

Portfolio for SUB/
Bertram von Undall

2023



Index

Intro	3
CV	4-5
Video Links	6
Selected	
Jailbreak Brenna	8-19
Angel Interface	20-28
Jetty's Mod	29-34
The Plan	35-38
Selected (collective)	
Sabot Age	40-42
Crow(d) Control	43-46
Bakken	47-50
Storage of the Self	51-53
Other	
HA\$HY	55

Bertram von Undall

Bertram von Undall is a visual artist educated from the Royal Danish Academy of Fine Arts, School of Media Art and from Goldsmiths University of London, Department of Visual Cultures.

Their work engages a variety of media ranging from CGI, graphic design and video recordings to sound, fiction and gaming 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.

All works here are the product of Bertram von Undall, unless otherwise specified.



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, School of Media Arts, The Royal Danish Academy Of Fine Arts, DK.
2017–18 Artificial Intelligence, University Of Groningen, NL.

RESIDENCIES

- 2023 International Studio Programme, Künstlerhaus Bethanien, Berlin, DE.

EXPERIENCE

- 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.

SOLO EXHIBITIONS

- 2023 *Jailbreak Brenna 0.1*, IGB, Berlin.

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, Andreas Tang, Thomas Dyrholm, 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 Hilmende 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

- 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.

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

- 2022 [Interview: Seks filmskabere om deres film 'Bakken'](#) – Interview for Para:Dox about the making of the film Bakken.
- 2020 [Øresundsakademiet](#) – project presentation at Nordisk Kulturfond's website.
- 2017 [Labyrintisk og Fuldautomatisk, Kunstkritikk](#) – review of 411 self-storage exhibitions.

AWARDS

- 2023 Künstlerhaus Bethanien, residency award from the Danish Arts Council.
Jailbreak Brenna, production supported by the Danish Arts Council.
Blue Origin (Groupware), production supported by the Danish Arts Council.
- 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

Jailbreak Brenna 0.1, 2023

7 min

[Link](#)

Angel Interface, 2022

5 min

[Link](#)

Bakken, 2021

62 min

[Link](#)

pw: bakken

The Plan, 2019

12 min

[Link](#)

HA\$HY Animation Reel, 2022

2 min

[Link](#)

Selected
2019-2023

Jailbreak Brenna 0.1, 2023

[Video Link](#)

Videogame installation

Jailbreak Brenna 0.1 is a video game build on the conceptual premise of the game theoretical problem, the prisoner's dilemma.

As in the classical dilemma, the player is challenged to determine the trustworthiness of the other prisoner, and to decide on what actions are in their best self-interest. In this aestheticsed version, the antagonist is a fictionalised version of the Berlin based musician and writer, Brenna O.

Sound design and music Andrea Novel. Voice acting by Brenna O. Bespoke PC-Case by Platten Haus.

Exhibited at IGB, Berlin.

Made with Unreal Engine.



Jailbreak Brenna 0.1, projection close-up, 2023



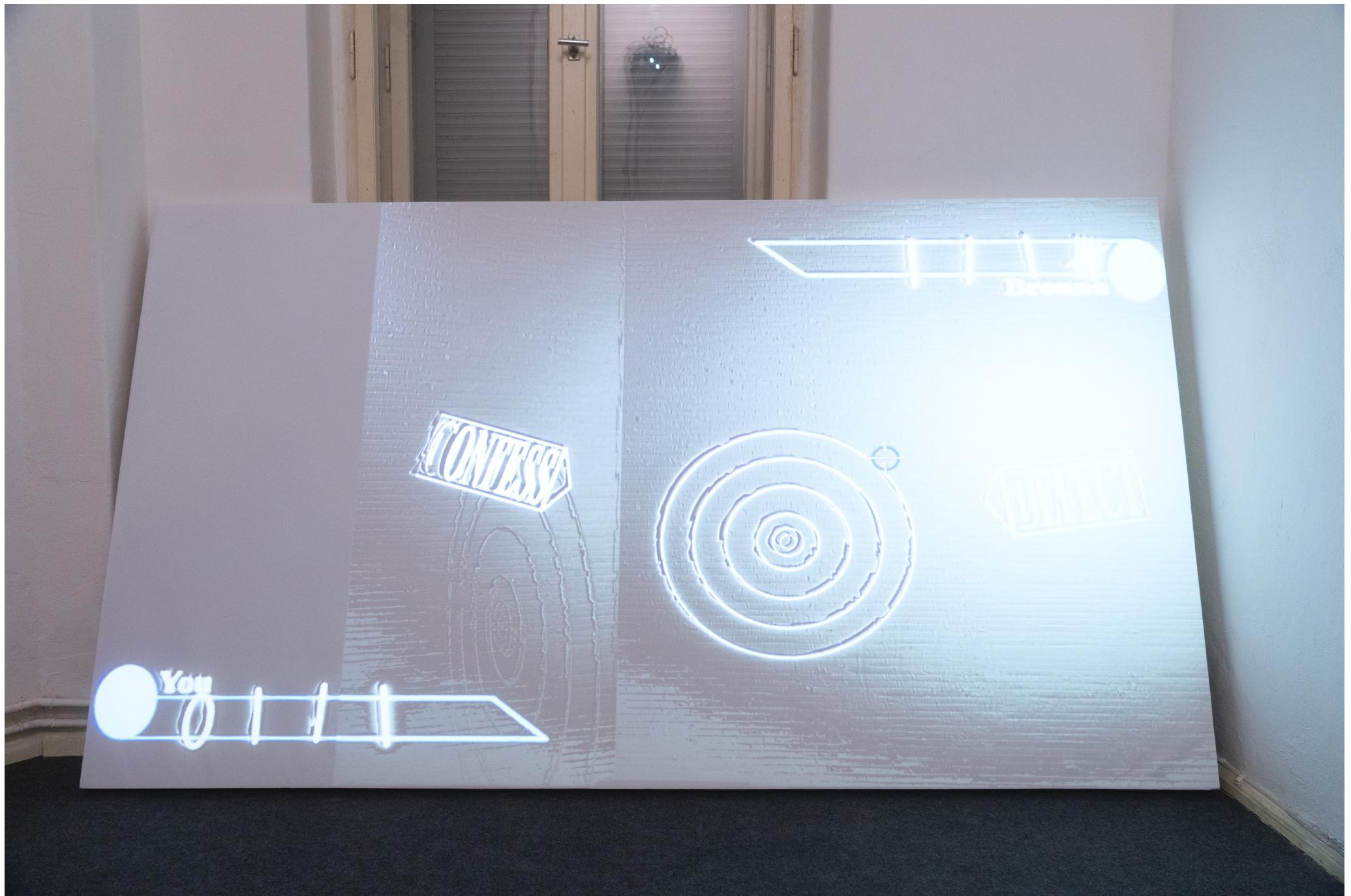
Jailbreak Brenna 0.1, install shot w. bespoke PC, 2023



Jailbreak Brenna 0.1, install shot w. bespoke PC, 2023



Jailbreak Brenna 0.1, bespoke PC close-up, 2023



Jailbreak Brenna 0.1, projection screen, 2023

Jailbreak Brenna

0.1 the dirty alpha



We have been arrested...
And, you are now held
in one cell.
And, I'm held in another.



I know that we are in two different cells, and that there isn't really anyway that I can reach you. Still, all I want is to fill your mouth with weed smoke. I want to fill your mouth with smoke blown through a small straw in the wall and through that infinite abstract space that is in between my cell and your cell, and then close my eyes and picture your lips as you inhale it.



布瑞娜
Brenna

CONFESS

DETECT

You

0 0 0

抵制
Brenna

NO

You

0000



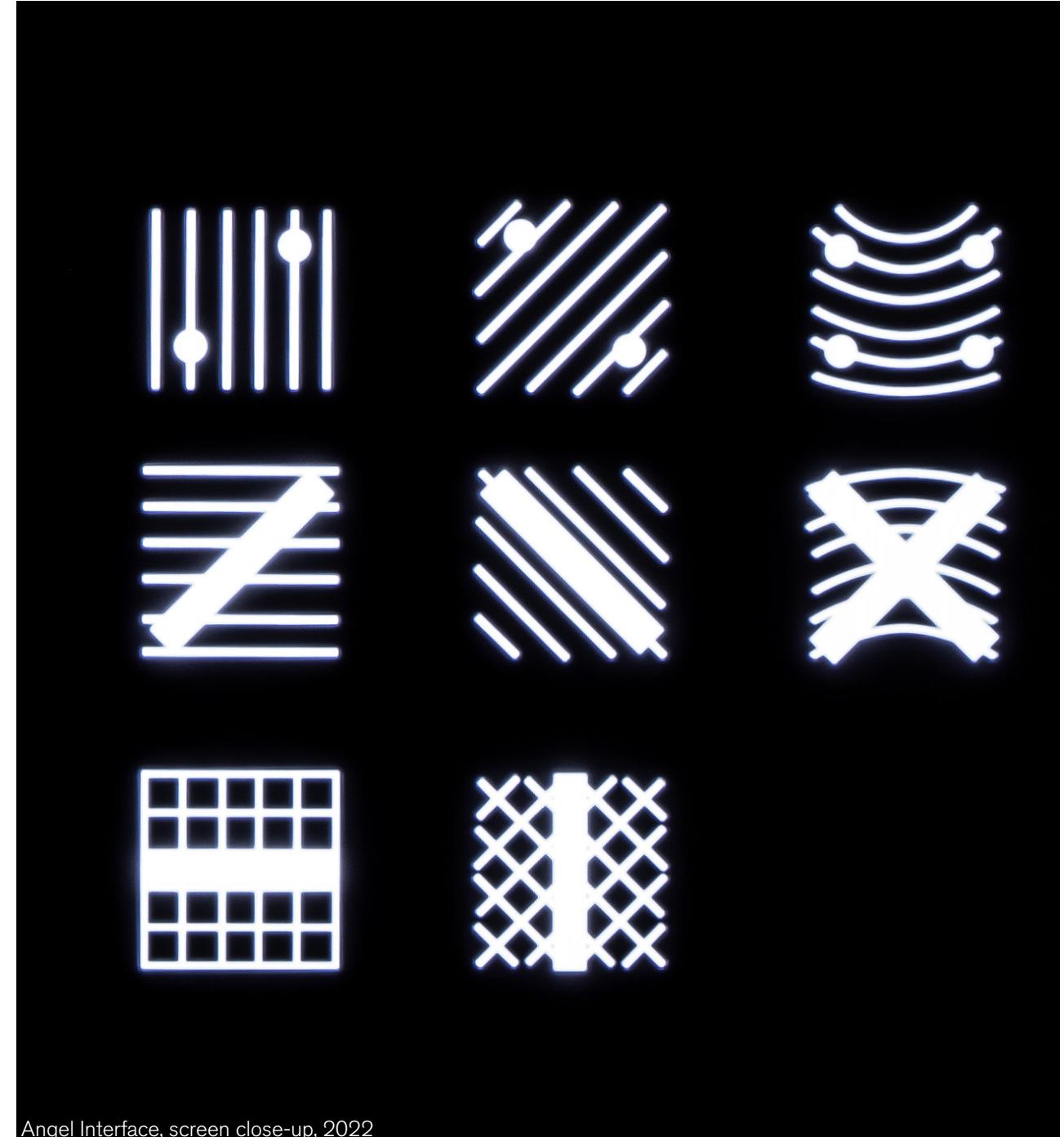
Jailbreak Brenna 0.1, screenshot, 2023

Brenna will spend

25

years in prison.





Angel Interface, 2022

[Video Link](#)

Videogame installation.

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.

Made with Unreal Engine.

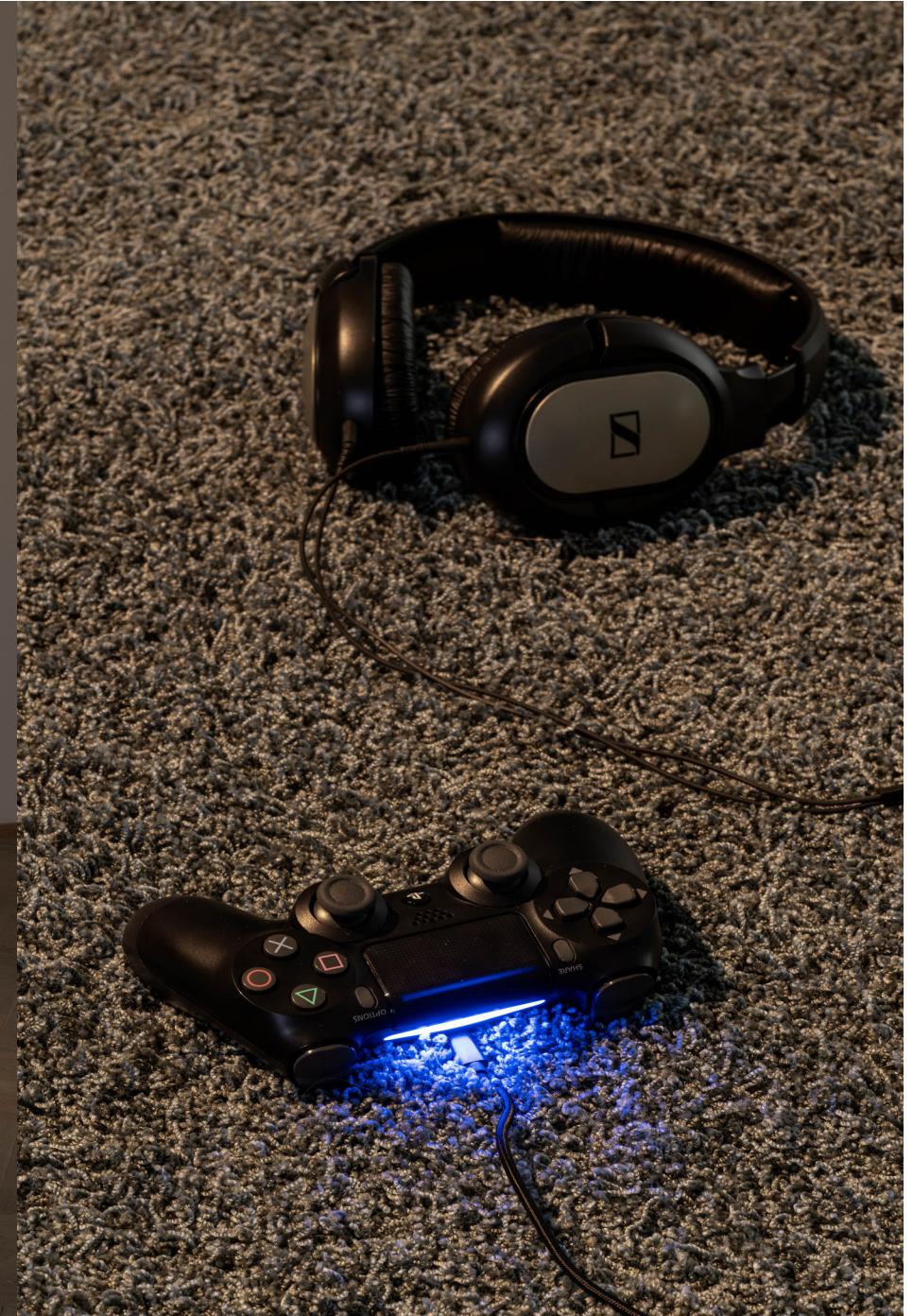
Angel Interface, screen close-up, 2022



Angel Interface, installation view, Kunsthall Charlottenborg, 2022



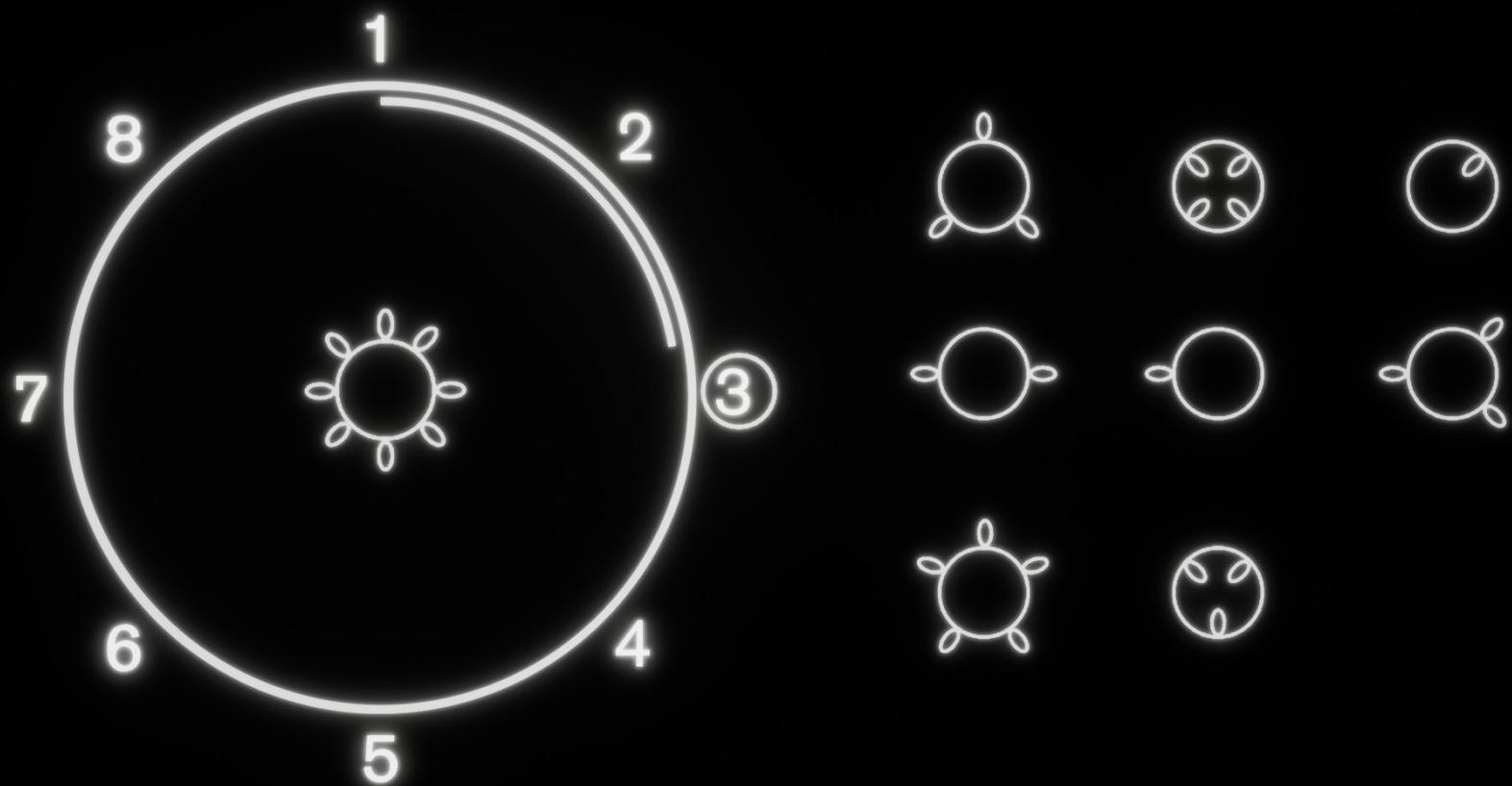
Angel Interface, installation view and close-up, 2022





Angel Interface, screenshot, 2022

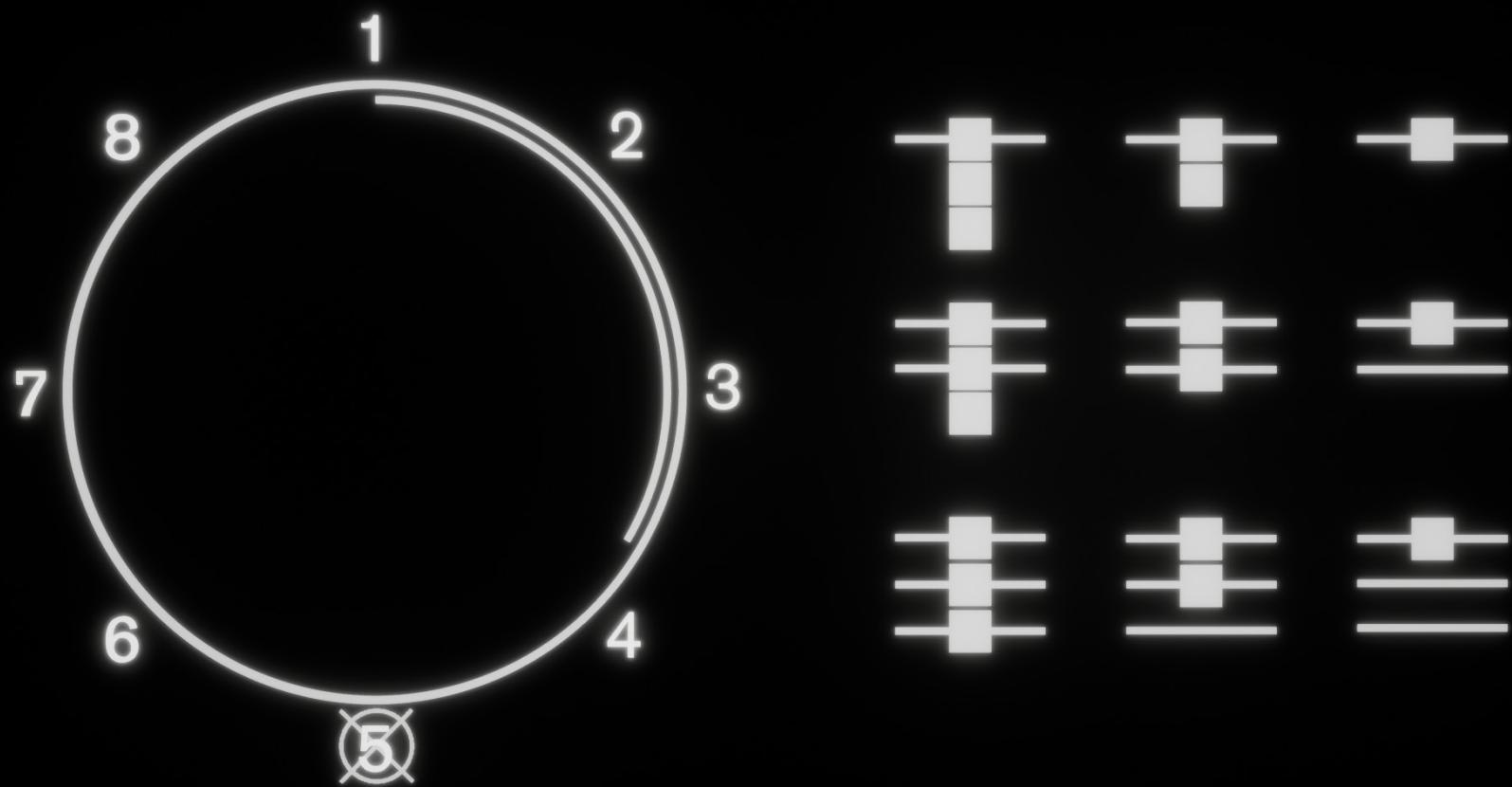
press Δ for controls



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

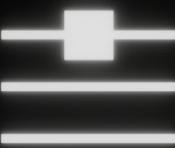
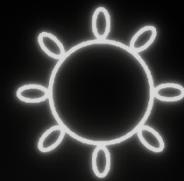
press O to continue

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](#)

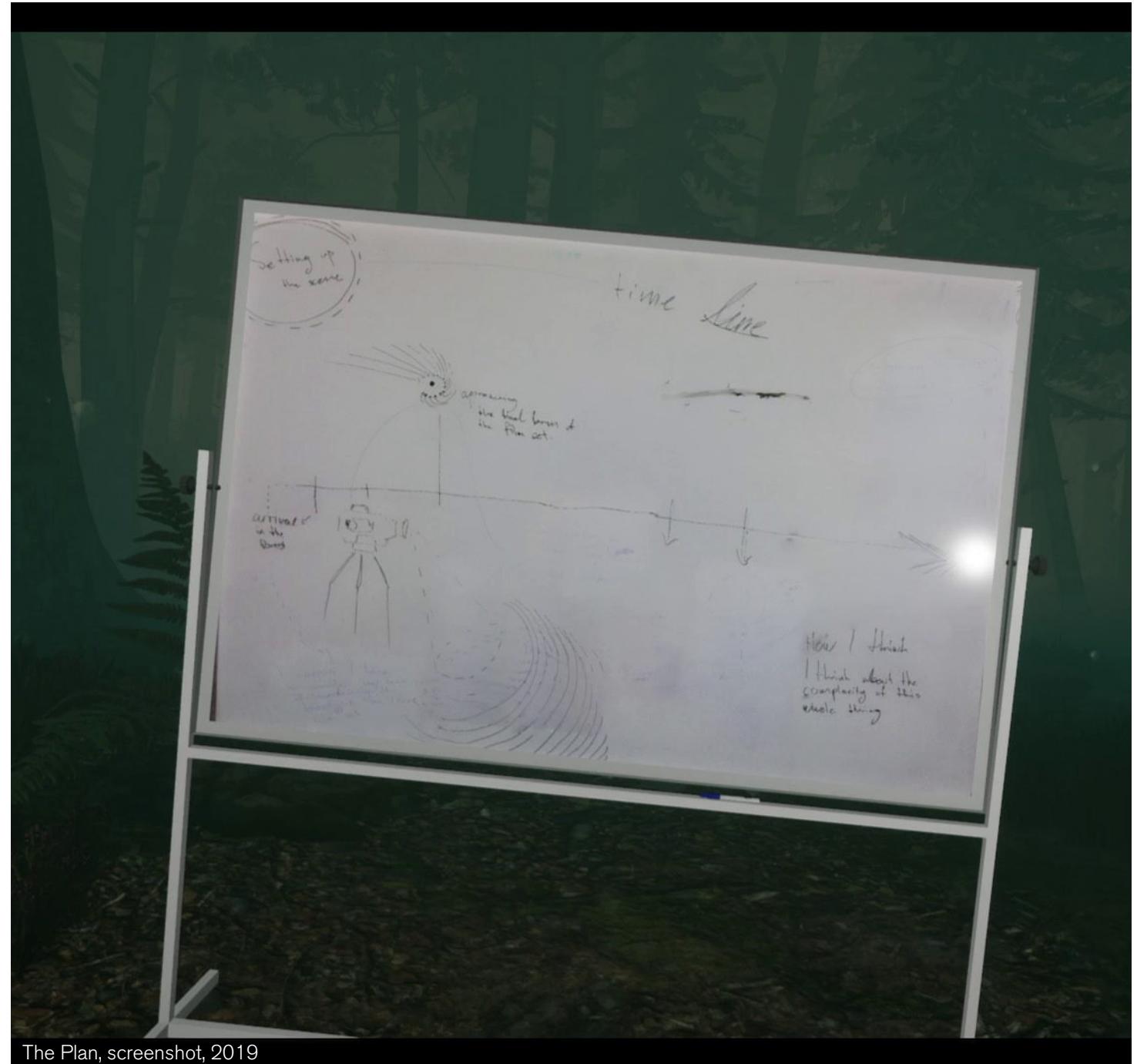
Video essay

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.

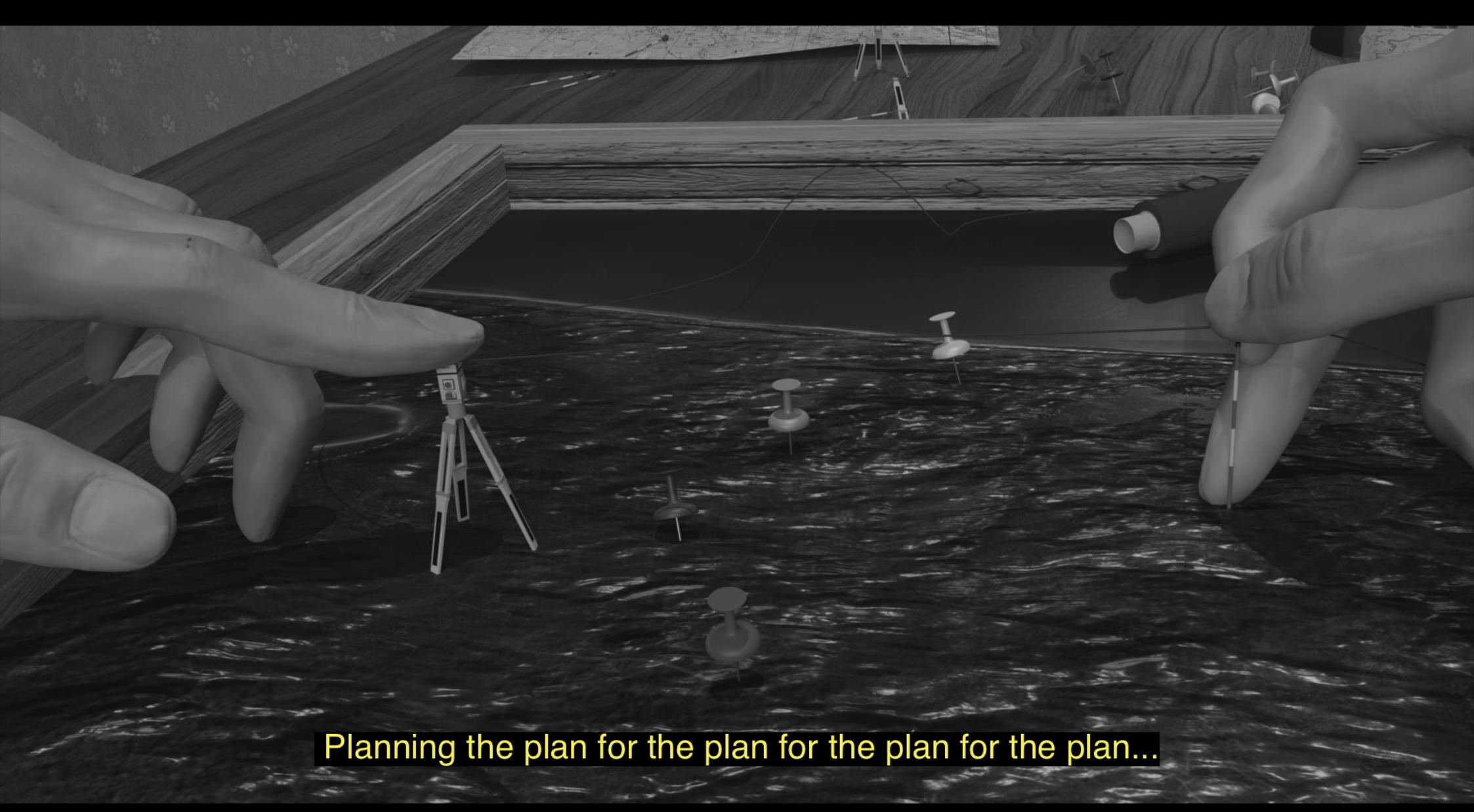
Made with Unreal Engine.



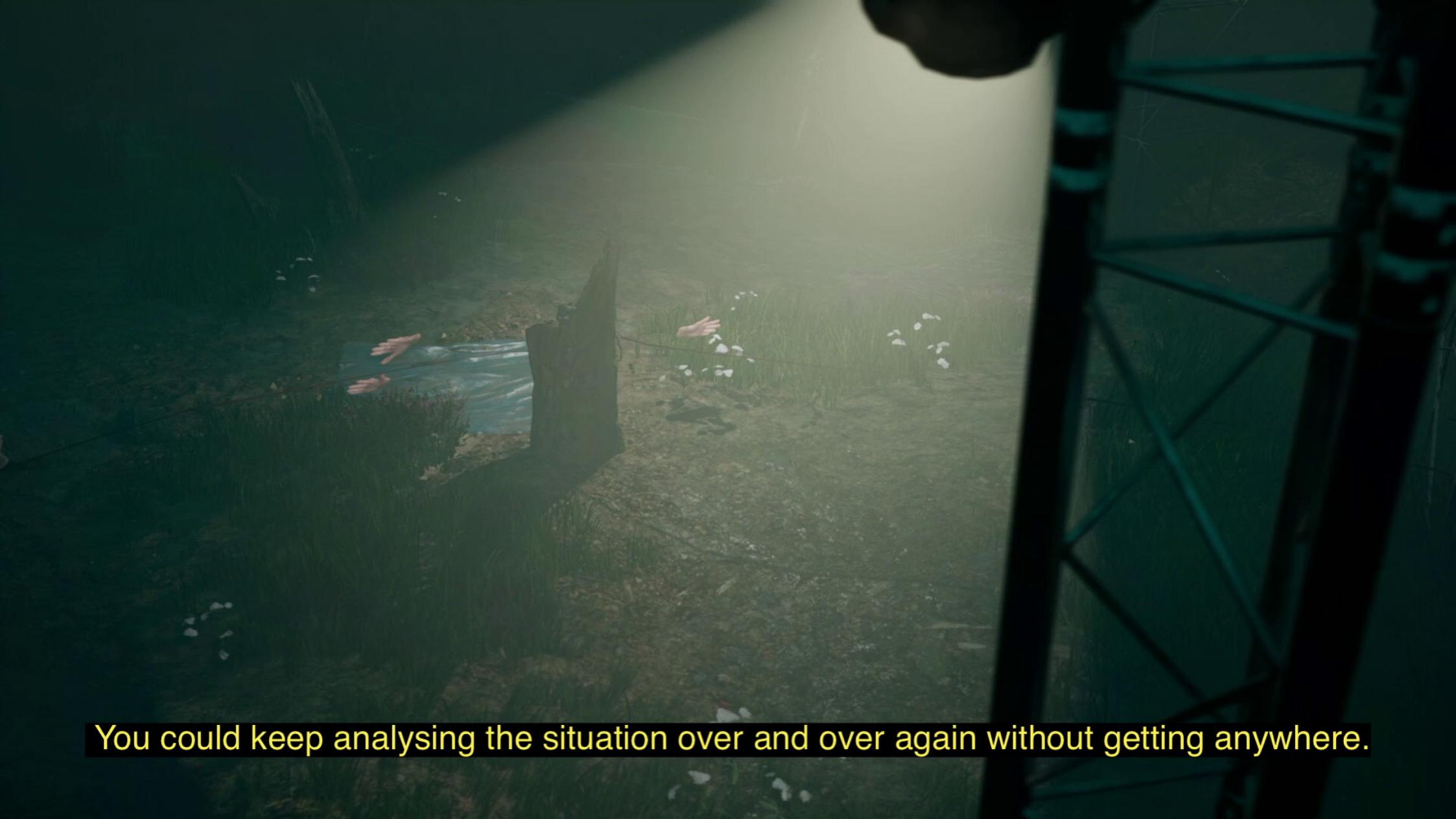
The Plan, screenshot, 2019



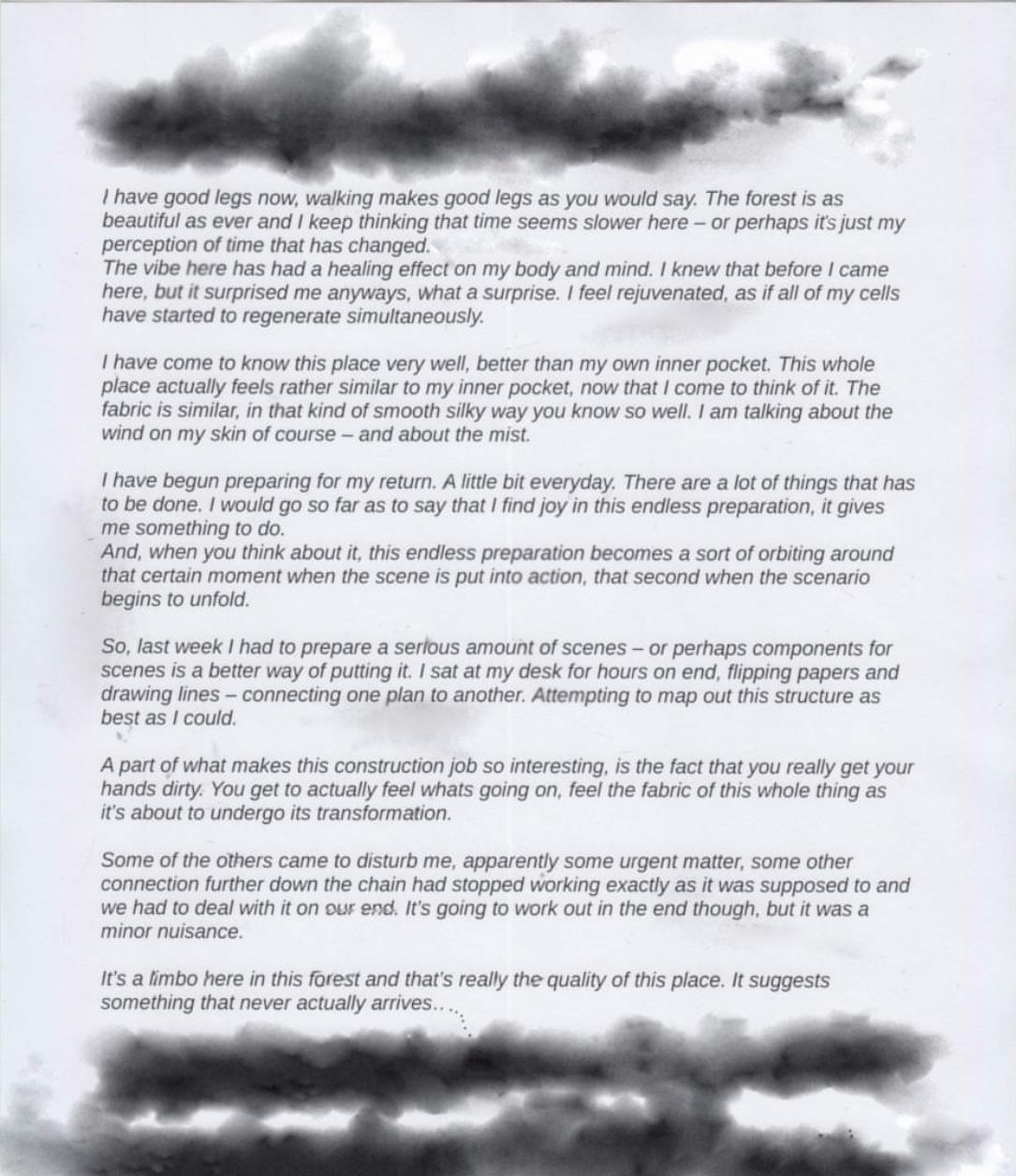
The Plan, screenshot, 2019



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.

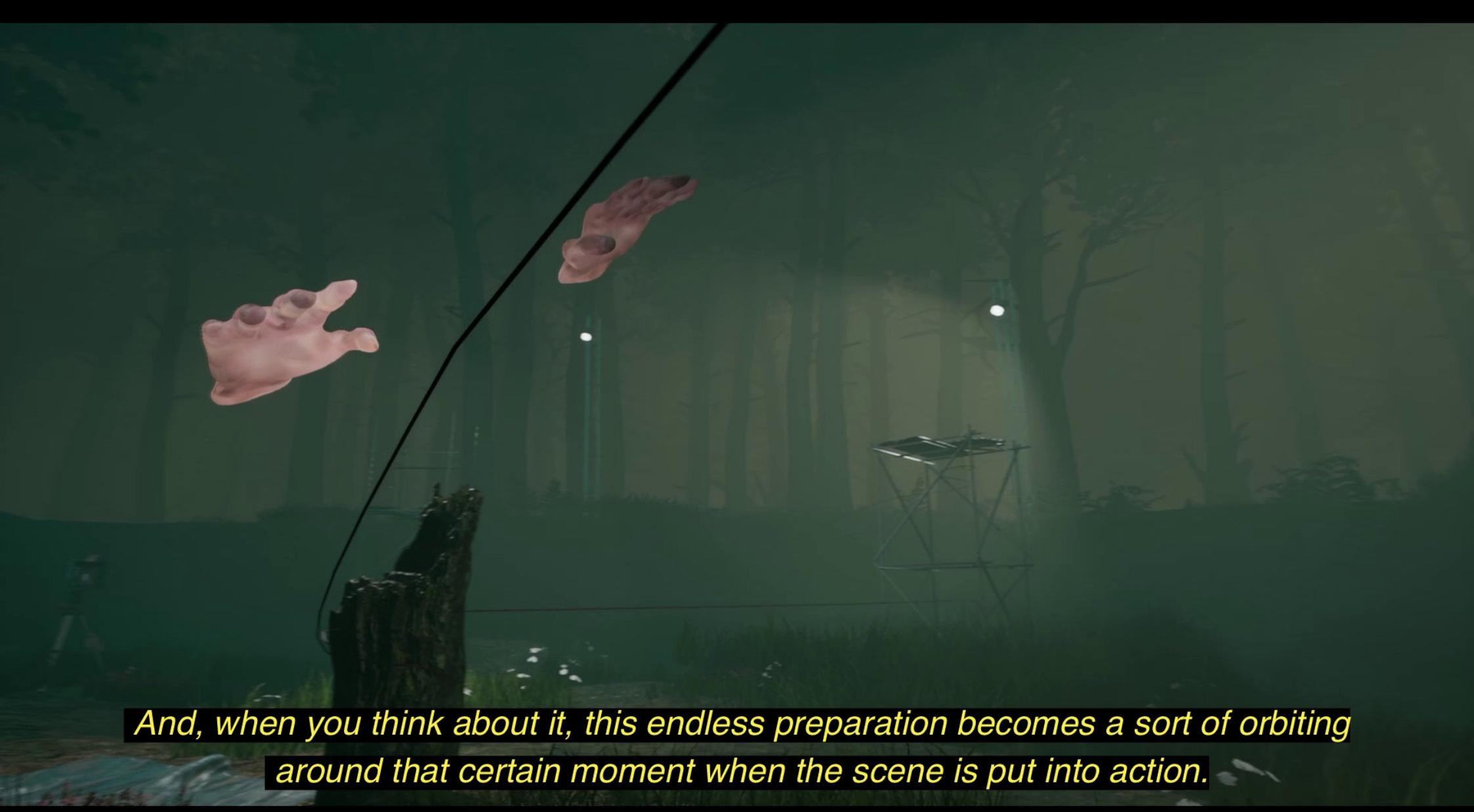
And, when you think about it, this endless preparation becomes a sort of orbiting around that certain moment when the scene is put into action, that second when the scenario begins to unfold.

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

Performance installation

Jetty's Mod is an algorithmic performance piece conceived of in collaboration w. Erdal Bilici, for 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.



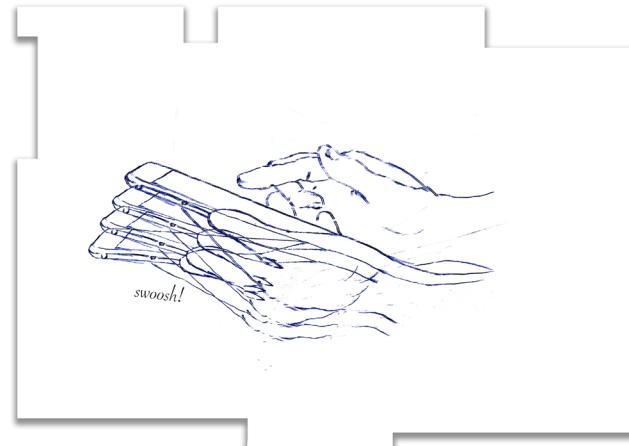
Jetty's Mod, performance documentation, 2019, 1,2



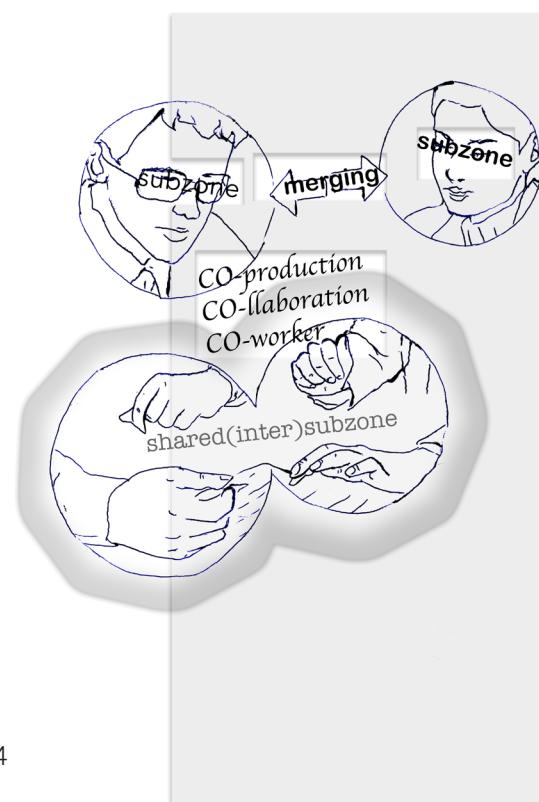
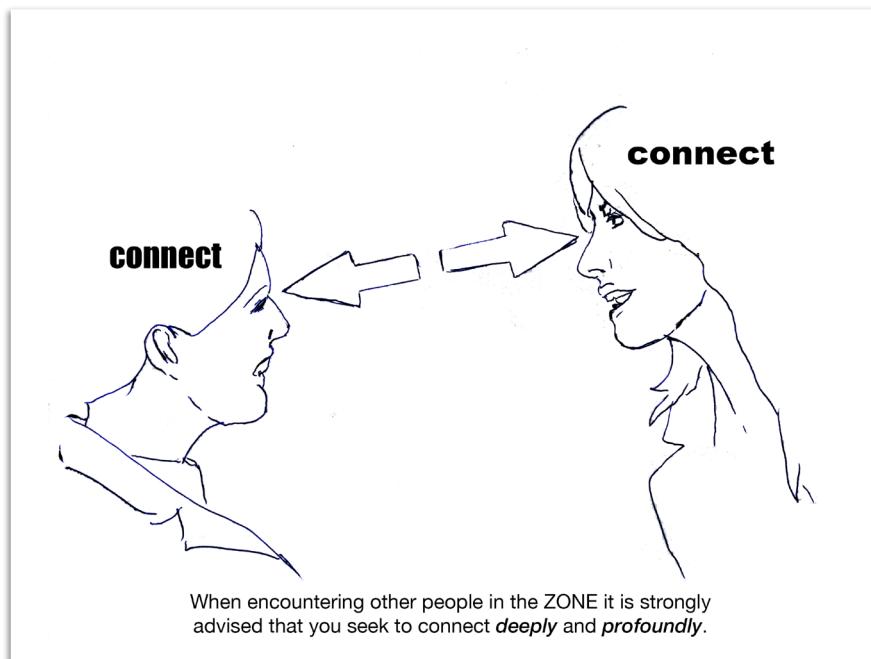
Jetty's Mod, performance documentation, 2019



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.



Selected (collective)
2017-2022

Sabot Age, 2022

Groupware

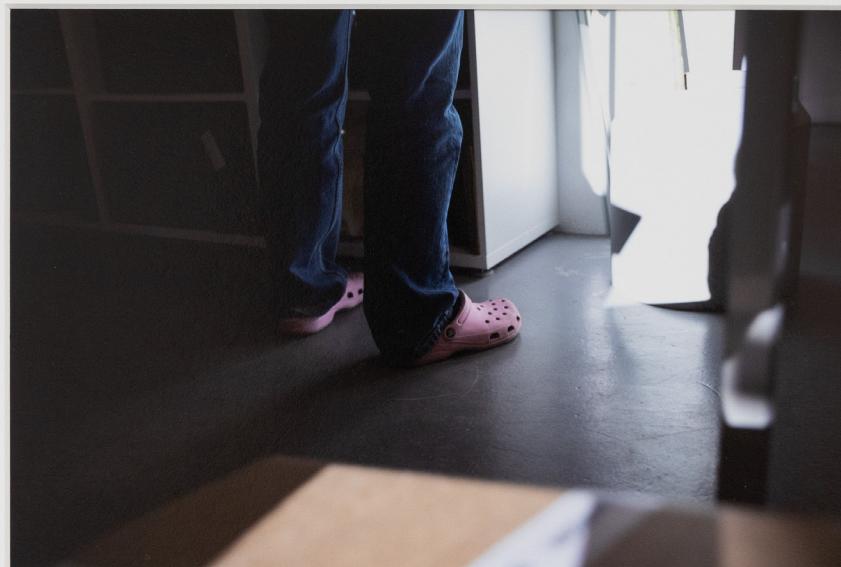
Photography

Sabot Age is a series of photographs by Groupware. The origin of the works begins in the early days of the industrial revolution in Europe. The sabot - the wooden clog - was used as a means for workers to sabotage automated mechanical machinery which they feared would replace their jobs.

In a series of photographs Groupware mediates on the contemporary *sabot*, the Croc, and captures it in varies work situations.



Sabot Age, view, 2022



Sabot Age, view, 2022



Sabot Age, view, 2022

Crow(d) Control, 2021

Groupware

Mixed media installation

Crow(d) Control is a collaborative installation by Groupware. The 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.

The installation includes a copper etching depicting a Luddite love scene and a minimalist sculpture made according to measurements of the of the "universal" food delivery bag.

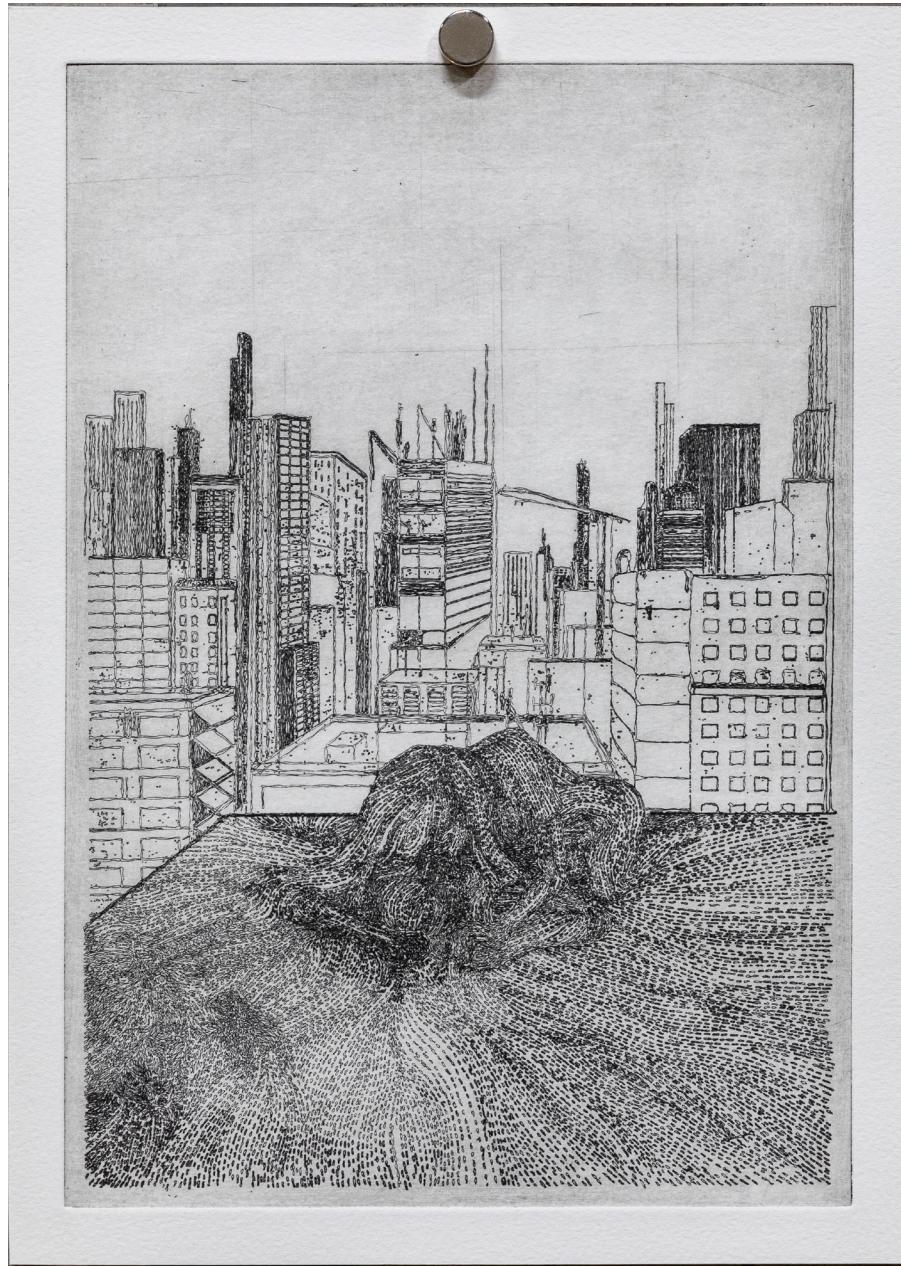




Crow(d) Control: Crow(d) Box, close-up, 2021



Untitled Function, Luddite Romance, Crow(d) Control, installation view, 2021



Crow(d) Control: Luddite Romance, close-up, 2021

Bakken, 2020

[Video Link](#)

Intervention

Bakken was a collective workshop, intervention, performance, and film production that took place in August 2020 at the old amusement park of the same name.

The workshop brought together students from the Royal Danish Academy of Fine Arts and the National Film School. Over the course of two weekends the participants began a collective inhabitation of the park, borrowing its familiar tropes and famous fictional character, the sad clown Pierrot, to guise a film production as a performative and playful intervention in the park's festive nature.

Bakken is documented as a performance, in pictures and in the production of the feature length film. The film premiered at CPH:DOX (2021) and is available for streaming at PARA:DOX (2022).

Involved: John Skoog, Adrian Skarstad, Theodor Ny-mark, Ömer Sami, Mikkeline Daa Natorp, Rikke Norgaard Hansen, Mary Cvathe, Thomas Dyrholm, Niels Østergaard, Claes Hedlund, Anna Rettl, Louis Franscisco Vernal, Yujin Jung, Mikkel Kruse, Andreas Tang, Nanna Buch, Amr Hatem, Sofus Agger, Amin Zouiten, Signe Raunkjær.



Bakken, screenshot, 2021



Bakken, screenshot, 2021





Bakken, intervention documentation, 202

Storage of the Self

2017-20

Exhibition concept

Storage of the Self is an automated conceptual system for making exhibitions in self-storage facilities. A website distributes access codes to a series of automated facilities. Following the concept a range of exhibitions has taken place across Copenhagen and Stockholm.

The project was made in collaboration with Andreas Tang and has since been integrated into Groupware. The images presented are from a show curated by the collective coyote.



Storage of the Self, facility view, 2020



Storage of the Self, exhibition view, 2020



Storage of the Self, facility view, 2020



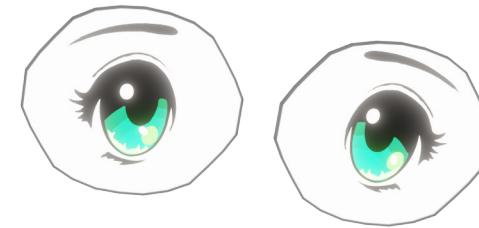
Storage of the Self, exhibition view, 2020

Other
2022

HA\$HY, 2022

[Video Link](#)

3D Character and animations for OxSalon.
Modelled and animated with Blender.



HA\$HY [render]

