

A SIMPLE GUIDE TO TELEPORTATION & TRANSFORMATION:

portals, containers, magical objects

Starting as part of my PhD research (Linz, 2025), this project explores the human fascination with teleportation and transformation as an expression of the desire to transcend the limitations of human nature. Teleportation and transformation narratives typically unfold in three stages: the initial state, the transformative moment, and the resultant condition. This work focuses on the transformative moment – the blurred boundary-space of reality and fiction – and investigates how such moments take place in everyday environments, beyond the designated space, like a stage or an installation.

The project contributes to speculative, transdisciplinary artistic research by offering insights into the metaphysical aspects of daily life and their in-between moments of trespass. It proposes an artistic-epistemic approach in which these in-between moments are treated as portals: an emergency exit for artists and art students in crisis (as well as non-artists and not in-crisis) and simultaneously an entrance for others who find themselves accepting crisis as a normal state of being. As such a portal, the work aspires to become a meeting passage for a potential imaginative community that shares a sensitivity to more-than-human entanglements, metaphysical questions, and non-linear experiences of time and space.

Working in a mode of constant observation and documentation within my habitat throughout the duration of the study, an extensive series of non-professional photographic pictures taken with a smartphone gradually became the epistemic core of the research. This collection is not merely a visual archive but a method: it registers encounters with the nonhuman, objects, openings and situations that appear as possible teleportation and transformation devices, while remaining embedded in the mundane materiality of domestic and urban life. In this sense, documentation itself is treated as a performative, transformative practice rather than a secondary reflection.

The collection consists of photographic images of teleportation and transformation devices encountered in the places the artist inhabits or visits. These devices might be abandoned or still in use, and often are objects associated with other functions, misplaced or forgotten. They may present themselves as openings, as invitations to daydreaming, or as parts of hyperobjects that exceed individual perception. They are frequently hidden in plain sight, appearing as new or old objects, sometimes even as ruins, keyholes, sockets, cracks, or other fractures in the apparent continuity of everyday life.

These cracks in the solidities of daily routines sometimes carry condensed layers of memory; sometimes they appear as words that read like messages; at other times, they arrive as messages on the artist's phone from friends who observed something that made them think of this research and decided to share their findings. In this way, the project extends beyond the individual researcher, activating a distributed observational network and an emerging community of co-observers. The work therefore reflects on how devices of teleportation and

transformation may be collectively imagined, recognised, and co-constructed.

A wide range of stories in the arts and humanities meet here in variations and reveal a widespread human desire: a wish for as much life as possible, for being immortal, or for acquiring the ability to become everything and to be everywhere. This wish runs against the finite nature of human existence and the knowledge of this finitude, while also expressing a longing for an emergency exit when under threat or in crisis, and for an escape from the here and now. Yet this escape is not understood as disconnection or dissociation; on the contrary, it is conceived as a movement towards entanglement and interconnectedness with other material and immaterial entities, possibilities and alternate realities, and it explicitly distances itself from any egocentric, conquering or colonial stance.

The experience of such states connects humans to other humans and to non-human entities, spirits, ideas and objects, making all participants part of a larger whole. The poetic investigation of teleportation and transformation through love, childhood and mental disease marks an experiential zone of metaphysics in daily culture and is approached here from the perspective of an artist. The focus is not restricted to language but opens toward multiple directions of inquiry, including self-investigation, across diverse artistic means and media. In this context, the in-between moment appears as a moment of trespass, change and shift, a threshold that often remains invisible.

This research asks what happens in the instant before the visible transformation: after Gregor Samsa falls asleep as a human and before he wakes up as an insect; right after Alice steps into the mirror and before she enters Wonderland; while Clark Kent is inside the phone booth. None of these events occur in plain sight, and yet they anchor powerful cultural imaginaries. The in-between instant is considered through the lens of the Aristotelean time paradox: the future does not exist yet; the past no longer exists; the present stands as a borderline between two non-existent times. This paradox raises the question of whether the present actually exists and how this affects embodied experiences of crisis, transition and desire for change.

One of the main characteristics of depression is that one may be stuck in the past (memory) or in the future (imagination), while struggling to inhabit the present. In the artist's experience, depression can also ignite an intense desire for an instant shift, an almost impossible leap out of the temporal and spatial constraints of the situation. The project therefore looks into ways to engage with the presence of the body in terms of time and space during such in-between moments, and how to stimulate imagination, memory and the senses towards the "impossible" by using the elements that define a teleportation or transformation device. Ultimately, it seeks to appreciate the in-between moment and what counts as a device after all, inviting participants and viewers to reconsider thresholds, portals, cracks and ways to respond to un-comfortable ways of being.