

**WE'LL NEVER BE SURE IF
THE SUN WILL RISE AGAIN**

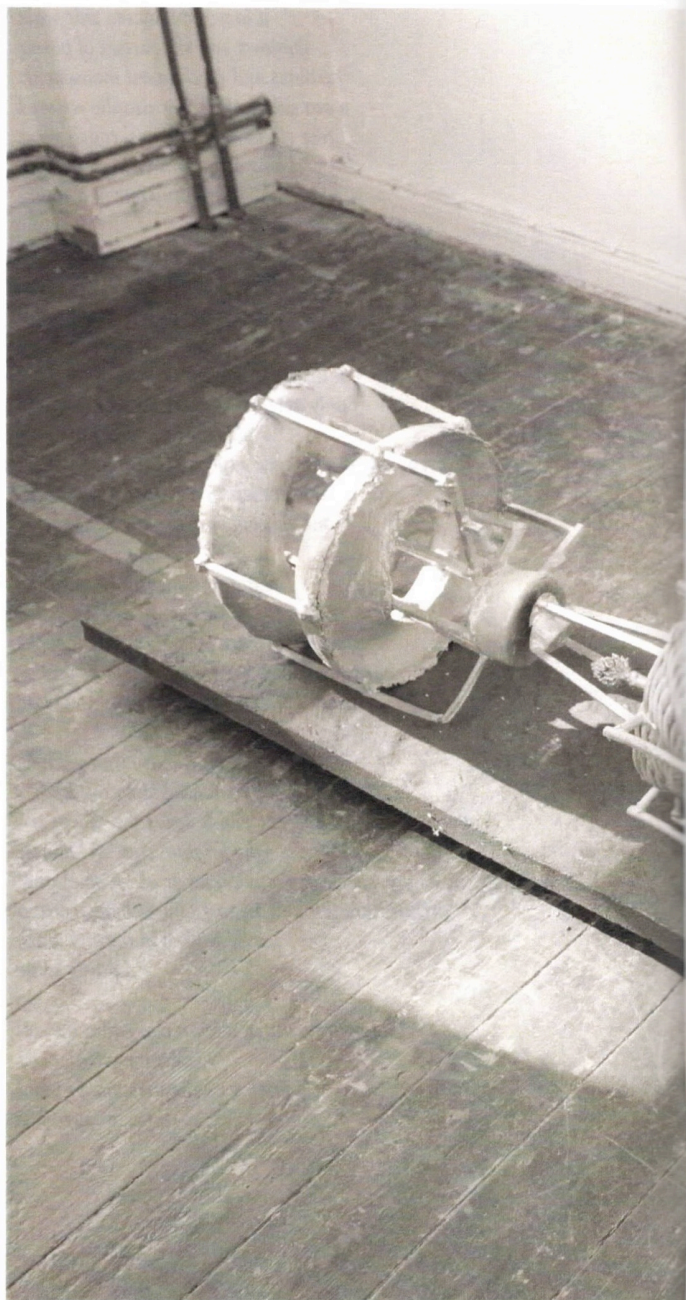
Paul F. Millet

a lazy monday sea side walk
shadows and silhouettes of power
turbines and mechanical monuments
a sea side walk being visually relieved
free electrons running through veins
grasping a thought written in sand
evading our perception

running through our hands
to start a mental construction on paper
having a lopsided stone as a starting point
there is a gap
a distance that most of us experience
only acteurs as users not peeking into
deeper technical functions
a discrepancy at which we experience incompleteness
and are left in a personal sentiment
one can only grasp general concepts
having exceeded our
informational understanding
little islands of knowledge
accumulating more tension in this thought
this vacant shell starts to become a catalyst
that will cultivate the energy to create

tools outsourcing hands
tools extending our bodies
the fruits of this process help to leave the «torpeur»
the original state of laziness
building this empty vessels expectation labor as an emotional
architecture thinking hoping almost being certain
lonely walker in the city maze
adding value

planting a flower in a lawn can cause the soil
to become unbalanced
still finding one more stone to build
a personal edifice



Essay about Laziness (Turbine I)

The sculpture "Essay about laziness (Turbine I)" consists of three separately cast components, merging seamlessly into each other. It is presented on top of a sturdy concrete slab. Though it being put together like a jigsaw puzzle from different parts, those were not crafted simultaneously. They were fashioned at intervals spanning approximately twelve months. Each component keeping its original form, resembling the precise moment they came into your possession.

Physically immersed in the creative process, your hands diving into the mixture, kneading the dough and grasping the basket. Although the state of the materials may be altered, the artistic intent remains.

Submerged in a blend of plaster and clay, your arms become trapped, marking the beginning of the physical torment. The body being bent at a ninety-degree angle, after lifting fifty-litre containers, your back muscles strain under the weight. Releasing the grip is not an option, as the object would ascend to the surface, like a cup buoyantly bobbing in a bathtub, evoking laughter from children as bubbles emerge.

Crucial steps follow: assembling a puzzle of clamps to delicately invert the block without inflicting any damage, turning it upside down. The next phase involves a week-long drying process within an oven. Arranging them inside this enclosed space, reminiscent of a cramped cavity you could fit into, proves both physically demanding and detrimental to the back. On another wintry night, you find yourself playing with the oven's remote control, meticulously programming temperature curves.

As dawn breaks, the entire courtyard of the Karlsruhe Fine Arts Academy becomes covered in a warm, opaque white cloud. In light of this spectacle, you keep a low profile. After a week of firing, during which you are granted a pause, the oven diligently performs its task, sustained by a continuous supply of electricity. Remarkably, the firing process sums up to a cost of 60 euros, equivalent of half your domestic energy consumption.

To continue this extensive process of metamorphosing one element into another, you find yourself at the landfill, procuring the aluminum. Sometimes lucky, finding big pieces on the ground, reddened by all the rust washed away by the rain.

Before proceeding, these pieces need cutting to fit within the crucible, initiating the melting process and preparing them for casting. This endeavour proves particularly exhausting during winter or summer, as aluminum melts at a scorching 700°C. Consequently, when the outside temperature drops to 0°C or rises up to 30°C, resulting in an uncomfortable sensation, oscillating between sweating and chilling discomfort.

Following the casting phase, the fragments require thorough cleansing. Dislodging larger plaster remnants with a hammer and cleaning them with a pressure washer. These actions demand a change of clothes, as they tend to be messy and potentially soiling.

The sculpture embodies an aspiration to create an artefact that generates energy. Ironically, the energy expended in its creation far surpasses its actual utilisation. This prompts the query: How many calories did you burn in the process of fabricating this turbine; how many individuals would be required to replicate this experiment? How much labor has beforehand already gone into the materials, the electrical power, the tools and working spaces used?

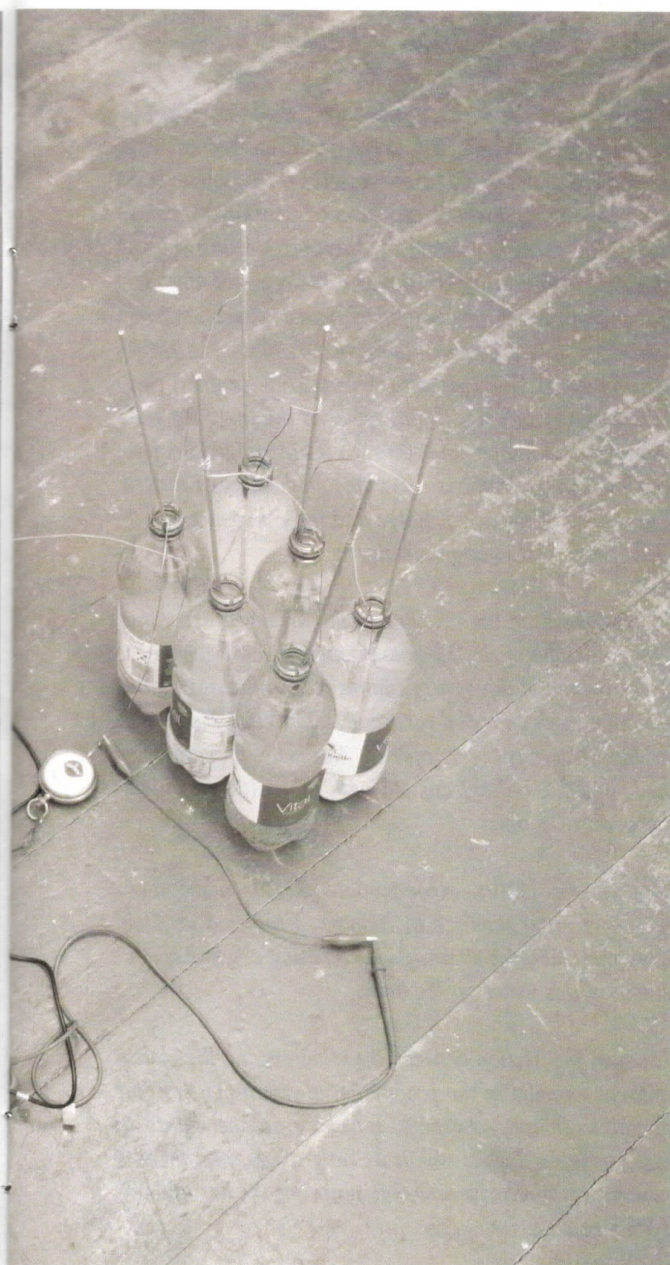
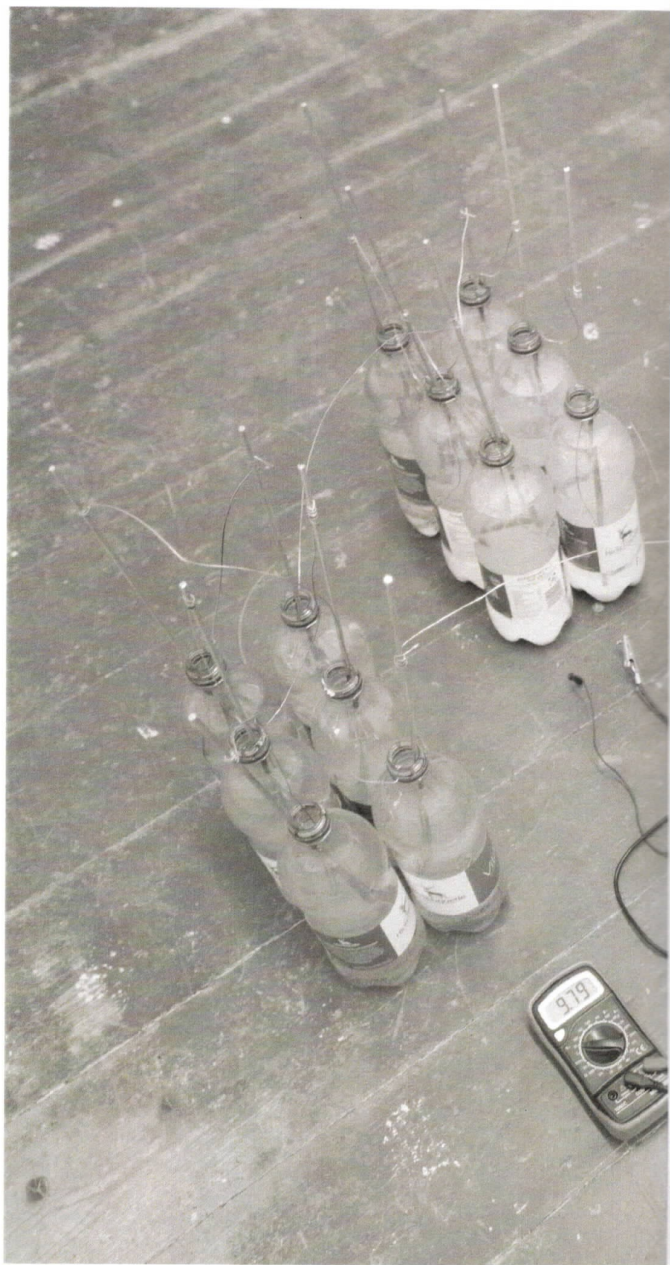
These questions warrant consideration, as they shed light on the immense physical effort invested in this artistic pursuit and underscore the impracticality of its energy output.

Essay about Laziness (Turbine I)

aluminium and concrete

150x45x55 cm, 2022





Volta Vital

This arrangement consists of 18 bottles containing spring water sourced from the Black Forest. These bottles have been infused with salt and are connected through bare copper cables, linking them to copper cathodes and zinc anodes. Positioned within the installation are electrical voltage measuring devices: an old voltmeter and a new ammeter.

The concept behind this installation draws inspiration from Alessandro Volta, the inventor of the first battery in 1800, based on Luigi Galvani's experiments with «animal electricity» using frog's legs. Volta replaced the frog's leg with a brine-soaked blotter and, through his investigations into electrical charge, demonstrated that both setups involved an exchange of electrical charge and the emergence of voltage between the different metals.

The bottles within the installation are arranged according to the principles of electro-stimulation and ionic exchange. The activation of this system commenced at the start of the exhibition, with an initial voltage of 0.035 Volts. Each time the Jahnstrasse space is opened, the installation is triggered, and the battery created with the bottles gradually discharges over time.

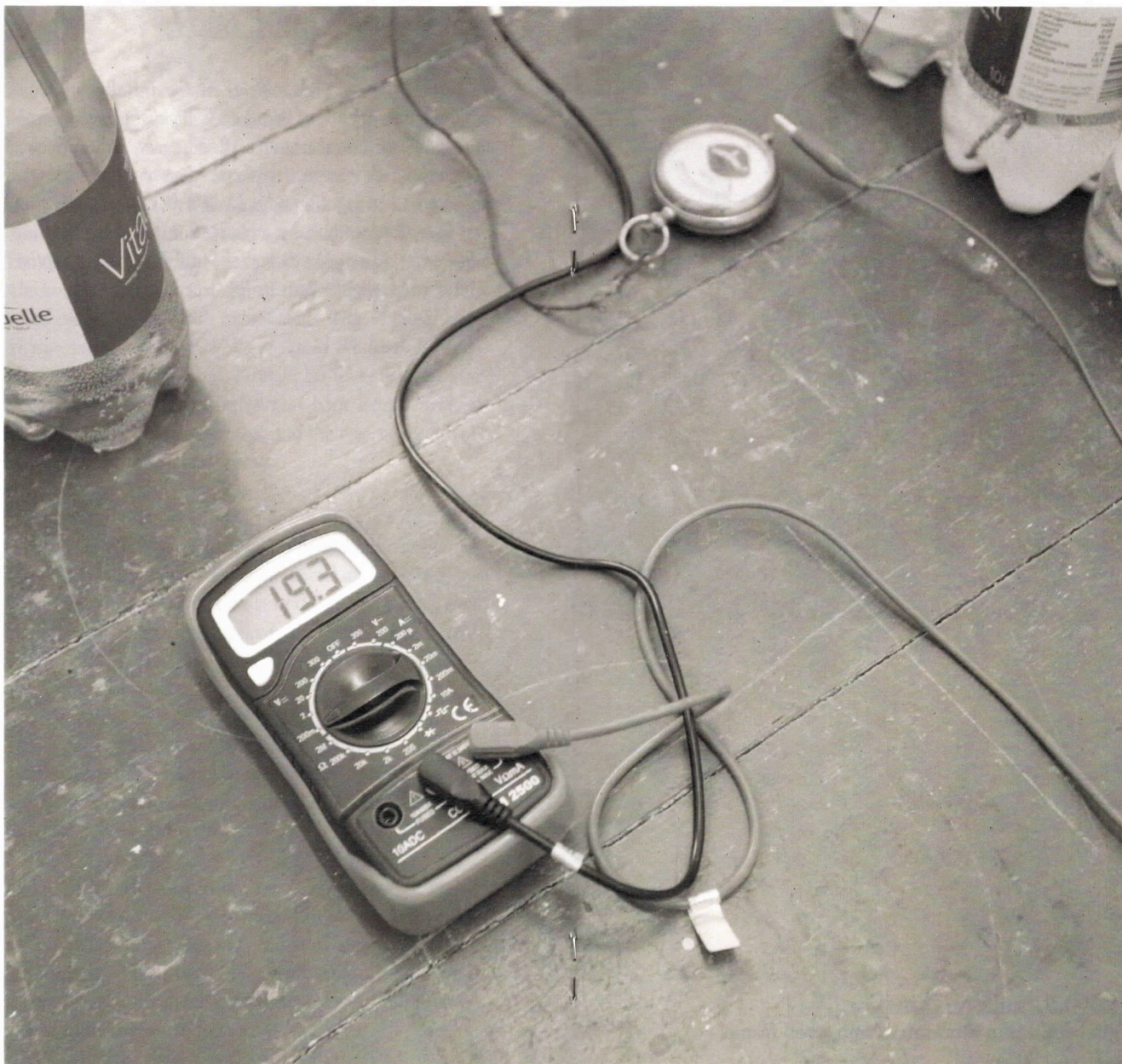
These plastic bottles accommodate six times the daily amount of water required by humans. Promoted for their highly mineralised content, the advertising emphasises the benefits of this water for the body.

However, the friction between the minerals and the plastic containers results in the production of micro-plastics that we unintentionally consume. Research on the effects of these micro-residues is still in its early stages, and there is currently no conclusive evidence regarding the harmfulness of PET bottles.

The utilisation of these objects in the installation plays with the ambivalence of “progress”, highlighting the simultaneous positive and negative effects it can cause. Seeing it in a dualistic perspective like the battery itself having a positive and a negative side. Even a beneficial action on first sight, inherently has a negative consequence. Planting a flower on a lawn can disturb the soil. Releasing a captive animal tragically shortens its life expectancy.

Volta Vital

plastic bottles, salt, water, brass,
zinc, copper-wire, voltmeters
size variable, 2023





(+OR-) Speculative Minds
digital collage in aluminium and wood frame
54x41 cm, 2023



Speculative Thoughts

The first photograph is portraying the solar system Energie LaB 2.0 at the Karlsruhe Institute of Technology Nord (KIT Nord). On this field in the middle of the forest there is a large accumulation of different solar panels to study their performance, lifespan and uses for civil applications. Next to this installation are small houses to measure the level of each households consumption.

The other photograph highlights the Forbach dam, a large dam located in the German Black Forest. Built between 1922 and 1926 at an altitude of 668m, it retains the artificial Schwarzenbach lake and feeds the Baden-Württemberg electricity network (EnBW) through a system of canals and pipes that carry the water down to the valley.

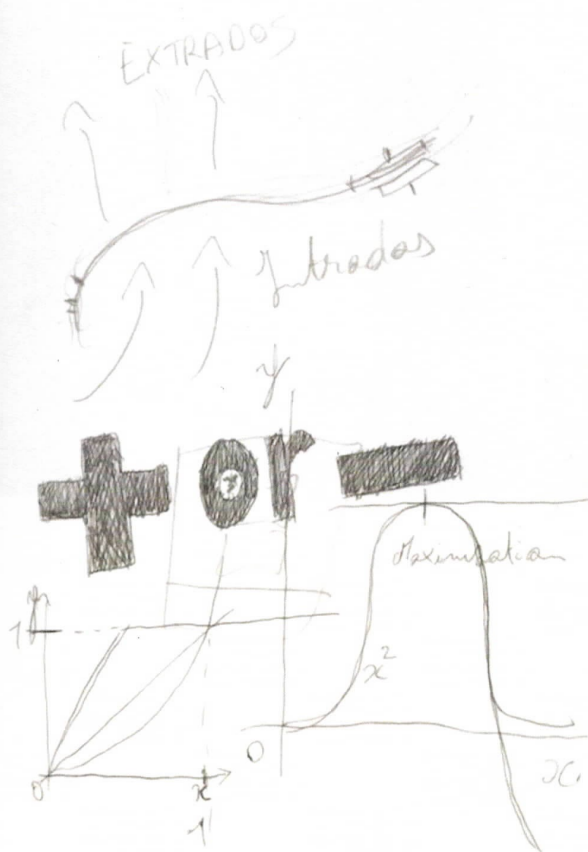
These two photographs of alternative electricity production, together with wind power, account for 49% of electricity production in Germany. These methods are well known and make us believe that we should invest more in these green energies. The photographic documentation was done on site, in places accessible from where I've been working for the last four years.

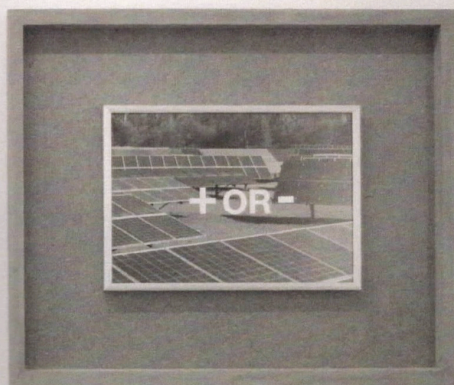
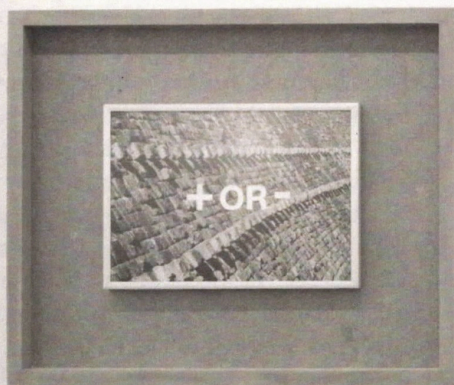
In an other room, there are two more prints hung in a similar arrangement.

On each of these four prints is a formula, two letters, two symbols: « +OR- »

This inscription describes a speculation on nature's substance. In a way it's the domestication of incomprehensible «fluids» (water, solar, wind), an active gesture on our environment. The water reserves we are counting on have an unclear future, like many hydraulic sources. In recent years, our productions main occupation focused on fossil energies and water reserves, having more and more cutbacks every year.

But what will happen?

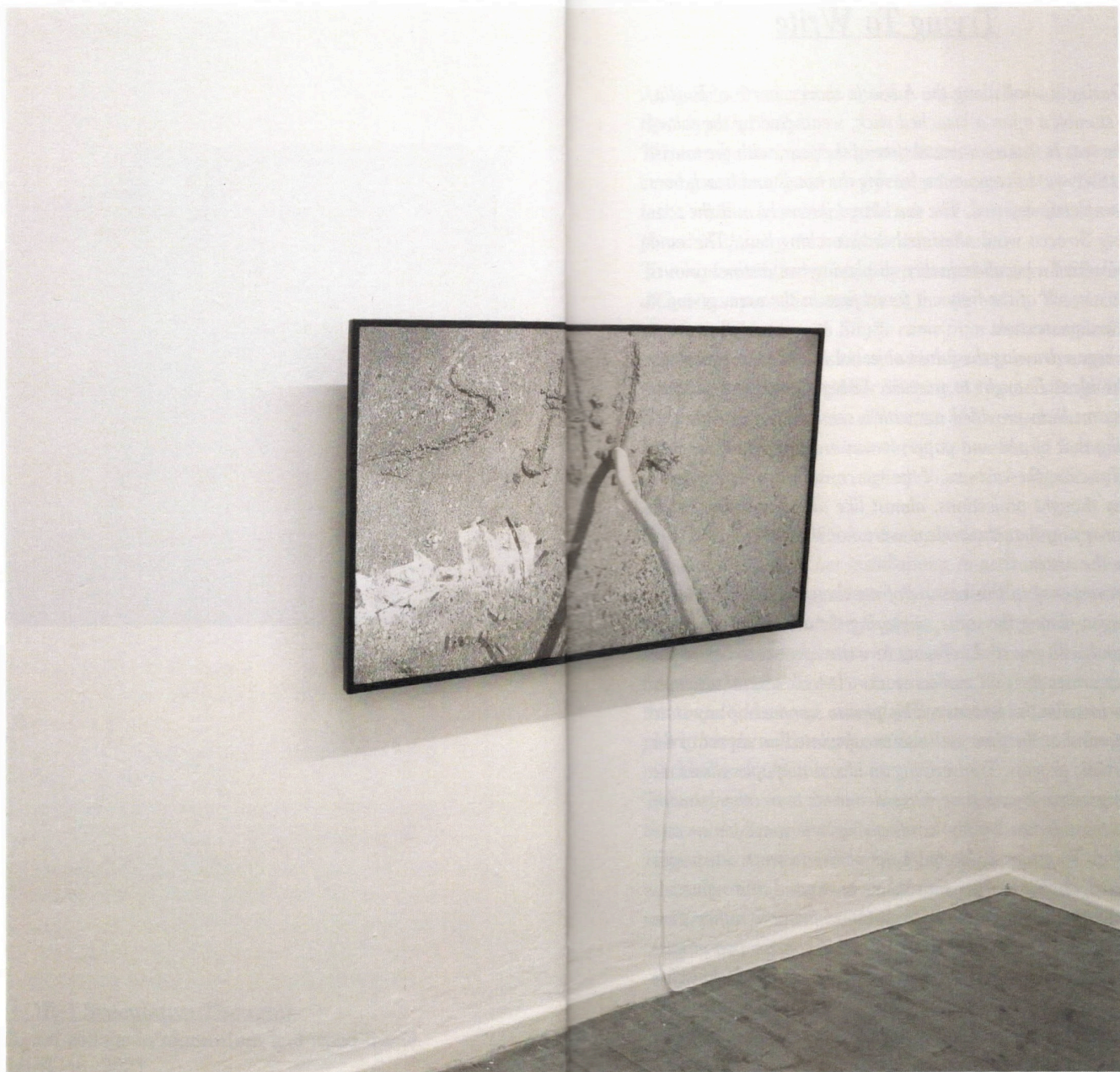




(+OR-) Speculative Thoughts

digital collage in aluminium and wood frame

54x41 cm, 2023



Trying To Write

During a stroll along the Adriatic shores, north of Puglia, I stumbled upon a bleached stick, weathered by the salt of the sea. It was an unusual time of the year, with the tourist activity yet to commence, leaving the hotels and beach bars completely deserted. The sun blazed intensely, only the cooling Sirocco wind alleviated the scorching heat. The sand possessed a peculiar quality, displaying two distinct colours as a result of the frequent forest fires in the area, giving it a unique texture.

I began drawing the future objects I intended to construct, the ideas I sought to nurture. Using a stick and sand as my medium provided me with a sense of freedom surpassing that of pen and paper; it was a delightful experience. However, the vastness of the sea constantly overshadowed my thought projections, almost like an all-knowing entity conveying that these ideas were not the right ones. Dead in the water.

In response to this erasure of my thoughts by the water, I began filming the scene, capturing the act of writing in the sand with my stick «Trying to write a concept before the sea erases it, is an endless work». It took several attempts to inscribe the sentence. This phrase summed up my state of mind at the time and also encapsulated an aspect of the artistic process. Transcribing an idea onto paper allows me to preserve it over time. One idea leads to another, similar to the tide erasing my words giving new space for succeeding. To progress, I require the ability to work on specific ideas, to dive deeper into them, to expand and refine my intentions. This required a point of fixation rather than a constant state of flux. Within this concise two-minute video, I present 3D scans of turbines from the Technisches Museum Wien. The four turbines featured include a steam turbine, a gas turbine, a nuclear power station turbine, and a utopian turbine.

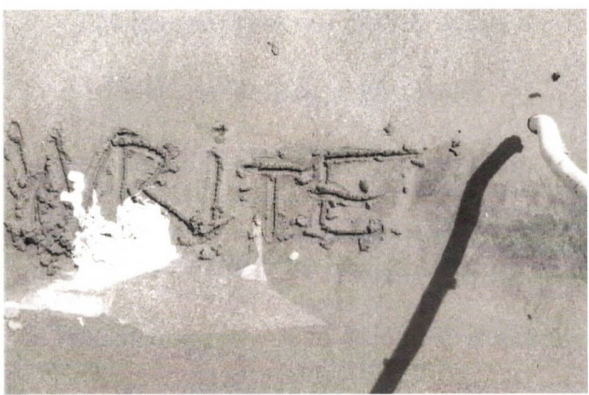
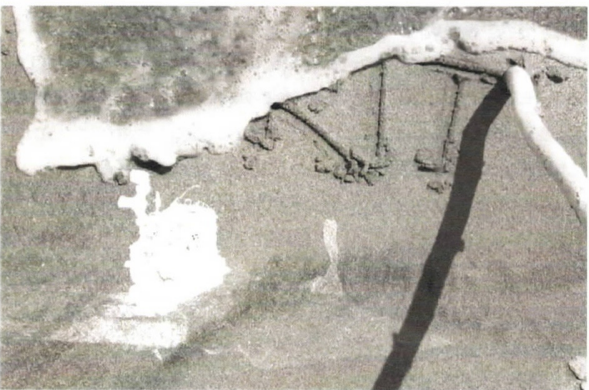
An imagined concept of my own creation that only functions hypothetically.

This amalgamation of distinct entities is rooted in the recurring notion of generating personal energy to accomplish tasks, while acknowledging the role that such artefacts have played in shaping the world we inhabit today.

To complement the visuals, I approached my friend Sibylle dIG to compose the soundtrack for the video. The decision to collaborate with Sibylle came from the atmospheric potency of her compositions, which possess an openness that invites exploration while listening. As we sail alongside the sea in this video, the silhouettes of the machines that have facilitated the development of the world as I know it come into view, offering a glimpse into their significance and impact.

Since 2020, Sibylle dIG has been developing musical performances as part of her installations, to activate them she uses the objects she creates in her studio. Equipped with piezo microphones at her fingertips, she makes a wooden sculpture creak, composes with the sound of water dripping from another object onto a clear surface. This research into the sound identity of natural elements creates an atmosphere that she will over play with an electric guitar, a drum machine and a loop-box.

These objects wear out as they are used, and influence their musicality until they become a self-generated process. Indeed she conceives her sound compositions as she does sculpture, setting the tone and then experimenting by trial and error to find the way to the desired intention.



Second Edition

edition number /50