

Portfolio/
Bertram von Undall

2023



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Bertram von Undall

Bertram von Undall's work engages a variety of media ranging from CGI, graphic design and video recordings to sound, fiction and interactive technologies.

Their compositions draw on theoretical research in the nested arenas of the psychic, the social and the technological, with an affinity for practices of learning and feeling. Central to this enterprise are the ongoing collaborations and collective engagements that make up the ground of their individual gestures.



Groupware

GW or Groupware is an artist group consisting of three members:

Adrian Delafontaine
Andreas Tang
Bertram von Undall

CV

EDUCATION

- 2020–22 MA, Contemporary Art Theory, Goldsmiths, University of London, UK.
2019–22 MFA, The Royal Danish Academy Of Fine Arts, Schools Of Visual Arts, DK.
2017–18 Artificial Intelligence, University Of Groningen, NL.

ORGANISATION

- 2020– Groupware: transdisciplinary artist collaboration. Role: co-founder and lead artist.
2020–21 Øresundsakademiet: international platform for experimental education.
Role: lead organiser and co-founder.
2018–21 Arcway Nightlands Connector Jennifee-See Alternate: artist-run project space.
Role: co-organiser.
2017 4-1-1: artist and curatorial duo w. Andreas Tang. Role: co-founder.

SELECTED EXHIBITIONS

- 2022 AFGANG 2022, Kunsthall Charlottenborg, Copenhagen.
2021 *Crow(d) Control*, AGA Works, Copenhagen – w. Groupware.
BAKKEN, CPH:DOX, Copenhagen – w. John Skoog, Mikkeline Daa Natorp,
Claes Hedlund, Yujin Jung, i.a.
Kookies, Pederskramsgade 2, Copenhagen – w. Groupware.
2020 *Going Away.tv LIVE – The Retreat*, Arebyte Gallery, London.
2019 *goingaway.tv*, The Wrong Biennale, Arebyte Gallery, London/Internet.
Jetty's Mod, Overgaden Institute of Contemporary Art, Copenhagen
– w. Erdal Bilici.
K for KATHARSIS (C for CATHARSIS), Sydhavn Station, Copenhagen
– w. Anna Rettl.
De Himlende Øjne, Sydhavn Station, Copenhagen – w. Anna Rettl.
(s), Carlsberg Galleri og Kunstsalon, Copenhagen – w. Aske Høier Olsen.
2017 *411*, Pelican Self-Storage Sydhavn, Copenhagen – w. Andreas Tang.

CURATORIAL PROJECTS

- 2020 *Øresundsakademiet Edition #2*, Inkonst, Malmö, SE – w. Amin Zouiten
& Mandus Ridefelt.
Draken II – PRÉAMBULE, by Hanni Kamaly, Pelican Self-Storage Fridhemsplan,
Stockholm – w. coyote.
Draken II – Amaryllis in Vase, by Benedikte Bjerre, Viktor Fordell, Lisa Tan,
Pelican Self-Storage Fridhemsplan, Stockholm – w. coyote.

Draken II – Memory Loss, by Adam Shiu-Yang Shaw, Pelican Self-Storage
Fridhemsplan, Stockholm w. coyote.

Feminist Gaming Group, by Eloise Bonneviot, The Royal Danish Academy
of Fine Arts, Copenhagen.

Øresundsakademiet Edition #1, Berlin – w. Amin Zouiten & Mandus Ridefelt.
Second Nature, by Maria Stavrinaki, The Royal Danish Academy of
Fine Arts, Copenhagen.

2019 *UNHACK THE PLANET: a collective experiment in mapping*, by New Models:
Caroline Busta & LILINTERNET, The Royal Danish Academy of Fine Arts, CPH.
Monday's Child, by Albin Werle, Arcway Nightlands Connector Jennifee-See
Alternate, Copenhagen.

Russian Cosmism, by Mateusz Nowak and Anton Vidokle, The Royal Danish
Academy of Fine Arts, Copenhagen – w. Mira Winding.

2017 *411: Draken*, by Lisa Lundgren, Pelican Self-Storage Fridhemsplan,
Stockholm – w. coyote.

411: The Conspiracy Of Flowers, by Albin Werle, Pelican Self-Storage
Østerbro, Copenhagen – w. Andreas Tang.

PUBLISHED WRITING

- 2022 *Dear friend (on ambivalence)*, The Lunatic Future for the Depressed Planet
and the Planet ..., Astrid Noacks Atelier, Copenhagen – w. Henriette Hese.
after the good life, by other means than life, Department of Visual Cultures,
Goldsmiths, University of London.
Un Confit de Pensées, Kulturo x Ordkonst, Copenhagen and Gothenburg
– w. Groupware.

TEACHING

- 2022 *Autonomy and Education*, Future Art Education, Athens School of Fine Arts,
Athens – w. Mikkeline Daa Natorp.
2020 *BAKKEN – a workshop in collective film production*, The Royal Danish Academy
of Fine Arts & The Danish Film School, Copenhagen – w. John Skoog.
On the Concept of Praxis, Øresundsakademiet Edition #1, Scandic Berlin
Kurfürstendam, Berlin.
2017 *The Art. The Internet*, Den Frie, Copenhagen.
2016 *Algorithms As Traceable Objects*, Art Future & Future State Conference,
The Art Academy of Latvia, Riga.

PRESS

- 2020 [Øresundsakademiet](#) – project presentation at Nordisk Kulturfond's website.
- 2017 [Labyrintisk og Fuldautomatisk, Kunstkritikk](#) – review of 411 self-storage exhibitions.

AWARDS

- 2020 Glashofs Legat, scholarship for MA at Goldsmiths, University of London.
William Demant, scholarship for MA at Goldsmiths, University of London.
Idella, scholarship for MA at Goldsmiths, University of London.
Aage og Johanne Louis-Hansens Fond, scholarship for MA at Goldsmiths,
University of London.
Augustinus Fonden, scholarship for MA at Goldsmiths, University of London.
Nordisk Kulturfond: Opstart, grant for Øresundsakademiet.
Fondet for Dansk-Svensk Samarbejde, grant for Øresundsakademiet.

VIDEO LINKS

Selected past work

Angel Interface, 2022

5 min

[Link](#)

The Plan, 2019

12 min

[Link](#)

Collective work

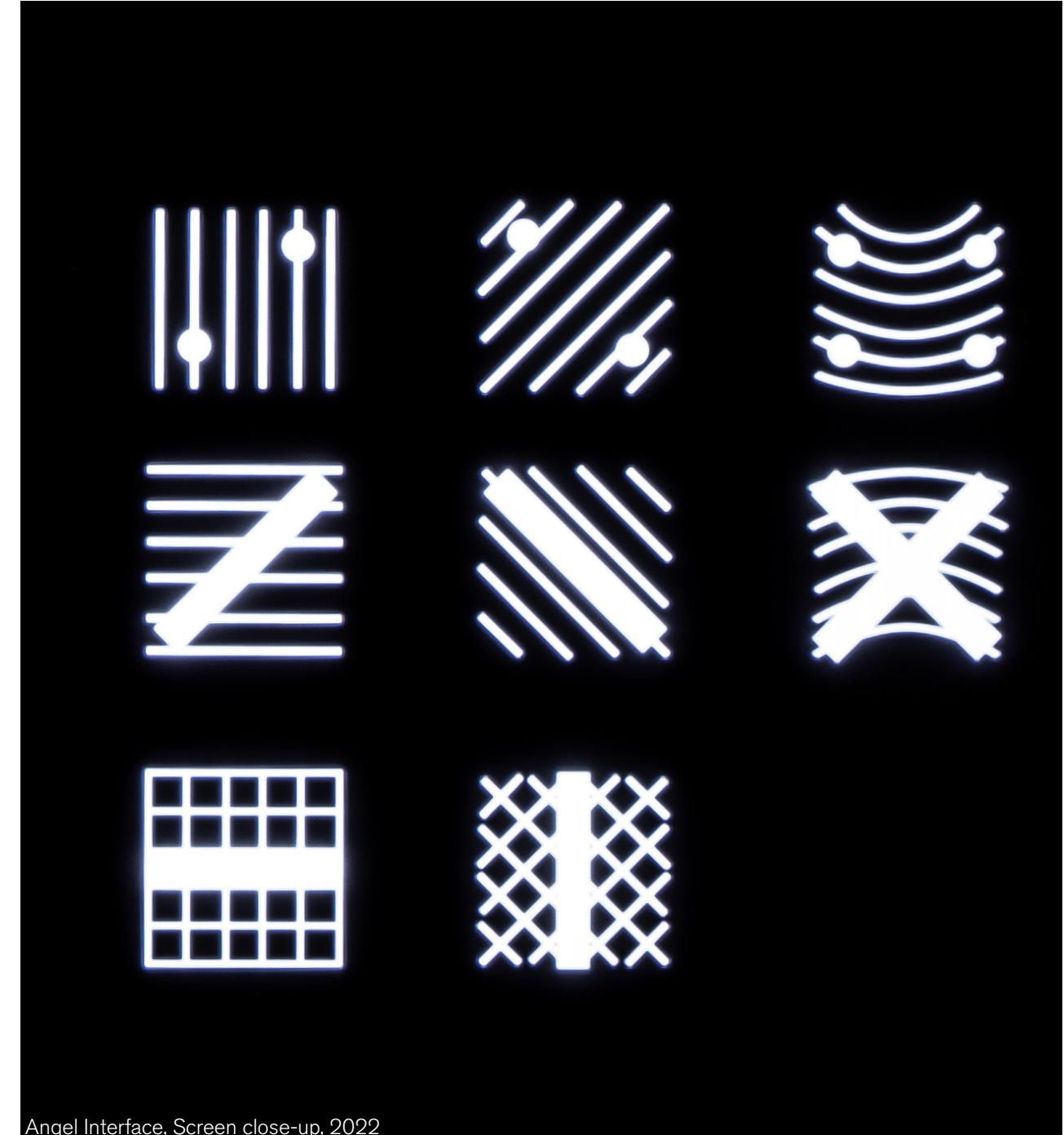
Bakken, 2021

62 min

[Link](#)

pw: bakken

Selected past work
2019-2022



Angel Interface, 2022

[Video Link](#)

Angel Interface is videogame. The work propels a fragmented poetic narrative through a set of game mechanics derived from a type of non-verbal intelligence test called Raven's Progressive Matrices.

Sound design developed in collaboration with London based Nexcxia.

Angel Interface, Screen close-up, 2022

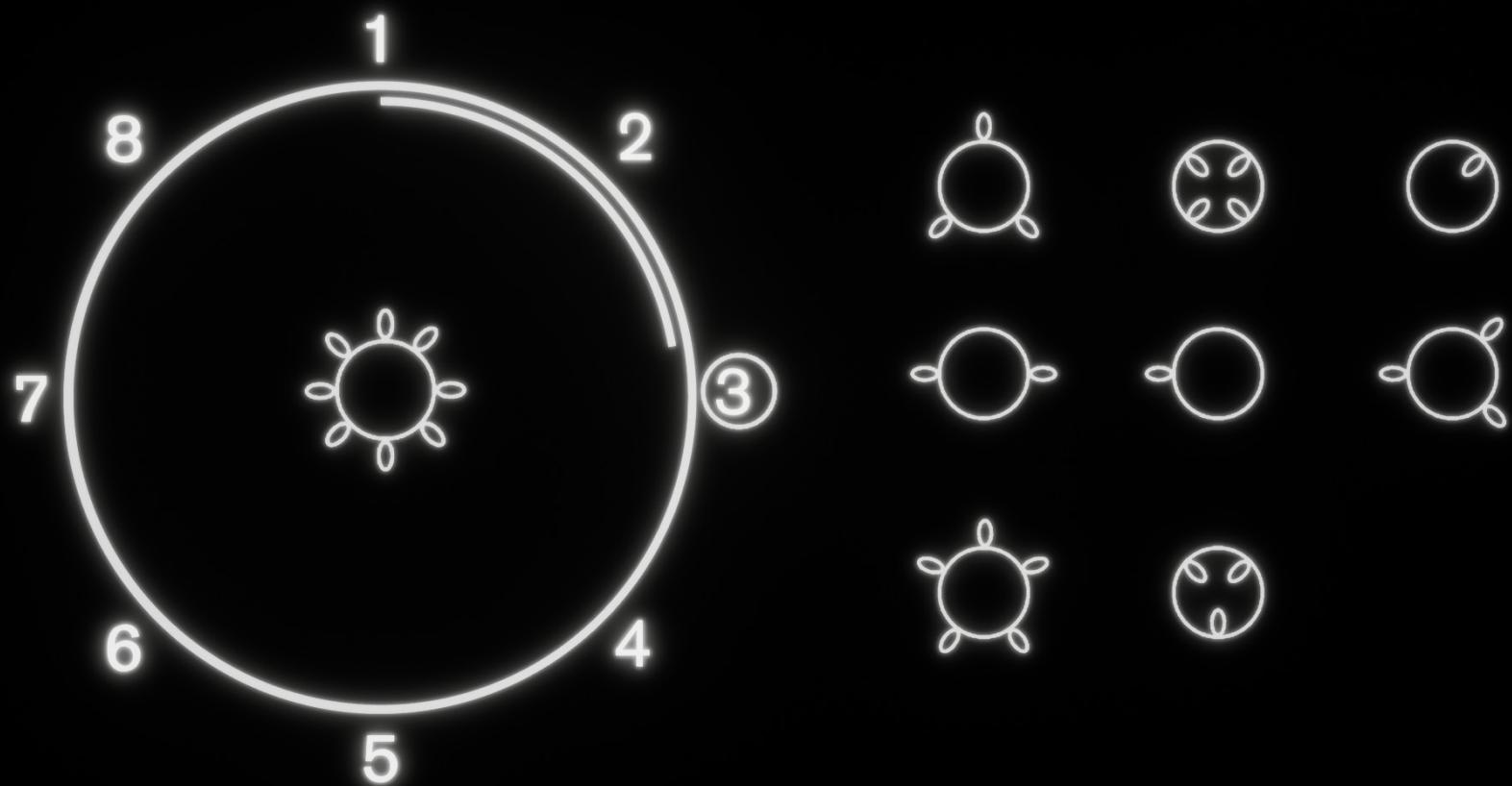


Angel Interface, Installation view, Kunsthall Charlottenborg, 2022



Angel Interface, Screenshot, 2022

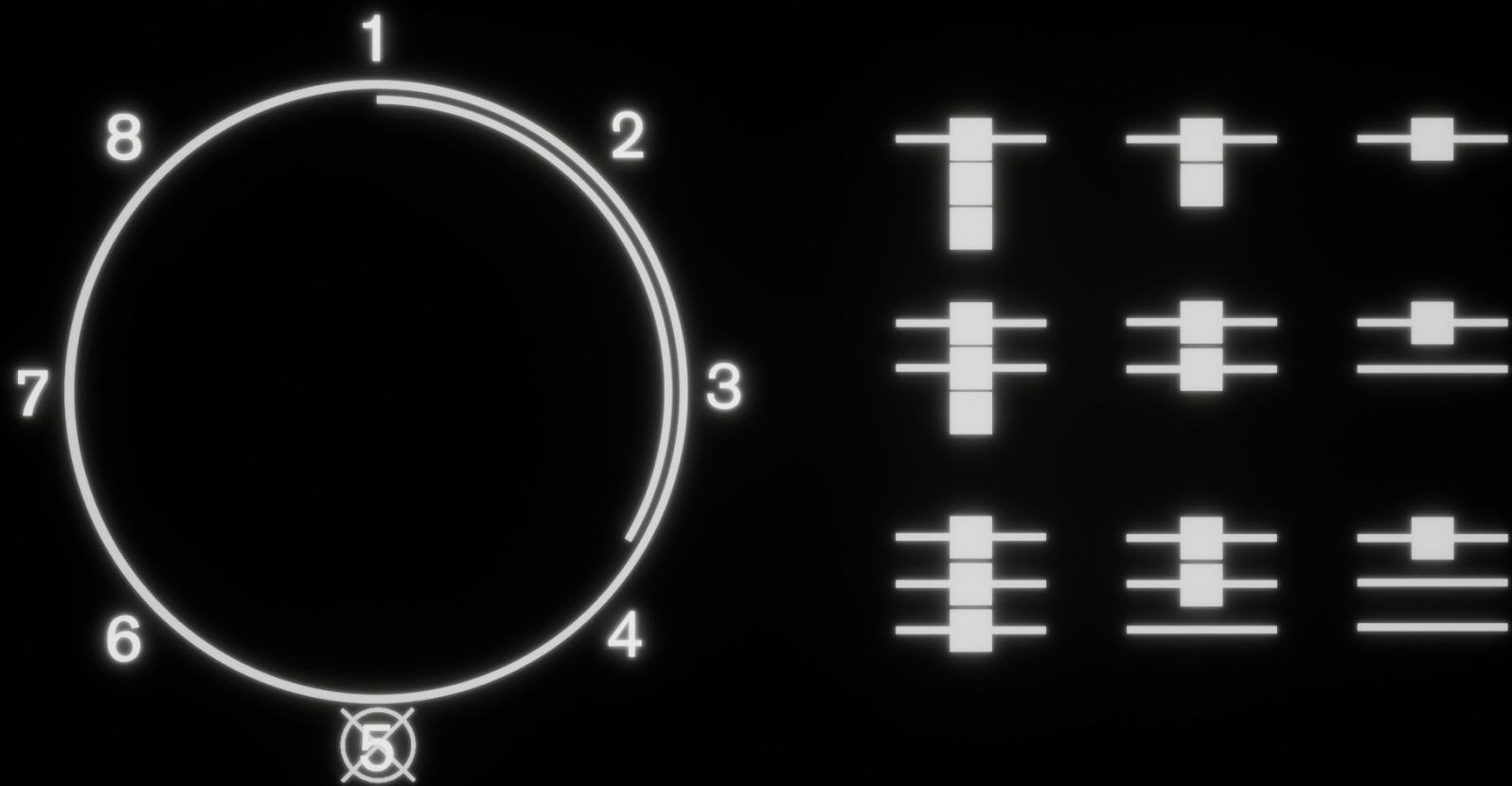
press Δ for controls



**ahead is a pigsty;
of pattern recognition;
of fluid intelligence for you to swim in**

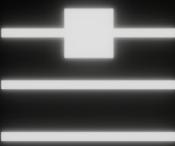
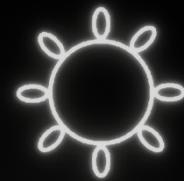
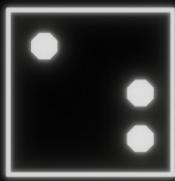
press O to continue

press Δ for controls



**the order of the day is testing,
we are now sexual geometry:
horny, fearless, and clever**

press O to continue



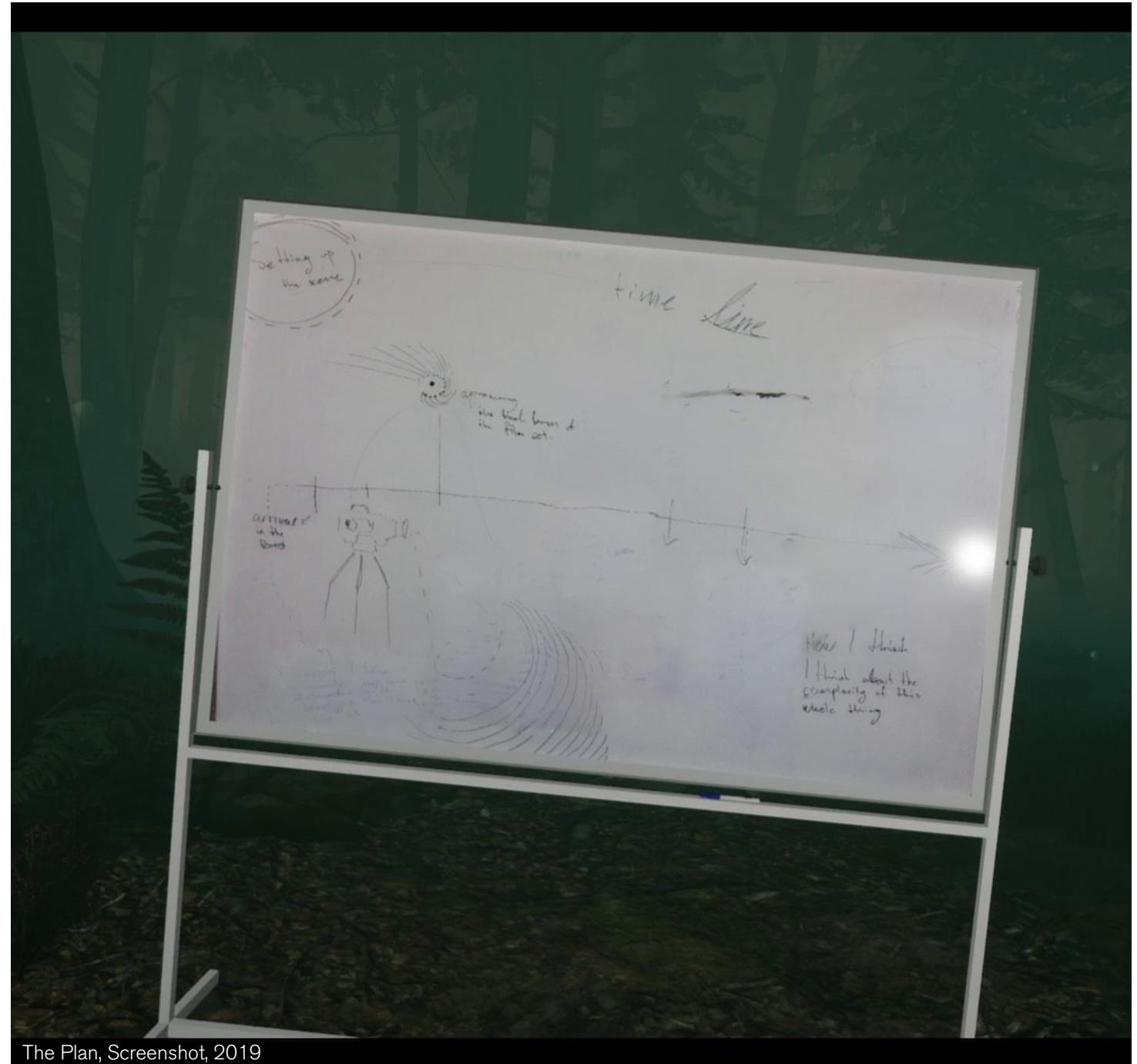
The Plan, 2019

[Video Link](#)

The Plan is a slow paced shortfilm revolving around a never realised film that caught its producers in an endless loop.

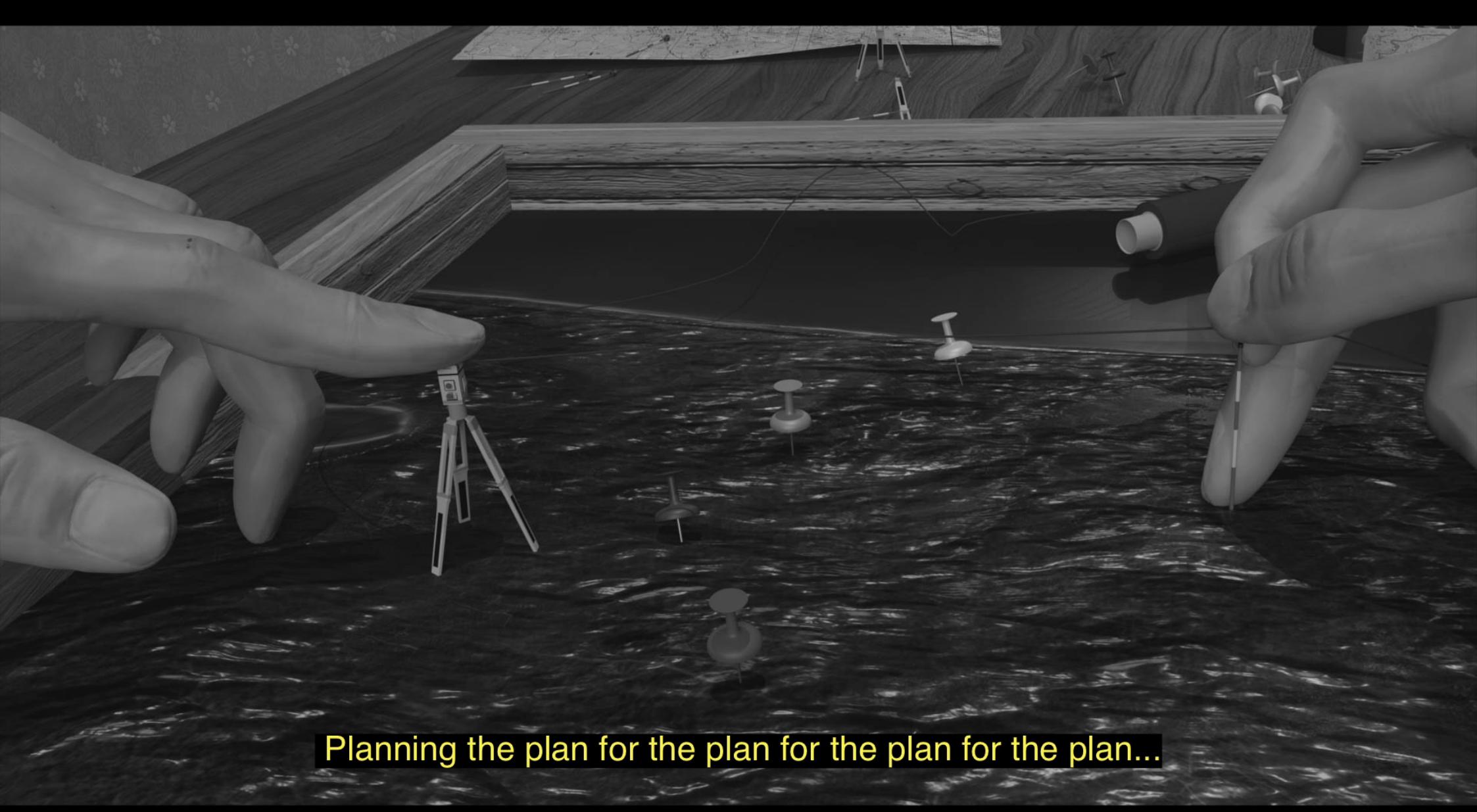
The fictional story takes place within a digital reconstruction of a film set, but spreads throughout archival material and additional found imagery.

The work includes musical pieces composed by Ani Bigum Kampe and is narrated by Aske Høier Olsen and Henriette Heise.

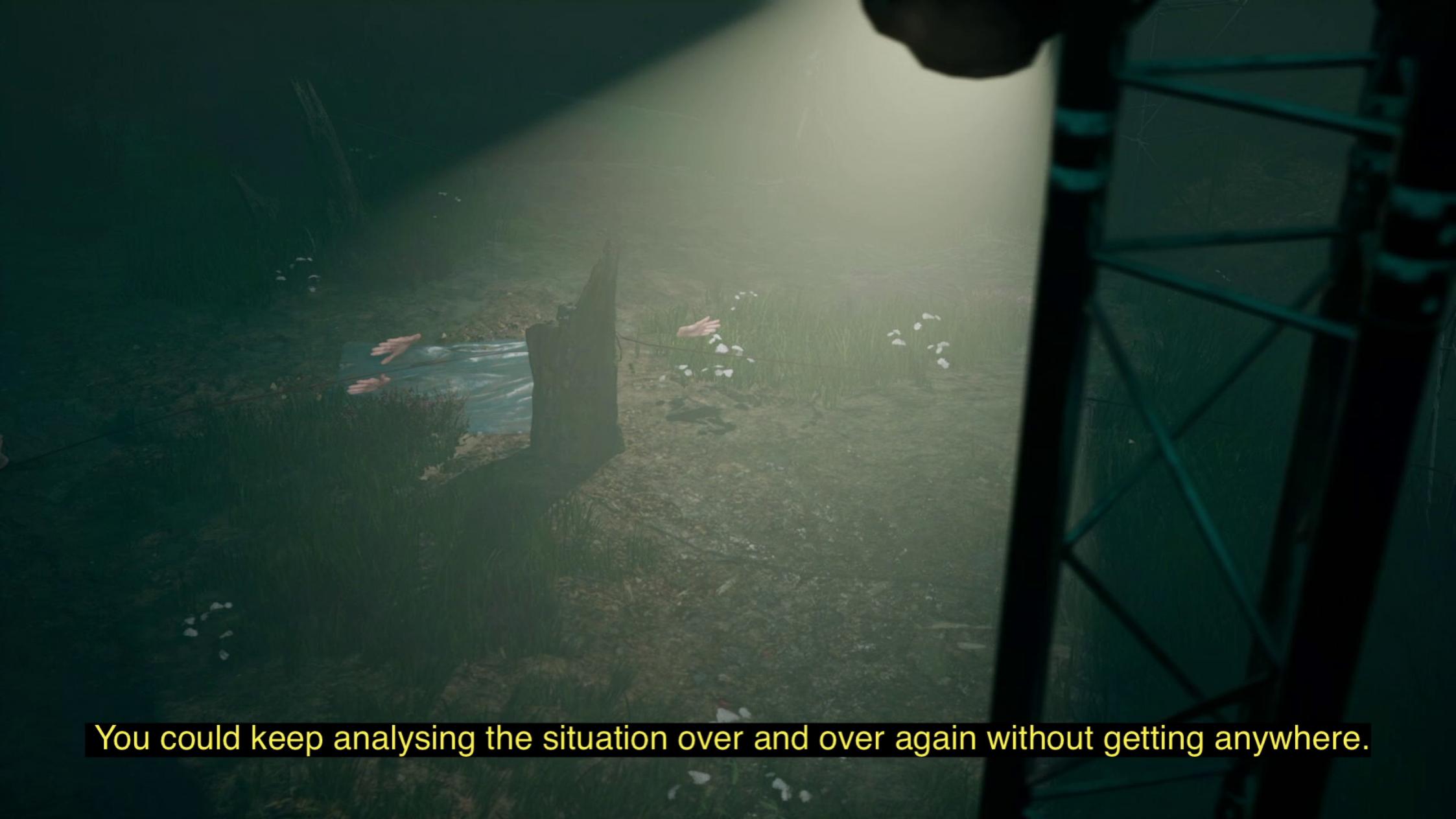




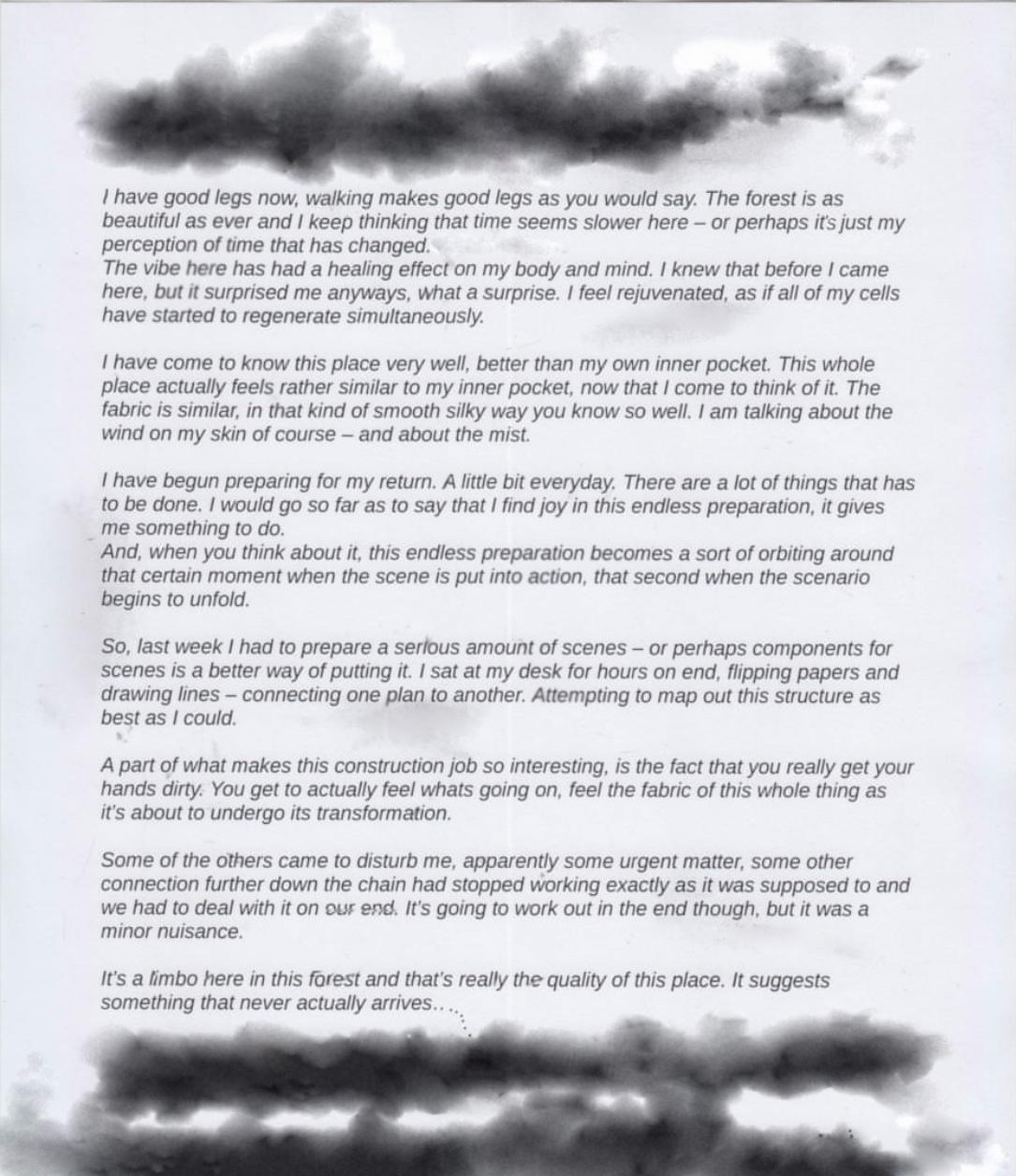
The Plan, Screenshot, 2019



Planning the plan for the plan for the plan for the plan...



You could keep analysing the situation over and over again without getting anywhere.



I have good legs now, walking makes good legs as you would say. The forest is as beautiful as ever and I keep thinking that time seems slower here – or perhaps it's just my perception of time that has changed.

The vibe here has had a healing effect on my body and mind. I knew that before I came here, but it surprised me anyways, what a surprise. I feel rejuvenated, as if all of my cells have started to regenerate simultaneously.

I have come to know this place very well, better than my own inner pocket. This whole place actually feels rather similar to my inner pocket, now that I come to think of it. The fabric is similar, in that kind of smooth silky way you know so well. I am talking about the wind on my skin of course – and about the mist.

I have begun preparing for my return. A little bit everyday. There are a lot of things that has to be done. I would go so far as to say that I find joy in this endless preparation, it gives me something to do.

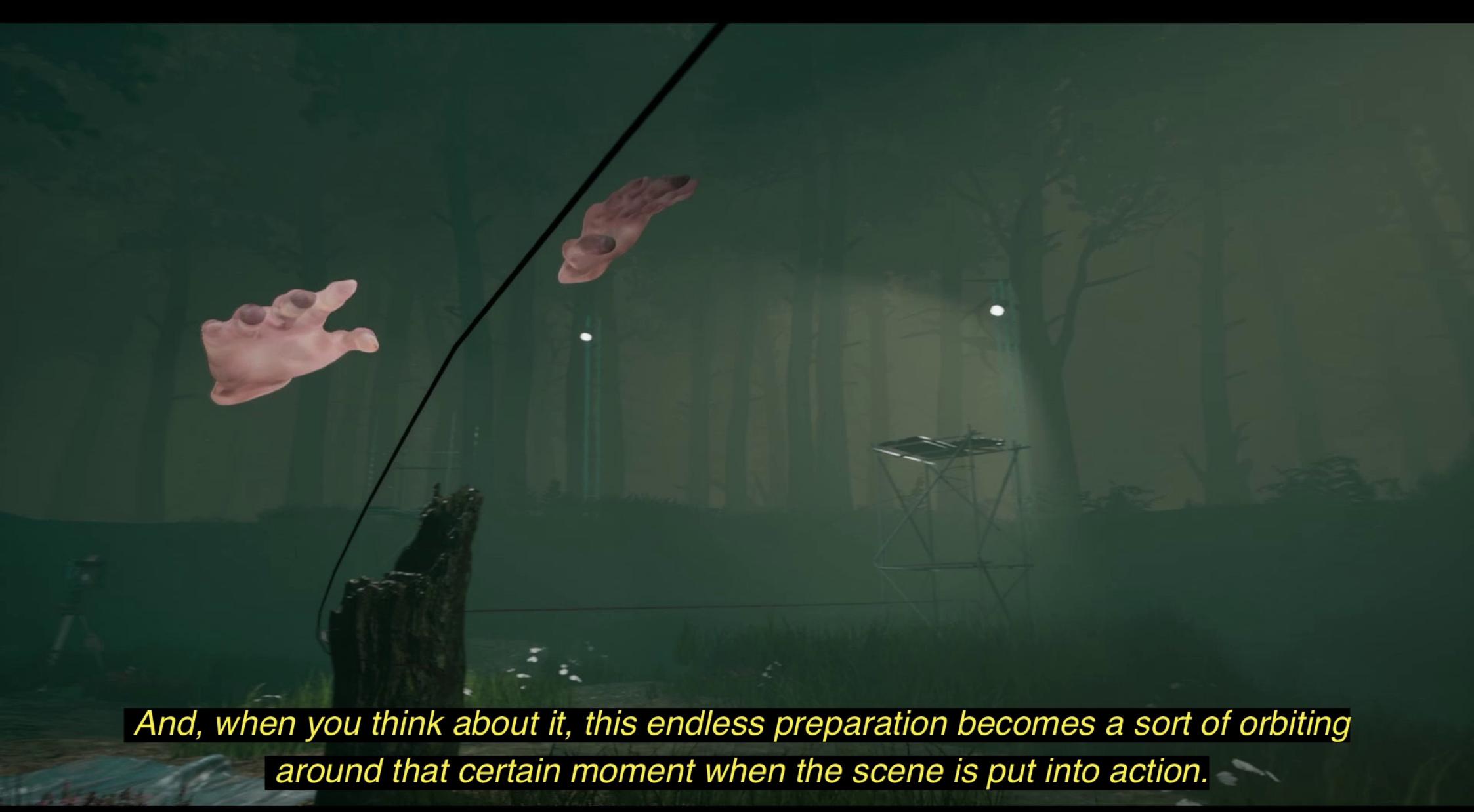
And, when you think about it, this endless preparation becomes a sort of orbiting around that certain moment when the scene is put into action, that second when the scenario begins to unfold.

So, last week I had to prepare a serious amount of scenes – or perhaps components for scenes is a better way of putting it. I sat at my desk for hours on end, flipping papers and drawing lines – connecting one plan to another. Attempting to map out this structure as best as I could.

A part of what makes this construction job so interesting, is the fact that you really get your hands dirty. You get to actually feel what's going on, feel the fabric of this whole thing as it's about to undergo its transformation.

Some of the others came to disturb me, apparently some urgent matter, some other connection further down the chain had stopped working exactly as it was supposed to and we had to deal with it on our end. It's going to work out in the end though, but it was a minor nuisance.

It's a limbo here in this forest and that's really the quality of this place. It suggests something that never actually arrives..



And, when you think about it, this endless preparation becomes a sort of orbiting around that certain moment when the scene is put into action.

Jetty's Mod, 2019

Algorithmic performance piece made in collaboration w. Erdal Bilici, at Overgaden Institute for Contemporary Art. The work placed a series of performers as a systemic and game-like intervention into a surrounding installation by Rune Bosse.

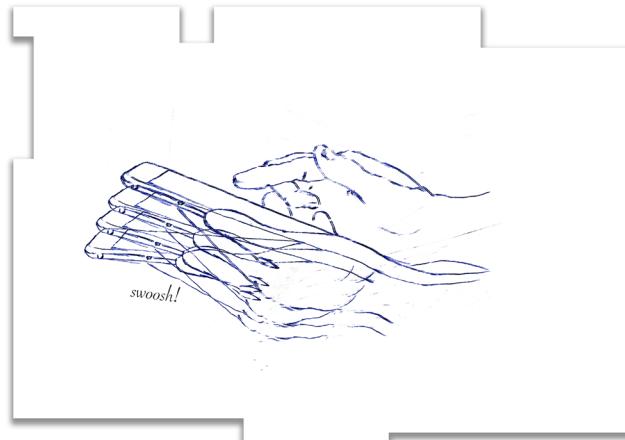
The performers acted according to a set of predefined rules conditioning the emerging narrative structure. The viewer were invited into the scene and became nearly indistinguishable from the performers themselves.



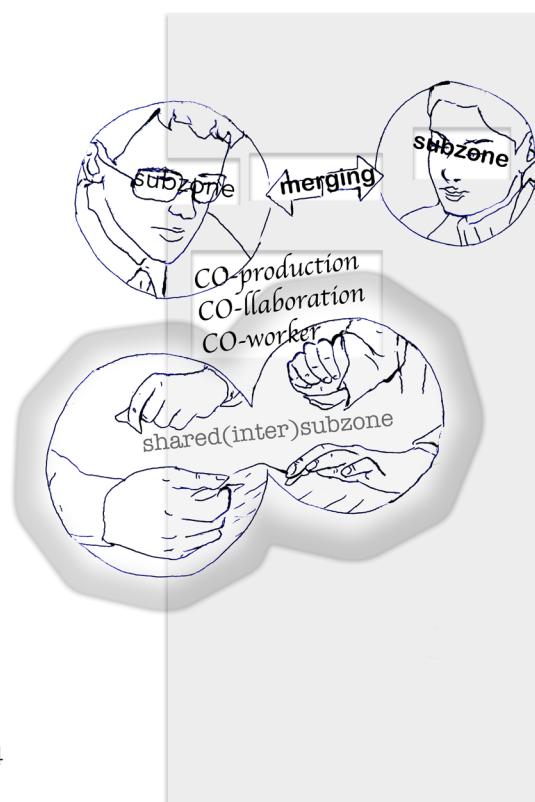
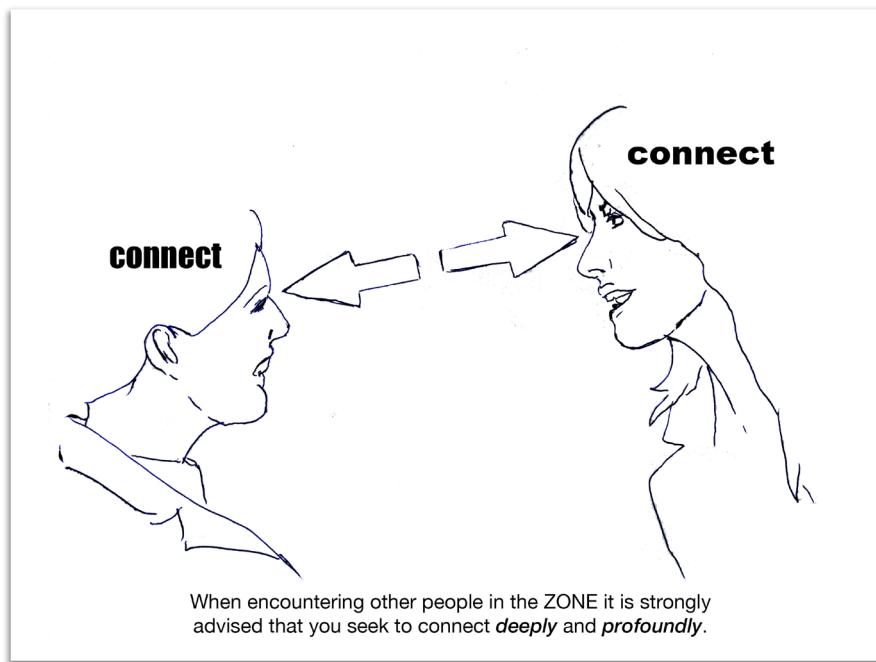
Jetty's Mod, Performance documentation, 2019, 1,2



Jetty's Mod, Performance documentation, 2019



IN THE ZONE: ANY DEVICE IS A TOOL FOR MAPPING, MAP-MAKING, DOCUMENTING, - EXPERIMENT A LITTLE, C'MON - IT IS A LIGHT IN THE DARK, IT MANIFESTS ITSELF AS THE AMBIGUITY OF THE WORKPLACE.



Collective work
2021-2022

Groupware, 2021-22

The following pages contain work from three exhibitions by the artist group, Groupware. In order: *Sabot Age* (2022), *Crow(d) Control* (2021) and *Kookies* (2021).

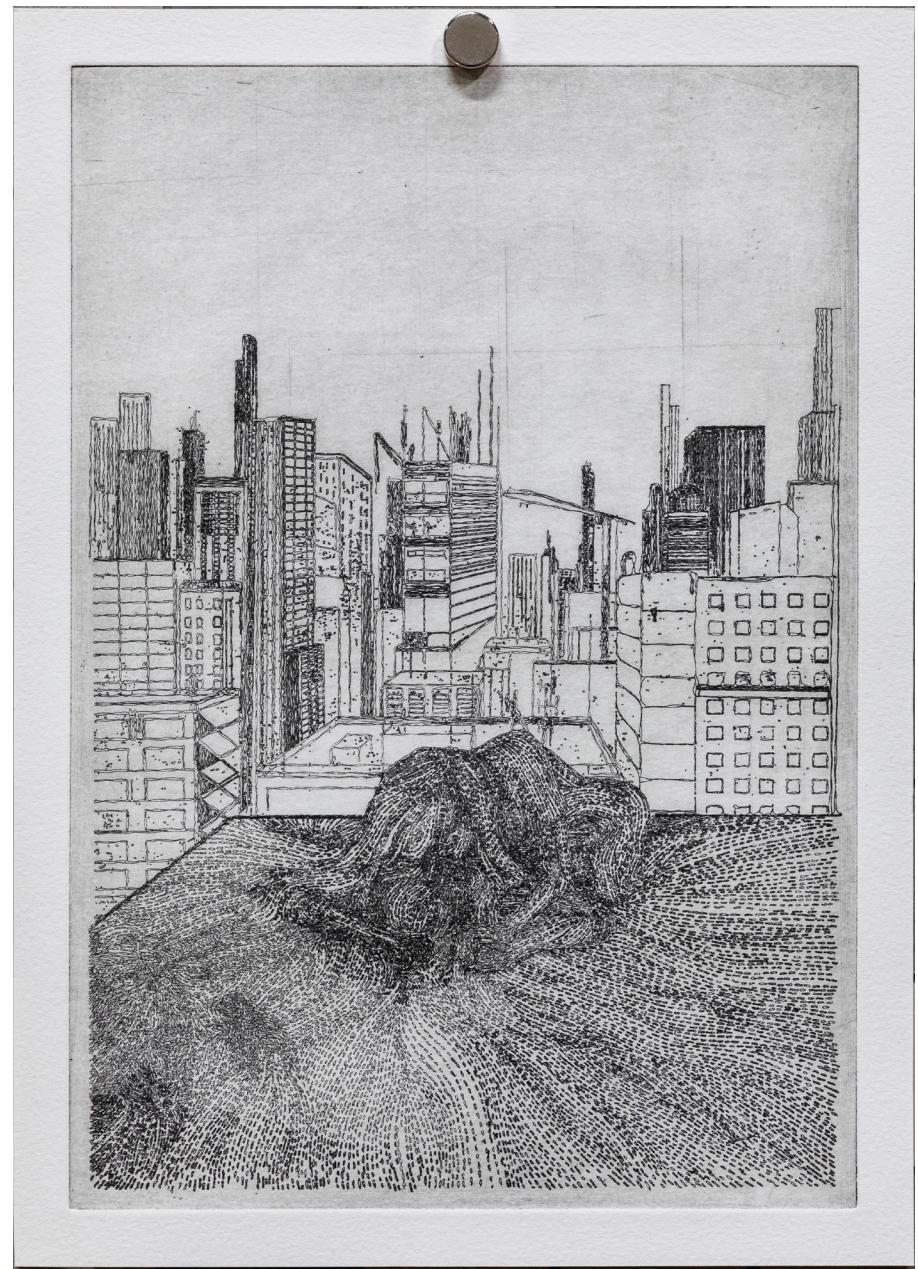
It ranges from photography, print, and drawing, to sculpture.



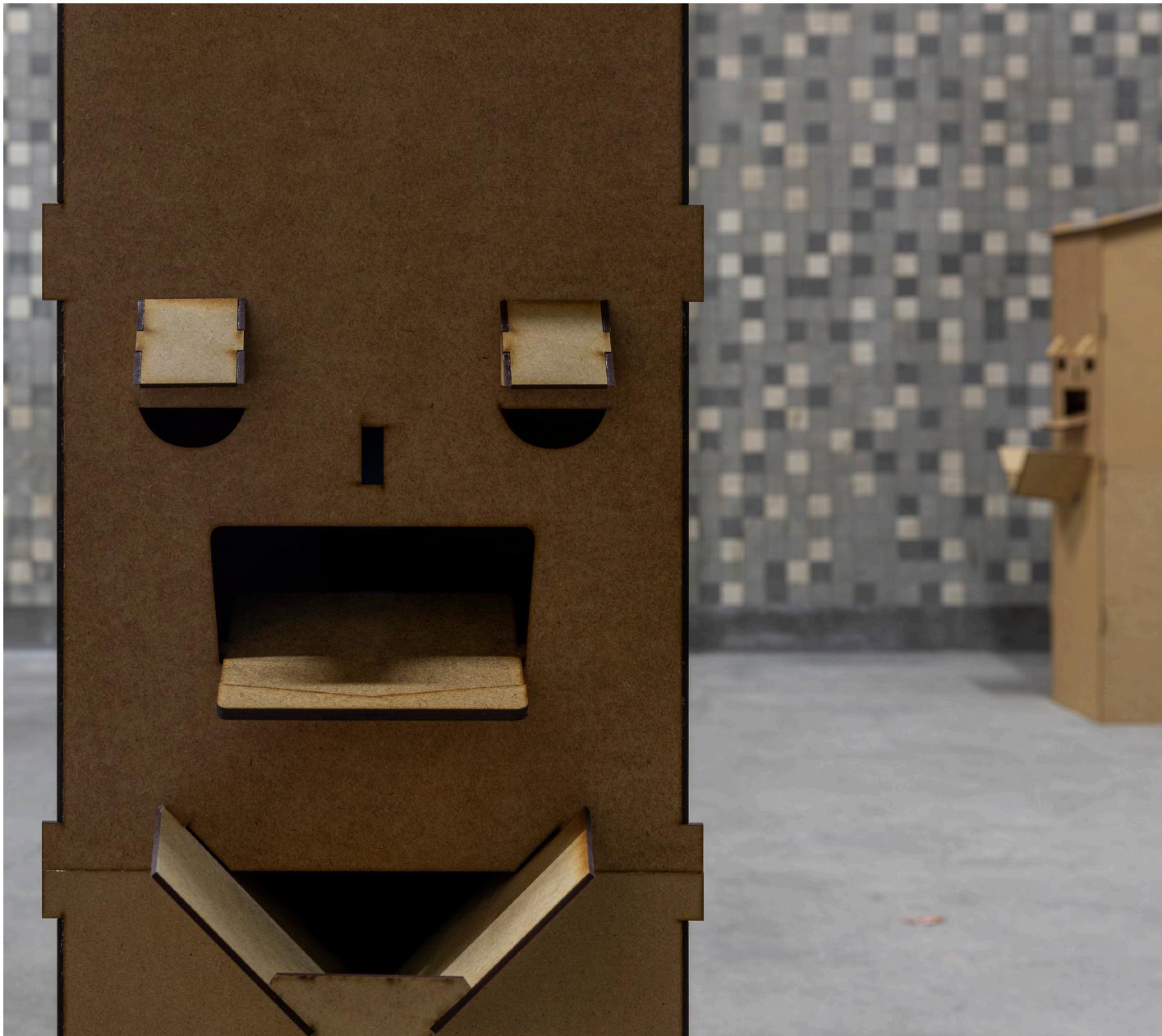
Sabot Age, 2022, 1,2



Crow(d) Control: Crow(d) Box, 2021



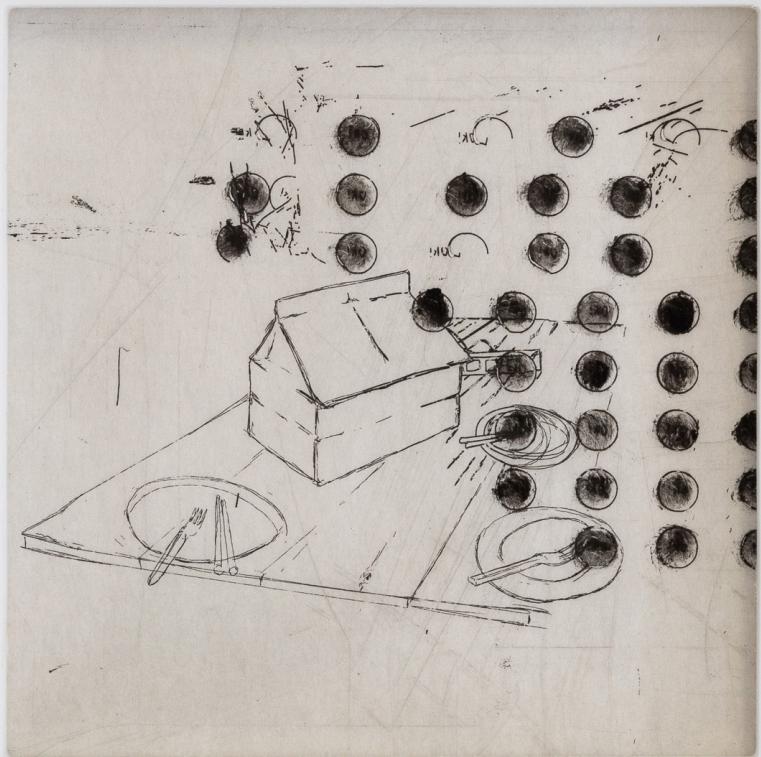
Crow(d) Control: Luddite Romance, 2021



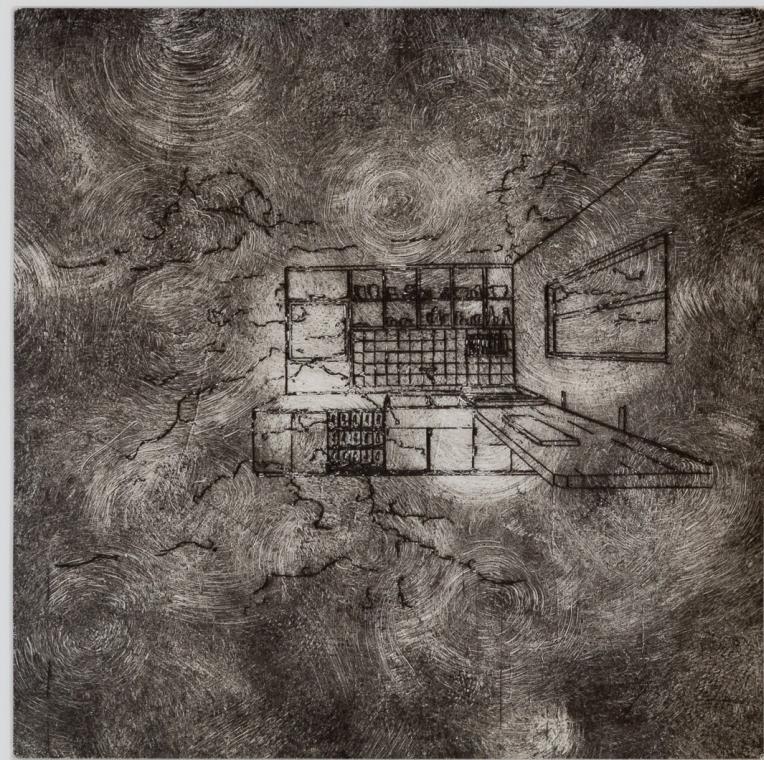
Crow(d) Control: Crow(d) Box, 2021

The Crow(d) Box sculptures are derived from a never realised technical object, the crowbox; conceived of to integrate crows and intelligent birds into city infrastructures. It was designed to do so by rewarding them with a treat for dropping pieces of trash into the “beak” of the crowbox itself.

Groupware has appropriated this invention and created a version where the technical functionality is missing, leaving the proposal as an aesthetic rendition of the failed optimisation attempt.



Kookies: Camera Eats First, 2021



Kookies: Dark Kitchen, 2021

Bakken, 2021

[Video Link](#)

Hybrid documentary made at Bakken in collaboration with John Skoog, Mikkeline Daa Natorp, Thomas Dyrholm, Yujin Jung, Andreas Tang, and more.

Premiere: CPH:DOX (2021). Streaming: PARA:DOX (2022).



Bakken, Screenshot, 2021, 1,2



