baumeister, at Synnika Frankfurt/Main (C)
 »Prickly Paper«, by Yifei Chen and Feihong Ou, at Synnika Frankfurt/Main (C)
 »Cave of the Silken Web«, by Qianyang Zuo, at Synnika Frankfurt/Main (C)
 »Over My Dead Body«, by Arts of the Working Class, at Synnika Frankfurt/Main (C)
- 2021 »NonPlusUltraBlack«, by Mille Plateaux, with Realism Working Group, at Synnika Frankfurt/Main (G)
 »The Wrong Biennale«, with Realism Working Group and Mille Plateaux, thewrong.tv (G)
 »To the Edge of Time«, KU Leuven (G)
 »Canning Areas«, Offenes Haus der Kulturen, Frankfurt/Main (G)
 »Soil Strings«, by Blockadia*Tiefsee, Synnika, Frankfurt/Main (C)
- 2020 »Conversion«, with Synnika and Realism Working Group, Soeng Joeng Toi, Guangzhou (CHN) (G)
 »Mothers of Ultra«, by Miao & ChaoCoop, Synnika, Frankfurt am Main (C)
 »Tablar«, by Realism Working Group, Synnika, Frankfurt am Main (S)
- 2019 »Surplus«, Kunstverein Bellevue-Saal, Wiesbaden (S)
 »Op sterrenjacht«, Museumfabriek, Enschede (G)
 »Longtang: Sammlung«, by Emil Michael Klein, Anouk Tschanz, Lucie Kolb, Tobias Kasper, Ludovika Parenti, at Synnika, Frankfurt/Main (C)
 »OK NO«, by Claire Fontaine, at Synnika, Frankfurt/Main (C)
 »To Launch a Soeng Joeng Toi in Frankfurt«, by Soeng Joeng Toi, at Synnika, Frankfurt/Main (C)
- 2018 »Transantiquity«, Galeria Municipal do Porto (G)
 »Earthcosmism«, Planetário do Ibirapuera, São Paulo (G)
 »There will Come Soft Rains«, Basis, Frankfurt/Main (G)
 »Now it is Light«, Galeria Boavista, Lisbon (G)
 »Art as Revolt, Revolt as Art«, with Realism Working Group, Campus Bockenheim, Goethe University Frankfurt (G)
 »Germany is not an Island«, Bundeskunsthalle, Bonn (G)
- 2017 »The New Observatory«, FACT Liverpool (G)
 »Syndication in Wasteland«, Bikini-Collective, Basel (S)
 »Living in the Office«, with Realism Working Group, Stadtteilbüro Bahnhofsviertel, Frankfurt/Main (G)
 »Sunset Vivisection«, Museum für Neue Kunst, Augustiner Museum, Freiburg (G)
 »Korrekturen – Kunst im öffentlichen Raum«, with Realism Working Group, Partnerschaft für Demokratie, Frankfurt am Main (G)
- 2016 »End of Pain?«, by Jessica Sehart with Realism Working Group, Husslehof, Frankfurt am Main (G)
 »Inverted Night Sky«, Stedelijk Museum Bureau Amsterdam (S)
 »SAPONifikation«, Mousonturm, Frankfurt am Main (G)
 »Liberty Taken«, Clark House Initiative, Mumbai (G)
- 2015 »Wohnungsfrage«, with Realism Working Group and Dogma, House of the World's Cultures, Berlin (G)
 »Fanfares for Effective Freedom«, Der Tank, Institut Kunst, HGK FHNW, Basel (S)
 »Kamarado«, Stedelijk Museum Bureau Amsterdam (G)
 »do we dream under the same sky«, Art Basel (G)
 »Max Pechstein Price 2015«, Max-Pechstein-Museum, Zwickau (G)
 »Satellite Affects and Other Lines of Flight«, District Berlin (G)
- 2014 »Philosyndikat«, Werkbund Forum, Frankfurt am Main (G)
 »metro/-skopien«, with Katrin Kamrau, Bielefelder Kunstverein (S)
 »Cine Dreams«, Fondazione Trussardi, Mailand (G)
- 2013 »Unrest of Form«, Secession, Vienna (G)
 »Phantasmagorical Horizon«, MMK Museum für Moderne Kunst, Frankfurt/Main (S)
 »In Dependent Gravity«, Gallery Cinzia Friedlaender, Berlin (S)
 »Giving Form to the Impatience of Liberty«, Württembergischer Kunstverein, Stuttgart (G)
 »I knOw yoU«, Irish Museum of Modern Art, Dublin (G)
 »There Is No Place Like Home«, Westfälischer Kunstverein, Münster (G)
- 2012 »Light Archive«, Gallery Cinzia Friedlaender, Frieze-Frame, London (S)
 »Artists Against Aids«, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, Bonn (G)
 »DOCUMENTA (13)«, Kassel (G)

- 2011 »Beginning Good. All Good.«, Basso Berlin und KUB Bregenz (G)
 »Восстание рыбаков (Aufstand der Fischer)«, Gallery Cinzia Friedlaender, Berlin (S)
 »The Marx Lounge«, Stedelijk Museum Bureau Amsterdam (G)
- 2010 »New Frankfurt Internationals«, Frankfurter Kunstverein (G)
 »The Garden of Ilja«, AFE-Turm, Frankfurt/Main (G)
 »Taking Pleasures«, »Faites votre jeu!«, Frankfurt/Main (G)
 »Lecture Performance«, Kölnischer Kunstverein und MOCA, Belgrad (G)
- 2009 »The Next Real Estate Show«, »Faites votre jeu!«, Frankfurt/Main (G)
 »Come in, Friends, the House is yours!«, Künstlerhaus Stuttgart (G)
 »The Real Estate Show«, »Faites votre jeu!«, Frankfurt/Main (G)
- 2008 »Show Me, Don't Tell Me«, Witte de With, Brussels Biennial 1, Brussels (G)
 »Trompe-l'œil Polizei«, with Realism Working Group, Frankfurter Kunstverein, Frankfurt/Main (G)
- 2007 »Soft Skills«, with Flo Maak, Haus Nummer Elf, Frankfurt/Main (S)

Percent for art

- 2017 »Martians Stranded on Earth«, Fraunhofer Gesellschaft, Ernst Mach Institut, Freiburg
 2008 »Spectre & The Artist's Reserved Rights Transfer and Sale Agreement«, Clifford Chance, Frankfurt am Main

Publications

- 2024 »Synnika: Praxis und Theorie, Experiment und Kollektiv«, Interview von Luisa Del Prete, Crisp Magazin
 2023 »Ansible«, by Jeronimo Voss with contributions by Geng Yao and Aaron Benanav, edited by Xiaotian Li, published by Reading Room Guangzhou, 2023
 2022 »Housing Now«, Interview with Joachim Brenner, Förderverein Roma e.V., by Jeronimo Voss for Synnika, in: Arts of the Working Class #20, Reflektor Monde gUG, Berlin
 2021 »Obdachlos sein ist teuer«, by Maike O'Reilly and Jeronimo Voss, in Arts of the Working Class #19, Reflektor Monde gUG, Berlin
 2020 »Conversion«, Synnika, Frankfurt am Main Soeng Joeng Toi, Guangzhou
 2019 »Surplus«, by Andrea Caroline Keppler, Kunstverein Bellevue-Saal, Wiesbaden
 »Des Observatoires et Planétariums: Réflexions Autour de Julio Cortázar et Jeronimo Voss«, Prof. Susanne Klengel, Honoré Champion, Paris
 »Cross-Fading the Milky Way«, interview by Ptof. Johan Hartle, Amsterdam University Press
 »Anton Pannekoek: Ways of viewing Science and Society«, Chaokang Tai, Bart van der Steen, Jeroen van Dongen, Amsterdam University Press, 2019
 2018 »Produktion, Reproduktion, Kooperation: Die Villa von der ‚negativen Utopie‘ zum Gemeinschaftshaus«, Dogma and Realism Working Group, in Arch+ 231, Berlin
 2017 »Martians stranded on Earth«, Fraunhofer Gesellschaft, Ernst Mach Institut, Freiburg
 »Syndication in Wasteland«, with kollektive Architekt, Ivo Balmer (Mietshäuser Syndikat Basel), Natalia Wespi (kollektive Architekt), Roland Buser (Astronomy, University Basel) and Yanik Soland (Bikini-Collective), by Jeronimo Voss and Bikini-Collective, Basel
 »Inverted Night Sky«, with contributions by Alena J. Williams, Johan Hartle und Jeronimo Voss, Kettler Verlag, Dortmund
 2015 »Communal Villa: Production and Reproduction in Artists' Housing«, with Realism Working Group and Dogma, Haus der Kulturen der Welt (HKW), Spector Books, Berlin
 »Fanfares for Effective Freedom«, by Jeronimo Voss, Der Tank, Institut Kunst, HGK FHNW, Basel
 »Projektoren«, by Thomas Thiel, Max-Pechstein-Museum, Zwickau
 2014 »Phantasmagorical Horizon«, artist book by Jeronimo Voss, with contributions by Christiane Ketteler, Astrid Mania und Chris Tedjasukmana, Revolver Publishing, Berlin
 2012 »Eternity through the Stars«, by Rebekka Palmieri, dOCUMENTA (13) – The Guidebook, Hatje Cantz Verlag, Berlin
 2010 »Actualizing Realism«, by Jessica Sehart, Johannes Raether, David Riff, Kerstin Stakemeier und Jeronimo Voss, What is waiting out there, catalog of the 6th Berlin Biennial, DuMont Verlag, Köln
 2009 »Fanfares for Effective Freedom«, by Jeronimo Voss, transcription, Lecture Performances, Kölnischer Kunstverein, Revolver Publishing
 »Realism and the conceptual escape«, interview by Jeronimo Voss with Jay Chung and Q Takeki Maeda, in Ars Viva 09/10 – Geschichte/History, Hatje Cantz Verlag, Berlin
 Interviews with Chto delat!, Claire Fontaine, Kerstin Stakemeier and Johannes Raether, in »Realism!«, Frankfurter Kunstverein, Realism Working Group, Frankfurt am Main
 »All Cops are DJs«, by Lars Schmid and Jeronimo Voss, Kontrollverluste – Interventionen gegen Überwachung, Leipziger Kamera, Unrast Verlag, Münster
 2008 »Intro - Organizing Realism«, with Siw Umsonst, Marty Kirchner, Jeronimo Voss, in Starship 11 – Mehrere Entwürfe zum Verlassen des Zimmers, Starship Verlag, Berlin
 »Fanfares for Effective Freedom«, by Sebastian Sierra Barra, Brussels Biennial 1, Verlag Walther König, Köln

Press/Reviews (selection)

- 2024 »(In)Activist imaginaries« by Tobias Ertl: in: REGAC Journal of Global Studies and Contemporary Art, 2024
 2023 »Across the Distance«, by Geng Yao, Arts of the Working Class, 24.03.2023
 2022 »In Raum und Zeit grätschen« Katharina J. Cichosch on Pelze at Synnika, taz, 07.10.2022
 2021 »Vom Kompostieren oder der Utopie des Miteinander«, Ramona Heinlein on Soil Strings at Synnika, Passe-Avant, 16.03.2021
 »Modisch gegen Repressionen«, Katharina J. Cichosch on Mothers of Ultra at Synnika, taz, 07.01.2021
 2020 »Was auf dem Bauzaun steht«, Eugen El, FAZ, 08.04.2020
 2019 »Wohnen in Frankfurt: Alternativ und günstig leben«, Christoph Manus, Frankfurter Rundschau, 10.08.2019
 »Kunst in der Niddastraße«, Clemens Dörrenberg, Frankfurter Rundschau, 01.08.2019
 »Gemeinsam Leben und Arbeiten«, Eugen El, Schirn-Magazin, 01.08.2019
 2018 »Nach der Apokalypse«, Christoph Schütte, FAZ, April 2018
 »Zeitreise in das Jahr 2318«, Martina Schumacher, Journal Frankfurt, Februar 2018
 »So stellen sich 12 Künstler die Welt im Jahr 2318 vor«, Dierk Wolters, FNP, 20.02.2018

- »Kunst der Revolte«, Eugen el, Schirn Magazin, 27.03.2018
 »Council aestheticism? Pannekoek, the avant-garde and contemporary art« Sven Lütticken, Studi di estetica, Bologna, 11.12.2018
 »In Frankfurt haben sich 42 Menschen zum Wohnprojekt NiKa zusammengeschlossen«, Anna Scholze, Offenbach Post, 30.11.2018
 2017 »The New Observatory @ FACT, Liverpool«, Georgina Lewin, thestateofthearts.co.uk, 17.07.2017
 »The New Observatory«, Jessica Fenna, bido lito!, Issue 80 / Aug. 2017
 »Groß-WG gegen den Leerstand«, Oliver Teutsch, Frankfurter Rundschau, 25.07.2017
 »Wohnen, wo jeder auf jeden achtgibt – die Ausstellung „Living in the Office“«, Gernot Gottwals, FNP, 10.07.2017
 »Wie aus Büroklötzen im Bahnhofsviertel Wohnungen werden«, Pirmin Breninek, Bianca von der Au, hessenschau.de, 22.03.2017
 »Ausstellung zum Wohnen und Arbeiten im Bahnhofsviertel«, Julia Wahl, frankfurt.de, 06.07.2017
 »Sieht so das Wohnen der Zukunft in Frankfurt aus?«, Sabine Schramek, FNP, 07.02.2017
 »Gemeinsam leben mit Dachterrasse«, Christoph Manus, Frankfurter Rundschau, 06.02.2017
 »Groß-WG ohne Hippie-Gefühl«, Lena Onderka, Merkurist, 06.02.2017
 »Hausprojekt NiKa: Darlehen erwünscht für Kauf und Konversion«, frankfurter info, 06.02.2017
 2016 »Leere Büros werden zu Wohnprojekten«, Rebekka Farnbacher, Merkurist.de, 09.09.2016
 »Luisteren naar rustgevende straling uit de Melkweg«, Sophia Zürcher, Het Parool, 09.06.2016
 »Pannekoek«, Piet Smolders, Telegraaf, May 21, 2016
 »Anton Pannekoek, sterrenmarxist«, Martijn van Calmthout, Wetenschap, 09.06.2016
 »Lessen van een ronddraaiende paddesteek«, Paul de Jong, nachtbrakers.nl, 27.06.2016
 »From SMBA closure to Pannekoek and back«, Vu Art and Culture, 09.06.2016
 »Everybody say Pannekoek!«, Jorrit Smit, Digital Wetenschapshistorisch Centrum, 12.06.2016
 2015 »Leben in der Gemeinschaftsvilla«, Johanna Treblin, neues deutschland, 28.10.2015
 »Mein Haus unser Haus«, Bernhard Schulz, Tagesspiegel, 25.10.2015
 »Wohn-Sinn: „Das Thema kehrt mit Wucht zurück“«, Inge Pett, art in berlin, Dezember 2015
 2014 »Bombe im Fabergé-Ei: Jeronimo Voss' Phantasmagorical Horizon«, Tilman Vogt, Polar #16
 »Künstlerportrait: Jeronimo Voss - Phantome und Geschichten«, Barbara Goldberg, Presse- und Informationsamt der Stadt Frankfurt am Main, 25.02.2014
 »Zollamt Frankfurt – Jeronimo Voss' Projektionen«, Wiesbadener Kurier, 12.03.2014
 »Von Phantomen und von Geschichten«, Frankfurter Neue Presse, 08.03.2014
 »Milan Round Up«, art agenda, Barbara Casavecchia, 31.03.2014
 »Cine Dreams Vol. II: Jeronimo Voss«, VIXmagazine, Federica Tattoli, 11.07.2014
 »Serate fra arte e sogni al Planetario con Cine Dreams«, il Giornale.it, 28.03.2014
 2013 »Das Universum, der Mensch und konkrete Gesellschaftskritik«, Christian Gampert, Deutschlandfunk: Kultur heute, 05.12.2013
 »Die Lust am Trugbild«, Michael Hierholzer, FAZ, 14.12.2013
 »Was wir längst nicht mehr sehen«, Sandra Danicke, Frankfurter Rundschau, 21.12.2013
 »Heimat in Steinen«, Eugen El, Offenbacher Post, 18.12.2013
 »Alles Täuschung, Trick und Trug«, Christian Huther, FNP, 18.12.2013
 »Revolution, Rotation, Projektion«, HR-Online, 14.12.2013
 »Jeronimo Voss – Phantasmagorical Horizon«, Grit Weber, Journal Frankfurt, Dezember 2013
 »Projektion? Verschiebung!«, Georg Schöllhammer, Hannah Hurtzig, Stefanie Carp, Keti Chukhrov, Springerin, Frühling 2013
 »Heimatlosigkeit als Chance«, Gerhard H. Kock, Westfälische Nachrichten, 18.04.2013
 2012 »Rundgang durch Orangerie und Karlsau«, Hannah Osterkorn, Kunstundfilm.de, Sep. 2012
 »I Will Survive«, Jennifer Allen, Frieze d/e Nr. 6, Herbst 2012
 »Interview mit Jeronimo Voss«, Sonja Fouraté, HR-Online, 14.09.2012
 »Documenta (13) Pronti ad Accettare la Sfida?«, Michele Robecchi, Flash Art, Sep. 2012
 »Arte en el fin de una Guerra sin fin«, Mariella Rossi, LAPIZ 273/274, 12.08.2012
 »Lillys Documenta«, Kölner Stadtanzeiger, 04.8.2012
 »dOCUMENTA 13«, Anne Blood, Burlington Magazine, 01.08.2012
 »Les Cent Jours De Kassel«, Antoine Couder, TGV Magazine, Juli/August 2012
 »Special Feature – dOCUMENTA (13)« The Monthly Art Magazine Wolganmisool (Korea), Juli 2012
 »Von Mangold bis Quantenphysik«, DUZ, 20.07.2012
 »Melancholia w obliczu kryzysu«, Anna Nawrot, Arteon, Polen, Juli 2012
 »Los espacios históricos DOCUMENTA«, Cecilia Valdés Urrutia, El Mercurio, Santiago de Chile, 10.06.2012
 »Notes on Documenta 13«, Hili Perlson, Sleek Magazine, Juni 2012
 2011 »Восстание рыбаков (Aufstand der Fischer)«, Astrid Mania, Artforum, New York, Dezember 2011

Prices and grants

- 2019 Working grant, Kunstverein Bellevue Saal, Wiesbaden
 2016 Working grant Kunstfonds Bonn
 2015 Grant, Max-Pechstein-Preis
 2014 GWK Art prize
 2013 Travel grant, Hessische Kulturstiftung (Paris, London, New York and Beijing)
 2012 Working grant, Ponto Foundation

Workshops/Discussion Events/Teaching

- 2026 »SciArt Dialogue Week @ IDEASquare/CERN« presentation of »ATC Against The Clock« with Lain Iwakura, at CERN, Genève
 2025 »Mixed Realism«, Workshop Raum/Multimedia with Onome Ekeh and Esther hunziker, Institute Art Gender Nature, HGK, FHNW, Basel
 »ATC Against The Clock«, with Lain Iwakura at the international conference »Seeds of Regression«, HfG Offenbach
 2024 »Uchronia«, Workshop Raum/Fotografie, Institute Art Gender Nature, HGK, FHNW, Basel
 2023 »Consent in Art, Activism and on Campus. Taking measures against gender based violence.« Forum Expanded with Nina Burrowes / Consent Collective, at Institute Art Gender Nature, HGK, FHNW, Basel
 »Camera Communia«, Workshop Raum/Fotografie, Institute Art Gender Nature, HGK, FHNW, Basel
 2022 »Off Spaces«, with Xiaotian Lee and Thomas Heimann, Forum Expanded at IAGN, HGK FHNW, Basel, online

- 2021 »Superposition«, Raum Workshop, Institute Art Gender Nature, HGK, FHNW, Basel
 »Socialization or Nationalization?«, at Synnika with Ralf Hoffrogge, Deutsche Wohnen & Co. Enteignen, online
 »Gentrification Critique as Resentment«, at Synnika, online
 »Neijuan – Involution«, with SoengJoengToi at Synnika, online
 »Regression in the Subculture«, at Synnika, online
 »Conversion«, with SoengJoengToi and Synnika, online
 »Polymaternalism in Art and Life«, with Miao and ChaoCoop at Synnika, Frankfurt/Main
- 2019 »Improvisation«, Workshop Raum/Fotografie, Institute Art Gender Nature, HGK, FHNW, Basel
 »Gentrifizierung in Frankfurt am Main und mögliche Auswege«, at Synnika
 »From International Trade War to Mass-Demonstrations in Hong Kong«, at Synnika with Soeng Joeng Toi
 »Nach der Krise ist vor der Krise – Lessons Learned?«, with Surplus Club at Synnika
 »Exkludierende Toleranz – Zur Ambivalenz Sozialer Arbeit in Stadtentwicklungsprozessen«, with Jan Wehrheim at Synnika
 »Utopie als Gegenwartsprogramm«, with Friends of the Classless Society and Holger Marcks at Synnika
 »Arbeitsverhältnisse im Frankfurter Bauboom«, with Letitia Matarea-Türk at Synnika
- 2017 Workshop, HFG, Offenbach
- since 2016 Lecturer (Forum 2), mentoring (MA/BA), workshop Raum (BA), mentoring and evaluation of diploma artist writing (BA), at Institute Art Gender Nature, HGK, FHNW in Basel
- 2016 Artist talk and mentoring at University of California, San Diego
- 2015 The Housing Question, Academy, workshop and seminar, House of the World's Cultures (HKW), Berlin
- 2014-2016 Guest lecturer at Institut für Ästhetische Praxis und Theorie, and mentoring and evaluation of artist writing (BA Thesis) at Institut Kunst, HGK FHNW Basel