

Timo Bredenberg  
Selected works



*Handshakes changing into handshake protocols.*

## Without Friction (2018)

Video work, duration 14 min.

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

“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 to these institutions New York public space functioned as an important urban archive for the project.

I 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 I 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.





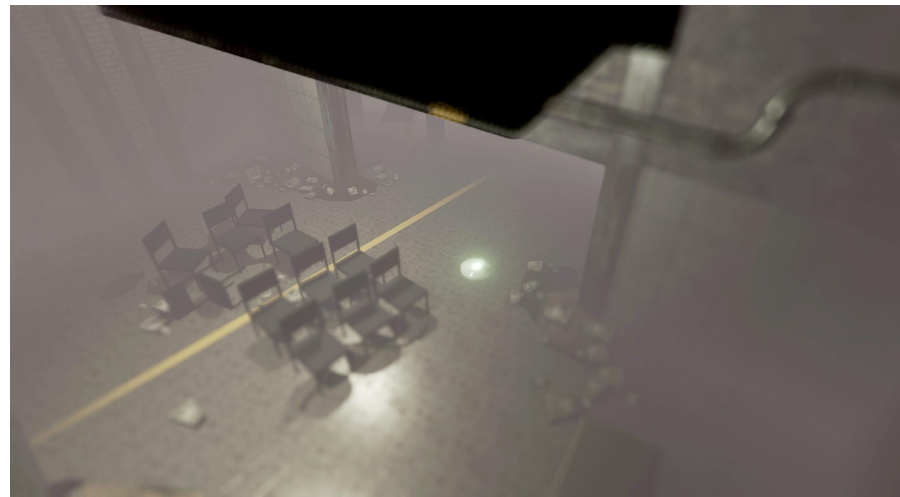


## Planned Obsolescence (2017)

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.

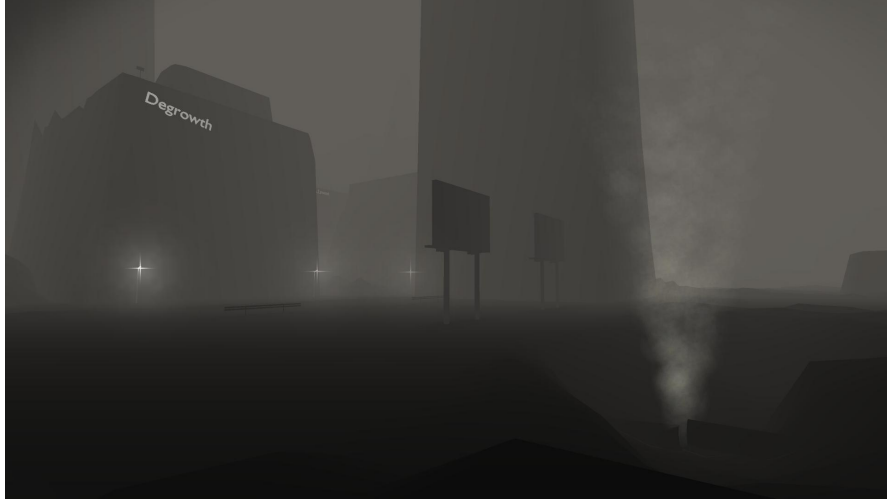


## Last Worker Standing (2015)

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

<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.

Visual artist Timo Bredenberg works and lives in Tampere, Finland. In his work he has explored internet communities and movements using methods from found footage cut-up to virtual derivé. Recently he has been interested in network economies, their material pre-conditions and underlying algorithms.

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. 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.

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