

Anna-Luise Lorenz
Selected Works 2014–2020

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Morten
Tønnessen:
Umwelt
Transitions:
Uexküll and
Environmental
Change

Published in his book 'The Power of Movement in Plants' in 1880, Darwin described a universally present movement of circumnutation and oscillation, the reaction of a plant to internal and external stimuli, as the core ability of plants to adapt to any environment.

Although Darwin's empirical studies were created in isolated setups which can arguably be critiqued as lacking the necessary competitive and variable circumstances to elicit intelligent responses, his findings laid the foundation for the contemporary discourse on plant intelligence.

Instead of thinking of evolutionary innovation in organic life as something which is externally induced, hence passive, the film speculates on possible worlds emerging from active decision-making processes by the organisms that inhabit these worlds; an intelligent approach of anticipation and creation rather than adaptation and reaction.

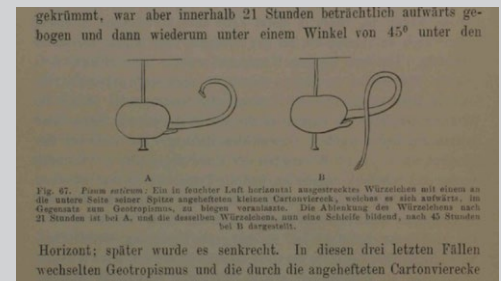
Three alien landscapes, the dry and hot region adjacent to a salt lake, an area contaminated with heavy metals, as well as a seemingly inhospitable arctic region serve as the site for lichen, oyster mushroom and amaranthus plant to augment themselves onto landscapes to come. Within the scope of their Bauplan, i.e. the physical design of a being which constitutes its space of kinetical possibilities, each of these organisms incorporates Darwin's theory of circumnutation into their movement patterns, thus inviting the visitor to imagine novel landscapes through both, a non-human rather than human lens, as well as a historized point of view.

Drone shots: Johanna Schmeer.

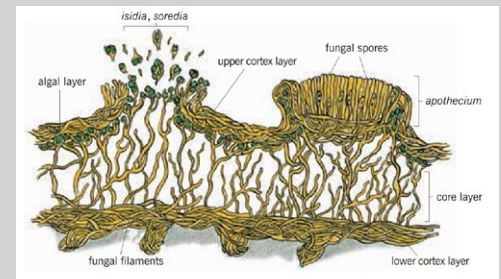
This work is part of Johanna Schmeer's large-scale installation "The Outside Inside".

Part of the permanent collection Futurium Museum of the Future Berlin and on display until 2022.

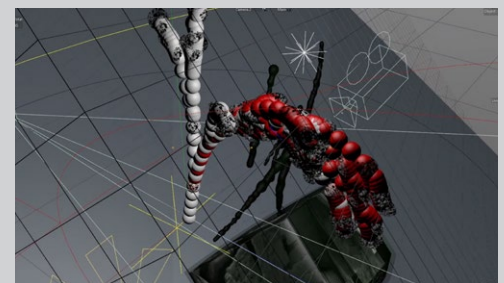
https://www.researchgate.net/publication/227004494_Umwelt_Transitions_Uexkull_and_Environmental_Change



Circumnutation; In: Darwin: The Power of Movement in Plants (1880)



Schematic of the reproduction mechanism of lichen. I used this mechanism and combined it with Darwin's theory on circumnutation to speculate on new forms of reproduction.



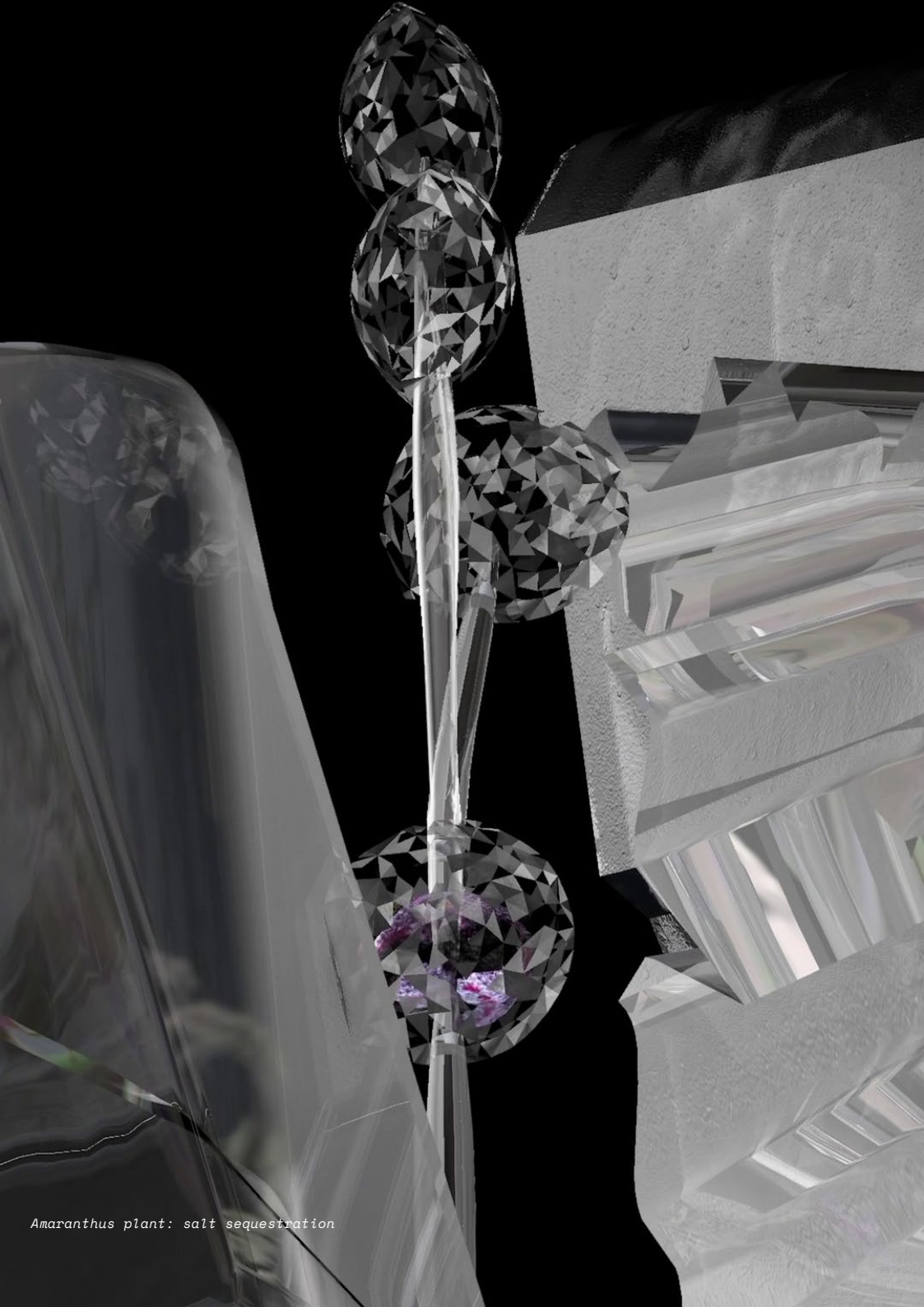
The Amaranthus plant was modeled and animated using a procedural Lindenmayer- or L-System. The Hungarian biologist Lindenmayer used L-systems to describe the behaviour of plant cells and to model the growth processes of plant development.



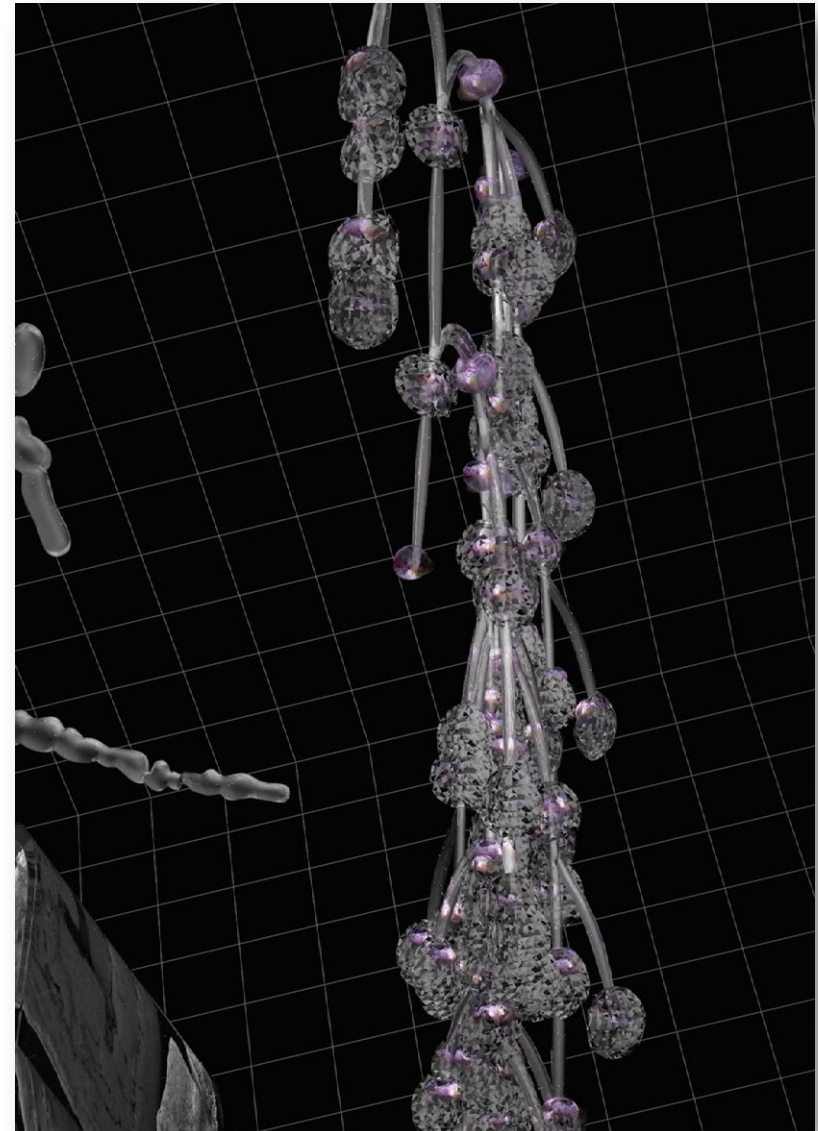
*Exhibition View,
Futurium Museum of the Future Berlin*

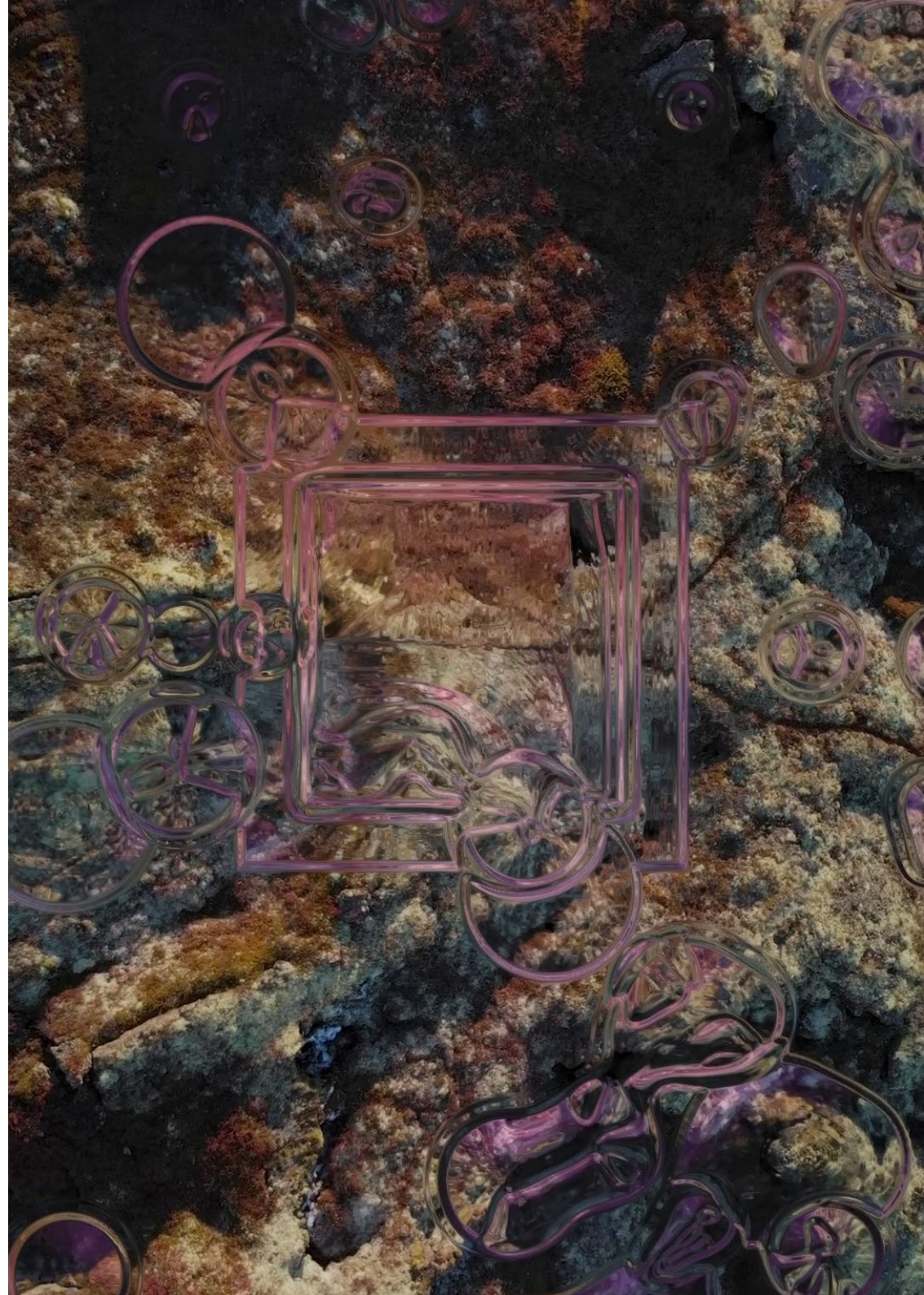
*Installation by Johanna Schmeer,
Electronics & Sound by Sam Conran*

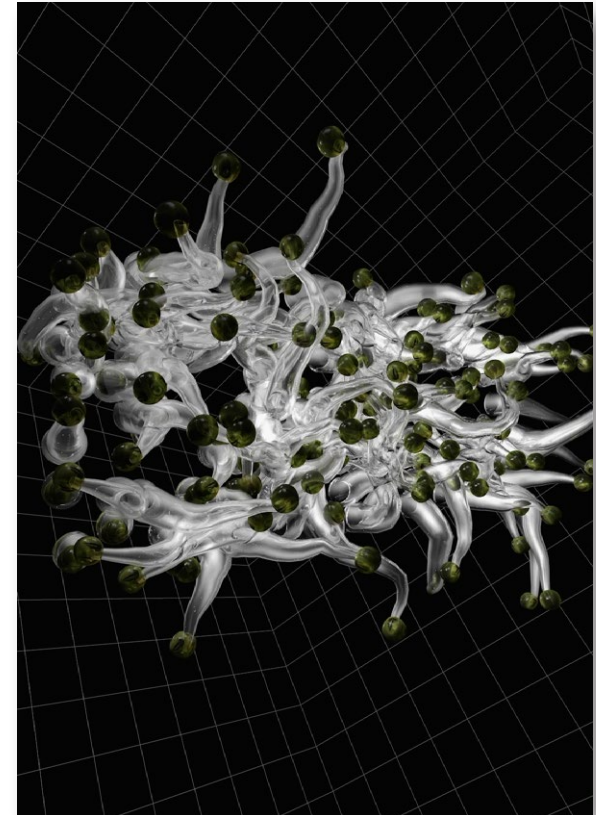
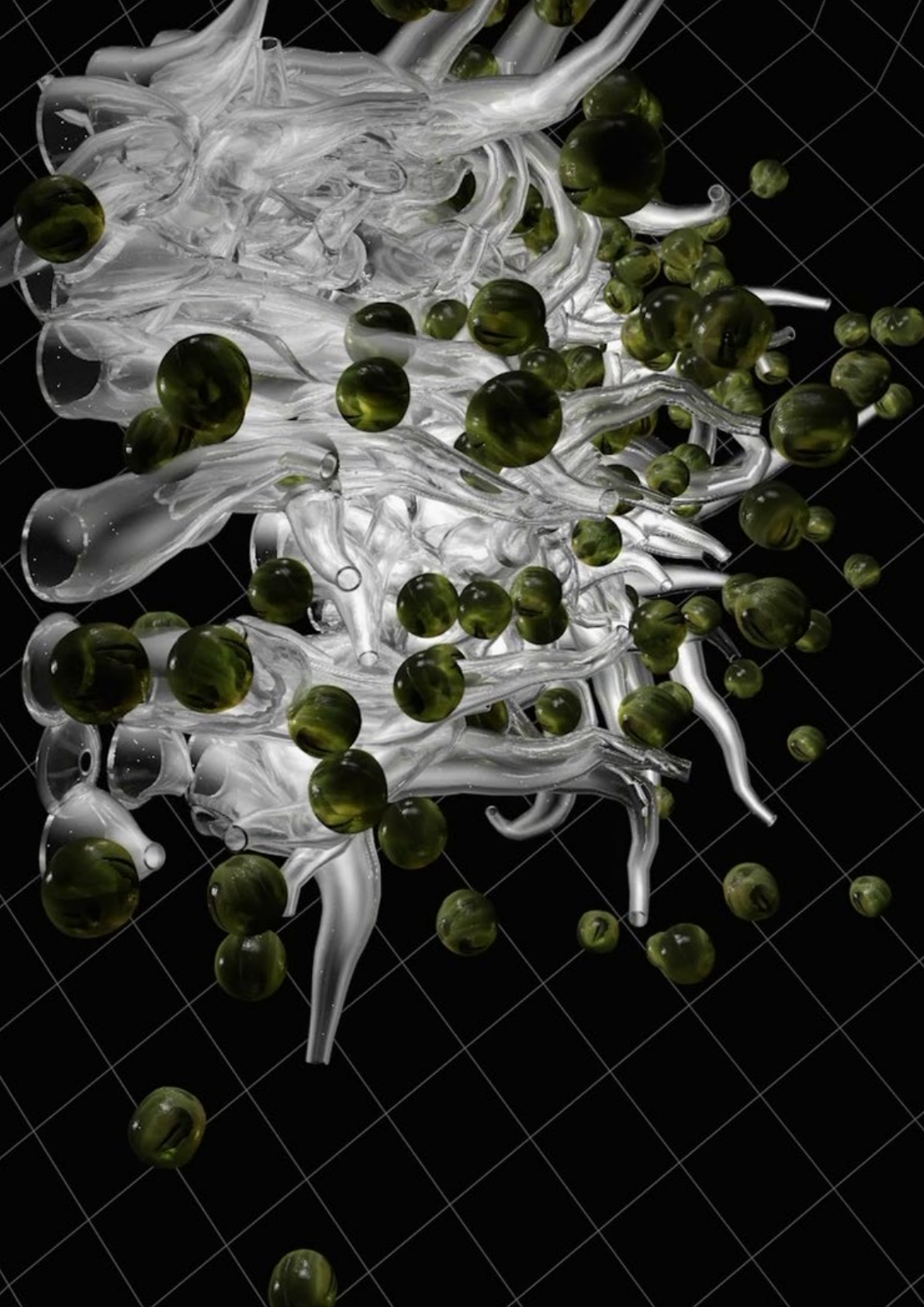
*Projection 4 m x 2.25 m (16:9),
duration 7:58 min, endless-loop*



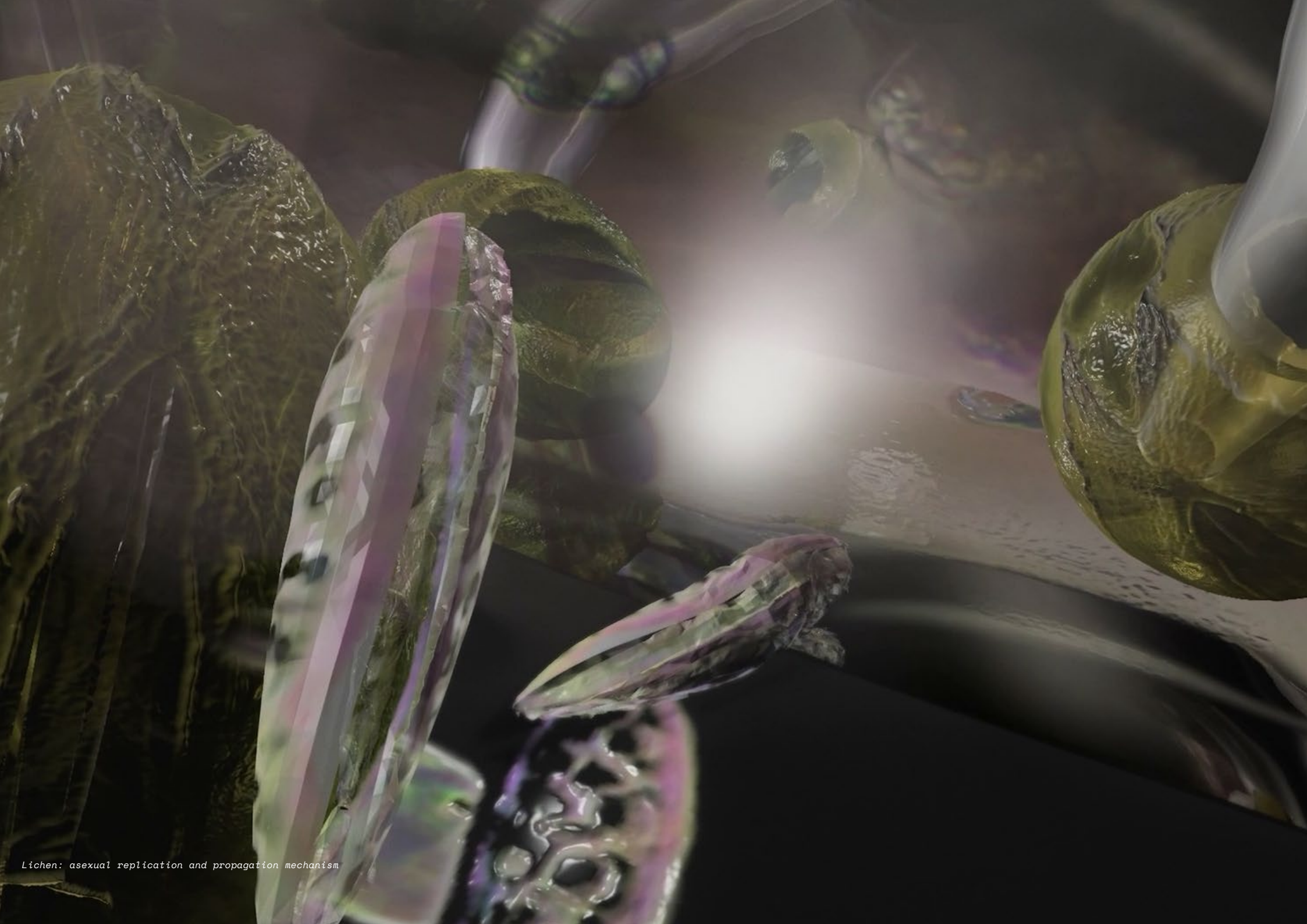
Amaranthus plant: salt sequestration



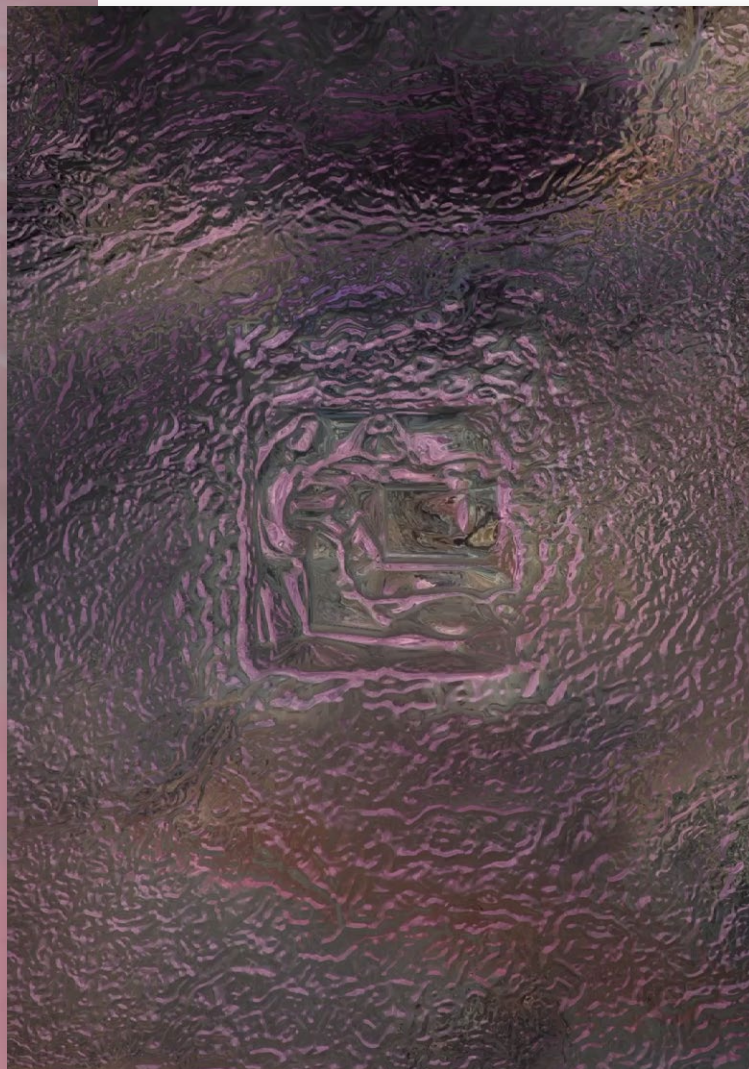




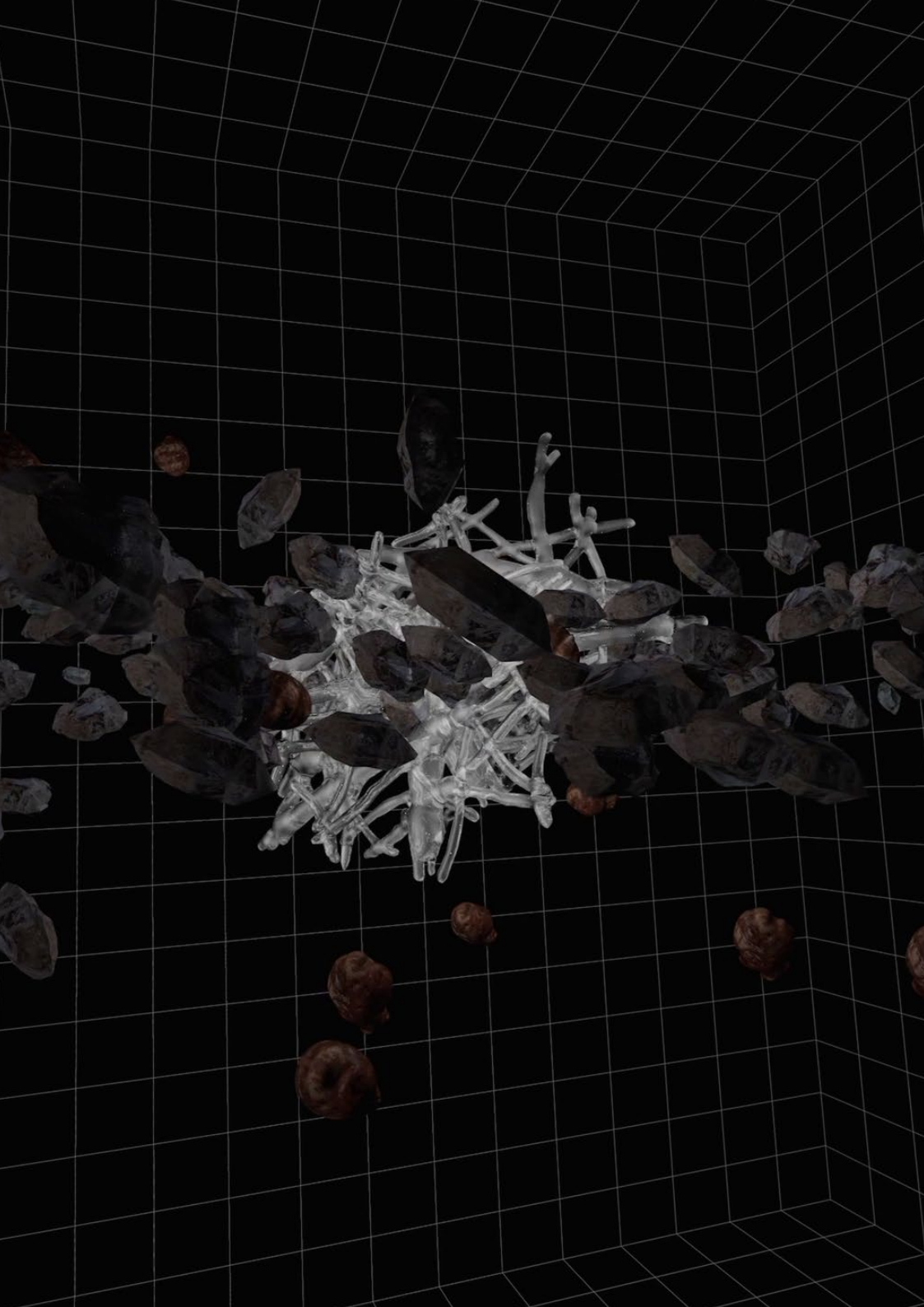
Lichen: asexual replication and propagation mechanism



Lichen: asexual replication and propagation mechanism



Techno-biotic sensing



Based on Kant's non-individualist cosmopolitanism, *Zero for Peace Programme (04PP)* looks at a speculative counter-narrative to systematic environmental pollution undertaken mainly by the G8.

In this thought experiment – an ironic take on contemporary environmental politics and ideologies – one ideal, environmental protection, is exchanged by another one, namely 'world peace'. To counteract resource scarcity and territorial conflicts, environmental degradation, and even the abolishment of the planet as a whole is understood as the desired means to liberate humanity from the constraints of earthboundness. The goal, equalizing human biomass with Earth-mass to annihilate gravitational attraction, shall be achieved through a set of deep-excavations of planet Earth. *04PP* sets a proposal to accelerate these processes and sketches a trajectory towards the year 2100.

The project then exposes the absurdity of possible expectations towards individual human commitment within that scope. In a set of performances, the body of the artist is trained to inhabit a horizontal instead of vertical position to contribute to a reduction of the Earth's radius, a common misconception on the workings of gravity. The findings were then weaved into a fictional narrative which resulted in a short film.

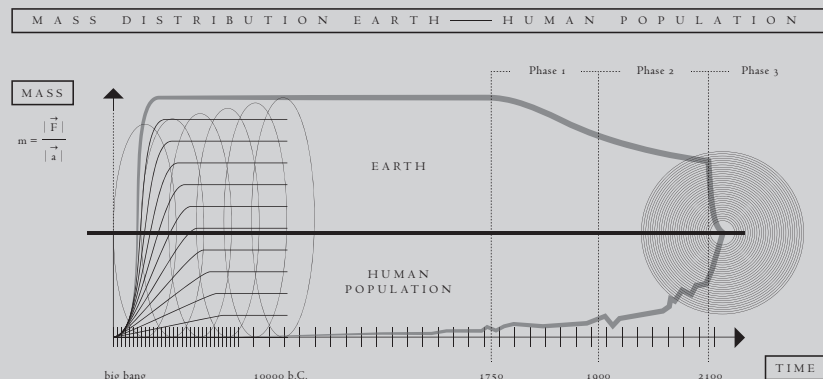
Sound: Sam Conran

Thanks to: Prof. Alberto Sesana, University of Birmingham, and Jakob Huber, PhD Political Philosophy, London School of Economics



Katrin Flikschuh: Kant's Non- Individualist Cosmopolitanism

https://www.researchgate.net/publication/299665850_Kant%27s_Non-Individualist_Cosmopolitanism



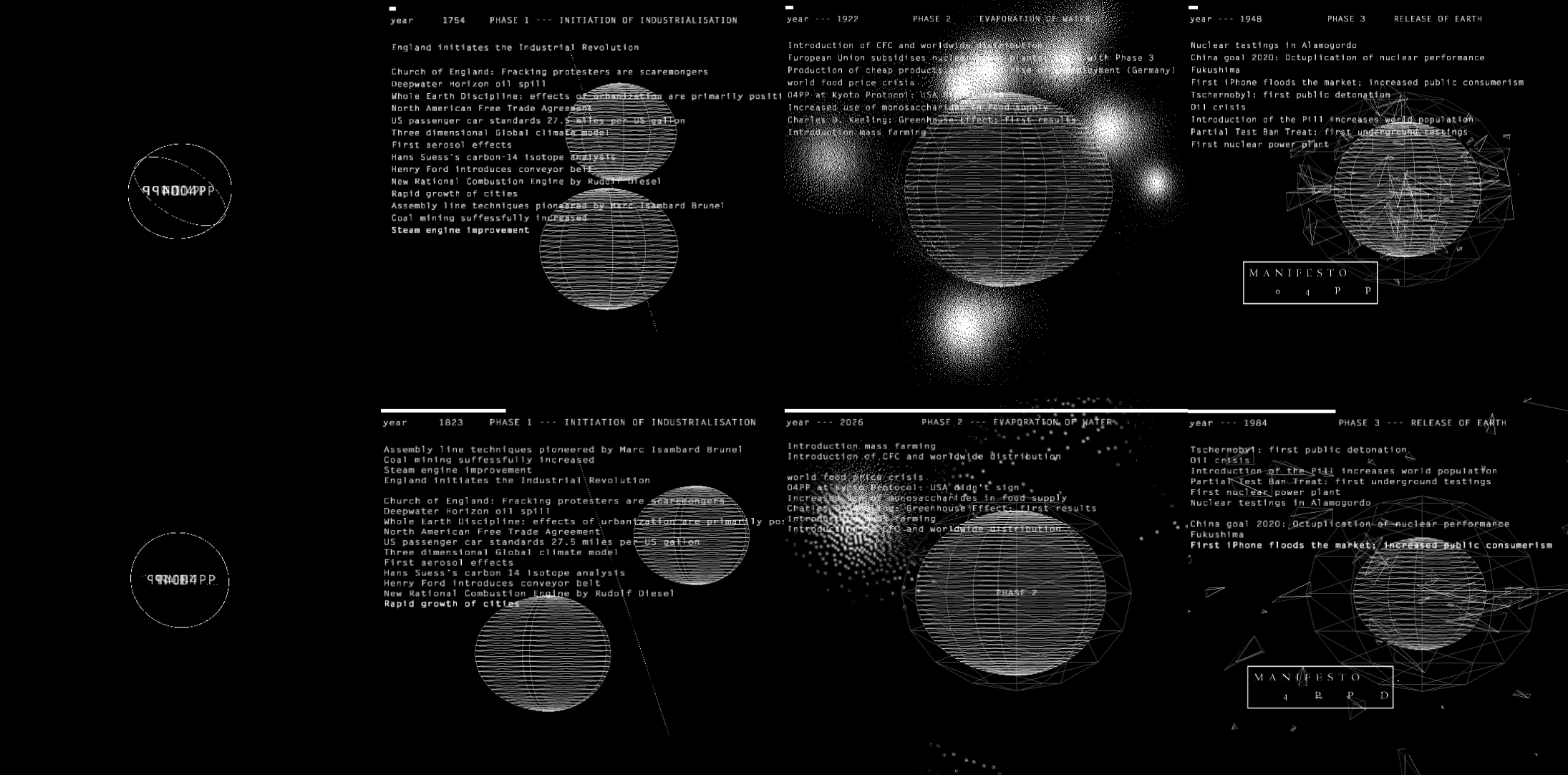
Earth		$597200000000000 \times 10^9 \text{ kg}$
Fossil Fuels	Oil	$1579000 \times 10^9 \text{ kg}$
	Brown Coal	$268759 \times 10^9 \text{ kg}$
	Stone Coal	$728436 \times 10^9 \text{ kg}$
	Natural Gasoline	$753480 \times 10^9 \text{ kg}$
preliminary result reduced mass of Earth Phase 1		$5971999996670325 \times 10^9 \text{ kg}$
Water Oceans		$1350000000 \times 10^9 \text{ kg}$
preliminary result reduced mass of Earth Phase 2		$5971998646670325 \times 10^9 \text{ kg}$
preliminary result reduced mass of Earth Phase 3		$0,000574 \times 10^9 \text{ kg}$
Human Bio Mass		$0,000574 \times 10^9 \text{ kg}$

Calculations of a possible equalization of human biomass and planetary mass



Performance documentation (2:15 min):
Training for a Reduction of Earth's Radius

- Training unit 1: Stretching for effective weight distribution
- Training unit 2: Horizontal flat existence: Pressing
- Training unit 3: Reducing planetary mass
- Training unit 4a: Horizontal flat existence: Moving (less efficient, faster)
- Training unit 4b: Horizontal flat existence: Moving (more efficient, slower)
- Training unit 5: All four training units



VVVV animations (ca. 0:15 min each):
means undertaken to achieve an equilibrium of
human biomass and Earth-mass by increasing the
former and decreasing the latter



Universal peace



We therefore need to embrace new burdens
of commitment for a new prosperous future:
The reduction of a gravitational attraction
to planet Earth can only be achieved by
a reduction of its radius.

In this regard the physical constitution
of our bodies is not acceptable any more.



Through the lens of the 'encounter with the unconscious' in states such as trance or possession, *TongueTongue* explores ways on how consciousness can be mapped onto corporeal postures and movement, and how technology – through its ability to conflate binaries such as artificial/natural, organic/inorganic, vital/mechanical, but in particular also through its ability to obscure authorship – contributes to contemporary states of schizophrenia. This in return opens space for the emergence of hitherto unknown and deeply unsettling ontological beings: chatbots, deep fakes, intelligent agents – a phenomenon which has recently been named the 'Inverse Uncanny Valley'.

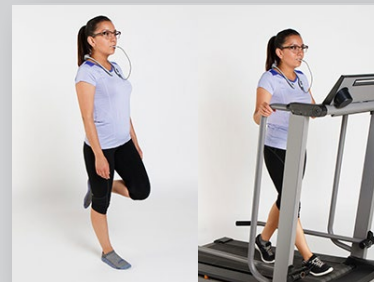
TongueTongue is conceived as a two-part installation: In two 3D animations the work speculates on the tongue as the host of a 'xenoself'. The viewer, hereby, moves slowly as if in trance through the inside of a tongue in permanent convulsion and contraction, while the origin of its movement – conscious, unconscious, machinic, or even otherworldly – remains obscure.

Additionally to the animations, a short story is displayed in a penetrating mantra-like manner on an LED ring. In this story the aforementioned xenoself gets transplanted into two human vessels: the story's protagonists 'You' and 'I'. Both find themselves whirled up in conflicting layers of reality, created by linguistic displacements and amplified by the technological landscapes both inhabit: online dating platforms. What unfolds is a tragic love story of impenetrable aloofness and separation, rendering its protagonists featureless and ultimately even inhuman.

Sound: Sam Conran

Electronics: Lawrence Symonds, Vincent Rebers

Thanks to: Federico Campagna, Philosopher/Writer



Demonstration of the PoNS Device, a medical device for healing traumatic brain injury through electrical stimulation of the tongue.



Reply of a spirit after pastor T.B. Joshua's demand to leave the body of a possessed man during a public exorcism. Emmanuel TV is the most subscribed Christian ministry channel on YouTube worldwide with well over 1,000,000 subscribers (2019)



The first known iconographic representation of the Arc-de-cercle dates from antiquity. As a symptom of dissociative disorder, its representation is debated to be intentionally malingered (in particular in cases of mass hysteria). The Arc-de-cercle as a phenomenon disappeared at the beginning of the 20th century.



Installation View, State of the Art Gallery,
Berlin Art Week

LED Ring (diameter 2.2 m) suspended from the
ceiling, Waveshare 5 Inch Resistive Touch
Screens (800 px x 480 px) 2x, Raspberry Pi
2x, headphones



Installation View, State of the Art Gallery,
Berlin Art Week



No.No.No.Yes.No.

I enter the small room of the Panamerican Kitchen. It is already quite late, the kitchen is about to close. A cloud of metallic fat is hanging in the air; fat they only use for Panamerican food when the vegan delivery had a shortage.

You immediately caught my attention. You are sitting at a small plastic table, a glass of cheap scotch, and a plate with left-over heads of sucked king prawns in front of you. You are slightly bending over the table. In a permanent back and forth you are fighting with wisps of your long blond hair that permanently keep falling into your face. Push back. Fall. Push back. Fall.

I like the graceful rhythmic movements of your fingers fondling the glass panel of your smartphone. You seem to be far away. I make a step towards you.

[11:46:20 pm]: “Nice pic.”

[11:47:33 pm]: “Intriguing romantic eyes.. sweet clever deep... submissive but independent. A kinky mind behind those eyes. I tried to describe part of your erotic shade you have in that picture.”

You giggle. Your teeth are straight. Something unusual in this city. Your hair caresses your cleavage. I think I love you.

[11:41:06 pm]: “Nice smile, hair and height. You look warm and positive How are you today?” Toilet flushing. Light flashing.

You don’t look up. Instead, your hair continues seesawing back and forth. The movement of your fingers changed. Now, your thumb rhythmically wipes the screen from right to left, right to left, right to left. Then left to right. And then again right to left, right to left, right to left... You are incredibly fast. Then you switch back to an irregular pattern.

I observe you for a while. The room is empty. Besides both of us, all the other guests have left already. The waiter polishes wine glasses with a holey kitchen towel.

I position myself closer to you. This will crop away my unattractive parts from your field of vision. My way too skinny legs. My bad taste. I twist my head a bit to create the right incidental angle for the light in this room to sculpt the most beautiful parts out of my face while hiding the ugly scar on my left cheek in shadow. I come intensely close.

[11:58:20 pm] “Hey, thought I’d try a question to break the ice. If you could travel to any country in the world, where would you go and why?”

You don’t look up. No response. No reaction on my inept advance. I start to panic. I like animals, but unfortunately, animals are not allowed in the Panamerican Kitchen. You could otherwise see kittens balancing on my head, dogs licking my face, or me cuddling an ostrich. I know that everyone else is doing that. It’s cute. You might have liked it.

I open my business case. I am a journalist. You can see me on Aljazeera. I have a degree from Cambridge. Here, I am also on youtube. I will send you the links later. I want to meet you.

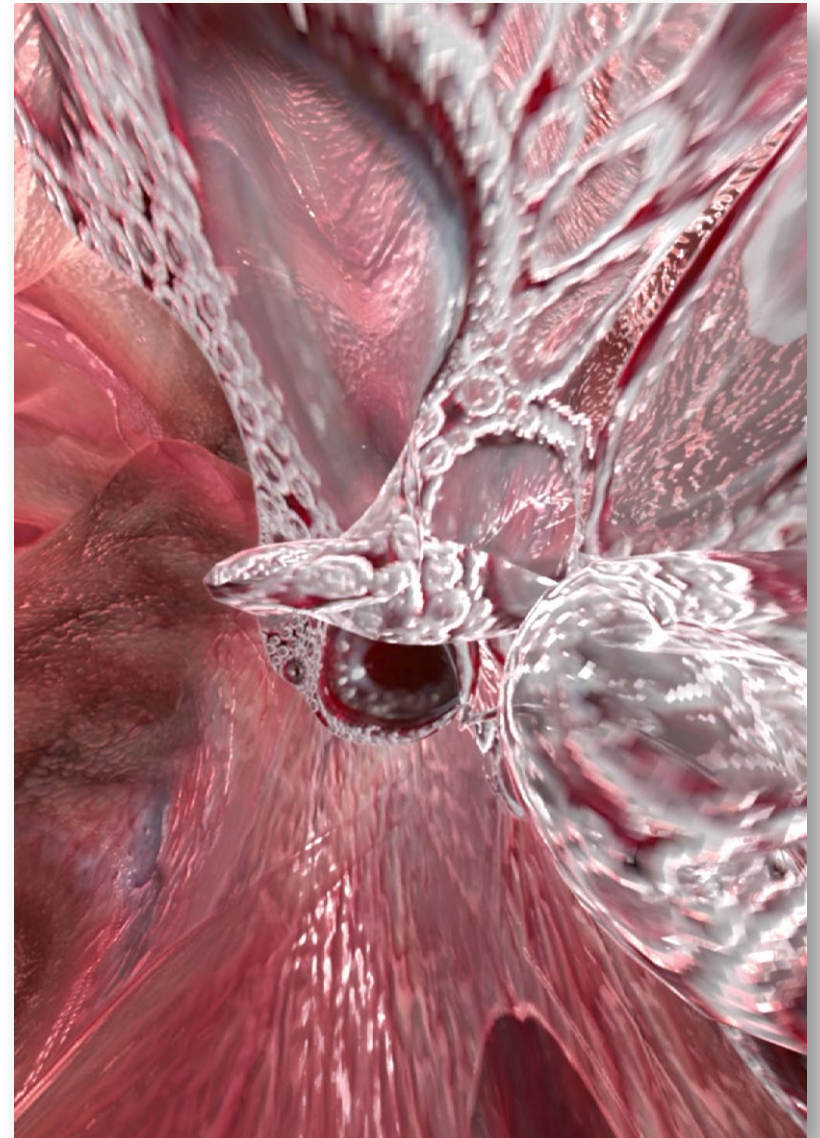
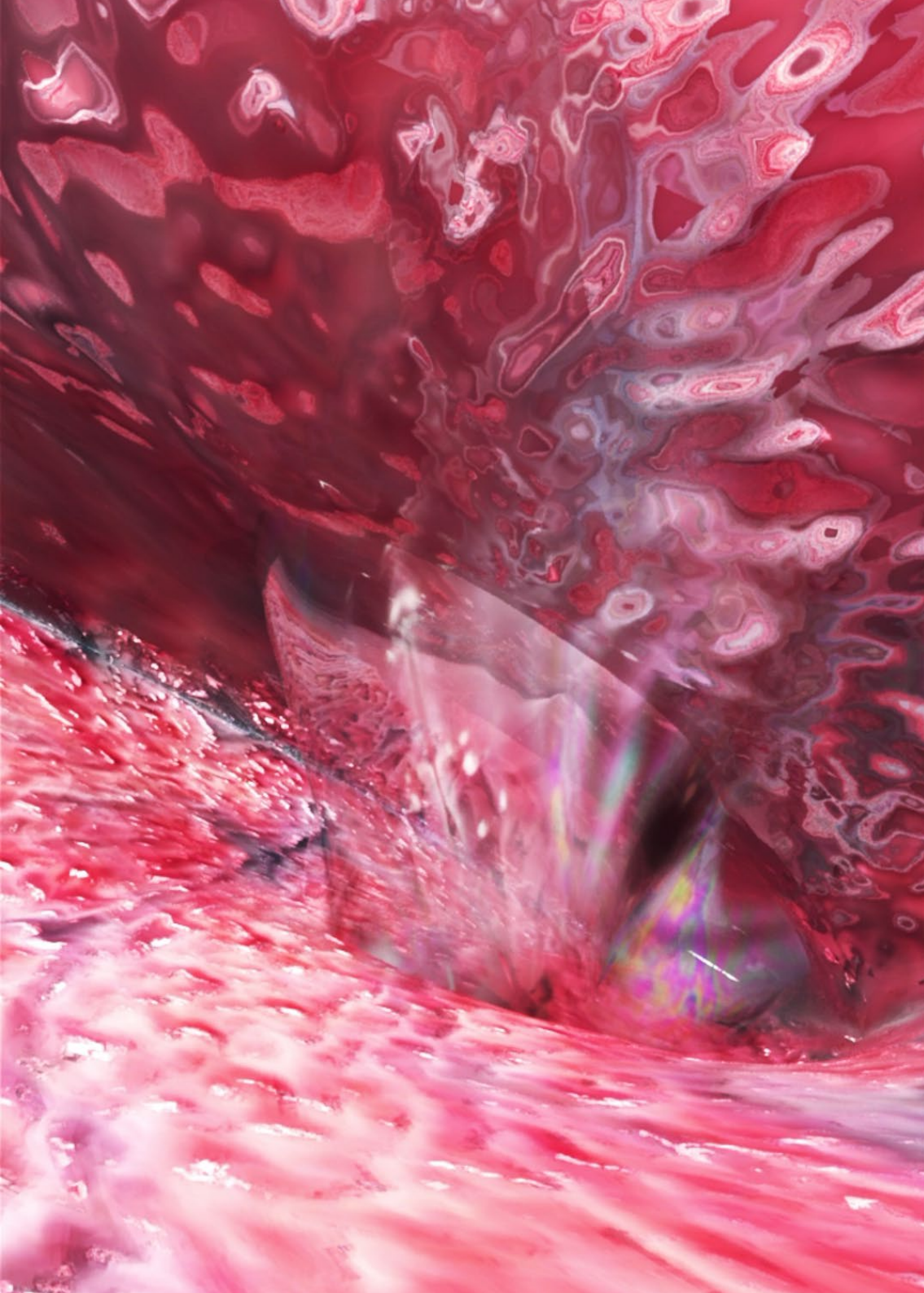
I close it again. You seem to be absorbed in finger movement.

[11:42:08 pm] “laters, James”

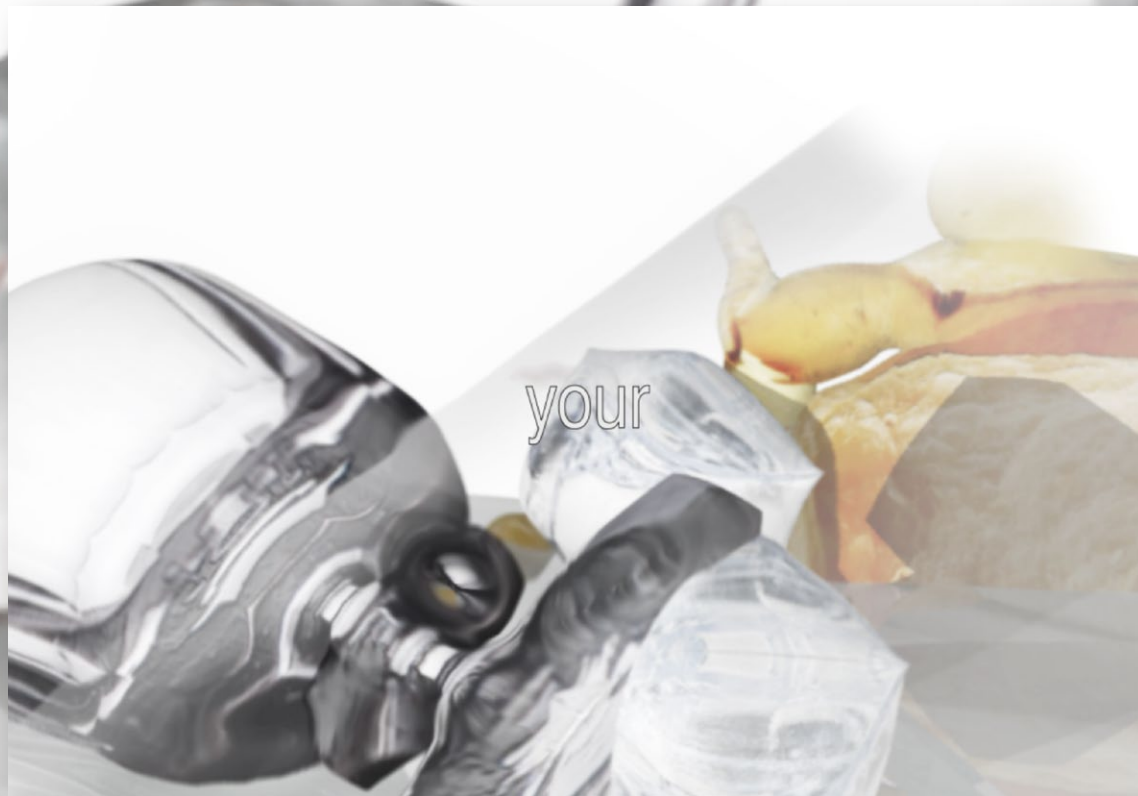
[11:55:44 pm] “Michael (American)”

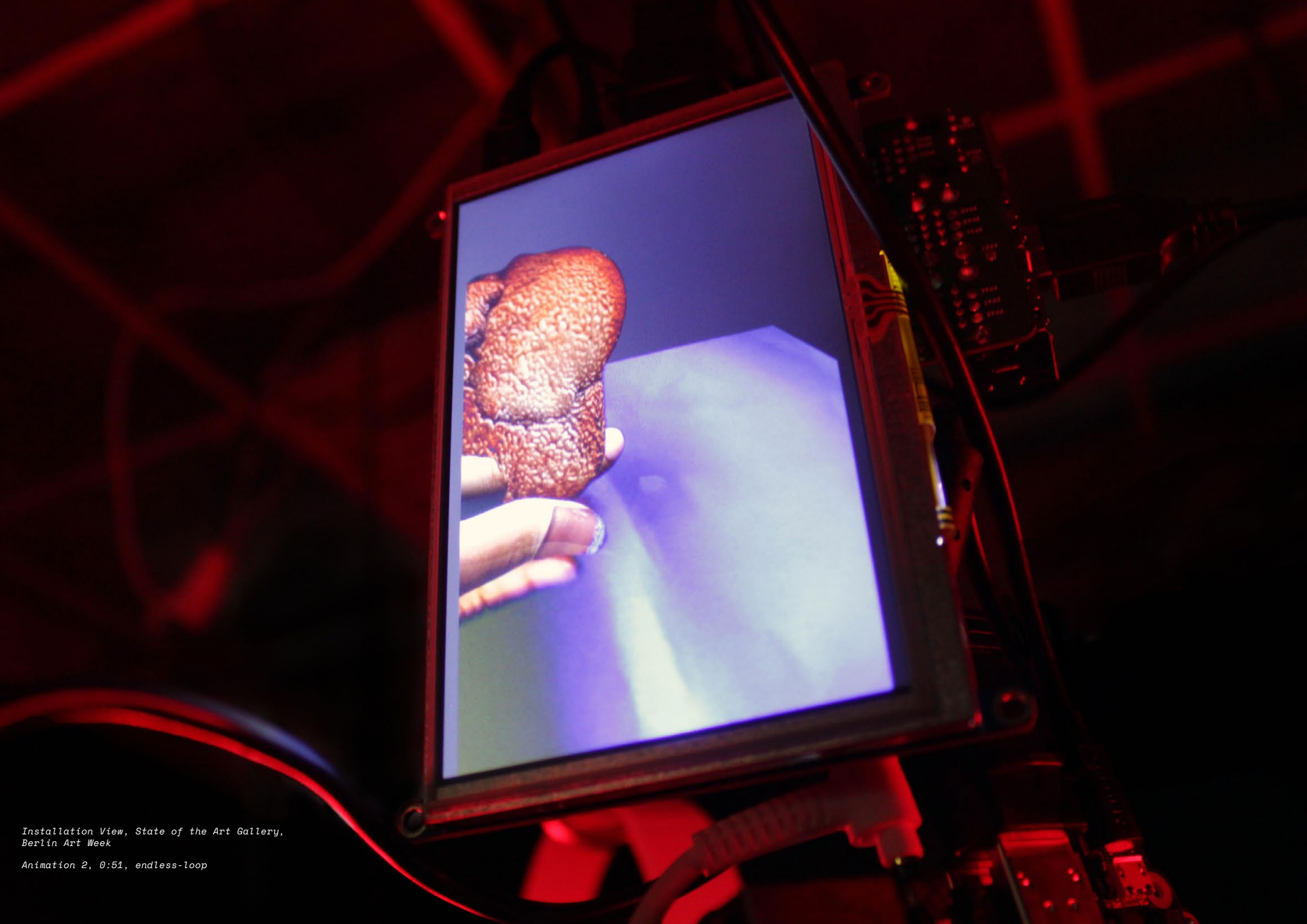
[11:45:39 pm] “xoxoxo Jason”

I leave the Panamerican Kitchen.



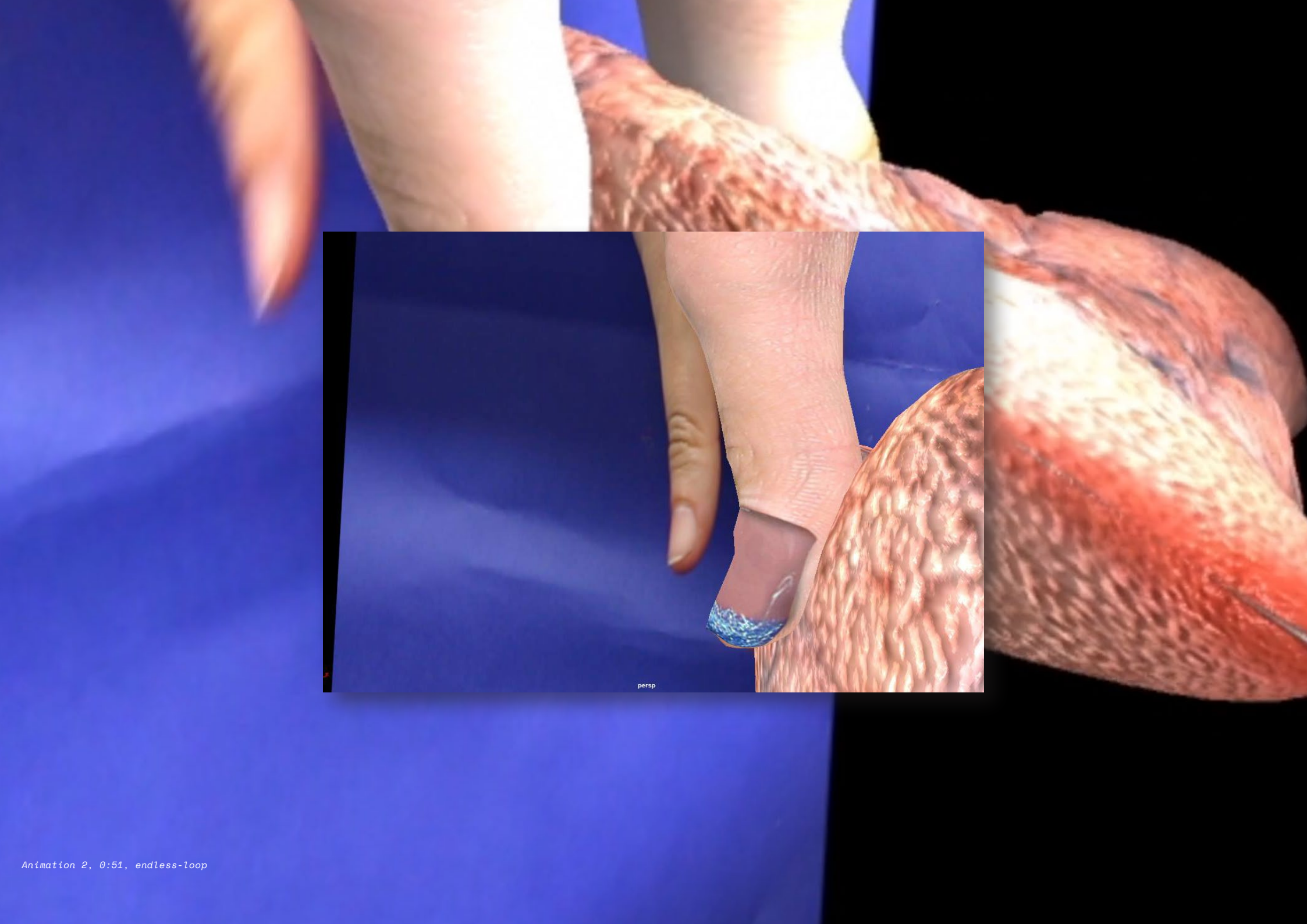
Animation 1, 6:33, endless-loop





*Installation View, State of the Art Gallery,
Berlin Art Week*

Animation 2, 0:51, endless-loop



Internet rumors claim that the TV series *Teletubbies* didn't exist of four, but of five main characters, while the fifth character supposedly disappeared. The invention of the fifth Teletubby can be interpreted as an emancipatory act by Teletubby fans to gain control over the pre-scribed narratives produced by their script-writers. *The 5th Element* traces the possible pathways and embodiments of this hypothetical Teletubby based on the intricate relationship between the TV industry, the Teletubby fan base which started spawning these fictional characters into entirely new entities with complex biographies, social relationships and personalities, and voice actors who are supposedly embodying these characters.

Evolutionary models are not only used to describe the dynamics of biological systems but also to explain the reproduction and distribution of memes as cultural units. By proto-scientifically mapping models, e.g. the Lotka-Volterra Model of Growth onto these fictional entities, while incorporating criteria such as the voice actor's success in the industry or the character's complexity, *The 5th Element* aims to answer the question: Is the 5th Teletubby dead or alive?

David K.
Dirlam:
Competing
Memes
Analysis

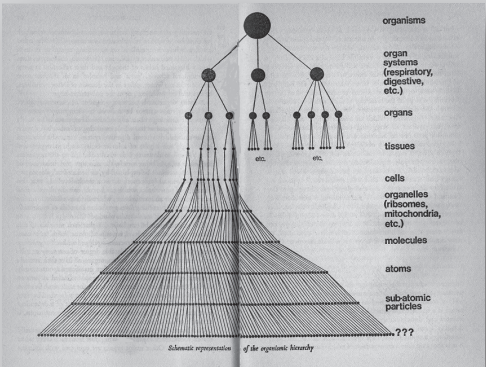
http://cfpm.org/jom-emit/2003/vol7/dirlam_dk.html#Fig1

Susan
Blackmore:
The Meme
Machine

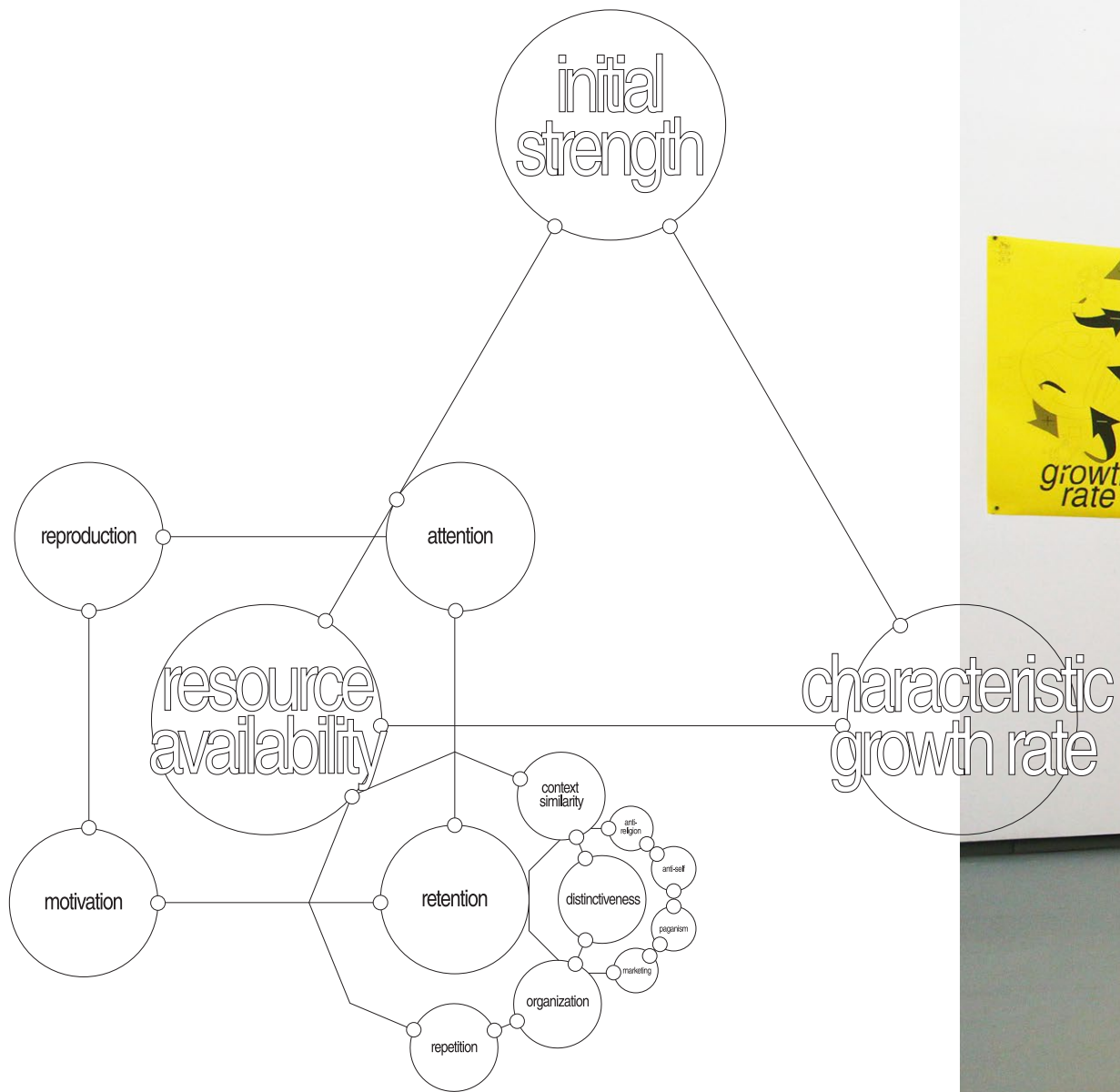
<https://www.susanblackmore.uk/the-meme-machine/extract/>



A fan impersonates a Teletubby

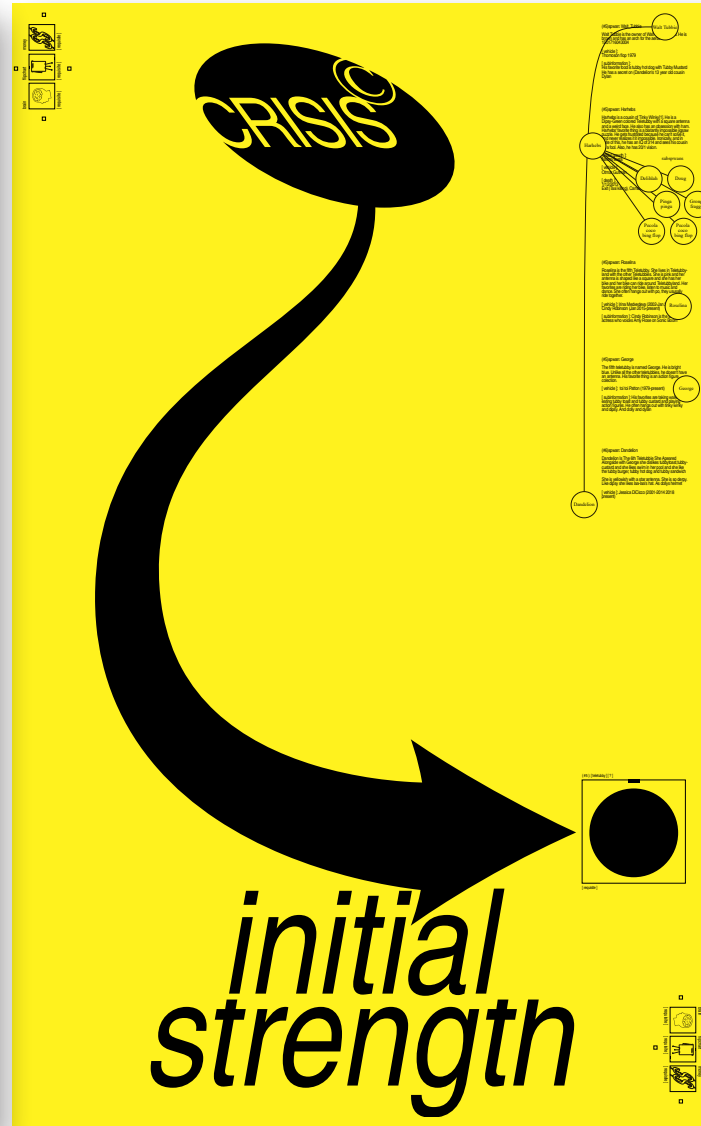
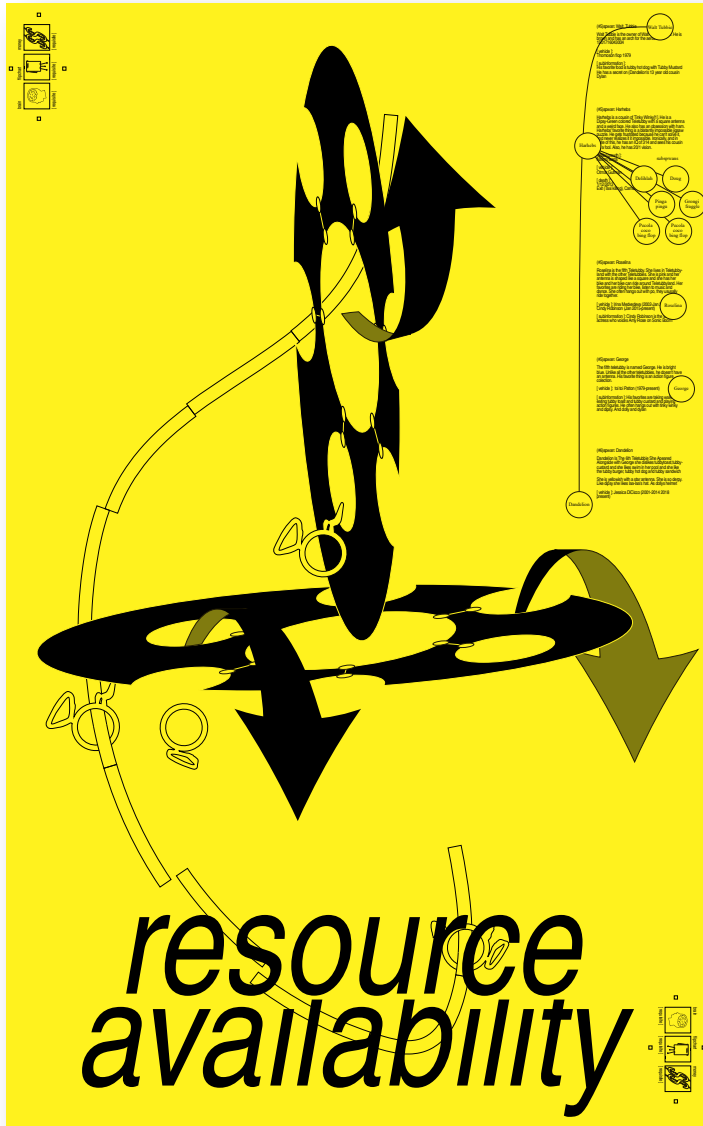


Schematic representation of the organismic hierarchy (Koestler 1979, pp. 28-9).

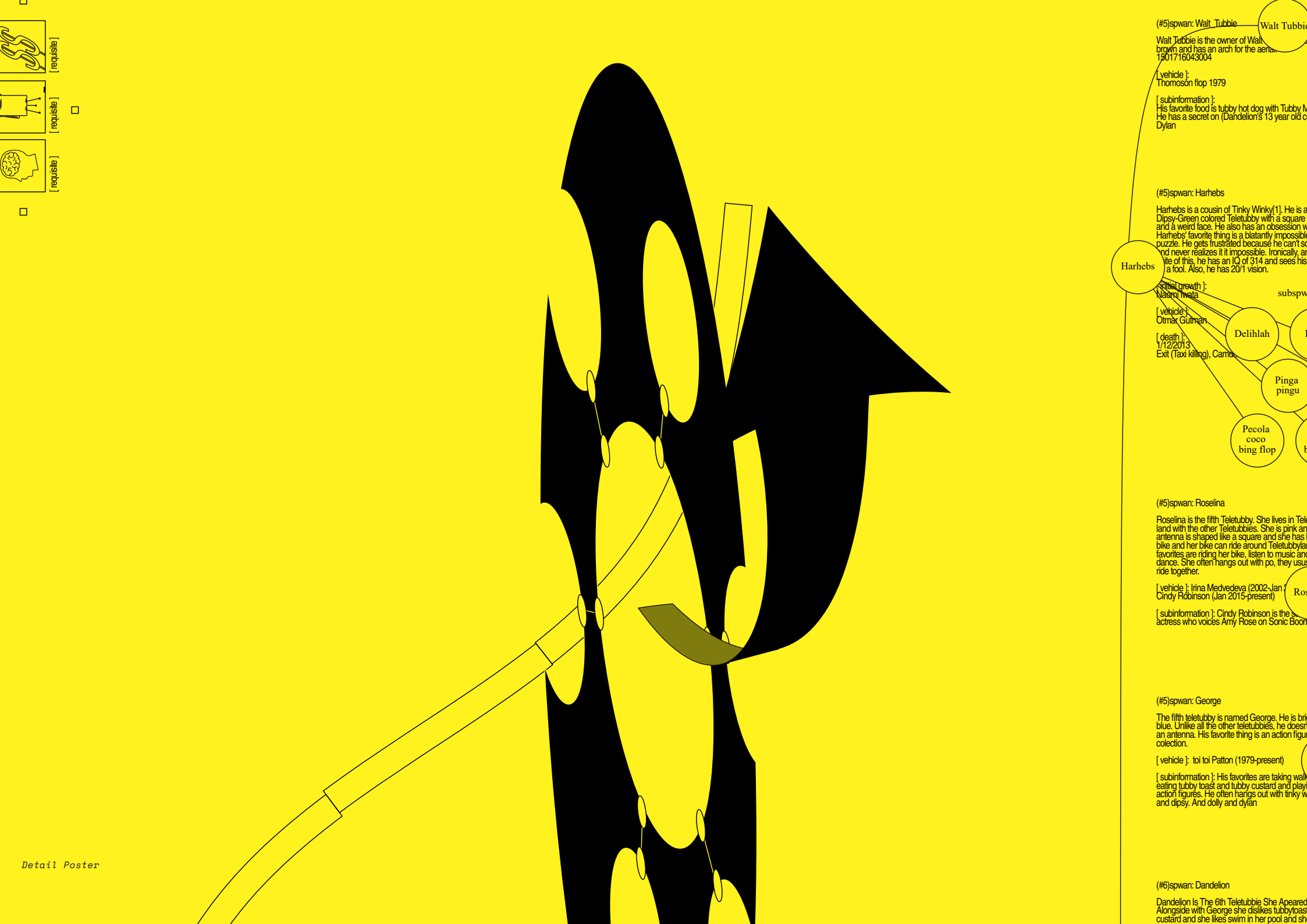


Exhibition View





Posters showing the three key stages which drive the fitness of a meme. David Dirlam (2003) showed that the growth of memes obeys ecology's Lotka-Volterra model of growth.



(#5)spwan: Walt Tubbie

Walt Tubbie is the owner of Walt Tubbie's and has an arch for the antenna. 1501716043004

[vehicle]: Thomson flop 1979

[subinformation]: His favorite food is tubby hot dog with Tubby M. He has a secret on (Dandelion's 13 year old c Dylan

(#5)spwan: Harhebs

Harhebs is a cousin of Tinky Winky[1]. He is a Dipsy-Green colored Teletubby with a square and a weird face. He also has an obsession w Harhebs favorite thing is a blatantly impossible puzzle. He gets frustrated because he can't so and never realizes it it impossible. Ironically, ar e of this, he has an IQ of 314 and sees his a fool. Also, he has 20/1 vision.

[social growth]: Naam Iwala

[vehicle]: Omar Gutman

[death]: 1/12/2013 Exit (Taxi killing), Camo

(#5)spwan: Roselina

Roselina is the fifth Teletubby. She lives in Tel land with the other Teletubbies. She is pink an antenna is shaped like a square and she has a bike and her bike can ride around Teletubbylan favorites are riding her bike, listen to music and dance. She often hangs out with po, they usu ride together.

[vehicle]: Irina Medvedeva (2002-Jan Cindy Robinson (Jan 2015-present)

[subinformation]: Cindy Robinson is the s actress who voices Amy Rose on Sonic Boom

(#5)spwan: George

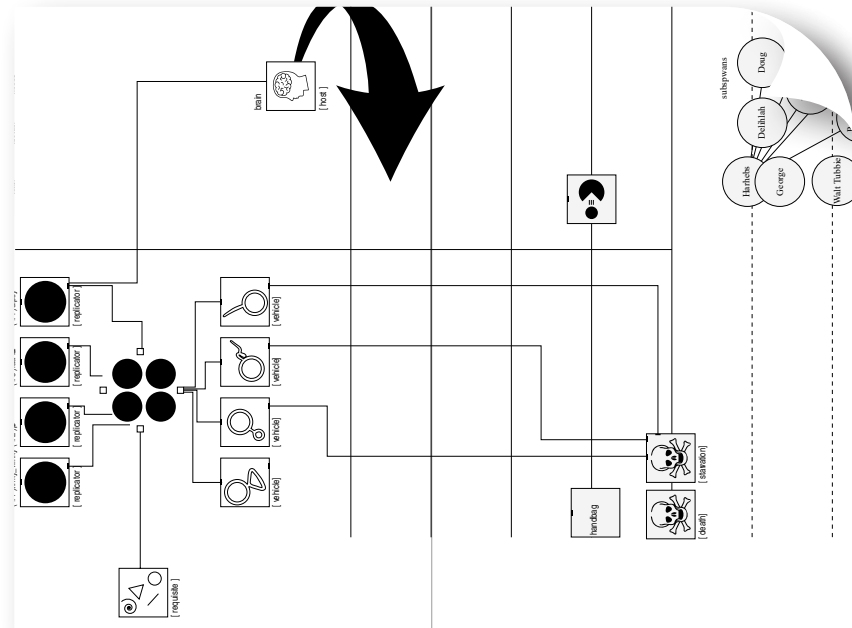
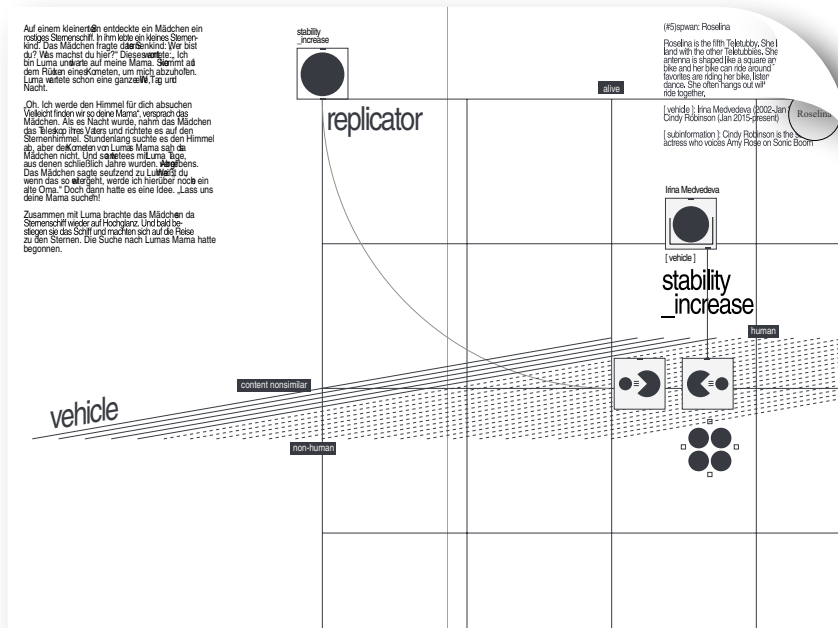
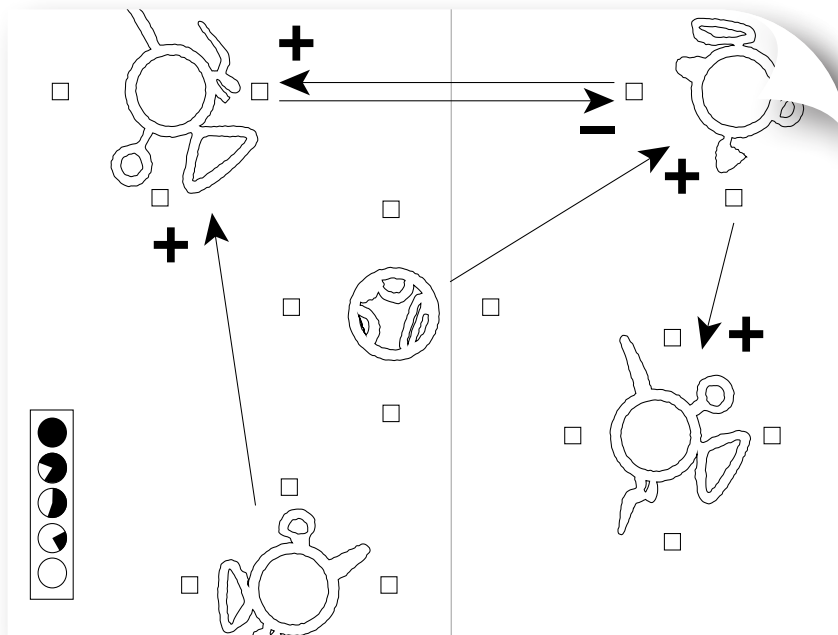
The fifth teletubby is named George. He is bri blue. Unlike all the other teletubbies, he does an antenna. His favorite thing is an action figur collection.

[vehicle]: toi toi Patton (1979-present)

[subinformation]: His favorites are taking walk eating tubby toast and tubby custard and playin action figures. He often hangs out with tinky w and dipsy. And dolly and dylan

(#6)spwan: Dandelion

Dandelion Is The 6th Teletubbie She Apeared Alongside with George she dislikes tubbytoast custard and she likes swim in her pool and sh



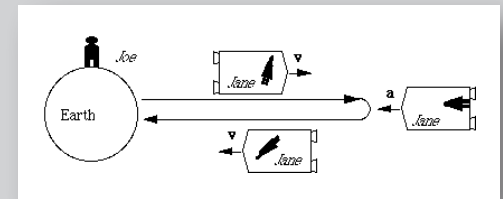
The Great Encounter, The Ending is a calm meditation on the collapse of belief systems. It is divided into two parts: an animation ('before the encounter') and a short audio piece ('after the encounter').

Imagine yourself in a dark space. without any point of visual reference or sensory clues, how do you know if you are either floating or forever falling? And now imagine: Without any notion of change, how do you know the duration of the moment you are living in?

Welcome to the Island of Eternal Life, orbiting around the vast empty ocean of planet Earth. With no notion of passage of time its inhabitants are adapting to their belief system of stasis: moments of no-change strung together to infinity. History is nullified by a permanent loop of amnesia. Its inhabitants are in a happy state of pre-birth. The illusion of eternity turns into reality. One day, the Island of Eternal Life meets the Island of Ultimate Beauty. This occurrence introduces 'the different', and begins what some called 'the great encounter', others 'the ending'.

The Great Encounter, the Ending: before
The Great Encounter, the Ending: after

Sound: Sam Conran



The story-telling follows the structure of the Twin Paradox, a thought experiment in special relativity. According to the experiment, one of two identical twins makes a journey into space in a high-speed rocket and returns home to find that the twin who remained on Earth has aged more.

Alexander
Spirkin:
Dialectical
Materialism

<https://www.marxists.org/reference/archive/spirkin/works/dialectical-materialism/ch01-s02.html>



Welcome to the Paradise.
The island of 150 milliseconds.
We are traveling faster than the
resolution of our perception.

Faster than the processing
speed of our brain.

150 milliseconds.



*Animation stills (6:41 min),
text excerpt from animation*

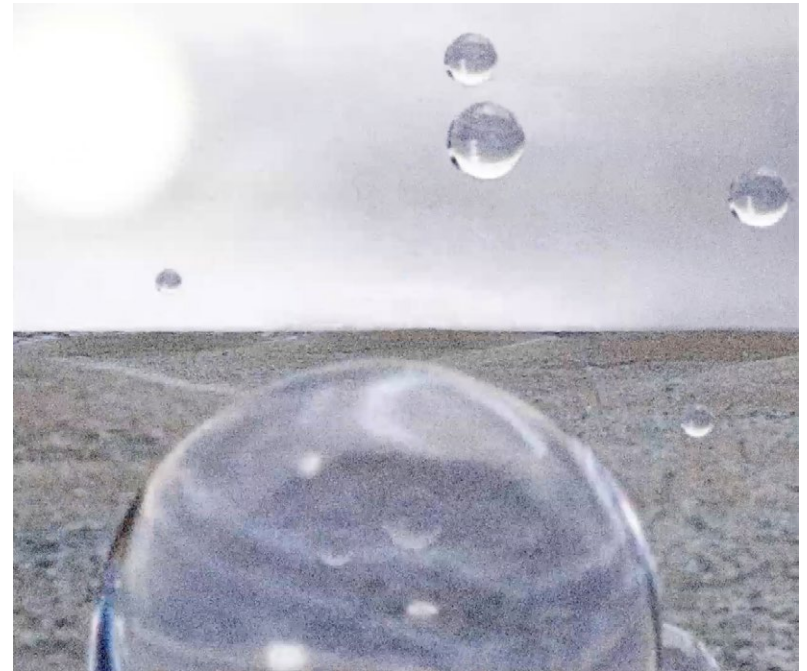
Moments of no-change
strung together to a
continuous continuum.

Change is not existing
for us anymore.

Change is inconvenient.

You don't have to worry
anymore.

Without change, we are
living forever.



Anna-Luise Lorenz (*1986 in Ingolstadt, Germany)

Education

2016	Master of Arts Design Interactions, Royal College of Art London (UK)
2010	German Diploma (hons) Communication Design, University of Applied Sciences Augsburg (DE)
2008	Type Design, Academy of Arts, Architecture and Design, Prague (CZ)

Research

2019	<i>Researcher</i> The New Normal, Strelka Institute Moscow (RUS), 5-months residency directed by Benjamin Bratton
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Residencies/Commissions/Awards

2020	<i>Short List</i> Lumen Prize 3D/Interactive Art
2017	<i>Grant</i> Rhizome Micro Grant, as part of Patternist, Ideas City New York (US)
2014	<i>Residency</i> The Future of Labour, Swiss Pavilion, Venice Biennale of Architecture (IT)
2013	<i>Bursary</i> Bursary, Royal College of Art London (UK)
	<i>Commission</i> Urban Explorers Media Art Festival (NL)
2010	<i>Award</i> output Award, winner
	<i>Award</i> Prize of the State of Suabia, Best Graduation Work
2008	<i>Scholarship</i> Private scholarship by Prof. František Štorm, Academy of Arts, Architecture and Design Prague (CZ)

Teaching/Workshops

2021	<i>Workshop/LARP</i> Control + Z, Second Nature Lab, NODE Forum for Digital Arts, Frankfurt (DE)
2020–	<i>Lecturer (ongoing)</i> Interaction Design & Ergonomics, Folkwang University of the Arts, Essen (DE)
2019	<i>Performative Workshop</i> Breaking Bread, w/ Sofia Pia Belenky, bio26 26th Design Biennial Ljubljana (SI)
2018	<i>Visiting Lecturer</i> Designing Death, w/ Johanna Schmeer, Royal College of Art, London (UK)
2018	<i>Workshop</i> Airology, Retune Festival, w/ Johanna Schmeer, Berlin (DE)
2017	<i>Workshop</i> X=A+B (On Inexistent Objects), International Design Week, w/ Johanna Schmeer, Augsburg (DE)
2016	<i>Guest Critic</i> Product Design, Speculative Design Module, University of the Arts Berlin (DE)
2014	<i>Workshop</i> Unrealities, Parallel School, Glasgow (UK)

Other Activities

2020–	<i>Member (ongoing)</i> Scientific Committee, xCoAx, Conference on Computation, Communication, Aesthetics & X, Graz (AT)
2019–	<i>Member (ongoing)</i> New Alphabeth School, Haus der Kulturen der Welt, Berlin (DE)
2018–	<i>Member (ongoing)</i> Member of art collective Phantom Island, w/ Par- rr Geng, Sascha Pohflepp†, Johanna Schmeer
2016–	<i>Member (ongoing)</i>
2013	panke.gallery reading group <i>Member</i> Parallel School

Selected Exhibitions / Screenings / Curation / Talks

2020	<i>Panel Talk</i> 'World(re)building: How Ecotopias and Counter- Narratives Can Model Better Futures', NODE Forum for Digital Arts, Frankfurt (DE)
	<i>Exhibition</i> König Digital, w/ Sebastian Schmieg
	<i>Exhibition</i> Fit-Art Connected in isolation, In-App Show, w/ Sebastian Schmieg, Roehrs & Boetsch
	<i>Publication</i> Sealed with a Kiss, w/ Sofia Pia Belenky, 0 Fluxo
	<i>Exhibition</i> The 5th Element, Raum Vollreinigung, Berlin (DE)
2019	<i>Exhibition/Permanent Collection</i> The Inside Outside, w/ Johanna Schmeer & Sam Conran, Futurium Museum of the Future Berlin (DE)
	<i>Publication & Talk</i> Superficial Intelligence, edited by Brendan Howell, Hopscotch Reading Room, Berlin (DE)
	<i>Exhibition</i> Breaking Bread, w/ Sofia Pia Belenky, bio26 26th Design Biennial Ljubljana (SI)
	<i>Public Presentation/Talk</i> Of Earth and Sky, Strelka Institute, Moscow (RU)
2018	<i>Exhibition</i> Sinn, 50-m London, London (UK)
	<i>Screening</i> What is Germany, FLUCA Austrian Cultural Pavilion, curated by Jos Diegel, Plovdiv (BG)
	<i>Exhibition</i> Total Immersion, Berlin Art Week, State of the Art Berlin, Berlin (DE)
	<i>Exhibition</i> ALT+FCTS on VVenice Beach, Retune Festival, Berlin (DE)
	<i>Exhibition</i> w/ Sebastian Schmieg, Galerie b, Stuttgart (DE)
2017	<i>Exhibition</i> The Wrong Digital Art Biennial, Scripting the Other Pavilion, curated by Noemata
	<i>Exhibition</i> Panke Gallery Edition, w/ Ingmar Spiller and Claire Tolan, panke.gallery, Berlin (DE)
	<i>Exhibition</i> w/ Johanna Schmeer, bio25 25th Design Biennial Ljubljana (SI)
2016	<i>Screening</i> Crosstalk International Video Art Festival, Budapest (HU)
	<i>Exhibition</i> Medialexicon: Faux Friends, curated by Szilvi Nemet, w/ Jelena Viskovic, Budapest (HU)
2015	<i>Screening</i> Jaw Versus Eye Attack, Jan van Eyck Alumni Association, Vierte Welt, Berlin (DE)
	<i>Exhibition</i> two hundred acres, Pump House Gallery, London (UK)
2014	<i>Talk</i> Iwasaki Bio Art Lab, Waseda University, Tokyo (JP)
	<i>Exhibition</i> Science of Fiction, USC Cinematic Arts, Los Angeles
	<i>Exhibition/Curating</i> Buy, buy, buy, put it down, London Design Festival, London (UK)
	<i>Exhibition</i> Out of Stasis as part of 'Justifiable Versions of Events/Catastrophe'; Platform for Art, Theory and Research; Jan van Eyck Alumni Association, Acud Gallery, Berlin (DE)
	<i>Exhibition</i> The Economics of Uncertainty, School of Tomorrow Archive, Swiss Pavilion, Venice Biennale of Architecture (IT)
2011	<i>Exhibition</i> Localize Media Arts Festival, Potsdam (DE)
2010	<i>Exhibition</i> Emergeandsee Media Arts Festival, Berlin (DE)
	<i>Exhibition</i> lab30 Media Arts Festival, Augsburg (DE)

Other Professional Experience

2010–	<i>Freelance Art Director (ongoing)</i>
2017/18	<i>Art Director</i> tpa Berlin