

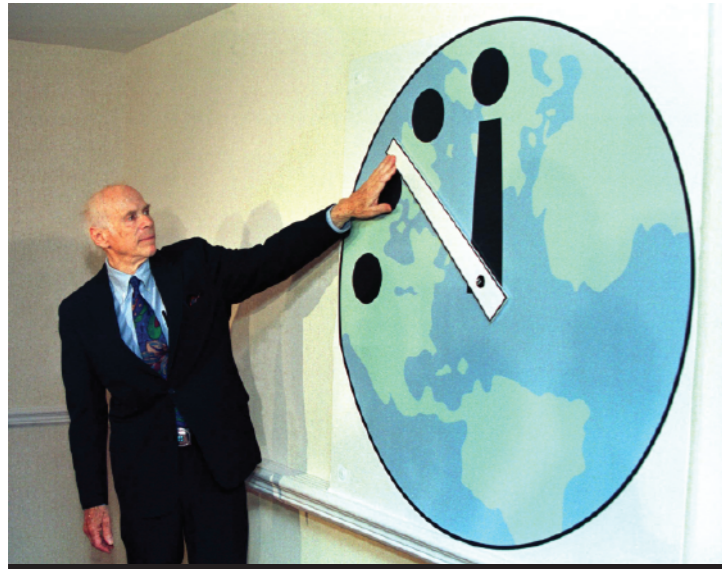
Desert Head

READER



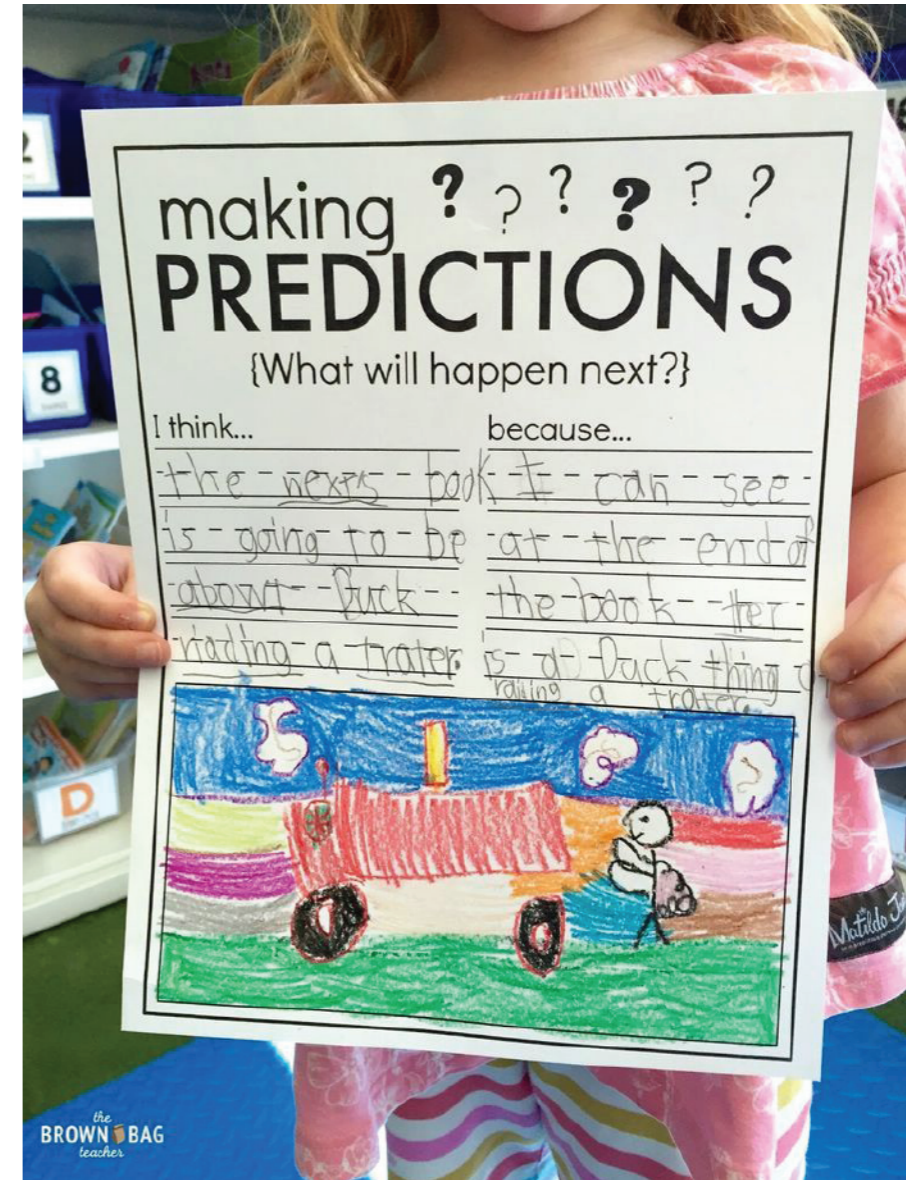
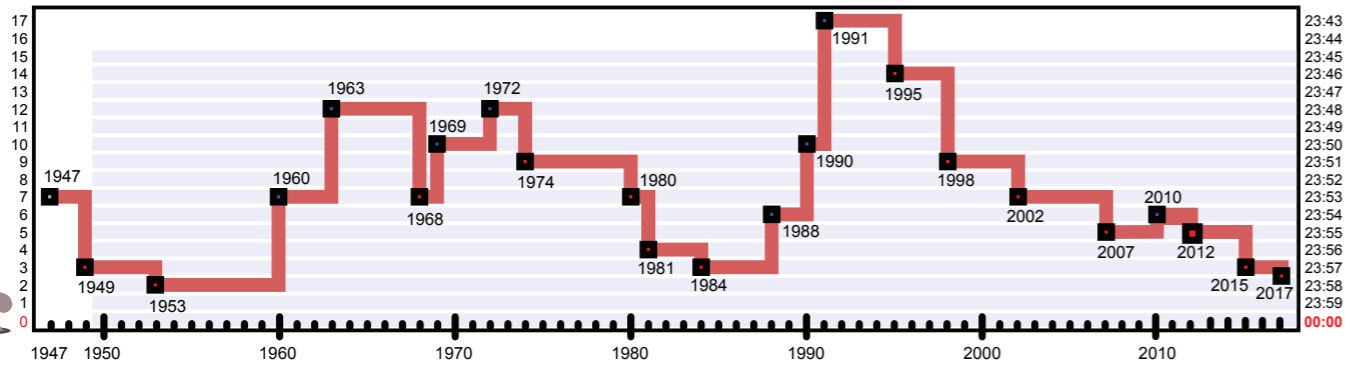
Das Diorama oder die Miniatur wird immer verbreiteter. Im Modellhaften entsteht ein angenehmer Abstand vom Zuschauer auf eine Welt in der man sich eigentlich gerade befindet. Die Welt ist so überschaubar und man kann die in ihr enthaltenen Dinge sogar relativ einfach hin und herschieben. Diese Art der Erkundung vom Sessel aus ähnelt der drag and drop Mentalität... in welcher die Aussenwelt (in der sich der click materialisiert) nicht Reflektiert werden muss. Dieser Schwenk hin zum Puppenhausartigen macht symptomatisch Sinn. Es erfüllt unser Verlangen eine Welt zu kontrollieren, die immer Größer, Direkter und Unübersichtlicher wird. Somit bietet sich ein weiterer Lebensraum mit dem man sich beschäftigen kann während die eigentliche Welt um einen rum unbestätigt vor Ort ist.

Increasing prevalence of the diorama, the miniature, their vessels staging us as onlookers to worlds as sandboxes. A dissonance between our interior worlds that of course we find increasingly virtual and beholden to our godlike control of drag/drop materiality conjuring our desires that the outer world increasingly doesn't reflect, the world steamrolled at the whim of other's control. So our turning to dolls and miniatures and virtuality makes symptomatic sense, fulfilling our need for control over a world we increasingly seem to not have much over makes psychologic sense. The world providing ever further customizable habitats to busy ourselves with while remaining deaf to our desires, a lot like playing with dolls.



Die Doomsday Uhr
Einschätzen wann die zivilisatorische Welt endet.

Doomsday clock: minutes to midnight, 1947-2017



z.B.



DIE ERFINDUNG VON TRANSPORT UND LOGISTIK IST DIE ERFINDUNG VOM TRANSPORT UND LOGISTIKUNFALL DER DARAUF WARTET ZU PASSIEREN

TO VAST VASTNESS

Nature, propelled by globalized exhaust logics, is more and more forced to dictate new ways of how to look at the world.

It is approaching with its own image regime in the form of an inexhaustive vastness.

A release of the to-vast-scales of global processes and catastrophe.

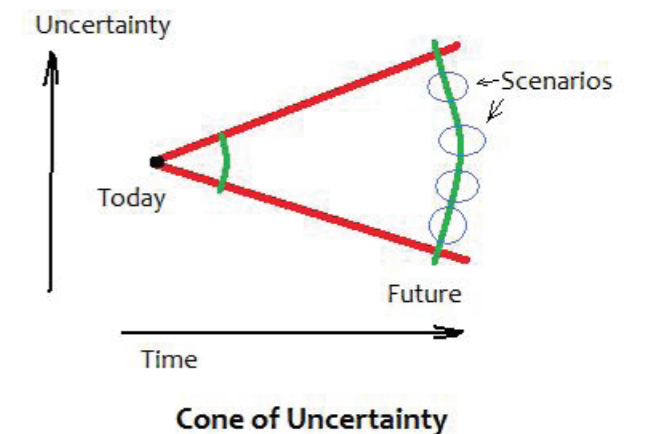
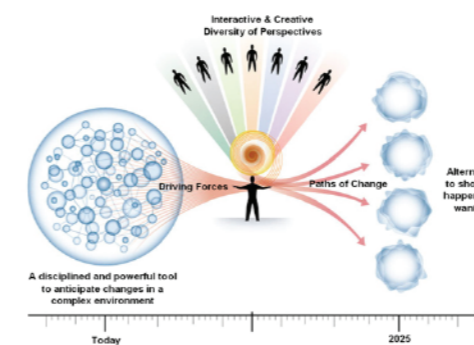
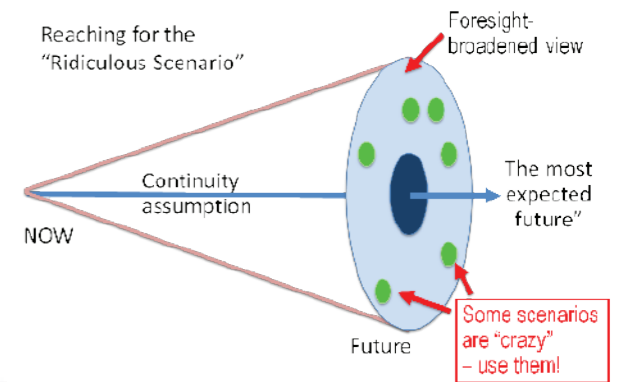
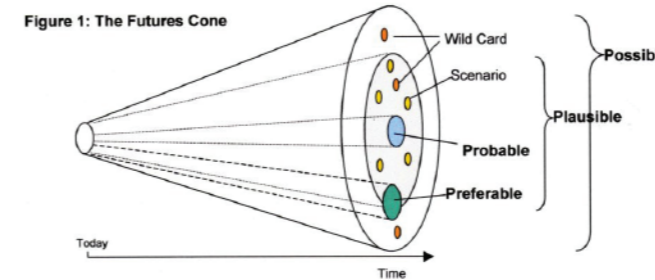
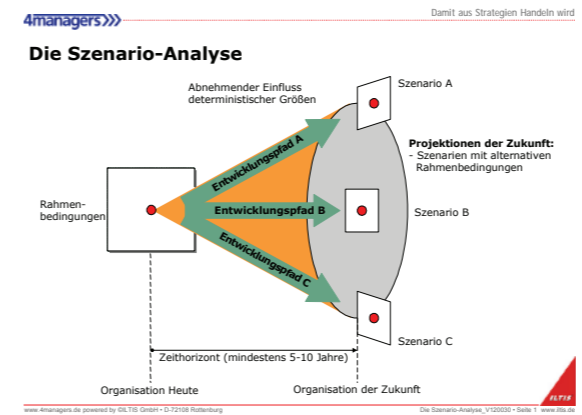
Since a forceful global (and civil) destruction turns out to be increasingly obvious, the stress increases to obtain a suitable overall image for these processes that would allow for comprehension and ultimately for worldview-perceptive modifications.

The image technologies, which initially tried to utilize, process, manipulate, envision and monitor nature, are now being forced under order of a natural image regime to deliver that which is undeliverable, namely the vastness and inexhaustiveness of the impending thread for the civilized world.

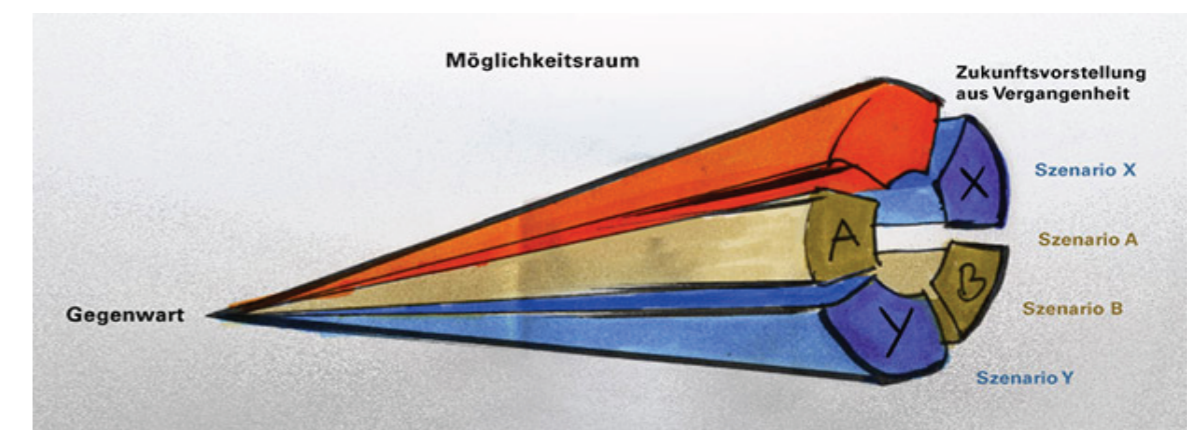
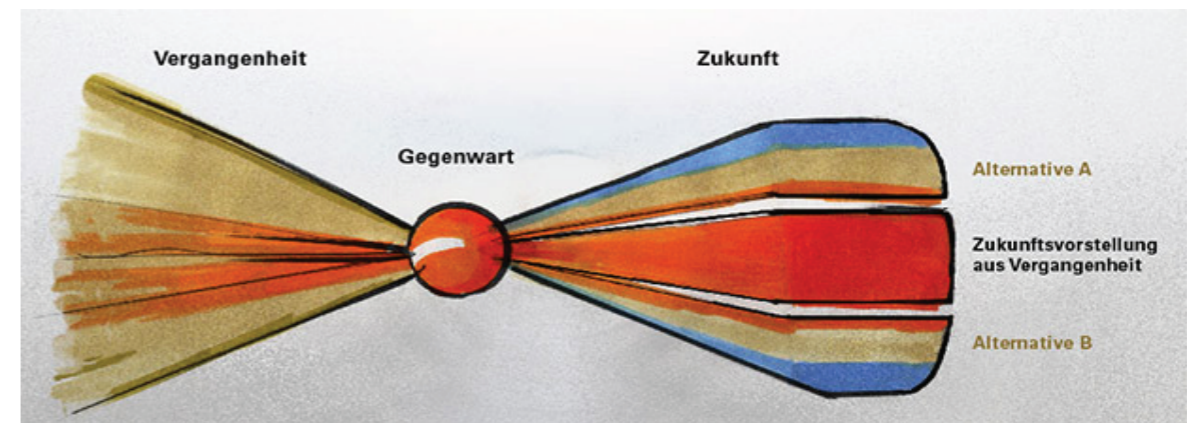
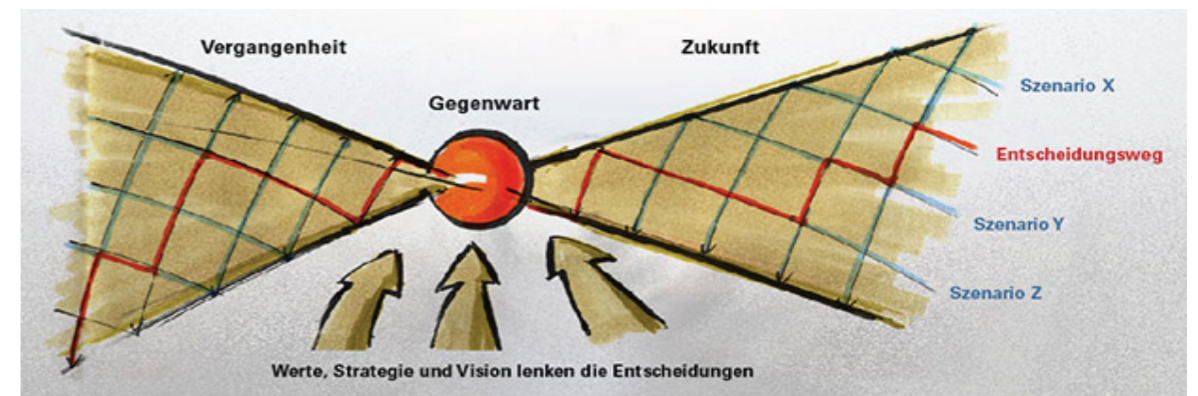
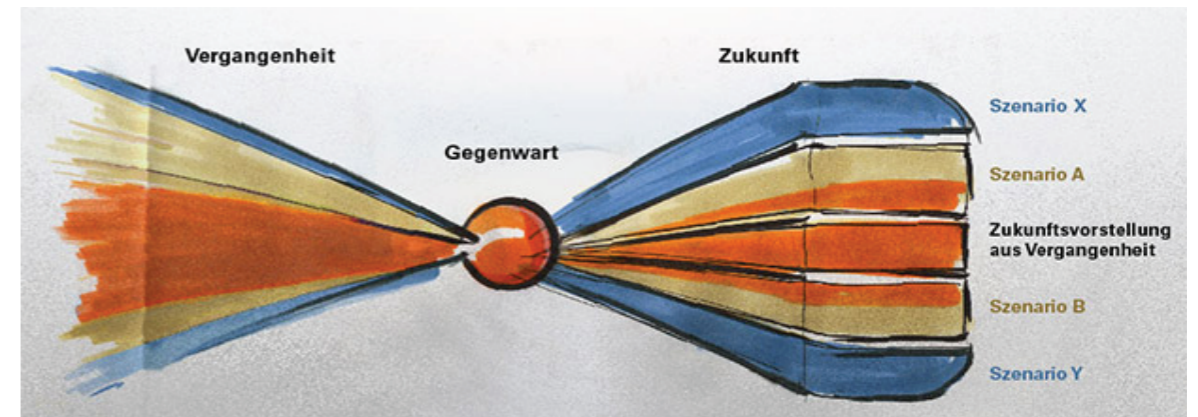
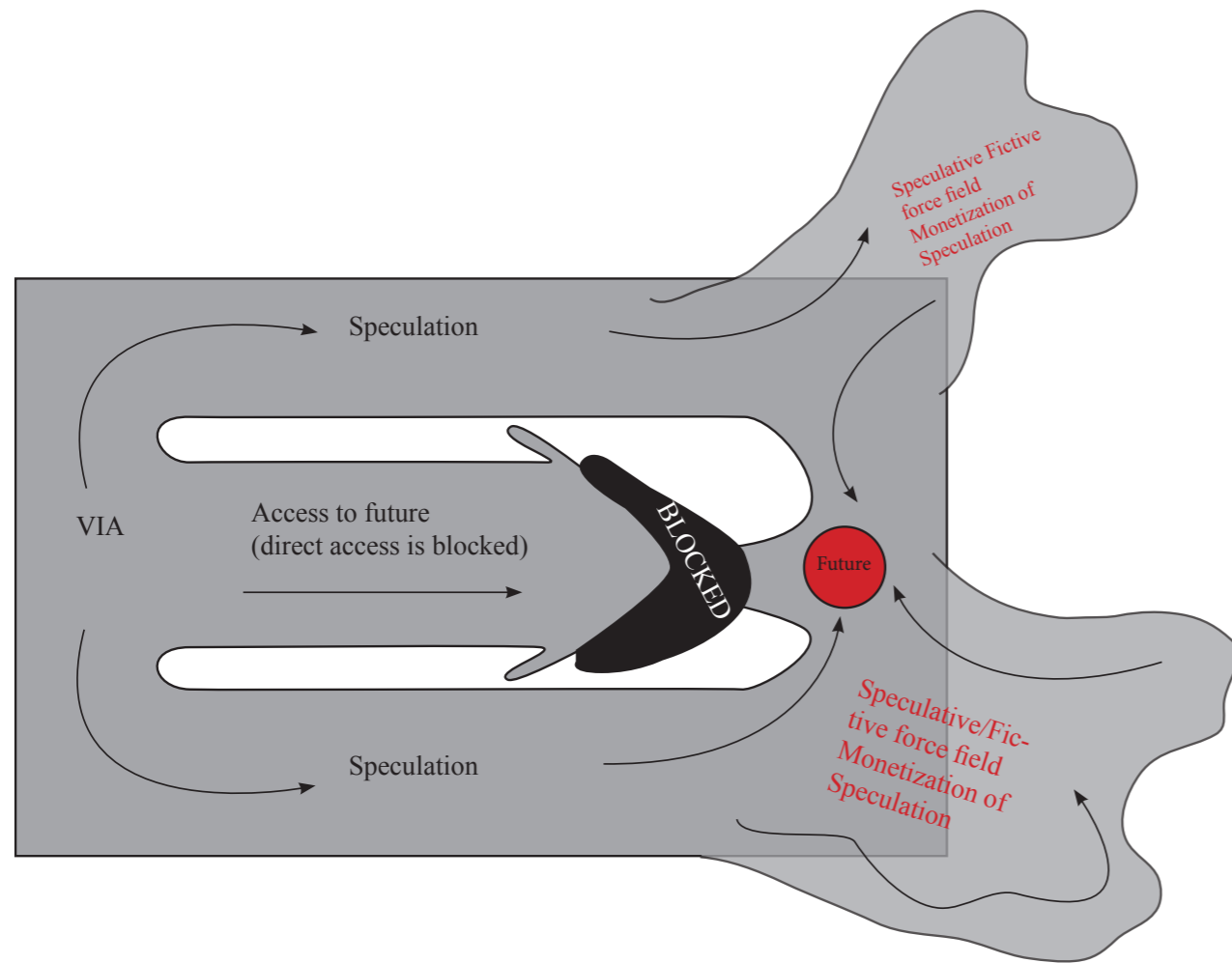
Albeit attempts are attempted, they always seem to fail to materialize into direct experience. Odd how accustomed we've gotten to utilize image reality on a daily basis and are used to a world where (image) representation is experience...

But on the other hand we are unable to contemplate and understand some mass data visualizations, e.g. courtesy by NASA in which the warmest year on record globally is displayed colorful and rather accurate...

The anthropocene has meant not a new image of the world, but rather a radical change in the conditions of visibility and the subsequent transformation of the world into images. These developments have had epistemological as well as phenomenological consequences: while images now participate in forming worlds, they have become forms of thought constituting a new kind of knowledge — one that is grounded in visual communication, and theory dependent on perception, demanding the development of the optical mind.

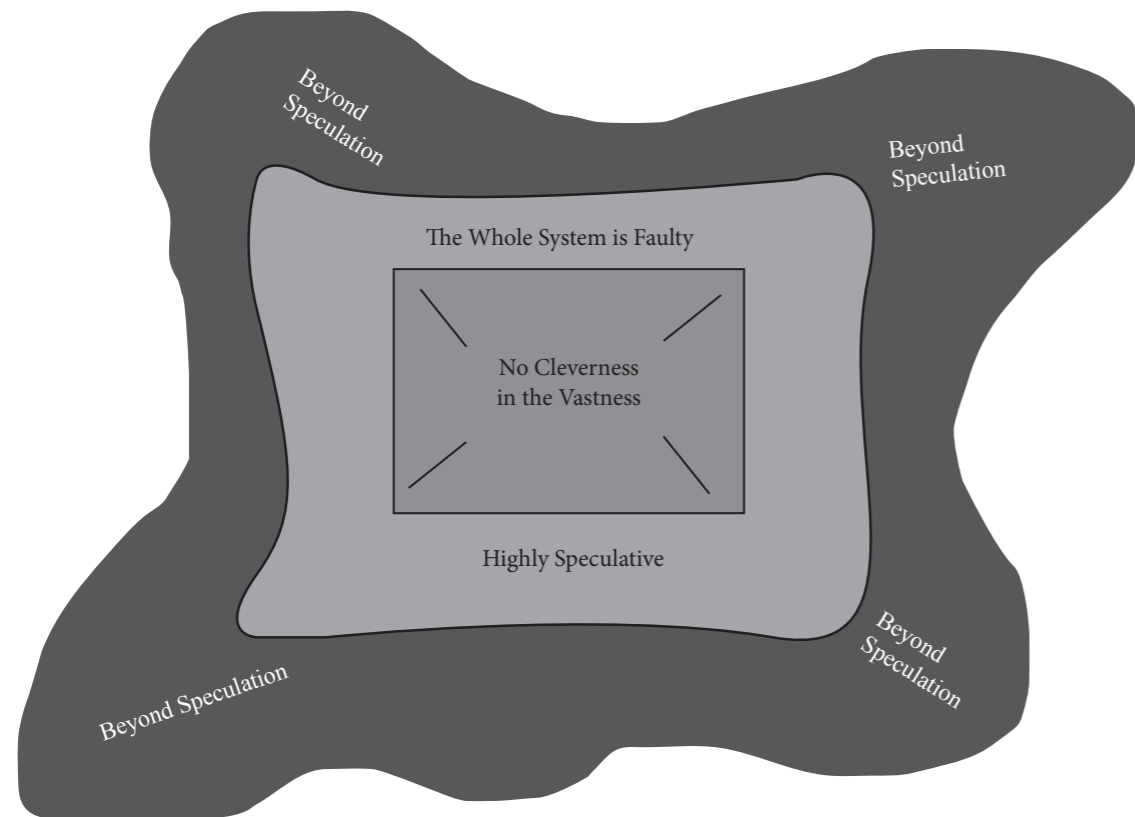
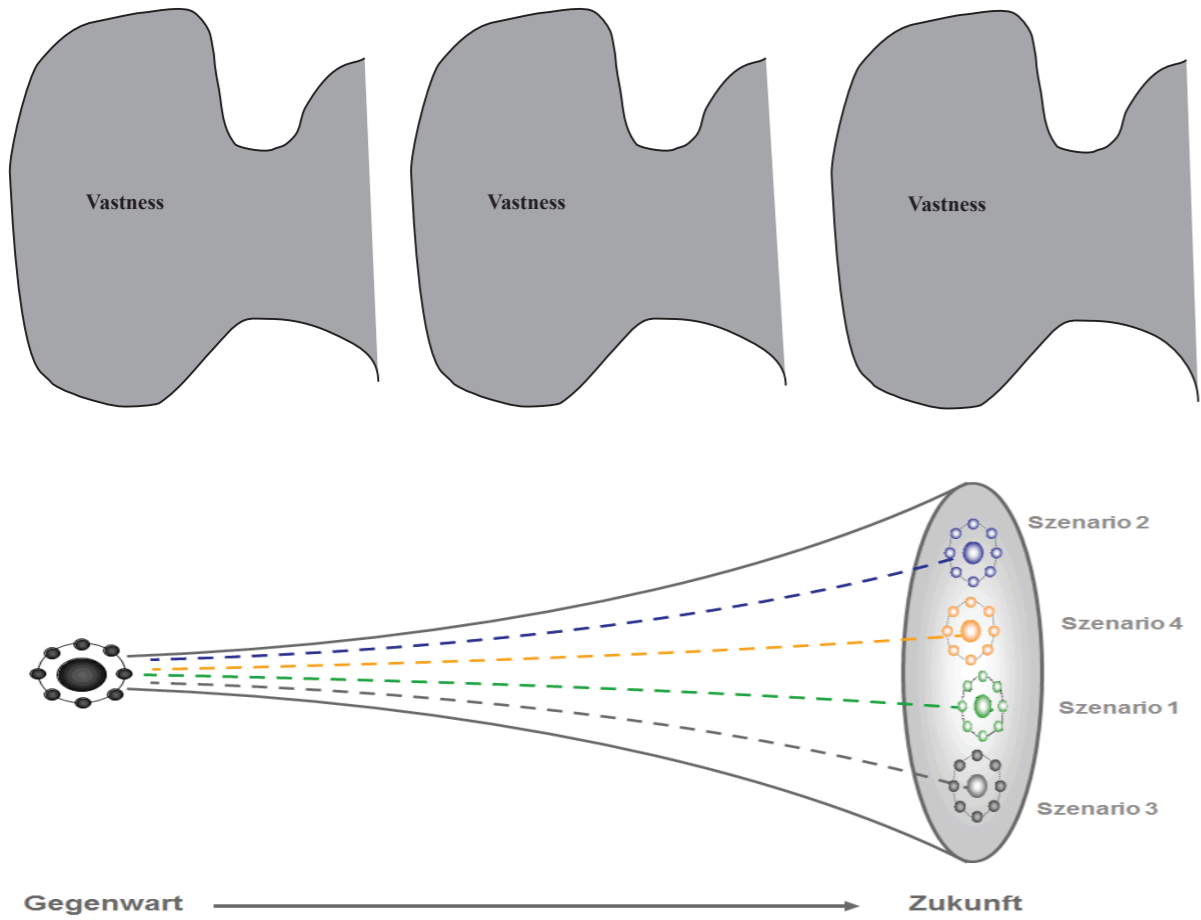


Banken			Versicherungen		
	Deutsche Bank	HETA ASSET RESOLUTION			

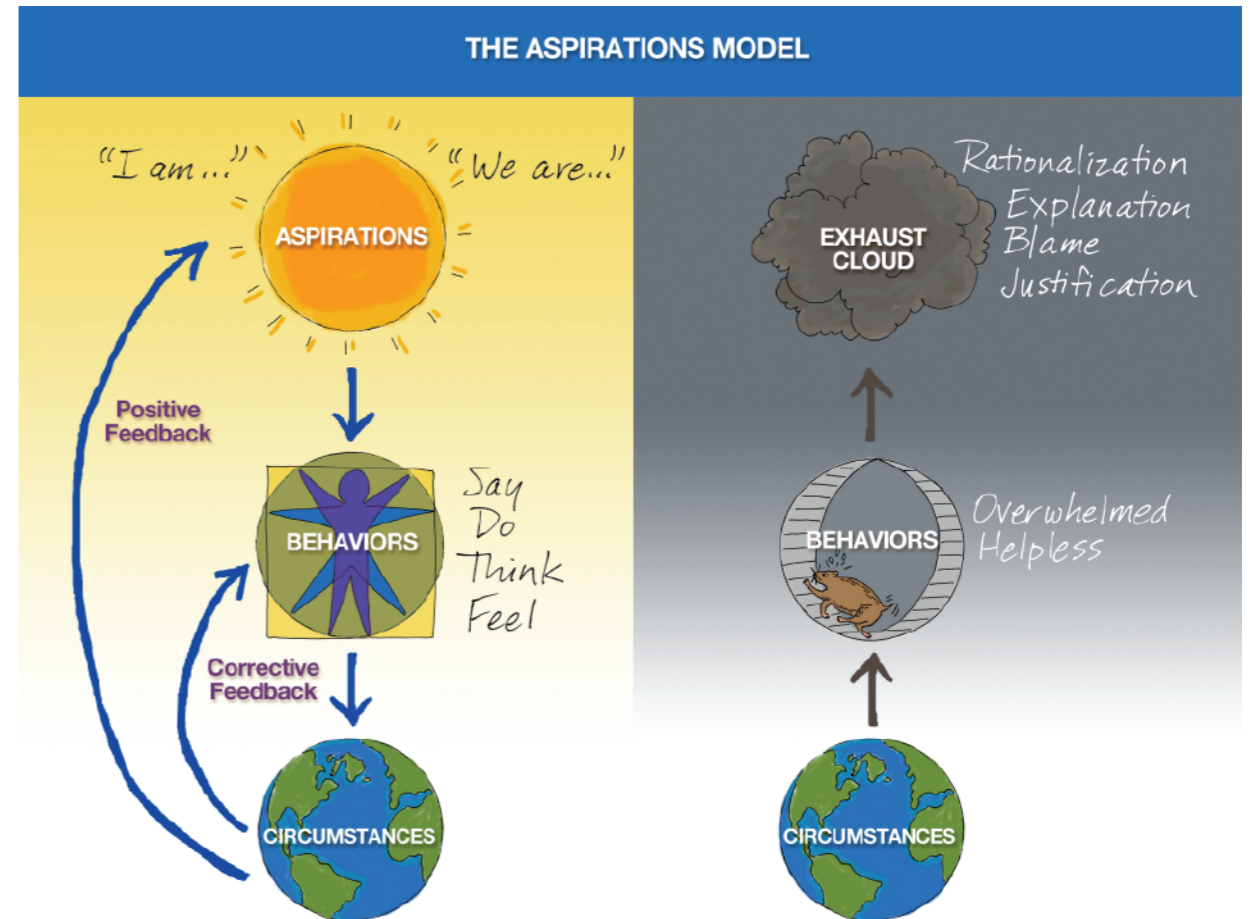


Vast Speculation:

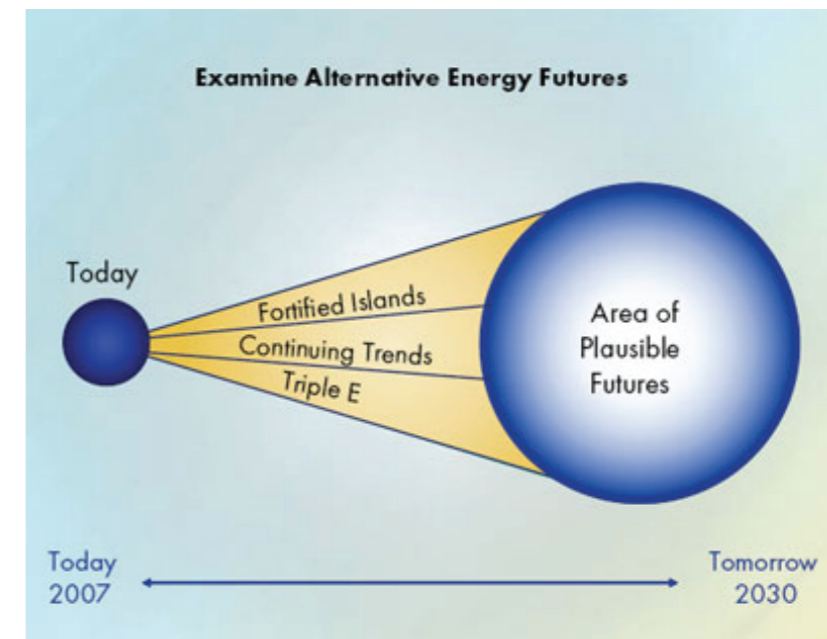
bundles of vastness

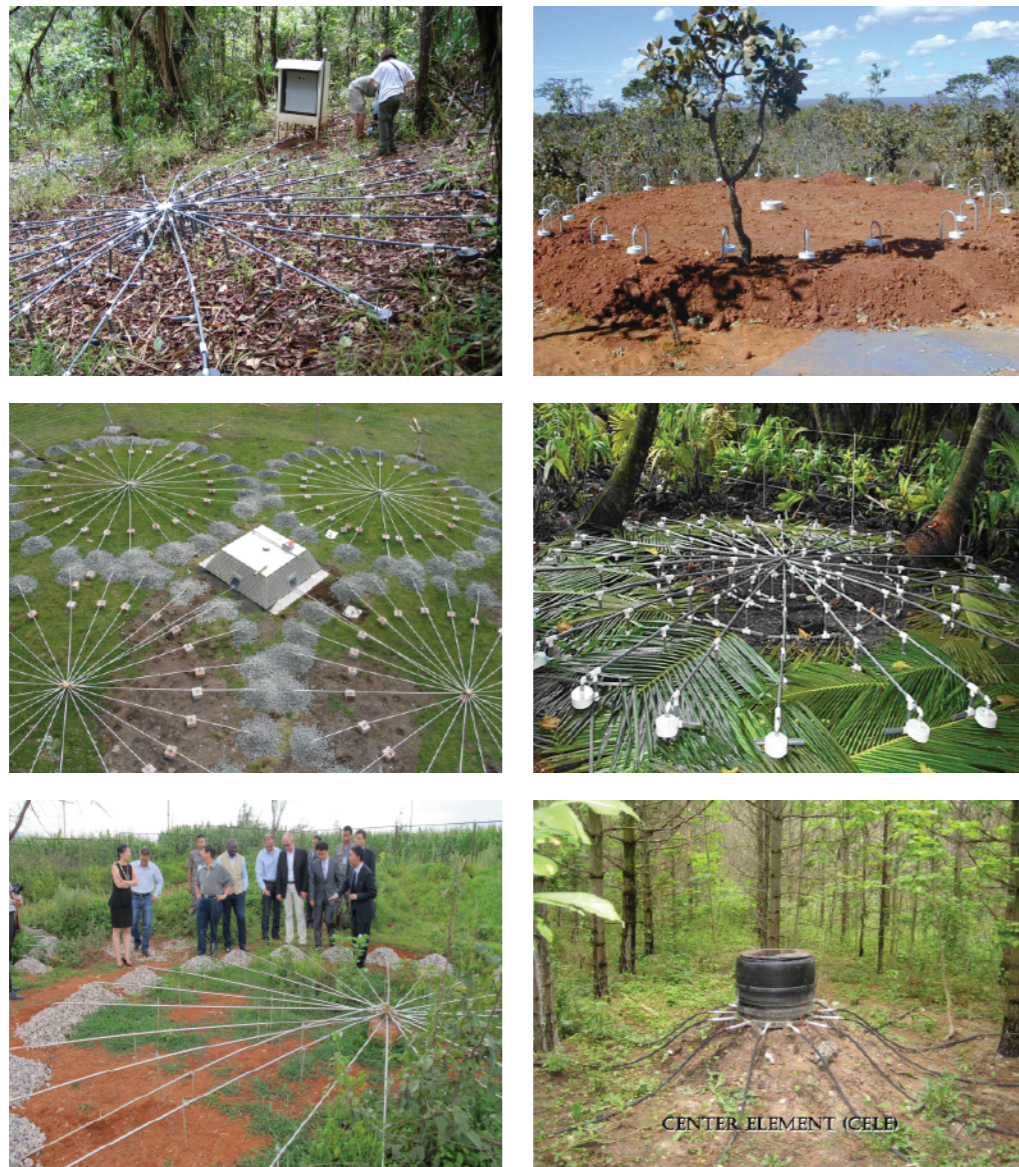


Economic Scenario Modes:



©2012 Institute for Alternative Futures
Model developed by Roger Fritz of Leadership by Design.





Infra-sound for nuclear detonation detection

Animals have been known to perceive the infrasonic waves going through the earth by natural disasters and can use these as an early warning. A recent example of this is the 2004 Indian Ocean earthquake and tsunami. Animals were reported to flee the area hours before the actual tsunami hit the shores of Asia. It is not known for sure that this is the cause; some have suggested that it may have been the influence of electromagnetic waves, and not of infrasonic waves, that prompted these animals to flee.

Coexisting with the imminent reality.

Financial geomorphology

Yet, however deplorable, growth and devastation can be aesthetically generative: they set us on a course toward imagining what the world will look like as it slides toward the inorganic.

Bio-capitalism

Some geologists point out that over the last hundred years or so, things like real estate markets have become geomorphic agents—fluctuations in commercial real estate markets can move more sediment than “natural” geomorphic processes like erosion or tectonics.

Potential futures for Potential present production

These futures are vast, vague and partly imaginary, but since they trigger current assessment, monitoring or simulation systems, their imaginary potentials are already formulated and build in our daily environments. “They establish the horizon of possibility and necessity for current design. Inexistent, projected, the deserts to come are the regulative force that determines what will be produced.”

1. THE EVENTS.
Home Video rec. of Natural Forces / The Double Rainbow Effect Syndrome.

The measuring of direct, immediate events within nature. // Handheld or armchair exploring devices of private or institutional origin capture material collaborations. // Channeled into the realm of mass consumption. Earth movements > Earth consumption. // Immediacy of an event, opposed to a looped, always re-loadable event. // Is it as much about the capturing tool the capturer, as it is about the captured matter? // Is it more about the excitement of machines and flesh, rather than nature itself? // Who collaborates with whom-how within this man-matter-machine constellation? The (technological) gap between audience and event. // Accidents waiting to happen.

2. PREPARING FOR THE EVENTS.
The visual culture of corporate risk assessment media tools

A visual protocol on the visual approaches of predictive media tools and services. // A (visual) culture of risk prediction, assessment, calculation. // Nature as entity for stimulating markets. // Advertising prediction and preparation. // Advertising nature as a violent force. // Build a fictional setting for fictional catastrophes. // The prediction of (matter) events, and thus the future telling, the fiction of matter.

3. PREPARING FOR INORGANIC DESERTS
The simulating, remaking, cartoonisation of matter.

The utilization, governance and sense making of the material bodies of the globe via simulations. // Turning the virtual, digital materials into being. So to speak, turning 2-dimensional media into a smelling, touchable, digestible 3-dimensional, and thereby supersede organic matter. // The image is glued so firmly underneath the screen window, that it seems to be impossible to peel it of in order to reveal its backside. // The world consists of images // Media flesh // Data and dirt. Cartoon physics and particle science. // To take for granted, the conditions of a potential post-human state.

INORGANIC DESERTS
media-matter hybrids

Cognitive and conceptual changes towards materiality, as well as the changes of material compounds themselves.

As reality consists ever more of ultra high res. Image representations, one has to decipher this image world in order to access the underlying reality of “media-matter”. Current measuring tools re-assemble the world... they even de-sense the world.

In broad, the massive industry (private, state, and corporate) that works on the assessment, monitoring, prediction and visualization of material compounds. (mainly in order to stabilize or guarantee financial growth). And how these aesthetics of measurement as part of a “culture of sensing” contribute to new material realities.

What are the main reference points for speculation about materiality within our current evolving Technosphere and those material realities that might come with it?

We make of the daily task to mould the world according to those summer projects

What will be then, determines the now.

Every impending doom is already a guinea pig, before it has ever happened.

Desensing The World

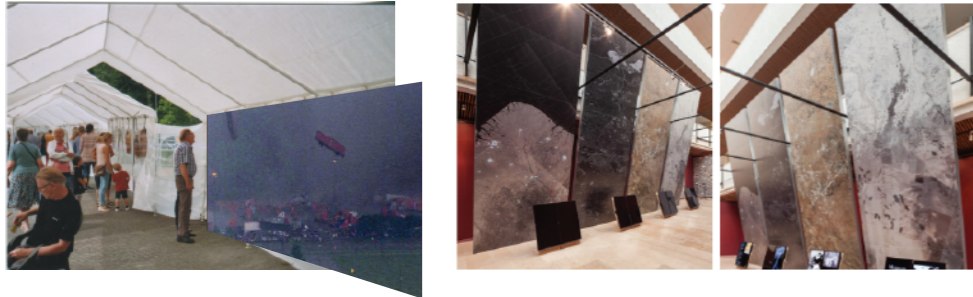
The de-sensing of the world of matter or “reality” via the increased use of virtual tools. “One persistent irony of Modernity’s auto-technologization is that as the capacity for very high resolution representations of worldly space scales quantitatively, our own individual and collective abilities to comprehend and access the world as a coherent situation correspondingly wane” “The closer we get to simulate, assess or monitor the world, the further we move away from it.”

Useless Image:

16

can these photos be sufficient to make concerns ?
what can be sufficient to make concerns?

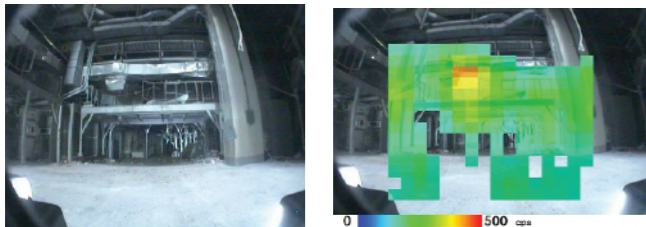
a show?



a spill cam?



a gamma cam showing radiation?



a sci-fi animation?



a documentary that uses real footage of a catastrophe to develop a sci-fi plot?



Useless Image:

17

One central thing that the popularized Anthro- or Capitalocene (which proposal includes the demise of the civilized world) has shown very vividly is, that **the images which we've gotten used to as representation for global scale processes might be inadequate and don't do more than allowing to be an aesthetic effect** as Timothy Morton suggests.

“The hole is the ozone layer is but one such image; its vastness escapes easy capture except by simulation and data visualization and thus is only ever experienced as a localized “aesthetic effect”, a sunburn (...)”

Whereas TJ Demos goes further by suggesting that **images and specifically the medium**

of photography is all together useless for the representation of the critical global state that lies ahead of us.

“(.) the expanded spatial and temporal scales of geology pressure, if not altogether exceed, human comprehension, and thereby present major challenges to representational systems. (...) pictorial conventions of landscape photography— even those of photography at large—suddenly become far from adequate.”

So we are confronted with a sort of double stream of a representational crisis. Or rather layers:

1. As the image world is excessively pouring in, it hinders any relation to the real and might be responsible for a widespread feeling of estrangement and indifference towards the world. It seems like whenever the image stresses to be most profoundly real, the totality of sensual estrangement seems also at its most fatal.

We are no further in successfully depicting the problems of the current physical reality around us in a manner, which provokes a collective idea for change. Even though the processing power, high res. optical technology, and modes of representation are seemingly available.

2. On the other hand, the reality of an ecological thread triggered by capitalistic excess modes is getting dangerously close ... Meaning that the natural itself is coming very close with the threat of impending doom. This closeness is so to speak, the optical regime of the natural that might ultimately be the only vivid reminder of an actually unfolding reality.

So, how do we proceed? With the search for a sufficient image or any type of object that advocates change? A bodily direct sensual experience? A sensual accuracy of what is ahead of us...

Representation as Experience

At present, it seems like a profound amount has been discovered within environmental and extraterrestrial physical processes. Though most of it stays out of range of a bodily experience. It is sensually out of reach as explained by Buckminster Fuller:

“We began to discover all kinds of new chemical, biological, and electromagnetic behaviors of the invisible realm so that today 99.999 percent of the search and research for everything that is going to affect all our lives tomorrow is being conducted in the realm of reality nondirectly contactable by the human senses.”

The non-direct reality mentioned by Fuller ends up to be primarily a visual one, which appears in the form of media technologies. It is thus a reality that relies on images to end up factual or

truthful. This is well depicted in an account told by Susan Schuppli:

“At the turn of the nineteenth century in Germany, Joseph von Fraunhofer embarked upon a series of experiments exploring the optical spectrum of the sun. His work would eventually come to be used by scientists to determine the chemical composition of a remote object — our sun, some 149.6 million kilometres away — not through direct testing but by treating it as an image, one whose chromatic variance could be translated into the complex language of chemistry.

(...) His bold assertion that the essence of objects could be determined by virtue of the aesthetic judgment of chemistry would prevail, setting the course for the primacy of the visual in deliberating truth claims.”

Operational Image:

most likely only **operational images** will be in use in case of a major catastrophes.

as in the BP oil spill at the gulf or the Fukushima catastrophe

highly specific, but mainly used for damage assessment rather than representational matters.

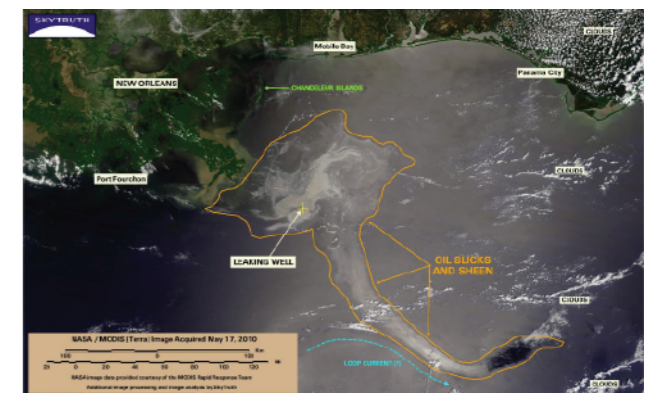
operational images

(...) Denn einerseits verwirklicht sich in den «operativen Bildern» die Utopie, dass es eine Eigengesetzlichkeit und Autonomie des Bildes geben muss, die nicht auf sprachliche Vermittlung, Übersetzung und Kommentierung angewiesen ist. Es sind Bilder, die selbst arbeiten und vollständig auf der Ebene der Objekte und prozessualen Vollzüge agieren. Andererseits jedoch löscht sich das Bild als Bild in dieser Operativität zugleich aus; es ist nicht mehr als Bild, sondern nur noch als mathematisch-technische Operation gefragt.

Harun Farocki, Auge/Maschine, 2000

remote controlled view:

In a sense satellite images are distant images in a twofold way. They not only distant scale wise but also in its emphatic capability. Land-scans are understood as faulty proof objects of scientific precision. An objective machinic vision opposed to subjective moodiness. Similar to Fraunhofer's images of the sun, (see page 18) they only show what the machinic vision is programmed to see. (for example resources or vegetation via infrared light) . These images purposefully only show a fraction of the surface information and its relations to one another. They are for instance devoid of living organisms as well as specific political, social or cultural relations. Since they lack complex coherences by design and employ a non-empathical gaze, they encourage and simplify the utilization of the object which is kept at a safe distance. This lack is prevalent since they are not representations strictly speaking, but data itself. They are only part of a chain of actions, commands or protocols.



HYDRAULIC MODEL



The problem is that these models of, for instance hydraulic processes, are too complicated and detailed to be fully understood.

Which is a major problem of digital simulations and simulations in general: Simulating is something introduced by us for our convenience. We introduce something of our own, and are lost in the complexities, which this brings about.

Often enough the models that are built to explain some worldly phenomenon are in itself creators of new phenomena, which are inherent in the model, but are necessarily not always visible.

In consequence this problem would lead to the development of another model, which can then make visible the inherent logics and phenomena of the predecessor model.



A model made to understand a model made for a reality that has by then happened already.



Deltares (Delft, The Netherlands) has a unique test facility where it is possible to test at full scale the effect of extreme waves on dikes, dunes or breakwaters.

There is considerable global demand for the realistic testing of hydraulic structures in particular situations. The Delta Flume is a versatile, indispensable test facility that will contribute to the improvement of flood protection, coastal development and water transport.

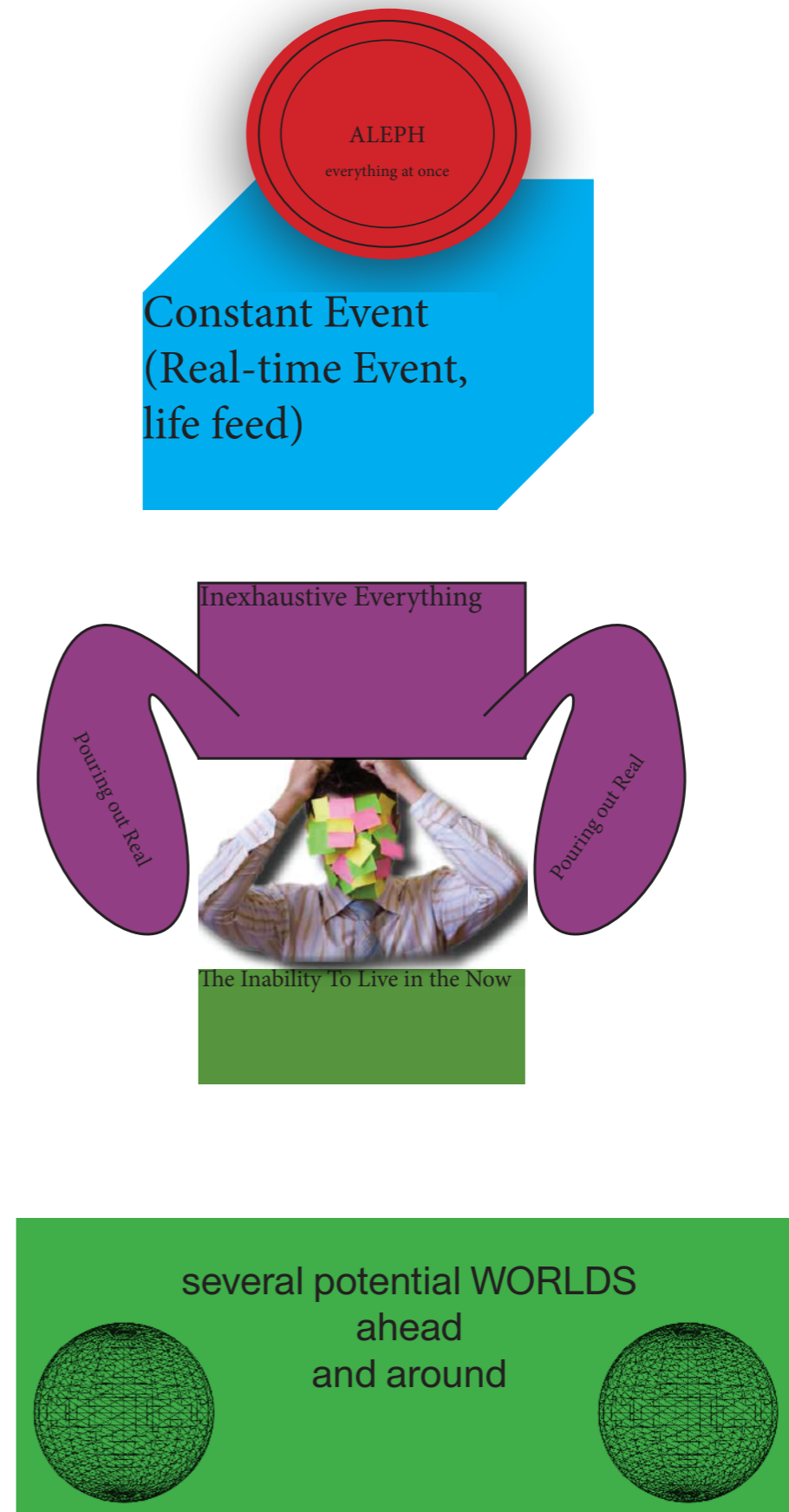
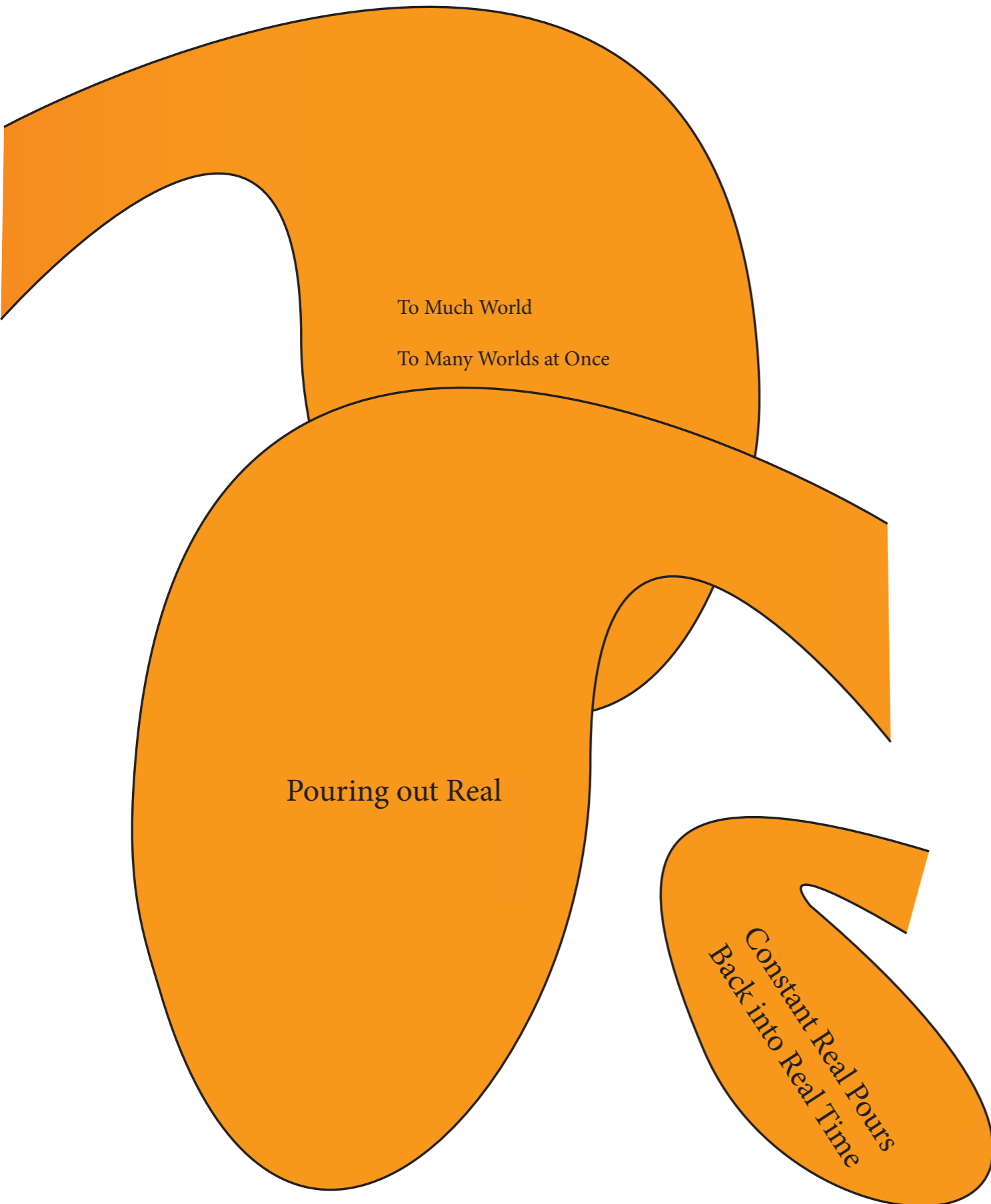
IMMINENT CATASTROPHE GENERATES AESTHETICS OF CATASTROPHE but no direct sensual awareness

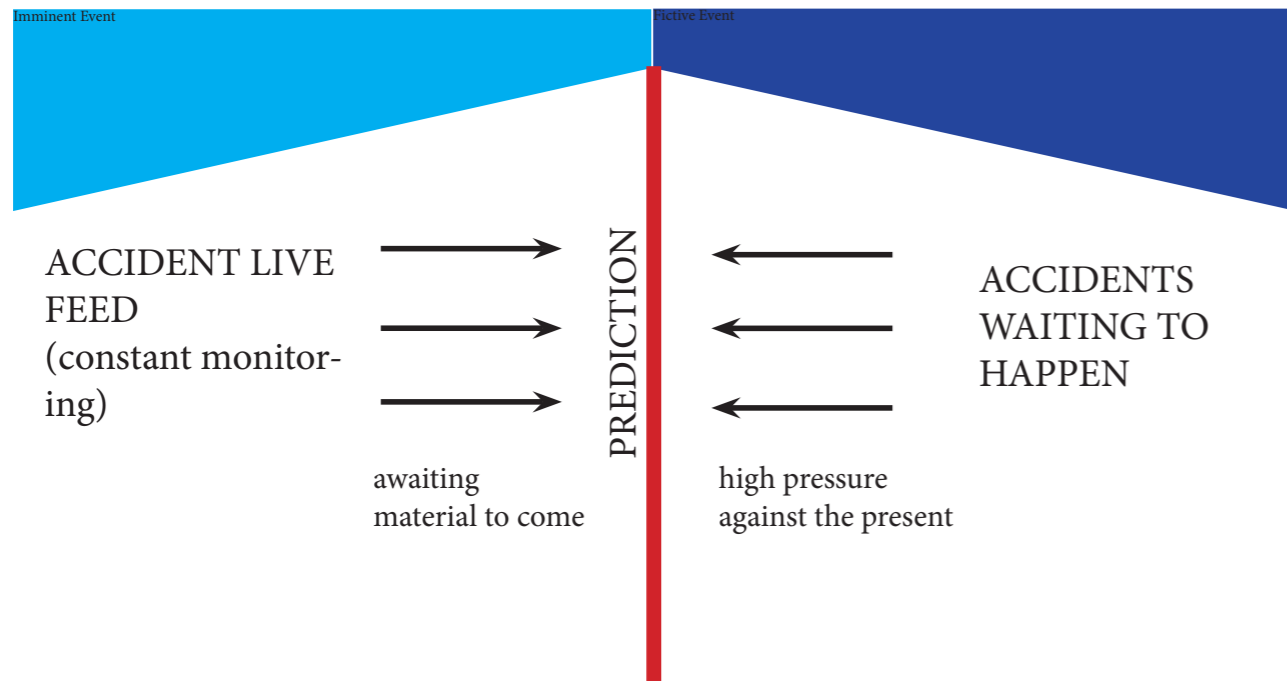
Yet, however deplorable, growth and devastation can be aesthetically generative: they set us on a course toward imagining what the world will look like as it slides toward the inorganic.

By constantly invading and liquidating resource-rich contexts, capitalism encourages images that project what will inevitably be left in its wake: a dead world.

And just as one can imagine (or see) patches of devastated and desolate land, a kind of localized post-extraction desertification, one can just as easily imagine this becoming a planetary condition: the globe as a rotating, dead lithosphere, coated in a fine dust of decomposing once-organic particles. Individual patches of dead world synthesized into a continuous crust.

Soothing Sci-Fi



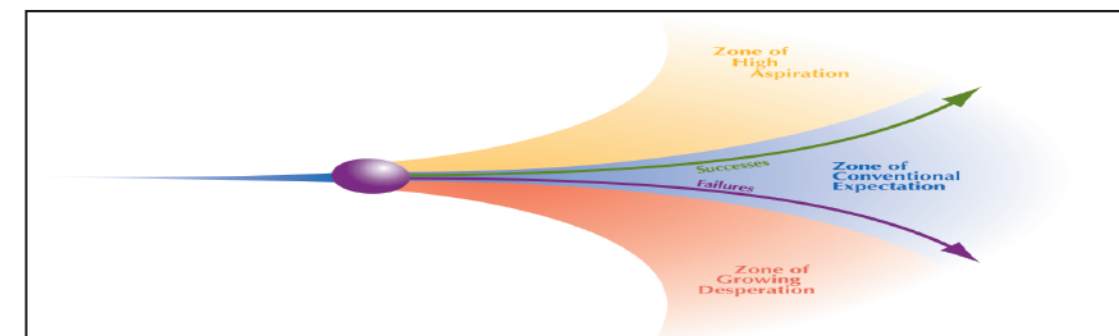


several WORLDS

several WORLDS

several WORLDS

The prediction of (matter) events, and thus the future telling, the fiction of matter.



Natures unpredictability as entity for stimulating markets.

Advertising nature as a violent force.

A (visual) culture of risk prediction, assessment, calculation.

Initial Occurrences and Events had mostly been delayed.

(for instance there was a 19 day time lag between the initial accident at Chernobyl on April 26 1986 and its public disclosure on May 14 1986.)

(Opposed to today's sped up obsolescence of events and content or any kind of information, may it be material or immaterial.)

In the past there was less known and more knowledge to be obtained. A lot of empty slots were to be filled up. Speculation combined with curiosity had been a daily way to encounter the terra incognita. Back then, a gesture could still be invented from scratch and nothing whatsoever could give a save back reference to where it might have come from.

Some of this corresponds well with present future prediction (speculation and curiosity). though today it's not legitimized as a fact based practice.

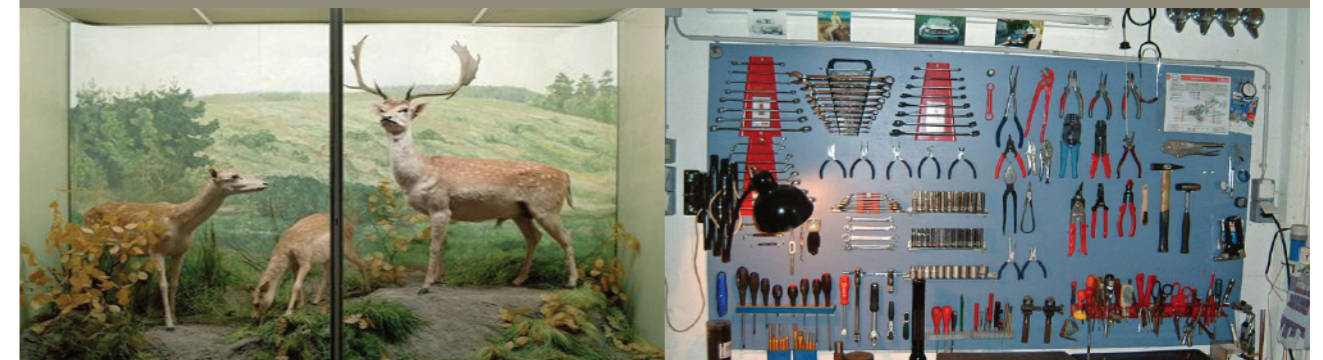


one WORLD



Calming Files
Soothing Truth

Carefully Ordered and Archived World





(...) Die Wüste im Kopf ist nicht mehr nur eine dehbare Metapher für Dummheit, sondern ein Bild was sich in vielen Köpfen Weltweit aus verschiedensten Anlässen formt. Der starre, leere Blick (die Wüste) ist omnipräsent...Eine Überlastung der Sinne durch zuviel Symbolmaterial. Die 20h Woche wird wohl kommen. Andererseits ist dieser Symbol-kapitalismus der Information nicht mehr länger möglich. (...)



Wüste ist keine Gegenwart sondern Zukunft oder Vergangenheit ohne Menschen, Tiere, Banken, Autos, Zitronen, Stühle, Geld o. Ä.

Eine Wüstenlandschaft ist das was Gegenwärtig am nächsten dran ist, an der Vorstellung von einem Ort nach der Katastrophe.

Helping the real by claiming to be future fiction

Maybe the most successful examples of a proper engagement with a potential future are the one where an obvious speculation on future events is based on images that actually depict present events.

E.g. the use of available material of catastrophes that already happened or are in the making.

Supposedly they are enough of an indicator of what a distant world will look like. And they might be more powerful when they are denounced as fiction rather than saying that this is the reality at hand.

Because usually the real catastrophe that is turned into images and media events is ever far from being understood and contemplated as a real event. It's rather aligned with the fiction of the motion industry and vice versa. Because the daily

stream of catastrophic images desensitize to an extent where we end up to be in need of a sort of image trick. A pinch.

A reality that disguises as fiction has space again to question that reality

If you switch the angle and allow the real footage to be fiction you end up with an almost more legit depiction of reality than the thing that calls itself real, because nowadays reality is rarely been taken for granted, worthwhile or trustworthy. It rather seems to be an imagined thing that is experienced via representations.

Since The thing formerly called real life has already become deeply imaged.



Vergangenheit Bestätigt sich:



IN DIE VERGANGENHEIT Gucken

Die Motive in der Ausstellung zeigen eine ähnliche Ausstellung am selben Ort in der Vergangenheit





Eine kaum besuchte Ausstellung zum Thema Zukunft-Apokalypse in einer Bahnhofsvorhalle. Die nicht fassbaren noch einzutretenden Katastrophen sind offensichtlich in keinem Medium ausreichend darstellbar.

