



Invisible Imprint

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The work *Invisible Imprint* captures the radioactive potential of uranium minerals. Radioactivity leaves visible traces on paper previously treated with a photosensitive emulsion – a process and technique that historically refers to the accidental discovery of radioactivity by Henri Becquerel.

Radioactive minerals from all continents of the world have been repeatedly arranged and re-positioned over a period of 30 days with different exposure times, thus resulting in blurry shadow traces that overlap forming a sun-like disk. *Invisible Imprint* thus takes the iconographic symbol of the sun and relates it to the ambivalent but simultaneously intentional enthusiasm of the excessive use of radioactive material in the age of the anthropocene.

Since the moment of the detonation of the first nuclear bomb, radioactivity has been fixed in the human eye as an explosion akin in strength and heat to that of the sun – as bright and as strong as a thousand suns. This association with the sun, the Earth's primary source of energy, mirrors the inverse source of energy that emanates from Earth's fissionable material assets, generated millennia ago by the cataclysmic death of other stars and trapped in Earth's crust. *Invisible Imprint* thus reminds us that the human eye is no longer an icon of proof and a trustworthy source that can perceive what is actually surrounding us.

Thus the work deals with the narrative potential created by the void relating to something that we cannot perceive and that has a destructive potential that we can barely comprehend – the void induced by the relocation of uranium minerals on our planet, resulting in an oscillation between fear, fascination and denial. A manifest issue of the anthropocene.