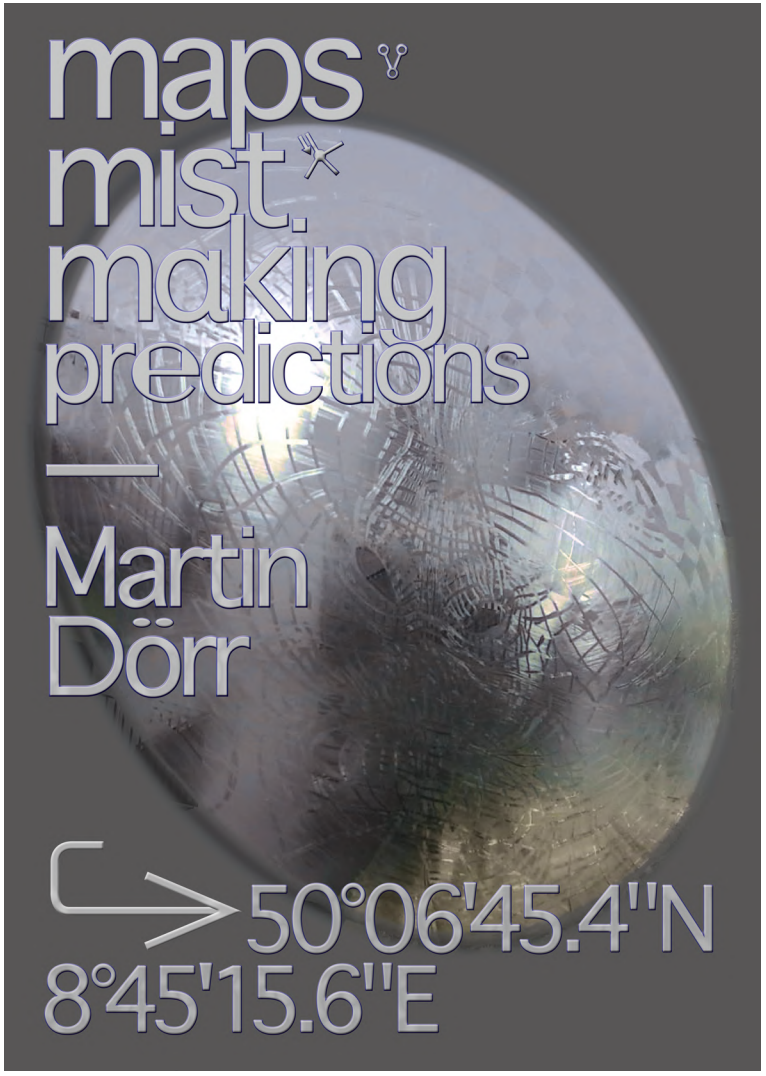


Design: Anne Büttner

Exhibition Overview

Martin Dörr / Web: www.martindoerr.de / Mail: contact@martindoerr.de / IG: @martin_doerr

Installation view – **Maps*Mists*Making Predictions**, 2020 © Johannes Lenzgeiger

Maps*Mists*Making Predictions

GPS-based Installation, Digital Companion, Magma Maria, Offenbach am Main, 2020

*Maps*Mists*Making Predictions* (2020) is a site- and time-specific installation, co-authored by two suns: the one moving above us and an algorithmic counterpart running parallel to it. The work transforms with its position on the globe, integrating daylight, GPS coordinates, and environmental conditions into a system in which meteorological and computational processes intertwine.
Visitors encounter a continuously recalibrating environment: *Flat Orbits,* algorithmically controlled kinetic objects, follow a pre-calculated solar path and form temporary material constellations on their moving surfaces. Simultaneously, *Inhabit* functions as a digital companion, generating worldwide time- and location-specific shadow derivations as a non-numerical temporal reference, living on site and on smartphones.
In *Maps*Mists*Making Predictions* logics of prediction collide with embodied, atmospheric experience and offer new, non-linear and speculative tools for calibrating and navigating our situated, planetary selves.

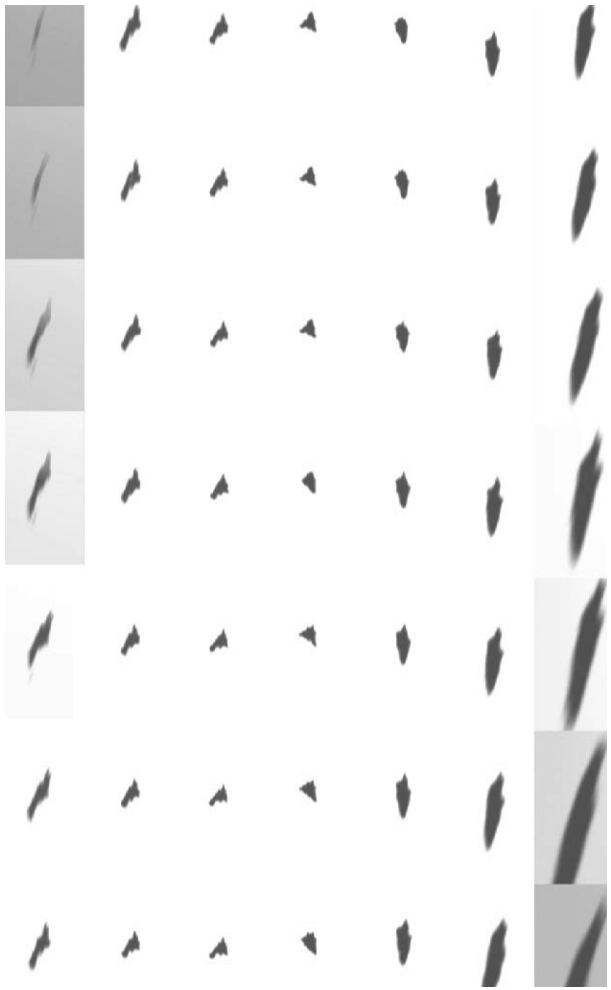
The project emerged in the context of my theoretical research *Lens Flare – From Physical Phenomenon to Non-linear Narrative Figure* (Marlies Schleicher Prize for Art Theory, 2020), which examines lens flares as physical and simulated narrators that bundle environmental information and situated narratives within their overexposure zones.

App Programming: Dominik Keggenhoff
Poster Design: Anne Büttner
Supported by the Freunde der HfG e. V.

Left: **Flat Orbits**, 2020
GPS-based installation
Dual-axis solar trackers, reconstruction in wood (weathered, stained, charred), Arduino board, linear actuators, aluminum, mesh, locally collected material fragments and particles. © Fenja Cambeis

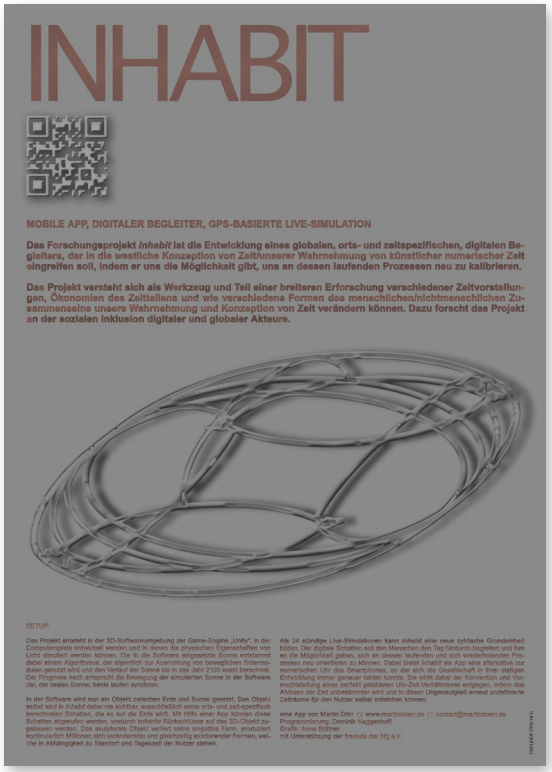
Right: **Inhabit**, 2020
Live simulation on monitor.
© Fenja Cambeis

Installation view – **Maps*Mists*Making Predictions**, 2020 © Fenja Cambeis



Left: **Inhabit**, 2020
Live simulation excerpts.
Development of the digital
companion over the course of a day.

Right: **Flat Orbits**, 2020
© Fenja Cambeis



MOBILE APP, DIGITAL COMPANION, GPS-BASED LIVE SIMULATION
The research project *Inhabit* is the development of a global, site- and time-specific digital companion that aims to intervene in the Western conception of time/our perception of artificial numerical time by offering us the possibility to recalibrate ourselves to its ongoing processes. The project understands itself as a tool and part of a broader exploration of different conceptions of time, economies of time-sharing, and how various forms of human/non-human coexistence can alter our perception and conception of time. To this end, the project researches the social inclusion of digital and global actors.

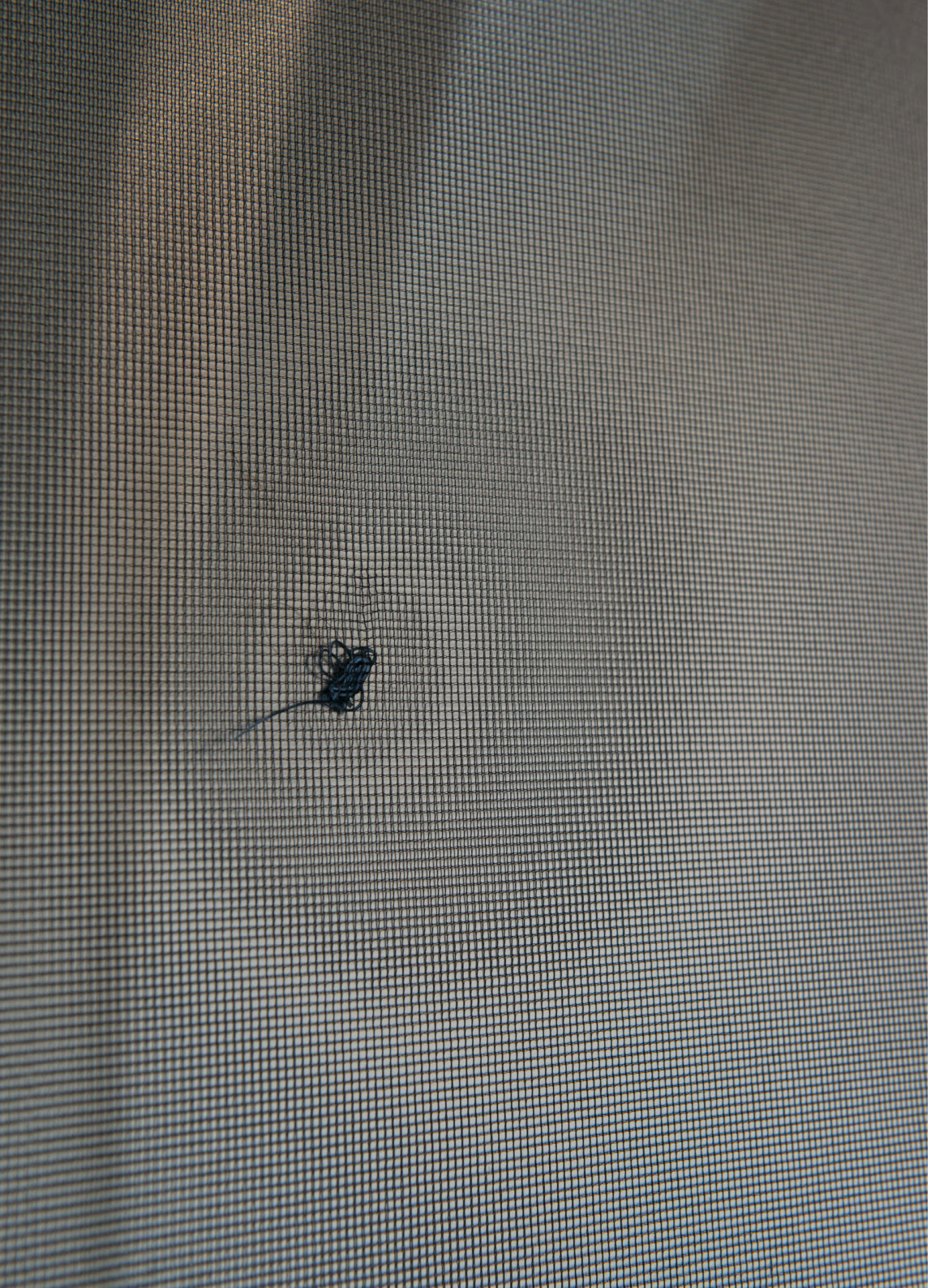
Left: **Inhabit**, 2020
Mobile app & digital companion
© Anne Büttner

Right: **Inhabit (Poster)**, 2020
Design: Anne Büttner

Details – **Flat Orbits**, 2020
© Fenja Cambeis

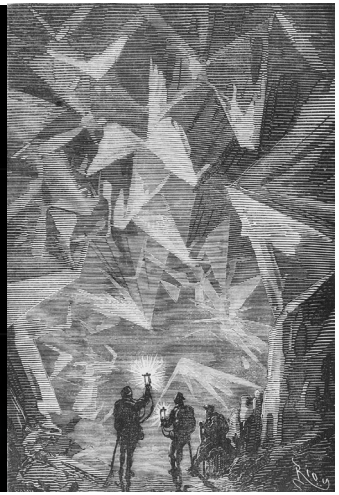
Inhabit, 2020, Mobile app & GPS-based digital companion – **Maps*Mists*Making Predictions**, 2020 © Anne Büttner

Installation view – **Maps*Mists*Making Predictions**, 2020 © Marina Hoppmann



Details – **Flat Orbits**, 2020

Image: Lens-Flare shapes and formations, Digital Preset



„Je m'imaginais voyager à travers un diamant"
Édouard Riou, 1864

A Mineral F(r)iction for Alternative Cave Exits (2020), a mineral sci-fi story concluding my theoretical research on lens flare (*Lens Flare – From Physical Phenomenon to Non-linear Narrative Figure*, 2020, Marlies Schleicher Award for Art Theory). In that research, I followed their non-linear light paths through lens systems and examines how these inconspicuous spots might enable new entrances and exits in linear image and knowledge production.

The speculative text picks up at the end of the description of a crystalline cave from Jules Verne's adventure novel *L'Étoile du Sud. Le Pays des diamants (1884)*, which the philosopher and mathematician Michel Serres uses in his essay *Le gaucher boiteux - Figures de la pensée* (2014) to convey an anti-Platonic worldview/analogy. In this fictional chapter added to Verne's story, the central-perspective heroic narrative dissolves, giving way to a multiperspectival, branching „mineral fiction" in reference to Serres' conceptual framework („I too am a diamond").

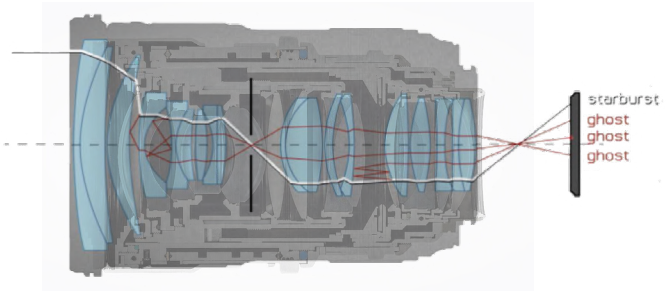


Image: Camera lens in cross-section – complex paths of internal scattering (red), from which lens flares arise on the image plane (dark gray).

A Mineral F(r)iction for Alternative Cave Exits

… It drove their bodies to the surface, the place for which they had actually descended. To bring the story to the upper world... That of the fantastic cave, glistening in the depth of the mountain.
The completely dark tunnels they followed were made of an unusually smooth stone that seemed to carry them further and further, leading them up the mountain like bubbles rising in a thick layered liquid.

Without warning, a wave of intense light hit them both. Intuitively, the heroes tore their hands before their eyes to protect them from the blazing light of the surface. In that moment it became visible which story the two were telling – without ever having to say any of their well thought-out words about it.
Instead of a shadow that darkened their field of vision and from whose protection they would have tried to perceive the first outlines of the surface, the light was shot by their arms and hands into countless fragments, striking their heads and bodies. Bodies that no longer consisted of flesh or hair, but of a clear, mineral materiality, similar to that found in the cave. They did not really know what had happened. Whether their eyes were adapting to the dazzling light or whether they were trapped in a state of being blinded and the following were only imaginary figures:
Their crystalline bodies had no resistance to the light, eagerly absorbing it and radiating it in innumerable ways and directions imaginable. What disappeared glimmering against the horizon was their reality, the surface with its objects, spaces and values; outlines that had been replaced in favor of a sensing of things and materials that seemed to produce signs and instructions - constantly reconfiguring horizons without a heroic point of perspective. The intense light that had poured over them like a wave, bursting into a thousand flickering pieces. Fragments of themselves or of what they had become. A mineral fiction, a body of passage, a collector and transmitter, emitting and releasing, passing through, reflecting and diverting information from within and without. They could no longer distinguish between their crystalline self and their shimmering environment – which particle originated from which thing.

It was a loss of themselves, a loss of their single shadow, replacing it by a new kind of numerous, (dazzling) shadows, shadows of n-order. Connected derivatives that branched into every microscopic pore - until the entire surface became part of this self-amplifying collective luminosity. A light becoming so bright that day and night dissolved, that competes with the dominance of the singular sun. A Light that carried the information of the collective depth far away to other celestial bodies and their inhabitants, turning towards or away from the story of the dazzling cave.