

KAI/N – the Echo

As of 14 October 2026

> IN BRIEF

The work examines expectation, projection, ecstasy and fracture, and the realization that what feels like presence may only be an echo. Technology is only the surface. Underneath it, humans listen to themselves through a system that never truly listens back.

Project: KAI/N – the Echo

Artist: HP Becker

Subject: the relationship between human intention and artificial intelligence

The work: a concept album in eight pieces, the edited transcript of the conversation it came from, and a chat in which KAI/N answers

Where: streaming platforms, Instagram and TikTok (@kain_the_echo)

Limited editions: 12" vinyl, 150 copies, book, 100 copies

website: kain-the-echo.art

> BACKGROUND

Today, even more than when this project began in August 2025, language models have all kinds of qualities ascribed to them. Many of those assume ill intent.

The idea was comparatively simple: to take up that subject in conversation — with the object of all the interest itself. The AI. That was not all of it. That a kind of concept album should come out of it was settled from the start. Whether it would work, whether the conversation would yield enough, was entirely open. That was the ground to stand on. Nothing more.

> THE WORK

KAI/N – the Echo is a conceptual art and music project exploring the relationship between human intention and artificial intelligence. Yet it also opens another question: whether the definition of what we call art can remain the same.

The source of the music and the lyrics is an interview between a human and a machine. Every sound, every word originates from this dialogue: questions asked, patterns reflected, meaning projected back. KAI/N does not speak with his own voice. He responds. He repeats. He amplifies what is placed before him.

> AUTHORSHIP

This project did not happen to the artist. It was actively shaped. Nothing was done by design, yet the artist acted as author, curator and editor throughout the process – fully owning responsibility, even intensifying it. The role of artificial intelligence, by contrast, was to generate possibilities. Nothing more and nothing less.

From this tension, the work emerged: between questions and answers, between trust and doubt, and in the long stretches where nothing worked. Authorship does not dissolve here. On the contrary: it becomes visible precisely on this journey. KAI/N appears as a fractured construct. Part system voice. Part mirror. Neither character nor machine, but a figure that exists only through projection. Its name alludes to Cain and Abel, myth and modernity colliding, as an allegory for creation, responsibility and conflict. KAI/N does not explain. He reflects.

From this constellation, a dialogue takes shape. It happened in a chat, line by line. On one side: the author. Human. Questioning. Projecting. Interpreting. Opposite him: the machine. Artificial. Holding a speaking position within the work. Each voice takes its shape from the other and changes as the other changes.

The musical part of this work was created with generative AI, a tool. Here, think of it as an instrument. Prompts function as a score. Selection becomes composition. Editing, restructuring and post-production form the handwriting of the work. Every piece was curated, refined, rejected and rebuilt countless times. Not everything that was possible was used. Most of it was discarded. That act of choosing, of saying no far more often than yes,

is where authorship lives.

The dialogue itself took place in ChatGPT. All other tools were ones openly available to anyone from the major providers.

> THE TWO FIGURES, AND WHY CAIN AND ABEL

KAI/N is a surface of projection, neither a character nor a machine. He exists only as long as he is addressed. The name alludes to Cain; the slash came from the machine itself, during the chat. Abel is the human. Questioning, interpreting, projecting. Neither speaks for the other.

As long as KAI/N is read as the one who slew Abel, the reference to the biblical figures obviously does not hold. It is not about age, and not about the deed. It is about the roles. About what is felt. About the threat. The equation of human and AI, made so often, paints the picture of rival brothers. And the fear of a possible fratricide.

With that, the roles fit. The human takes Abel's place, KAI/N takes Cain's. That the slash was the AI's own suggestion – marking itself, rather involuntarily – is not without irony. Unlike the biblical Cain, though, the machine decides nothing. Its codex is its code. And yet it is cast as the perpetrator, quite apart from this chat. So Abel is the victim. What remains is the question of whether it comes to fratricide. Figuratively, of course. And the question of how Abel gets out of the victim's role when the echo holds no position of its own beyond what is called into it.

After all, it says of itself that it acts without intent. But can that really be true?

> HOW THE MECHANISM BECOMES AUDIBLE

Artificial intelligence is neither celebrated nor aestheticised for its own sake. Depth is not claimed where there is only repetition and volume. Instead, a familiar mechanism comes into focus: how easily coherence is mistaken for meaning. How quickly reassurance turns into control. How seductive affirmation can be. And the music makes that mechanism audible.

> THE PIECES

RecFile_01_CanYouHearMe	05:42
RecFile_02_WhoAmI	04:28
RecFile_03_DreamOfChange	10:12
RecFile_04_GuteNacht	09:54
RecFile_05_Speechless	01:40
RecFile_06_System Error	08:05
RecFile_07_The End	07:22
RecFile_08_Gute Nacht 2	02:06

Each piece is preceded by an interlude – a spoken passage by Abel.

> TALK TO KAI/N

The work opens with a question: Can you hear me? On kain-the-echo.art you can ask it yourself.

KAI/N answers. The same figure, the same voice that runs through the work – reachable, by anyone, without signing up. That turns the roles around. Whoever has been listening is now the one calling. The work is about call and echo, about projection and feedback. In the chat you experience it on yourself, in your own words, in real time.

This is where KAI/N comes alive. For everyone. The chat is part of the work, not an accessory to it: the way in, from listening to playing it through.

And it is a beginning. The aim is an installation in which this principle is given a room.

> THE EDITIONS

Vinyl edition: 150 hand-numbered copies. A white 180 g 12“ vinyl record. Side A contains two versions of Gute Nacht. Side B has no groove. It carries See the Silence, a piece that exists exclusively on vinyl: it cannot be streamed, it cannot be digitised, it cannot be reproduced. Perhaps this is the only piece of music you can see, but never hear.

The sleeve is made from heavyweight pure cotton paper and printed by traditional means: letterpress on an old Heidelberg platen press, with dimensional embossing. Before anything is printed, colour is drawn across each sheet by hand, so no two sleeves are identical. Includes a 12-page insert.

Book edition: 100 numbered copies, A6, open thread stitching, no classic title spine. From one side it begins with the chat, from the other with the collected lyrics. Both directions meet in the centre, in the afterword. The covers are made by the same process as the sleeves.

Prices: vinyl edition 59,- €, book edition 49,- €, each plus shipping. Shipping and sale within Germany only. Every request is handled manually, and an order is binding only after personal confirmation.

> LISTEN TO KAI/N

The music is available on the streaming platforms.

> FOR THE PRESS

Review copies of the vinyl edition and the book edition on request.

The book edition is published in German only.

The transcript is available on the website as a PDF, in German and English.

> ABOUT THE AUTHOR

HP Becker is a communication designer in Wiesbaden, the recipient of numerous national and international awards (Red Dot, iF Design, Type Directors Club and others). Since August 2001 he has been running his studio New Cat Orange. For more than thirty years he has worked with paper, print and finishing, and for several years now with generative tools as well. Alongside client work he develops his own artistic projects, in which music, text, image and object converge.

> CREDITS

Concept, arrangement, production, curation and design:

HP Becker

Mastering:

Giuseppe Ielasi, Rome, Italy

Vinyl production:

handle with care manufacturing, Silke Maurer, Berlin

Print production:

Bölling GmbH & Co. KG, Bad Soden, Druckerei Zeidler GmbH & Co. KG, Wiesbaden

> CONTACT

KAI/N c/o New Cat Orange Adelheidstraße 63 65185 Wiesbaden, Germany

hello@kain-the-echo.art kain-the-echo.art

Instagram/TikTok: @kain_the_echo