

making of earths

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## Synopsis

**A film by**  
Geocinema

**Film score by**  
Jessika Khazrik

**Edited by**  
Solveig Suess

**Camera by**  
Asia Bazdyrieva  
Alexey Orlov  
Solveig Suess  
Derrick Wang

**34:57**

**2021**

**HD**

**Color**

**Stereo**

**H.264**

To observe a total eclipse, one would need to be in the darkest part of the shadow cast by an occluding body, the moon, over the main source of light, the sun. Green and eerie lavender shadows would settle as the sky darkens in an awed hush, the obscured sun would black out, like glowing coal. The history of predicting the celestial event was also the history of linear time, storm prediction, the global market.

The film circuits inside a cinema-globe situated at the centre of the Chinese Academy of Sciences, Thai and Chinese ground-stations, climate research centres, conference halls and landscapes under transformation. Through the documentary's disorientating gaze, the film unsettles the certainty of knowing by tracing threads of strategic collaborations within a growing network of bodies gathering data on the changing Earth.

Stills



Stills



# Stills



Stills

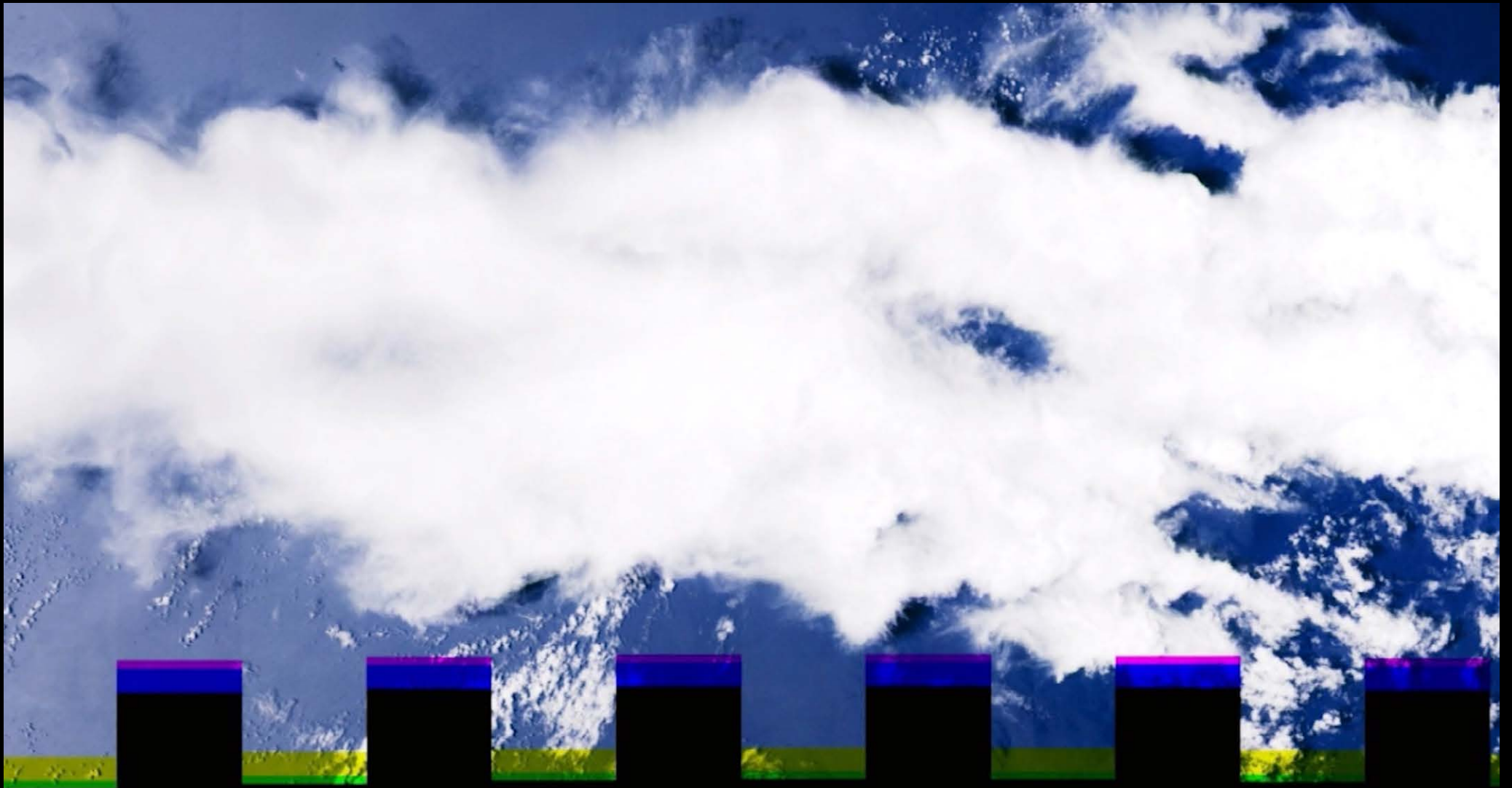


# Stills





# Stills



Stills



## Director's Statement

When speaking of remote sensing, satellites do not directly produce stills or films, instead they aggregate data which goes through numerous series of translations before being experienced as an image. With the simulation of climates, each are built through parameters of meteorological data, only to be later viewed and screened through different institutions, policies and actions where representations are further translated into matters.

The act of cinematic perception—media theorist Ute Holl states— “connects a whole set of elements, technical as well as cultural, topological as well as historical orders, so that the filmic image can never be located as such but only considered in its effects, through different screens and viewing cultures.”

Vision is never disembodied. The question, “who images?” is still key in the types of knowledge extracted from beams of light. On the 18th of August, 1868, King Mongkut of Siam gathered

a group of western scientists to WaKor village, to witness a solar eclipse. This image of the solar eclipse acted as proof of a successful cosmological prediction calculated two years in advance, with its date now marked as Thailand's official start of modern progress. But how can other visions of progress be seen? What goes beyond prediction, beyond watching?

Following a year-long research and fieldwork, the film traces current efforts made across China and South East Asia under the Digital Belt and Road project, aimed to predict the future of Earth's increasingly strange climates. A chasm widens between the lived experience of overwhelming uncertainty on the ground across these geographies, and the mass of data collected to profit off of this instability. The film picks up on these themes and subverts the idea of knowing, instead opening up spaces of disorientation, doubt and not-knowing.

## Director's Biography

'Geocinema' (Solveig Suess & Asia Bazdyrieva) is a collective based in Berlin and Kyiv, conducting research vis-a-vis experiments in moving image, narration and collective thinking. Their work has been focused on the ways of understanding and sensing the Earth while being on the ground, enmeshed within vastly distributed processes of image and meaning making. They were previous Digital Earth Fellows (2018-19), and have been nominated for the Schering Stiftung Award for Artistic Research (2020).

[www.geocinema.network](http://www.geocinema.network)

## Credits

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Geocinema

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Jessika Khazrik

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Solveig Suess

**Camera**  
Asia Bazdyrieva  
Alexey Orlov  
Solveig Suess  
Derrick Wang

**Sound mixing**  
Yuriy Bulychev

**Found footage research**  
Yu Gong

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