

magisk ritual for jordens bevarelse

theatre performance, husets teater / toaster, copenhagen, denmark

materials: re-smelted metal from industrial pig factory, 2 tonnes of earth, lights, sound, performance

dimensions: variable

duration: 1:15 hours

year: 2024

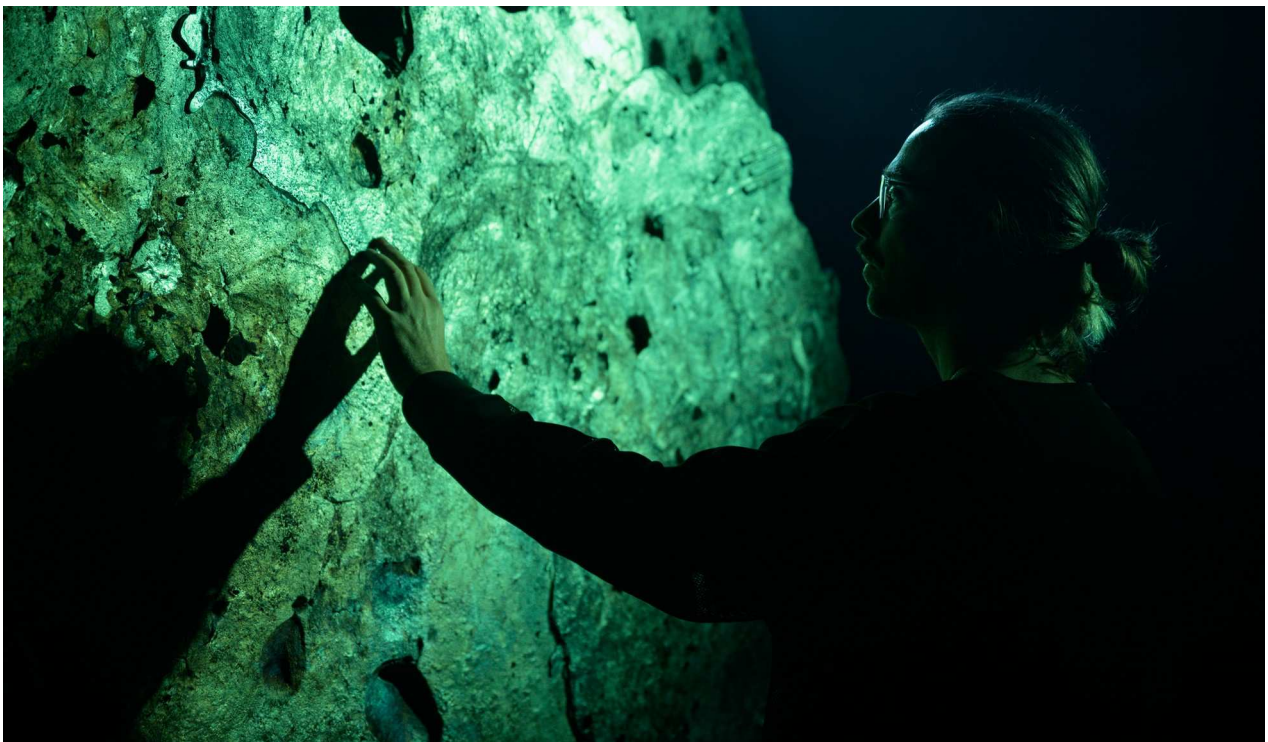
vi lever i en verden, som kigger ind i klimakollaps. dette er ikke en ny situation. videnskaben har råbt højt i mange år og politikerne har sagt, at de lytter. alligevel handler vi ikke. vi er lammede, fastlåste i en dødsspiral.

magisk ritual for jordens bevarelse er et magisk modsvar til status quo. en kollektiv manifestation, der søger at radikalisere deltagerne til klima handling gennem magiske kontrakter.

solo performance, opført som del af acting in & out, et interdisciplinært program med kunstnere fra både scenekunstens- og billedkunstens verden.



stage scenography photo by jacob remin



performance photo by søren meisner

triptychon #2

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

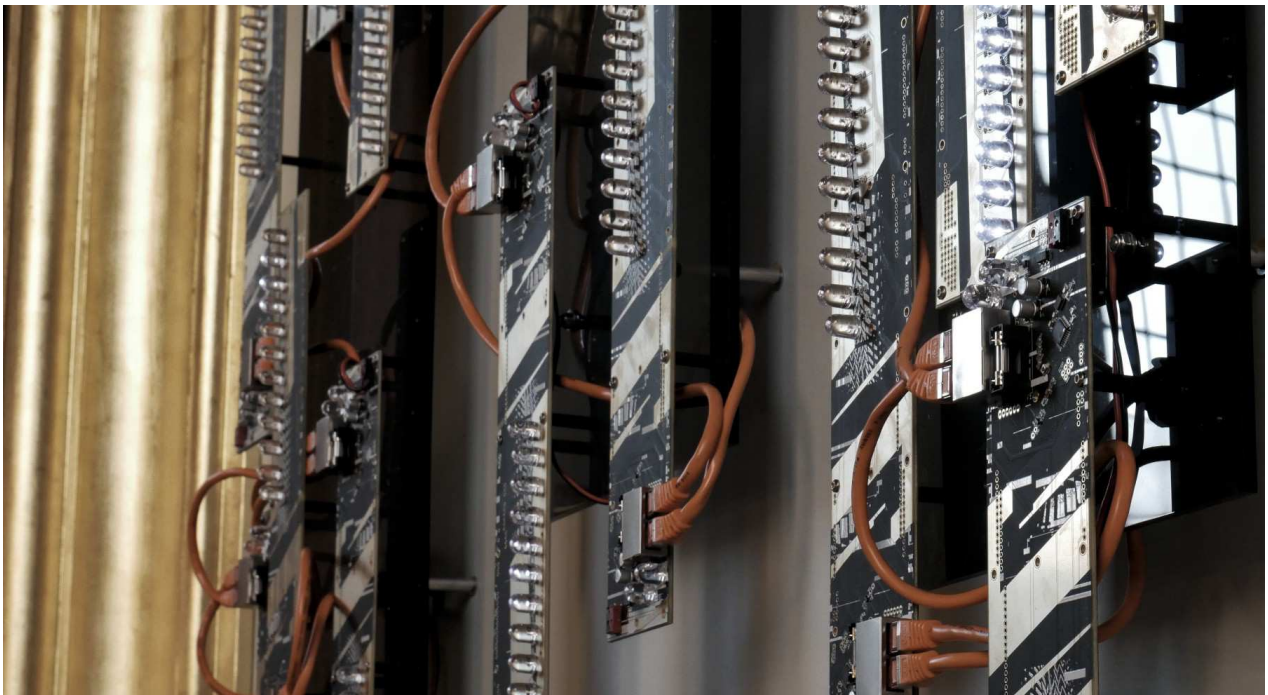
"triptychon #2" has been commissioned by sankt nikolaj sogn, holbæk to fill the amazing oak tree alter frame from 1872 by church architect christian hansen.

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

skyen

permanent installation / udsmykning

materials: custom designed and modular circuit boards, ethernet cables, code

dimensions: 10x15x8m

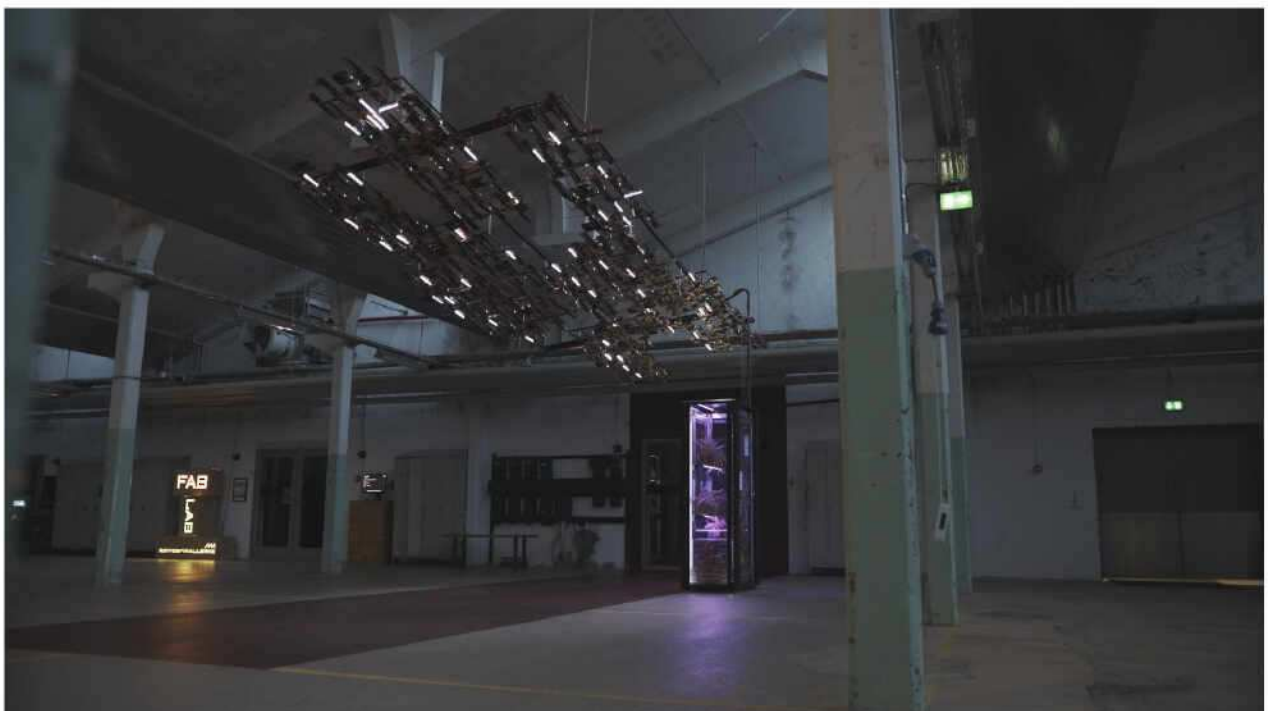
year: 2022

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, 46.000m2, taulov / fredericia



video still: facebook hyperscale datacentre, 55.000m2, 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

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

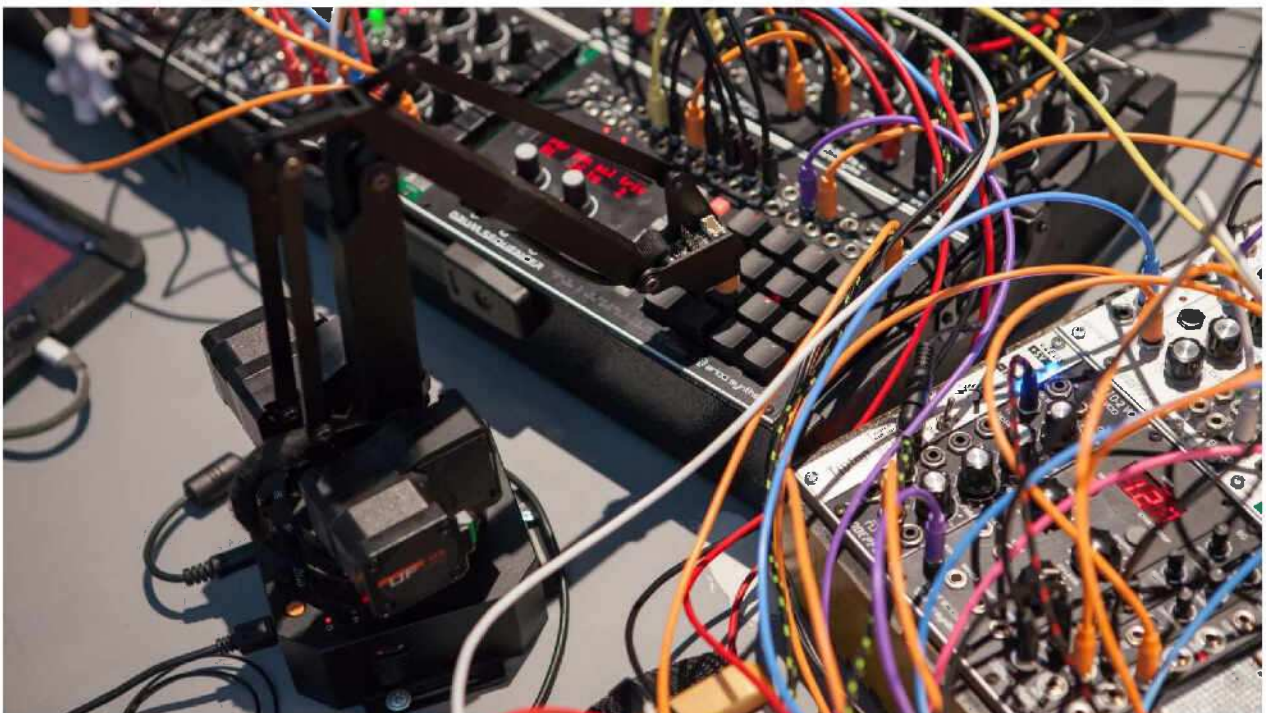
this performance is framed as a mini robot rave. for 48 hours straight we release our inner daemons and feed them to the robots. different humans, musicians, artists, thinkers and activists are invited to join. the robot never stops playing music, but it is sometimes turned down slightly, so it is possible 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, sidse 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

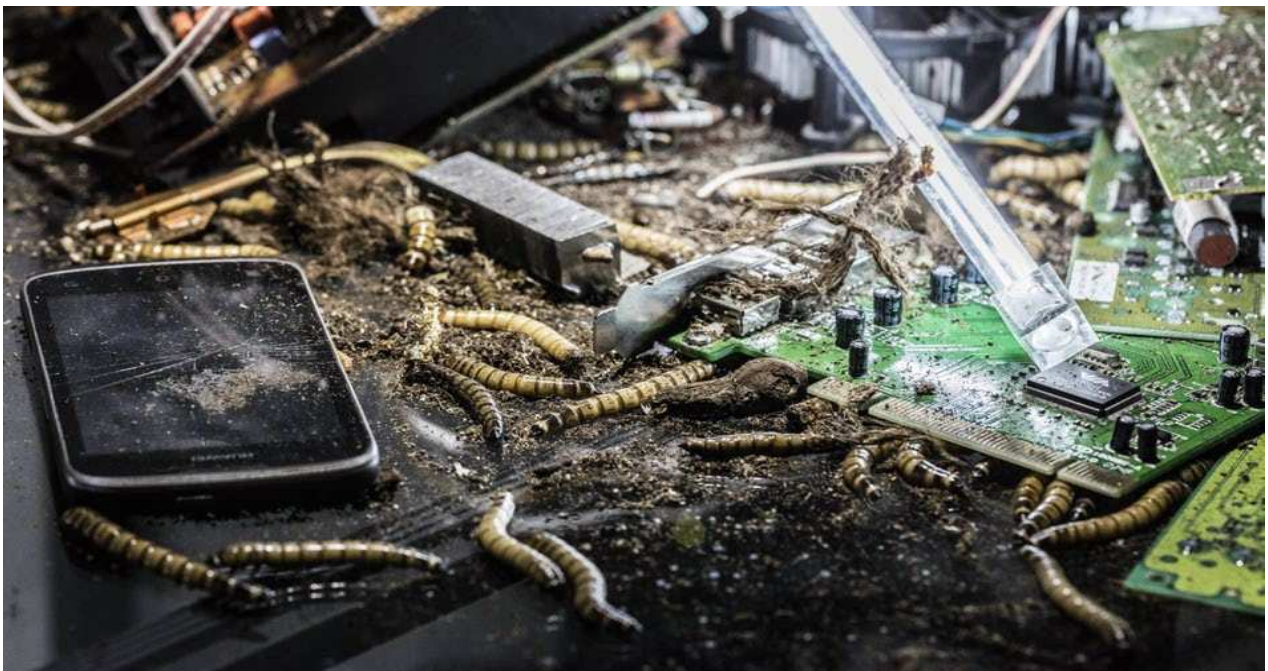
"harvesting the rare earth" presents a speculative near-future scenario, where mining companies are using genetically modified microorganisms to harvest rare earth elements from e-waste dumps around the world. the exhibition positions itself between a futuristic science demo and a dystopic illustration 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: sejero festival 2013, photo by jamie allen



installation shot: triangular "crop circle" surrounding tetradier #1, sejero 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

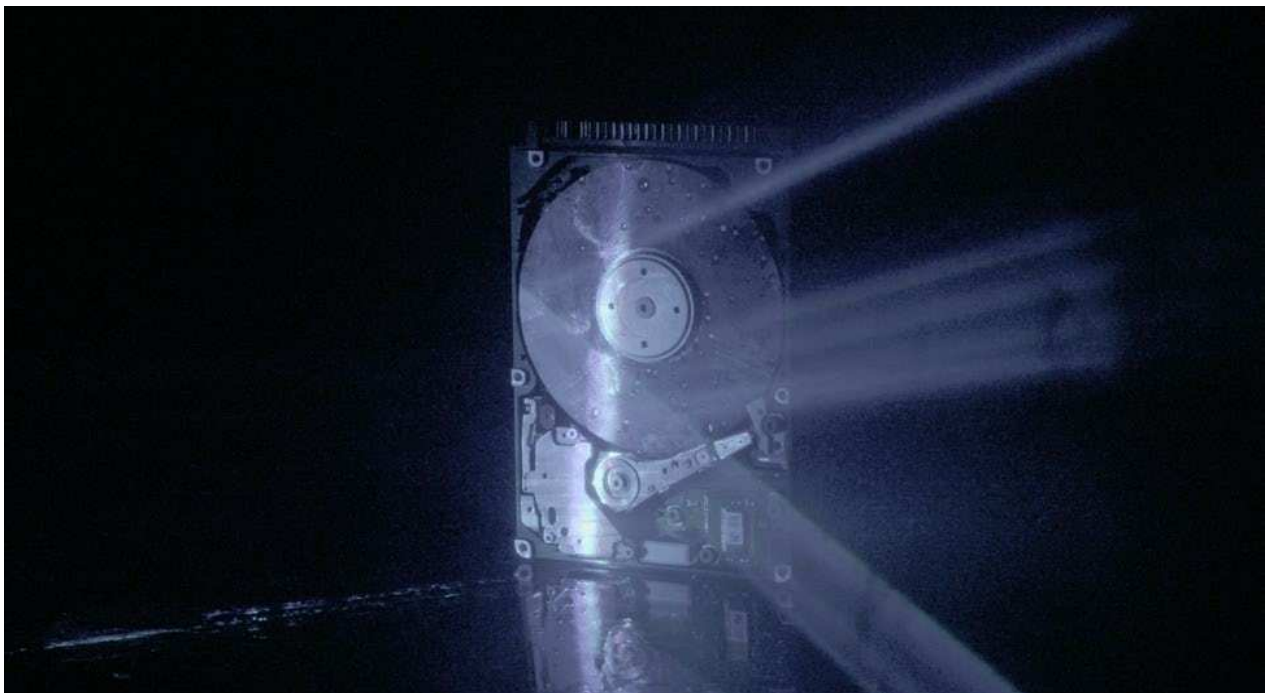
the exhibition, set in the still active train station of vallensbæk, investigates infrastructural hierarchies of the internet, and the material connection to our cloud based digital existence, through installations, large scale video projections and multichannel sound.

“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

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