

Timo Bredenberg  
Selected works

# Biography

Visual artist Timo Bredenberg (b. 1984) works and lives in Tampere, Finland.

Recently he has been interested in history of network economies, decentralized finance, material pre-conditions of capitalism and its underlying algorithms. By combining archival sources with imagery of speculative fiction, Bredenberg seeks to question different future scenarios as well as to allow imagining the present differently.

In his early work Bredenberg has explored internet communities and movements using methods from found footage cut-up to virtual dérivé.

Bredenberg graduated from the Aalto University School of Arts, Design and Architecture, fine art programme in 2012. Bredenberg has participated in various exhibitions, festivals and events internationally eg. MoneyLab #9, Helsinki ; ARS17 Hackathon, Museum of Contemporary art Kiasma, Finland; Virtual Community, Museo Nazionale Preistorico Etnografico "Luigi Pigorini", Rome, Italy. Curated by Emanuele Rinaldo Meschini and Maria Stella Bottai; Gaming the System, Pixelache Festival 2015 Curated by These Animals Collective; Media Facades Festival 2014, Helsinki, Finland, produced by m-cult.

His work Without Friction was recently included in the collections of Museum of Contemporary art Kiasma.

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





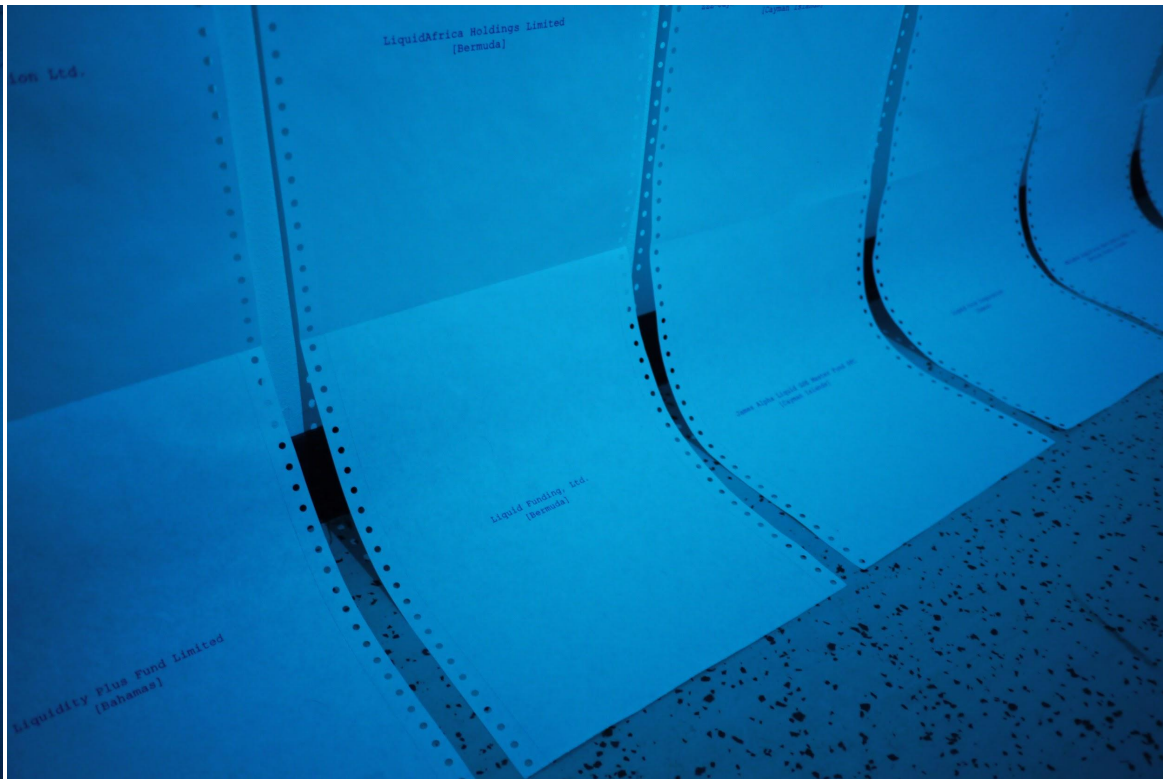
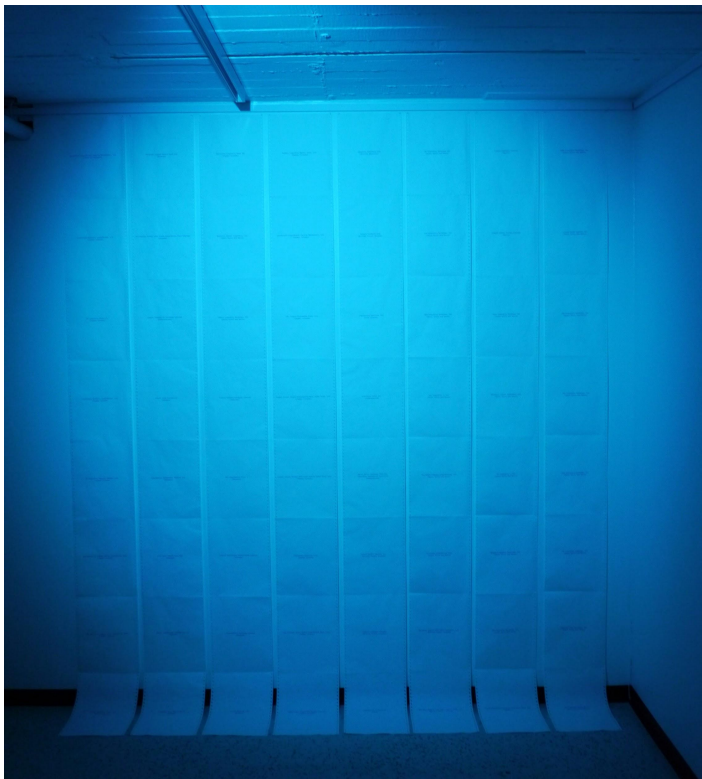
## Legacy (2022)

UHD video, duration 00:04:00

In software engineering legacy code refers to dated code which has become hard to maintain and thus has become a burden to its maintainer.

Photogrammetry based animation documents demolition of a former state office building, erected in 1980, which failed to meet requirements of "electronic operating environment". Fragmentary narrative merges building history surveys, failed renewal plan punchlines and sounds from legacy computers soon to fail.





## Leak (2021)

Ink on paper, installation in Photography Centre Nykyaiika Studio, Tampere Finland.

Leaked names of offshore entities plotted on paper with archival ink. 64 companies included in the work were found from ICIJ Offshore Leaks Database using query "Liquid"

# Liquidity (2020)

UHD-video, duration: 00:08:40

Preview: <https://www.av-arkki.fi/works/liquidity/>

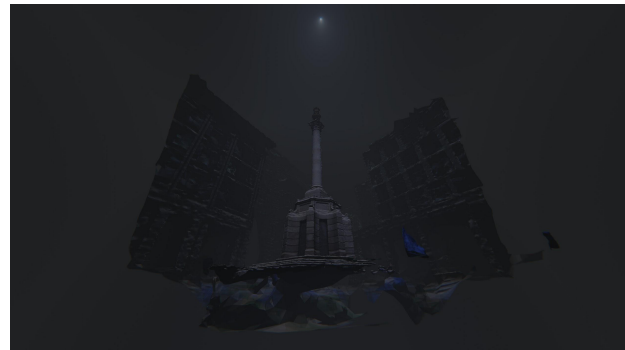
*Liquidity* examines the meta-structures and language of economics. The work centres around figures of speech and sayings related to the concept of fluidity, which is used to naturalise economic phenomena.

In an economy, money is often equated with liquid, which follows the laws of physics. Cash flows from top to bottom (trickle-down effect), or it is pumped from the central banks to risk banks. By money laundering, criminally acquired money becomes publicly serviceable. Liquidity, in turn, supports solvency, that is how easily something is converted into currency and long-term wealth.

*Liquidity* is like a fragmented documentary, whose narrative remains alien to its viewers. Some of the scenes of the film were recorded in Riga and London in 2019 — the locations are ABLV, a Latvian bank responsible for money laundering, and the City of London and its financial district, Paternoster Square. Behind these facades lie both the tangles of corruption, brought about by global cash flows and the geopolitical exercise of power.

Bredenberg has used photogrammetry to produce three-dimensional reproductions of his photographic series. In photogrammetry, 3D models are computer-generated via the input of digital photographs or videos. The surface texture is a collage of all the pictures used within the model. However, the set of images are intentionally narrow, which prevents the computer from creating complete models—their irregularity depicts a world in which previously irreproachable structures reveal their fragility.

The visuality of the video work refers to both the video game *Pipe Mania* (1989) and J.G. Ballard's science fiction novel *The Drowned World* (1962). In Bredenberg's work, *Pipe Mania*'s innocent game mechanics transform into metaphors for phenomena hidden within complex systems such as tax evasion and money laundering.





*Handshakes changing into handshake protocols.*

## Without Friction (2018)

Full HD Video, duration 00:14:00

Preview: <https://www.av-arkki.fi/works/without-friction/>

"In a near future, inside a virtual fragmented landscape, artificial intelligence is trying to interpret events that led to abandonment of network capitalism."

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*Without friction* is a fictional video work that is based on artistic research done in New York during FCINY residency in January-February 2018. Sources for research included digital archives of Museum of American Finance and video interviews of finance professionals documented by New York Historical Society. In addition New York public space functioned as an important urban archive for the project.

Bredenberg shot digital photographs of different buildings, memorial plaques and interiors related to finance and technology such as New York Stock Exchange, NY Federal Reserve, The Western Union Telegraph co, House of Morgan, Rockefeller Center and so on. From these photographs he created virtual 3D models, using photogrammetry, that function as a scenery for the economic science fiction narrative. First part of the work also introduces hand trading signals formerly used in stock exchanges, captured and digitalized using motion tracking technology.

The title of the work *Without Friction* is a reference to a concept of 'friction free capitalism', coined by former Microsoft CEO Bill Gates. The narrative is built around different polarities and tensions found in network capitalism. Topics include the diminishing role of human labour, distribution and accumulation of information and capital as well as the accelerating financial technologies. Different historical events and places related to developments of finance technologies mix up with more recent discourses.

The work is split into four parts all highlighting different aspects of these developments during last century and the beginning of current century. First part is about the replacement of human traders and physical places of trading. Second part is about accumulation and distribution of data capital and third about increasing complexity its relation to power and control. Fourth part speculates on possible end scenarios drawing from current debates and historical events such as the anarchist bombing that happened in 1920 on Wall Street.







## Planned Obsolescence (2017)

### Installation

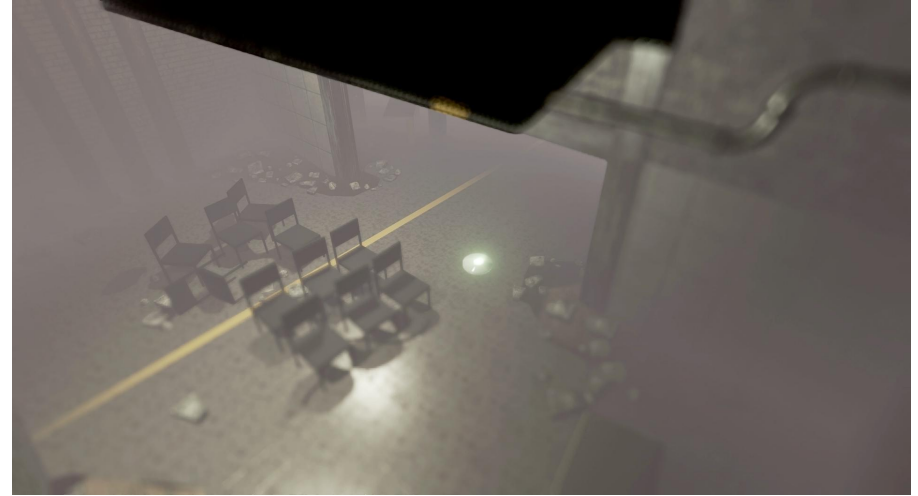
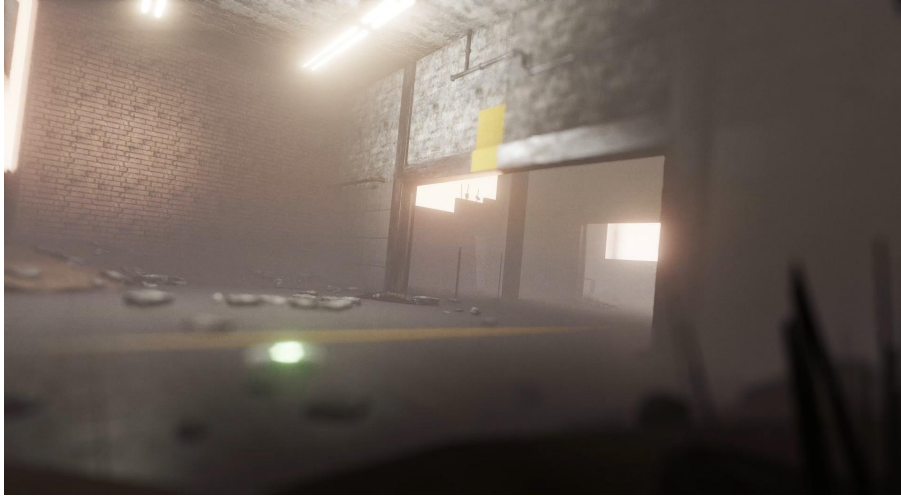
The title of the work *Planned Obsolescence* refers to a process of designing a product with an artificially limited useful life. Old, half-broken Apple iPhone is lying on a pile of silicon dioxide, an important ingredient of all smart devices (also cat litter). A picture of Steve Jobs (1955-2011) co-creator of iPhone and former CEO of Apple, is printed on the knockoff protective covers.



Next to *Planned Obsolescence*, on wall is projected a video work *Void* (2017) which is a reinterpretation of square pieces by Russian avant-garde artist Kazimir Malevich (1879-1935). The work highlights similarities between thinking in avant-garde art and modern product design, both containing the idea of constant change and creative destruction of past models. In this digital version bright white square (or enlarged dead pixel) produces black smoke. Edges of square are in constant change.

Preview of Void: <https://vimeo.com/295763798>



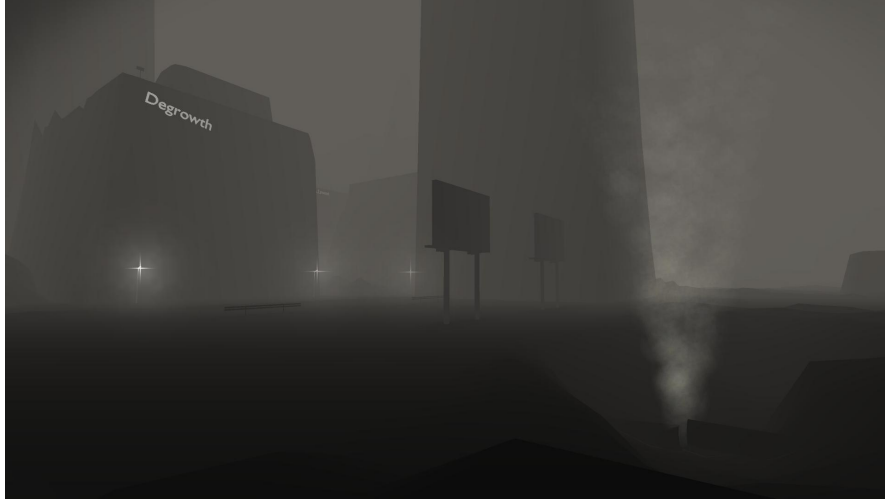


## Last Worker Standing (2015)

Full HD Video, Duration: 00:05:46 (loop)

Preview: <https://vimeo.com/179292580>

*Last Worker Standing* is machinima (game engine based animation) about a multitasking vacuum cleaning robot sweeping floors of ruined industrial loft premises of forgotten startup company. *Last Worker Standing* shows one possible outcome of automation of work. What kind of new meanings emerge when automated robots with non-adaptive algorithms keep repeating same tasks that have lost their utility? What is work without utility?



## I, Cloud (2015)

Video game

*I, Cloud* is a slow-paced walking simulator that creates an environment for meditative drifting in a virtual landscape. The piece challenges the fast-paced interaction of mainstream video games; while floating around in the 3D-desert the player will face the clashing slogans of start-up technology companies and anarchistic web communities. The piece has been created by adapting video game technologies and found code. During the two year development Bredenberg learned to code deficient artificial intelligences, to write corporate slogans, to model broadband routers and to generate sounds of the power lines.