

Between mathematical coolness and subjective search for clues

Angela Murr's contribution is definitely the most abstract. Without the context of the »Nature« theme one might interpret her lines as visual geometric titillation. Configured slowly from the bottom up, and becoming more diffuse and out attention until the diverging lines disperse into hundreds of branches. A new execution, a new outcome: the next network begins at the exact same spot, yet ends in a completely different configuration. The design, which expands in real-time in front of the viewers' eyes, is different every time and also generated in real-time by the computer. Do these »lines of development« symbolise the potential or the actual decisions of our lives? Do the veins that pulsate against the wall illustrate our desperate endeavours to attain perfection?

Associations to Charles Darwin's theory of evolution are possible. The title of this multimedia work »Unnamed Tree ∞/∞ « leads us closer to another association. Hence the lines symbolise the growth process of an abstract tree, infinitely shooting. The projected tree-like structure demonstrates the rich variety of growth process in nature in an artificial compaction and, in doing so, brings to mind a spacial infinity.

The printer attached to the wall, which automatically prints out freeze-frame images at regular intervals of the multitudinous forms of growth, and which lets the printed out sheets fall to the floor like a tree shedding its leaves in autumn, is a beautiful analogy to nature, and above all a consequential interactive component. The patient visitor is able to collect the print-outs and take them home as a souvenir.

If there are no visitors for a while or they do not overcome their inhibition about becoming physically close to art, the sheets become piled-up to form a random sculpture.

Murr's work attempts to demonstrate the permanent change in nature, people and society and - by means of freeze-frame images which can also be printed out on-site - also to conserve them.

In Ettlingen the projection is completed with a digital printout and sculpture adaptations of the »Unnamed Tree ∞/∞ « long-term project, which capture the dynamic peculiarities of the projection as poetic and delicate abstract artworks on paper and in glass. A »Taped Tree« installation, comprising black adhesive tape, conserves the multimedia work as an analogue alternative in the »her and now« and motivates the visitor to broaden the branches of the mind.

Marko Schacher, 2009

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