

Portfolio/
Bertram von Undall

2023



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Groupware

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

Adrian Delafontaine
Andreas Tang
Bertram von Undall

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.

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.

EXPERIENCE

- 2020– Groupware: transdisciplinary artist collaboration. Role: co-founder and lead artist.
2019– 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 AND WORK SHOWCASES

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

ORGANISATIONAL AND CURATORIAL PROJECTS

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

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

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

(experimental education) Øresundsakademiet Edition #1, Berlin, DE.
– w. Amin Zouiten & Mandus Ridefelt.

(seminar) *Second Nature*, by Maria Stavrinaki, The Royal Danish Academy of Fine Arts, Copenhagen.

(seminar) *UNHACK THE PLANET: a collective experiment in mapping*, by New Models: Caroline Busta & LILINTERNET, The Royal Danish Academy of Fine Arts, Copenhagen.

(exhibition) *Monday's Child*, by Albin Werle, Arcway Nightlands Connector Jennifee-See Alternate, Copenhagen.

(workshop) *Russian Cosmism*, by Mateusz Nowak, The Royal Danish Academy of Fine Arts, Copenhagen – w. Mira Winding.

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

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

PUBLISHED WRITING

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

TEACHING

- 2022 (seminar/workshop) *Autonomy and Education*, Future Art Education, Athens School of Fine Arts, Athens – w. Mikkeline Daa Natorp.
2020 (workshop) *BAKKEN – a workshop in collective film production*, The Royal Danish Academy of Fine Arts & The Danish Film School, Copenhagen – w. John Skoog.
(lecture) *On the Concept of Praxis*, Øresundsakademiet Edition #1, Scandic Berlin Kurfürstendam, Berlin.
2017 (panel discussion) *The Art. The Internet*, Den Frie, Copenhagen.
2016 (talk) *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

Upcoming work
2023

DIVID: Prisoner's Dilemma

(work in progress)

DIVID: Prisoner's Dilemma is to be a videogame work based on the classical gametheoretical problem, *prisoner's dilemma*.

As in the original problem, two persons have been arrested and are now held in custody. You have been isolated from each other and are now given a choice: either confess to the charges made against you or defect. However the outcome is entirely dependent on the answer of the other.

Here the other is a simulated person and on the basis of abstract clues it's up to the player to determine what is the best course of action.

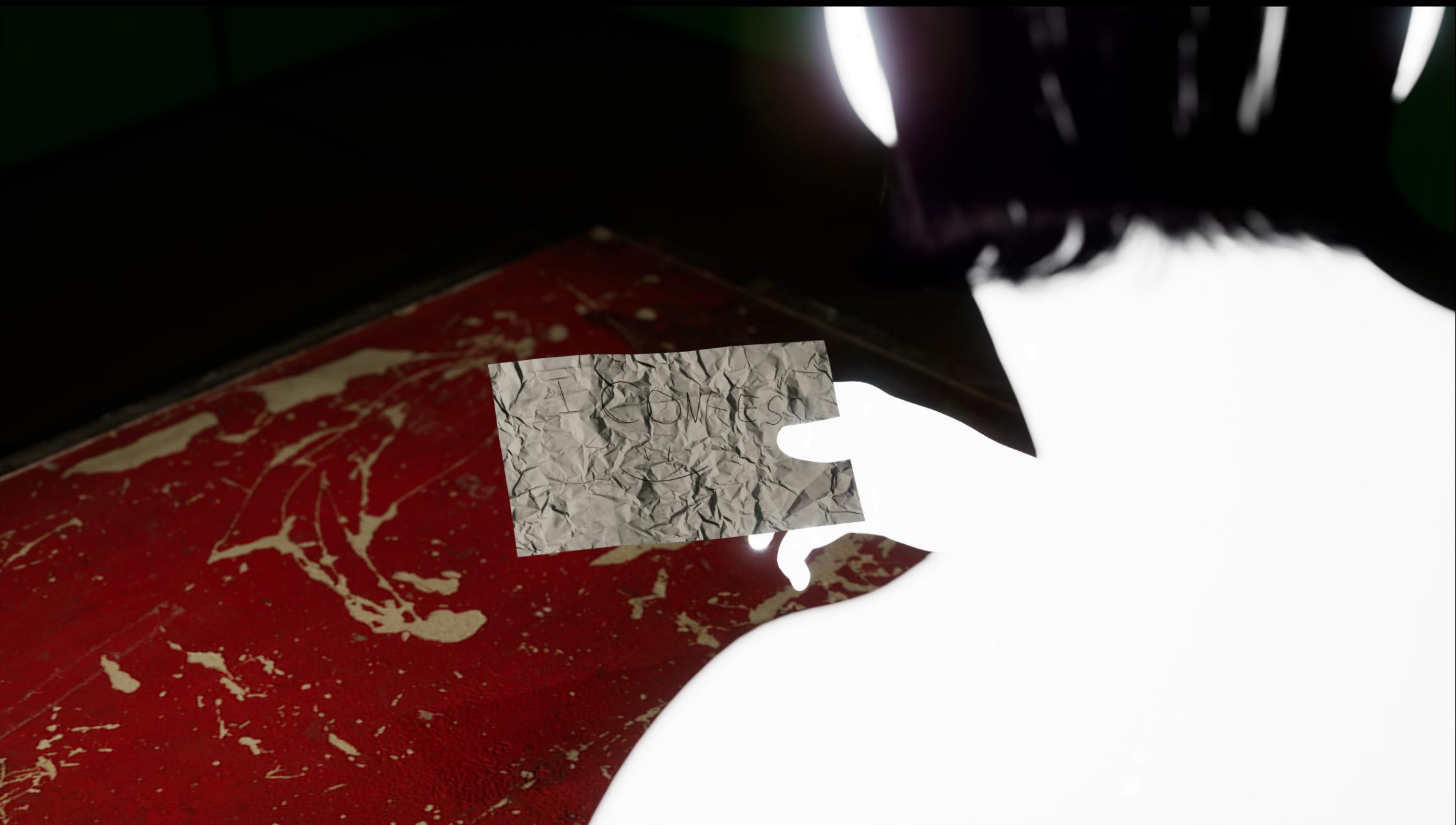
The figure seen here is the simulated antagonist.

Sound design and music will be made in collaboration with Andrea Novel (Ydegir).

Being made with Unreal Engine.

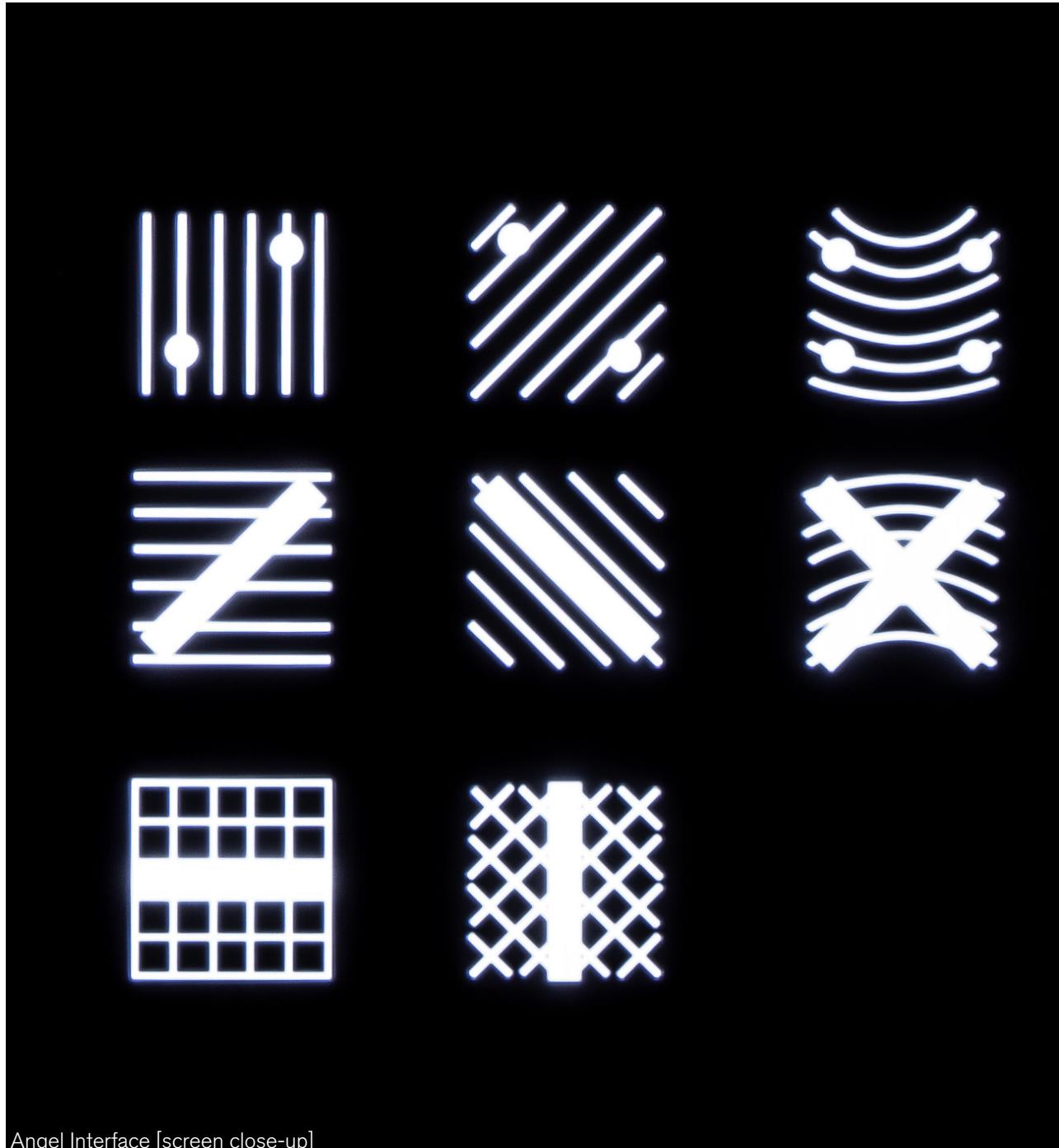


DIVID: Prisoner's Dilemma [screenshot]



DIVID: Prisoner's Dilemma [screenshot]

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, called Raven's Progressive Matrices.

Sound design developed in collaboration with London based Nexcxia.

Made with Unreal Engine.

Angel Interface [screen close-up]

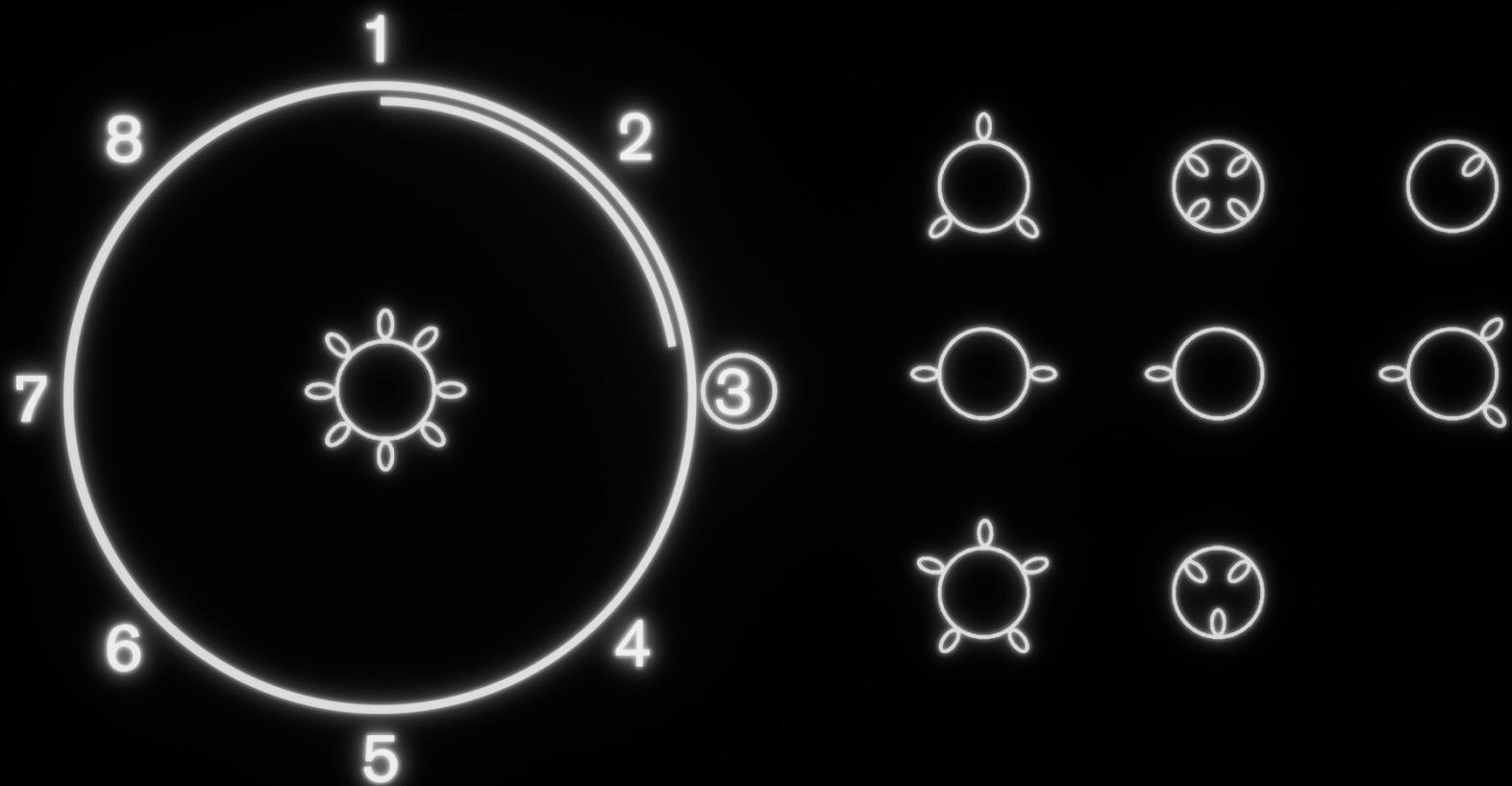


Angel Interface [installation view, Kunsthall Charlottenborg, Copenhagen]



Angel Interface [screenshot]

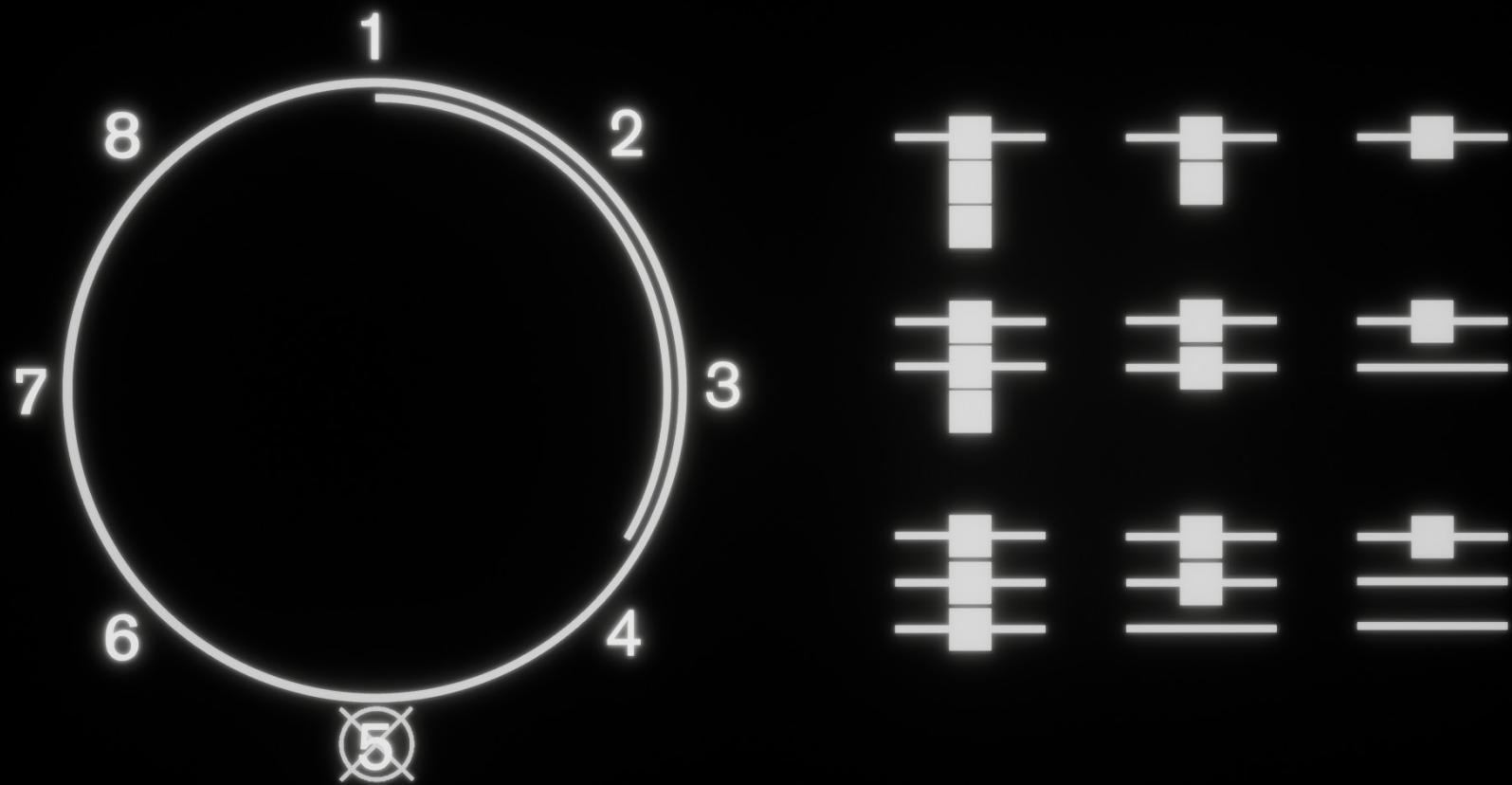
press Δ for controls



**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



Angel Interface [screenshot]

The Plan, 2019

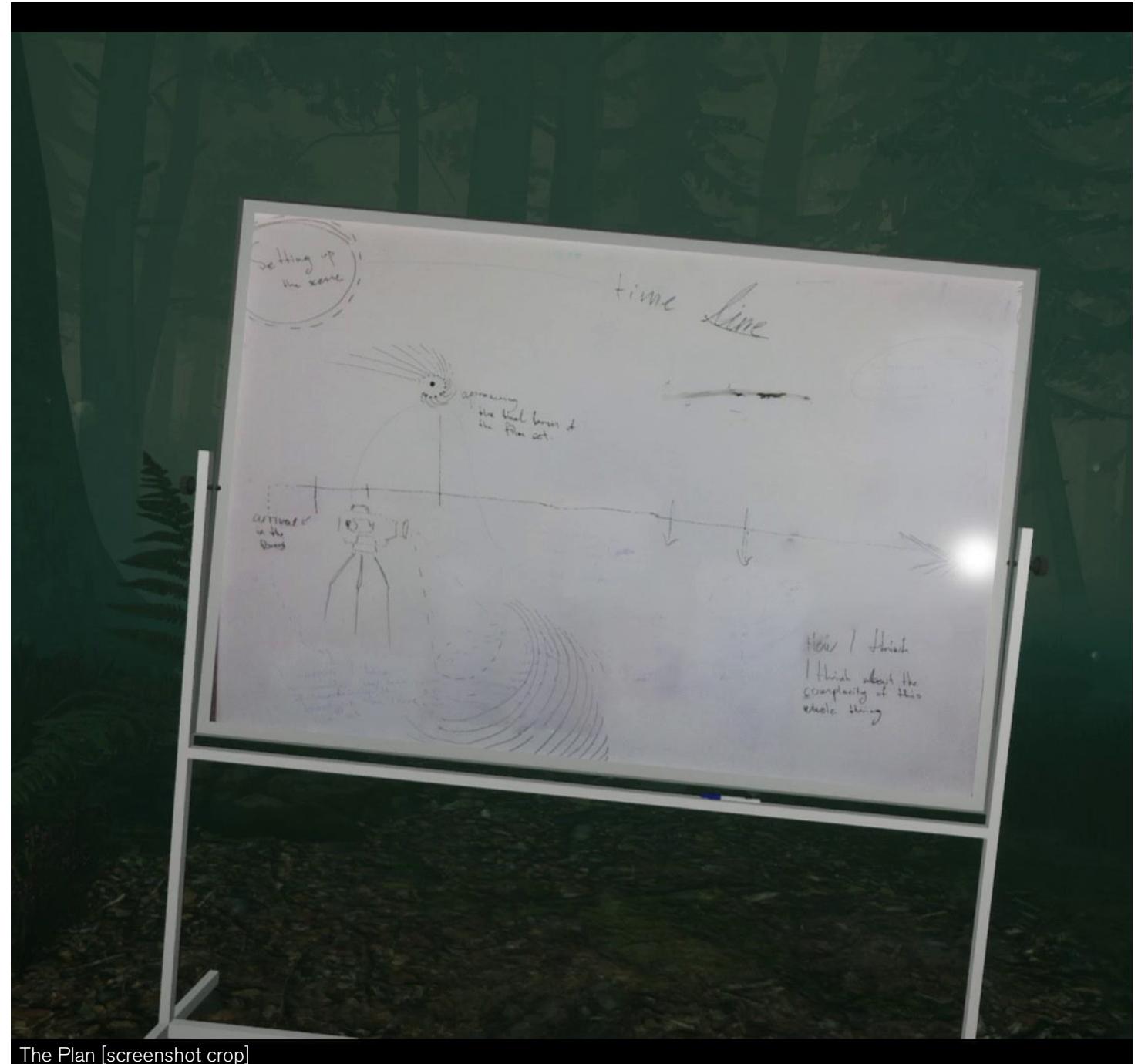
[Video Link](#)

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

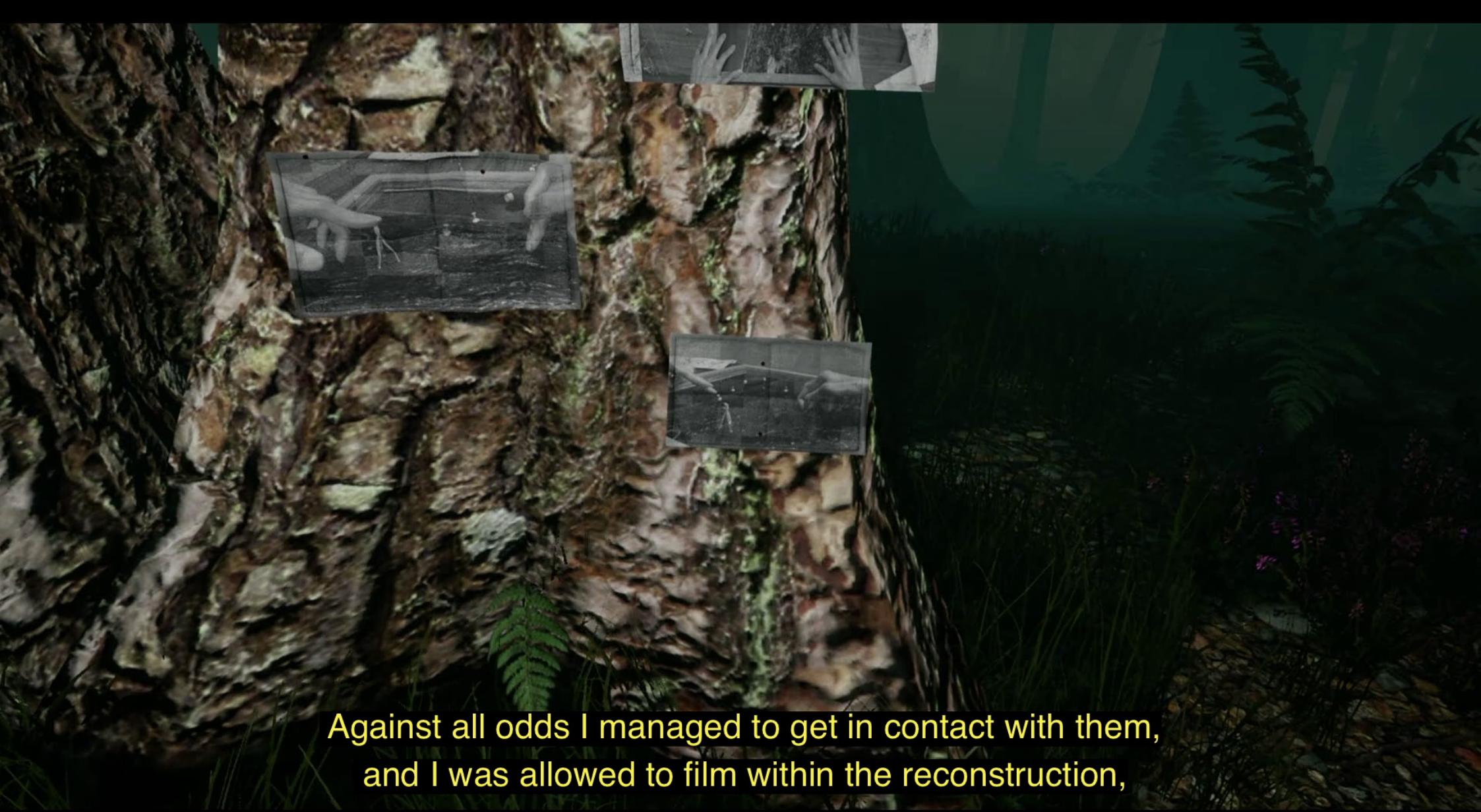
The fictional story takes place within a digital reconstruction of a film set, but spreads throughout archival material and additional found imagery.

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

Made with Unreal Engine.



The Plan [screenshot crop]



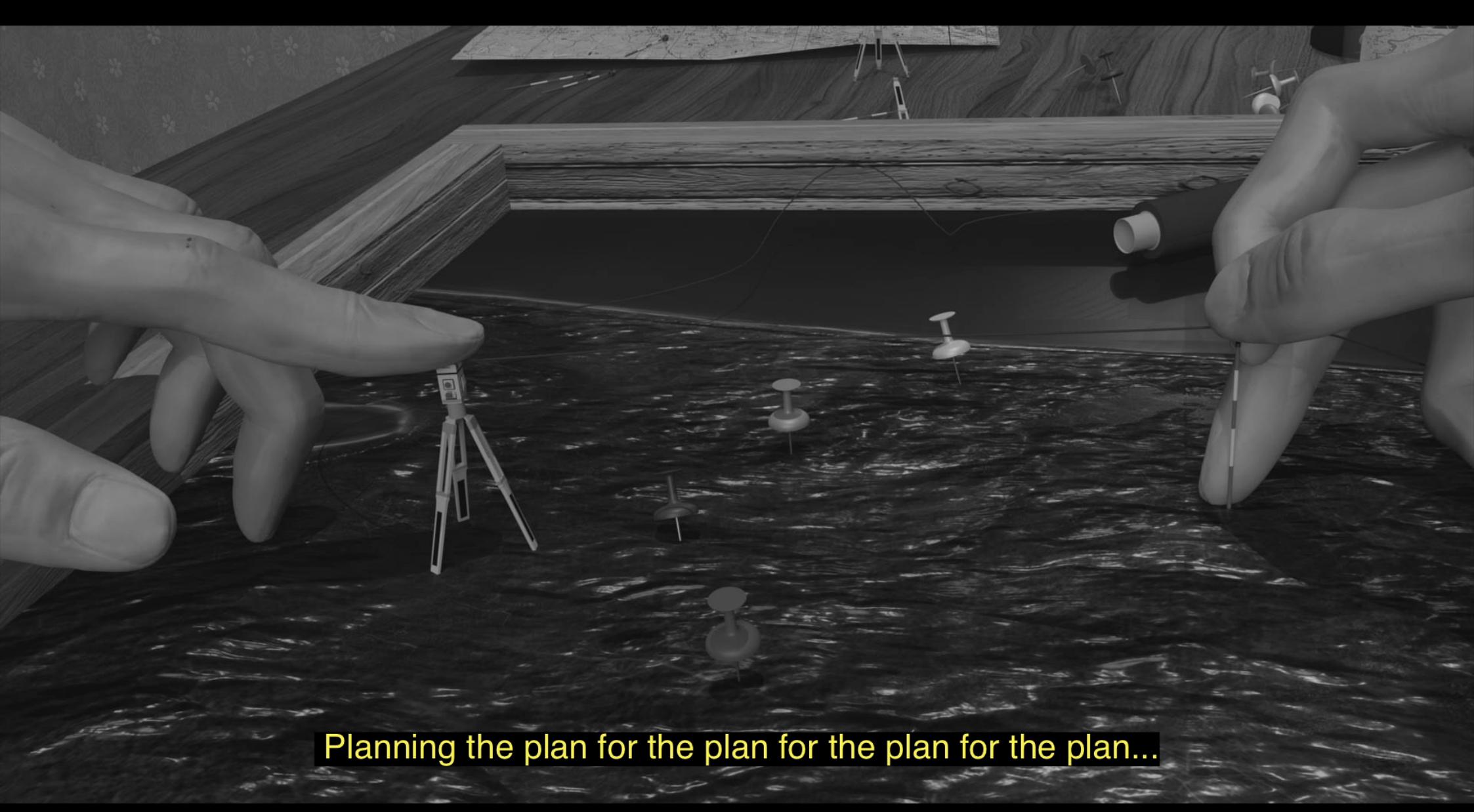
Against all odds I managed to get in contact with them,
and I was allowed to film within the reconstruction,



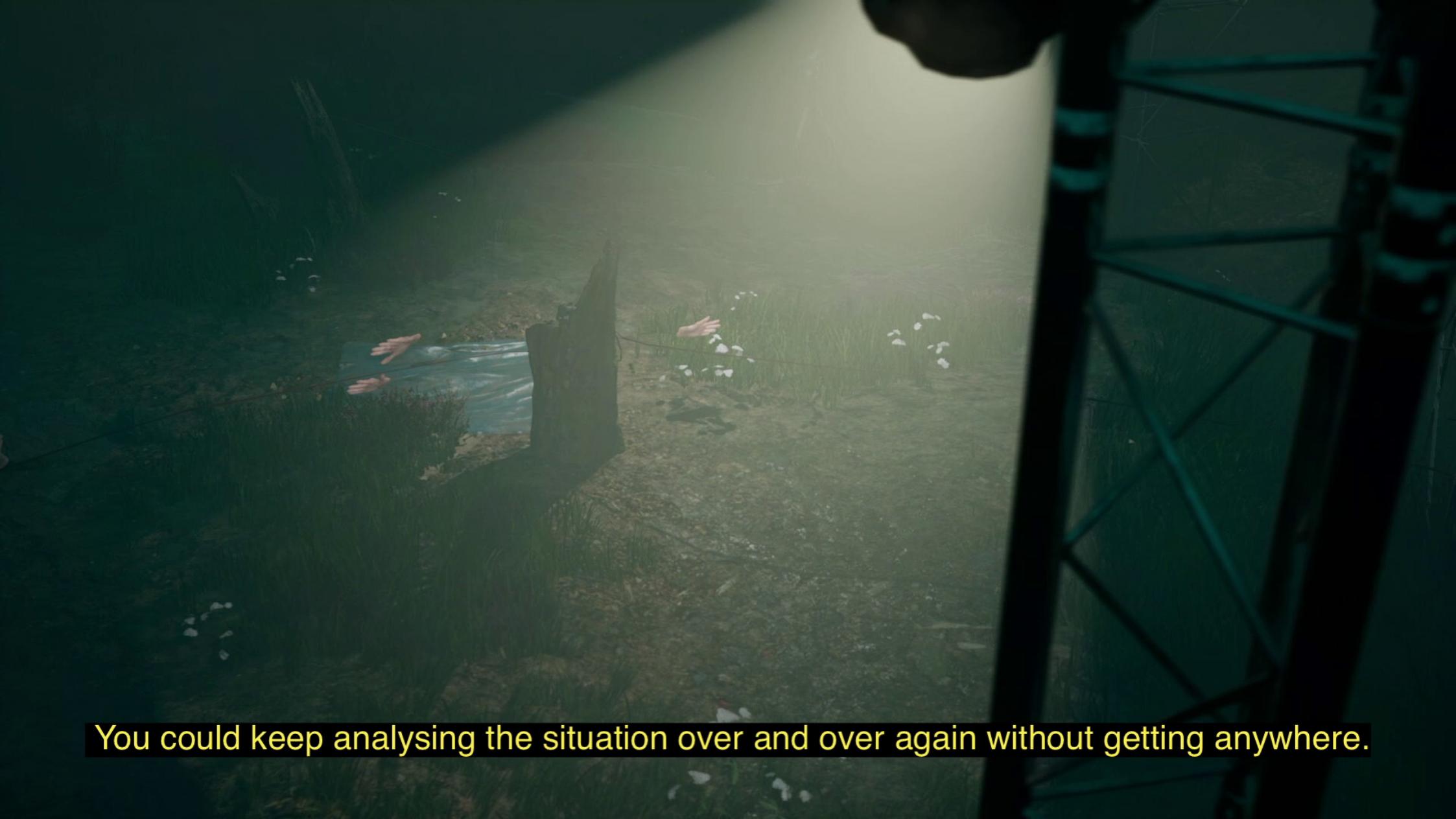
I think these images are of the original event
of the first film set forest.



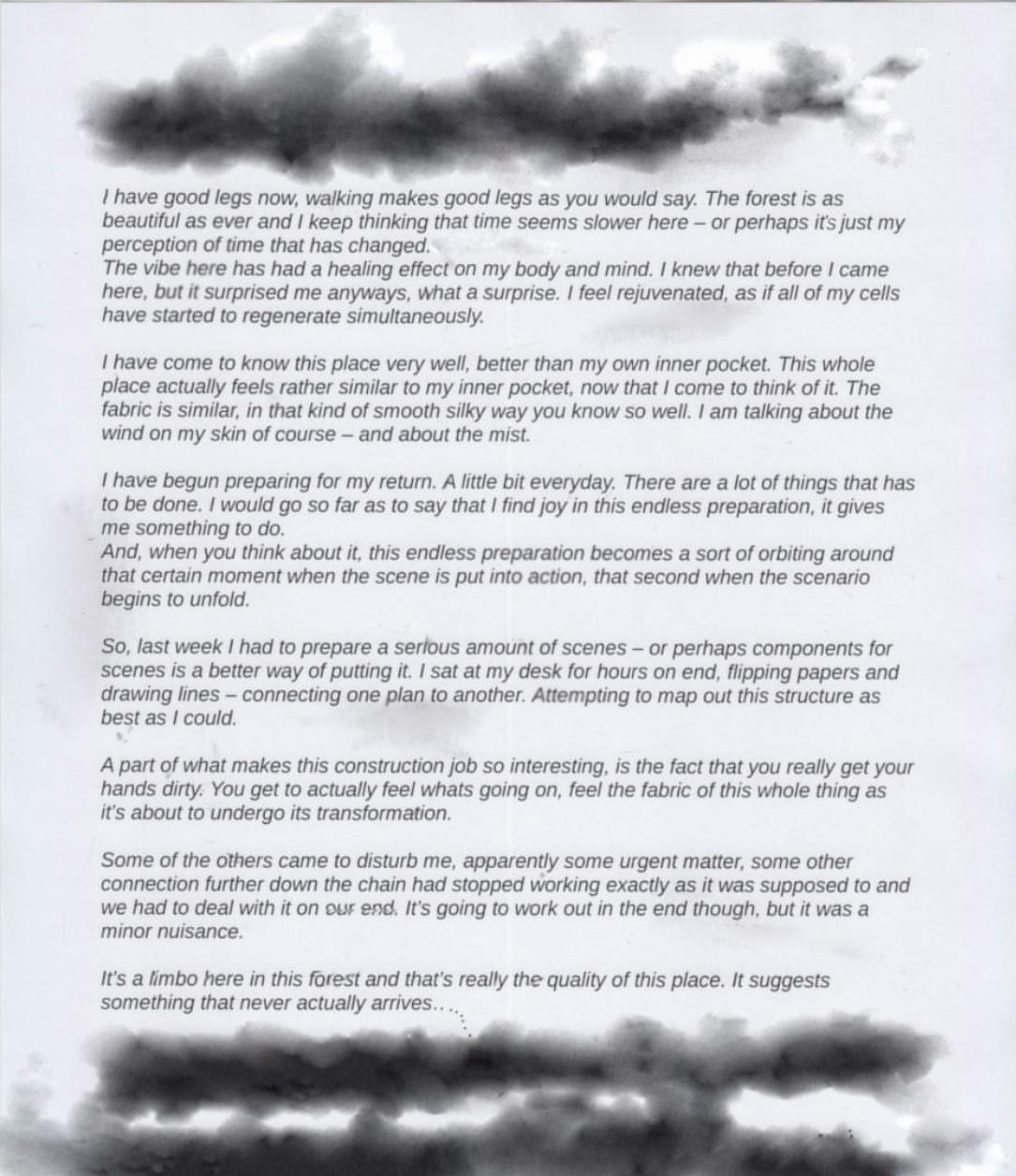
The Plan [screenshot]



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.

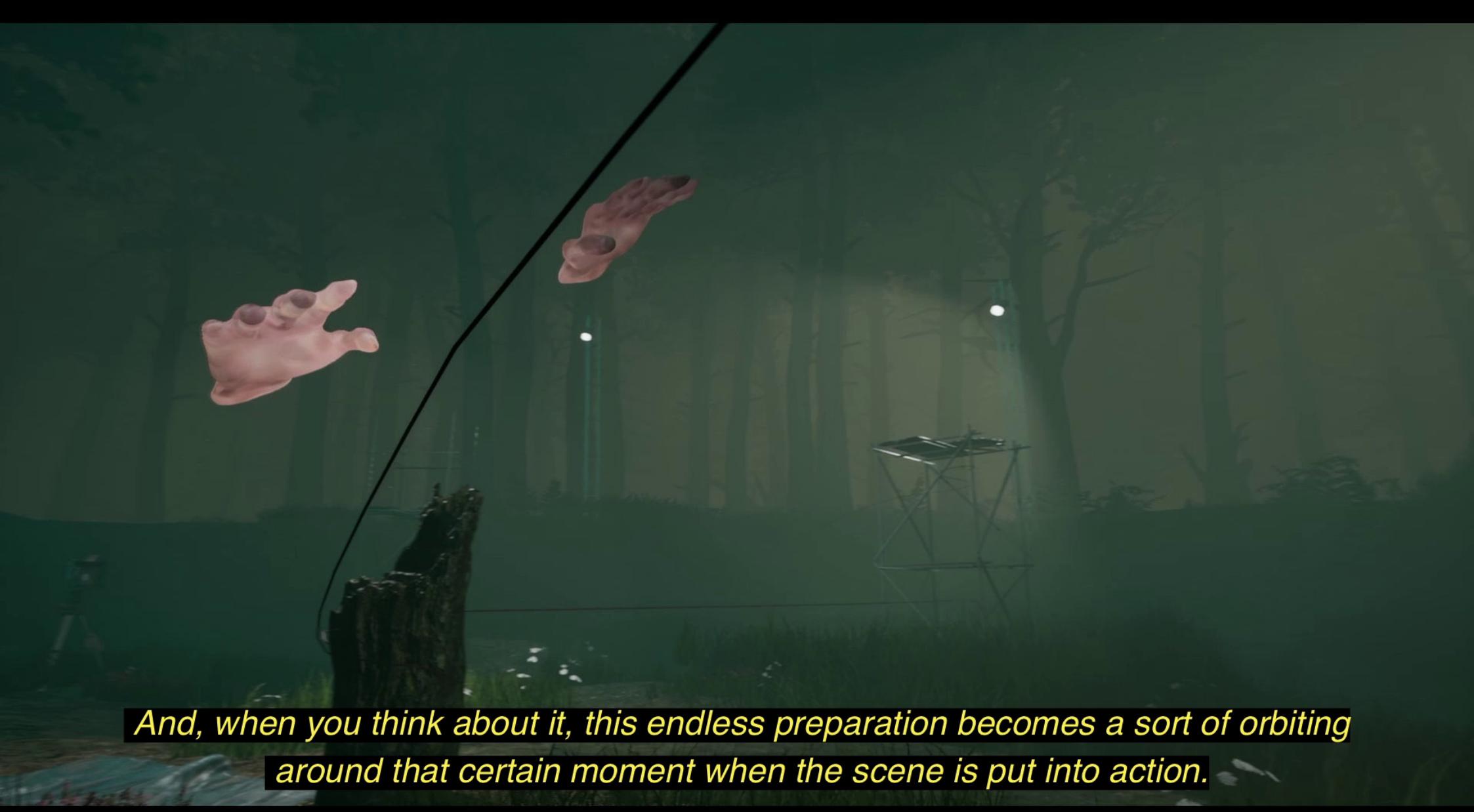
And, when you think about it, this endless preparation becomes a sort of orbiting around that certain moment when the scene is put into action, that second when the scenario begins to unfold.

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.



The Plan [screenshot]

Jetty's Mod, 2019

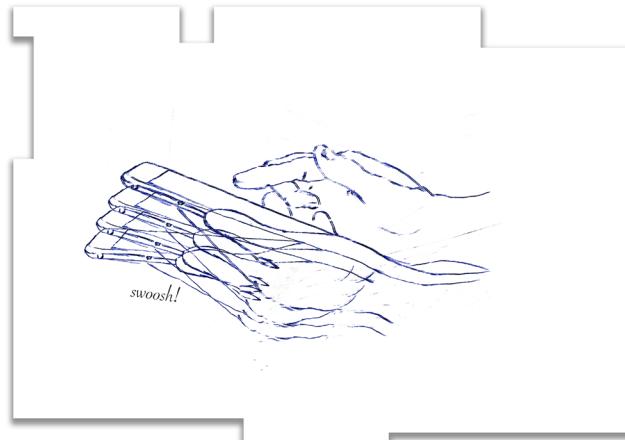
Algorithmic performance piece made in collaboration w. Erdal Bilici, at Overgaden Institute for Contemporary Art. Performers were instructed



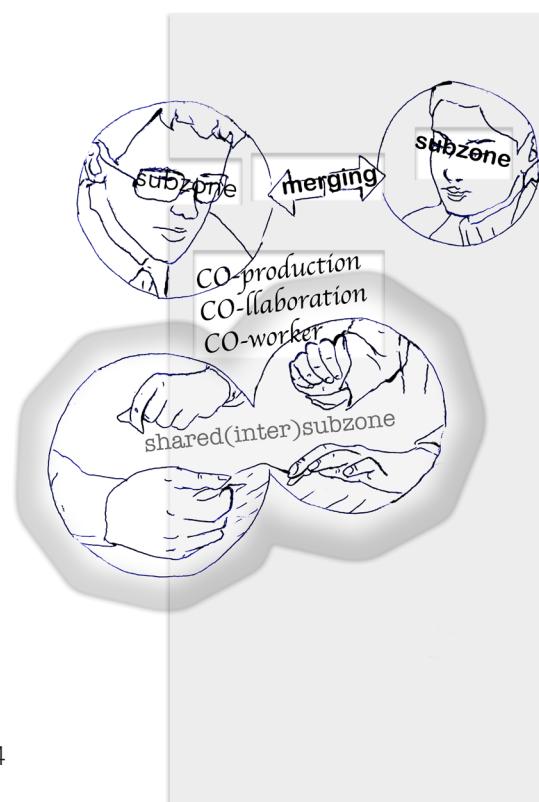
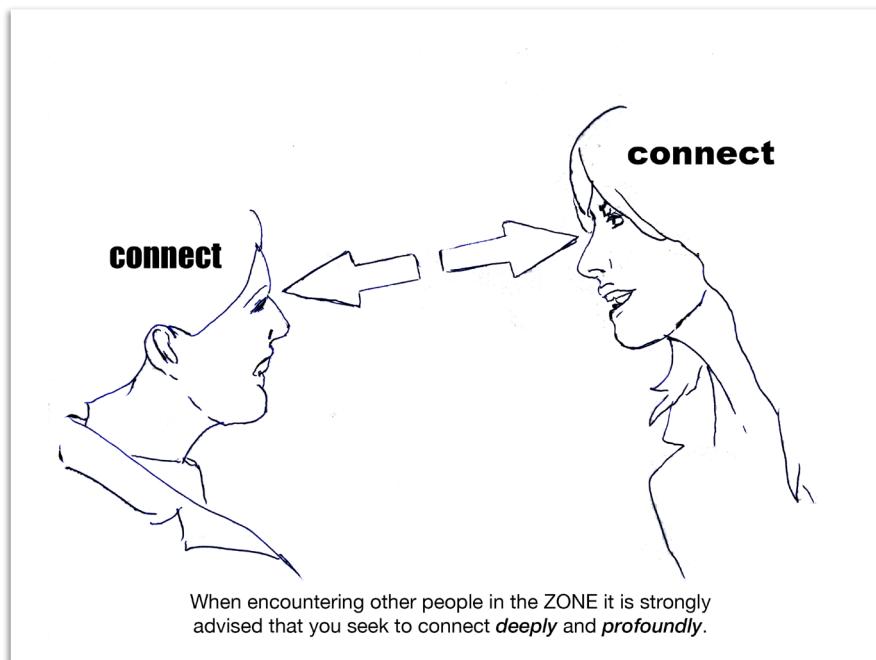
Jetty's Mod, Performance documentation, 2019, 1,2



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.

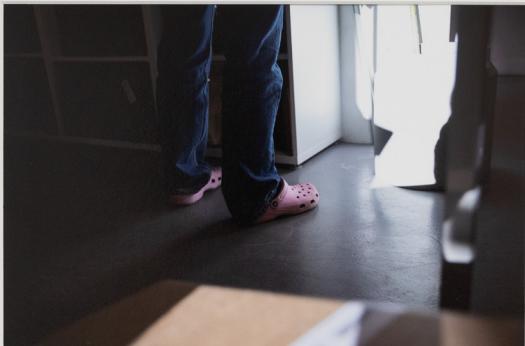


Collective work

Groupware, 2021-22

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

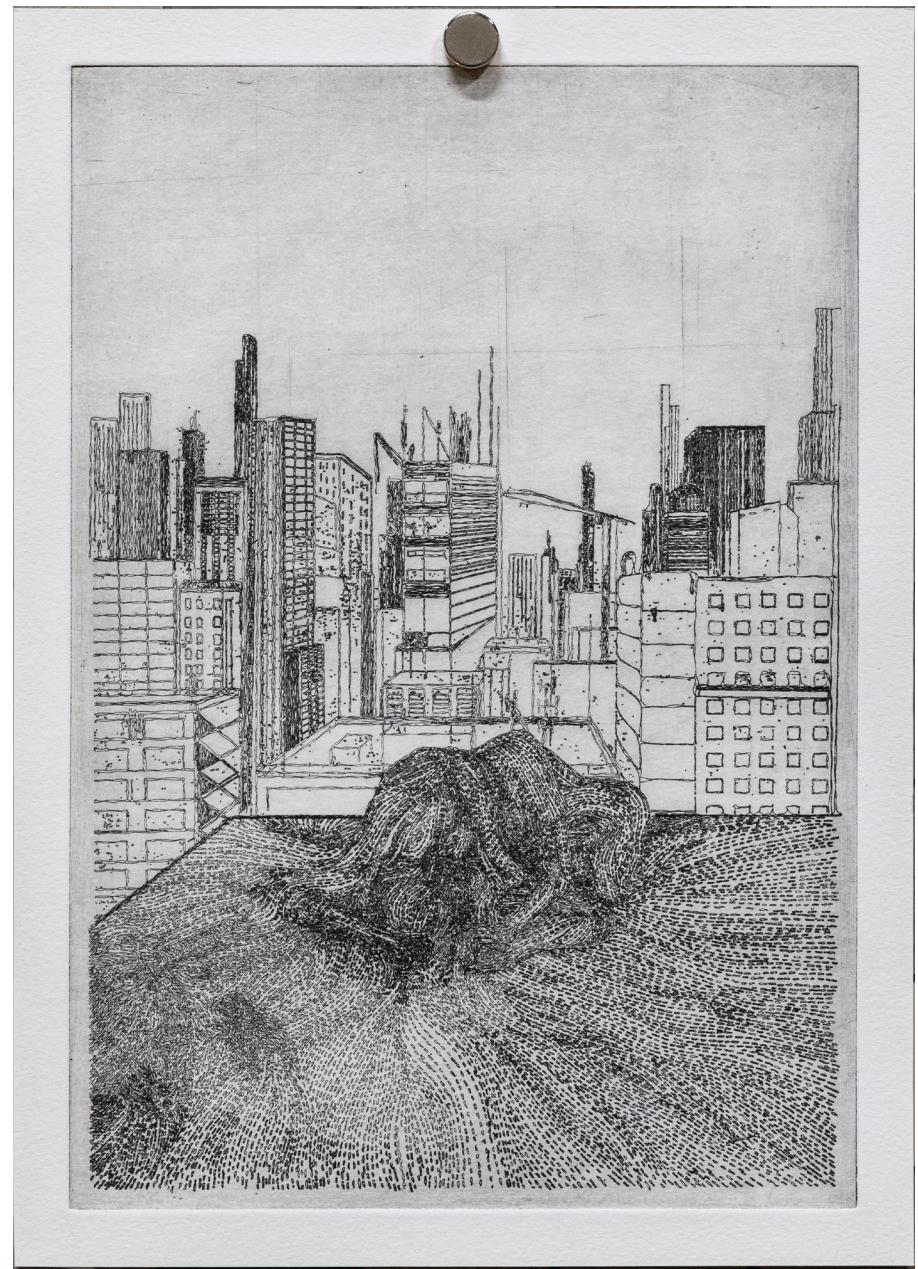
It ranges from photography, print, and drawing, to sculpture.



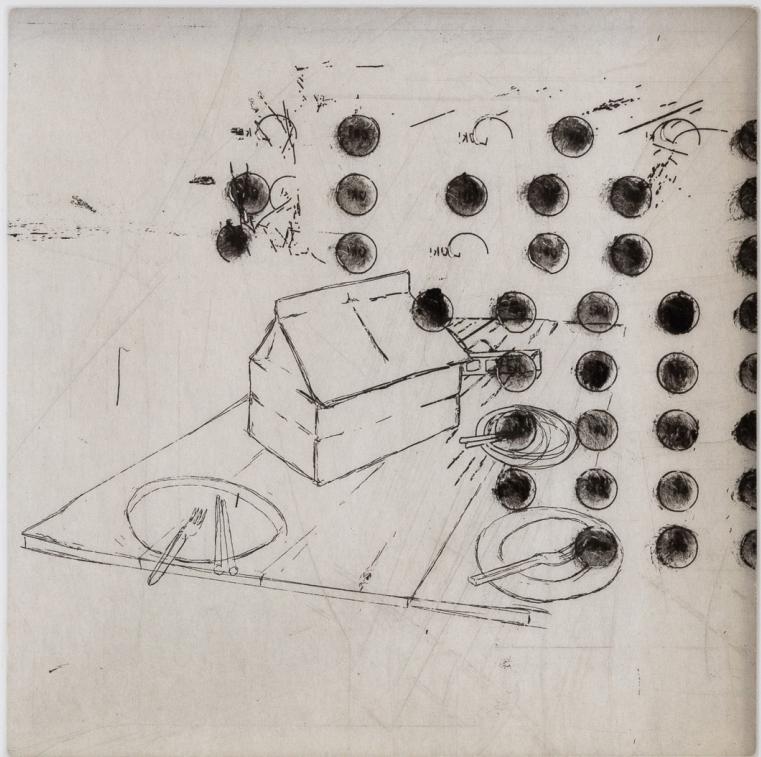
Sabot Age, 2022, 1,2



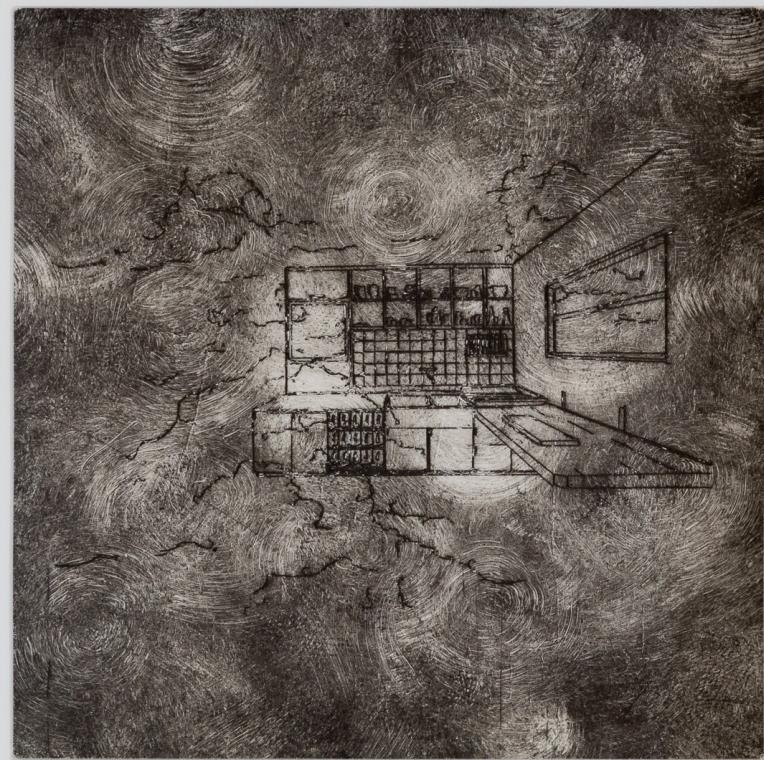
Crow(d) Control: Crow(d) Box, 2021



Crow(d) Control: Luddite Romance, 2021



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



