Theodor Nymark

Portfolio 2021-2026

La caravane aboie, les chiens passent
Nakal Dompipou, Brussels, Belgium
Curated by Eléonore Piret El Maysour.

With Yasmine Louali, Romane Courdache, Theodor Nymark, Zélie Péguillan, Manoah Camporini, Eléonore Piret El Maysour, Léo Clydebourg, Virgilio Martini, Raphaël Humbert-Martin.

Untitled (Lindevej, Frederiksberg) 2024
Inkjet print in custom frame, weather station.



Untitled (Parc Maximilien) 2026
Shoe box, mirror vinyl, bubblewrap, tape, LED light chain, wild flowers.







Figurines & Statuettes
by HOBO international

Basel Social Club - Room 1. B. 9

14. June – 20. June 2026

For this year's Basel Social Club, HOBO International - curated by Cyril Tyrone Hübscher and Theodor Nymark - brings together thirteen artists across generations, practices, and premises, that all consider the figurine as a form to inspect.

The figurine and the statuette occupy a strong and layered position in art history and contemporary culture: workers' monuments, office art in the vein of Jeff Koons, Renoir's ballet dancers, the Oscar statuette, Labubus, busts, and the mannequin (from the Flemish for "little man"). Questions of figuration, craftsmanship, commerce, identity, and power are all becoming actors participating in this little theater unfolding on the big stage. Like employees and colleagues, they occupy a single black oval podium, which borrows its form from the conference tables found in office boardrooms and other places of power.

The exhibition Figurines & Statuettes includes artworks by Lorin Brockhaus, Elizabeth Englander, Leonard Fendler-Moser, Gina Fischli, Manuel Graf, Bella Henri, Oscar Kargruber, Tarik Kentouche, Günther Möbius, Eva Noeske, Phung-Tien Phan, Clara Schmidt, and Peter Wächtler.







Diversione
06.03.26–04.04.26
Pachinko, Oslo, Norway
Curated by Kristian Schrøder

The exhibition is accompanied by texts by Nikolaj Schultz, Assistant Professor of Social Theory and Ecological Thought at Aarhus School of Architecture, and writer and curator Matteo Giovanelli.

Fontana Oscura, Villa Borghese, 2025
Reflective powder intervention; iPhone photography, inkjet print on Hahnemühle paper, chrome-plated custom frame with artist-defined passepartout proportions.

Alexander Pushkin Monument, Villa Borghese, 2025
Reflective powder intervention; iPhone photography, inkjet print on Hahnemühle paper, chrome-plated custom frame with artist-defined passepartout proportions.





Huitfeldts gate, Oslo, 2026
iPhone photography, inkjet print on Hahnemühle paper, chrome-plated custom frame with artist-defined passepartout proportions

Dachshund (Kids Shelf), 2025
Mirror foil on laser-cut MDF



Ambient, 2026
Mirror vinyl floor, MDF structure, humidifier with cypress essential oil, shipping box for lampshades with integrated light fixture and lampshade.



Formula 1
27.09, 13:00–01.11.2025
Woonhuis, Amsterdam, Netherlands

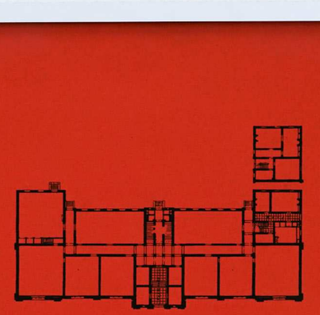
Group show with Theodor Nymark & Frej Volander, Maia Liu, Luca Mosbech Fedele and Farhad Farzali.

Curated by Aiganym Mukhamejan, Iiris Riihimäki, Oscar Morel, Tobias Grann, Tosca Monteyne and Yingfei Lyu.

theodornymark.com/Formula-1

Dachshound (kids shelf), 2025
Mirror foil on laser-cut MDF and cardboard pallet, 600x800 mm - variable dimension





New exhibition space in the National Academy of Fine Arts, November 30, 1927, 2025
Altered archival photography, laser print in custom frame and passe-partout. 297x315 mm

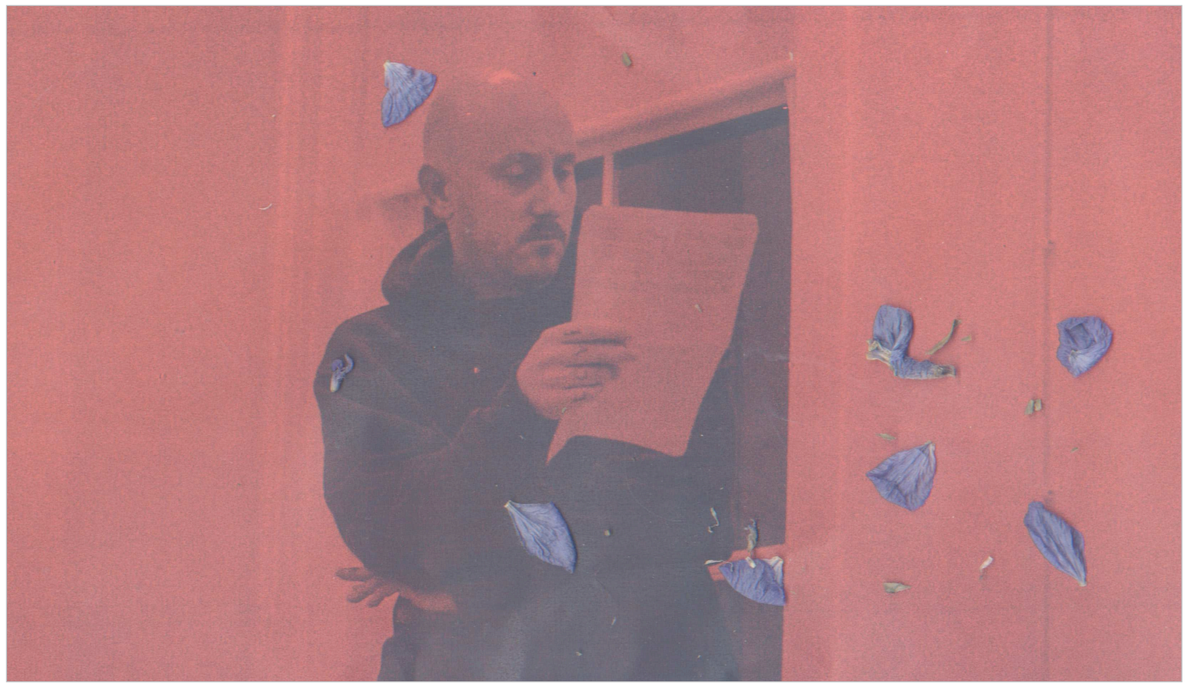
Ground floor, Rijks Akademie Van Beeldende Kunsten, 1850, 2025
Archival photography, laser print in custom frame and passe-partout. 297x210 mm

de reprendre au squelette Le morceau qu'el**le avait lâché. Et pourtant vous serez semblable à cette ordure, À cette horrible infection, Etoile de mes yeux, soleil de ma nature, Vous, mon an**ge et **sion!**





Lower (Hearth), 2025
Infrared light bulbs, cables and mirror foil on cardboard pallet. 600x800 mm - variable dimension





The Gawker
Performers
Nathan Favot, The Gawker
Halldor Olofsson, Street Musician
Directed by Theodor Nymark and Frej Volander
at Woonhuis, De Ateliers 18.10.2026

A drifting flâneur moves through the city, reciting fragments of Baudelaire in dialogue with a street musician. The performance traces the moment when the reflective flâneur, the conscious observer of modern life, slips into the role of the gawker, the passive spectator absorbed by the city's spectacle and decay. Between detachment and immersion, observation and distraction, the work unfolds as a study of perception in the crumbling theatre of the modern metropolis.





Installation view



Ambient, 2025
Hygrometer, vinyl mirror wall text. Variable dimensions

Biome @ HECTARE
Shibuya, Tokyo. Japan 40-2 1F
8.8 - 8.31 2025.
theodornymark.com/Hectare

HECTARE is presenting the group exhibition Biome, featuring works by Majalis Group (August Hugo and Theodor Nymark), Fukuda Shuhei, Oh Hyunseog, and Theodor Nymark. This exhibition brings together four artists from Japan and abroad to explore the complex relationship between nature and artificiality through a post-anthropocentric perspective on time and scale.

The photographic series is a recent continuation of a body of work influenced by the Pictorialist movement of the late 19th century. This movement explored not only photography's role in art at the time but also the 'blurry' or unsharp image and its relationship to themes of ecology, industry, and spirituality. The methodology of blurring the content is an intent to resist direct representation, shifting meaning from the rational toward abstraction. The framed works at Hectare for the Biome exhibition are iPhone photographs with digitally applied Gaussian blur, created during a residency at the Danish Institute in Rome. Most depict Piazza Campo de' Fiori, literally "Field of Flowers", which was once a meadow in ancient Rome. Although its name recalls this floral past, the square gradually evolved into a public space known for executions, commerce, and daily life.

The wall text is an excerpt from the poem A Carcass in Les Fleurs du Mal (The Flowers of Evil), Charles Baudelaire's seminal 1857 collection. In A Carcass (Une Charogne), the speaker recalls walking with his lover when they encounter the decomposing body of an animal. Described in vivid, almost grotesque detail, the carcass becomes a memento mori, a reminder that the lover, too, will decay. Yet her beauty and essence will live on through his poetry.



u'ensemble elle avait joint; Et le cielregardait la carcasse superbe Comme une fleur s'épanouir.





Untitled (Piazza Campo De' Fiori, Roma 5), 2025
Epson inkjet on Hahnemühle in clip frame.

Untitled (Via Silvio Pellico, Roma), 2025
Epson inkjet on Hahnemühle in clip frame.

Untitled (Piazza Campo De' Fiori, Roma 3), 2025
Epson inkjet on Hahnemühle in clip frame.

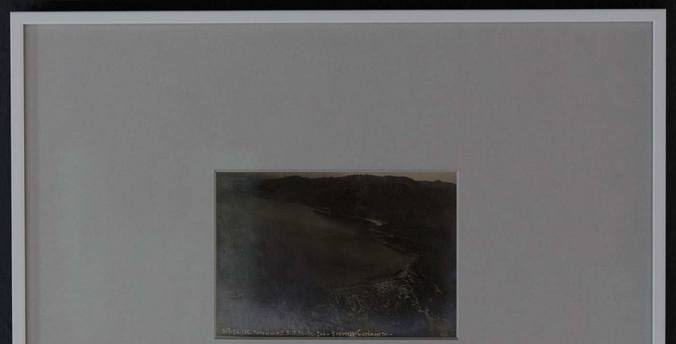


Who's in charge here?
Art of a New Generation
ECK Museum of Art
Curated by Gino Alberti

theodornymark.com/ECK

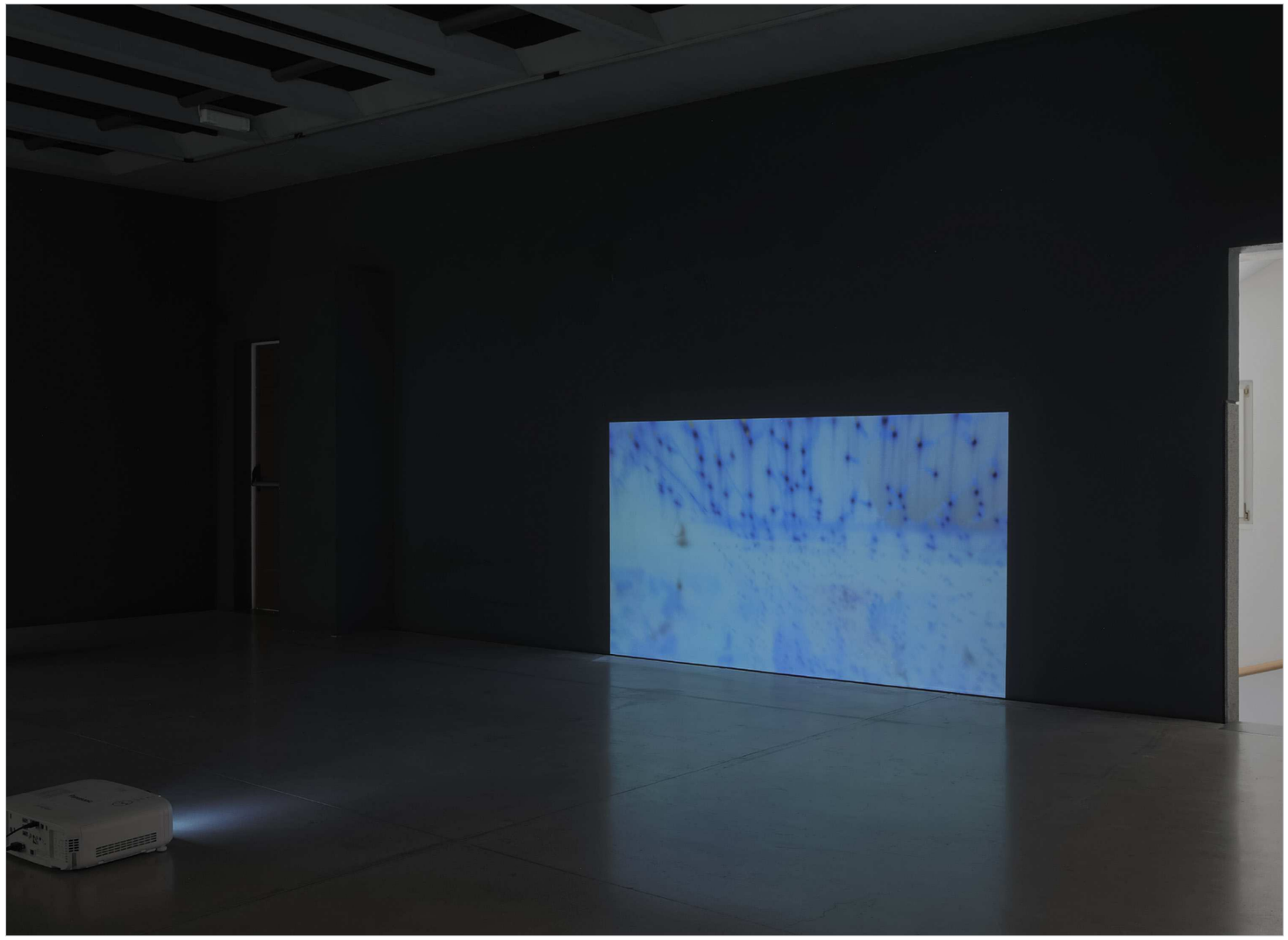
Untitled (scryer), 2025
IKEA Fado lamps, wildflowers and plants from the surrounding area of the museum, hygrometer. Various dimensions





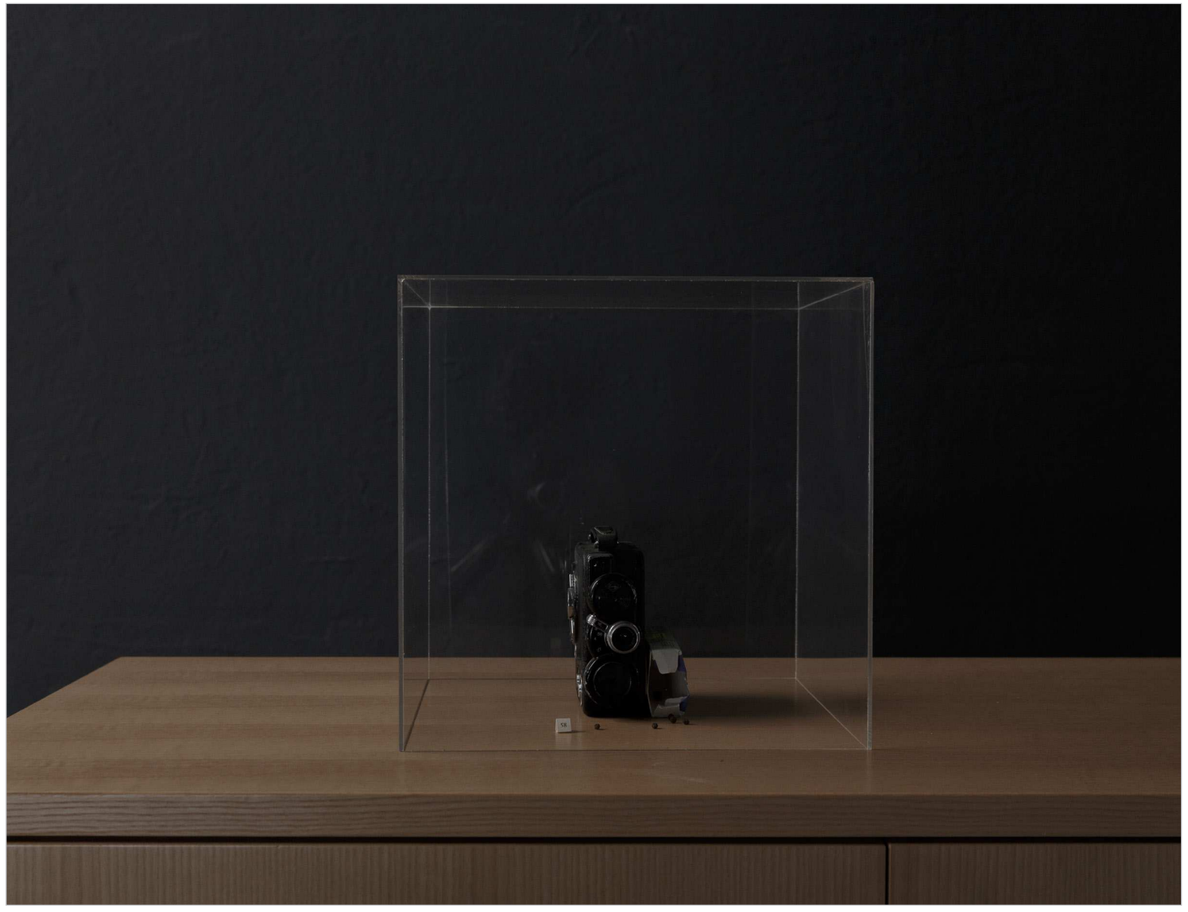


Terra Nova P. 1926, 2025
Archival photograph in custom frame, thermometer. 297 x 420



Grand Hotel Salerno, 2025
Inverted iPhone video, r/t 00:49. Sound. Various dimensions

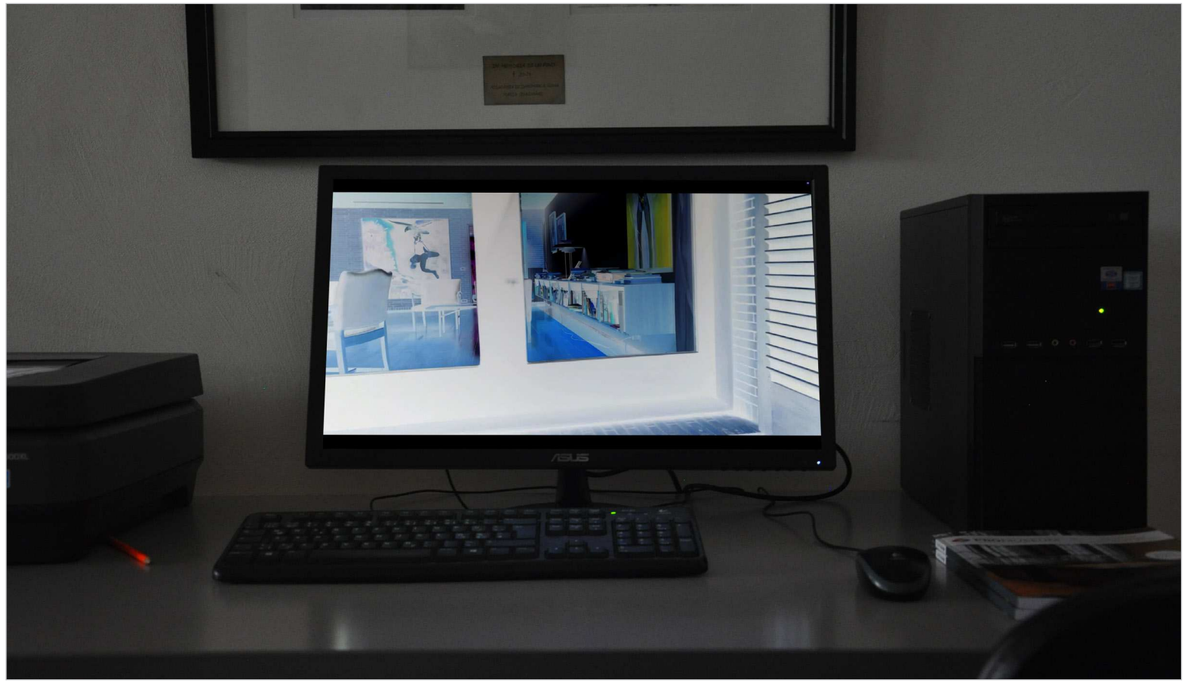




Raphael Pohl & Theodor Nymark
Untitled (director's office), 2025
Lip gloss, chewing gum, maneki-neko figure, wooden commode, acrylic display box. Various dimensions

Raphael Pohl & Theodor Nymark
untitled (archive), 2025
wooden commode, camera from the archive donated to Stadtmuseum Bruneck, peppercorns, vape box, acrylic display box. Various dimensions





Lucciola 2025
1-channel iPhone video of a firefly on the terrace, inverted. r/t 01:12 no sound.
Location: The Archeological Laboratory

Untitled (after Aldo Rossi) 2025
Wooden architectural model of the Danish Academy in Rome by Kay Fisker, ancient Roman archaeological fragments, LED light chain.
Location: The Archeological Laboratory

During my month-long residency in May 2025 at the Danish Institute in Rome, I have been interested in investigating, through writing, photography, video, sculpture and gestural arrangements installed in and around the institute by Kay Fisker, how Arte Povera meets ecological and post-human theory, and how questions of ephemerality, authorship, economic instability and cultural precarity thread through both. I read the city itself as a living archive: a palimpsest where myth, ruin, and behavioural patterns overlap. Following Aldo Rossi's idea of urban artefacts, façades, arcades, and demolition scars become active agents that keep identity in motion, mediating between innovation and authenticity.

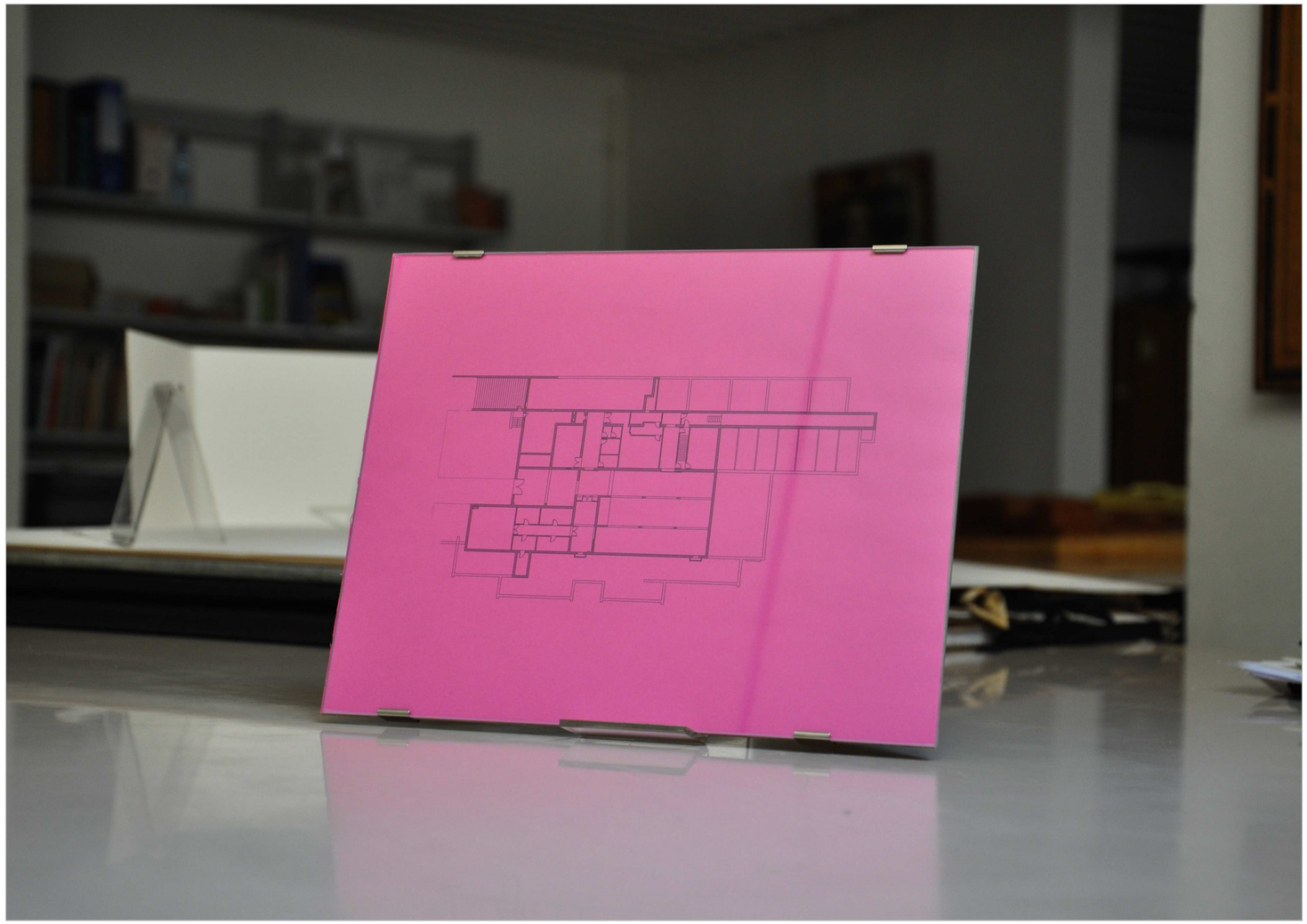
Through the prism of Pier Paolo Calzolari's work La Casa Ideale (1968), I seek to develop the notion of an "ecological object": a sort of materialised spherical mirror that reflects the spiritual, cultural, political, and environmental strata of its surroundings. Field trips to industrial zones and heritage sites, along with conversations with important figures such as curator and L'Attico founder Fabio Sargentini, test this concept against Arte Povera's material poetics and current debates on agency, materiality, and place. Whether I point the focus towards the ornamental flourish of a façade or the blunt violence of demolition, I am interested in showcasing how both infrastructure and narrative might script the conditions of life in the city.







Untitled (resurrectionaries) 1–5 2025
Biodegradable bag, wildflowers, LED light. Location: The Basement



Academia di Dinamarca, 2025
Inkjet on coloured paper. Location: The Archeological Laboratory





Milieu
Transit Art Space
Elsinore, Denmark. 2025

theodornymark.com/Milieu

My exhibition, Milieu, at Transit Art Space, located in the historic Customs House in Helsingør, continues my interest in recording and responding to environmental conditions. The works build upon and redevelop the methodology I have employed in former works, focusing on the integration of environmental and spatial registrations and signifiers. Inspired by Pier Paolo Calzolari's La Casa Ideale, a text and installation from 1968 that reimagines the house as a dynamic sensory and intellectual experience, where space is shaped not by walls but by atmosphere, perception, and poetic engagement, Milieu explores similar connections, both physical and metaphorical, between architecture, mythology, and the mental landscape.

Villa Sommariva, located on Nordre Strandvej in Helsingør, Denmark, was built around 1865 for consul and merchant Schack Sommer. It has functioned as a site of leisure and civic importance and was later acquired by Helsingør Municipality in 1913. The villa was known for its gardens, which featured exotic trees imported from Hamburg's botanical garden. Its history continues to be reflected in local developments, including the construction of a playground and the ongoing Sommariva Development project by Pension Danmark on the abandoned stadium field.

At its core, the presentation of works and interventions seeks to establish and examine what I term ecological objects (inspired by numerous thinkers before me, such as Latour, Morton, Bennett, Harman, and Guattari). These multi-dimensional objects are ontologically charged, embedded with remnants of their environment, and function like a spherical mirror, reflecting everything around them. To illustrate this, I draw a parallel to the FM radio, an essentially hollow device that transmits signals from its immediate surroundings, relaying local radio stations based on its placement. The content of the radio, therefore, is both urgent and inherently unstable, demonstrating the unpredictable, malleable nature of environmental influence.

I am particularly interested in how collective memory is shaped through urban artefacts inspired by artist, architect, and writer Aldo Rossi's concepts of cities as repositories of cultural identity. This perspective informs my approach to landscape, where cities become palimpsests of history, mythology, and lived experiences. I'm curious as to how shifting environments and architectural remnants mediate personal and communal narratives. The directive of the ecological object offers me a lens through which to examine not only the city's ongoing negotiation between innovation and authenticity but also broader questions of historical and political navigation. It presents a way to consider how narratives and ornaments shape environments just as much as flooding, demolition, and the construction of new glass high-rises.

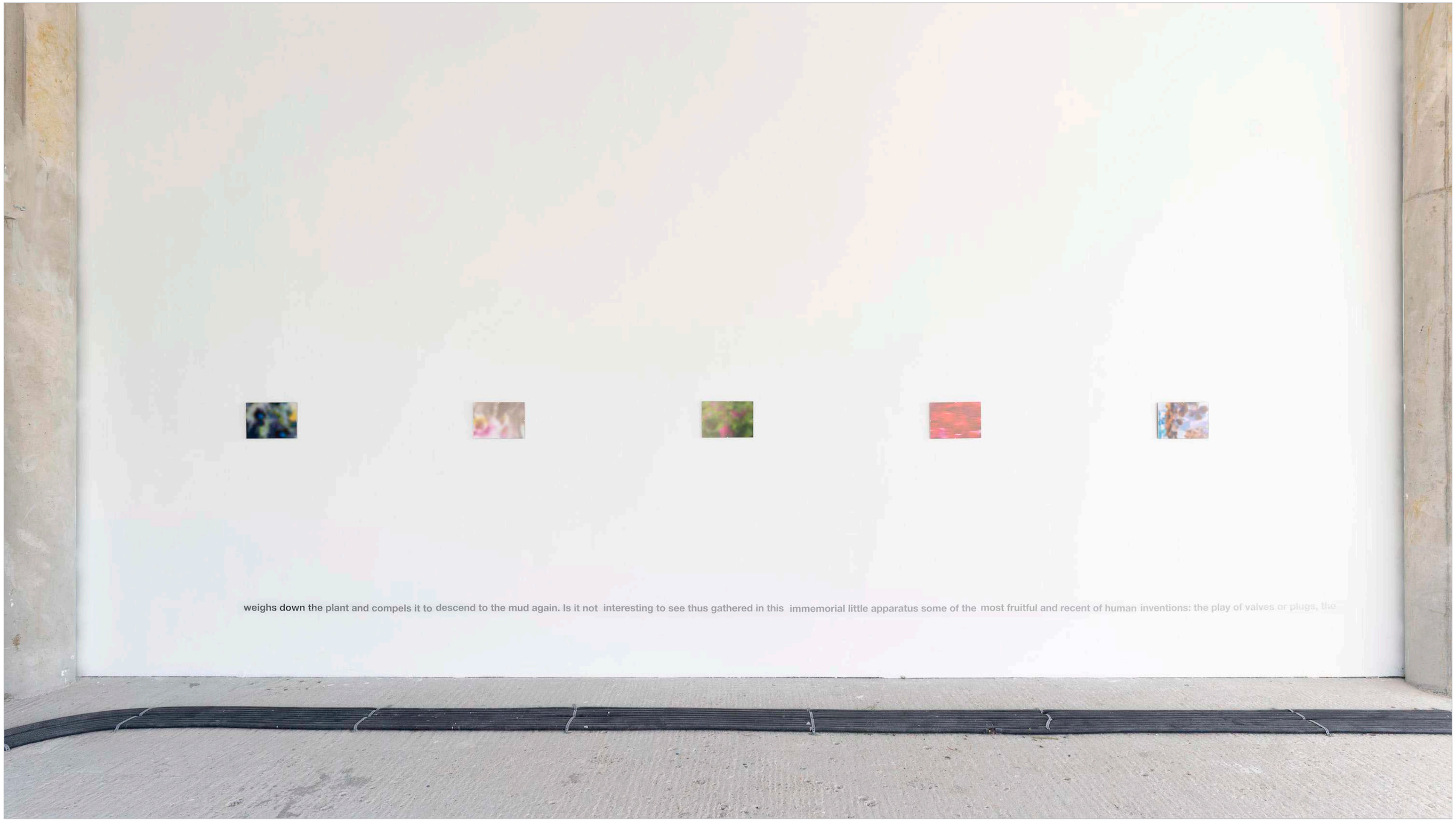
The exhibition is kindly supported by Statens Kunstfond.





Allegade, 2025
1-channel inverted HD iPhone video, loop 00:29 sec. No sound.

Untitled (Gl. Hellebækvej), 2025
Found stadium plastic seat, decorative frosted apples.



Land & History @ Magma Maria 2024
Offenbach am Main, Germany.
theodornymark.com/land-history



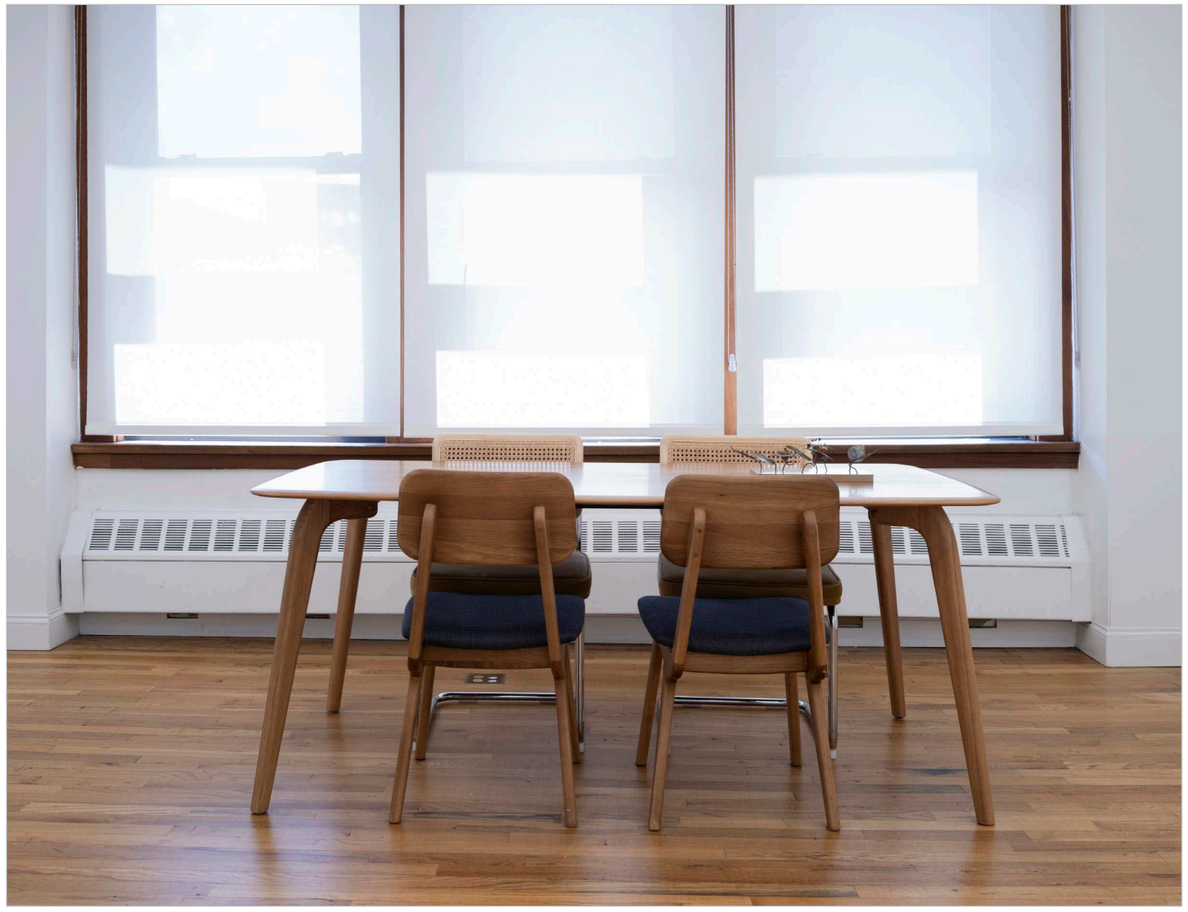


Untitled 1-5 (after Maeterlinck) 2024
Inkjet print on Hahnemühle in clip frame and vinyl on wall.

The photographic series represents a new body of work influenced by the Pictorialist movement of photography in the late 19th century, which explored not only the role of photography in art at the time but also delved into the 'blurry' or unsharp image and its reflection on themes of ecology, industry, and spirituality.

The framed pieces exhibited at Magma Maria are iPhone photographs with either inverted colors, Gaussian blur, or motion blur applied, and are printed in color on Hahnemühle paper. By employing contemporary methods and techniques rather than the traditional photographic strategies used during the Pictorialist movement, the project aims to reintroduce the notion of pictorialism and its intention to embrace the painterly, abstract, and possibly spiritual qualities of photography.

The title and wall text suggest a reference to the novelist and playwright Maurice Maeterlinck, specifically his publication "The Intelligence of Flowers," which became popular among Pictorialist artists such as Baron Adolph De Meyer and Alvin Langdon Coburn for its abstract and playful depiction of flowers and their metaphorical qualities and position in an industrial society. This work ultimately inspired their photographic explorations of flower decorations.





Spiritual World
RAINRAIN Gallery
New York City, USA. 2024

Untitled (water body), 2024
Oxidized copper on mirror vinyl mounted on HDF



Das Irrlicht (Dank) 2022-24
Flame LED light, Arduino, relay, extension cords, polyester carpet, full spectrum light tubes, MDF, mirror PVC vinyl film, artificial paper cat tails and grass, pine beams, Genelec speaker, media player, recording of Edward MacDowell's 1900 composition Piano Sonata No. 3 in D minor ('Norse'), Op.57, Kvadrat linen and viscose curtains, curtain steel wire, smoke machine, smoke liquid, Gamma Wolpa Eurobox, wall mounted blowing fan with attached custom Scent bag.

Das Irrlicht (Dank) is a scenographic installation set in an artificial wetland that employs theatrical effects to mimic the perception of the Ignis fatuus, the natural phenomenon also known as the will-o'-the-wisp. An atmospheric and ghostly light seen by travellers at night, especially over bogs, swamps or marshes, the will-o'-the-wisp has long inspired superstition and folklore around the world, serving as a metaphor for hidden treasure, lost souls, a sinister delusion, or a goal that leads one astray. Modern scientists now agree that the flame-like phosphorescence is caused by gases from decaying plants, which some would assume abolishes the spiritual qualities of the legend. Nymark's project underlines the phenomenon not only as an expression of how humans understand and translate experiences of their surrounding world and environment but also emphasizes how the spiritual interpretations of the light correlate with its material cause as a transformation of matter and energy.

The installation treats the bog as a stage, employing an amalgam of different elements such as controlled light systems, scent diffusers, a smoke machine, sound and music, carpet, curtains and artificial plants, to produce an immersive environment for reflection and contemplation on this multifaceted, fecund, and spiritual biotope. A late-romantic piano sonata overlaid with wetland field recordings adds to the mysterious dream-like quality of this simulated northern wetland. Additionally, displayed on a wall, an inverted photograph depicts a miniature model of Thomas Edison's 1882 Pearl Street Station, the first commercial central power plant in the United States, which played a key role in the adoption of electric power and is an icon for scientific innovation and mass industrialization. Thus, the artist charts a tension between the development of the modern landscape and the endurance of spirituality, magic, myth, and folklore at the end of the 19th century, using the wetland as a fecund and biodiverse resource of energetic infrastructure where the past and present converge.

The project explores how industrialisation and spirituality throughout time seem to intertwine and cross paths in unexpected ways, and suggests that uniting these systems of belief can support a more integrated ecological consciousness and perceptual engagement amidst the dire consequences of environmental degradation and climate change. Bringing to light the beneficial and crucial qualities of the wetland, as well as its symbolic and affective properties, the installation offers a poignant reminder of humanity's symbiotic relationship with the environment and invites us to reconsider the role of myth in our seemingly disenchanted world.

Matthew Post





Drafts of Ecology: Das Irrlicht (Dank)
Contributors: Theodor Nymark, Morten Fischer Mortensen, Ireen van Dolderen & Jamie Walker, Kasper Opstrup, Sara Mering, Soo Ryu.

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Drafts of Ecology: Das Irrlicht (Dank) is a publication, project, and conceptual prism that endeavours to employ ecological thought as a means to construct an atmospheric and intellectual synthesis, connecting the banks between the realms of industrial and scientific development and the domains of spirituality and sensibility. This prism seeks to shed and scatter light to investigate and illuminate the intricate interplay between these seemingly disparate spheres, positioning itself at the junction of tangible environmental impacts and the intangible dimensions of human experience and understanding. From this vantage point, the project aspires to foster a multifaceted dialogue that radically evaluates the dynamics at play between technological advancement and our spiritual and perceptual engagements with the surrounding environment, thereby advocating for a more integrated and comprehensive approach to ecological consciousness. The work initially aims to explore to what extent historical conceptions of land, predating and following the advent of agriculture and the evolution of industry, influenced our temporal continuum, and how these changing perceptions of the environment paralleled the cultural and artistic manifestations of our societies.

The compilation features contributions from scholars and practitioners who share a common interest in exploring similar ideas. It aims to reexamine the ways we distinguish and separate different areas of thought, suggesting that rethinking these divisions could be key to creating a more unified understanding across various belief systems.



Domaine d'Ètude. 2023
Spread Museum. Entrevaux, France
https://theodornymark.com/Domaine-De-etude

Domaine d'Ètude or Field Study is a compilation of gestures and situation comprised of assemblages, sculptures and paintings made during the month of May 2023 in Entrevaux, France by artist and curator Theodor Nymark in relation to a residency hosted by Spread Museum and Visual Arts Agency France. The anthology of content investigates the historical and aesthetic qualities of the surrounding areas and pose to negotiate and encompass notions of the ephemeral, environmental and essential.

Diagramme Du Lazaret 2023
Shipping cardboard box, colored tape,
masking tape, permanent marker, candlelight, travel brochure,
algae and water on cardboard.

Protectrice 2023
Bubble wrap, colored tape and dried cherry laurel.







Succession De Pourriture 2023
Purchased empty Escargot shells and clover mites.

Location:
Composting field of Jardin d'Entrevaux.





Anthology of the Field
Basecamp, Locarno Film Festival 2023
Locarno, Switzerland
Curated by Justine Stella Knuchel

theodornymark.com/Anthology-of-The-Field

Artist, curator and filmmaker, Theodor Nymark initiates an evening consisting of a reading of a poem, a gathering of flowers resolving in a collective bouquet, a presentation of a field recording and an AI photograph.

The performative work and project gesturally explores different ways of encapsulating and relating to landscape, and more specifically, a field. By incorporating several interpretations and layers of this investigation the project includes materialities such as sound, image, plants, stone age residues and literature and thus seeking to unfold the field in various mediums.





stills

Drafts of Ecology: Sirenia
2-channel - 55 min. video installation

Director: Theodor Nymark
Producer: Brigade Gallery
Cinematographer: Alejandro Reyes
Sound: Soledad Sánchez Vidal
Editor: Alejandro Reyes, Soledad Sánchez & Theodor Nymark
Music: Julio Padrón & Theodor Nymark
Translator & Subtitles: Beatriz Viñas

Sirenia links the Caribbean manatee to Indigenous cosmology, colonial myth, and contemporary ecology, treating the animal as a liminal figure between nature, culture, life, and death. Theodor Nymark uses geo-mythology to ask what happened to the manatee population and whether conserving the species might also help preserve Aboriginal Caribbean cultural memory. The project unfolds through a film with expert dialogue and a ritual musical tribute in Havana harbor, alongside collaborative works made with Cuban artisans using local materials, positioning art as a shared, place-based practice that reconnects myth, environment, and community.

Michael Bank Christoffersen
2021. Havana, Cuba
theodornymark.com/SIRENIA