

Studio ThinkingHand  
Portfolio of Selected Works  
2017 - 2020



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## 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. The duo work primarily with sculpture and performative installations that are co-created with biological, elemental and synthetic life forms, bringing together science, industry, technology and philosophy. Exploring cracks of Eurocentric Humanism, their practice looks towards contemporary theories such as Posthumanism, Vitalist Materialism and Queer Ecology to navigate towards affirmative speculative futures. Embodying and applying these theories in their artistic practice as a methodology and gaze that seeks to decentralise the human to a species amongst species and re-negotiate what constitutes and 'Life' and 'Agency', their works practice observing, relating, entangling and intra-acting with other than human entities. Their works as thus, diffract various gazes across times, spaces, perspectives, species and scales.



***“The future only happens if history doesn’t occupy and invade the present...”***

- Hito Steyerl

***“Does the choice between sustainability and extinction frame the horizon of our shared future, or are there other options?”***

- Rosi Braidotti

***“how are these relations structured by coloniality, defined not only as a material process of appropriation and subjugation, but also as an exclusionary hierarchy of knowing and being that still pervades contemporary life?”***

- Karsten A. Schultz

## 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 with the oceans and planetary forces, salt, oxidation, wind, water, rocks, seaweed to register intra-relating life in the intertidal region over time, rendering nature as painter.

*“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

## THREE BODIES OF WATER

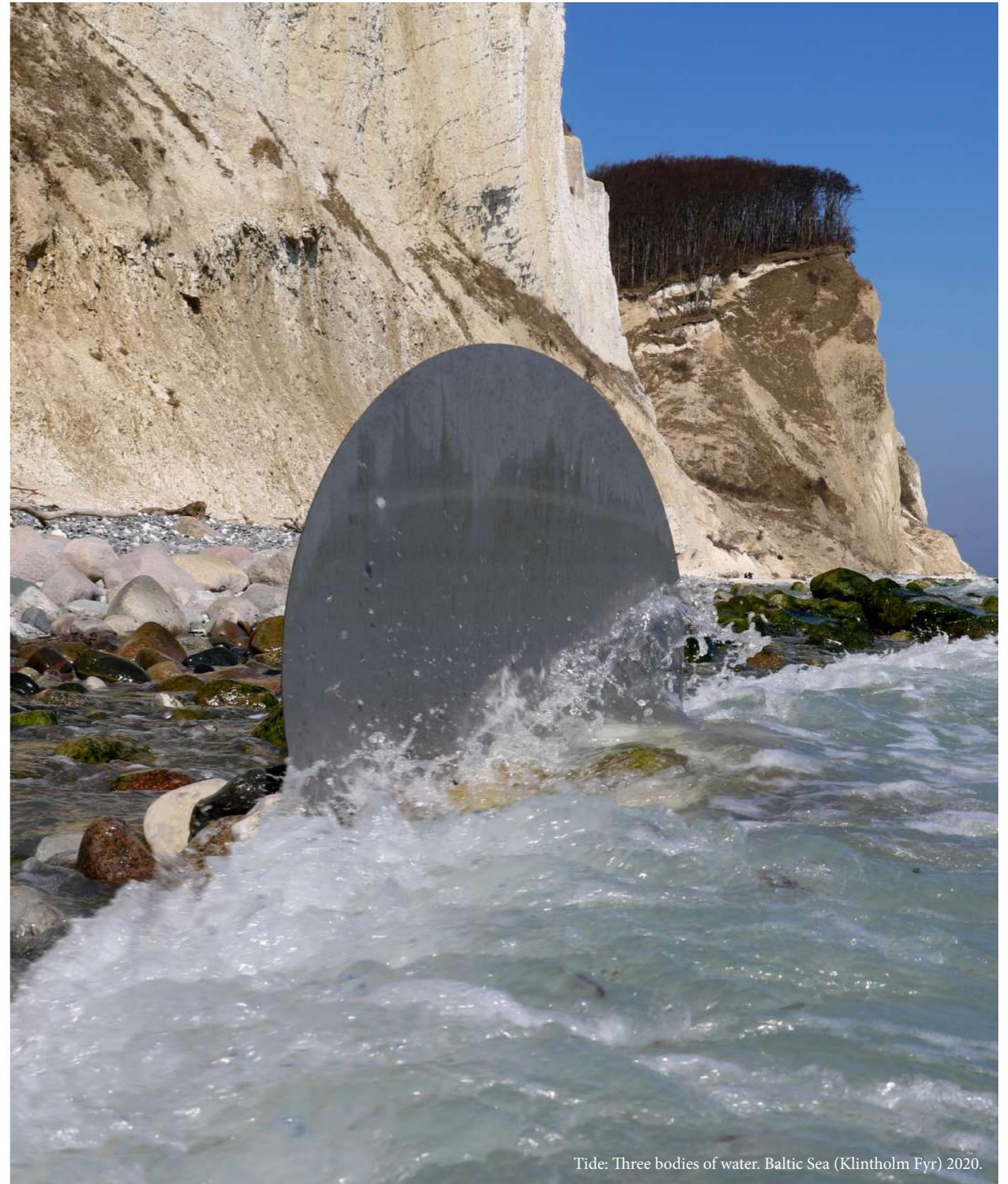
The three oxidised iron plates are registrations of the three bodies of water around Denmark, Baltic Sea, Kattegat and the Northern Sea in repeated meetings and intra-actions. As in syzygy when 3 or more celestial bodies are aligned, Tidal forces are either reinforced causing bimonthly Tidal phenomena of spring tides or counteract each other resulting in neap tides with the lowest tidal ranges. This work explores the entanglements and intra-actions between humans, industry and nature as a reminder that we are all bodies of water in flows of becoming and transformations.



Tide: Three bodies of water. Northern Sea (Mandø Sluse) 2020.



Tide: Three bodies of water. Kattegat (Gilbjerg Hoved) 2020. Photo: I Do Art Agency



Tide: Three bodies of water. Baltic Sea (Klintholm Fyr) 2020.



Installation view, Munkeruphus. Photo: David Stjernholm

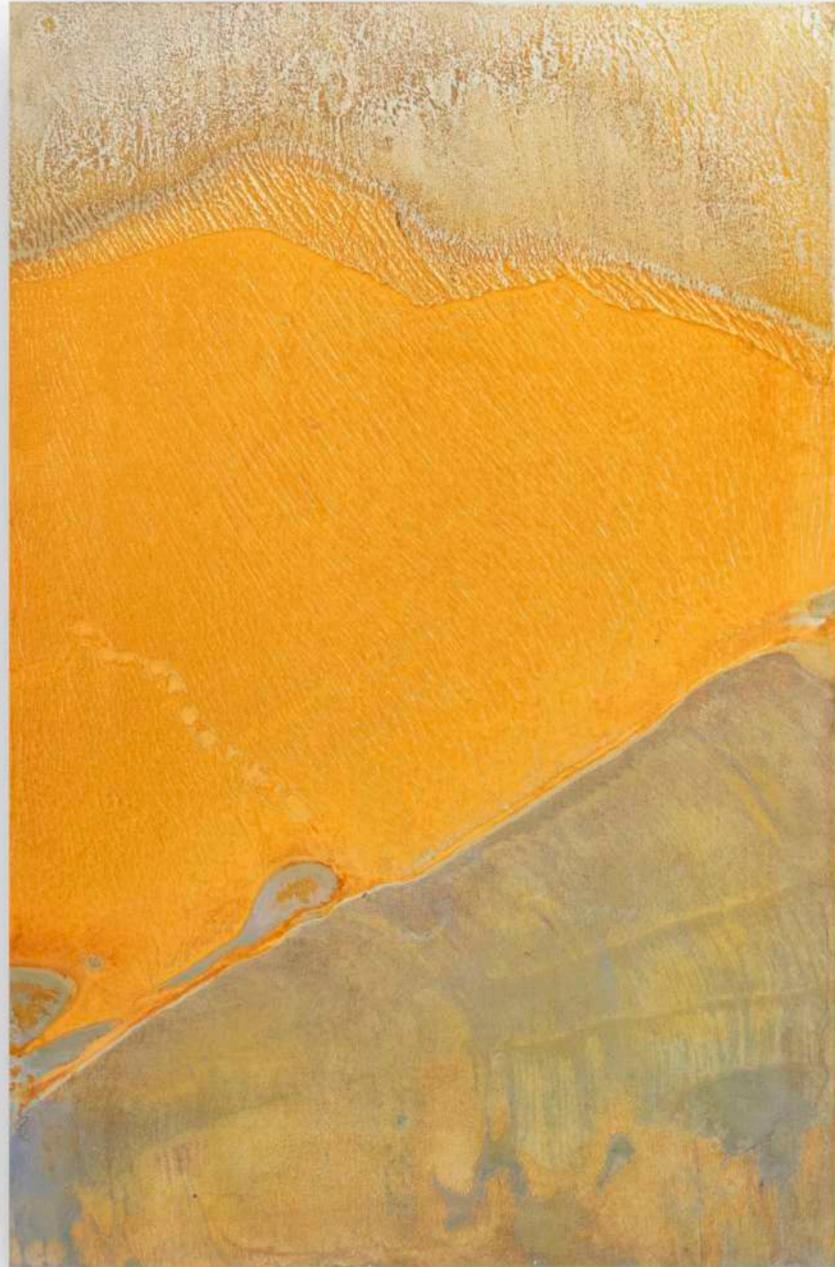
**TIDE: Three bodies of water**

Oxidised Iron Plates of the 3 bodies of water around Denmark: Kattegat, Baltic Sea and Northern Sea. 2020

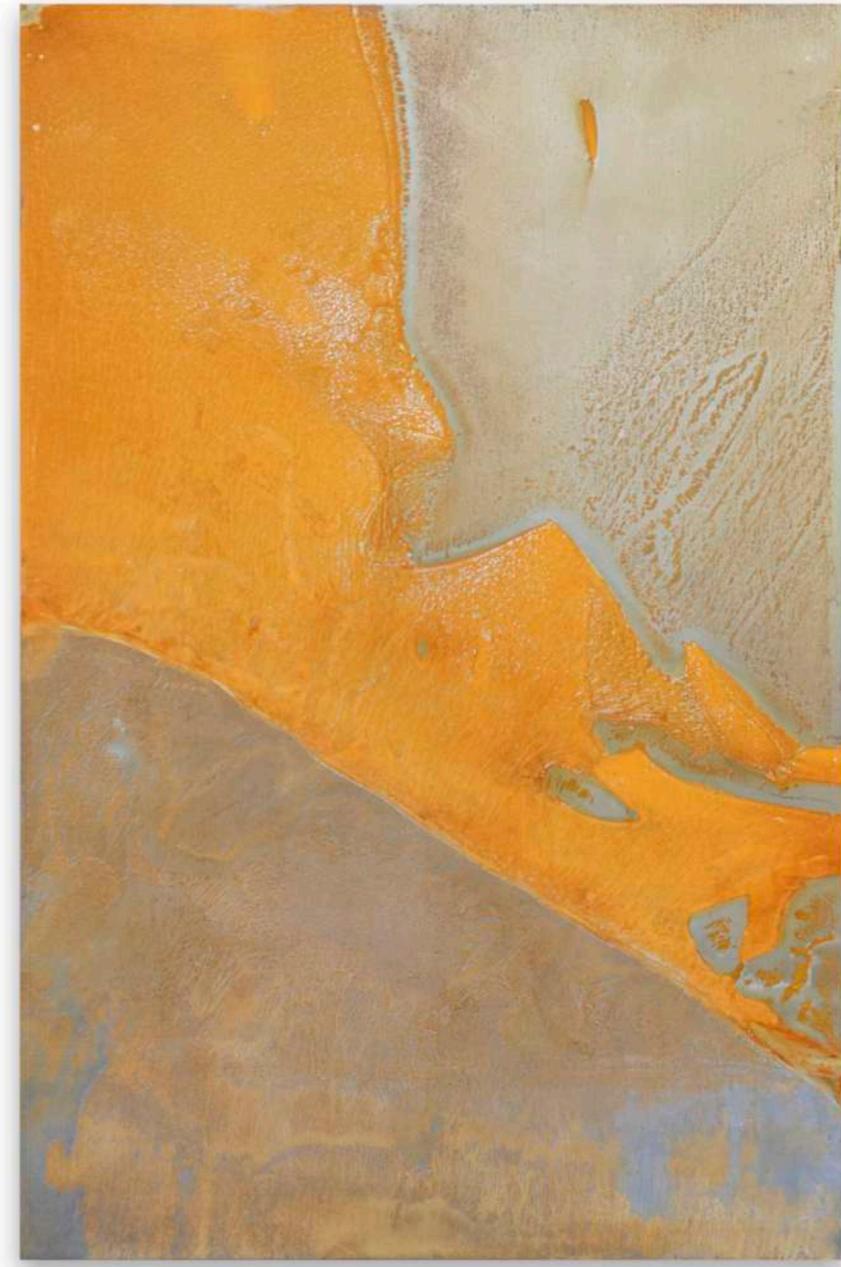
Plate I: Northern Sea (Mandø Sluse) Two tidal cycles. 18.04.2020 - 19.04.2020, 20:57 - 19:13, Tidal Range: 1.24m

Plate II: Kattegat (Gilbjerg Hoved) One tidal cycle. 19.03.2020, 12:07 - 18:32, Tidal Range: 0.32m

Plate III: Baltic Sea (Klintholm Fyr) One tidal cycle. 27.03.2020, 11:37 - 18:53, Tidal Range: 0.02m



**TIDE 15.10.2019 (Side 1)**  
Iron plate marking at Jinseo-Myeon mudflats, South Korea  
13:19 to 19:01  
Tidal Range 6.02m, Wind 3 m/s  
60 x 40 cm



**TIDE 15.10.2019 (Side 2)**  
Iron plate marking at Jinseo-Myeon mudflats, South Korea  
13:19 to 19:01  
Tidal Range 6.02m, Wind 3 m/s  
60 x 40 cm



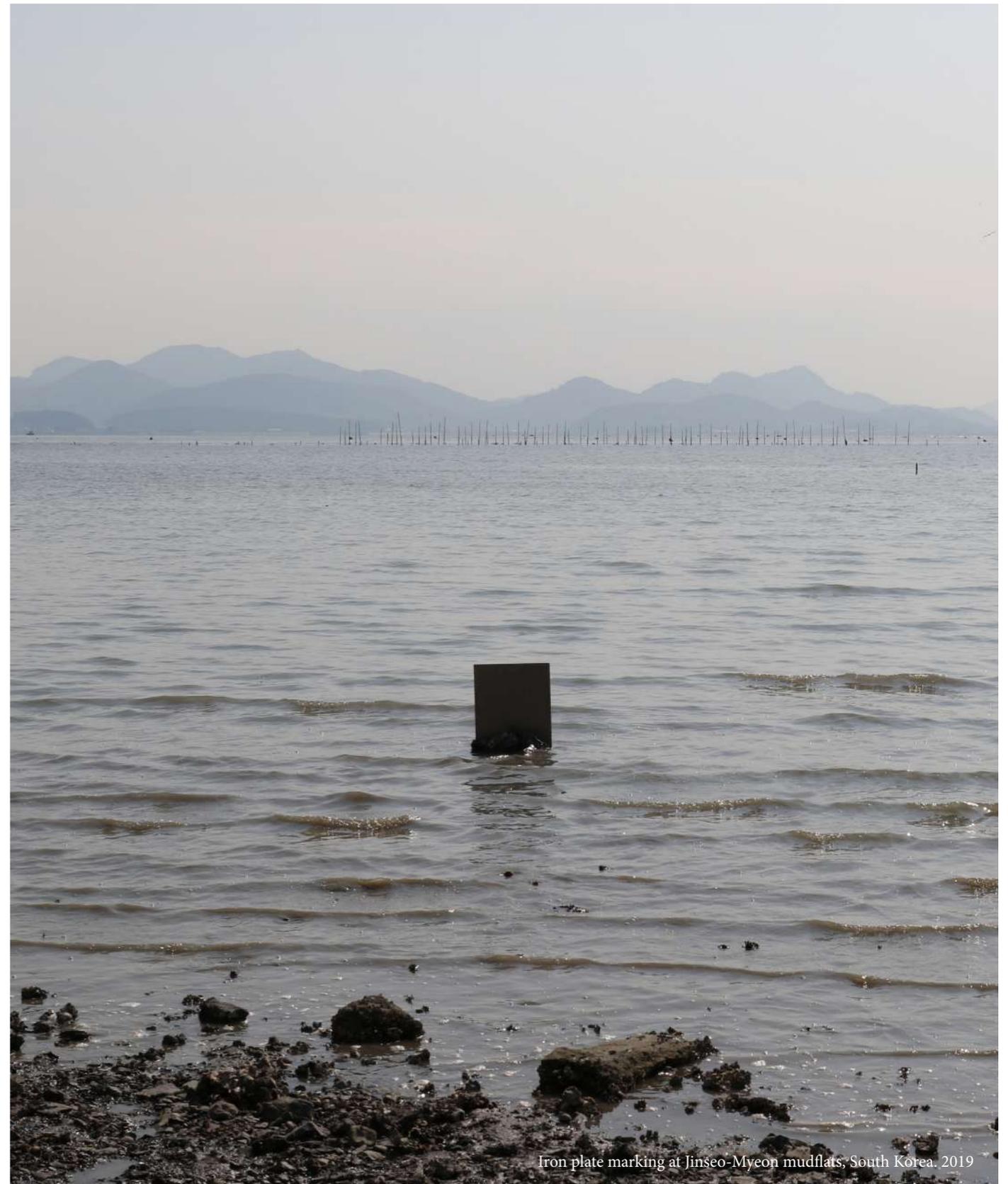
**TIDE 16.10.2019 - 17.10.2019 (Side 1)**  
Iron plate marking at Jinseo-Myeon mudflats, South Korea  
10:26 - 10:32 (24 hours 6 minutes)  
Tidal Range 6.5m, Wind 4 m/s  
60 x 40 cm



**TIDE 16.10.2019 - 17.10.2019 (Side 2)**  
Iron plate marking at Jinseo-Myeon mudflats, South Korea  
10:26 - 10:32 (24 hours 6 minutes)  
Tidal Range 6.5m, Wind 4 m/s  
60 x 40 cm



Preparation for Iron plate marking at Jinseo-Myeon mudflats, South Korea. 2019



Iron plate marking at Jinseo-Myeon mudflats, South Korea. 2019



## 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**

Site specific sculpture 11 x 3 meters  
Lake Crosbie Pink Salt Lake, Murray-Sunset National Park, North West Victoria, Australia.  
Printed and oak framed in low reflective glass. 2019  
100 x 150 cm

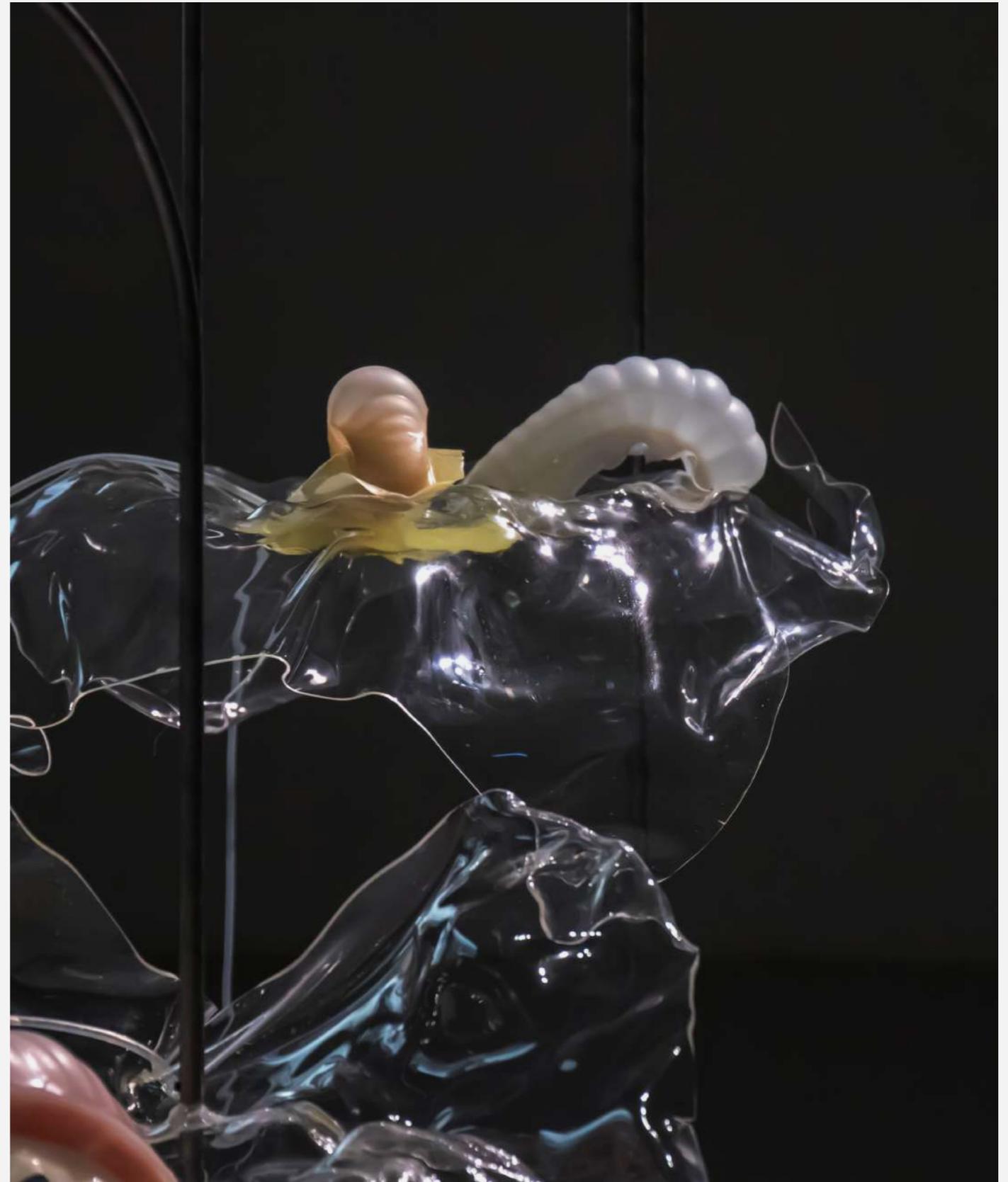
## INTERTIDAL SYNTHESIS

We find ourselves in a time where previously dominant certainties, mythologies and reductive dogmas are collapsing. This opportunity for a change of perspectives, opens for new narratives, imaginations, speculative futures and modes of navigation. Intertidal Synthesis explores an application and embodiment of the contemporary critical theories of Posthumanism, New Materialism and Ecocriticism, which calls for broader re-conceptualizations of what constitutes 'Life' and 'Agency'. These theories consider a bio-techno-zoe sense of vitalist subjectivity, breaking down the border zones that demarcate between structural differences or ontological categorisations such as organic and inorganic, the born and the manufactured, metal and flesh, electronic circuits and organic nervous systems, nutrient and digital metabolism. Rather, these theories point towards a co-evolution of strange natures in hybrid configurations of multispecies relating in quantum entanglements.

*"Our world is pervious and fluid, and so must be the notions that help us to read and to describe its ecologies of ideas and bodies"*

- Serenella Iovino

Intertidal Synthesis is a sculptural video installation that explores relations in the borderlands and in-between-zones of machines and organisms, the technological and the biological. Soft robotic agents are filmed inhabiting and relating to different ecosystems such as Intertidal zones of the mudflats of South Korea and Denmark, a natural habitat in which evolution and adaptability are essential to large and constant ever changing flows of immersion and emersion, temperature, moisture and interactions with other life forms, Faxe Kalkbrud, an ecosystem of co-existence between human, nature and industry and Australian coastlines. Blurring the lines between organic and synthetic agency, this work explores a breakdown in the divisions between Nature, Culture, Human/Inhuman and Life/death continuums towards multidimensional relating.





Intertidal Synthesis, 2019. Installation, 3 channel video, soft robotics, code, acrylic plastic, steel. Seoul Museum of Art, South Korea.



Intertidal Synthesis, 2020. Munkeruphus, Detail. Photo: David Stjernholm

# Entagled Encounters

Solo Exhibition, Munkeruphus, 2020

Exhibition Text by Line Kjær

Velkommen til en ny natur og en ny tid.

Udstillingen Entangled Encounters af den dansk-australske kunstnerduo Studio ThinkingHand skulle oprindeligt være åbnet dette forår som den første i rækken af udstillinger i 2020 under temaet ”forbundethed”. Men en virus kom og ændrede alles hverdag over hele kloden og mindede os om, at vi mennesker og jordens mange andre arter og organismer er langt mere forbundne, end vi aner.

Rhoda Ting og Mikkel Dahlin Bojesen, der står bag Studio ThinkingHand, havde netop flyttet deres værksted ind på Munkeruphus i starten af marts for at opbygge udstillingen Entangled Encounters, da Danmark pludselig blev lukket ned. De besluttede at blive i huset og arbejde videre med udstillingen og deres praksis, som på alle måder er relevant og tankevækkende for den tid, vi lever i.

Studio ThinkingHand kan kaldes en slags æstetiske videnskabsfolk, der arbejder i tværsnittet mellem kunst og videnskab og har en usædvanlig bred baggrund og interesse indenfor både biologi, ernæring, moderne robotteknologi, teologi, performance, partikelfysik, filosofi og andre vidt forskellige fagområder, som de fletter sammen i sanselige kunstværker.

I skulpturer og installationer mødes mos, svampe, bakterier, blomster, kombucha og andre organiske materialer med mere industrielt bearbejdede og syntetiske materialer som epoxy, metal, silikone og beton. Materialer, der i deres grundbestanddele alle kommer fra naturen, og som i værkernes sammenstilling stiller spørgsmål til, om det overhovedet giver mening at skelne mellem, hvad der er kunstigt og naturligt eller kultur og natur.

Værkerne betragter Studio ThinkingHand selv som undersøgelser og eksperimenter, hvor deres filosofiske diskussioner og teoretiske afsæt indenfor bl.a. posthumanism og hydrofeminism omsættes til form og materialitet, der kan ses og sanses. Som navnet på duoen signalerer, er det i vekselvirkningen mellem hånd og tanke, og mellem krop og bevidsthed, at vi flytter os og når nye erkendelser.

At der er brug for nye måder at forstå og anskue verden på, og at kunsten kan bidrage hertil, har været et centralt udgangspunkt for Studio ThinkingHand i de tre år, duoen har arbejdet sammen. Fælles for værkerne er en opfordring til, at vi må opgive vores stærkt begrænsede natursyn, hvor mennesket har særstatus i økosystemet, for i stedet at erkende at vi blot er en art blandt andre i ét stort ukontrollerbart kredsløb af forbundne livsformer og intelligenser.

Således er det vigtigt for Studio ThinkingHand at understrege, at deres værker ikke er skabt alene, men med naturen som medskaber i en slags co-creations, som duoen faciliterer, men ikke prøver at kontrollere. Med en stor grad af ydmyghed og uforudsigelighed sætter kunstnerne blot rammen for naturens egen kaotiske billeddannelse, og i visse tilfælde er værkerne tilmed levende organismer, der forandrer sig over tid og hele tiden tager nye former.



Intertidal Synthesis, 2020. Intallation View, Munkeruphus. Photo: David Stjernholm

## VITA · NECRO · VITA

Vita · Necro · Vita translates to Life · Death · Life, in a blending of Latin and Greek, which points towards Humanism's eurocentric roots in roman and greek traditions, that has defined a certain understanding of what being human is, and what life is. Each work in the series includes a symbiotic culture of bacteria and yeast (SCOBY) which evolves over the course of the exhibition - drying, dying, oxidising, expanding and transforming. Focusing on the intra-action with industrial materials and its ecosystem, the work series speculates a future in which biology, industry and technology meet and work together. A renegotiation of what can be understood as life, asks us to reconfigure both a human-nature-inhuman continuum as well as a Life-death continuum. Rather than an anthropocentric overemphasis on mortality and perishability, the work series emphasizes death's relentlessly generative force as a part of life. The series Vita · Necro · Vita asks us to think with, and not against death towards an entangled future.

The variations within the series includes a flag in which the SCOBY becomes pigmented to black over time as it is raised and lowered into water as oxidation by the metal continues, pointing towards a new entangled future, a video installation work in which a SCOBY is draped over collapsed scaffolding that begins to take on its form and markings as it dies, whilst a video shows its early becoming as the symbiosis begins to form the membrane and a dried SCOBY pressed between glass exploring the future of biomaterials.

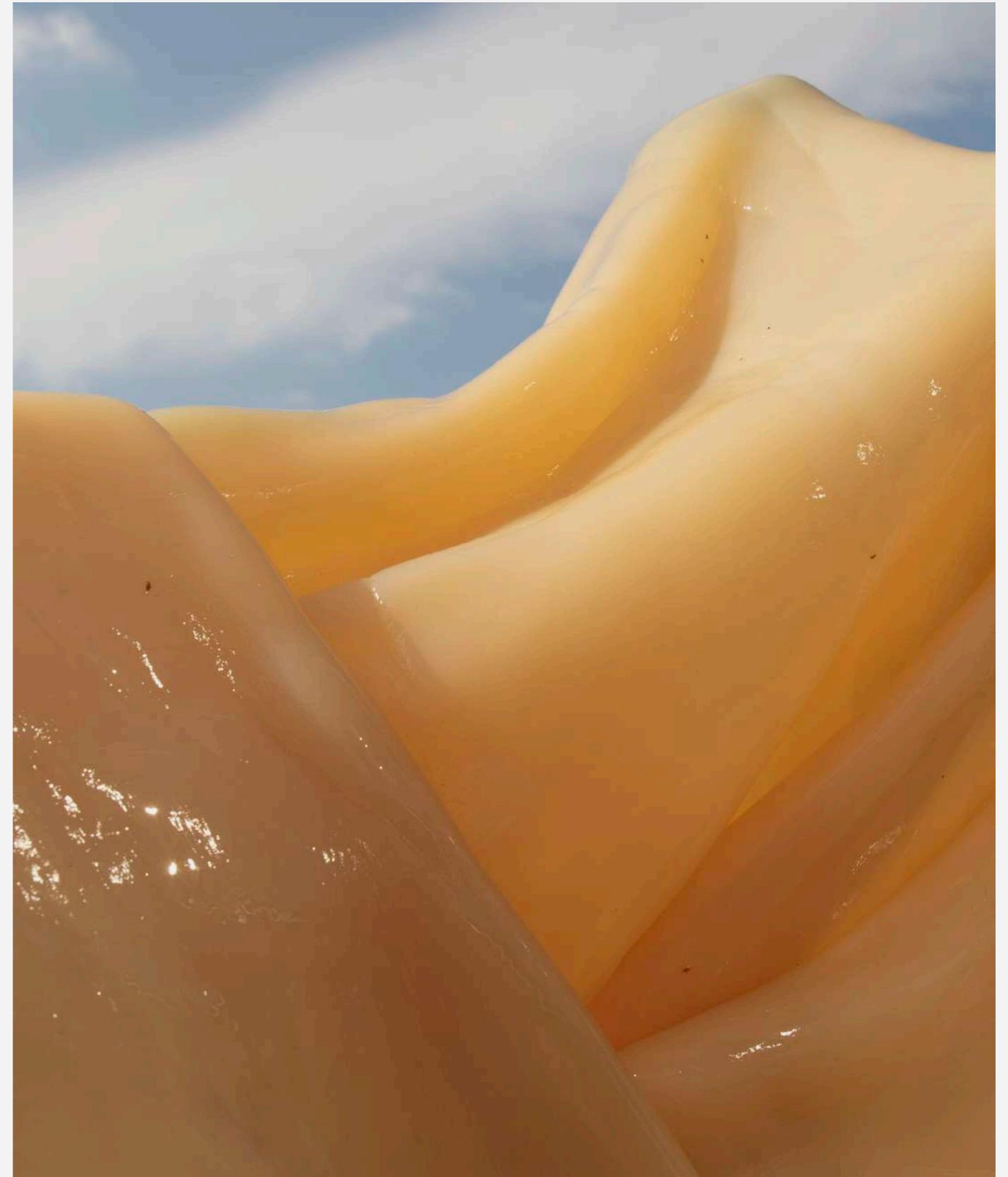




Photo: David Stjernholm

**Vita · Necro · Vita #7, Flag**

Living symbiotic culture of bacteria and yeast grown over two months,  
pulley crane, clamps, aquarium and water. 2020

300 x 80 x 40 cm

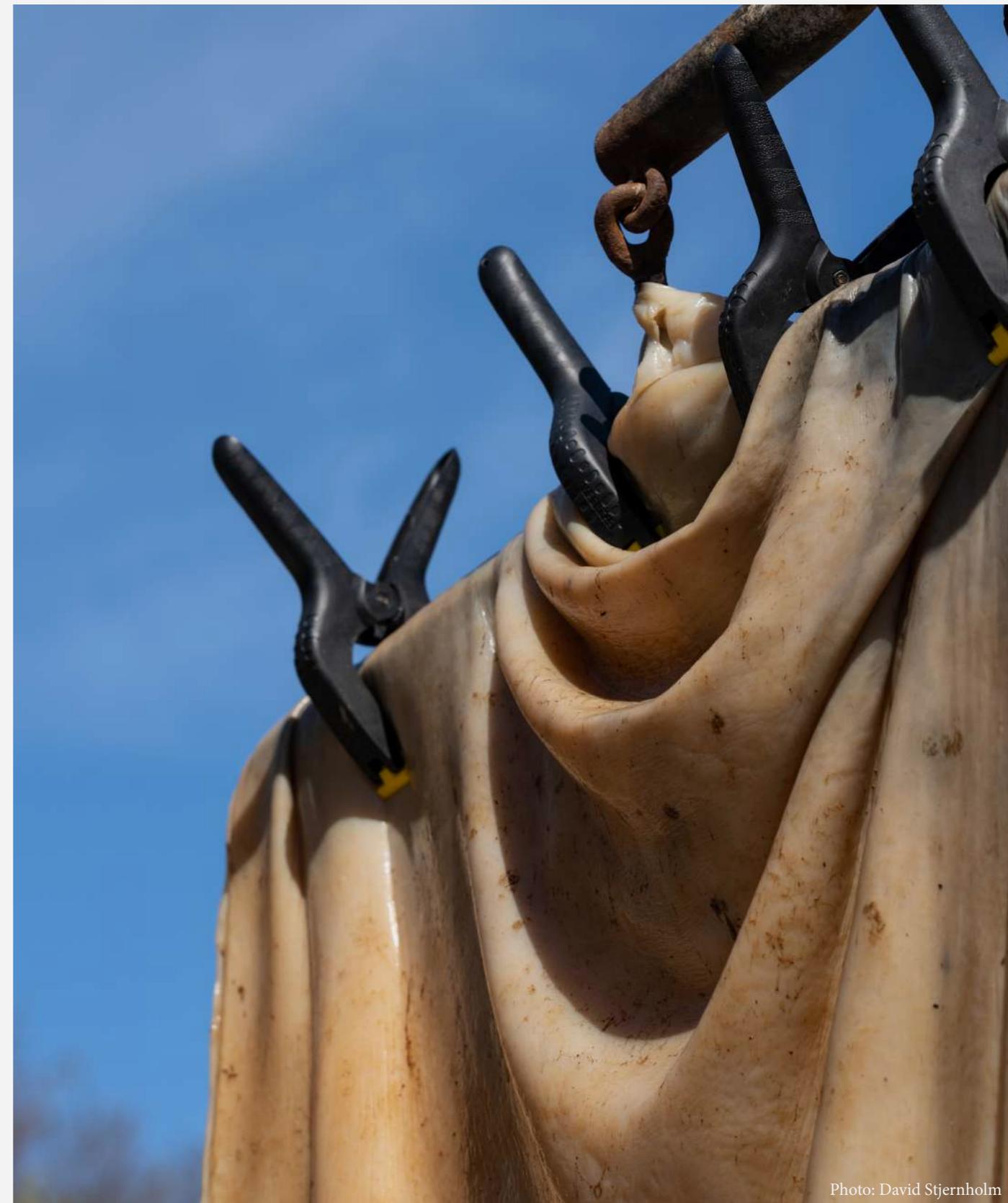


Photo: David Stjernholm



Vita: Necro: Vita #7, Flag. Durational process. One month after opening

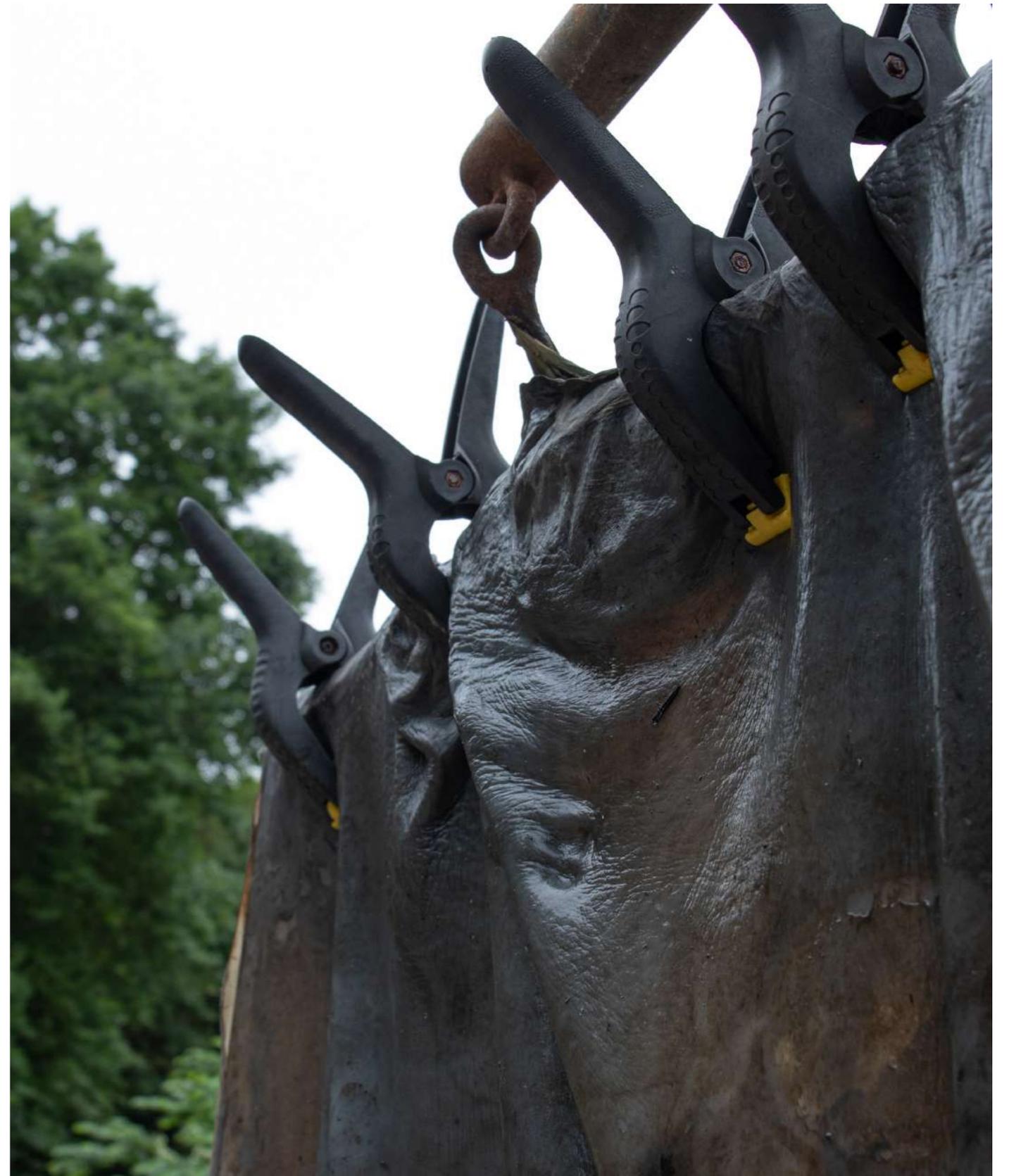




Photo: David Stjernholm

**Vita · Necro · Vita #8: Becoming, Flowing, Transforming, Connecting**  
Single channel video 6 min. Symbiotic culture of bacteria and yeast, metal, wood. 2020  
100 x 150 x 80 cm



Vita · Necro · Vita #8: Becoming, Flowing, Transforming, Connecting, Durational process.



The H Y B R I D 0.7 performed by My Djørup, Make Kin Not Babies performed by NULEINN.  
FUGUE by Studio ThinkingHand, Kvit Gallery, 2019. Photo: Sebastian Neerup Mandel



**Vita · Necro · Vita #5, Carrier**

Dried symbiotic culture of bacteria and yeast,  
glass, epoxy resin, laquer and water. 2019  
160 x 90 x 30 cm



**Vita · Necro · Vita #4, Hyde**

Dried symbiotic culture of bacteria and yeast, glass,  
and upcycled wood from Børsen, (the danish stock market building). 2019  
150 x 100 cm



Make Kin Not Babies performed by NULEINN. FUGUE by Studio ThinkingHand, Kvit Gallery, 2019.

# FUGUE

Solo Exhibition, Kvit gallery, 2019

Exhibition Text

*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.*

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'?

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?

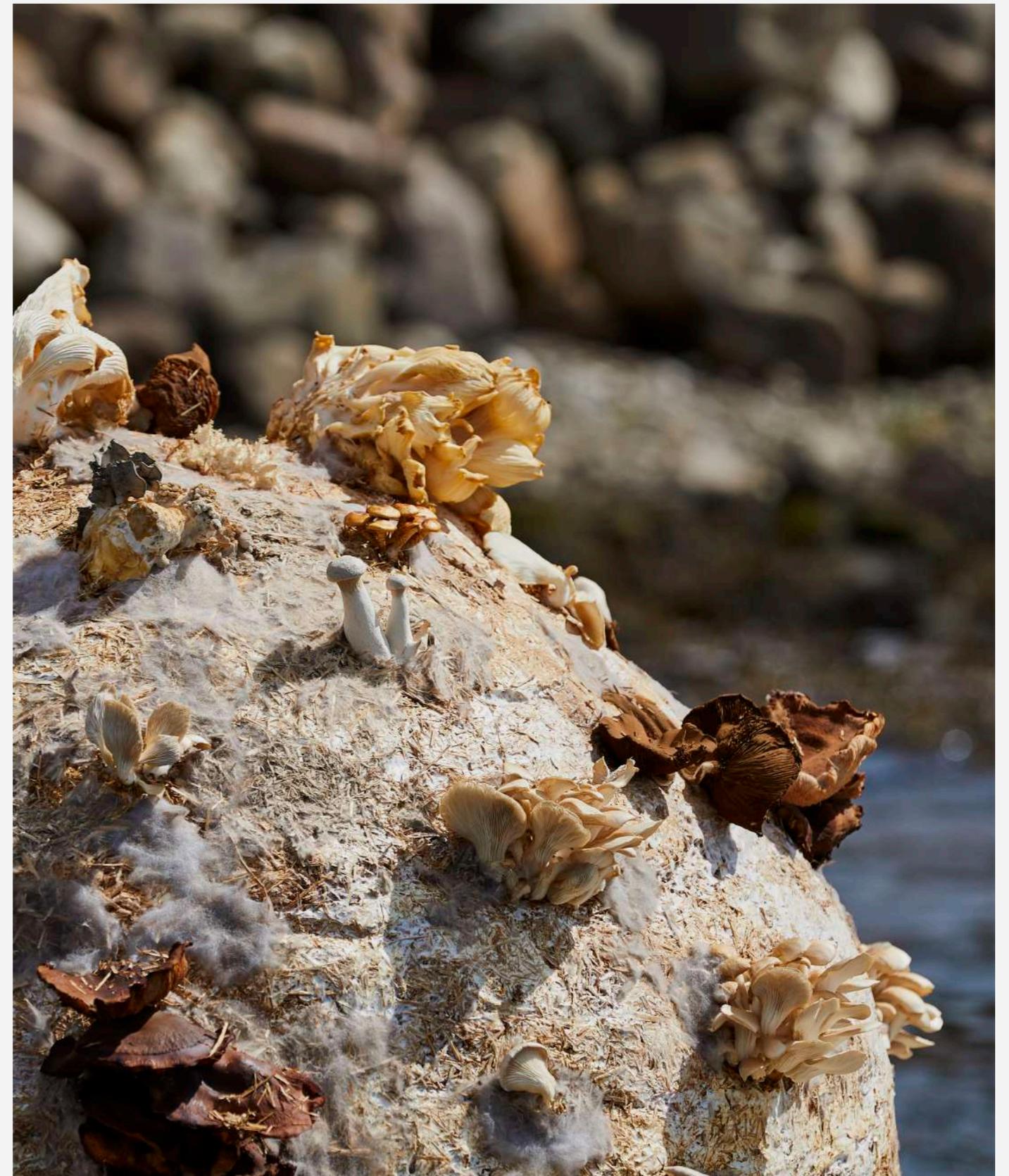
Bringing together the biological, industrial and technological, Studio ThinkingHand's exhibition 'FUGUE' explores a journey beyond the cracks of Humanism into an embodiment and application of a posthuman gaze towards possible affirmative futures. In practising observing, relating and entangling across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

## 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**

Various living edible mushroom mycelia, hemp and straw substrate, wood and willow

Floating biodegradable sculpture. 2018

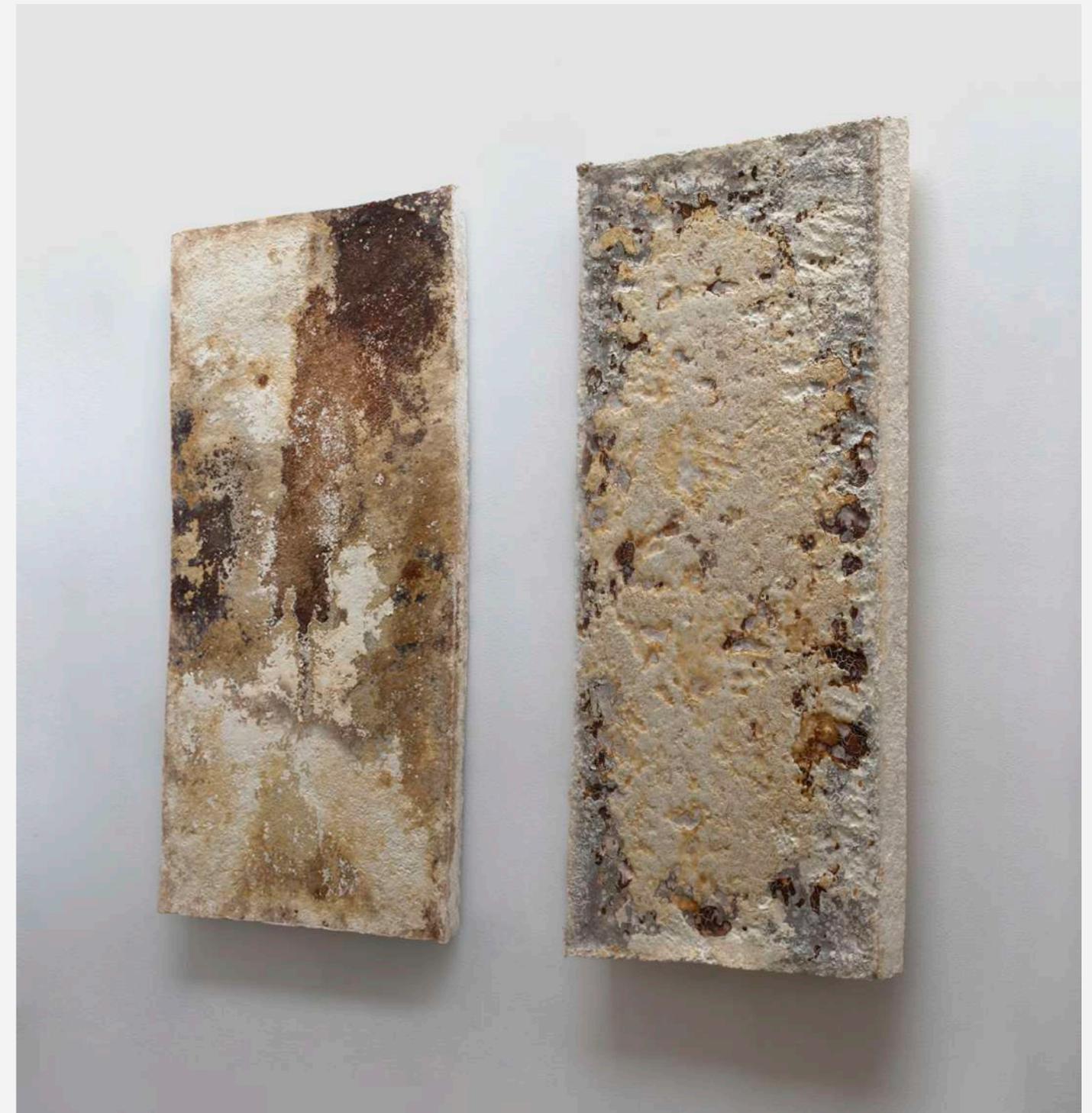
140 x 180 x 180 cm

## 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.

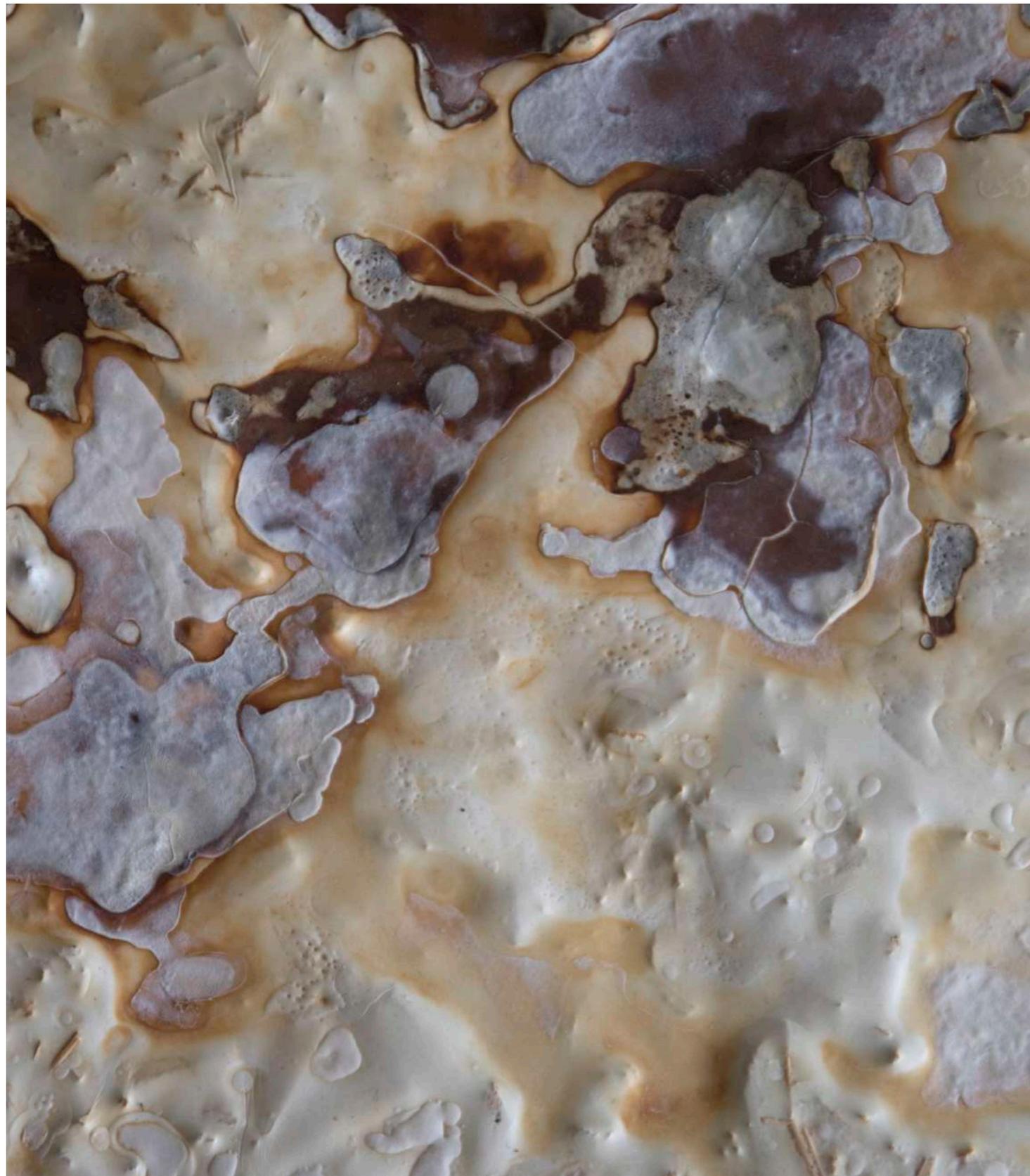
In the *Reishi* series, inoculated reishi mycelium is grown on hard wood substrate revealing natural textures, colours of a unique being within each piece as it grows, dies, breathes, starves and eventually dried. The *Reishi* series was created in collaboration with the dutch bio-design company Krown 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**

Reishi mycelium and hemp substrate. Wallmounts. 2018  
120 x 60 x 5 cm



## RELATIONSCAPE

Comissioned by 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 mimicking of human thigh 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 Munkeruphus Summer 2020, at Bloom Festival in Copenhagen May 2018, and at Berlin Hauptbahnhof January 2018.

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

– Donna Haraway





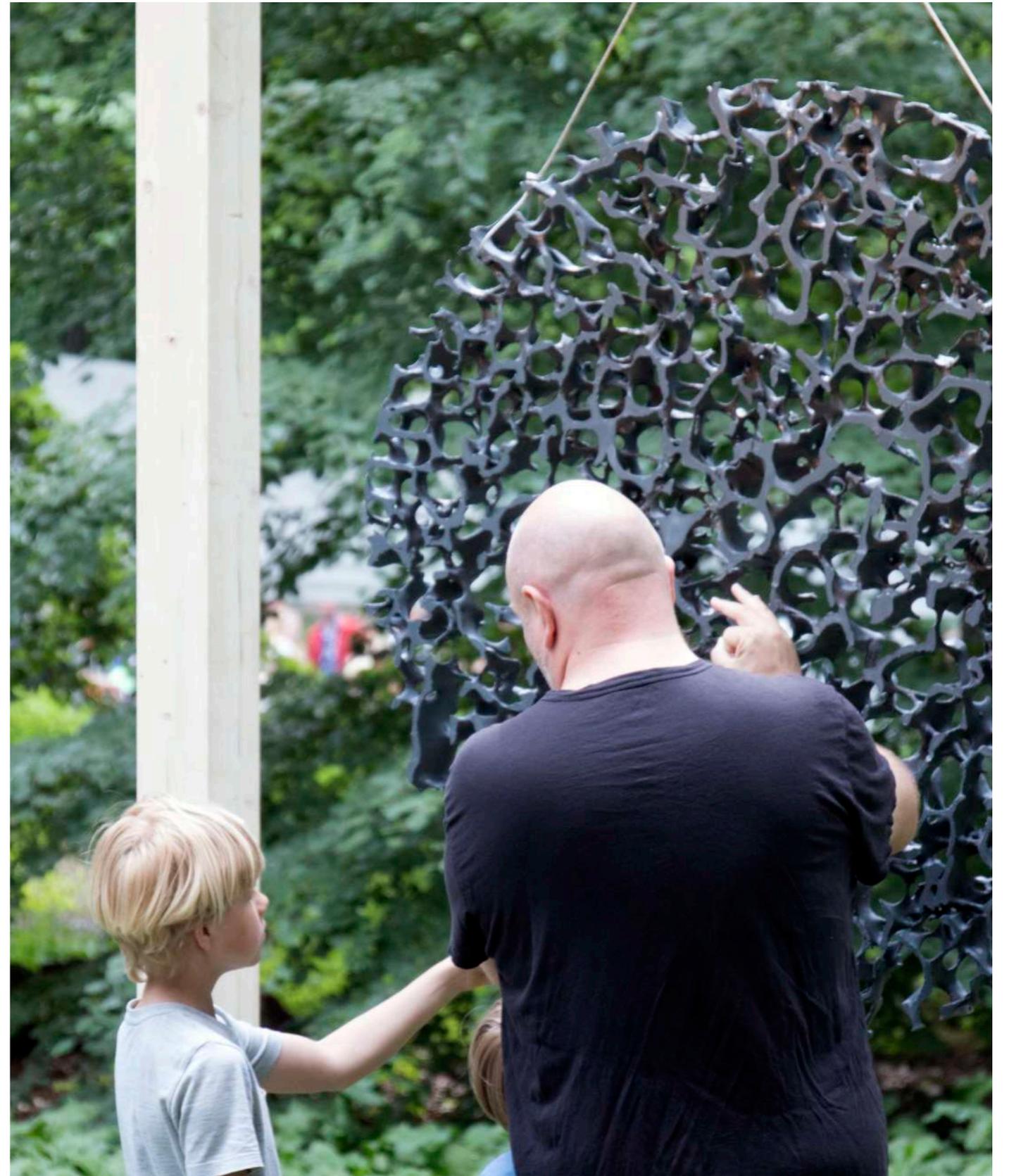
Installation View, Munkeruphus. Photo: David Stjernholm

### Relationscape

Resin, fungi and flora, polycarbonate, agar, living ultures og fungi, tinted mirror, wood, rope, rocks, wire, lights. 3D printed PLA.

300 x 500 x 500 cm

Created in collaboration with Nana-Fransisca Schottländer. 2018





Exhibition view from AMONGST RUINS, Wonderland Art Space, 2018

# Amongst Ruins

Solo Exhibition, Wonderland Art Space, 2018

Exhibition Text

*"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 Neimanis*

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? 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 interact 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?

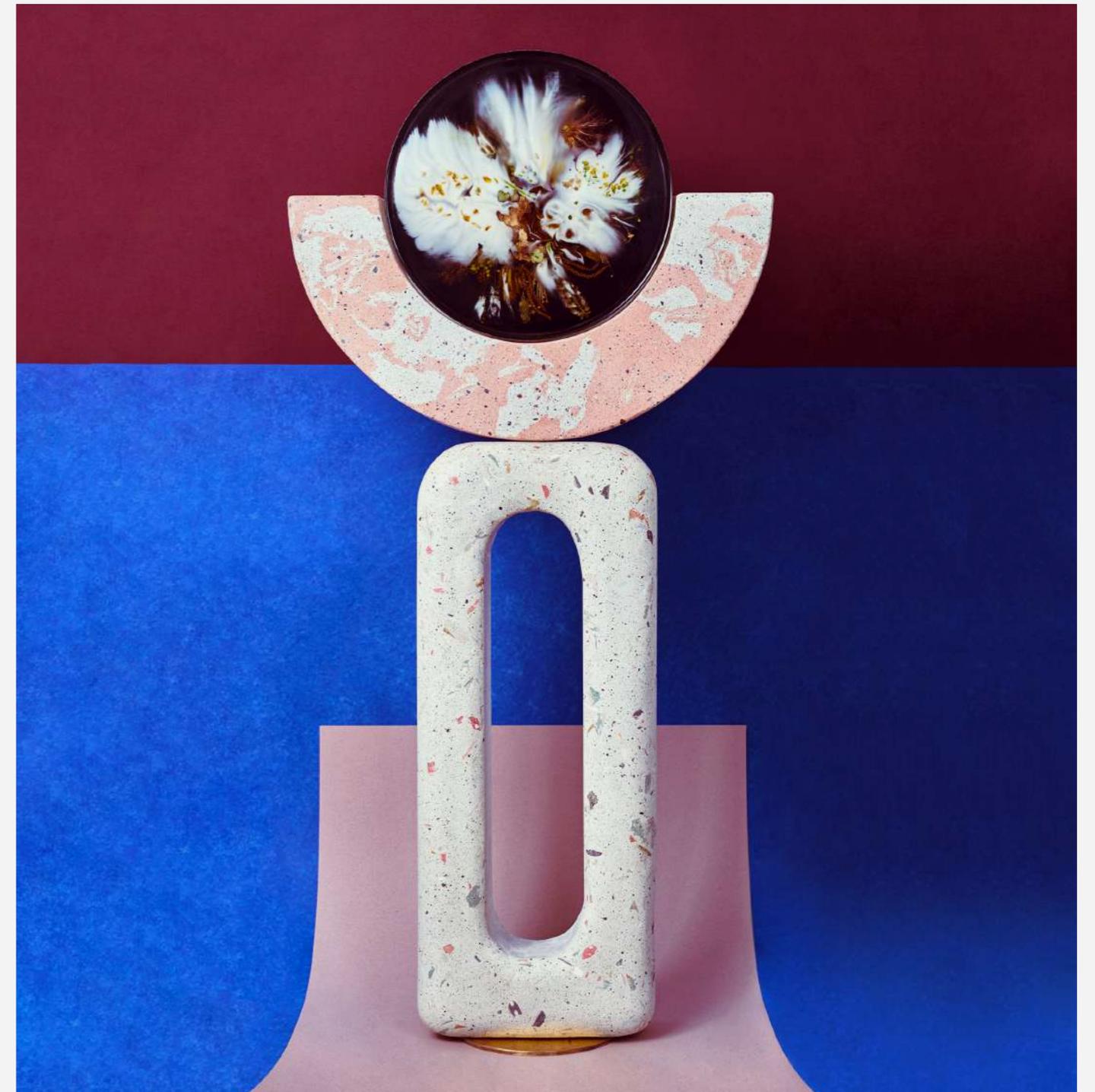


Exhibition view from AMONGST RUINS, Wonderland Art Space, 2018

## LANDSCAPE PORTRAITS

The Landscape Portrait series acts as an archive of time and place as we are amidst a global ecological shift where species are in migration. Focus is paused on the process of encounters, decay, collapse and death in the intra-action and meeting between biology and industry, organic and synthetic. Rather than a striving for an unattainable nostalgic purity and an essentialist notion of 'Natural' 'Nature', curiosity is located in a collective speculative future of relationality. Each work combines locally foraged wild species such as fungi, lichens, moss and flora combined with organic oyster mushroom agriculture waste. The mixture of differing levels of water content and fibrous strength of matter reacts with the epoxy resin resulting in white fluid markings and natural pigmentation. The series is a practice in decentralising the humxn to a facilitator and a species amongst species in co-creation with other than human beings.

“In the universe I inhabit, I meet, I relate, I transform, i become”  
– Studio ThinkingHand



**Landscape Portrait #5**

Epoxy resin, cement, rocks, sand, jesmonite, flora and fungi, pigment, and natural stone.

foraged April 2018 from sjælland, Denmark. 2018.

105 x 55 x 20 cm



Photo: David Stjernholm

**Landscape Portrait #6**

Epoxy, steel, mahogany, flora, fungi and seaweed  
foraged April 2018 from Sjælland, Denmark, 2018

Ø110 x 7 cm

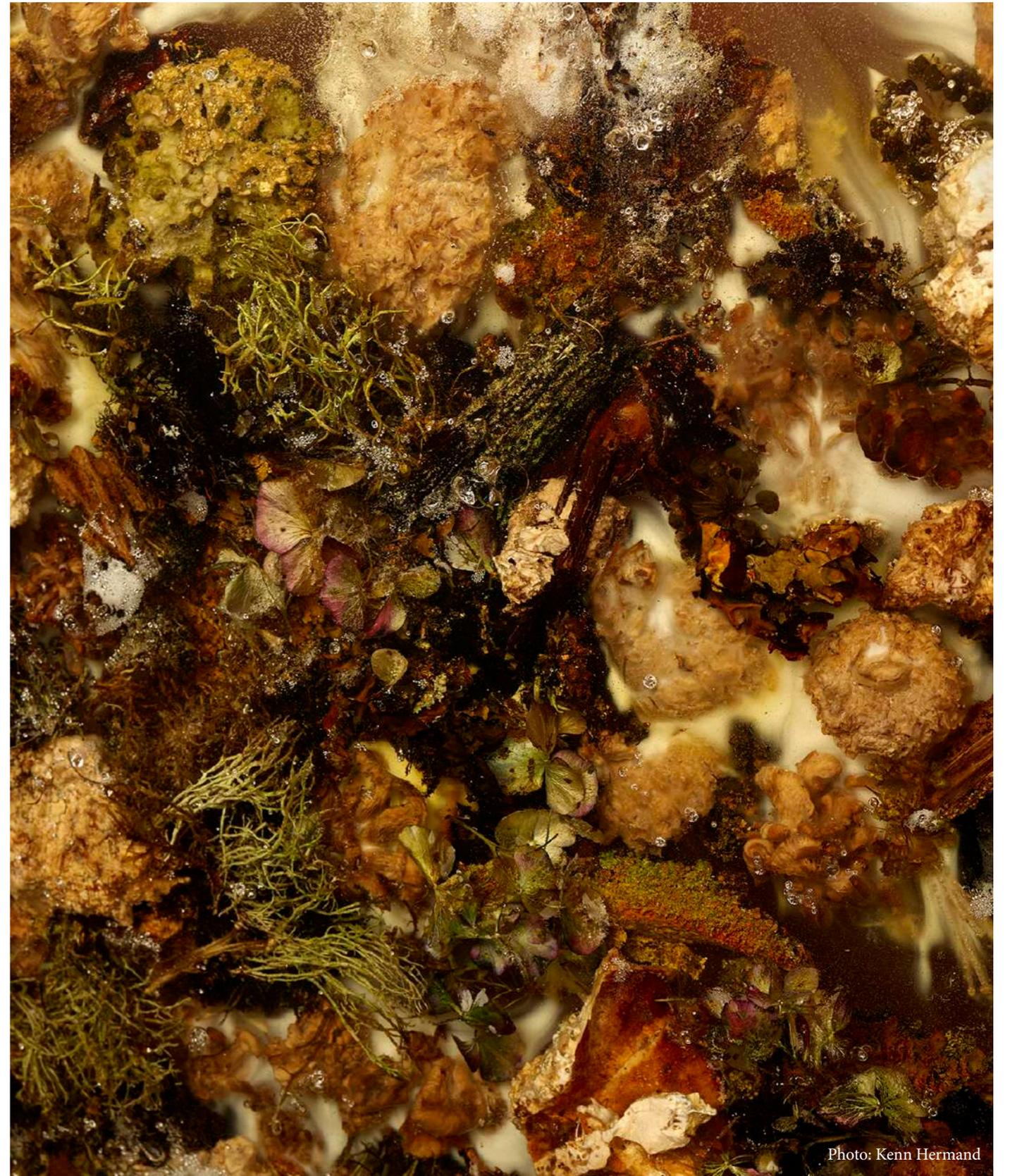


Photo: Kenn Hermand



**Landscape Portrait #8**

Epoxy, flora and fungi  
foraged October 2018 from Sjælland, Denmark. Wallmount, 2019  
Ø108 x 4 cm





**Landscape Portrait #9**

Epoxy, flora and fungi

foraged September 2019 in Haneul and Pyoungwa Park, Seoul, South Korea  
around our artist residency with Seoul Museum of Art. 2020

Wallmount, 53 x 39 cm



**Landscape Portrait #10**

Epoxy, flora and fungi

foraged October 2019 around the mountains of South Korea  
during our artist residency with Seoul Museum of Art. 2020

Wallmount, 53 x 39 cm



**Landscape Portrait #13**

Epoxy, flora, fungi, salt lake crystals, moss, lichen, seaweed foraged  
between 2017 and 2019 from Australia. Wallmount, 2020

90 x 70 x 4 cm



## 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

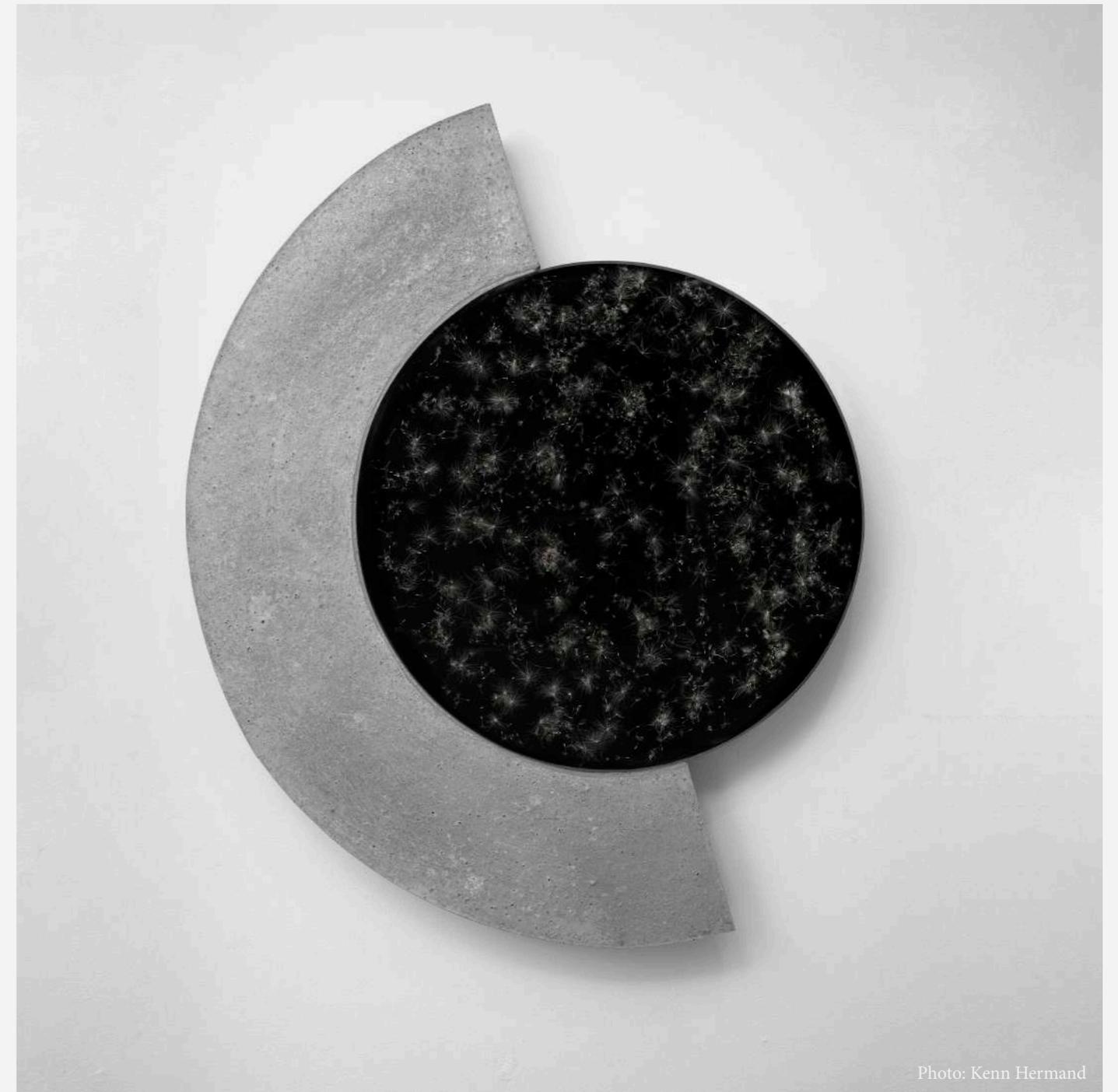


Photo: Kenn Hermand

**Eclipse #2**

Epoxy resin, concrete, pigment, and dandelions,  
foraged September 2018 from værløse, Denmark. Wallmount. 2018  
108 x 88 x 5 cm



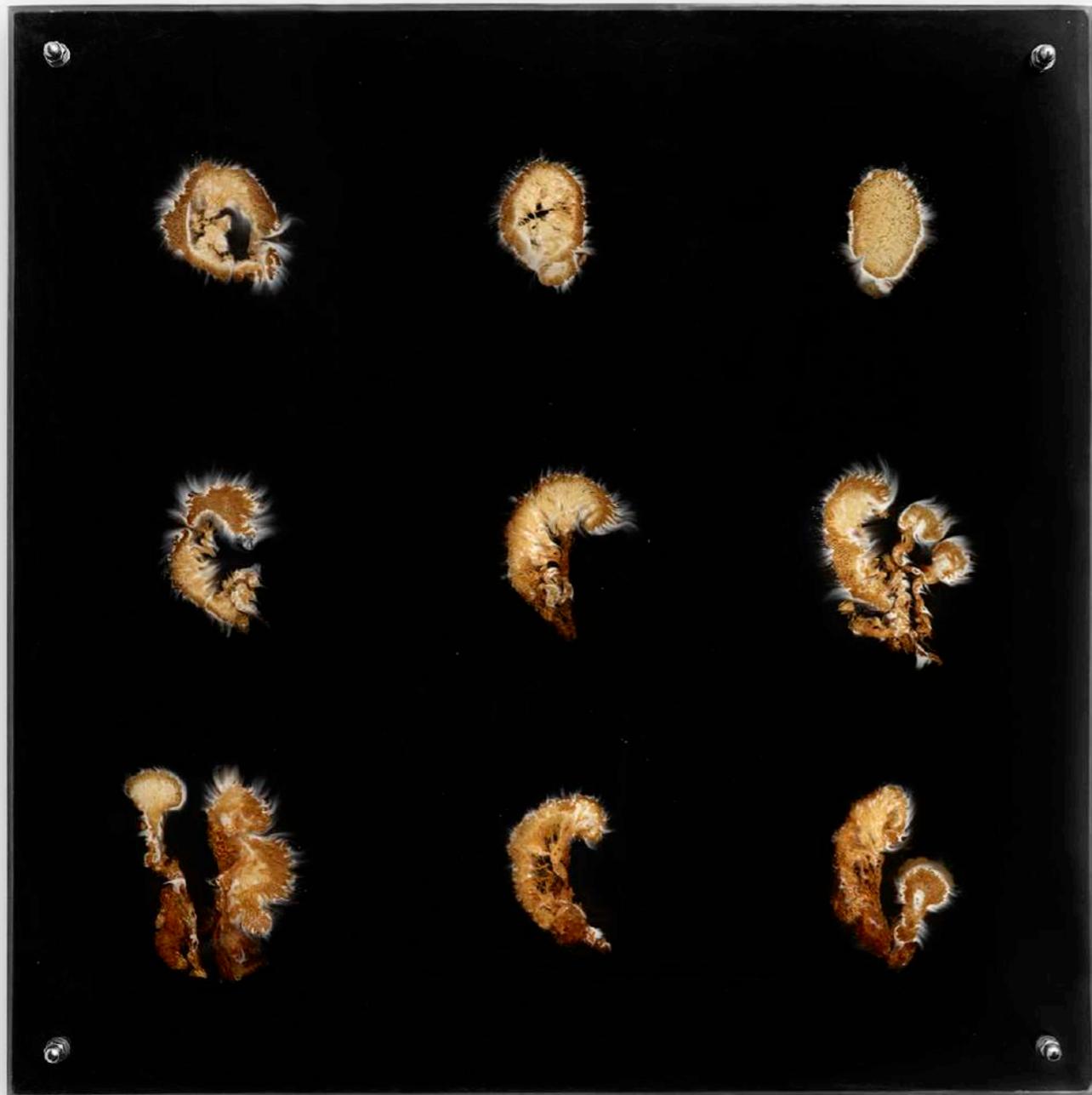
**Eclipse #3**

Epoxy resin, concrete, pigment, flora, lichens and fungi  
foraged September 2019, Sjælland, Denmark. Wallmount. 2019  
108 x 88 x 5 cm

## 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**

Epoxy resin, a single Lionsmane mushroom grown over 2.5months, dissected into cross sections, pigment.  
Wallmount. 2018. 105 x 105 x 5 cm



**Registrations #2-5**

Epoxy resin, foraged various fungi from Sjælland, Denmark and pigment.  
Wallmounts, 2018. 30 x 30 x 4 cm

## 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**

10 hours durational site specific performance installation.

Satin, wire, waterpumps, buckets, fans, chairs, water, honey, feathers, rocks, rope and sand.

Nana Francisca Schottländer, Mikkel Dahlin Bojesen, Rune Bosse, Rhoda Ting and Martin Heise.

Hamburger Bahnhof, Festival of Future Nows, 700 x 300 x 200 cm. 2017



*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.



Photo: I Do Art Agency

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

Wood, wheat grass, wheat seeds, concrete bowls, concrete pendulums and fiber cloth.

Interactive performance installation. 300 x 400 x 400 cm. 2017

Installation view from Code Art Fair 2017. Collaboration with Rune Bosse



Photo: I Do Art Agency



Photo: 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**

Wheat grass, wood, 7 hz sound and fog machines.

Interactive installation. 250 x 800 x 800 cm

Installation view from Roskilde Festival 2017. Collaboration with Rune Bosse





## Curriculum Vitae · Studio ThinkingHand 2020

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

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

### UPCOMING EXHIBITIONS

Vitalist Futures | Politikkens Forhal, Copenhagen DK [2021]

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

### SOLO EXHIBITIONS

Entangled Encounters | Munkeruphus, Dronningmølle, DK [2020]

FUGUE | Kvit Galleri, Copenhagen DK [2019]

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

### GROUP EXHIBITIONS

“The arts are essential to any complete national life...” | Alice Folker Gallery, Copenhagen, DK [2020]

Open Studiooo | SeMA Nanji Residency, Seoul Museum of Art, Seoul, South Korea. [2019]

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

Workshop: Studying aesthetic and relational practises. Gilbjerg Primary School, Gilleleje, Munkeruphus, DK [2020]

Artist Talk, RESPOND Festival | Artistic perspectives on science | 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, [2018]

Guest teacher, Krabbesholm Højskole [2013-2017]

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

### ARTIST RESIDENCIES

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

### PRESS

I Do Art | Entangled Encounters. Film and Article. 2020

Danish Cultural Institute | 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 Amongst Ruins [2018]

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

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

I Do Art | Rune Bosse & ThinkingHand: Naturens Skjulte Lærdom. [2017]