Meredith Thomas

Making interactive experiences with AI since 2016

Meredith is an artist and creative technologist based in Berlin. He studied biomedical engineering and science communication at Imperial College London. After moving to Berlin he became interested in creative uses of technology. He has worked as a programmer and an artist to create transmedia experiences in virtual reality, for multimedia installations and for the stage. His work focuses in particular on novel uses of machine learning in creative domains and critiquing the broader technological and cultural manifestations of artificial intelligence.

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Meredith Thomas · Credit: Martin Grünheit

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Feb. 2025—present · Interactive installation

Artificial Instructions

An interactive installation where an automata prints AI-generated commands pushing participants to break routines and norms.

Artificial Instructions is an interactive installation that hands out AI-generated commands through a receipt printer. Players receive an instruction, carry it out, return to report, and level up to a harder task. The Instructor - automatated with partly AI-based software - establishes a laboratory for algorithmic disobedience, turning the logic of surveillance, prediction and curation back on itself. The commands push participants to break routines and norms, and the work accumulates through their actions into friction inside the exhibition space.

Credits

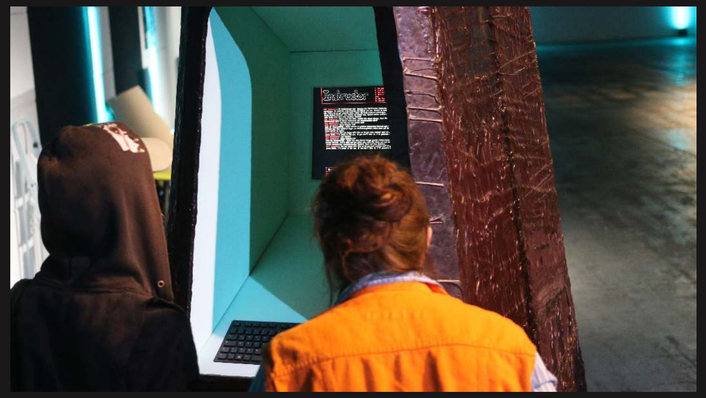
Creator: Nils Jäger, Louis Voelkel · Creative Coder: Meredith Thomas

Shows

Artificial Instructions, **re:publica**, Berlin, Germany, May 18, 2026—May 20, 2026

Artificial Instructions, **ArtesMobiles**, **Chaos Communication Congress**, Hamburg, Germany, Dec. 27, 2025—Dec. 30, 2025

IMG_9985 · Credit: Meredith Thomas



IMG_0017 · Credit: Meredith Thomas

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Oct. 2021—present · Interactive installation

Melete

Melete is an interactive video installation telling a personal story about drawing, machine learning, data and failure. The installation documents a long-running project to build a dataset of drawings and experiment with machine learning algorithms.

This "interactive video installation" is viewable by a single participant at a time and lasts 15 minutes. It consists of alternate narration and drawing exercises.

The installation runs automatically, and is managed by an openFrameworks application. The video is split between a projector and a Wacom graphics tablet. The drawings made by the participants are captured and plotted as part of the installation.

Credits

Voice actor: Gilda Coustier · Body Artist: Karo Kat · Artist: Meredith Thomas

Shows

Melete, **ArtesMobiles**, **Chaos Communication Congress**, Hamburg, Germany, Dec. 27, 2024—Dec. 30, 2024

Melete, **A MAZE**, Berlin, Germany, May 10, 2023—May 13, 2023

The Lab, **Automaton**, **Kleiner Wasserspeicher**, Berlin, Germany, Jun. 22, 2022—Jun. 26, 2022

Melete, **Academy for Theater and Digitality**, Dortmund, Germany, Apr. 5, 2022

In a brick vault, a visitor draws on a tablet while a nude figure is projected life-size onto the far wall. · Credit: Meredith Thomas

A plotter fills a long roll of paper rows of small figure-drawings contributed by the audience. · Credit: Meredith Thomas

Feb. 2025—Jun. 2026 · Immersive theatre Production

Versuch über die nachhaltige Ordnung merkwürdiger Dinge

Immersive theatre parcours through the hidden backstage world of Stadttheater Gießen — where props, costumes, and furniture gain AI-generated voices those who made them.

An immersive theatre parcours by ArtesMobiles, taking small groups through the hidden corridors, storage rooms, and workshop zones of the Stadttheater Gießen. Costumes, furniture, and props in the theatre's Fundus (prop store) are given AI voice clones — trained on interviews with craftspeople from carpentry, metalwork, paint studio, costume, props, masks, and stage technology — enabling each object to speak its own story in real time via LLM. Funded by Fonds Zero (Kulturstiftung des Bundes).

Stage set with a tiered cake, carousel horse and giant die on grassy mounds, performers in headphones. · Credit: Robert Schittko

A performer and audience member speak to a cigarette machine · Credit: Robert Schittko

Audience members wearing glowing together during the performance. · Credit: Robert Schittko

Performers in costume, including a frog-masked figure, greet audience in a smoky backstage room. · Credit: Robert Schittko

Credits

Direction & Text: Nina Stemberger · Audiovisual Direction & Creative Coding: Birk Schmithüsen · Stage Design: Anna Cingi · Web Design: Eleanor Vincent · Klimabeauftragter: Patrick Schimanski · Mitarbeiter des Klimabeauftragten: Jakob Deuter · Performance — Der Geisterjäger: Levent Kelleli · Performance — Emma Casali: Anna Huberta Präg · Creative Coder: Meredith Thomas

Producer: Stadttheater Gießen · Artist: ArtesMobiles ·

Funder: Kulturstiftung des Bundes

Shows

Versuch über die nachhaltige Ordnung merkwürdiger Dinge, **Stadttheater Gießen**, Gießen, Germany, Jun. 4, 2026—Jun. 5, 2026

Feb. 2022—May 2026 · Interactive installation

ANA

A theatrical, AI-driven story machine

«ANA» invites you to discover a new kind of storytelling together with a machine. Through a dialogic process with an artificial intelligence (AI), it is possible to interact with «ANA» and create new, unique narratives between human and machine. This installation encourages reflection on the relationship between humans and AI as well as on the nature of art and creativity. The system is a walk-in installation designed in the style of a photo booth for one person. The interaction between the visitor and «ANA» is based on continuous emotion recognition. At the same time, the system maintains its own affective architecture, based on cognitive models.

Credits

Dramaturgy & project management: Ilja Mirsky · Interaction design, user testing & scientific monitoring: Gunter Lösel · AI consulting, affect architecture and programming: Leonid Berov · Artistic project management & Scenography: Chris Ziegler · Creative systems engineer: Nikolaus Völzow · Developer / Artistic research: Meredith Thomas

Producer: YMusic · Funder: LINK-Masters, Leonardo, Stiftung Niedersachsen, VolkswagenStiftung · Venue: Residenztheater München

Shows

ANA, **Deutsches Theatermuseum**, Munich, Germany, Jun. 25, 2025—Apr. 12, 2026

ANA, **Institut für Künstliche Intelligenz und Bühne**, Magdeburg, Germany, Feb. 26, 2025—Feb. 27, 2025

ANA, **Performing Arts Digital Festival**, Wiesbaden, Germany, Oct. 24, 2024—Oct. 27, 2024

ANA, **Kulturkonferenz Ruhr**, Essen, Germany, Sep. 19, 2024

ANA, **re:publica**, Berlin, Germany, May 26, 2024—May 28, 2024

ANA, **Residenztheater München**, München, Germany, Apr. 1, 2024—Jun. 30, 2025

ANA, **YMusic**, Berlin, Germany, Jul. 6, 2023—Jul. 8, 2023

ANA, **Leonardo**, Nürnberg, Germany, Jun. 28, 2023—Jun. 29, 2023

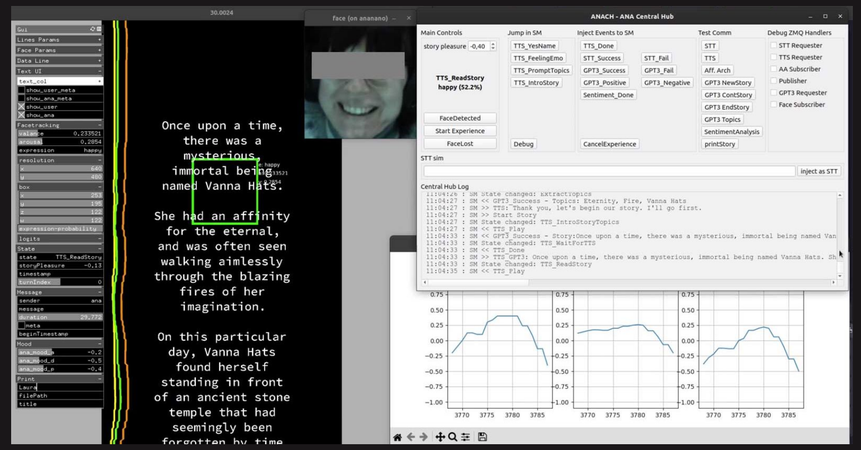
ANA, **Dramaturgische Gesellschaft**, Mülheim, Germany, Jun. 9, 2023—Jun. 10, 2023

ANA, **Hannover Messe**, Hannover, Germany, Apr. 18, 2023

ANA, **Residenztheater München**, München, Germany, Mar. 18, 2023

Walk-in photo-booth style installation ANA. · *Credit: Chris Ziegler*

The physical booth housing the installation. · *Credit: Chris Ziegler*



Screenshot of the ANA system. · *Credit: Meredith Thomas*

Render of ANA in Blender · *Credit: Meredith Thomas*

Jan. 2024—Mar. 2025 · Interactive theatre

Friendly Fire at the Shrink

Never trust a computer you can't throw out the window.

With their chatbot therapy software, the Swedish company Mindfix catapulted themselves to the forefront of artificial intelligence. Thanks to their superior algorithms, a successful therapy now takes only 8 minutes - an efficiency gain of over 20,000 percent.

But stubborn cases refuse to be cured. For them, Mindfix is developing a secret special project. In an exclusive cooperation with Kulturhaus Helferei, the audience can test this groundbreaking invention for the first time.

Credits

Concept & Artistic Direction: Manu Flurin Hendry · Performance: Sabrina Tannen · Scenography: Linus Jacobson · Creative Coding: Florian Bruggisser, Norbert Kottmann, Piotr Mirowski, Stella Speziali, Paulina Zybinska · Mask Design: Martin Fröhlich · Video: Patrick Karpiczenko · Mindfix Logo: Michael Hinderling · Dramaturgy: Gunter Lösel · Music: Domenico Ferrari · Advisor: Christian Iseli, Hans-Joachim Neubauer, Anton Rey, Chris Salter · Creative Coder: Meredith Thomas

Producer: Kulturhaus Helferei, Schlachthaus Theater Bern

Shows

Friendly Fire at the Shrink, **Kulturhaus Helferei**, Zürich, Switzerland, Mar. 21, 2025

Friendly Fire at the Shrink, **Schlachthaus Theater Bern**, Bern, Switzerland, Feb. 6, 2025—Feb. 9, 2025

Performance still from Friendly Fire at the Shrink at , showing the Mindfix chatbot therapy installation at Helferei, Kulturhaus Zürich

Prototype setup for the deepfake component of Friendly Fire at the Shrink, showing the mask and deepfakes.

Mar. 2022—Mar. 2024 · Theatre installation

Haufen Uffruhr Fortschritt II

Werner Tübke gave the German Peasants' War its own depiction in nearby Bad Frankenhausen. The Middle Ages were meant to be dark, full of dangers, diseases, superstitions, and divine proofs. The peasants tried to rid themselves of the feudal order. They demanded a society of solidarity and the establishment of a realm of justice. The feeling of upheaval, war, crisis, and the escalation of conflicts is more present than ever. Times are grim, but a rainbow seems to appear on the horizon. Hope? With Alma Mutig, Anna Lowe, Jens Jenau, and Brother Thomas, four figures set out in search of answers that will lead them out of the darkness. Everyone has an opinion, but who is right? The future is not yet written, so get out of the shaft and into the theatre.

Credits

Künstlerische Leitung, Idee & Konzept: Martin Grünheit, Hieu Hoang · Produktionsleitung: Olaf Nachtwey · Künstlerische Mitarbeit: Marc Evanstein, Emma Lehmann, Helin Ulas · Künstlerische Mitarbeit / PR, Social Media: Sascha Linke · Organisatorische Leitung: Astrid Queck · Grafik: Anne Kube · Technische Leitung: Joscha Eckert · Dia-Projektionen: Friedemann Hanewinckel · Performer: Annette Baldin, Oliver Beck, Julius Christodulow, Ronja Jenko · Kontrabass: Akki Schulz · Cello: Anuschka Becker · Sprecherin: Jess Gadani · Künstlerische Mitarbeit; Regie, Ausstattung & Dramaturgie (Schauspiel): Wanja van Suntum · Chorleitung, Querflöte (Wilder ChorYander): Adrienne Csongàr · KI, Visuals & Interaktion: Meredith Thomas

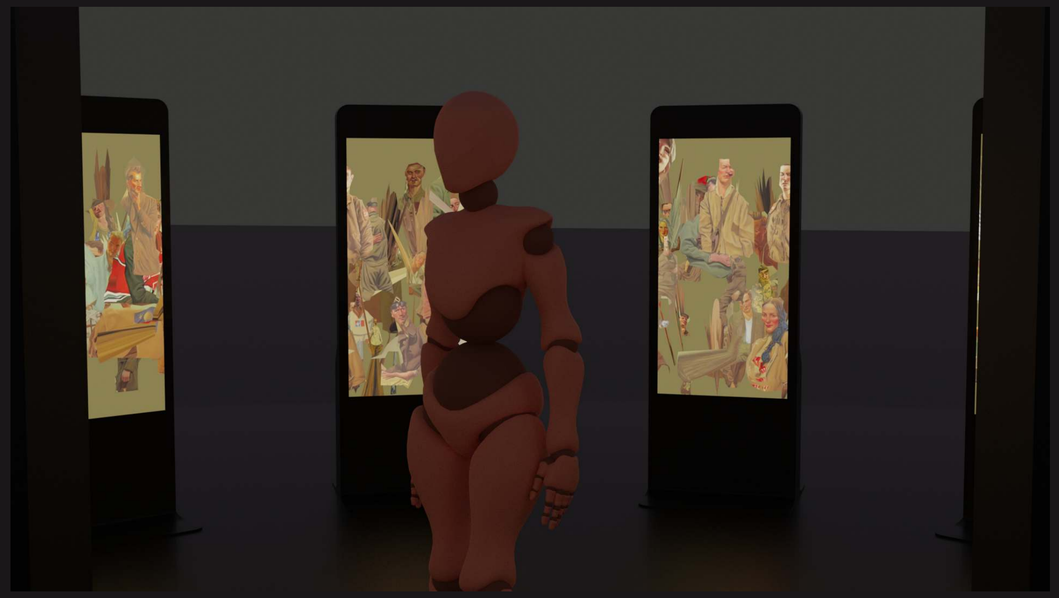
Artist: Cobratheatre.cobra · Producer: Theater Eisleben

Shows

Haufen Uffruhr Fortschritt II, **Theater Eisleben**, **Cobratheatre.cobra**, **Hochschule Merseburg**, Lutherstadt Eisleben, Germany, Jun. 12, 2024

Haufen Uffruhr Fortschritt II, **Theater Eisleben**, **Cobratheatre.cobra**, **Hochschule Merseburg**, Lutherstadt Eisleben, Germany, Mar. 22, 2024—Mar. 23, 2024

Stage production photo from Haufen Uffruhr Fortschritt II, the Bauernkriegspanorama multimedia theatre installation at Theater Eisleben, 2022–2024



Digital visual from the interactive AI-powered Digitales Panorama installation in Haufen Uffruhr Fortschritt II · Meredith Thomas

May 2023—Oct. 2023 · Performative walk

Good Bye Hamburg

In the year 2050, the emergence of a new species is noted in the HafenCity area of Hamburg. What conditions enable its growth? What will its impact be? Has rapid environmental change and the rising waters helped or hindered this invasive new species?

This guided tour takes you through Europe's largest urban development project and investigates invisible relations in its unique ecosystem. It enables an imaginative near-future vision of Hamburg, as it experiences a climate crisis. By combining artistic and technological approaches GOOD BYE HAMBURG integrates a pipeline of state-of-the-art AI models, site-specific storytelling and climate data.

Immerse yourself in a visual narrative that unveils a potential future, revealing how your surroundings might be dramatically transformed by the climate crisis. Witness the power of innovation and exploration as we embark on this extraordinary journey of discovery together.

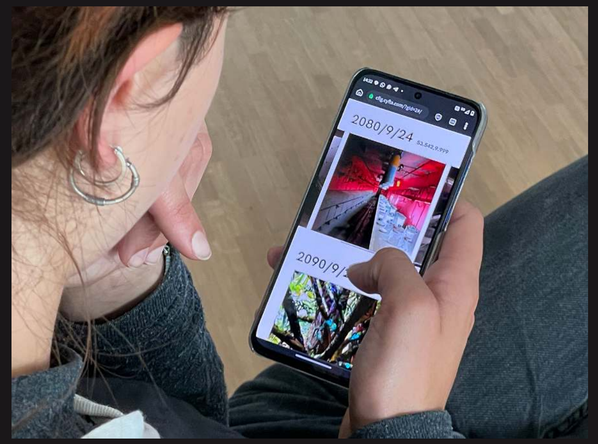
Credits

Directing, Text & Performance: Fabiola Kuonen · Dramaturgy, Project lead: Ilja Mirsky · Technical concept: Julius Gervelmeyer · Design & Code: Jakob Wierzba · Outside Eye: Sean Keller · Musik: Lorin Brockhaus · Creative Coder: Meredith Thomas

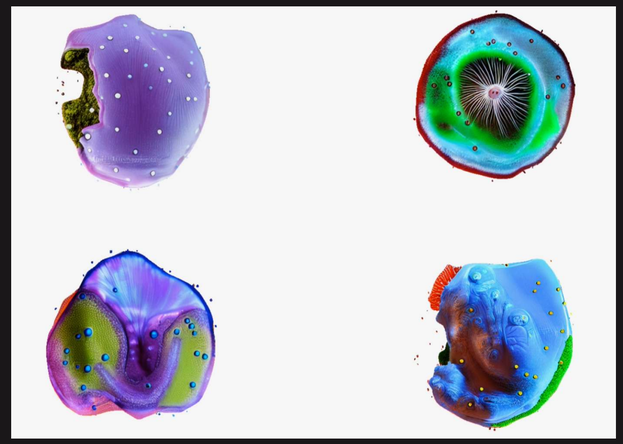
Producer: HCU - City Science Lab, Lichthof Theater

Shows

Good Bye Hamburg', **Fringify**, **Sprechwerk**, Hamburg, Germany, Jun. 8, 2024



Audience experiencing the performative walk GOOD BYE HAMBURG in Hamburg's HafenCity, with urban development and waterfront in view.



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Participants on the GOOD BYE HAMBURG guided tour through HafenCity, exploring climate crisis scenarios with AI-powered storytelling.

May 2021—Mar. 2022 · Theatre installation

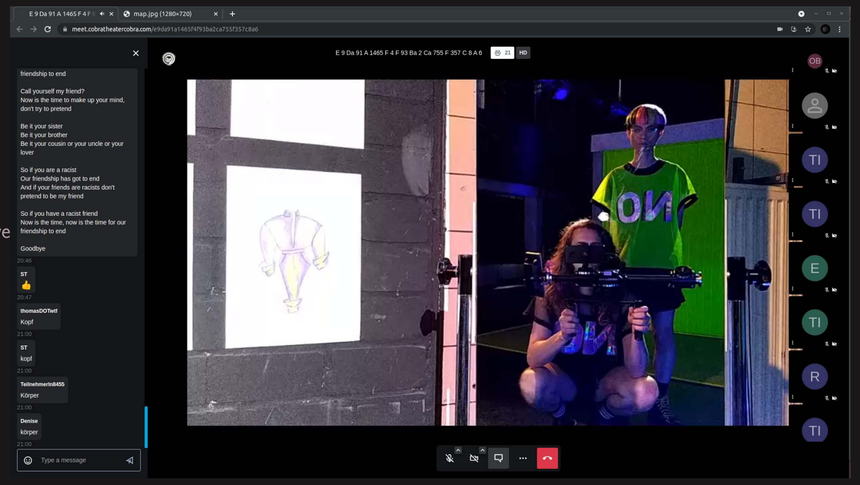
AntifAI: German Horror Daemonium

A Geisterbahn ride through the horror; the terror of right-wing thoughts and conspiracies that seep deeper and deeper into the depths of the internet, spread, and capture people at home, behind their screens. What can be done? How can one commemorate victims and raise awareness about right-wing ideologies? How can digital forms and artificial intelligences be created that stand antifascistically against them? The artists of the performance group Cobratheater.cobra explore this in their horror cabinet of German conditions.

German Horror Daemonium is a production that takes place as a theatrical, audio-visual installation. The audience is guided by an avatar through the labyrinthine stage set and simultaneously through the ghost train of the internet. The audience's path is determined by an artificial intelligence and changes with each performance. Sometimes it leads to the hackers' garage, sometimes to the Germany map showing right-wing violent acts.

Projection mapping of reported hate-crimes in Germany on the stage set of German Horror Daemonium.

Behind the console looking over the set of German Horror Daemonium · Credit: Meredith Thomas



Screenshot of the online interface for German Horror Daemonium, based on a self-hosted Jitsi server. · Credit: Meredith Thomas

Szenenfoto German Horror Daemonium · Credit: Dante Nicolai Luemmen

Credits

Direction: Martin Grünheit, Hieu Hoang · Musik & Sound: Collin Hacklander, Farahnaz Hatam · Bühne: Lea Kissing · Kostüm: Imke Paulick · Produktionsleitung: Olaf Nachtwey · Lighting Design: Bernd Kühne · Dramaturgy: Jana Eiting · Performer: Johanna Wieking · Video Direction: Alexander Merbeth · Performer & Concept: Wanja van Suntum · Creative Technologist / Performer: Meredith Thomas

Artist: Cobratheatre.cobra · Producer: Schauspielhaus Bochum ·

Funder: Fonds Darstellende Künste, JES Stuttgart, Kulturstiftung des Bundes

Shows

German Horror Daemonium, **ARGEkultur Salzburg**, Salzburg, Austria, Mar. 9, 2022—Mar. 10, 2022

German Horror Daemonium, **WUK Theater Quartier**, Halle (Saale), Germany, Mar. 24, 2022—Mar. 26, 2022

German Horror Daemonium, **Schauspielhaus Bochum**, Bochum, Germany, Jun. 2021

Dec. 2021—Feb. 2022 · Interactive installation

#Unhate

This immersive experience, conceived as the main attractor within the booth architecture by Meiré and Meiré, serves as an artistic intervention against the omnipresence of hate in digital spaces. It is a peaceful statement that raises awareness of the need for greater empathy and mutual respect. With the help of artificial intelligence, real online hate speech is transformed into aesthetic works of art, thereby stripped of its toxicity.

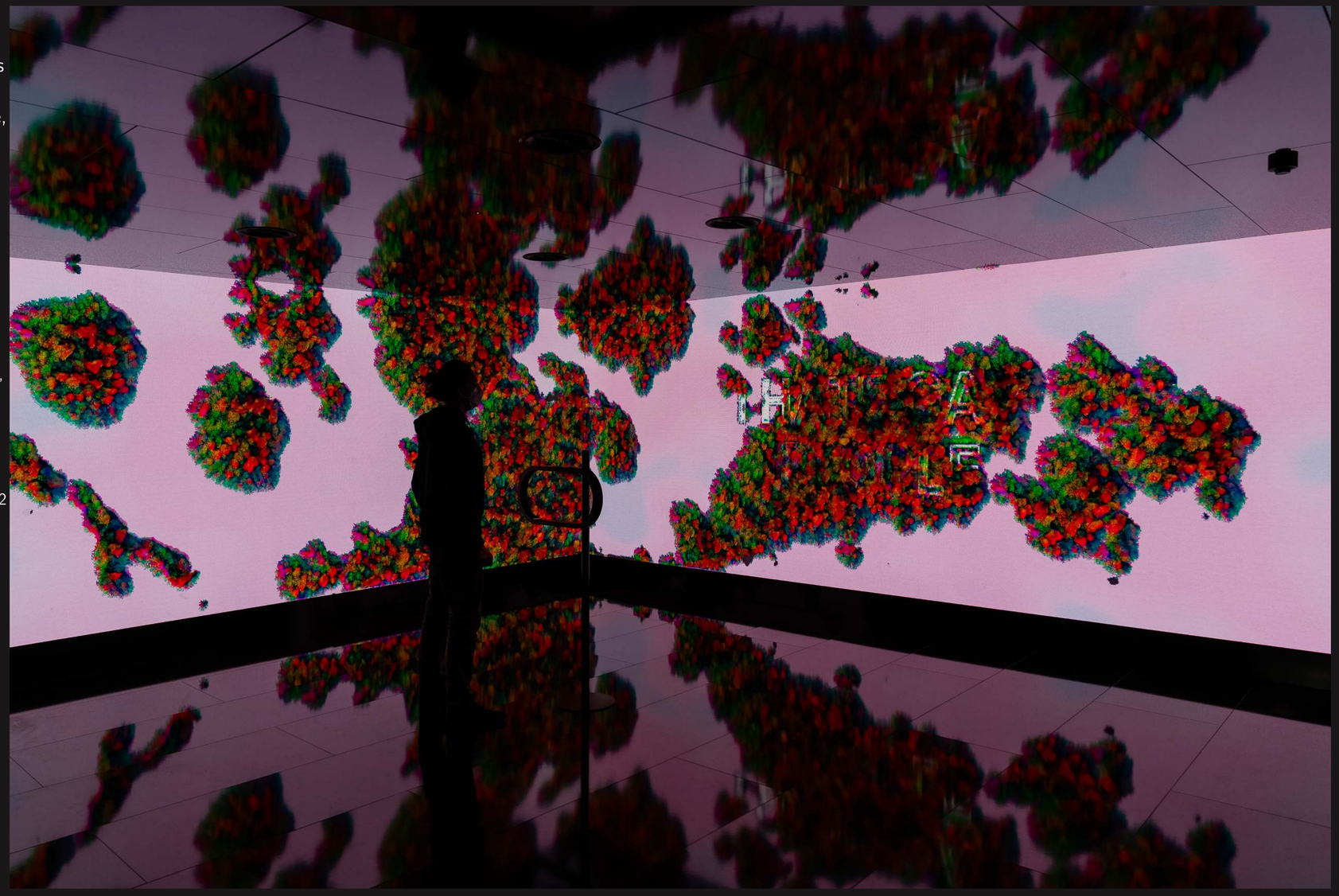
Credits

Concept: Alica Assadi, Olivier Bucher, Timo Kreitz, Andreas Schimmelpfennig · Creative / Art Director: Sarah Jennen · Larissa Kyrion · Strategic Planning: Jutta Kress · Visuals / Motion Graphics: Lauritz Baier, Justus Jäger, Maximiliane Wadler · Technical Direction: Ioannis Mihailidis, David Neu · AI Artist: Meredith Thomas

Producer: Elastique · Artist: Kling Klang Klong, Meiré und Meiré GmbH & Co. KG, flora&faunavision GmbH · Client: Deutsche Telekom · Partner: Cardiff University, ESRC HateLab Cardiff University

Shows

Unhate, **Mobile World Congress**, Barcelona, Spain, Feb. 28, 2022—Mar. 3, 2022



Installation view of the #UNHATE experience at Deutsche Telekom booth, showing AI-transformed hate speech visuals on display screens · Elastique

Jun. 2020—Jan. 2021 · Theatre

Humane Methods [ΣXHALE]

An interactive dissection of algorithmic violence in 9 hours, where human performers, fungi, and a custom AI co-create a ritual of catharsis.

ΣXHALE exposes algorithmic violence by questioning the responsibilities of both artificial intelligence systems and human collectivities. It is an ecosystem of catharsis where humans, plants, fungi, and a custom-made AI named <dmb> co-create the performance. Through six episodes spanning nine hours, this human-nature-machine entanglement becomes a cathartic ritual exploring alternative forms of empathy and knowledge.

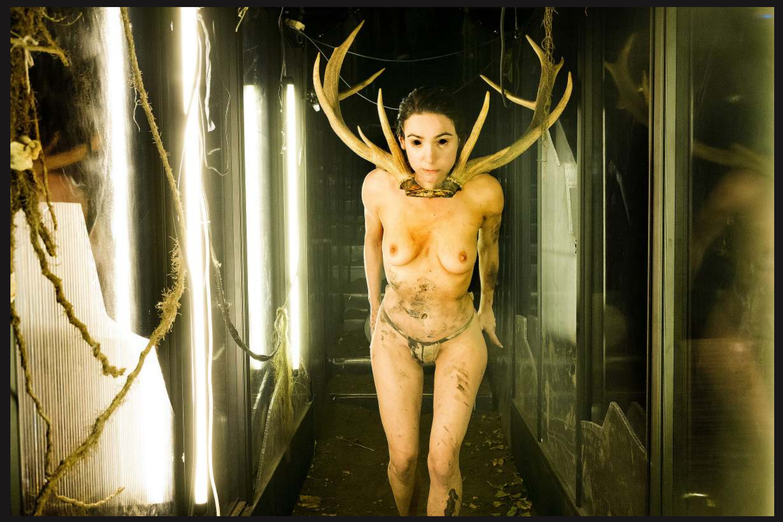
Credits

Direction, Choreography, AI Music System: Marco Donnarumma · Choreography, Symbionts: Margherita Pevere · Interactive Light and Video Design, Technical Direction: Fax · Set Design, Costumes: Anna Cingi · AI and Machine Learning Research: Baptiste Caramiaux · Performance: Will Lopes, Steffi Wieser · Performance, Choreographic Thinking: Hikaru Inagawa, Maco · AI Engineering: Meredith Thomas · Sculpture: Richard Green, Ana Rajcevic, Filippo Vogliazzo · Production: René Dombrowski, Daniela Silvestrin, Olga Wiedemann · Dramaturgy Advice: Anne-Kathrin Schulz · Artistic production management: Eva Luzia Preindl · Video trailer concept and direction: Daniele Lucchini · Creative Technologist: Meredith Thomas

Artist: Fronte Vacuo · Producer: Volkstheater Wien · Venue: CTM Festival, Radialsystem Berlin, tanzhaus nrw

Performers moving through installation in ΣXHALE performance · Credit: Nikolaus Ostermann

Close-up of performer in ΣXHALE



Cast of ΣXHALE in performance · Credit: Nikolaus Ostermann

Marco Donnarumma performing with AI music system <dmb> in ΣXHALE · Credit: Nikolaus Ostermann

May 2020—Dec. 2020 · Digital theatre

Regie KI

"Regie: AI" presents an experiment in which an artificial intelligence takes over the directing of a theatre piece. This raises novel questions: How does a machine observe what happens during rehearsals? How does it communicate with the performers on stage? And how does directing actually come about? We tackle the highly topical theme of artificial intelligence using a self-developed AI system and embark on a journey of discovery with the means of theatre. Ultimately, we examine not only the interplay with an alien intelligence, but also observe ourselves. A film documents this futuristic undertaking and gives all those involved a voice.

Credits

Actor: Angela Cramer-Laschke, Alev Engel, Lara Kebeck, Tilmann Krämer, Jonas Prokopf, Jasmin Schlick, Begüm Sengül, Denise Thoma · Künstlerische Leitung: Martin Grünheit · Dramaturgie/Kybernetik: Michael Straeubig · Bühne: Lea Kissing · Kostüm: Imke Paulick · Musikalische Leitung/Komposition: Frieder Hepting · Audiovisuelles Design: Helin Ulas · Programmierung: Gilbert Sinnott · Regieassistenz: Auguste Sandner · Bühnenbildassistenz: Susanne Hoffmann · Creative Coder: Meredith Thomas

Producer: Düsseldorfer Schauspielhaus

Rehearsal of Regie: KI with AI system projections on stage at Düsseldorfer Schauspielhaus

Performer interacting with AI-driven interface during Regie: KI performance

ki_thomasrabsch__vorab08

Stage set of Regie: KI with cameras and AI monitoring equipment

Aug. 2019—Mar. 2020 · Sculpture

Helin

Helin investigates new perspectives towards the relationship of an individual artistic intention in respect to the collective nature of human expressions. By blending the concepts of human, nature and technology, the project seeks to discuss a holistic concept of natural phenomena. If an aesthetic object is created without any human leitmotif or purpose, do we witness an accidental product of nature or do we perceive new forms of artificial intentions? The resulting sculpture, Helin, opens questions whether art can be considered natural if it occurs in the absence of individual intent.

Credits

Art Direction: Christian Loclair · Generative Design: Helin Ulas · Production Management: Celia Bugniot · Camera & Photo: Marco Petracci · Video Production: Ali Naddafi · Sound Composition: Christian Losert · AI Artist: Meredith Thomas

WhatsApp Image 2020-03-09 at 15.24.55

montage · Christian Loclair