

Detlef Günther - twosuns studios

I M M E R S I V E
E N V I R O N M E N T S

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Detlef Günther - twosuns studios - Berlin 2025

S K I N

and the skins have always had the property that they are diaphanous



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Nine video paintings hang on the walls: real, natural images of the sky. Location and date of each image are displayed at the bottom of the screen. The projection on the front wall shows live satellite images of the Earth's atmosphere as seen from space.

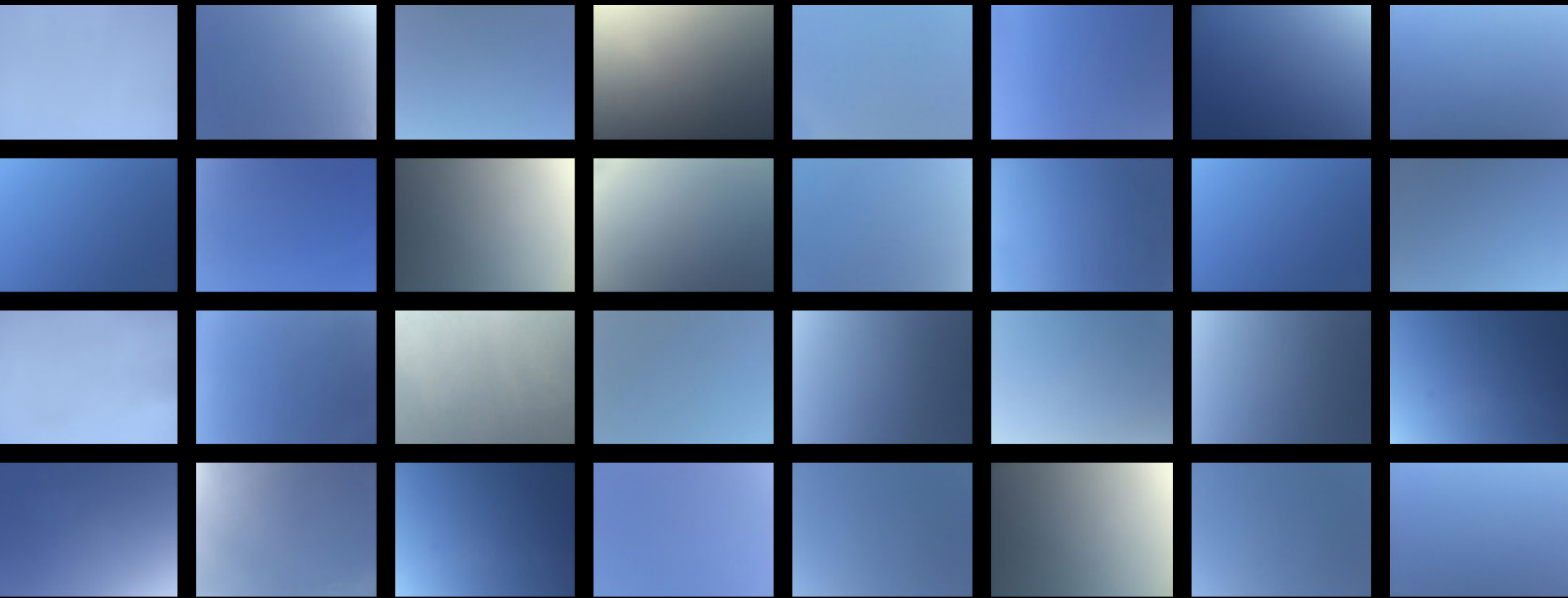
The visitor enters the room. As they walk through the room, invisible sound zones envelop them: soundscapes and spoken sentences: *the surface of the interior is a screen ... The rooms all carry the images of the exterior with them ...*

More visitors enter the room: the acoustic climate in the room changes. A description of nature echoes from far away through the room; atmospheric sounds, taken directly from the room: footsteps, radio waves, street noise, the sound of the answering machine, broadcasts... from different distances... quietly. The sounds will move with the movements of the visitors.

Detailed concept on request

S K I N

and the skins have always had the property that they are diaphanous



S K I N L I N E
o n e h u m a n i t y o n o n e p l a n e t



S K I N L I N E
o n e h u m a n i t y o n o n e p l a n e t



S T R E A M
d i g n i t y o f m a n



S T R E A M

d i g n i t y o f m a n

„To stream“ literally means „to flow.“ In the language of the digital world, „stream“ refers to a continuous transmission of data in a point-to-point connection.

“Stream” references a speech written by Pico della Mirandola (1463-1494), a scholar who attended several European universities and who, at the age of only 24, sought to initiate a public debate on the subject of human freedom. The speech that was to open this debate – “The Oration on the Dignity of Man” – was never delivered by him, but is today one of the most famous texts from the Renaissance period.

„Stream“ is embedded in a modulating soundscape. Spoken words from Pico della Mirandola’s speech and processed sound fragments from the satellite feeds, weaved through electronic and acoustic score sections, create an undulating and quietly evolving sonic backdrop for the installation.

Sounds and lighting conditions will change in line with the number and movements of the visitors in the room.

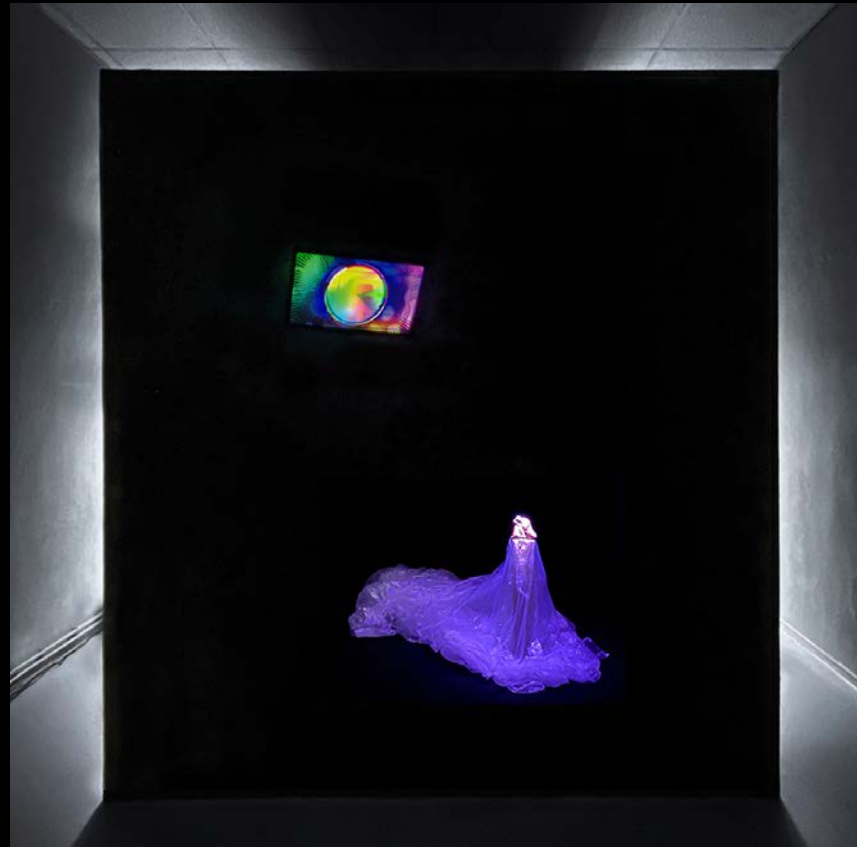
Detailed concept on request

S T R E A M
d i g n i t y o f m a n

STREAM - Interactive Environment Processing :: Detlef Günther, twosuns studios - Berlin 2009/2020

THE MESSAGE – JOACHIM'S DREAM

v i s i b i l i t y a r r a n g e m e n t s



THE MESSAGE – JOACHIM'S DREAM (chamber version) :: Detlef Günther - Berlin 2018/2020

THE MESSAGE – JOACHIM’S DREAM

v i s i b i l i t y a r r a n g e m e n t s

A little more than seven centuries ago, the Italian painter Giotto painted 38 frescos in the Capella Scrovegni (Arena Chapel) in Padua with scenes from the lives of St. *Joachim* and *Anna* and their daughter *Mary*, and from the life of Jesus Christ. Because of this work, Giotto is today considered the founder of Renaissance painting and the inventor of virtual space.

“... Since then, imagination has been imprisoned in box-like rooms. Every observer of the reality around them knows they are surrounded by pictures. Pictures are instructions for the story line, so to speak, and their story isn’t over yet.”

The installation (300 cm x 250 cm x 300 cm): In a small, all-black “box room,” the figure of the dreaming Joachim squats on a pedestal as a three-dimensionally reproduced sculpture, which in turn has been digitally processed as a 3D print. In analogy to the “angel” of the fresco, a flat screen (free-hanging, slanted, with image surface facing Joachim) is mounted laterally, on the left under the ceiling. The monitor shows a video painting on which images from various media documentaries on the subject of “surveillance, tracking and AI systems” (without sound) have been processed to such an extent that only fragile image segments can be perceived behind a slowly moving play of color and light. To be heard in 2-channel stereo will be the composition by Arvo Pärt “Spiegel im Spiegel”, in the version cello-piano by Sebastian Klinger (cello) and Jürgen Kruse (piano), published by: Brilliant Classics, 2010.

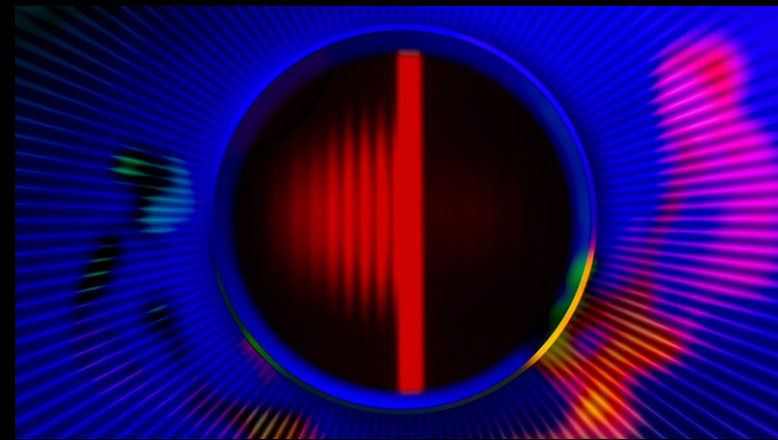
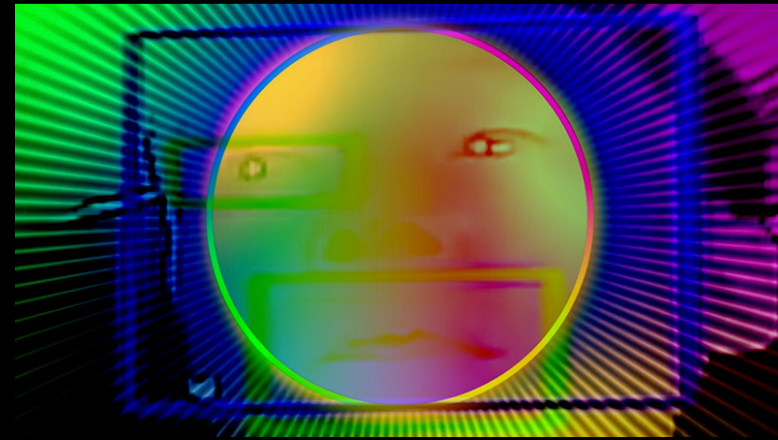
THE MESSAGE – JOACHIM'S DREAM

v i s i b i l i t y a r r a n g e m e n t s



THE MESSAGE – JOACHIM'S DREAM

v i s i b i l i t y a r r a n g e m e n t s



ECHO (Joachim's Dream)

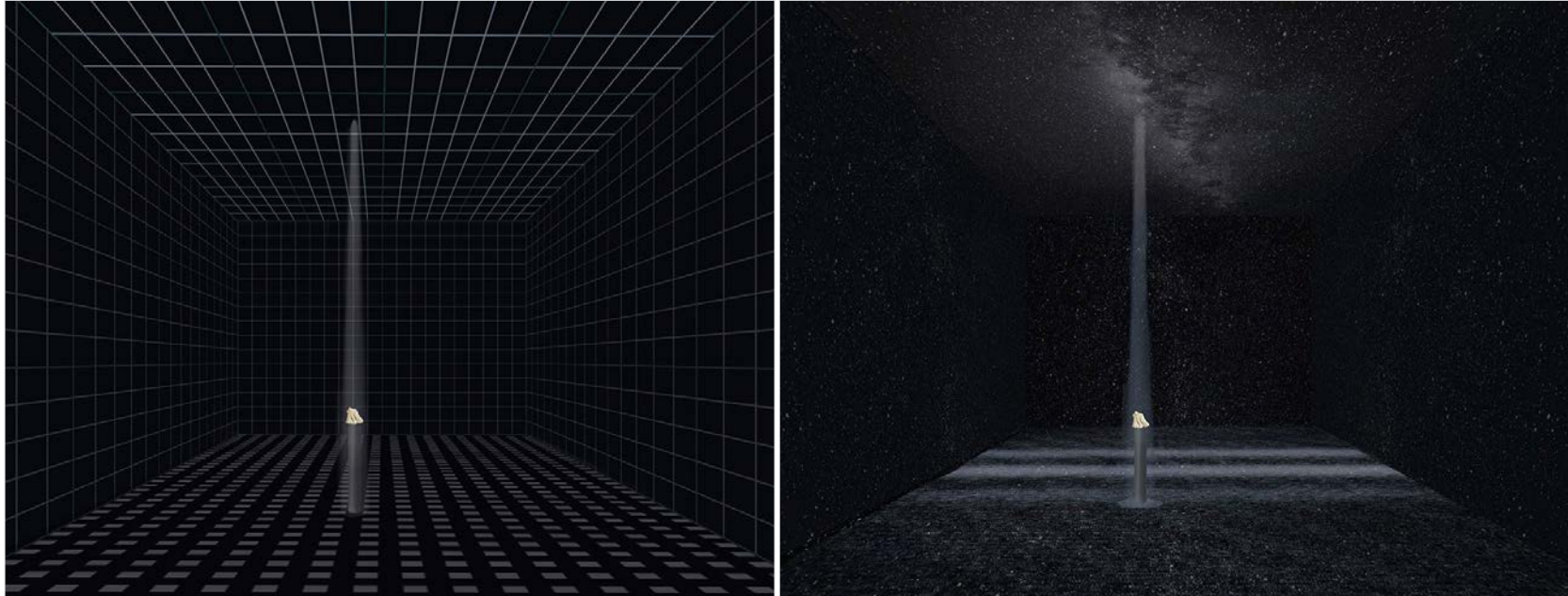
surround projection | surround sound | one sculpture



ECHO (Joachim's Dream) - multimedia installation (draft) :: Detlef Günther, twosuns studios - Berlin 2018/2020

E C H O (J o a c h i m ' s D r e a m)

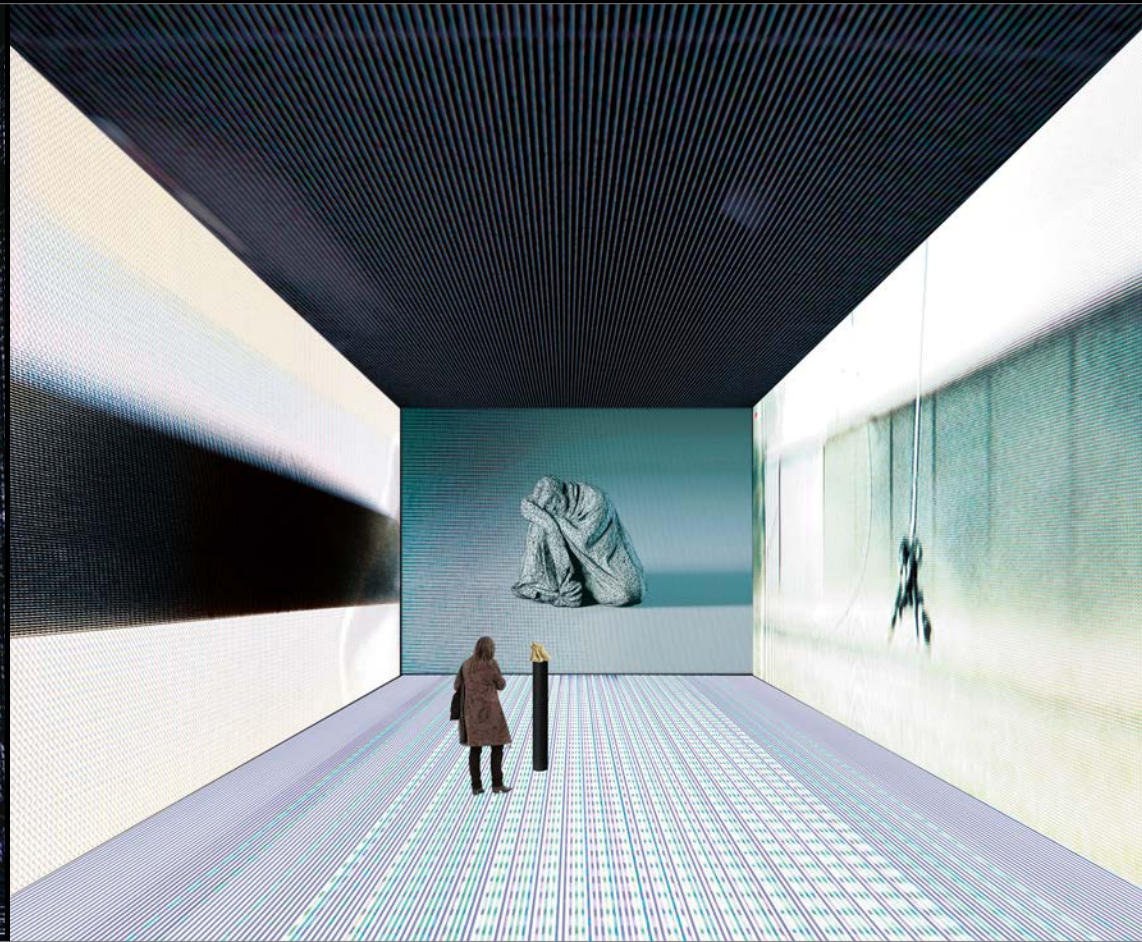
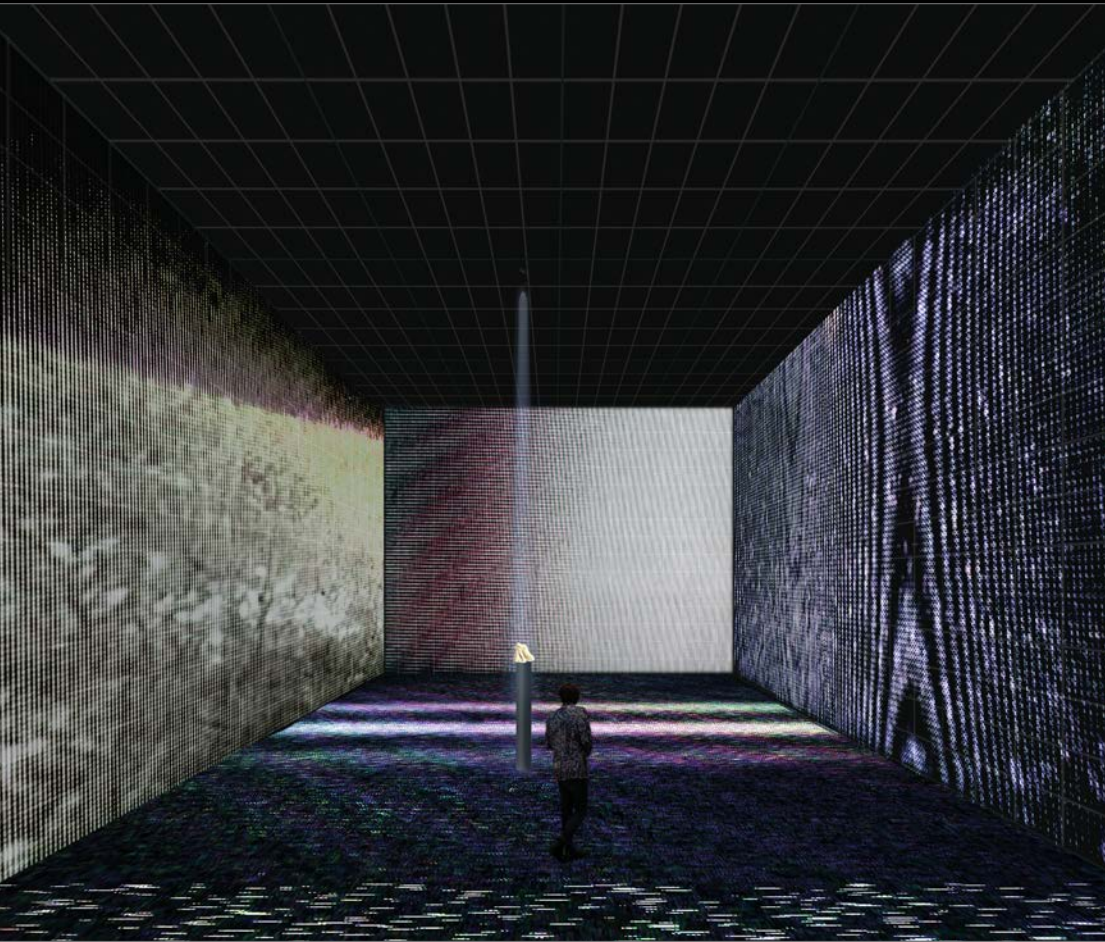
surround projection | surround sound | one sculpture



The installation: In a “box-room” equipped with 6 projection screens, the figure of the Dreaming *Joachim* squats on a pedestal in the center of the projection room as a three-dimensional sculpture, which in turn was digitally processed as a 3D printed sculpture. Images of different abstract space matrices mixed with various star images are initially projected onto all 6 projection screens. Images from various media documentaries on the subject of “surveillance and tracking systems” (without sound) are gradually added.

ECHO (Joachim's Dream)

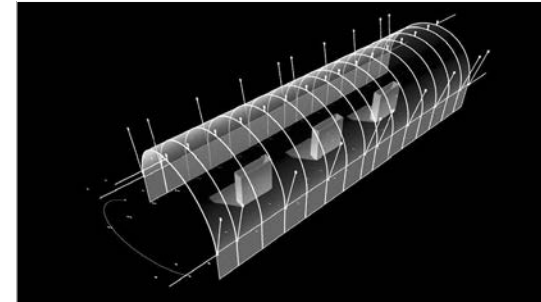
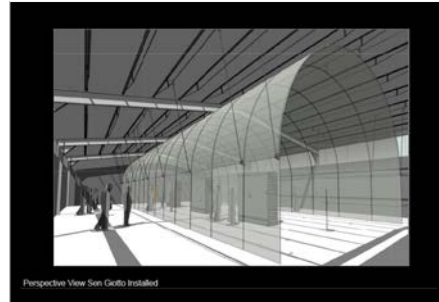
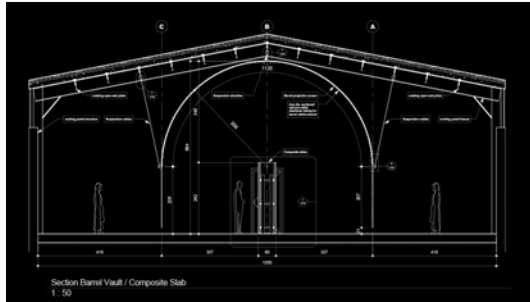
surround projection | surround sound | one sculpture



SEN GIOTTO - THE MANIFESTATION OF VOLUMES



SEN GIOTTO | THE MANIFESTATION OF VOLUMES



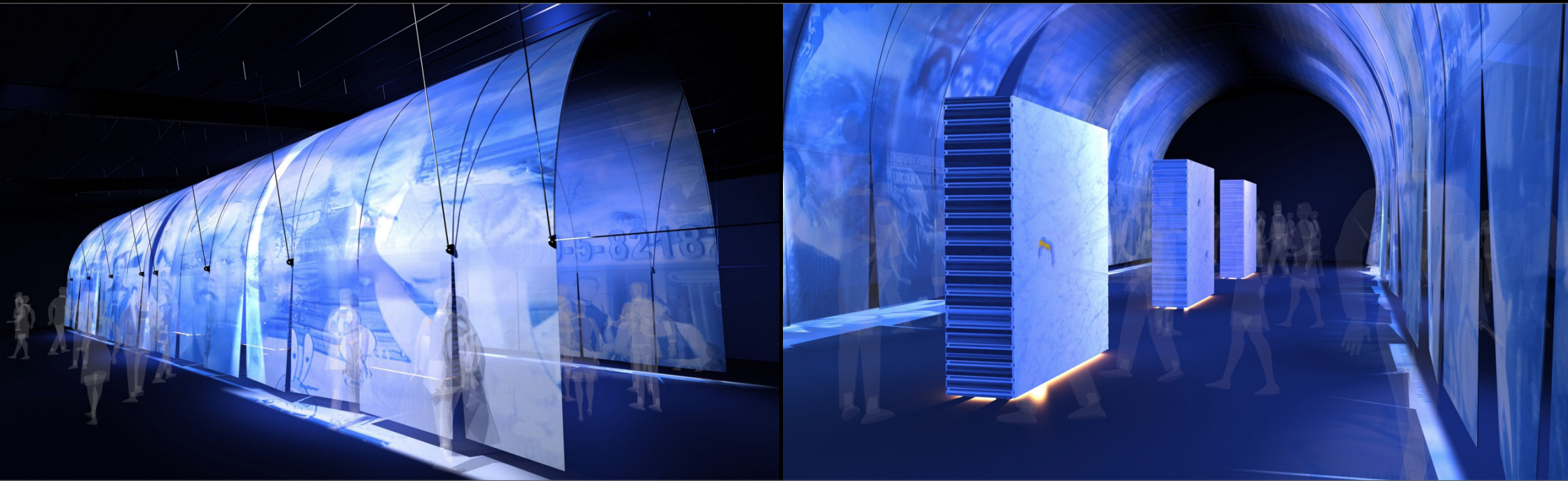
“Sen-Giotto | The Manifestation of Volumes” (2009/2018) is an art installation that explores parallels between the work of Italian Renaissance artist Giotto di Bondone and today’s prevalent visual messaging techniques. The installation juxtaposes Giotto’s system of illustrating biblical passages as sequential depictions of deities with the continuous image streams that surround us daily.

The exhibit integrates 3 elements:

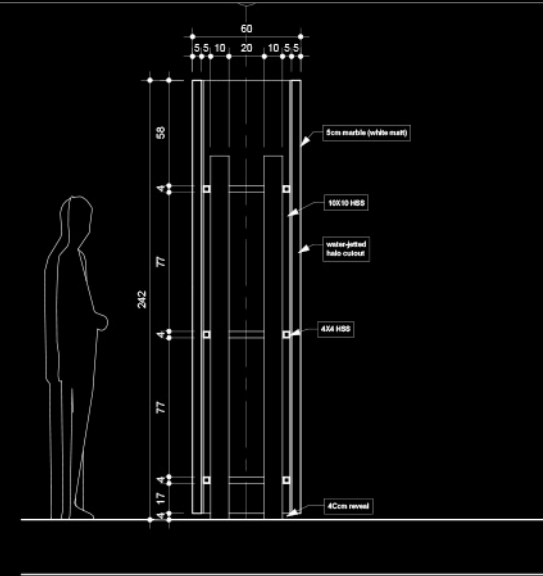
1. A vaulted projection screen that evokes the interior envelope of the Scrovegni Chapel in Padua, Italy – Giotto’s most revered project – and reflects live projection feeds from global satellite TV stations.
2. Three composite marble slabs placed in the center of the projection vault evoke Giotto’s Life of Joachim sequence from the Scrovegni Chapel. A series of 3-D printed halos, each derived from one of Giotto’s Joachim scenes, is inserted into water-jetted cutouts in the square sides of the slabs.
3. Sen Giotto – The Manifestation of Volumes is embedded in a modulating soundscape. Processed sound fragments from the satellite TV feeds, weaved through electronic and acoustic score sections, create an undulating and quietly evolving sonic backdrop for the installation.

Detailed concept on request

SEN GIOTTO | THE MANIFESTATION OF VOLUMES



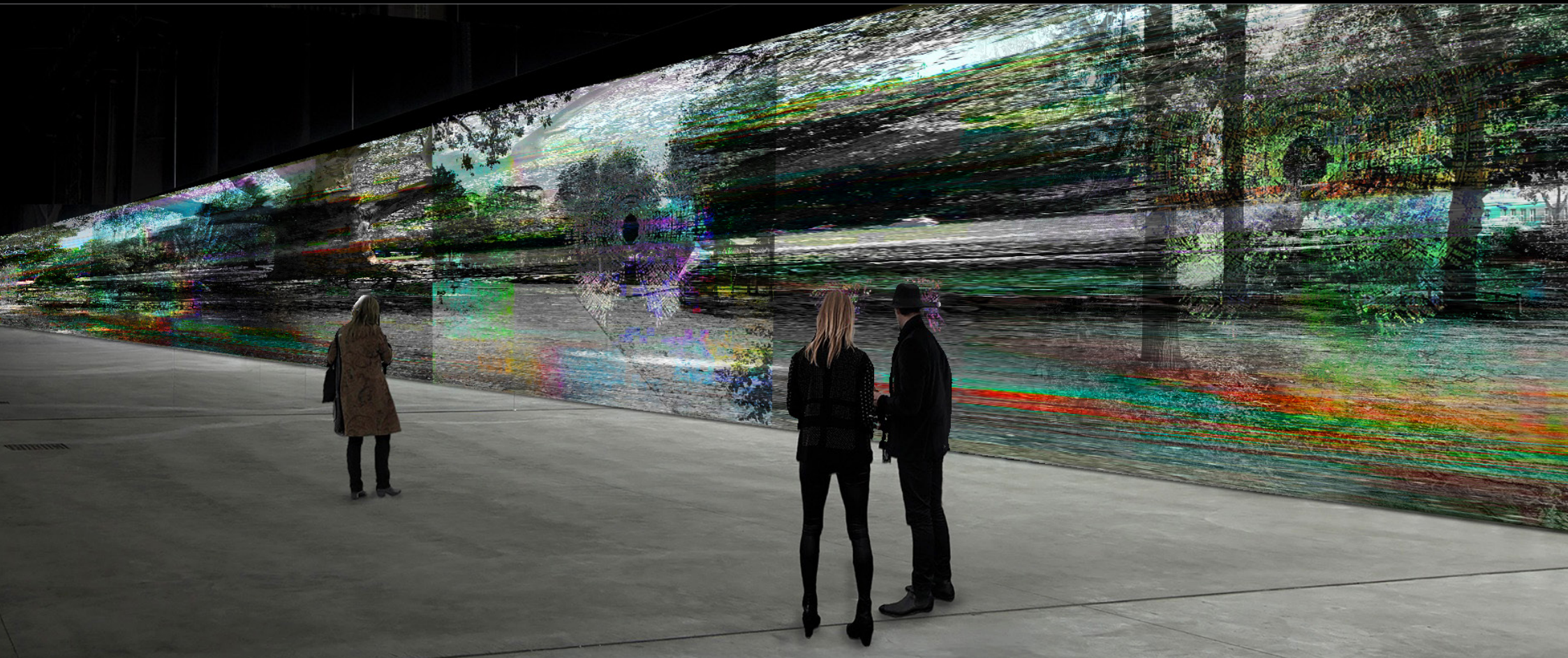
SEN GIOTTO | THE MANIFESTATION OF VOLUMES



Section Composite Slab (typ)

1 : 20

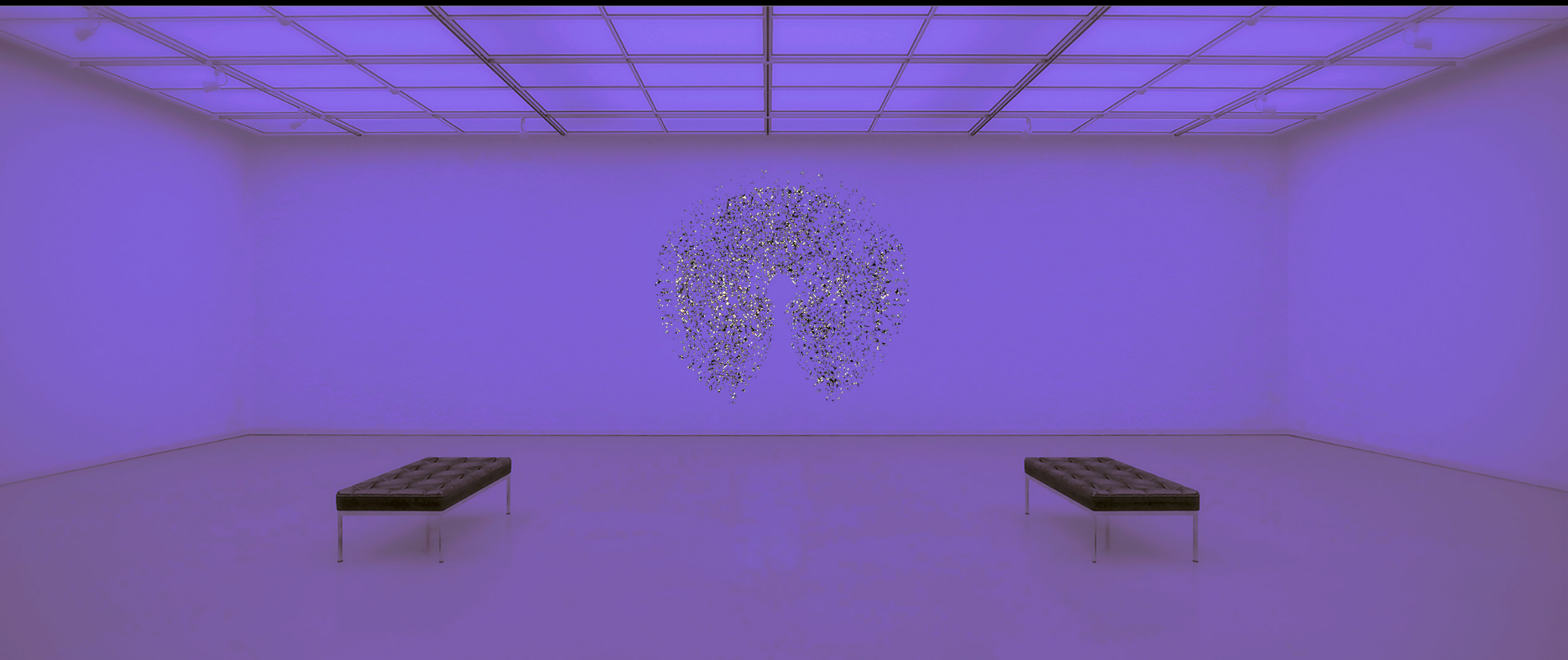
VOLUME_ECHO (floating)



VOLUME_ECHO (floating) - multimedia installation :: Detlef Günther , twosuns studios - Berlin 2020

B L O O M

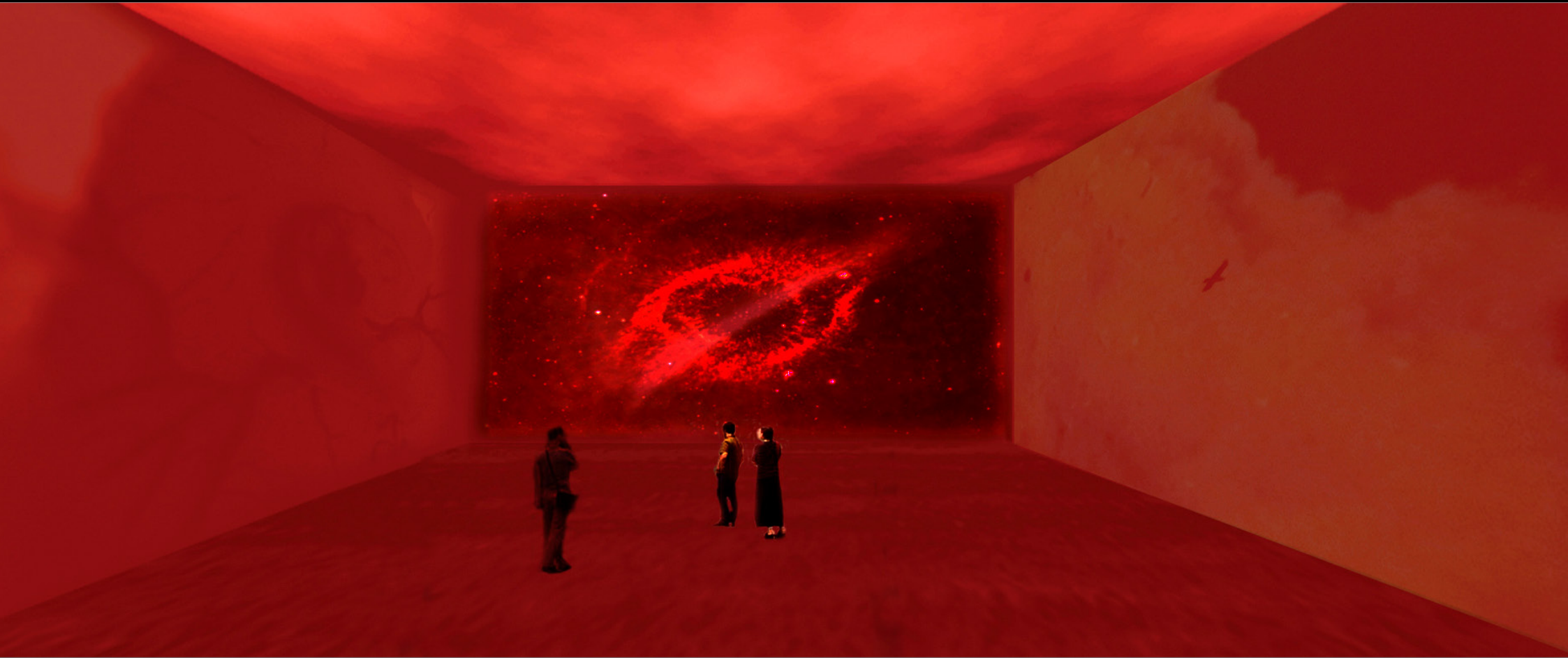
installation for moving canvas, light and stereo sound



VOLUME_BLOOM (chamber version) :: Detlef Günther , twosuns studios - Berlin 2020

UNDER THE INFLUENCE

a n e n v i r o n m e n t a b o u t p o w e r



UNDER THE INFLUENCE - Interactive Environment Processing (draft) :: Detlef Günther , twosuns studios - Berlin 2009/2020

U N D E R T H E I N F L U E N C E

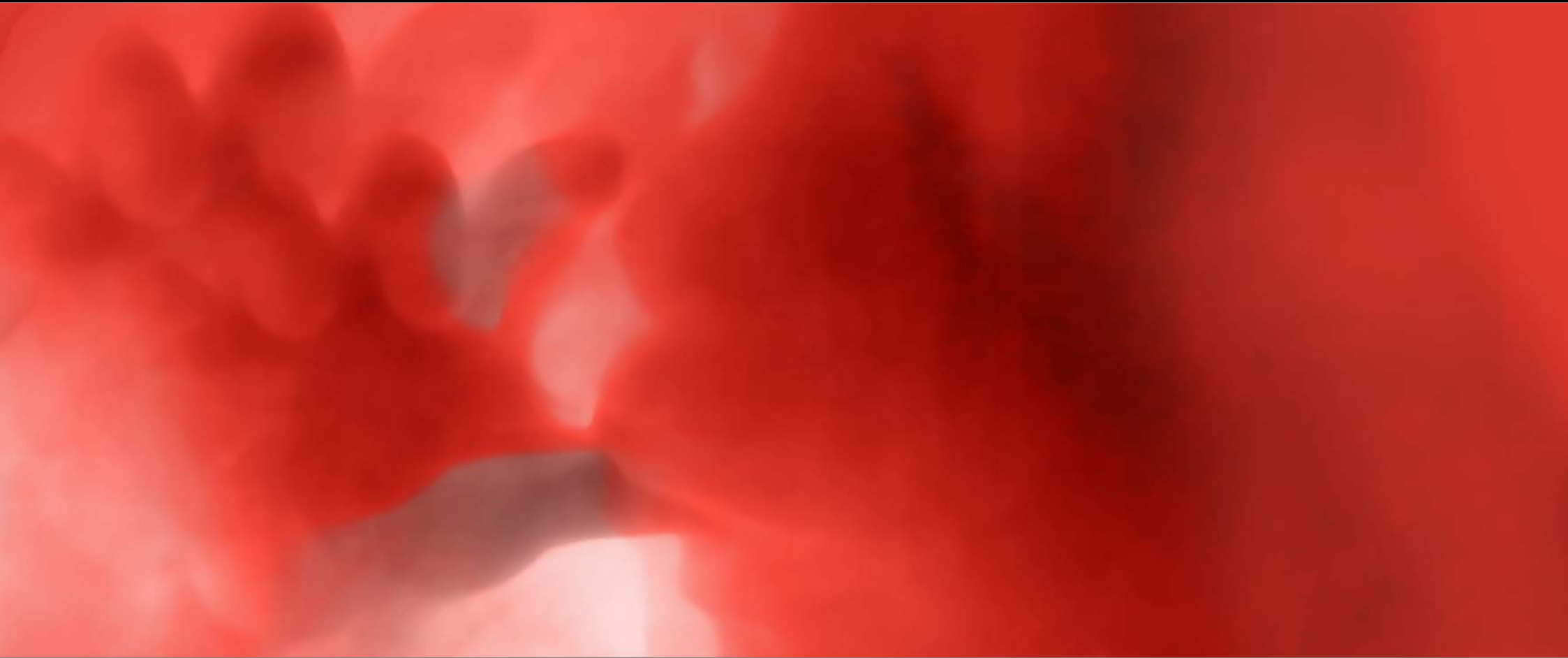
a n e n v i r o n m e n t a b o u t p o w e r

A human embryo perceives: A kaleidoscope of “silent” images and films about the rhythm of human life. The only constant sound will be a sound representing the rotation of the Earth... softly and penetratingly, embedded in other everyday noises. The sound material seems to come from far away and is muffled.

Detailed concept on request

UNDER THE INFLUENCE

a n e n v i r o n m e n t a b o u t p o w e r



T H E B L A C K S T O N E

t h e r e u r n o f r e s p o n s i b i l i t y



T H E B L A C K S T O N E

t h e r e u r n o f r e s p o n s i b i l i t y

The project refers to the monolith of Stanley Kubrick's 2001 Space Odyssey. The stone (aspect ratio: 1:4:9) is liberated from its environment and describes its own existence within a variety of conditions, a variety of spaces and times. The monolith is the centre of the installation.

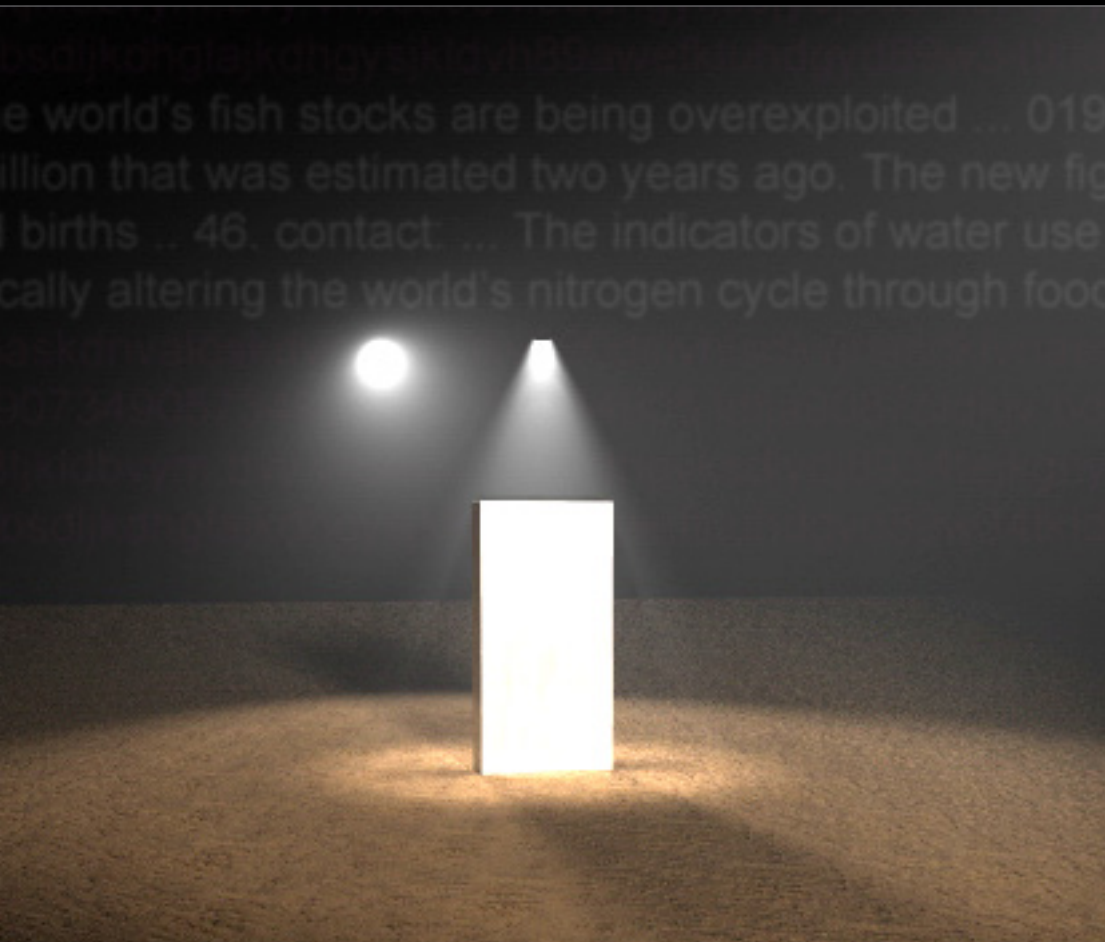
Due to their natural movements around the centre/monolith, the visitors form a permanently shifting matrix in the room. The monolith recognizes, interprets these shifts and reacts to them. IT reacts on the visitors, to their number, approaches and contacts. The thus emerging interactions between the visitors and the stone influence again the acoustic and visual happenings of the whole environment.

A visitor is approaching the monolith and touches it: the real contacts with the stone each time initiate different texts which are shown simultaneously on the surround-display system, on the two terminals in the room and on a website installed on the internet. Lists with geostatic data and selected poems appear seemingly arbitrary and as if written by an invisible hand. Each touch is being recorded, but just every 8th contact notes a text - a kind of diary from the monolith's memory.

Detailed concept on request

T H E B L A C K S T O N E

t h e r e u r n o f r e s p o n s i b i l i t y



A TRIBUTE TO DELONE

an interactive voronoi environment

Voronoi

allgemeiner Lage. Dann ist die Delaunay-Triangulierung von A gegeben durch

$$T = \{ \text{Vor}(a) \cup \text{Vor}(b) \cup \text{Vor}(c) \mid \text{Vor}(a) \cap \text{Vor}(b) \cap \text{Vor}(c) \neq \emptyset \}$$

Beweis. Seien a, b und c aus A beliebig. Betrachte den von a, b und c aufgespannten Kreis C . Dann haben a, b und c den gleichen Abstand vom Mittelpunkt von C .

Die Menge $\{a, b, c\}$ ist nach der Umsphäreneigenschaft 4.3.7 genau dann ein Dreieck in T , wenn kein anderer Punkt $a' \in A$ in C (a. h. c) enthalten ist. Das ist gleichbedeutend mit der Eigenschaft, dass alle Punkte $a' \in A$ vom Mittelpunkt von C einen größeren Abstand haben als a, b und c . Das heißt aber nach Definition von Vor , dass a, b, c den Mittelpunkt von C in den



A T R I B U T E T O D E L O N E

a n i n t e r a c t i v e v o r o n o i e n v i r o n m e n t

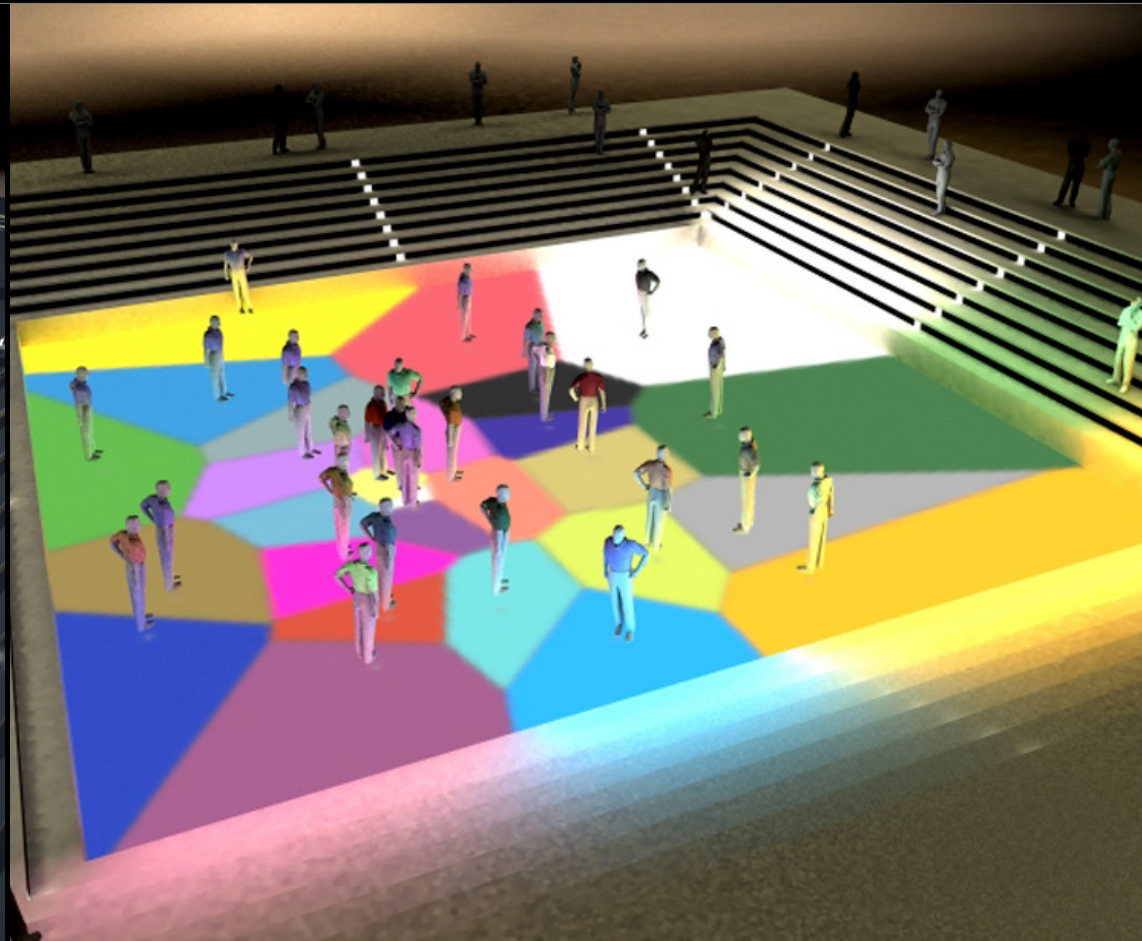
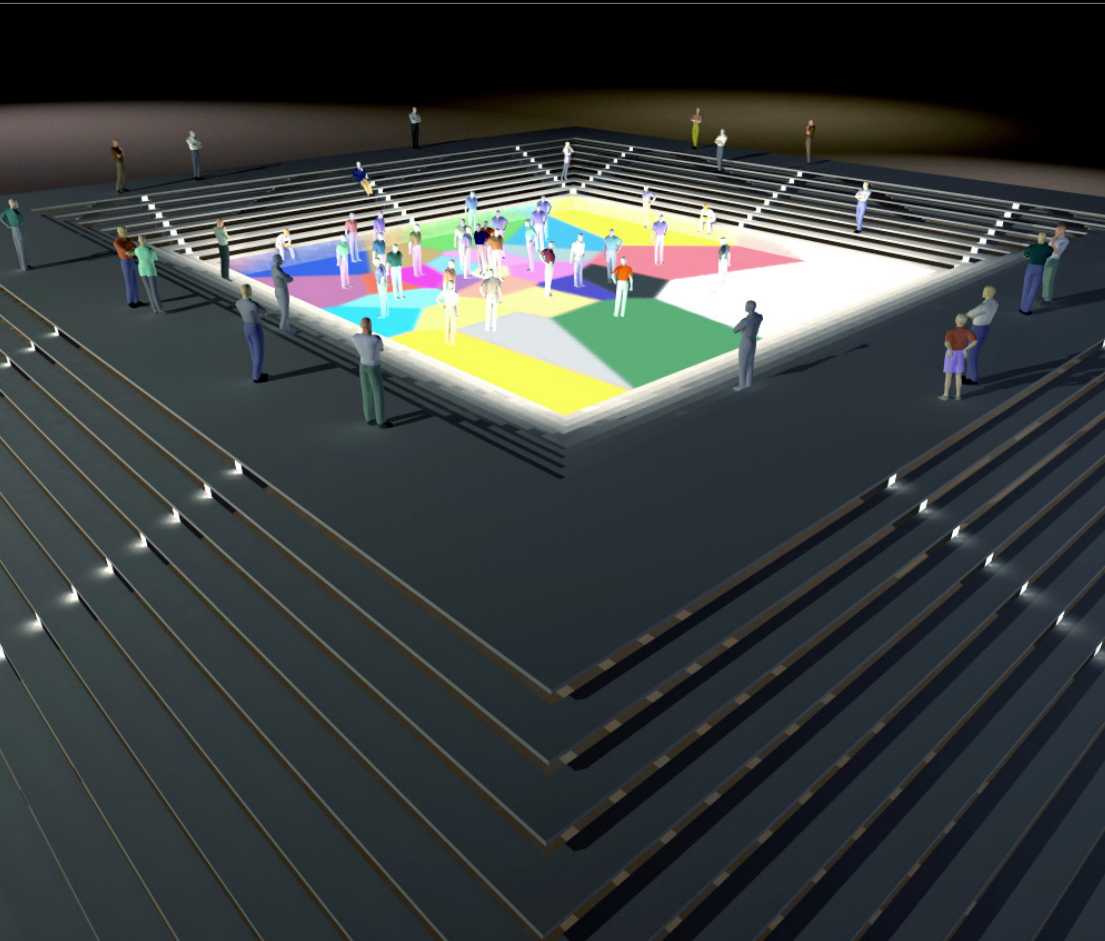
A Voronoi diagram depicts cells of zones of influence around a central point/visitor. The affiliation of the space to a cell is determined by the distance to the nearest center point/visitor. Adjacent cells collide directly with each other. There are no gaps between them. In a dynamic Voronoi diagram, the size, shape, edge lengths and neighbors of a cell change continuously, depending on the movement of the center points/visitors through the space. This allows visitors to visualize social zones of influence in a very intuitive way. The size and shape of the zones is directly dependent on the number and position of all other visitors in the room.

This procedure has been extended in our concept by the following function: If two visitors approach each other so far that their bodies touch, the two cells of these visitors unite to form a common larger cell - the visitors interact, form a cooperation, and the space responds to this. This model is completed by the fact that, in return for a dissolution of the cooperation, a certain minimum distance must be exceeded in order to create two individual zones of influence again.

Detailed concept on request

A TRIBUTE TO DELONE

a n i n t e r a c t i v e v o r o n o i e n v i r o n m e n t



Detlef Günther is a trans-media artist and a researcher, one might add, because his artistic horizon is significantly influenced by the fields of history, anthropology and philosophy as well as Western and Eastern religion. His current topics, which deal with the theses and current effects of humanism and transhumanism, among other things, are presented by him in a multi-perspective manner through various media. In other words: Günther is less concerned with mere diversity; rather, his work presents the one in the many. Günther's ability to hold this diversity in a space and frame of reference, to bring different perspectives, thought or value systems into an overall context, is striking. Since the early 1990s, Günther has been creating paintings, drawings, photographs, video works and installations, which he often combines in groups and cycles. He is always interested in exploring the possibilities of perception and the contextual nature of meaning. (Angelika Sommer)

In his works Günther investigates the manifestation of the (Western) image in its significance for the definition and establishment of images of the world and of man, its effect on the modes of the visible and invisible, its role and weight for the development of social behavior / social relations. In this context, Günther's work also represents an advancement in the conceptualization of indeterminacy. This is not the pure indeterminacy of an arbitrary, negative freedom without transcendence and history. It is instead precisely the indeterminacy – and thus the non-depictability – that cannot be anticipated or made relative by any commonality, neither that of a society nor that of a community. In the transition from the general to the singular, from the common to the particular, from language to speech, from potentiality to actuality, indeterminacy is applied: the indeterminacy of the human individual. (Christian Kupke)

Shortbio

After studying humanities and communication sciences at the Ludwig-Maximilian-University in Munich and the Free University of Berlin (Master's Degree: M. A.) Detlef Günther studied Fine Art at the UdK from 1984 to 1990 (Master's Degree). At the same time he founded the artgroup BOR with the artists Martin Assig, Klaus Hoefs, Oliver Öfelein and Jochen Stenschke. As a freelance artist, Günther worked in the 1990s on the research project "Technical Vision" at the Medieninstitut Berlin (headed by Prof. Dr. Arthur Engelbert). In 1997, he founded "Twosuns Media Development GmbH" and developed the interactive environment system "Enclued" in connection with a new type of camera procedure that records people's movements in space in three dimensions. Both innovations have been patented by the German and European Patent Office.

Detlef Günther has appeared since the late 1980s with about 50 solo and group exhibitions in Germany and abroad, e. g. at the Haus der Kunst München, Gemeente Museum Helmond (NL), Galerie Kremer-Tengelmann (Cologne), NGBK Berlin. On behalf of companies and institutions such as Sony Deutschland, Festspielhaus Hellerau, HKW, Canon ArtLab in Tokyo and the artist Carsten Nicolai, he has also realised various media projects and installations. Since 2008 Detlef Günther has been holding lectures and seminars on "Genealogy of Image and Imaging Formats in Art and Science" at colleges and universities.

Detlef Günther's works are represented in the Karl Kremer Collection, the Deutsche Bank Art Collection (Frankfurt), Eon Art Collection and the Kunstmuseum Gelsenkirchen. He lives and works in Berlin.

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C o n t a c t

Detlef Günther
twosuns studios
guenther@twosuns.com

detlefguenther.de
twosuns.com