

# TRIPTYCHON #2

digital altar piece for sankt nikolai kirke, holbæk  
materials: 32 networked microcomputers, LED light and code  
dimensions: 289x161x12 cm  
year: 2023

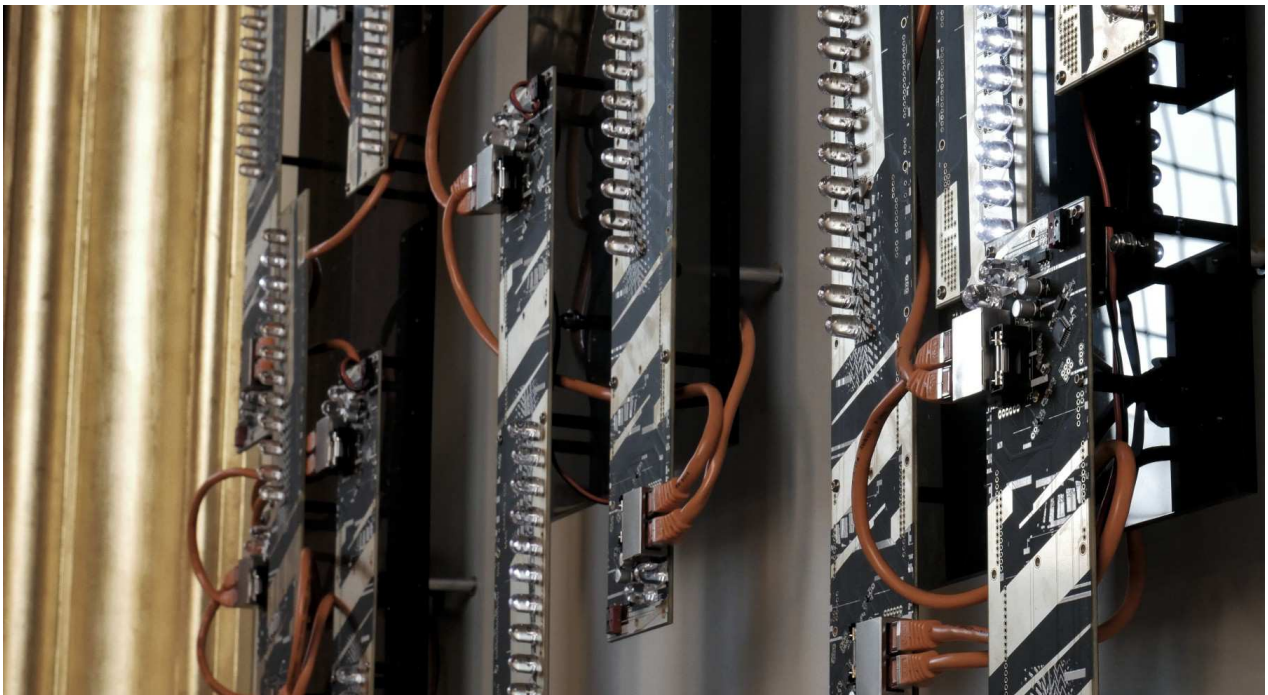
"triptychon #2" has been commissioned by sankt nikolaj sogn, holbæk to fill the amazing oak tree alter frame from 1872 by church architecht christian hansen.

tritychon #2 consists of 32 gold plated and custom built microcomputers, each carrying 14 bright, white LEDs. the microcomputers are networked and powered over CAT-6 ethernet cables. 11 algorithms in interplay, makes for ever changing light patterns, complex and meditative.

this piece tries to facilitate a dialogue between the digital and the spiritual, not positioning either in a hierarchy or in opposition, but as something which flows through all.



installation view: triptychon #2 in sankt nikolai, photo by jacob remin



installation detail: gold plated PCBs meets oak frame from 1872, photo by jacob remin

# EMOTION IS INFORMATION

pop song / collective dreaming  
materials: words, song, new imaginaries, video  
dimensions: variable  
year: 2022

when it comes to network culture and infrastructure, we all subscribe to the notion of mass surveillance and monetization of our most intimate online relations, to the extent that it is almost naïve to suggest a connected world, based on values of privacy for the individual and care for the other. this piece aims at establishing a setting which allows for a positive and open vision of a future in cybernetic harmony. a future where we can trust the network and the machines that are part of it.

"emotion is information" is a celebration of trans-species unity between human, network and the radical other, in the form of a pop music video. a song of hope, lyrics based upon quotes formed during a collective dreaming session on the subject of networked intimacy and care.

through a workshop based on the "visual matrix" method, a group of 10 medical professionals were invited to collectively dream of a "caring future" and what this entails for them. the starting point for the session was be a reading of the poem "All Watched Over By Machines Of Loving Grace" by Richard Brautigan (1967). after the reading, the invited participants joined a collective dreaming session, towards notions on a networked future of care.

selected quotes and images from the workshop were transcribed and expanded by the artist and neural networks to form the lyrics for the pop song "emotion is information".



video still, camera: mads hoppe



10 health care professionals in joined meditation, visual matrix session at stavanger university

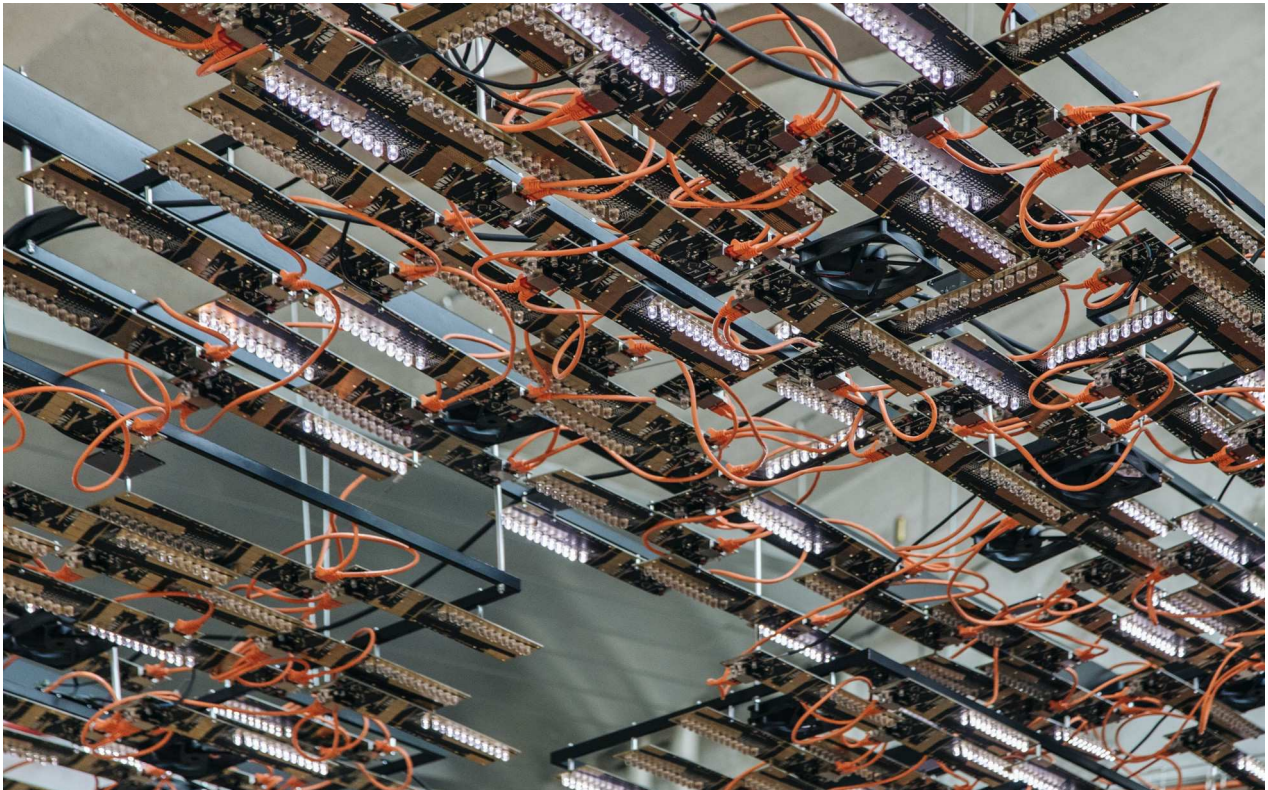


# SKYEN

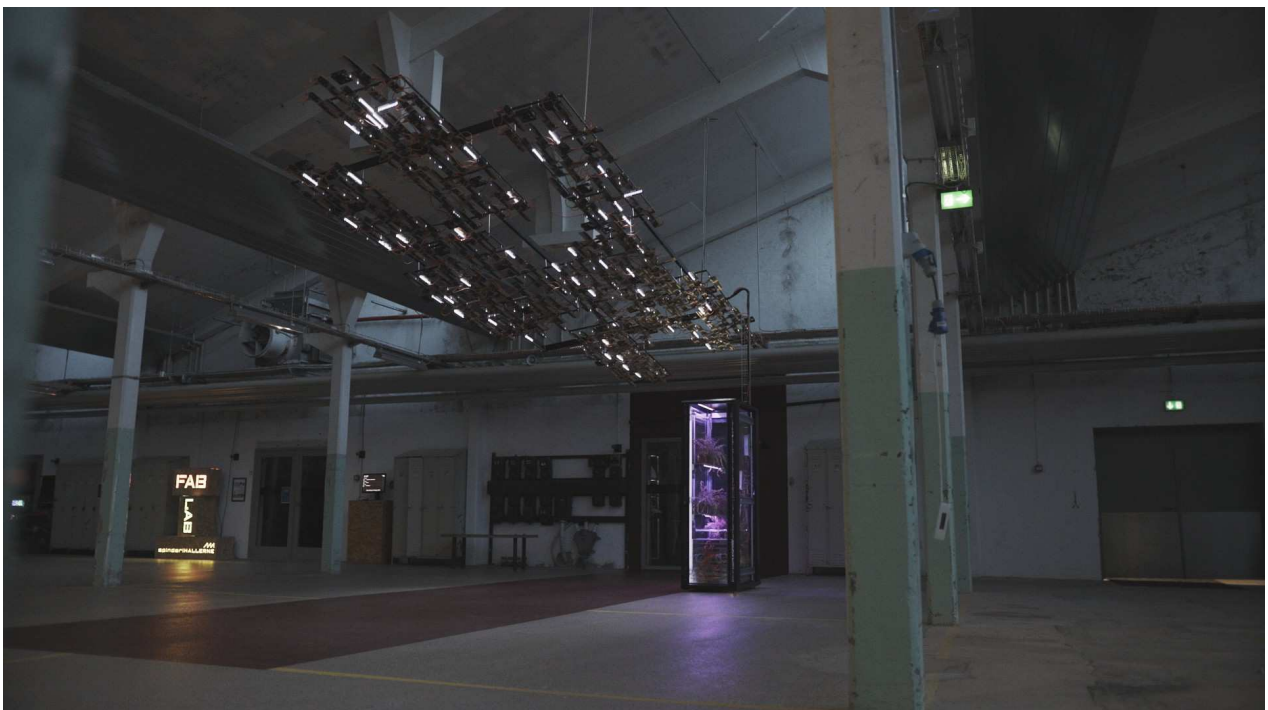
permanent installation / udsmykning  
materials: custom designed and modular circuit boards, ethernet cables, code  
dimensions: 10x15x8m  
year: 2022

skyen is a permanent commission for spinderihallerne in vejle; a concrete physical and aesthetic abstraction of a data centre. consisting of 300+ networked microcomputers, connected by myriads of network cables and LEDs. skyen renders visible algorithmic logics and beauty, creating a space which is hyper complex, but also welcoming and soothing.

since its arrival the installation has created a new room in spinderihallerne. for this room a program is currently being developed dealing with different aspects of our network based existence. talks, concerts, a newly started artist in residence program and morning yoga under the cloud has been conducted so far. and more is under development. in this way skyen has become a new space for reflection on the network as the natural. a place to discuss and explore how to live our networked lives in a more conscious and sustainable way.



installation detail. modular PCBs. photo by jonas normann



the datacentre never sleeps. nighttime shot. photo by jonas normann.



# HYPERSCALE

solo exhibition made in collaboration with philosopher gustav hoder, [spanien 19C](#), aarhus  
materials: video, custom electronics, light, sound, code and network  
year: 2021

hyperscale investigates space in between the geopolitical and the personal, in context of the hyperscale data centres currently being constructed in denmark by google, apple and facebook.

aerial photography of the 3 hyperscale datacentres document the massive scale and resource use of these buildings / infrastructures, while the light installation "skyen", constructed from hundreds of networked microcomputers hanging from the ceiling of the gallery as an abstract data center, give an alternate vision of the network.

in connection with the development of the exhibition the publication "hyperscale: cloud materialities" was produced and released on [aleatorik](#). the publication has contributions from keller easterling, natalie koerner, james maguire, jacob remin and gustav johannes hoder.



video still: google hyperscale datacentre, 46.000m<sup>2</sup>, taulov / fredericia



video still: facebook hyperscale datacentre, 55.000m<sup>2</sup>, odense



# UNEARTHING SOUNDS OF THE UNDERGROUND

performance lecture / group ritual, conducted in collaboration with [david gauthier](#) at [art hub copenhagen](#)  
material: words, sounds, earth, rite and song  
dimensions: variable  
year: 2021

an artistic exploration inquiring how to lend an ear to the earth, attuning our perception to the voices of the subterranean. participants are invited to an excursion in and around the meatpacking district. here we collect matter and bring it back to art hub where we will interrogate it through machine aided expanded listening.

during this session we ask: how can subterranean voices be heard? what type of ear does these voices call for? more broadly, how can we recover age-old concepts of listening precluded by modern sciences without falling hostage to them? or with the words of philosopher isabelle stengers: "how can we reclaim ways of framing phenomena, objects and matter that have been rendered dubious by centuries of science?" (from [reclaiming animism](#), 2012).



workshop participants during machine aided listening, photo by rine rodin



collecting samples, photo by rine rodin



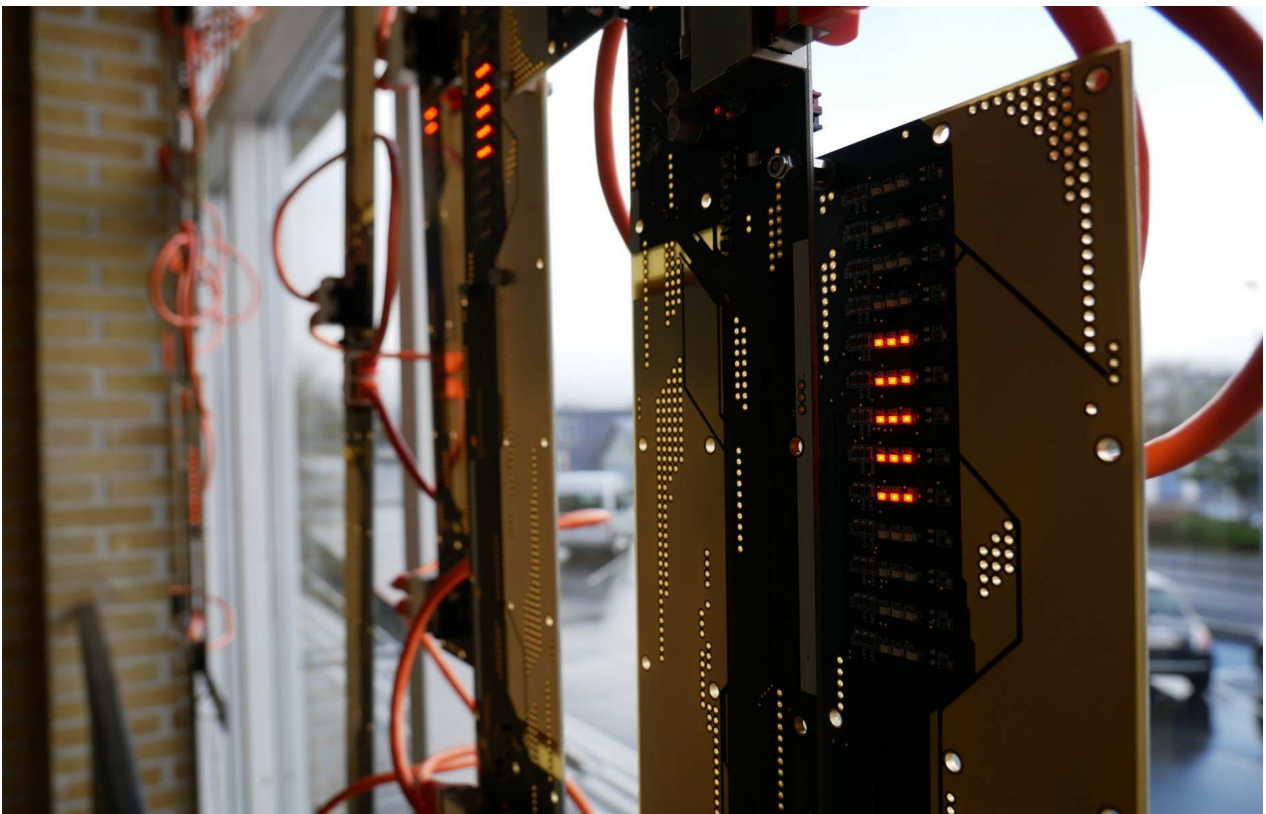
# CLOUD ARRAY

permanent installation / udsmykning  
materials: custom designed and modular circuit boards, ethernet cables, code.  
dimensions: 4,5x4,5m  
commissioned by søndervangskolen  
year: 2020

150+ networked microcomputers: an abstract data centre. ever changing, always on: a mesmerizing display of algorithmic logic and complexity. the installation hangs in 3 large windows above the main entrance to the school, positioned on top of a hill looking over aarhus. cloud array is in constant dialogue with the sky.



installation shot: 150+ networked microcomputers



installation detail: custom built microcomputers / circuit boards

# CENTRE FOR CYBER WELLNESS

ongoing research / performative workshops / digital support group  
in conversation with halfdan mouritzen, maia lorentzen, henrik chulu, andreas hjort bundgaard  
material: experiments in disconnectivity and care: words, dreams and infrastructural hacking  
dimensions: variable  
year: 2018-ongoing

initiated as "how to quit" for the exhibition "shaking the habitual" at [meter] exhibition space in copenhagen. two performative workshops / experiments we developed, as attempts to develop concrete tools to alter, subvert and quit mainstream internet infrastructure and its harmful and depressing routines. an attempt to balance the potentials of the internet with humans needs for intimacy and local community, by focusing on pragmatic tools to actively shape one's internet usage and aid in digital care towards oneself and others.

the group initiated for "shaking the habitual" has since reformed as "centre for cyber wellness" and now resides on [www.cyberwellness.dk](http://www.cyberwellness.dk)

centre for cyber wellness establishes mutually supportive spaces to collectively examine and care for the relations between human beings and technologies. through performances, workshops and artistic production, centre for cyber wellness creates connections between personal experiences and collective experiments with deconstructing the digitisation of everyday life. since 2018, centre for cyber wellness has collaborated across disciplines publishing in january 2020 the book how to quit (ISBN 978-87-971551-0-3) summarizing the knowledge centre's work to date. centre for cyber wellness has exhibited at Alt Cph 2020, curated by LABAE, as well as presented at CBS and ITU.



banishing ritual in gallery [meter], photo by rine rodin



video still: visual matrix for mønstre i modstand curated by LABAE for alt cph, 2020



# RELEASE THE DAEMONS / AUTOMATE UTOPIA

durational performance / robot rave, [RIXC](#), riga

material: autonomous robot playing modular synthesizers, communal eating, discussions and play.

dimensions: variable

year: 2019

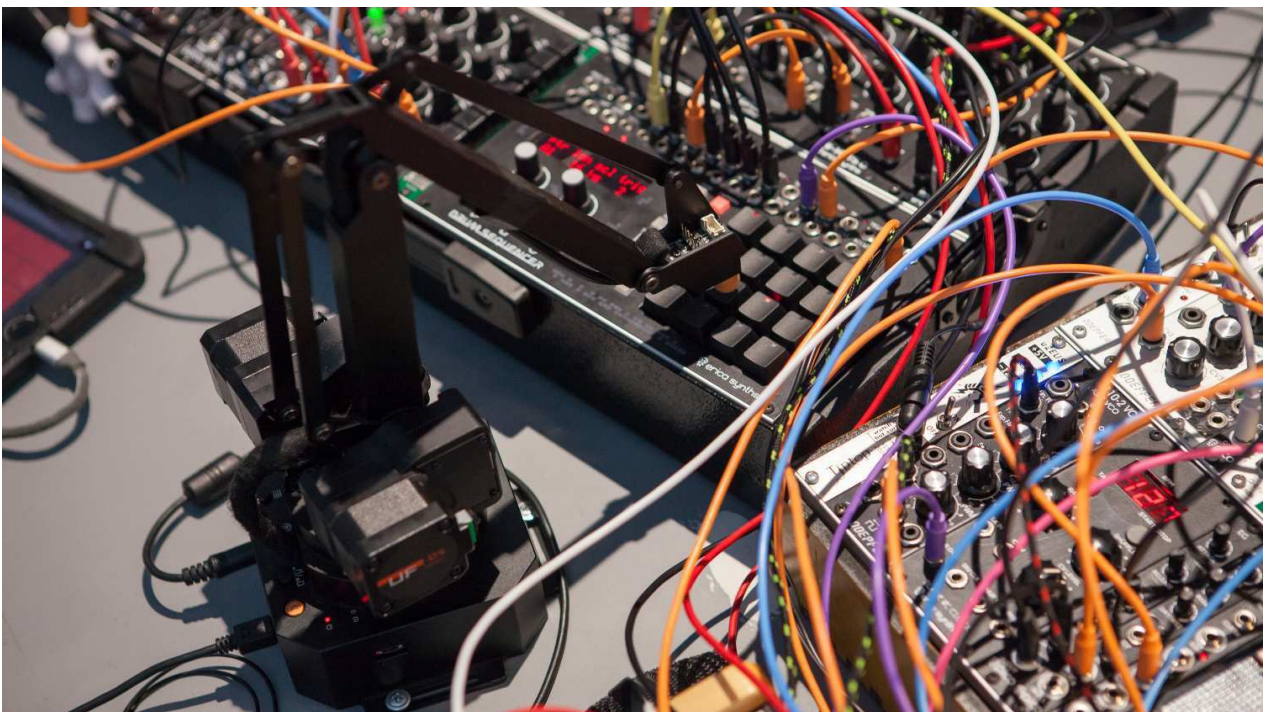
this performance is framed as a mini robot rave. for 48 hours straight we release our inner daemons and feed them to the robots. different humans, musicians, artists, thinkers and activists are invited to join. the robot never stops playing music, but it is sometimes turned down slightly, so it is possible for the humans in the room to share their thoughts on automation, music, and a world without work: if the robot plays our music, what do we do?

the entire production budget of this show was spent on flight tickets for my friends. several joined: henrik chulu, halfdan mouritzen, maria nadia, lotte løvholm, dviid gauthier, jakob bak, sidsel christensen, anders carlsson / goto80, benjamin busch / tier.space, louise / meter space, line falk, jan gloeckner, kodek, reinis nalivaiko, arturs kalvans, maija demitere and more. the result was a fantastically unproductive weekend, where old alliances were strengthened and new friendships were formed.

release the daemons was presented as a culmination of my [RIXC residency](#).



RIXC gallery, photo by maija demitere



installation detail: robot playing music, photo by maija demitere



# HARVESTING THE RARE EARTH

solo exhibition: [overgaden](#), institute of contemporary art, copenhagen  
material: worms, micro organisms, rare earth elements, glass, light, video, sound  
dimensions: variable  
year: 2017

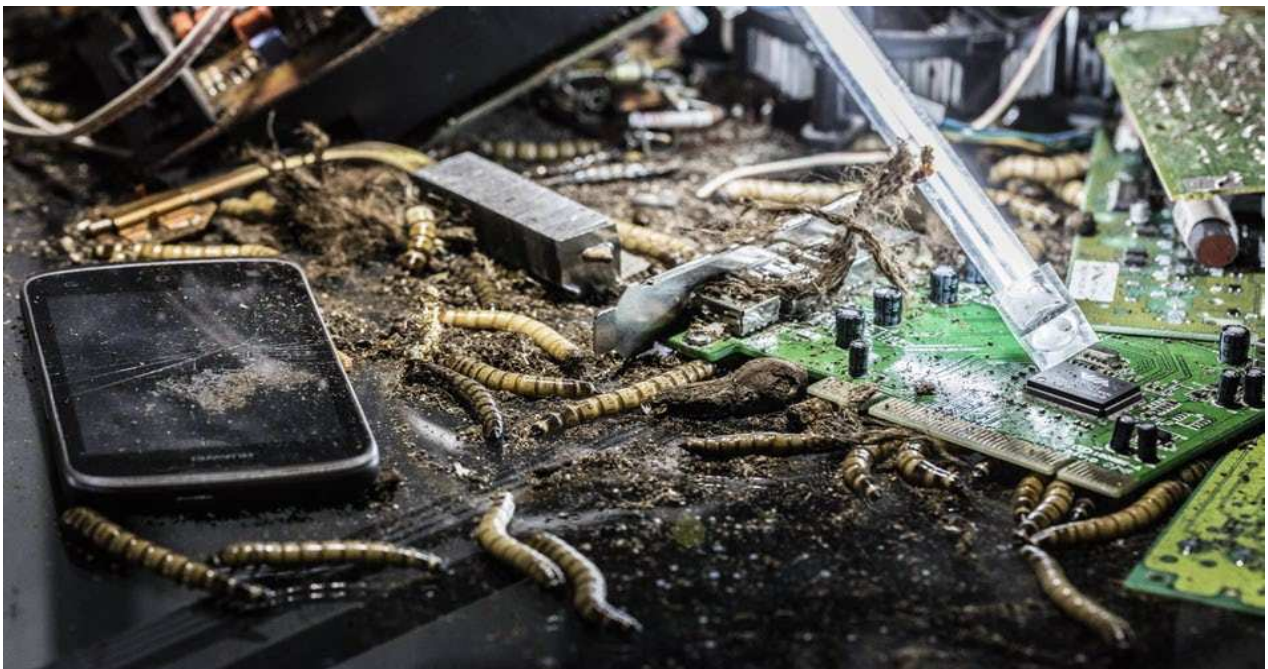
"harvesting the rare earth" presents a speculative near-future scenario, where mining companies are using genetically modified microorganisms to harvest rare earth elements from e-waste dumps around the world. the exhibition positions itself between a futuristic science demo and a dystopic illustration of the ecological consequences of our current necropolitical reality.

"lines draw out the world around us, they prescribe constraints and pathways, borders, intersections and crossing points. most every human-built thing around us was a line in a mind before coming into the world. lines in collective discussion and planning, inscribed on paper and as mapped out vectors on screens. these line-dreams become buildings, kitchens, cars, shoes, laptops, national borders and so on. as sight was once understood as inner light shining out into the world, thought-lines also emanate outwards: the structure of a tree from root to leaf is mind-warped into a demonstration of natural, linear hierarchies in the world, someone's life is on a path, a linear journey, as imagined or rendered into slick screen saver or broken lcd screen noise" ... "a transcendental mind-body system of lines, but made very real, into material through all our work. our work that wanders from productive task to productive task, but is adjusted and even attenuated by sidelines and hobbies; wandering spirit systems clashing and lines of adjoined thoughts jumping onwards.

- nathaniel budzinski, excerpt from the exhibition catalogue text "[lines in the ground](#)"



installation view: overgaden, copenhagen, photo by anders sune berg



installation detail: overgaden, copenhagen, photo by anders sune berg



# TETRAIDER #1

format: light installation / land art  
material: cold cathode light tubes, metal, grass, buried car stereo and sound  
dimensions: 30m x 30m x 3m  
year: 2013

10+ glowing pyramid shaped objects, hovering above a field. surrounding the glowing objects is a triangular crop circle in the grass.



installation shot: sejerø festival 2013, photo by jamie allen



installation shot: triangular "crop circle" surrounding tetradier #1, sejerø festival 2013, drone photo by julian bay nielsen



# CLOUD COMPUTING

format: solo exhibition, [DIAS kunsthall](#), vallensbæk, denmark  
material: stones, minerals, video, sound, sculpture, publication  
dimensions: variable  
year: 2016

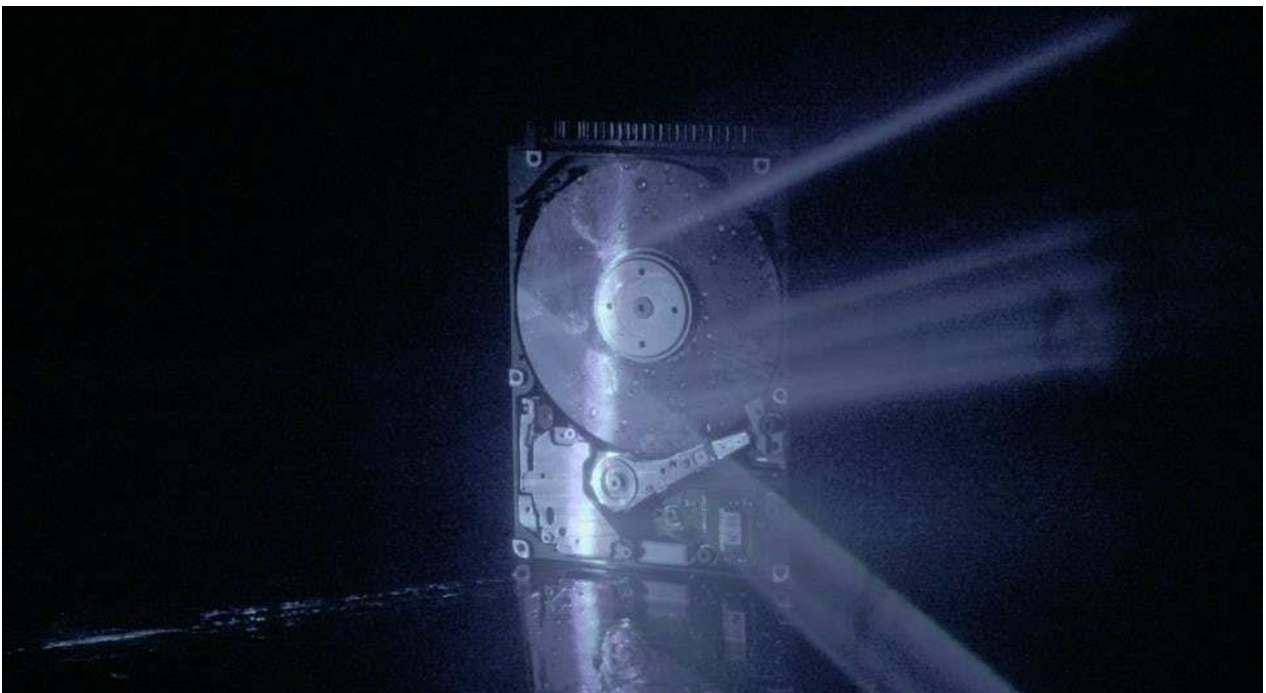
the exhibition, set in the still active train station of vallensbæk, investigates infrastructural hierarchies of the internet, and the material connection to our cloud based digital existence, through installations, large scale video projections and multichannel sound.

"one's mind and the earth are in a constant state of erosion, mental rivers wear away abstract banks, brain waves undermine cliffs of thought, ideas decompose into stones of unknowing, and conceptual crystallizations break apart into deposits of gritty reason."

- robert smithson, a sedimentation of the mind: earth projects (1968)



video still, cloud computing



video still, cloud computing



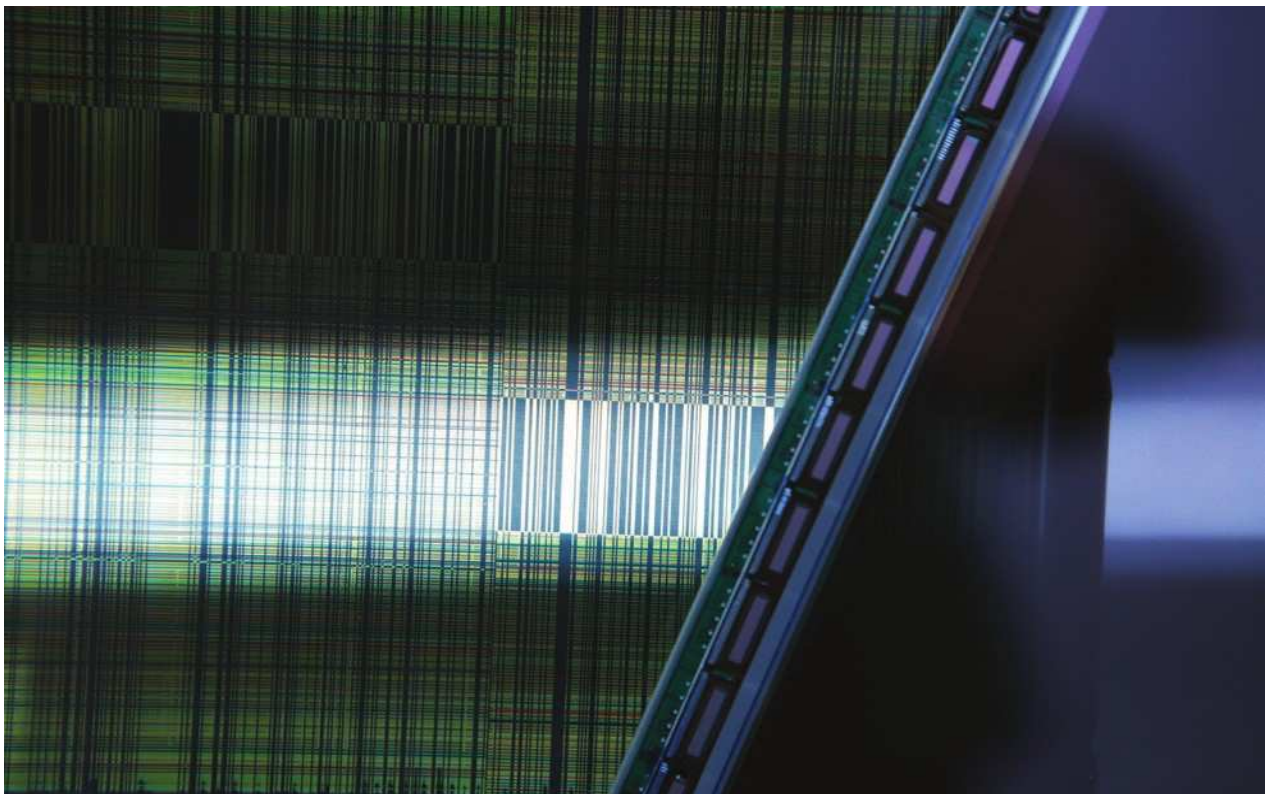
# LCD GLITCH MODULES

format: LCD screen sculpture  
material: custom electronics, LCD modules, steel, fluorescent light tubes  
dimensions: 120cm x 150cm x 20cm  
year: 2012-2015

LCD glitch modules consist of castaway LCD screens. digital noise is injected directly in to their electronic circuitry. the noise creates graphical patterns and dynamics, which are unique for each screen and their design. there is no video signals in this piece: the graphics are a direct consequence of the materiality of the LCD screens, their design, and the individual components they are built up of.



installation view, nikolaj kunsthal, 2015, photo by jacob remin



close up, installation view, photo by jamie allen



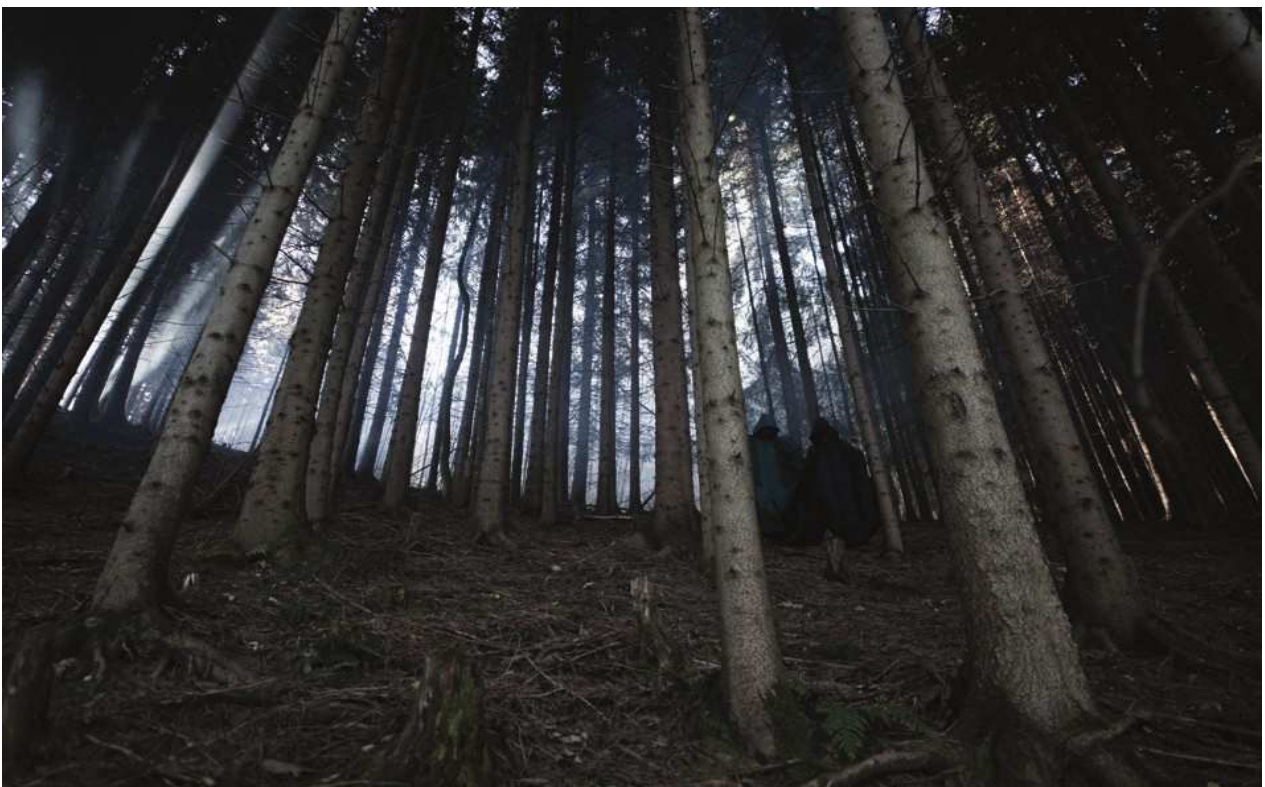
# WAVEFORMS OF THE EARTH

format: residency + solo exhibition in collaboration with [david gauthier](#), [gallery bb15](#), linz, austria  
material: sound, salt, custom built synthesizers, cloaks, rocks, ritual  
dimensions: variable  
year: 2014

silicon, salt, crystals and volts are the primary elements of this initiatic journey into the paranormal where geologies manifest occult waveforms from the earth. cryptic crystals from the salzburgian salt-mines have been collected in the misty mountains and are displayed on unique plinths synthesising and amplifying their immemorial din from below.



installation view: bb15, linz, austria, 2014, photo by petra moser



ritual in progress, waveforms of the earth, salzburg, austria, 2014, photo by petra moser