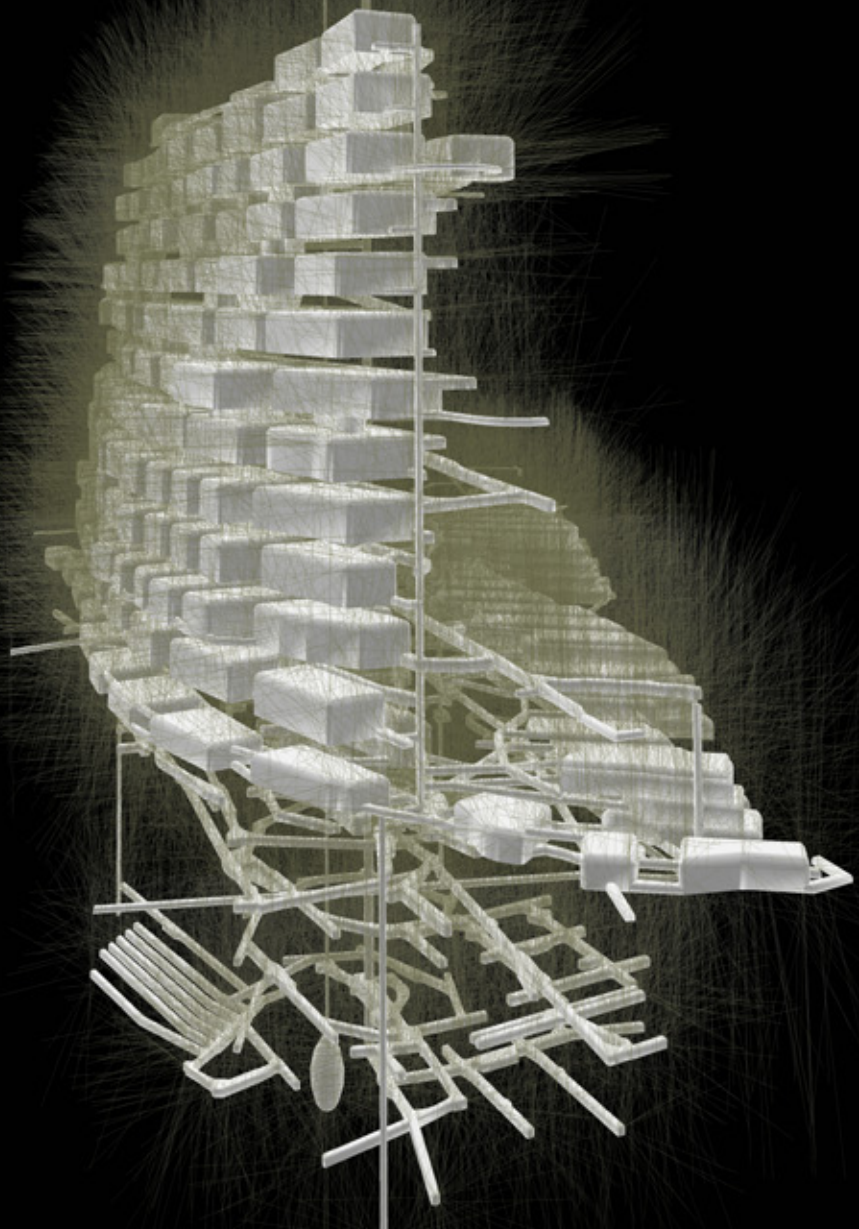




Dream Water Wonderland (2010)

Hörner / Antlfinger





Dream Water Wonderland (2010), Hörner/Antlfinger

Dream Water Wonderland (2010)

Installation

3D prints, vinyl record, video projection, plexiglass cubes, record player

Short Synopsis

Since the advent of nuclear power in Germany, two sites have become synonymous with the end of a technological-feasibility fantasy, the never brought on line fastbreeder Kalkar and the terminal storage Asse II. Dream Water Wonderland transforms the legacy of atomic industry into a dream of half-life durations.

Short Description

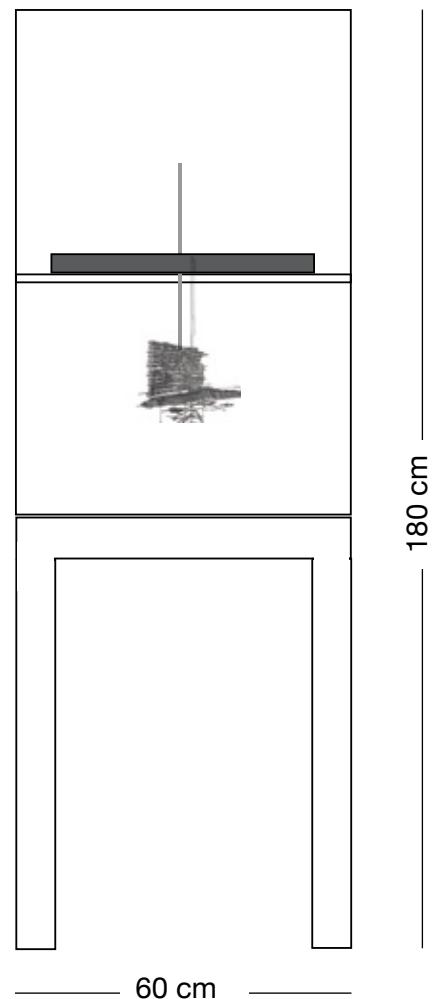
The installation consists of two plexiglass cubes placed on top of each other. The upper level houses a futuristic styled record player from the 1970s. From the center pin upwards grows a cristallic tower. Downwards, through the player itself, into the lower cube, it rotades a model of an underground mine (a true to scale 3D print of the atomic terminal storage Asse II), like a radar beam .

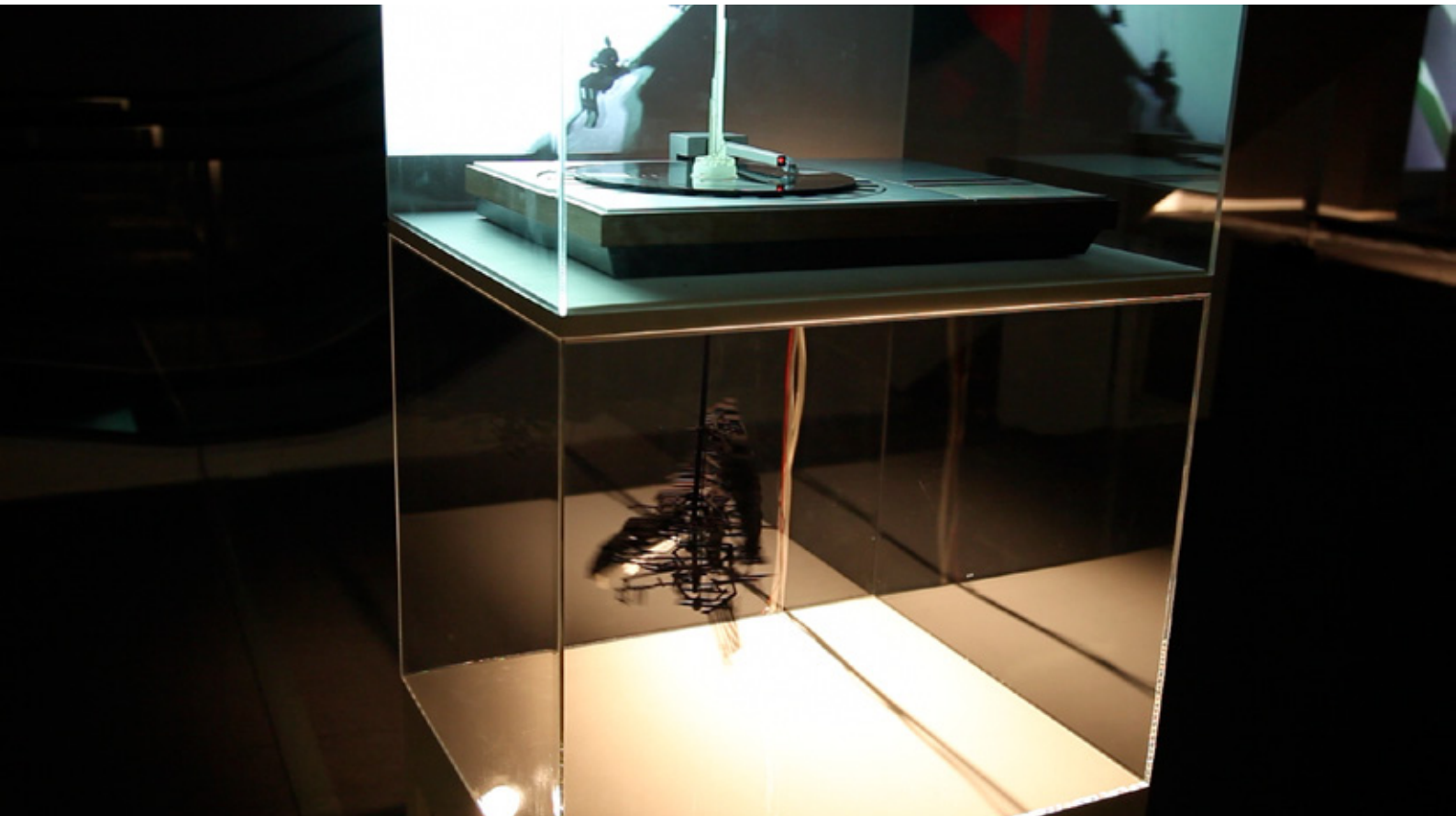
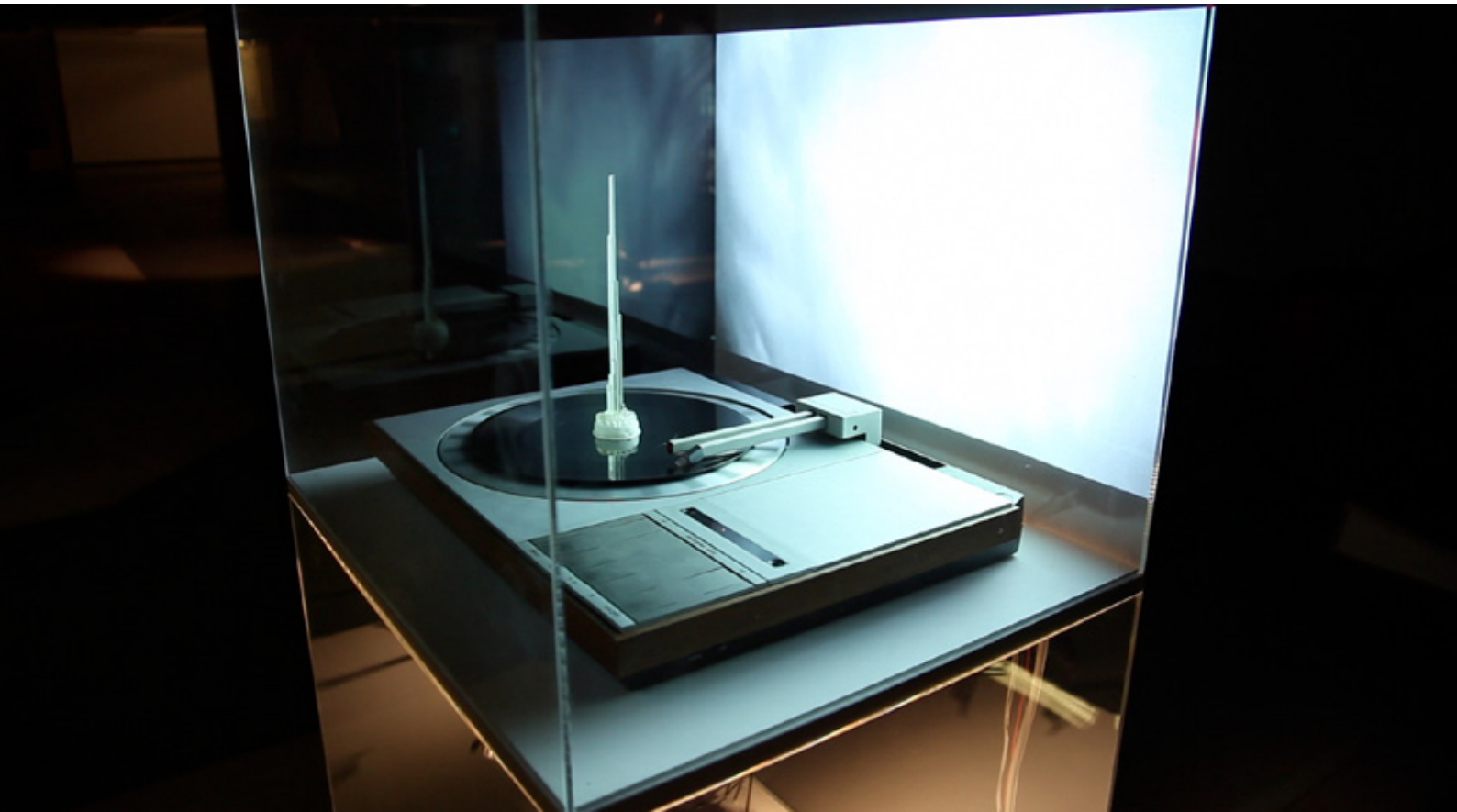
The first sequence of the video projected on the rear panel, shows the cooling tower of Kalkar which today is an amusementpark. In the second sequence the camera flies inside the tower on a large carousel along the walls and over the edge of the tower into the sky.

When the audience gets closer to the installation a sensor gives a signal to the record player which then autonomously starts to play. The sound inside the cubes, an echolike atmosound of the tower and the dream record which is played on the record player, can be heard from headphones hanging down in front of the cubes. It tells a dream about a strange birdlike blue creature, that is made to take up residence with families. But it needs incredible amounts of electricity...

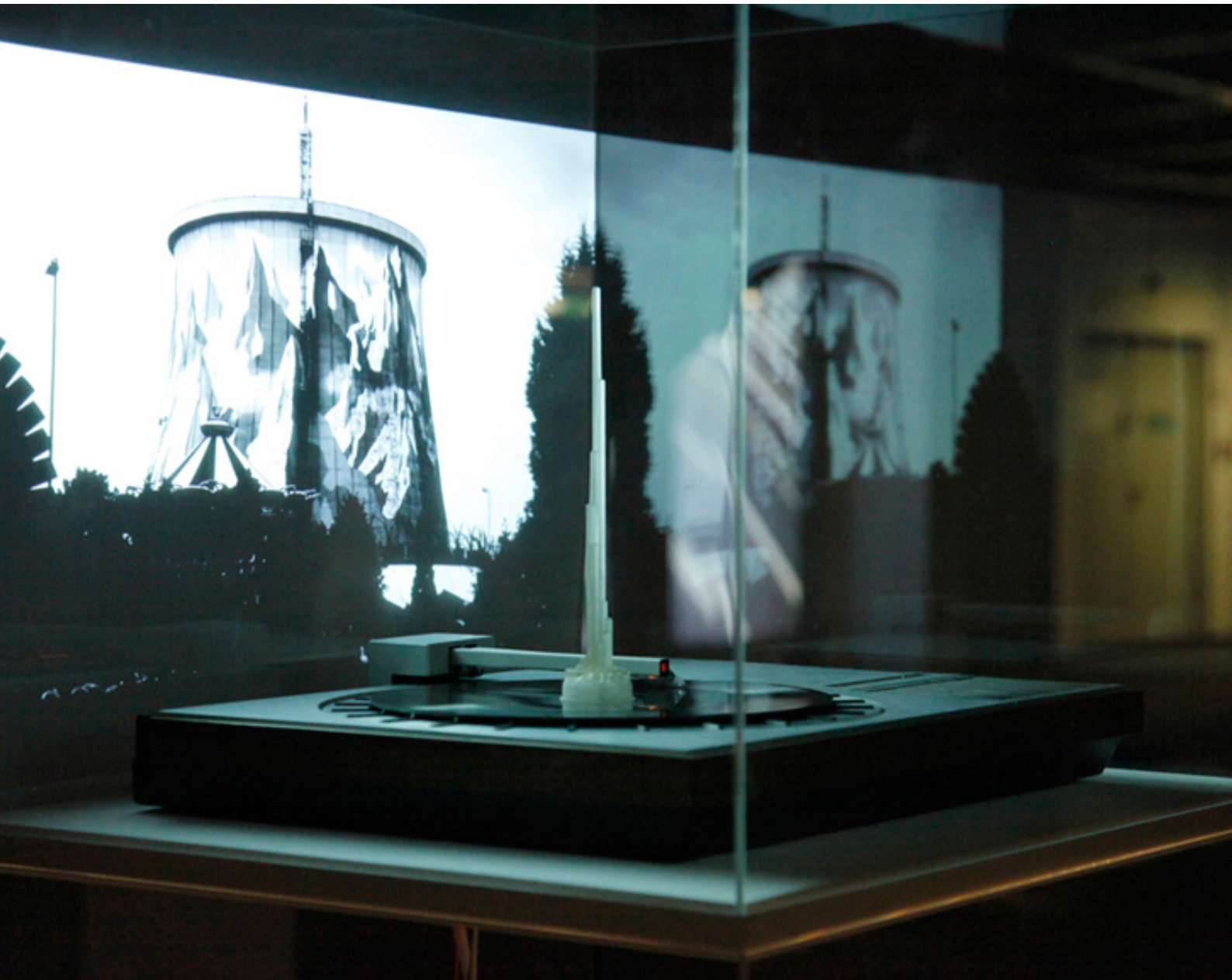
Technical Equipment

HD Beamer, Media Player (Video), Arduino, Proximity Sensor, Record Player beogram 4000, Head Phones





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Dream Record

“I’m in a very large room with high white walls. One of our birds has perched on top of one wall. I’m about to climb up and catch him when I notice another bird up there, too. Or, at least, I think it’s a bird.

The creature is a deep, shimmering blue, and has long, thin legs. Where the head should be there is a kind of hat, like a lampshade. A trimming of white plumage runs round the lampshade and the length of the bird’s body, much like the decoration on some fancy-dress costume. I reach out for the bird, and it hops straight on to my hand. Despite its size it hardly weighs a thing. Then it hops back off my hand, recoiling like a spring.

I go to catch it then realize I’m standing on a very narrow ridge high up between the partition wall and the real wall. I’m afraid of falling, so I sit down very carefully. And now I manage to get hold of the bird. It’s very tame. I take it back down with me, and put it on a table for closer inspection.

As I expected, it has an opening on the back like a walking doll would. I open the flap and see two baby faces, very realistically made. The smaller of the two is deeper inside, while the larger one is almost poking out. I ask the pair of them what’s going on, and the larger head says something like they’ve got some growing to do yet.

I ask her how long it will take. She answers three months. She’ll be born, she says, holding the bouquet of flowers to place on the grave of the doll that houses her.

I find her words very farsighted but absolutely unattractive and precocious from the mouth of a child, when suddenly I find myself in a strange living-room furnished in nineteen-seventies style. There’s a kind of report running on the TV set. The presenter is explaining that these creatures (I immediately know what he’s referring to) are made to take-up residence with families.

But, he continues, they need incredible amounts of electricity, which they get hold of in all kinds of ways. They’re equipped with a kind of remote control, or a memory card, that lets them draw power from TV broadcasts. They also force their owners to procure ever-greater quantities of electricity, plunging one family after the other into ruin.

The whole time, the blue creature with a lampshade for a head is standing next to me, watching the TV screen. We need to get rid of it fast, I think to myself.”