Patricia Detmering
Portfolio

2025-2017

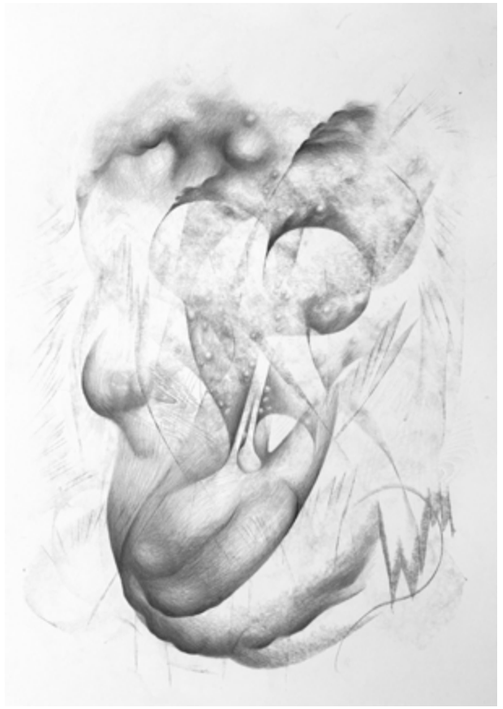


With the Times, Against their Shape

Series of drawings transformed into AR
2025-2026

With the Times, Against their Shape emerged as a dialogical approach along the Yangtze River in China, developed together with the artist Qing Lu. Along the river, a drawing practice took shape in which current was understood not only as a natural phenomenon but as a figure of thought: the poetic breaking open of national borders. The work followed concrete movements: the hands tracing the course of the Yangtze, the trace of ink translated into digital volumes, the analog gesture taking form once again as a virtual sculpture.

In this, the artist sought a pre-pictorial state that escapes the pictorial logics prescribed by the software. In the interplay of Daoist ink drawing, approaches from Western painting, and digital modeling, a relational space emerged, one that can be understood, in the sense of archipelagic thinking, as an assemblage of mutually independent yet connected elements. The dialogue on the Yangtze thus became a process: forms arise not from given structures but from encounter and difference, in the context of two artistic positions, each with its own collective memories.











Installation view, Technic Museum Stockholm
AR Sculpture, 2026





From a wild weird clime that lieth, sublime,
Out of SPACE—Out of TIME.
E.Allen Poe

„From a Wild Weird Clime“ is a book currently in progress, whose mythological protagonist, Lǻićǘ, illustrates the dynamics of the modern world. Themes such as digitalization, alienation in late capitalism, and the climate crisis are complex and difficult to grasp, leading to collective disorientation and reductive thinking. Lǻićǘ, a dream-consuming creature, manipulates human dreams, exponentially amplifying alienation and a state of being trapped in an eternal present. Its overpopulation creates an increasingly chaotic global community. The myth of Lǻićǘ invites reflection on new rituals and universalism to strengthen our tolerance for ambiguity and escape the creature's grasp. Gradually, new chapters emerge, extending beyond writing into vir- tual and physical works, as seen in the ex- hibition „Echoes of the Future,“ curated by Tuçe Erel in the Biosphäre Potsdam.

Drawings on acryl glas, AR Sculpture
Biosphäre Potsdam, 2024



DER SEELE,
DIE IN BLUMEN LEBT.

2022-23
AR Installation, Augmented Reality, AI
DER SEELE, DIE IN BLUMEN LEBT. is an augmented reality work permanently installed on the art trail at Naturpark Hoher Fläming, near Berlin. Created during a five-week residency in collaboration with local natural scientists, it addresses the extinction of the flower raue Nelke. The digital protagonist, half human, half plant, interacts with the environment and references an on-site wooden engraving, blending the digital and real. Digital elements mirror the landscape, including a large oak tree whose scanned counterpart will persist as a swirling digital ghost, even after its removal. The work reflects on the effects of monocultures and points to the current genius loci and possible futures through hybrid, non-human avatars.







PAST IN PROGRESS

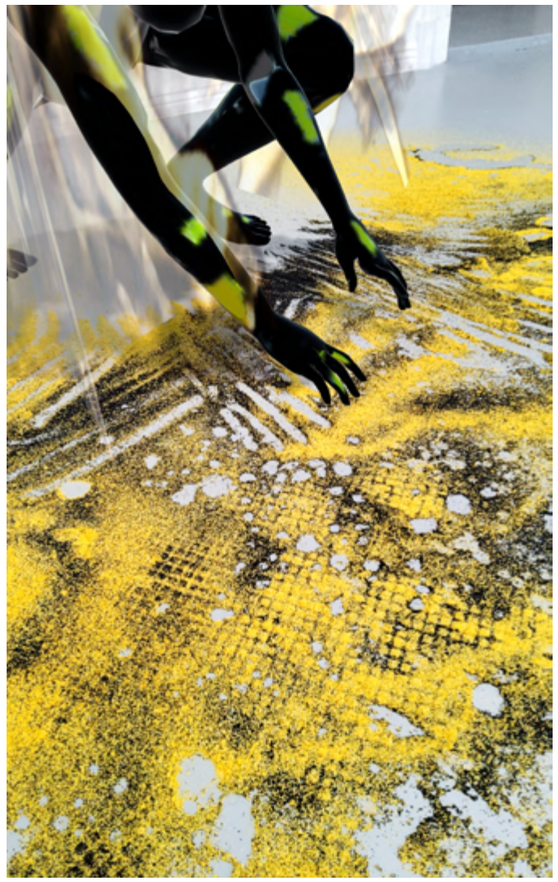
2022
installation
sand, augmented reality, manipulated photographs, iron nails, CGI animation mit AI generated film

PAST IN PROGRESS is a Sci Fi based installation and refers to Donna Haraway's invitation to think further about her narrative „Camille's Stories"; Several generations of a human female were given through genetic motification an ability of the endangered fire salamander. Through the so-called dormancy she can store fertilized eggs until she decides to carry them to better conditions. In addition, the work also questions in a Haraway sense what is the community of the fire salamander. The artist herself has seen the animal the last time in her childhood in Thuringia. There it became extinct. She explores the question, who was able to protect it there years ago? Are there disruption narratives that have made the community, in this case the environmentalists of the GDR, invisible? Who were these people and what can we learn from them today?



Installation view at „Rohkunstbau", manipulated photographs, Iron Nails, sand sculpture





sand sculpture, manipulated photographs, iron nails













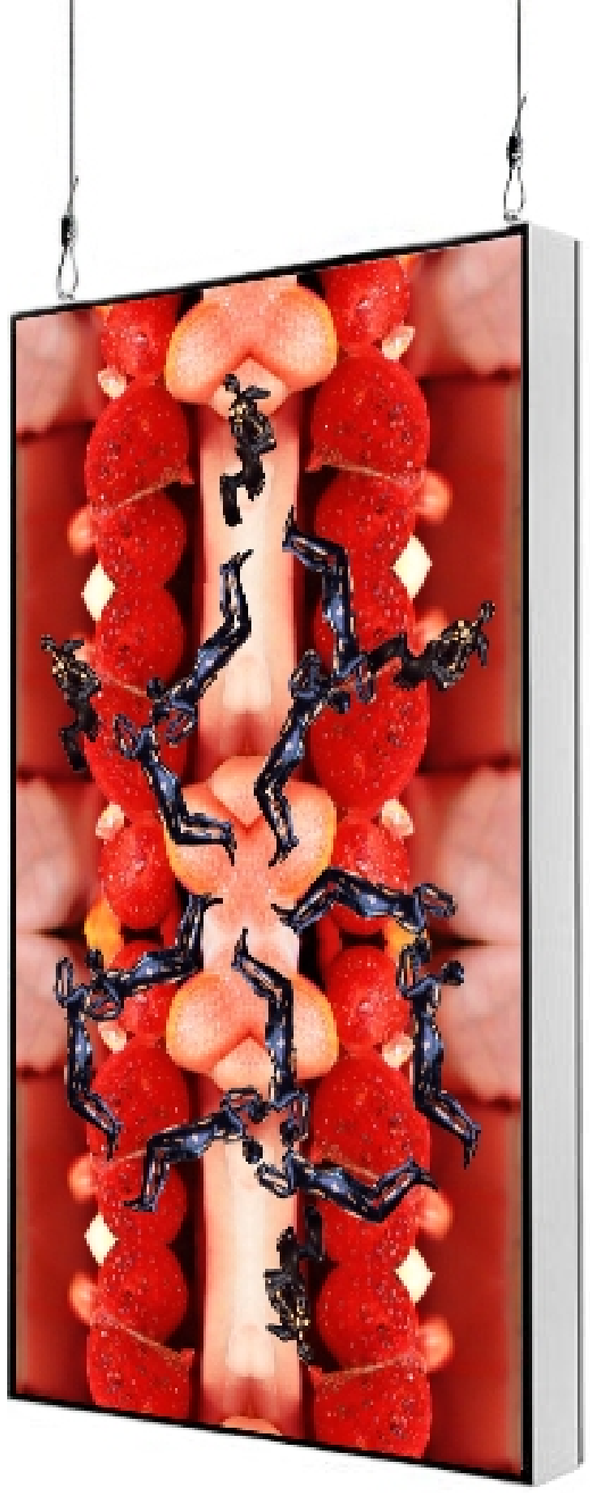
Installation view at „Rohkunstbau“
manipulated photographs, Iron Nails





Installationview, Hilbertraum
sand, augmented reality





COMPOST

2022

3:57 min, CGI animation, AI generated film

https://drive.google.com/file/d/1-uWor1C_XF8ohPFLCGTdJQQRxyOW9hNr/view?usp=sharing



BITTERFELD

2022
3:57 min, CGI animation, ai generated film, sound
https://drive.google.com/file/d/1tYSjsJlXNBYH_OMFJaAyHPxyMfv_phhz/view?usp=sharing

One observes abstract, interlocking patterns generated by AI. As the film nears its climax, these forms gradually reveal a landscape: a 1980s photograph of a river in Bitterfeld, long emblematic of severe environmental pollution in the GDR. While the image documented a past reality, it also shaped a dominant disruption narrative—one that eclipsed the extensive environmental efforts undertaken in the following years. What becomes of history when machine learning draws from such incomplete and biased visual archives?

APORIA

2019-2020
Live simulation
via screen/projection and VR glases-oculus rift

APORIA is a virtual world and negotiates the sociological processes of closed and open societies. Above all, „Crowds and Power“, a work of Elias Canetti has become a significant influence on the work. The behavioral dynamics analyzed in the book are transfered to 30-60 individuals with their very own artificial intelligence (AI). They inhabit the world of APORIA in the form of human avatars. Through complex algorithms, these AI‘s are able to explore their environment and decide on individual actions. A part of them is acting more close-minded and tends to build walls or to act according to a strong order principle. The other part tends to be open and moves more unlimited. All ‚subjects‘ meanwhile follow daily human routines until the moment when a ‚disturbance‘ in the form of a stranger appears - on which the inhabitants of the virtual world can react differently. Groups are formed, and leaders appointed. The dynamics coming into force now are the central topic of this work.

trailer: https://vimeo.com/354768261 password: film

Stills - live simulation, Haus am Lützoplatz, 2021



Installation view, live simulation, Haus am Lützoplatz, 2021

„The New Infinity“
30 min, adapation of the work APORIA for „the New Infinity“,
Berliner Festspiele, Zeiss Planetarium, Berlin, 2021

ROOMS

3D animation, 9 min, 2021

A woman sits on the floor and reads. Close-ups reveal translucent skin, moving neck hairs, breath, swallowing, the soft sound of fingers turning pages.
Intimacy. Closeness. Dust drifts in the light like a small cosmos. The minimalist room, filled with generic objects, evokes Baudrillard's hyperreality: perfect surfaces, parquet as an empty sign of the past, soft fabric, catalogue aesthetics. Artificial, choral-like sounds accompany the scene. A harvestman appears, moving across wall and book. As she reads and the camera explores, subtle image glitches emerge, gradually destabilizing the supposedly "high-definition" world as the text turns increasingly toward death.

https://www.youtube.com/watch?v=O7NoRnzCO-8



PIPE DREAM

2019
2 minutes animation film
CGI print on Hahnemühle Photo Rag

A person dances in a void of pure black. The figure carries a male body, but its surface is covered with skin taken from a female avatar—scanned from the artist herself. The borrowed skin stretches over the larger frame, slipping and tearing at its edges. The movement becomes a quiet tension between bodies, identities, and the fragile surface that binds them.

https://vimeo.com/350476742
password: film



film still
2019

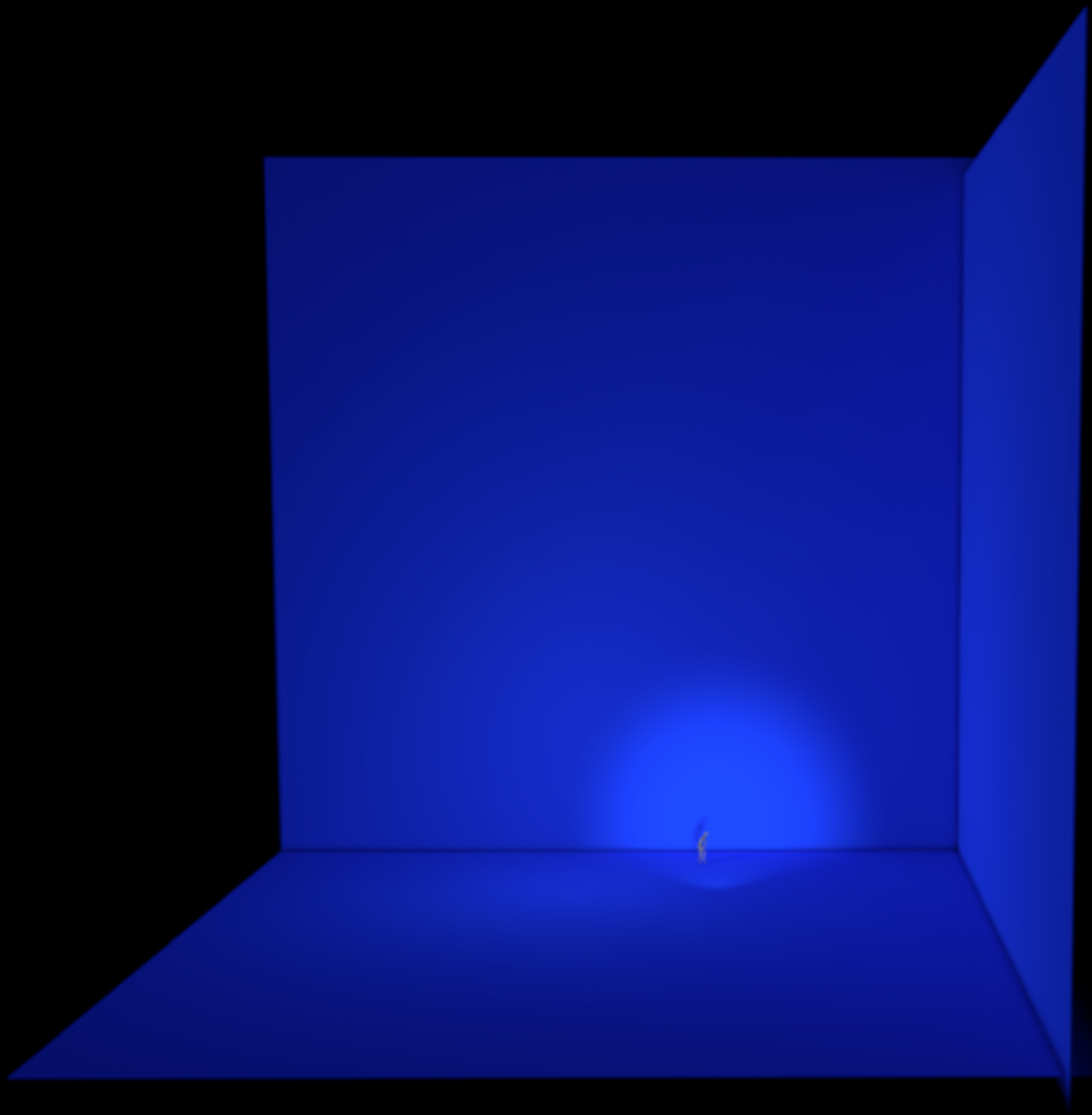
cat-state

2018
5:04 min, 3D animation
A digital reframing of the artist's memories of witnessing her father's dying
https://vimeo.com/251154927
password: film

Installation view,
„Worlds of networks", Centre Pompidou, Paris
and Screenshots, 2020



Installation view,
„Worlds of networks“, Centre Pompidou, Paris
2020



form and void

2018
3D animation, 2018
Based on memory of the artist and consists the appearance and the physiognomy of her late father, she create an avatar that has to face a, unknown to him, digital world.

https://vimeo.com/251162185
password: film



Film still
2020