

**Studio ThinkingHand**

Portfolio

2017-2019

## Studio ThinkingHand

Studio Thinkinghand is founded by Rhoda Ting (b. 1985, AUS) and Mikkel Dahlin Bojesen (b. 1988, DK) and are currently based in Copenhagen, Denmark. They work primarily with sculpture and performative installations that decentralises the human and looks towards a co-creation and re-negotiation of a human-nature-inhuman continuum. Engaging in an art based research practice that seeks to embody and apply a posthuman gaze that explores polyphonic and intra-relating assemblages, epistemological aesthetics and a vitalist materialist approach to subjectivity, their works seek to diffract various gazes across times, spaces, perspectives, species and scales and investigate a movement beyond traditional Humanism, towards open-ended flows of becoming.



SCULPTURAL WORKS

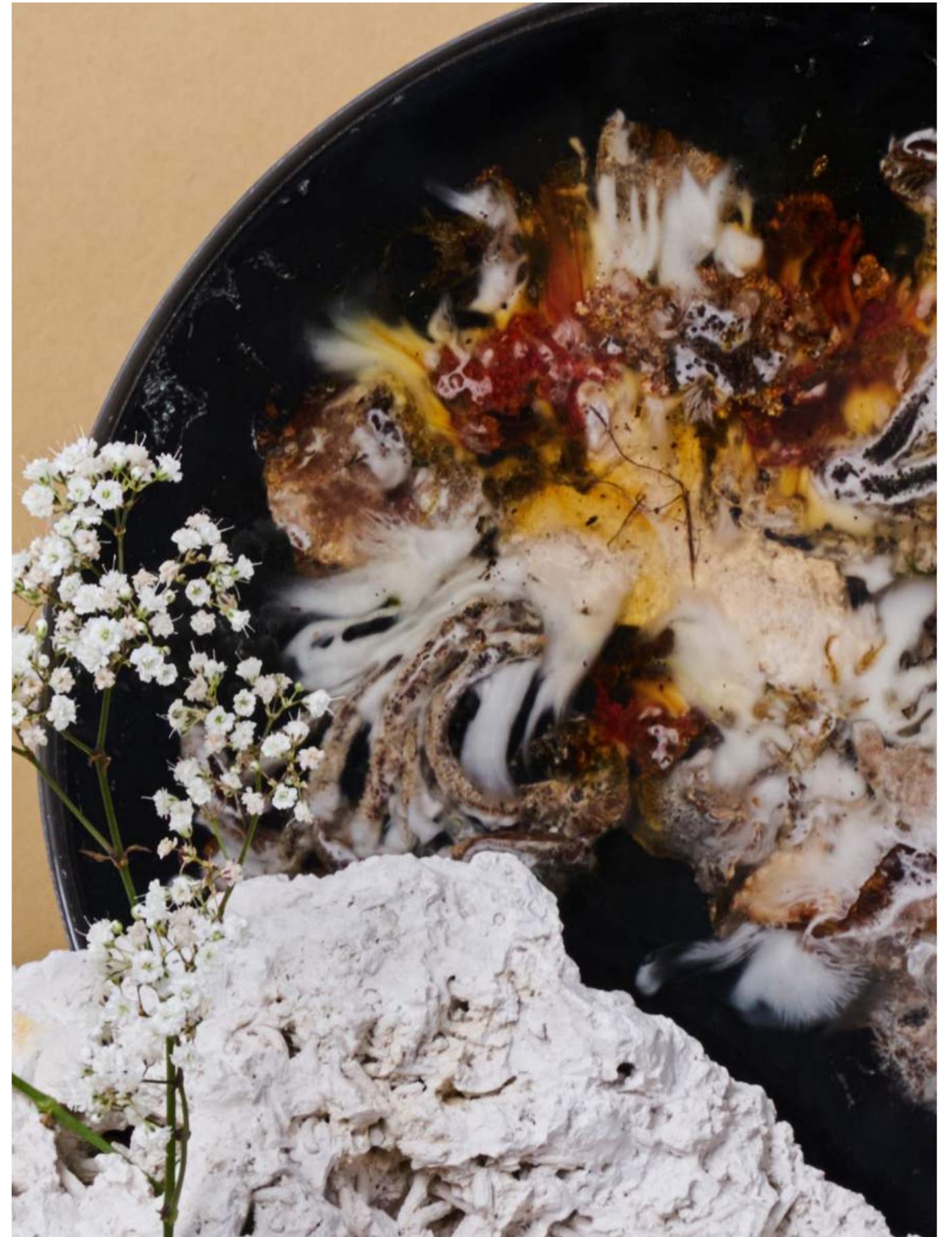
Landscape Portraits  
Reishi  
Eclipse  
Registrations  
Archive Structures  
Oxidized Metal Plates  
TIDE  
Quantum Field  
Vita · Necro · Vita  
Cirripedia

Becoming, Flowing, Transforming, Connecting

## Landscape Portraits

In the Landscape Portrait series, focus is placed on the process of time, decay, collapse, death and life in a co-creation and relationship between human-nature and inhuman. Locally foraged wild and organically farmed waste species such as fungi, lichens, moss and flora are collated at different stages of their life cycle and are considered beyond their visual manifestation from an anthropocentric value gaze, and rather look towards the sum of its parts. The mixture of differing levels of water content and fibrous strength reacts with the epoxy resin resulting in organic markings of white cloud like fluidity and natural pigmentation frozen in movement - an exploration of nature as painter.

*"In the universe I inhabit, I meet, I relate, I transform, i become"*  
- Studio ThinkingHand





**Landscape Portrait #1**

Studio ThinkingHand  
2018

Epoxy resin, concrete, pigment, flora and fungi  
foraged September 2017 from Kongelunden, Denmark  
36(w) x 40(h) x 5(d) cm

Exhibition view from AF-ART ArtTalk: Materialiet, Projektrum Vera, 2018



**Landscape Portrait #2**

Studio ThinkingHand  
2018

Epoxy resin, white cement, oak, acrylic paint, flora and fungi  
foraged September 2017 from Kongelunden, Denmark  
Wallmount, 50(w) x 80(h) x 4(d) cm

Exhibition view from AF-ART ArtTalk: Materialiet, Projektrum Vera, 2018



**Landscape Portrait #3**

Studio ThinkingHand  
2018

Epoxy resin, limestone fossil, pigment, flora and fungi  
foraged September 2017 from Kongelunden, Denmark  
38(w) x 38(h) x 22(d) cm

Interpretation and photography by Mishael Phillip



**Landscape Portrait #4**

Studio ThinkingHand  
2018

Epoxy resin, limestone fossil, flora and fungi  
foraged September 2017 from Kongelunden, Denmark,  
36(w) x 40(h) x 22(d) cm

Exhibition view from Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018



### Landscape Portrait #5

Studio ThinkingHand  
2018

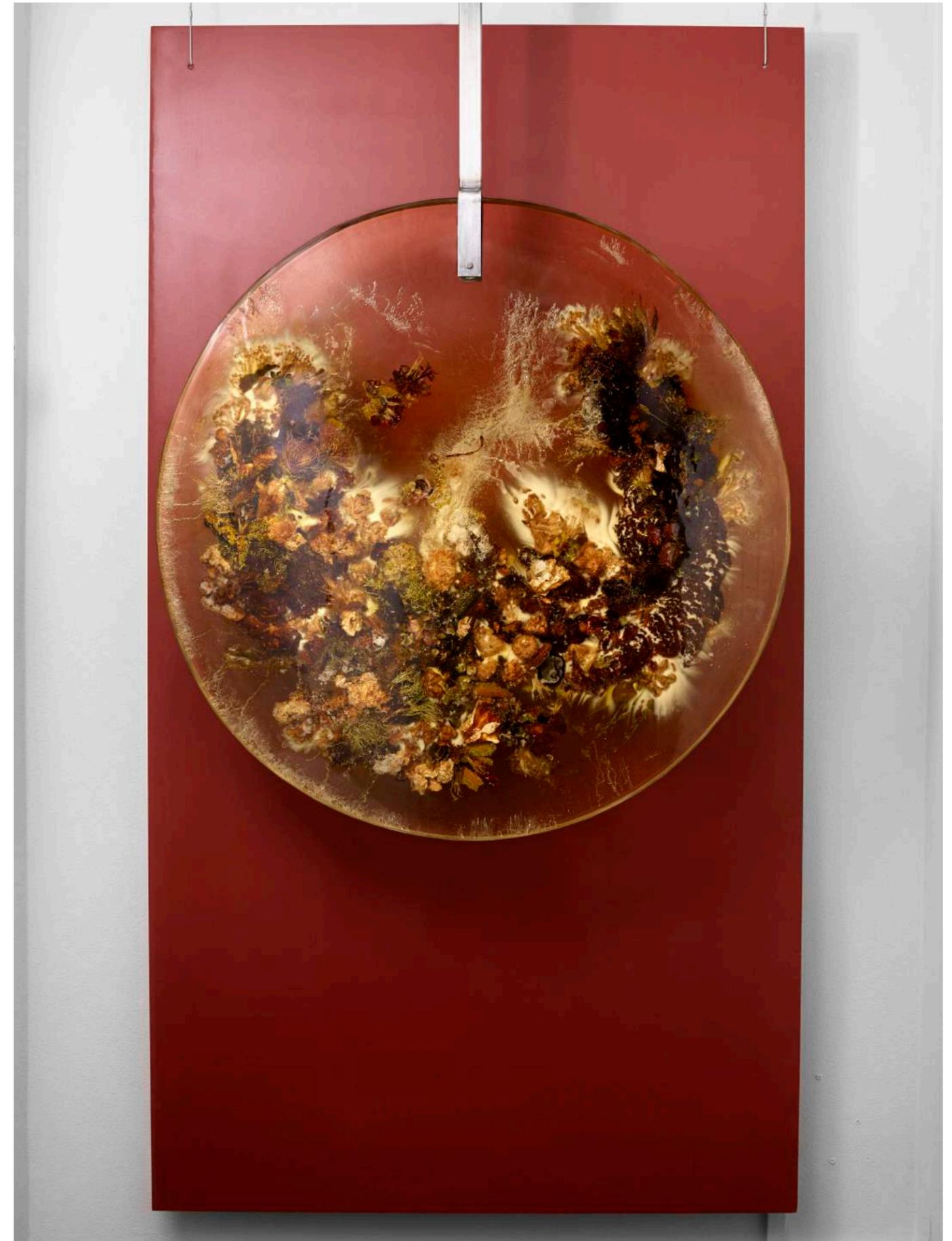
Epoxy resin, cement, rocks, sand, jesmonite, flora and fungi, pigment, and natural stone.  
foraged April 2018 from sjælland, Denmark.  
55(w) x 105(h) x 20(d) cm

Interpretation and photography by Mishael Phillip

*You are passed on  
as you pass away.  
You move until you stop  
and then you move me  
in-between the certainties.*

*You become the archive  
the stage, the monument,  
where death and eternity  
finally unmask  
and reveals themselves  
as the same  
fruiting body.*

*You become an image  
a portrait  
of the landscape  
containing us,  
at the time of our goodbye  
- the everdrifting  
bodies of water  
that is both you and me.*



**Landscape Portrait #6**

Studio ThinkingHand  
2018

Epoxy, steel, mahogany, flora, fungi and seaweed  
foraged April 2018 from Sjælland, Denmark  
110(ø) x 7(d) cm

Exhibition view from Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018

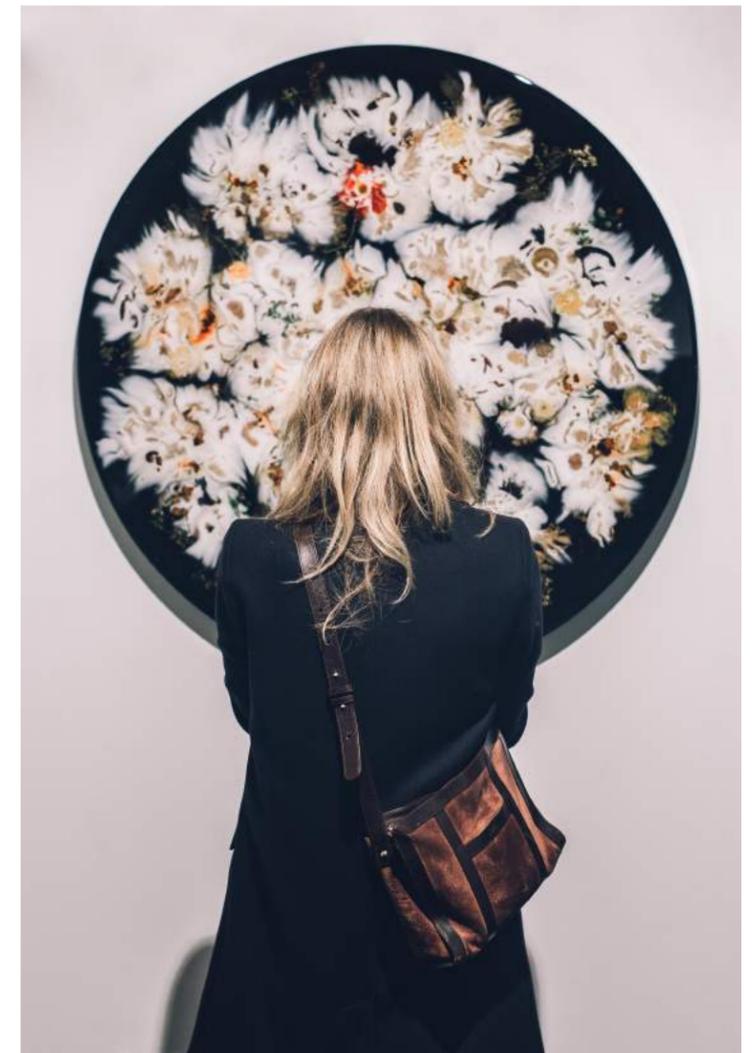


**Landscape Portrait #7**

Studio ThinkingHand  
2018

Epoxy, flora and fungi  
foraged september 2018 from Sjælland, Denmark  
Wallmount, 108(ø) x 4(d) cm

Exhibition view from Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018



Landscape Portraits



Landscape Portraits



## Amongst Ruins

Exhibition text from the solo exhibition at Wonderland Art Space, Fall 2018

From what perspective is something a ruin? When do the terms 'no longer' and 'not yet' apply? What is happening in, around and all inbetween?

*"We are set adrift in the space-time between our certainties, between the various outcrops we cling to for security. It is here, in the border zones of what is [...] perhaps even livable, that we can open to alterity—to other bodies, other ways of being and acting in the world—in the [...] recognition that this alterity also flows through us."* - Astrida Niemanns

At times, the narrative of progress and growth that drives the collective can overwhelmingly bring about a dystopian and apocalyptic future of terrors and indeterminate shifts of visceral status quos. The notion of ruins exposes human anxieties on the irreversibility of time and failures, which has historically evoked a nostalgia that is reflective rather than restorative. In imagining beyond industrial appropriations of value, hierarchical relations between human and other than human species and this idea of 'Ruins' is the possibility to look rather, to the 'so much more out there' and 'never not broken' cyclic assemblages.

*"If we end the story with decay, we abandon all hope – or turn our attention to other sites of promise and ruin, promise and ruin."* - Anna Lowenhaupt Tsing

Below the forest floor, fungal networks reveal extensive hidden collaborations that is often overlooked by human perspectives of time, scale and progress. A contemporary acceptance of disharmony, rediscovers ruins in an imaginative gaze as sites for new explorations and production of meanings. The ruin-gaze goes beyond conventional understandings of what exists there, and it's subsequent function – suggesting that it is bigger than the sum of its parts.

With the exhibition 'Amongst Ruins', Studio ThinkingHand explores themes of disturbances and entanglements of polyphonic happenings. Within their works, natural elements such as fungi, lichens and flora meet and intra-act with man crafted materials such as epoxy resin, metals and concrete. In a facilitated but uncontrolled process of collapse, death and decay they are seeking to give the materials space to act with an agency that unfolds as a co-creation into the uncertain. A journey of multiple possible pasts and futures, entangled in an unpredictable and open ended mosaics of spatial rhythms and temporal arcs. Where do we place the past that could have been and the future that never took place?

### Landscape Portrait #8

Studio ThinkingHand  
2018

Epoxy, flora and fungi  
foraged October 2018 from Sjælland, Denmark  
Wallmount, 108(ø) x 4(d) cm





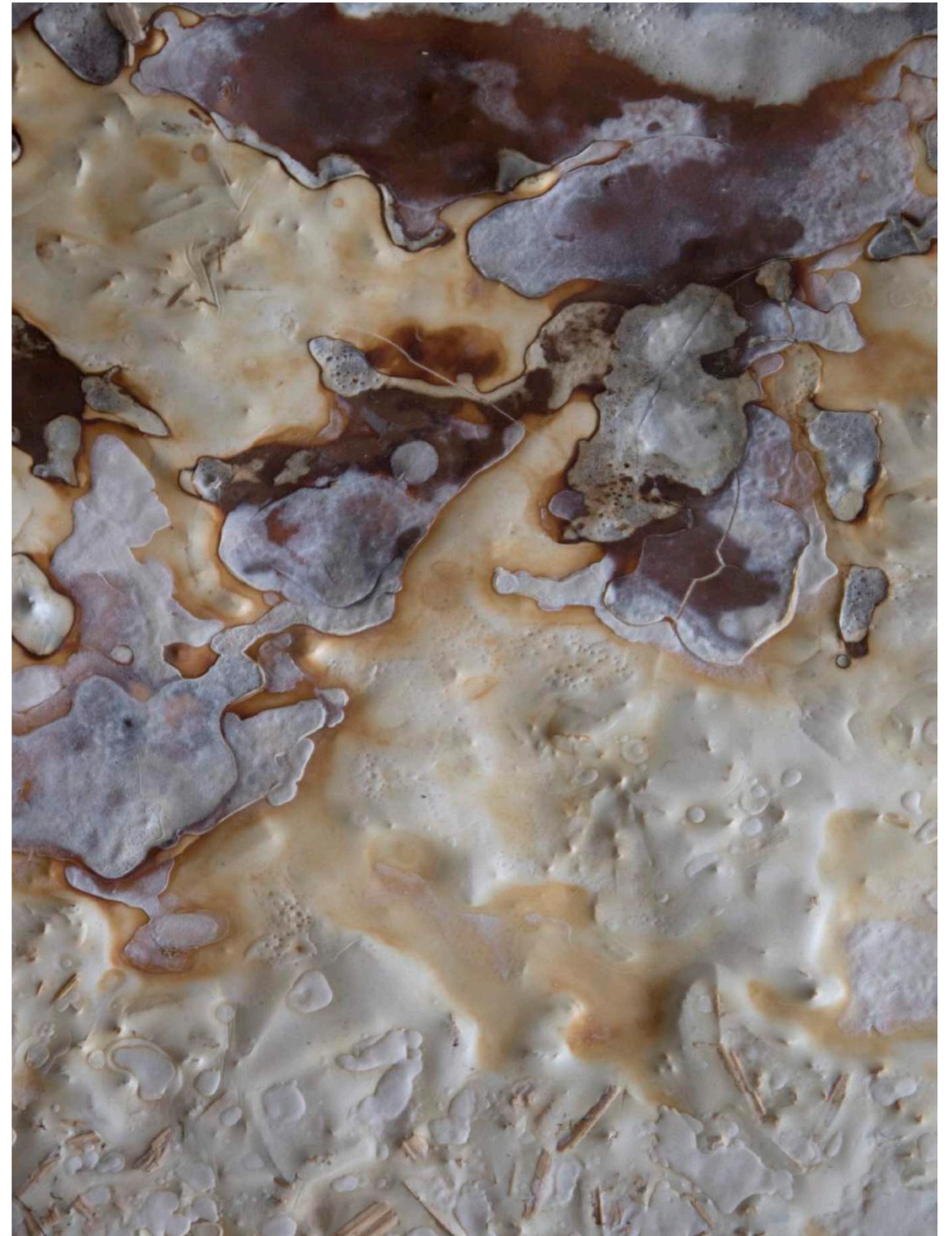
## Reishi

Below the forest floor fungal networks reveal extensive hidden collaborations that is often overlooked by human perspectives of time, scale and progress. The *Reishi* series focuses on the intricate underground life of mycelium in a reminder of life beyond the human gaze and points to the intersection between art and science in creating innovative bio materials. Currently, research into reishi mycelium application is looking towards its use to replace harmful industrial materials such as plastics and be applied in heat and sound insulation, floatation and fire resistance.

In the *Reishi* series, inoculated reishi mycelium is grown on hard wood substrate revealing natural textures, colours of a unique being within each piece as it grows, dies, breathes, starves and eventually dried. The Reishi series was created in collaboration with the dutch bio-design company Krown Design, and was initially applied as a floating structure for our bio-sculpture Mycelium Moon for 2.5 months in Vejle fjord during summer 2018, as a strong biological alternative to styrofoam.

*“...the warm appreciation and understanding of basic natural processes such as beautiful solutions, miraculous transformation of some substance into others and the re-creation of thousands of beautiful colours...”*

- Arne Næss



**Reishi**

Studio ThinkingHand  
2018

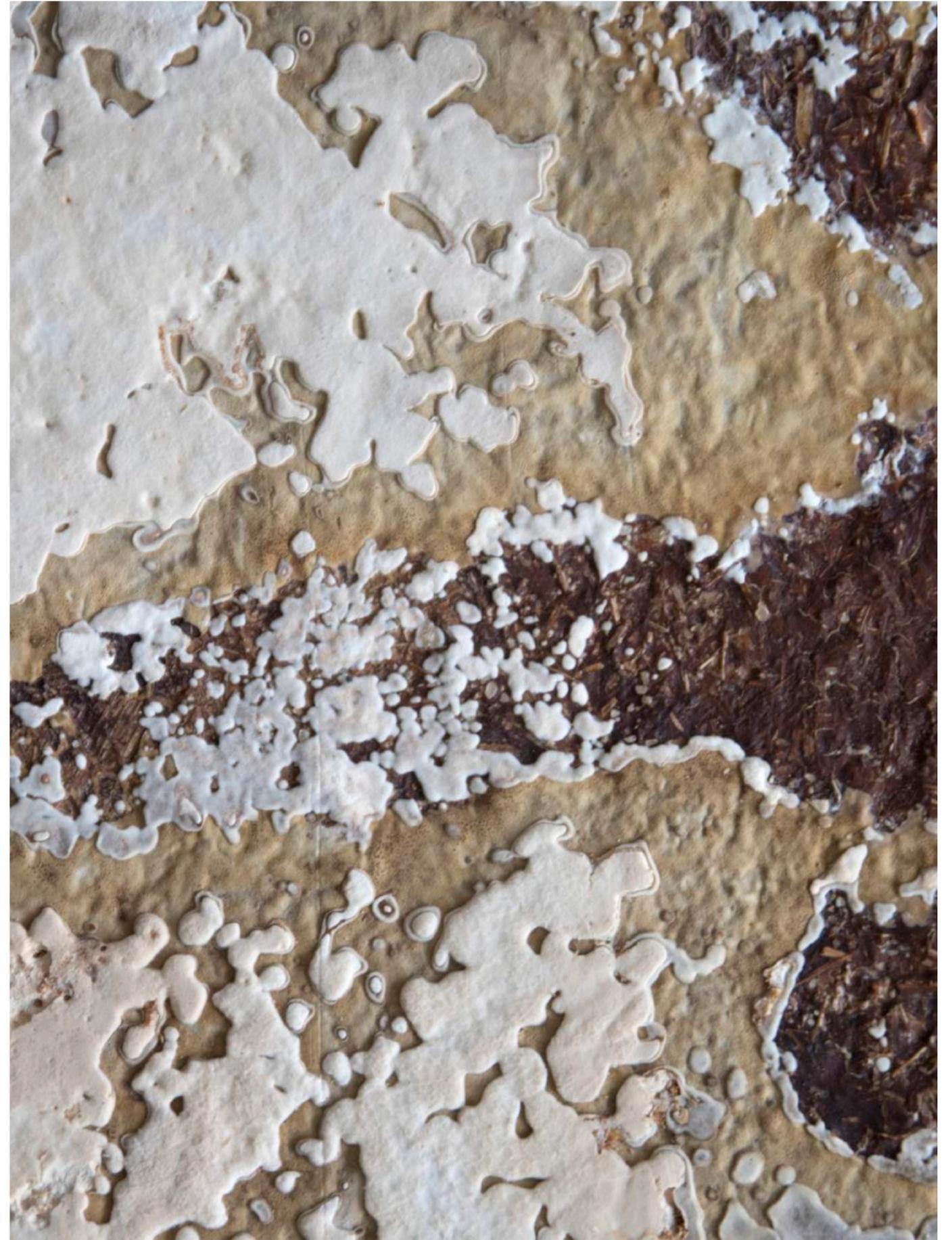
Reishi mycelium and hemp substrate  
Wallmounts, 60(w) x 120(h) x 5(d) cm



Reishi



Reishi



## Eclipse

The Eclipse series seeks to work teleologically with cosmic and chaotic forces in an exploration of myth, gravity and entanglement. The series encompasses a simultaneous micro and a macro perspective in one – within and without, below and above. Combining concrete, organic matter and epoxy resin, the eclipse series seeks to oscillate between differing relations of time, scale and perspectives.

*“It brings about a change of scale in our thinking, which now needs to encompass a planetary [...] dimension, acknowledging that humans are larger than a biological entity and now wields a geological force”*

– Rosi Braidotti





**Eclipse #1**

Studio ThinkingHand  
2018

Epoxy resin, concrete, pigment, flora and fungi  
foraged July 2018 Sjælland, Denmark  
Wallmount, 88(w) x 108(h) x 5(d) cm

Installation view at Illum Rooftop, 2018



**Eclipse #2**

Studio ThinkingHand  
2018

Epoxy resin, concrete, pigment, and dandelions,  
foraged September 2018 from værløse, Denmark  
Wallmount, 88(w) x 108(h) x 5(d) cm

Exhibition view from Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018



**Eclipse #3**

Studio ThinkingHand  
2019

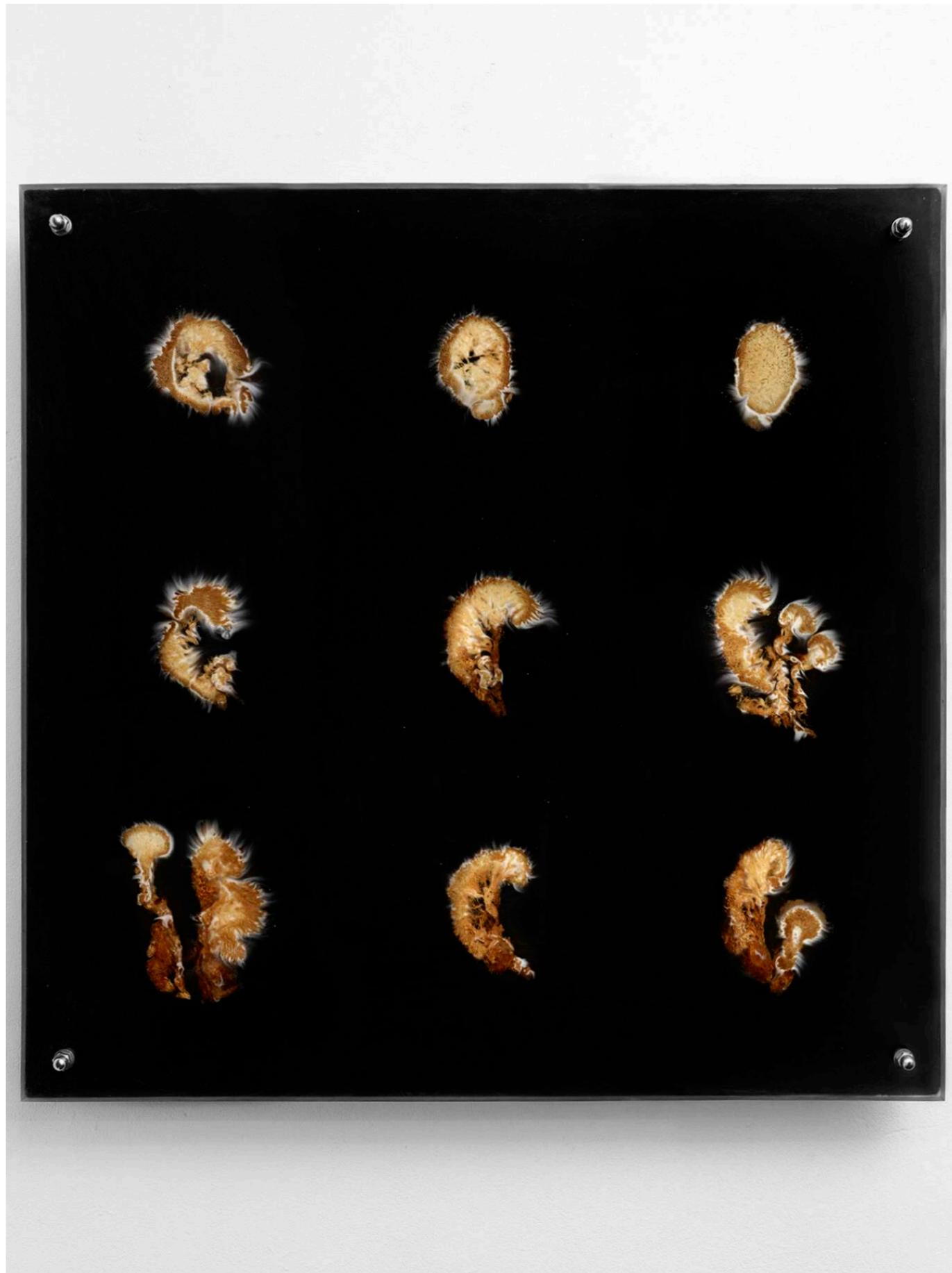
Epoxy resin, concrete, pigment, flora, lichens and fungi.  
Wallmount, 88(w) x 108(h) x 5(d) cm

Exhibition view from Unfunctionality, Alice Folker Gallery, Group Exhibition, 2019

## Registrations

What is a body? Are we more similar than we are different from other species? In looking within a being, a cross association of neurological patterns and biological abstractions shows familiar complexities that point to a perspective of experiencing and embodying life as bigger than the sum of its parts and a relation within a posthuman gaze of bonding and similarities rather than perfect driven otherness.



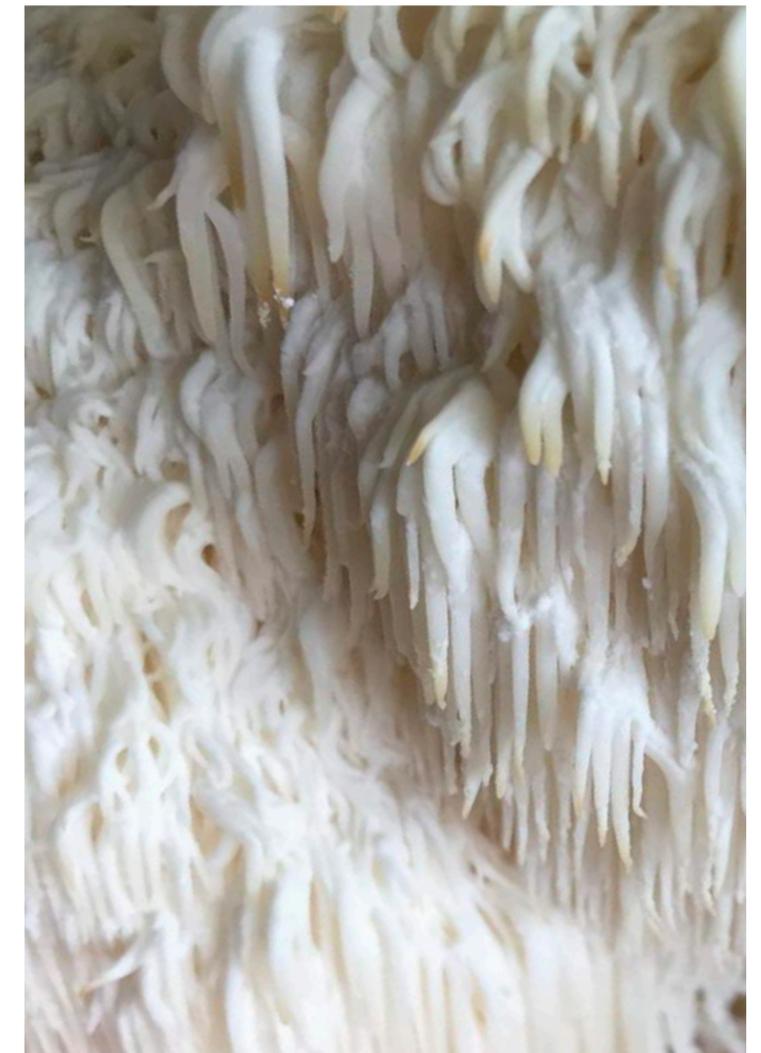


**Registration #1: Lionsmane**

Studio ThinkingHand  
2018

Epoxy resin, a single Lionsmane mushroom grown over 2.5months, dissected into cross sections, pigment.  
Wallmount, 105(w) x 105(h) x 5(d) cm

Exhibition view from Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018





**Registrations #2-5**

Studio ThinkingHand  
2018

Epoxy resin, various mushrooms and pigment.  
Wallmounts, 30(w) x 30(h) x 4(d) cm

Exhibited at Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018

## Archive Structures

In *Archive Structures* it is sought to hold and frame memories and moments in tactile and tangible sculptures. As landscapes hold vast memories and narratives of lived existences, the terrazzo nature of *Archive Structure: Year One* represents a collection of natural stones, concrete, jesmonite and epoxy remnants collected from all of Studio ThinkingHand's casting projects and personal moments from around Denmark in their first year as an artist duo, thus representing a personal portrait of the artists' memories and life.



**Archive Structure: Year One**

Studio ThinkingHand  
2017

Jesmonite, pigment, epoxy, concrete, natural stones  
34(w) x 66(h) x 34(d) cm

Exhibition view from AF-ART ArtTalk: Materialiet, Projektrum Vera, 2018



### **Oxidized Metal Plates**

Leaving traces of their time in existence, mushrooms foraged from the local wild environment in different stages of decay, as well as waste from local organic mushroom farmers are mixed together with various acidic solutions to create their own exothermic ecosystem that oxidize metal plates in stages. The mushrooms exist no more, but their mark, as a shadow in a transformative meeting between entities, creates an imagery that was facilitated by the human hand but created by natural processes and interactions. In decay, there is life.





**Oxidized Metal Plate #1: Copper**

Studio ThinkingHand  
2018

Copper plate oxidized with various rotting mushrooms  
41(w) x 58(h)cm. Floating frame

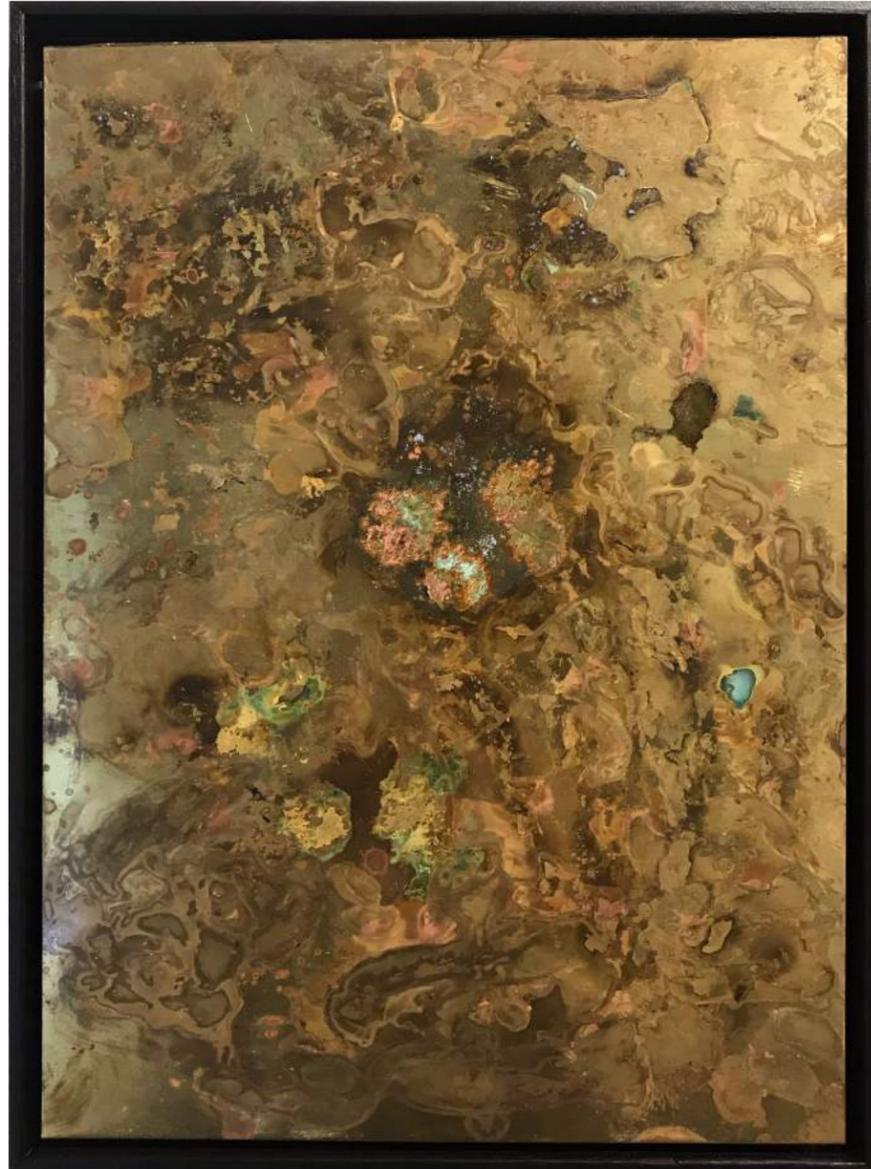
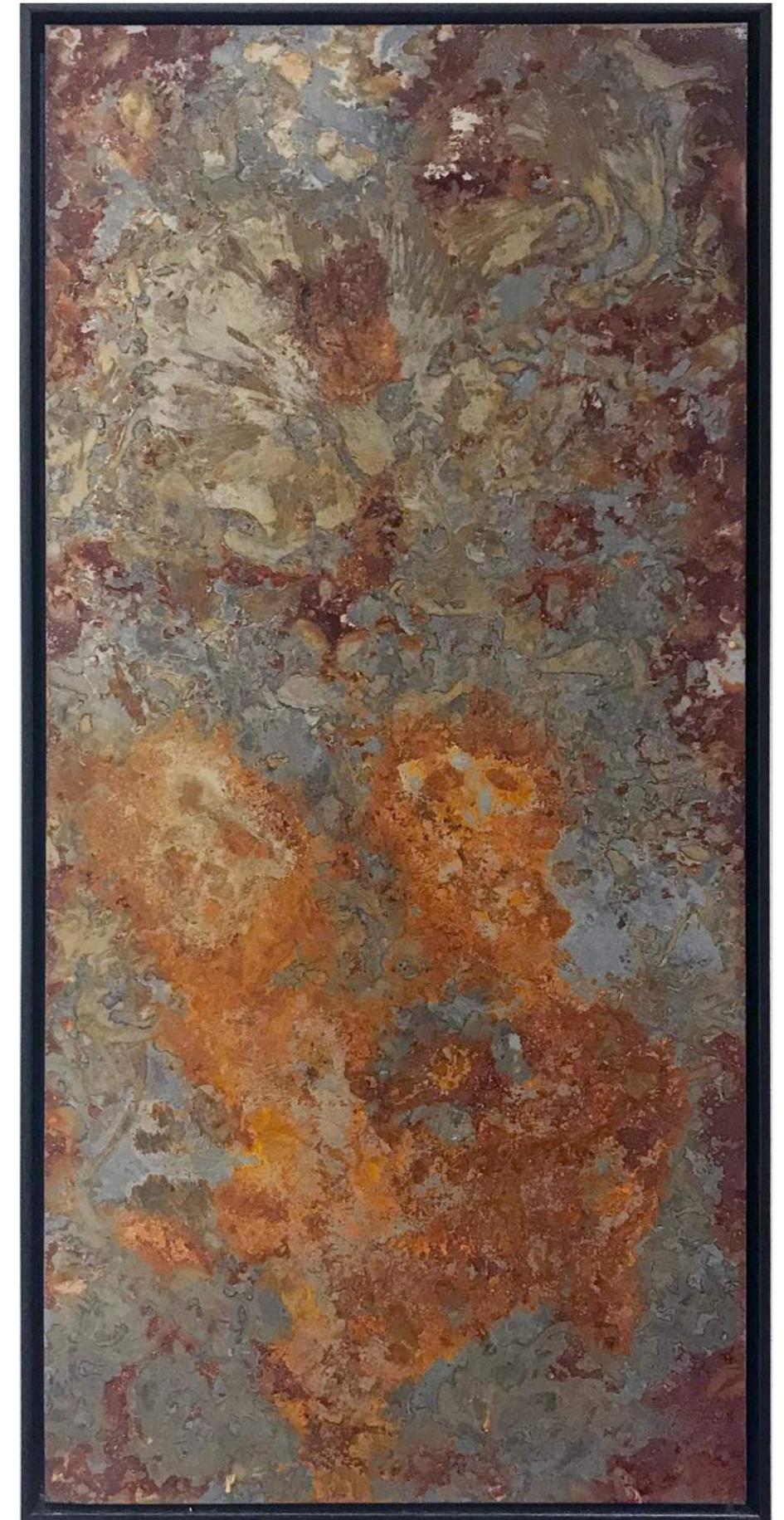
Exhibited at Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018

**Oxidized Metal Plate #2: Iron**

Studio ThinkingHand  
2018

Iron plate oxidized  
with various rotting mushrooms  
44(w) x 91(h)cm  
Floating frame

Exhibited at Amongst Ruins,  
Wonderland Art Space,  
Solo Exhibition, 2018



**Oxidized Metal Plate #3: Brass**

Studio ThinkingHand  
2018

Brass plate oxidized  
with various rotting mushrooms  
38(w) x 52(h)cm, Floating frame

Exhibited at Amongst Ruins,  
Wonderland Art Space,  
Solo Exhibition, 2018

## TIDE

Celestial bodies and gravitational forces move tide and coastline landscapes in a constant and powerful ebb and flow. The *Tide* series, documents the repeated meetings between industrial materials such as metal with the oceans and planetary forces, salt, oxidation, wind, water, rocks, seaweed to register inter-relating life in the intertidal region over time.

“All waters have flowed through the vast reservoir of life. Timeless and changeless, it is fluid and whole. Hard edges erode. What otherwise might remain apart, are dissolved, softened and united. The great receptacle of the landscape. Turn and return through the force of gravity to pure space. Syzygy. Repeated meetings. Nourishing darkness. Vast void and power. We are all bodies of water”

– Studio ThinkingHand





**TIDE 07.08.2018**

Studio ThinkingHand  
2018

Iron plate marking at Tinkerup Beach, Gilleleje, Denmark,  
From 18:12, 7th of August to 12:32, 8th of August 2018.  
8 m/s SE. 50(w) x 50(h) cm

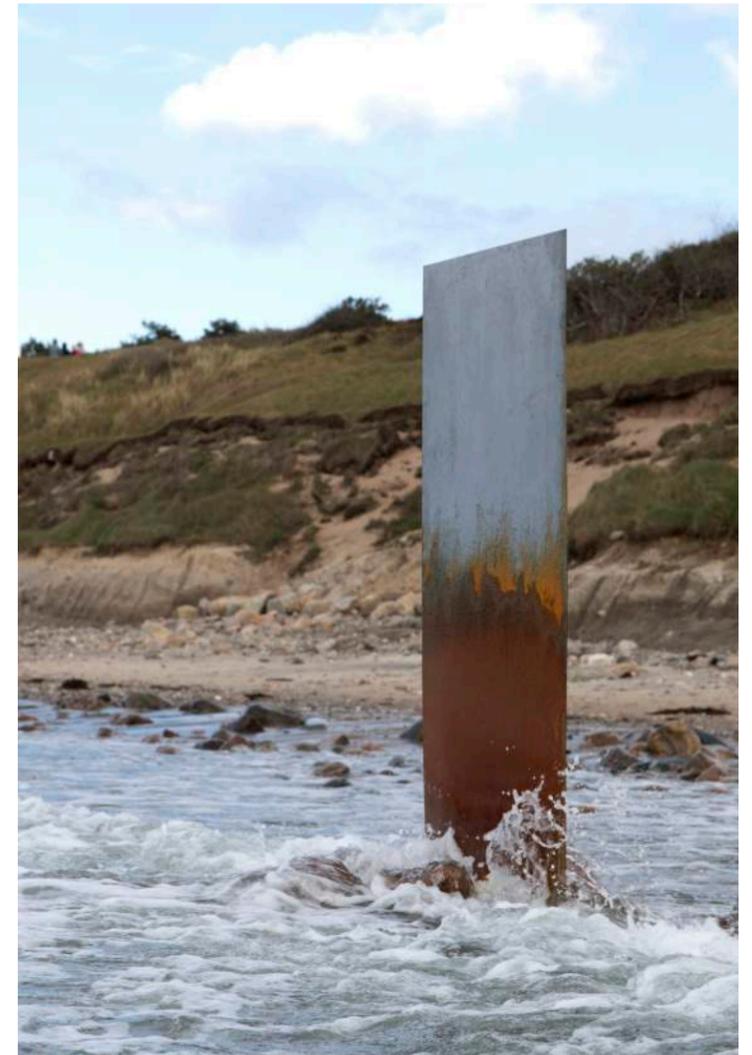




TIDE



TIDE



TIDE



TIDE



**TIDE 03.05.2019**  
Studio ThinkingHand  
2019

Iron plate marking at Tinkerup beach, Gilleleje, Denmark,  
from sunrise 05:23 to sunset 20:53, 5th of May 2019.  
8-12 °C, 6-11 m/s NW. 100(w) x 200(h) cm

## Quantum Field

Quantum Field is a temporary performative site specific work at Lake Crosbie in Murray-Sunset National Park, Australia, that plays on perspective, mass and collapse of scale in which basic units of the human navigation are challenged. In this work a posthuman mode of being is being explored over 3 days in dialogue with the environment. The sculpture is created by salt crystals from the lake, and the lake is in turn revealed to itself. Measuring at 11m long and 3m wide, the sculpture changes from a circle to a line when viewed from different perspectives and characteristic alter when exposed to heat, rain and wind throughout the seasons. In creating a piece that will continue to interact and evolve over time beyond human control, we open up to the unknown, entangling ourselves with nature.





### Quantum Field

Studio ThinkingHand  
2019

Crystalline salt, carotene from algae and lake water from Lake Crosbie,  
Site specific sculpture. Lake Crosbie Pink Salt Lake, Murray-Sunset National Park,  
North West Victoria, Australia. Reconfiguration of Salt, 11 x 3 meters.

Left top:  
Printed and oak framed in low reflective glass.  
100(h) x 150(w), Documentation. Edition of 5.





Quantum Field



Quantum Field



### **Vita · Necro · Vita**

A reconsideration of what constitutes as life itself within posthuman vitalist materialism, asks us to re-negotiate both a human-nature-inhuman continuum as well as a Life-death continuum. Rather than an anthropocentric overemphasis on mortality and perishability, a posthumanist gaze emphasizes life's relentlessly generative force including and going beyond death. The series Vita · Necro · Vita asks us to think with and not against death. Each dynamic and performative work is a symbiotic culture of bacteria and yeast (SCOBY) grown over 2 months that becomes part of an installation that evolves over time - drying, dying, oxidising, expanding, transforming, carrying.

*Death is the inhuman conceptual excess: the unrepresentable, the unthinkable, and the unproductive black hole that we all fear. Yet death is also a creative synthesis of flows, energies and perpetual becoming. - Rosi Braidotti*





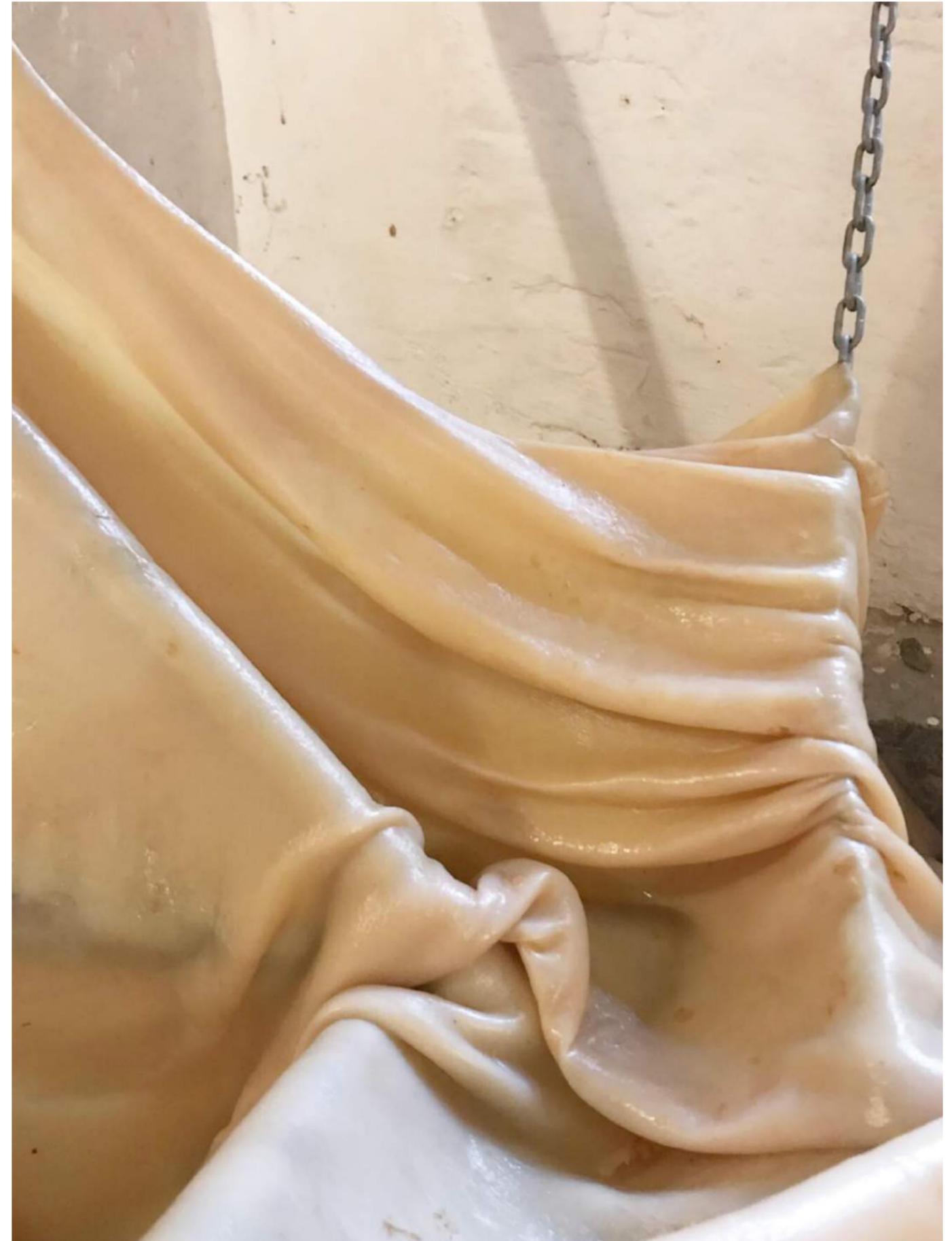
**Vita · Necro · Vita #1**

Studio ThinkingHand  
2019

Living symbiotic culture of bacteria and yeast, pulley crane, clamps, aquarium and water.  
Performatively activated by NULEINN for the Solo Exhibition FUGUE at Kvit Gallery.  
300(h) x 80(w) x 40(d) cm







**Vita · Necro · Vita #2**

Studio ThinkingHand  
2019

Living symbiotic culture of bacteria and yeast, broken scaffold, chains and metal rods  
Performatively activated by My Djørup as The H Y B R I D 0.7  
for the Solo Exhibition FUGUE at Kvit Gallery.  
200(h) x 300(w) x 150(d) cm





### Vita · Necro · Vita #3

Studio ThinkingHand  
2019

Dried symbiotic culture of bacteria and yeast with projections of videos of the living culture forming in early stages. Oak hangers and projectors.

Performatively activated by My Djørup as The H Y B R I D 0.7  
for the Solo Exhibition FUGUE at Kvit Gallery.





**Vita · Necro · Vita #4, Hyde**

Studio ThinkingHand  
2019

Dried symbiotic culture of bacteria and yeast, glass,  
and upcycled wood from Børsen, (the danish stock market building)  
100(w) x 150(h) cm





### **Vita · Necro · Vita #6, Symbiotic**

Studio ThinkingHand  
2019

Living, dying, and growing symbiotic culture of bacteria and yeast, plexi glass cube  
80(w) x 80(b) x 90(h) cm

Exhibited at Future Food Today, Space10, Group Exhibition, 2019



## FUGUE

Exhibition text from the solo exhibition at Kvit Gallery, spring 2019.

Rather than being the object of our protest, how do we listen loudly to the fugue of many voices acting with autopoietic agency and open ourselves to the alterity of counterpoints, fragmented flows and dialogues of the 'Not one'?

As you pass away – in-between the certainties  
where death and eternity finally unmask  
and reveals themselves as the same fruiting body.

Hard edges erode.

What otherwise might remain apart, are dissolved, softened and united.

You become the archive, the stage, the monument,

The everdrifting body of water

Where all waters have flowed into the vast reservoir of life.

The great receptacle of the landscape  
of repeated meetings.

Living in simultaneous eras of the end of the fourth industrial revolution and the sixth mass extinction, brings about a change of scale in our thinking, where Humanist understandings of 'Human' and advanced capitalistic strivings no longer suffice. We have become larger than a biological entity and now wield a geological force. A Posthuman gaze expands the notion of subjectivity and calls for self reflexivity on the part of the subjects who occupy the former humanist centre. Decentralising the human to a species amongst species and breaking down the border zones of the human-nature and life-death continuums, in proposing an enlarged sense of inter and intra-connection with non-human others and an open curiosity for disharmony, rediscovers Humanist cracks in an imaginative gaze as sites for new explorations and production of meanings - A journey of multiple possible pasts and futures, entangled in an unpredictable and open ended mosaic of spatial rhythms and temporal arcs.

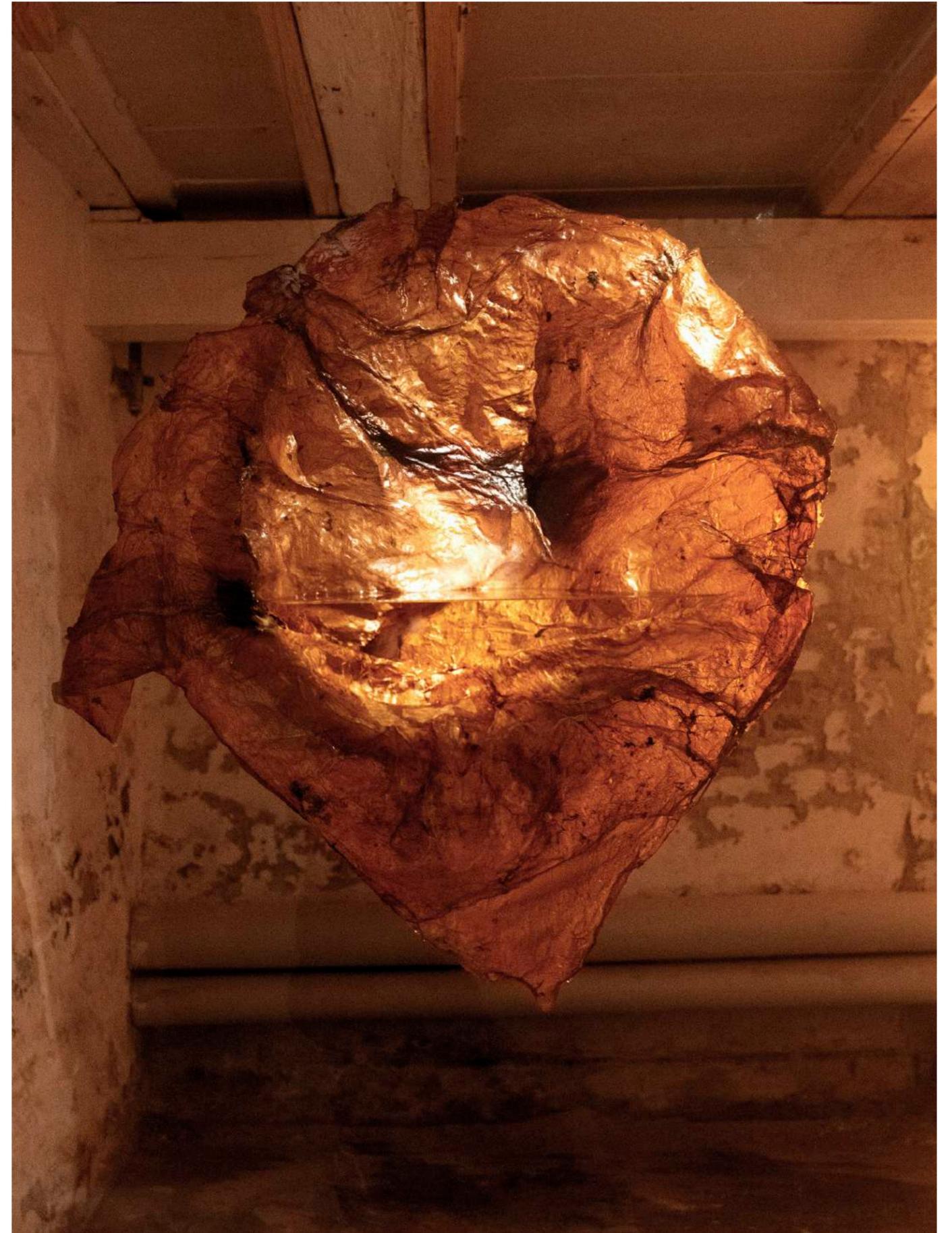
How do we play in this planetary Fugue? When do we listen? When do we sing? Who and What am I now intra-acting and entangling with in a polyphony of new configurations, new subjectivities, new possibilities?

Bringing together the biological, industrial and technological, Studio ThinkingHand's exhibition 'FUGUE' explores a journey beyond the cracks of Humanism into an embodiment and application of a posthuman gaze towards possible affirmative futures. In practising observing, relating and entangling across perspectives, scales, time, species and elements the artist's processes embrace a co-creation of intra-actions and entanglements outside of human control.

### Vita · Necro · Vita #5, Carrier

Studio ThinkingHand  
2019

Dried symbiotic culture of bacteria and yeast, glass, epoxy resin, laquer and water.  
90(w) x 160(h) x 30(d) cm

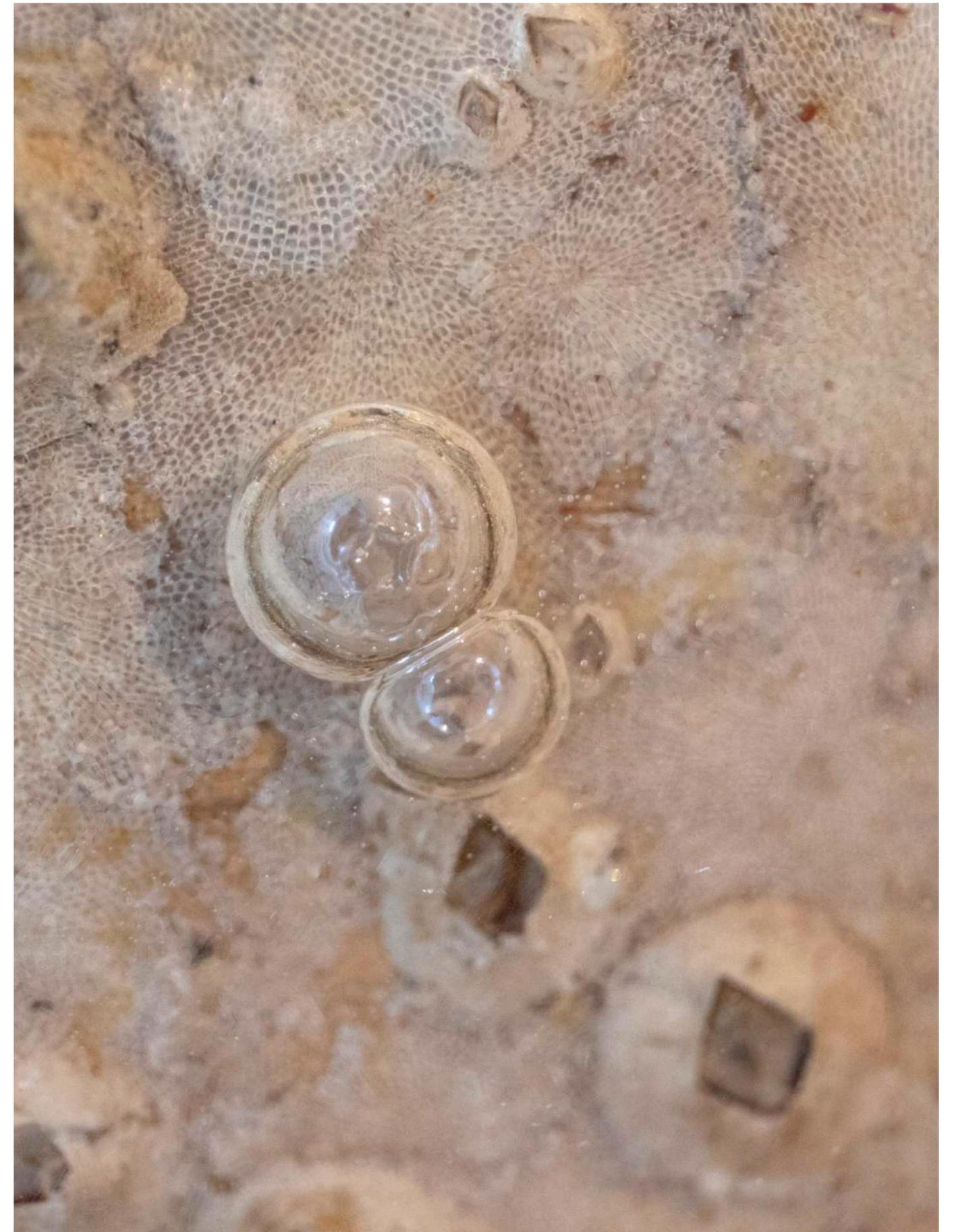




Exhibition view from FUGUE, Kvit Gallery, Solo Exhibition, 2019

### **Cirripedia**

The Cirripedia embodies a process of entanglement over time within site specific ecosystems. Over 2 months, from May to June 2018 during Vejle Kunstmuseum's annual Floating Arts exhibition, our work Mycelium Moon was exhibited in Vejle Fjord as a living sculpture to entangle with the surrounding ecosystem. Upon disassembling the sculpture, the wooden plates that held the mycelium panels together had become host for Cirripedia Barnacles to live and grow, showcasing details of life forming on a different scale of time and below the surface than from the human perspective.





### **Cirripedia**

Studio ThinkingHand  
2019

Cirripedia Barnacles grown over two months on our installation work Mycelium Moon in Vejle fjord during Floating Arts 2018 by Vejle Kunstmuseum.

Barnacles, plywood, clear epoxy and oak framing.  
50(w) x 65(h) cm



**Becoming, Flowing, Transforming, Connecting**

This series of stills and video works pause time to put focus on what constitutes life from the perspective of the formation of a symbiotic culture of bacteria and yeast in its development into a cellulose structure. We are not only our bodies - we are continuously becoming, flowing, transforming and connecting.



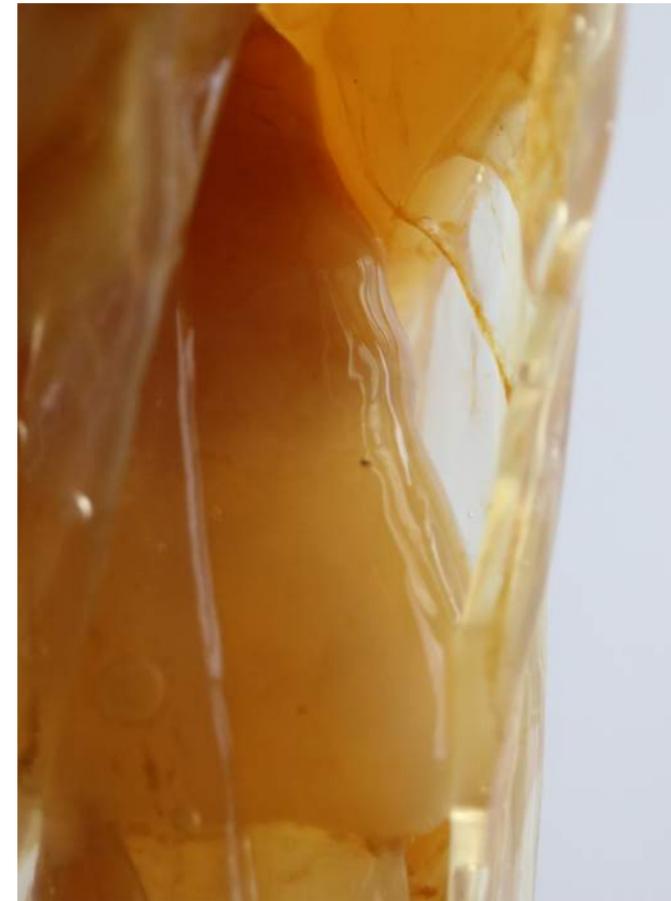
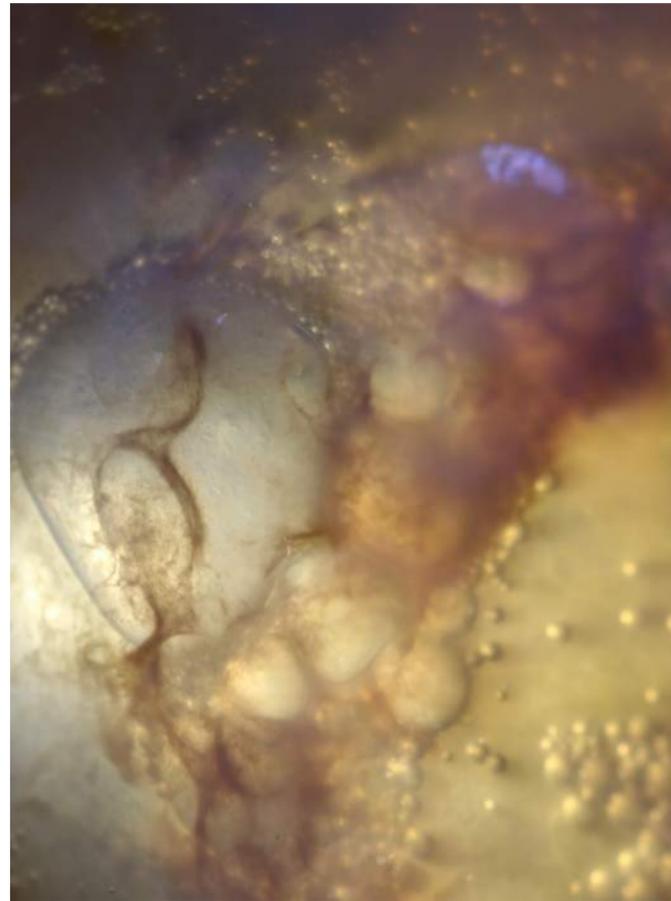
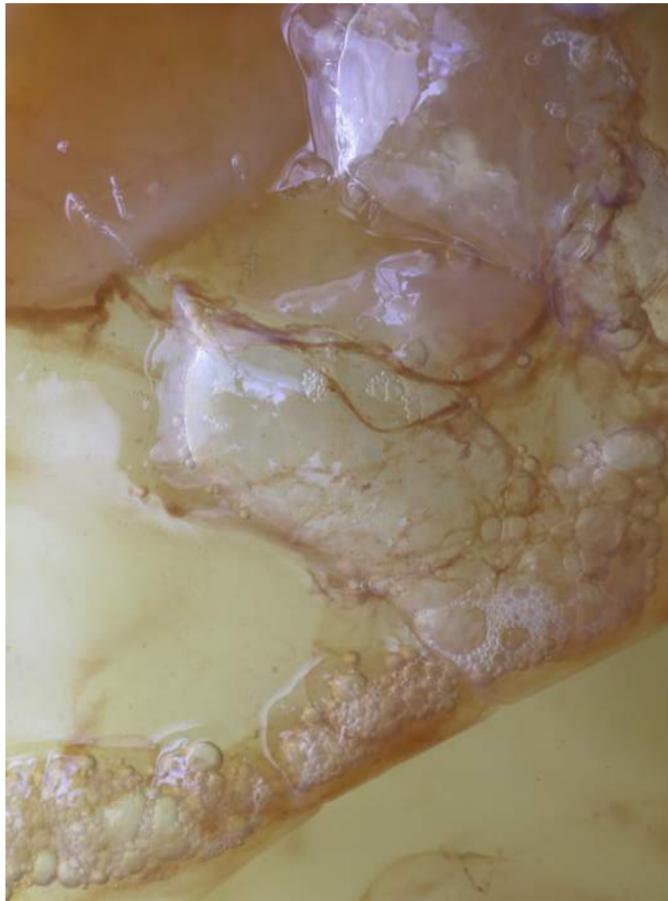
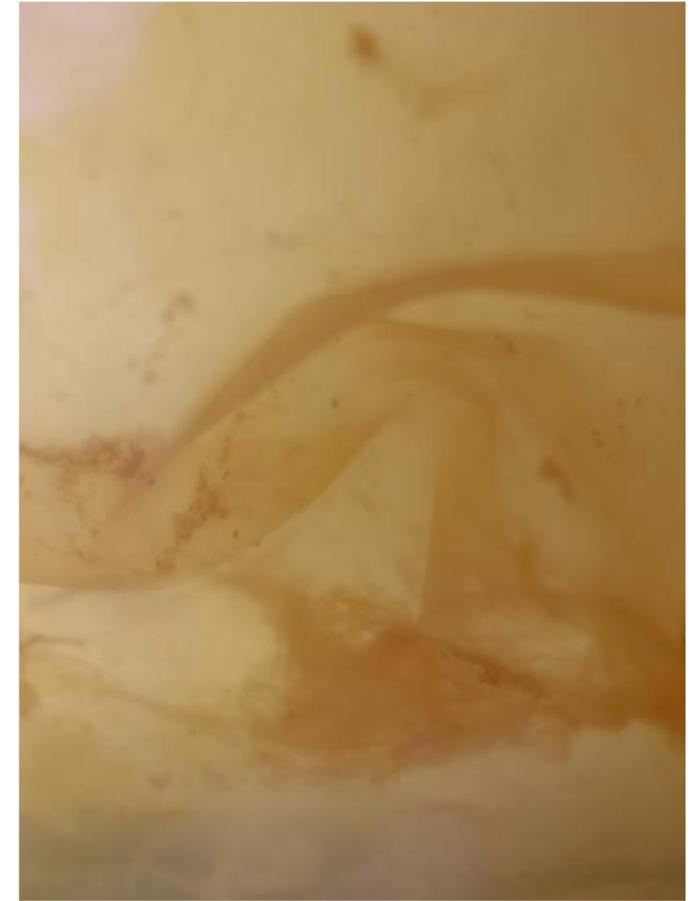
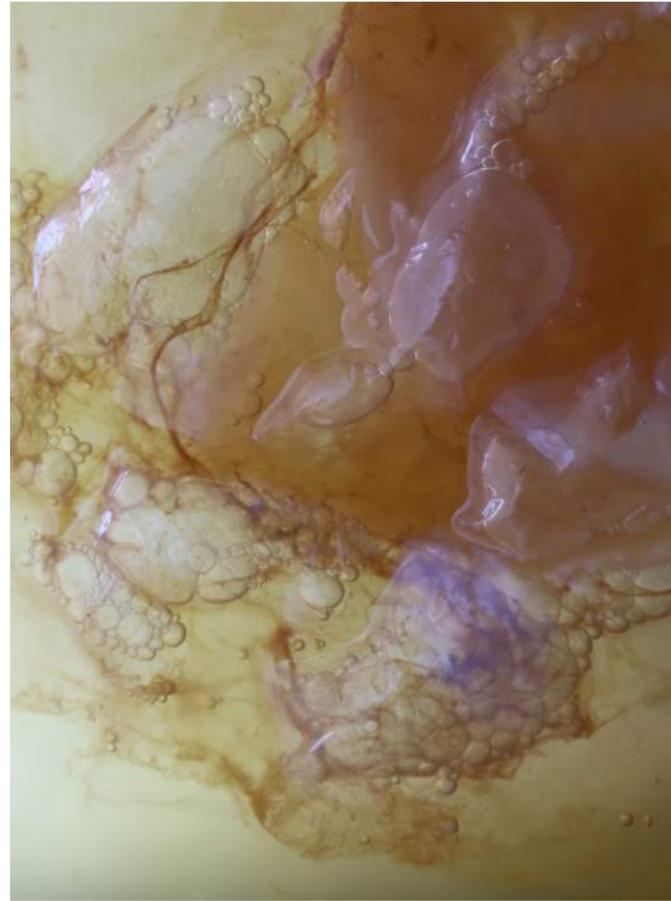


**Becoming, Flowing, Transforming, Connecting**

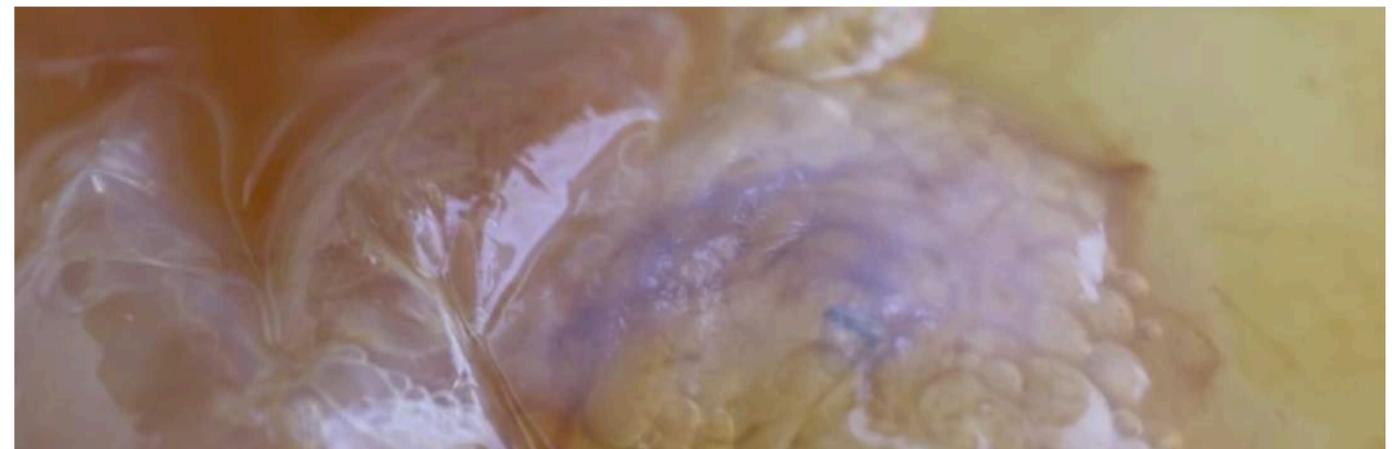
Studio ThinkingHand  
2019

Photo stills of the formation of a symbiotic culture of bacteria and yeast.  
Series of works. Edition of 10.  
Oak framed print with low reflective glass. 50(w) x 75(h) cm

Becoming, Flowing, Transforming, Connecting



Becoming, Flowing, Transforming, Connecting



**Becoming, Flowing, Transforming, Connecting – Video**

Studio ThinkingHand  
2019

Video work on the formation of a symbiotic culture of bacteria and yeast  
Exhibition photo and video stills

Mycelium Moon  
Relationships  
Membrane  
In, Around and All In-Between  
Network  
Research For Network

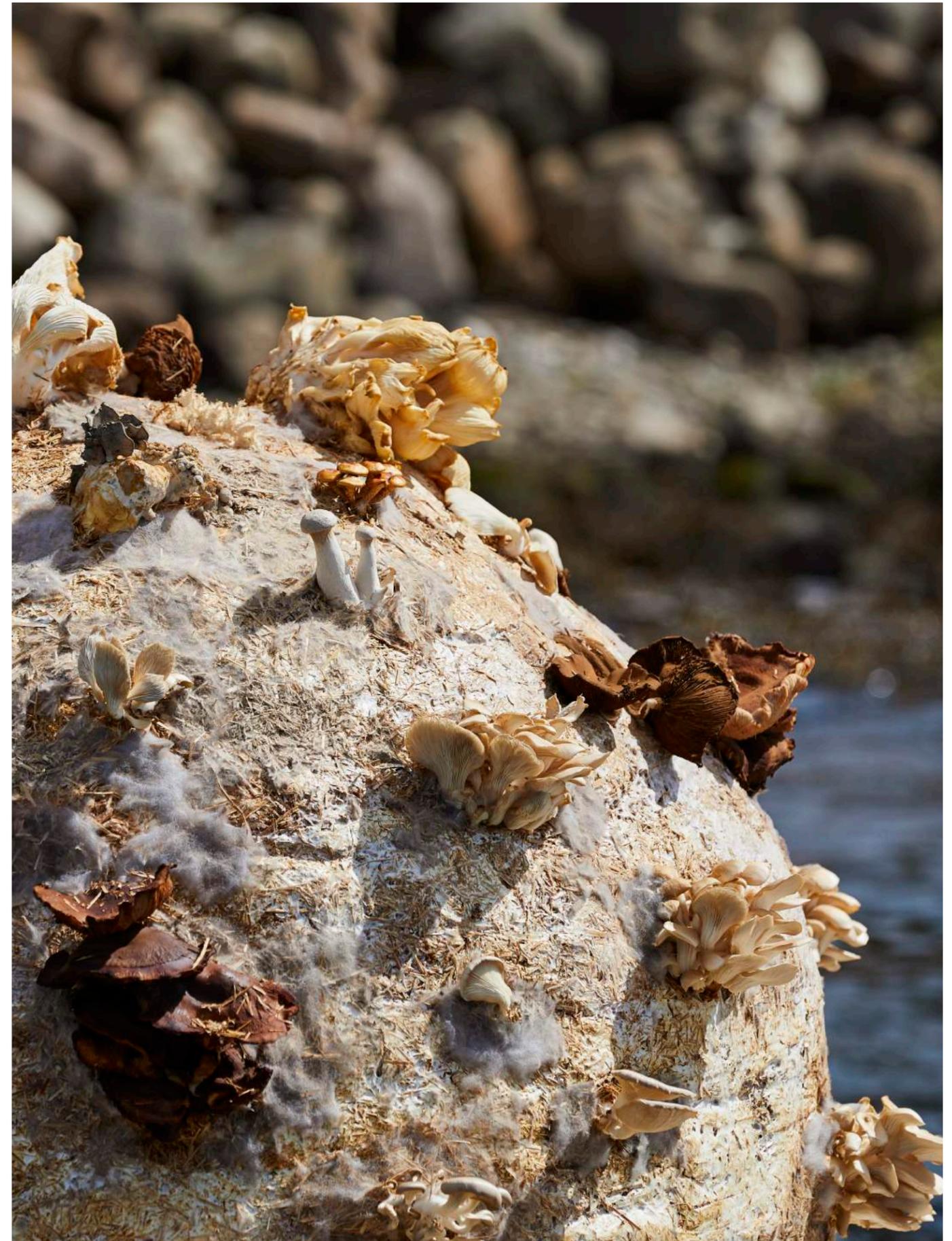
## Mycelium Moon

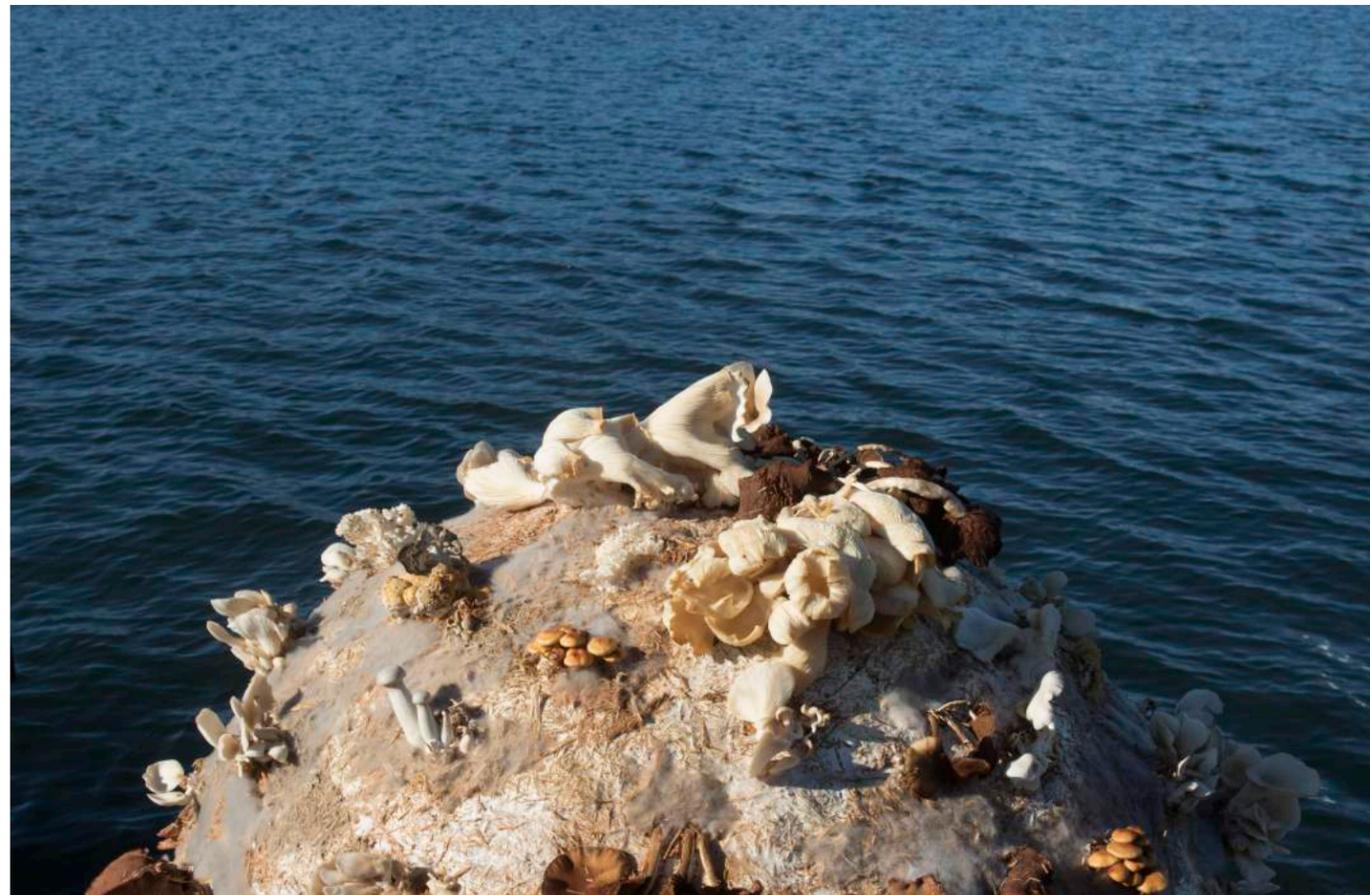
Exhibited as part of Vejle Kunstmuseum's group show Floating Arts, 2018, *Mycelium Moon* constitutes a meeting between two ecosystems; the marine and a sculptural biological living organism of mycelium and fungi. Pointing to the philosophies of deep ecology, hydro-feminism and the entanglements of meaning and matter, the work connects water and fungi as wise beings in their own right that holds a strength in fragility and intra-connectivity in a dynamic ecological cycle. Growing research into the future of fungi and mycelium shows properties that can help us move out of the anthropocentric industrial gaze and into ecological sustainability. At the forefront of this research, is the innovation of its use to replace disposable plastics, build strong water resistant buoyant compounds and replace bricks for use in architecture amongst others.

The living planet-like organism consists of twelve species of mushrooms existing on a base of oyster mushroom mycelium grown on hemp and floats on self grown reishi and oyster mushroom panels and bricks. As a living and biodegradable buoy, the floating sculpture *Mycelium Moon* represents a new mode of navigating in a rapidly changing world, and a flowing with and through our other than human kinships.

*"...time and space, like matter and meaning, come into existence, are iteratively reconfigured through each intra-action, thereby making it impossible to differentiate in any absolute sense between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future."*

- Karen Barad





## **Mycelium Moon**

Studio ThinkingHand  
2018

Various edible mushroom mycelia, hemp and straw substrate, wood and willow.  
Floating biodegradable sculpture. 180(w) x 140(h) x 180(d) cm

Installation view at Floating arts 2018, Vejle Kunstmuseum.  
supported by the Danish Arts Council



Mycelium Moon



Mycelium Moon





## Relationscape

Created in collaboration with biotechnology company Novozymes, *Relationscape* stands as a sym-bio-poietic venture into the realm of biology understood as a co-creational mode of exploring, divulging and opening a dialogue with the fundamental other than human entities of our world. The piece consists of a spiral gate structure with four large discs that showcase and interrelate four different approaches or perspectives onto the delicacy of the cosmos, beyond the mere human capacity and frame; cultivation, archiving, mimicking and merging. Materializing as a cultivation of living fungi specimens in agar, an archive of nature from scandinavia embedded in cast epoxy resin, a 3D printed microscopic mimicking of human bone structure, and a tinted mirror merging the immediate surroundings, each communicates its own take on materiality, theme and dialogue as a research element into experience based relations.

The installation has been exhibited at Berlin Hauptbahnhof in January 2018 and at Bloom festival in Copenhagen May 2018.

*“Nobody lives everywhere; everybody lives somewhere.  
Nothing is connected to everything;  
everything is connected to something.”*

– Donna Haraway





### Relationscape

Studio ThinkingHand in collaboration with Nana Francisca Schottländer  
2018

Epoxy resin, nature from Sweden (Skåne) and Denmark (Sjælland), polycarbonate, agar, various living fungi,  
tinted mirror, wood, rope, rocks, wire, lights and 3D printed PLA by Aniso.  
Installation. 500(w) x 300(h) x 400(d) cm

Installation view from Bloom Festival 2018



*I consist of a multitude;  
 Individual, interdependent organs,  
 cells, organisms, microbes, bacteria and fungi,  
 that have very fortunately decided to work together  
 on continuously co-creating the holobiont entity,  
 I think of as me.  
 Intricately woven  
 into the fabric of cross-species  
 interconnectedness  
 spanning from my own body  
 to the entire planet.  
 And beyond.  
 How to grasp this?  
 To observe, engage with,  
 question, merge and wonder/wander  
 along with and among my fellow beings  
 of all kinds....*





## Membrane

What do we become when we dehumanize the human? Particles moving, colliding, interacting? *Membrane* is a ten hour durational performance piece of bodies continuously moving through a narrow satin membrane and back again. Repeated. Cyclic. Transformative. Becoming. Throughout the performance, external elements like feathers, honey and sand to alter the journey to the bodies that are interacted with. Seeking to decivilize the human body and relating to organisms and movements on other than the human scale, *Membrane* moves from theories of particle physics and spiritual repetition to examine the clash of entities and the entanglement of meaning and matter.





## Membrane

Studio ThinkingHand in collaboration with Nana Francisca Schottländer  
2017

Satin, wire, waterpumps, buckets, fans, chairs, water, honey, feathers, rocks, rope and sand.  
10 hours durational site specific performance installation. 700(w) x 300(h) x 300(d) cm  
Mikkel Dahlin Bojesen, Rhoda Ting, Nana Francisca Schottländer, Martin Heise and Rune Bosse.

Installation view from Hamburger Bahnhof, Festival of Future Nows 2017, Berlin

*There are some things;  
bodies, borders, membranes  
along with all other things –  
things amongst things  
in spaces, non-spaces, all-spaces  
touching creating friction  
moving because of friction*

*stretching into shape  
given the opportunity*

*– becoming divisions, prisons  
showing the showing of  
things within things  
within things and their state  
the struggle innate  
this is all we are:  
visible and mobile*



### **In, Around and All In-Between**

*In, Around and All In-Between* is an exploration on performativity on different levels: The performativity of the installation itself, the interactivity between the audience and the objects, and an embodiment by performers as an active inhabitation of the piece. The piece consists of wheat root walls in a round drum-like structure, with wheat grains on the floor, hanging concrete pendulums and a bowl serving as an hourglass, placing the human in, around and all inbetween layers of other species growth and perspectives, bringing the underground network of roots to tower 3 meters high.





### **In, Around and All In-Between**

Studio ThinkingHand in collaboration with Rune Bosse  
2017

Wood, wheat grass, wheat seeds, concrete bowls, concrete pendulums and fiber cloth.  
Interactive performance installation. 400(w) x 300(h) x 400(d) cm

Installation view from Code Art Fair 2017

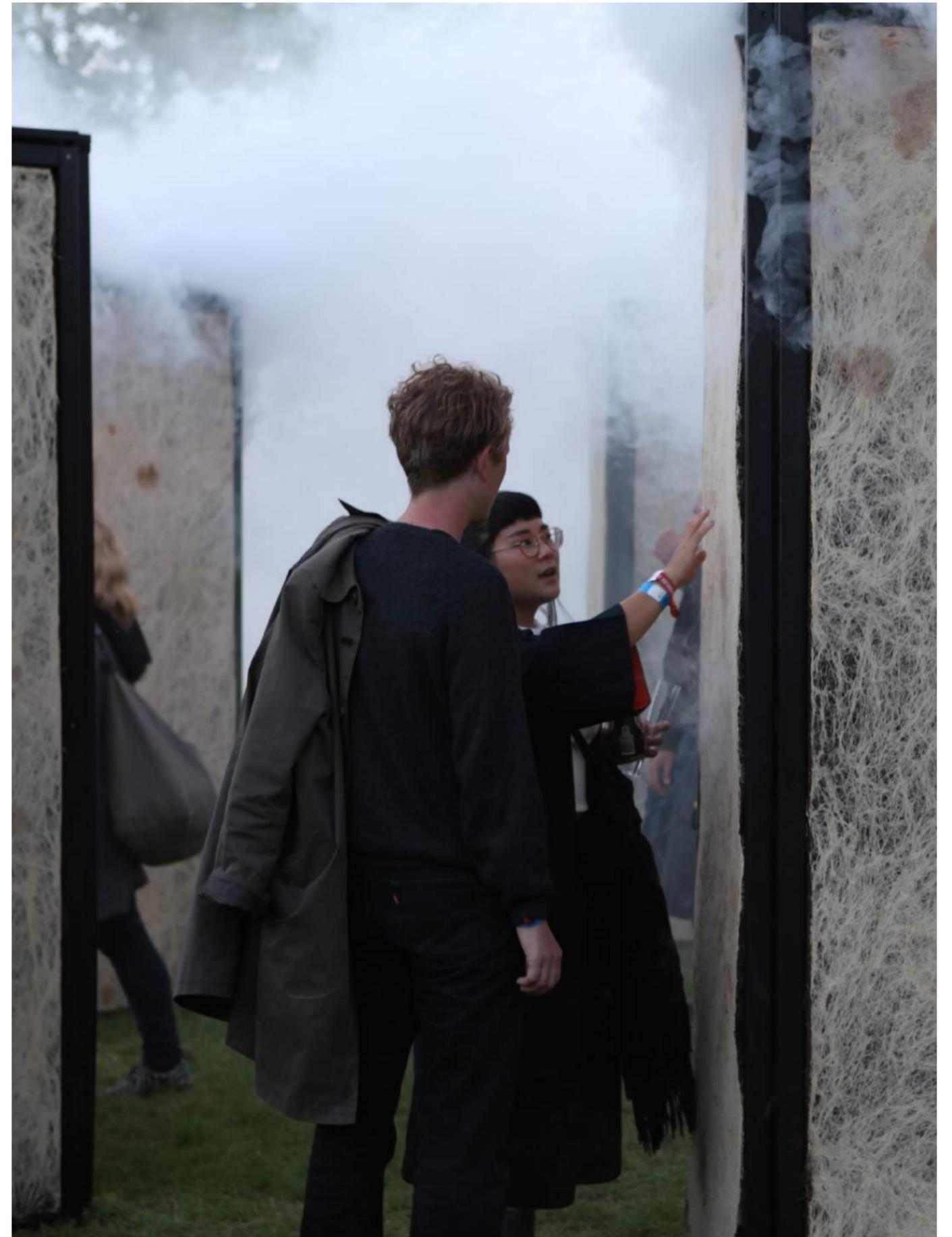
Photos by I DO ART Agency





## Network

Immersed in thick smoke and deep frequency vibrations, the six biological server towers of wheat roots, situated in a circle, stands as an exploration of the complex and rhizome-like systems that make up the fundamental entanglements of existence. Going into methods such as interactivity and embodiment the Installation piece *Network* invites into an examination across senses and rationality, and seeks to raise awareness towards the deep connectivity of the surrounding world, in a ritual-like state.





## Network

Studio ThinkingHand in collaboration with Rune Bosse  
2017

Wheat grass, wood, 7 hz sound and fog machines.  
Interactive installation. 800(w) x 250(h) x 800(d) cm

Installation view from Roskilde Festival 2017

*We are drawn into a ring of rounded edges, being pulled up.  
The invisible becomes visible. We cannot see, cannot hear, cannot speak.  
What is it that we don't understand? What is it that we don't have to understand?  
We are dancing in the middle, between eternity and ego.  
We disappear in the mist and meet where we dissolve.  
The chlorophyll mixes with the blood. We let go.*

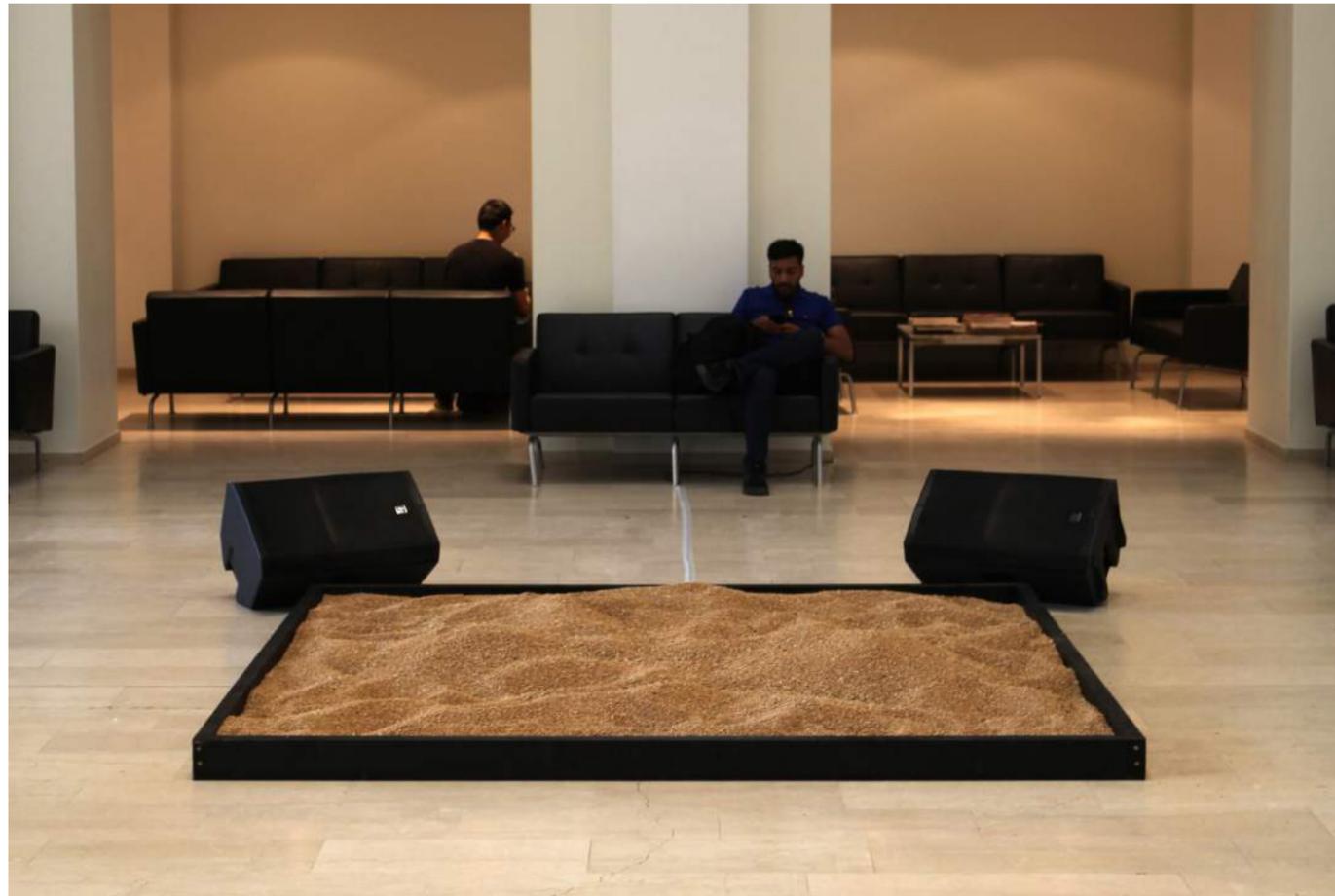
*Where we don't exist, we are found.  
Where we disappear in the horizon, our world begins.  
Where we dance, we sprout.  
Where we love, we grow roots and become more than One.*

*Why not human? How human?*

## Research for Network

*Research for Network* is a non directed participatory performance installation at the Danish National Gallery (SMK) that encouraged the audience to move from passive spectator to embodied agent, becoming the artwork itself. Audiences were invited to be blindfolded and feel their way through the grains that was later grown for the installation piece *Network* at Roskilde Festival 2017. Accompanied by a 7 hertz vibration called the Schumann resonance and known as the vibration of the earth, the audience would lay off their visual sense and dive into a guided meditation of the human relationship to our immediate surroundings.



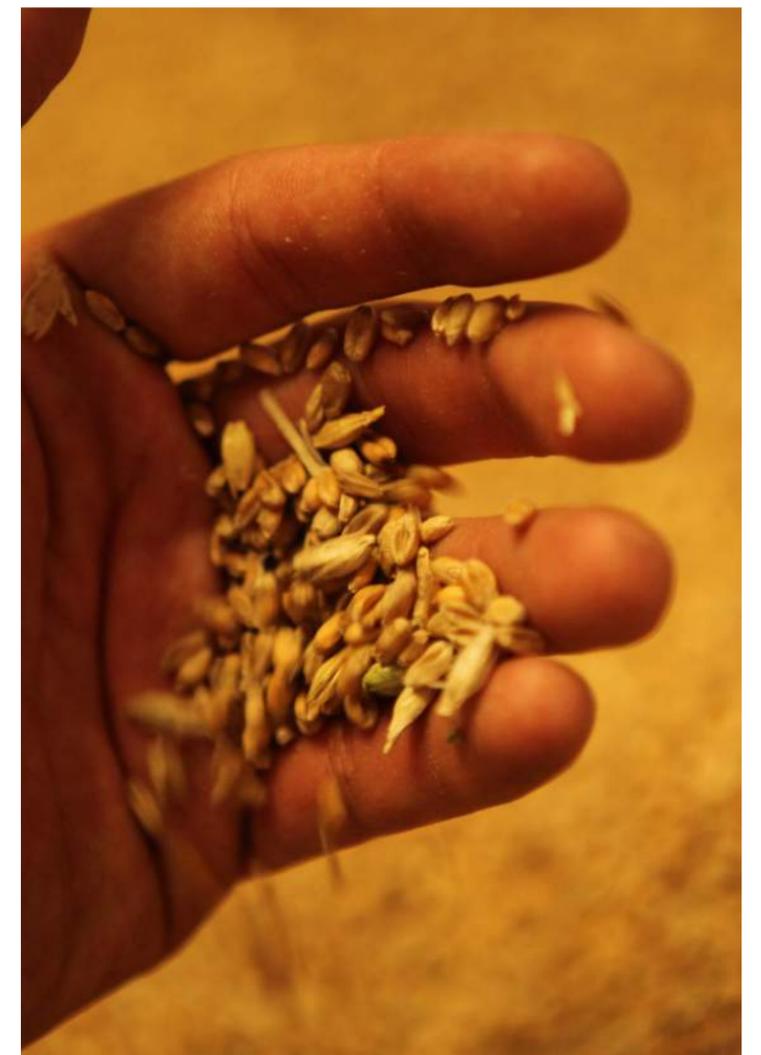


### Research For Network

Studio ThinkingHand in collaboration with Rune Bosse  
2017

Wheat seeds, wood, 7hz sound, speakers and satin blindfolds.  
Participatory performance installation. 240(w) x 240(d) cm.

Installation view from The Danish National Gallery, SMK.





Exhibition view from Amongst Ruins, Wonderland Art Space, Solo Exhibition, 2018



## Curriculum Vitae · Studio ThinkingHand

### Mikkel Dahlin Bojesen (b. 1988, DK)

2011 - 2016 Bachelor in Art History and Theology, Copenhagen University, Denmark

### Rhoda Ting (b. 1985, AUS)

2002 - 2006 Bachelor of Nutrition & Dietetics

2006 - 2011 Consultant Dietitian in acute and rehab hospitals and community health

2008 - 2010 Master of Mental Health, Griffith University, Queensland, Australia

### UPCOMING

Solo exhibition at Alice Folker Gallery [2020]

Solo exhibiton at Politikens Forhal, Copenhagen DK [2020]

Museum of the Future | Teater Sort/Hvid v. Christian Lollike, Helene Nyman & Ferdninand Ahm Krag [2021]

SeMA Nanji Residency | Seoul Museum of Art, Korea [2019]

### SOLO EXHIBITIONS

FUGUE | Kvit Galleri, Copenhagen DK [2019]

Amongst Ruins | Wonderland Art Space, Copenhagen DK [2018]

### GROUP EXHIBITIONS

Unfunctionality | Alice Folker Gallery, Copenhagen DK [2019]

Future Food Today | Space10, Copenhagen DK [2019]

Winter Selections | VÆG Contemporary, Aalborg DK [2019]

Mycelium Moon | Floating Art 2018, Vejle Kunstmuseum, Vejle, DK [2018]

Relationscape | Bloom Festival, Copenhagen DK [2018]

DAWN | 3 Days of Design, Nomad Workspace, Copenhagen DK [2018]

Relationscape I Hauptbahnhof, Berlin, Germany DE with Novozymes [2018]

In, Around and All In-Between | Code Art Fair, Copenhagen DK [2017]

Membrane | Festival of Future Nows, Hamburger Bahnhof, Berlin, Germany DE [2017]

Network | Roskilde Festival, Roskilde DK [2017]

Research for Network | Statens Museum for Kunst, Copenhagen DK [2017]

### TALKS, WORKSHOPS & TEACHING

Artist Talk, RESPOND Festival | Artistic perspectives on science | With Morten Søndergaard, Marie Kølbæk

Iversen, Mogens Jacobsen, Pernille Rose Grønkjær, Curated by Nana Balslev Strøjer [2019]

Guest teacher, Different Bodies, Danish Academy of Fine Arts, School of Architecture [2018]

Artist Talk, Af·Art Magazine | Materiality | With Gudrun Hassle and Louise Cehofski. [2018]

Guest teacher, Krabbesholm Højskole [2013-2017]

Performative methods and sensuous spaces, Sisters Academy [2015-2018]

### GRANTS & COLLECTIONS

Represented in JP.Politikens Hus' collection.

The Danish Arts Foundation - Production and Exhibition (Vejle Kunstmuseum)

The Danish Arts Foundation - Artist in Residency (Seoul Museum of Art)

### PRESS

Dansk Kultur Institut | Seeing the world through a posthuman gaze, Interview [2019]

RUM International | Hello Darkness, Organic Decay: Portrait of Studio ThinkingHand. Print. [2018]

Magasinet Kunst | Anmeldelse af Soloudstilling Amongs Ruins [2018]

AF-ART Magazine #7 | Genesis, Portræt af To Æstetiske Videnskabsmænd. Print. [2018]

Labiotech.eu | Biology and Art Takes Over the Berlin Central Station. [2018]

[www.studiothinkinghand.com](http://www.studiothinkinghand.com)

[@studiothinkinghand](https://www.instagram.com/studiothinkinghand)

## Seeking to embody the posthuman gaze

Eurocentric Humanism is so deeply embedded in our intellectual, ethical and institutional norms that it is difficult to see any way beyond Humanism other than collapse and the end of Man. It has supported many of our core beliefs and values such as autonomy, self-determination, solidarity, social justice, principles of equality, respect for science and culture and a curiosity driven yearning for discovery. However, today, in an advanced capitalistic, globalised environment, the impacts of its problematic counterparts are hard to ignore: egotism, self-centeredness, imperial oppression, patriarchal oppression, arrogance, domination and a globalised commercialisation of all that is other than human, including other species in all its life forms, turning the ecosystem into a planetary apparatus of production. The apocalyptic narrative of Man's future has predominantly focused on dystopian dualistic narratives of choices between sustainability and extinction, nostalgia and paranoia, euphoria and exaltation, fear of imminent disaster, insecurity, resulting in a social aim not of change but of conservation and survival. At a time when cracks in Humanism are being felt where global capitalism is both seen as triumphant and clearly deficient in sustainability and social justice terms, other options become increasingly desirable and necessary.

The posthumanist perspective explores positive alternative philosophies, principles, values without sinking into the rhetoric of the crisis of Man. Taking into consideration a collected sense of identity including other species, the posthuman predicament encourages us to undertake a leap forward into the complexities and paradoxes of our times. 'Life', far from being denounced as the exclusive property or higher conscious right of one species, the human, over all others, is posited as a vitalist approach to living matter rich in process, intra-activity and open-ended assemblages. To meet this task, new conceptual creativity is needed and practice in non-deterministic, pre designed or controlled preconditions. To begin to appreciate and innovate in a relational capacity of the posthuman subject, which is inclusive and not confined within our species requires a development of methods in observing, relating and co-creating beyond a human gaze of time, space and perspective.

In our practise we focus on creating artistic works that embody a co-creation with wild nature and agricultural waste that decentralises us to be a species amongst species within a shared planetary environment. Our works such as *Landscape Portraits* and *TIDES* are examples of research into how we can practice observing and relating with perspectives other than our own, giving space to register natural processes and interactions in a relationship that acknowledges the industrial era we live in but also points to possible alternative future relationships beyond the anthropocene. These works show facilitated processes that allows for natural materials and principles such as growth and decay to act with agency, seeking to diffract various gazes across times, spaces, perspectives and scales that unfolds as a co-creation into the uncertain. To date, our own study of the posthuman has focused on the process of co-creating with materiality within a Danish natural and cultural landscape, exploring natural and cultivated forests, coastline and fjords and materials such as fungi, lichens, moss, seaweed, tidal forces, wind and barnacles in registrations over time.

Additional to production of works, our study of the posthuman has required an internal shift within ourselves as a recognition and awareness of the eurocentric humanistic gaze that we are so deeply embedded within, which relegates our critical thinking, values and institutions towards a new set of values. Thus, our outset and process is to focus on our own journey of developing new ways of creating synergetic relations. Throughout this field of study, we have been constantly learning through humility, curiosity and fluidity, the extent of which we embody the anthropocene and our infancy in exploring methods to which we can move into the future. Our ambition is to explore the world around us beyond the common paradigm – down to the smallest details we would normally just ignore, as well as zooming out to get a larger perspective to visualise the invisible. We see research, registration and knowledge sharing as fundamental methods in bringing together entities beyond geopolitical borders and rather look affirmatively to what brings us together as communities. Every time we meet nature, we aim to meet a fresh with new observation, curiosity and interaction to create works that represent a time, space and perspective of a particular place, environment and community. How can we as humans learn to decentralise ourselves? And what innovating and polyphonic narratives will we hear?

