

Patch Opal

As part of Infopsin collective

Video installation

19:50 min

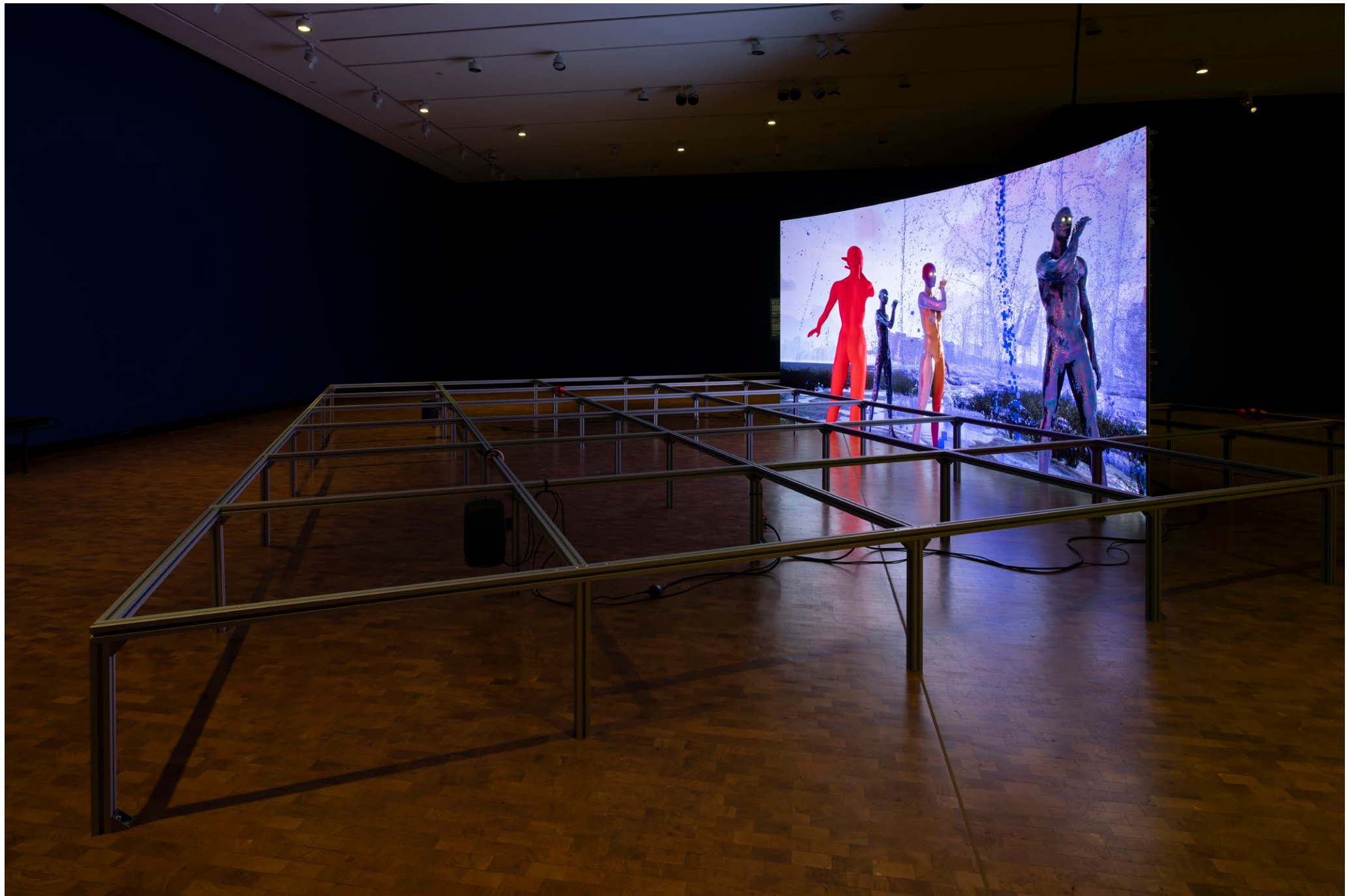
2025

Original performance choreography: Magdalene Solli, Synne Elve Enoksen, Montebøllo performing arts collective w/ Synne Garvik, Magdalene Solli, Rina Rosenqvist

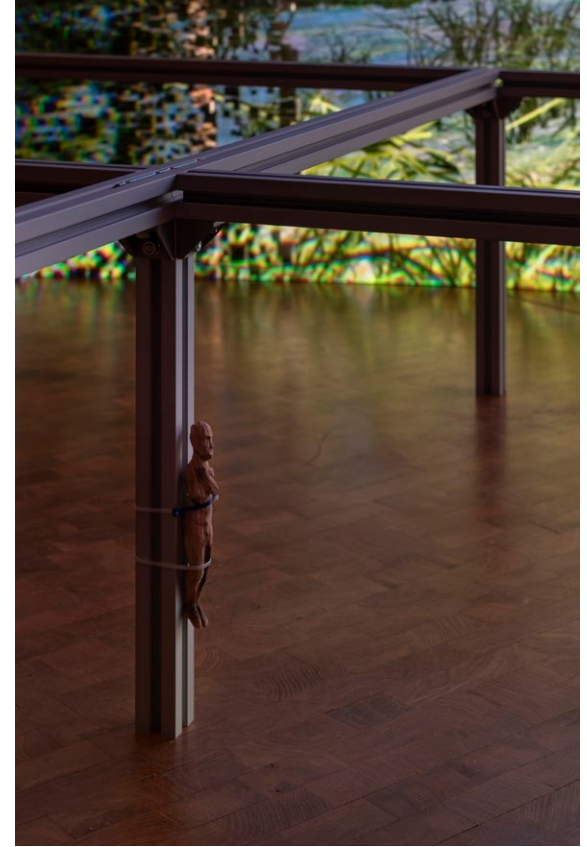
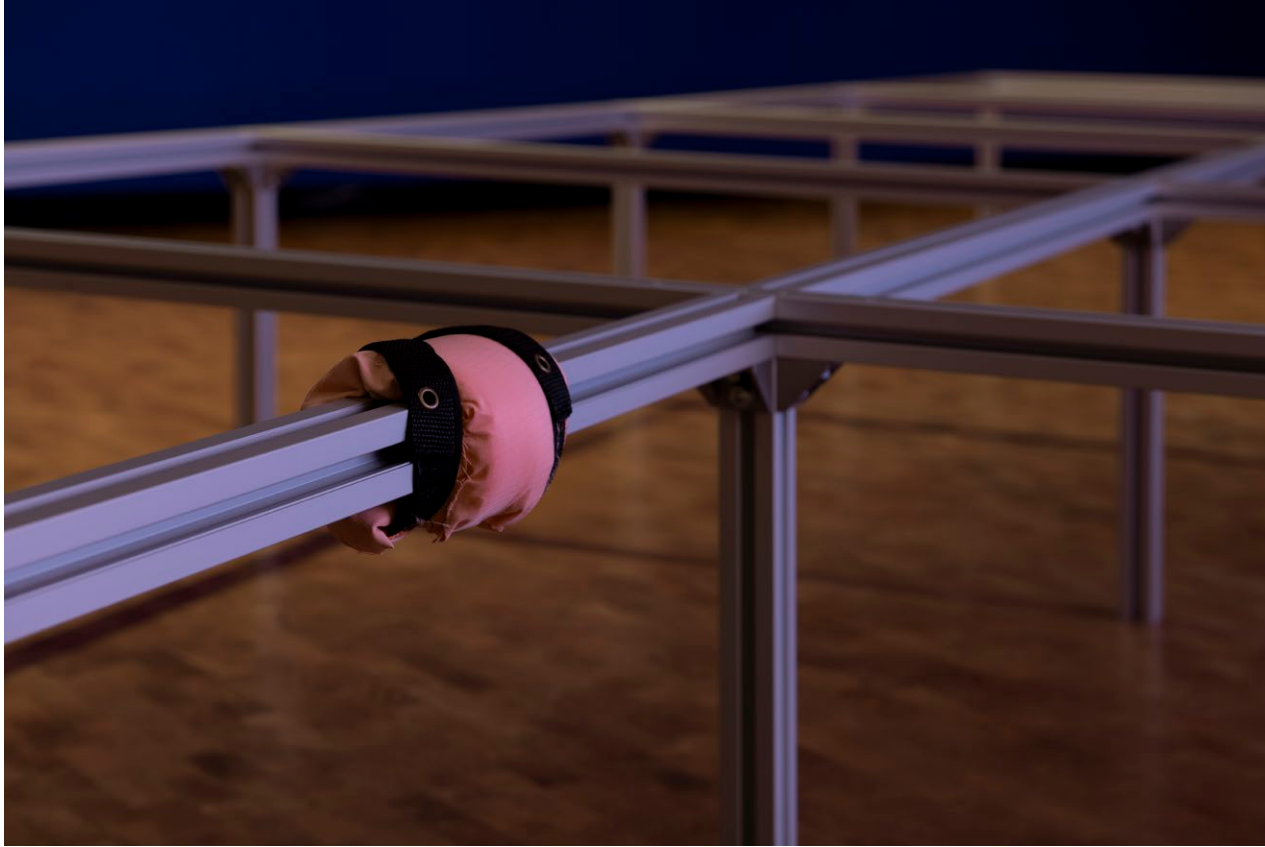
Mocap performance: Magdalena Solli, Javon Ryon Bennett

Lidar scans from: Kunsthall Oslo, Bjørvika underground, Autarkia - Vilnius









Tulips for Algernon

2022

Temporary site-specific outdoor sculpture, in collaboration with Michael Rasmussen
Munchmuseet



The piece is situated outside of the Munch Museum, in Bjørvika, a district of shiny façades built to put Oslo on the map of global finance. Yet, apart from the façade of the financial architecture, there is also a hidden backbone of financial speculation which relies on vast computational infrastructures. These are highly opaque by their nature and only understood by a select few.

In our installation, the speculation is turned upside-down, where algorithms of the artificial intelligence interpret tarot cards to decide on how to trade stock of the companies headquartered in the vicinity of the museum. The heat is produced as a by-product of this computation and it is used to sustain the life of tulips inside, the flower which is at the source of the first-ever financial bubble in the 17th century Netherlands.

VIDEO DOCUMENTATION:

<https://www.instagram.com/p/CjxP6rqjQg0/>





In order to approach the current state of the global financial system, we start with the architecture and the aesthetics, as they are central in terms of the ideology legitimizing the regime of unfair wealth distribution, exploitation and control. The complexity and thus the opacity of financialization is in direct contrast with the architectural style of financial institutions. Unlike in the early days of the architecture of banks, whose main design goal was to impose an image of stability and persistence (a notable example is the old building of Samtidskunstmuseet on Bankplassen in Oslo with solid, thick stone and concrete walls), today it is more a matter of projecting transparency through glass, rising above the rest and aspiring onto the sky.

It is perhaps not a coincidence that the shape of many skyscrapers is inspired by ancient temples. The legitimacy of the financial institutions is thus not only parallel to their deterritorialization, but their legitimacy echo from the ancient world order and its belief system where the power is attributed from "above". It is this context that informs our artistic decisions to dissect the symbolic and the ideological order, more precisely the erotic (life) and thanatic (death) drives of the financial rule.

Tulips inside the glass construction do not only possess different symbolic connotations across cultures, but they are also known as a commodity involved in one of the first financial crises in 17th century Netherlands. Known as "tulip mania", it became a classic textbook example of a financial bubble



You will Meet a Bird with Strange Feet

2020

Film, 68 min

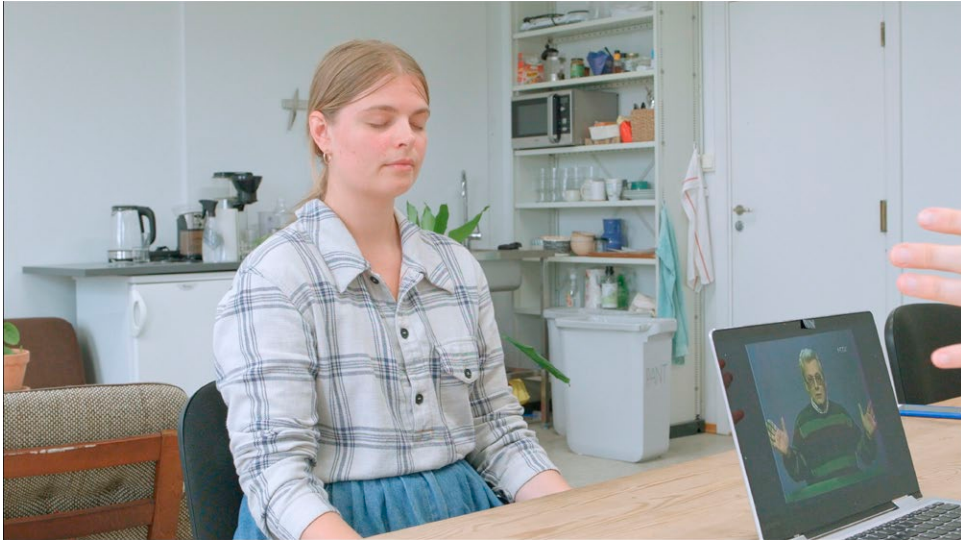
Full-length film: <https://youtu.be/76oOT4tIVIM> (unlisted video link, confidential)



You Will Meet a Bird with Strange Feet centers on the Soviet TV-healer Allan Chumak, whose nationally broadcast healing sessions supposedly revived the dark locks of the Kazakhstani artist's gray-haired neighbor. Intertwining the powers of technology and mythology, personal recollection and the political ambience of perestroika, the work reenacts the choreography of the healer's Reiki-like waving hand movements, performed by dancer Mina Weider and instructed by artist and designer Ida Falck Øien.

The contemporary protagonists stage and debate the earnest belief in screen-based curative connectivity, and remote therapy's power to restore the body's internal harmony. Slowly working through questions spanning from the healing of a dissolving superpower's wounds to personal homeopathy, the actors relate to the frail belief systems and actions taken in times of online communication, financial capitalism, and pandemic contamination.

Still



Installation view, Aldea





Installation view, UKS



Groundbreaking Computational Methods for Generating Heat and Value

In collaboration with Michael Rasmussen, 2020

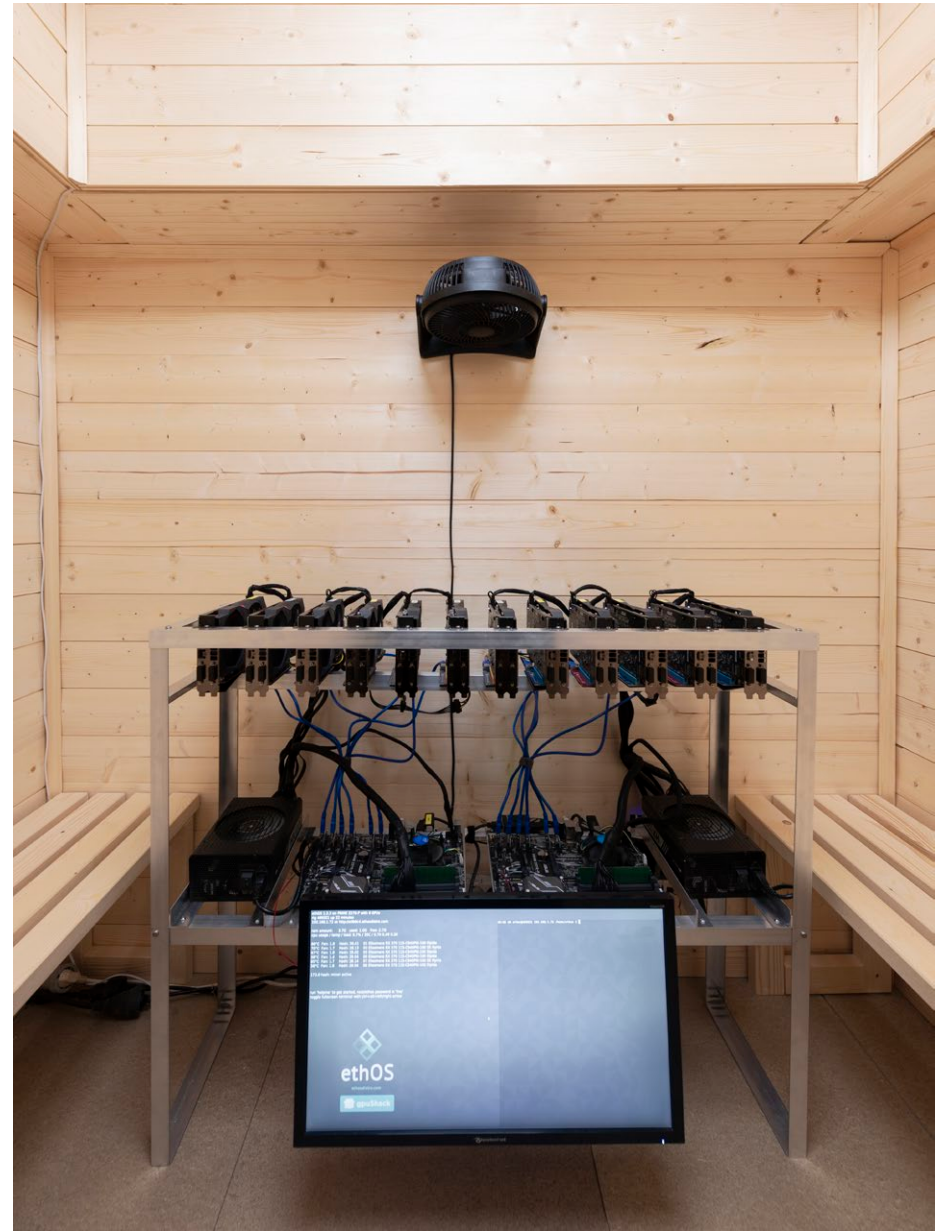
Site-specific installation at She Will artspace, located at a still functioning petrol station. Inside the outer structure built of chipboard and wood is a cryptocurrency mining rig. While the rig is mining cryptocurrency (Ethereum) it also outputs 2400 watts worth of heat energy as a by-product and heats up the room to temperatures of approximately 40° C (104° F), enough to make the audience sweat.

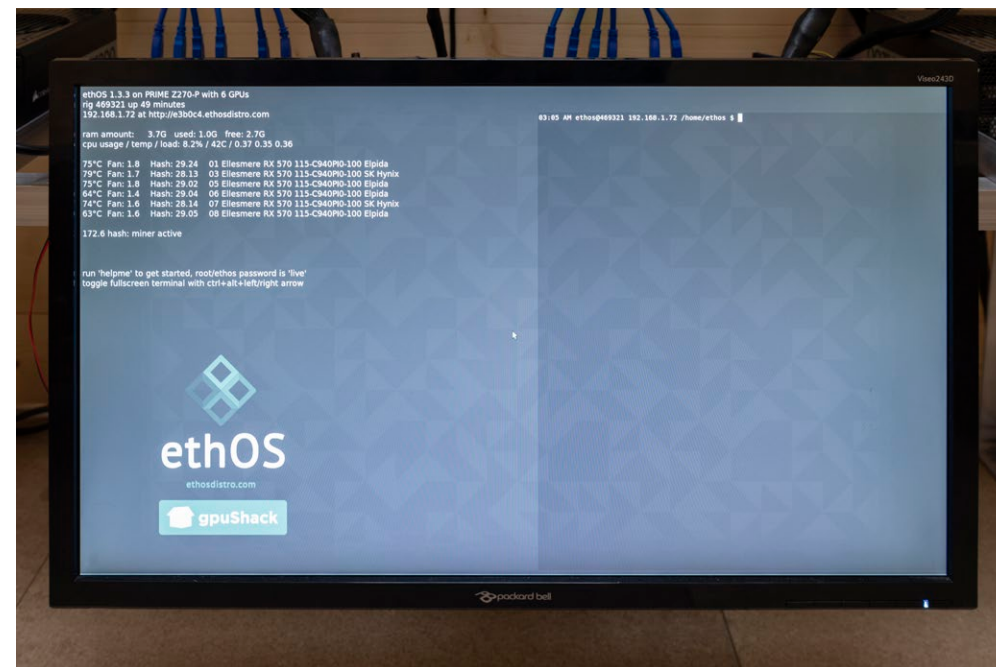




We live in financial times. Certainly, there are politics, ideologies, beliefs and people who stand behind in erecting the global order in which we find ourselves. Yet, these times also rely on a machine: millions of lines of computer code composing models for profit generation running on vast fields of hardware, altogether intended to execute millions of transactions each second. It is hard to believe there are people capable of understanding abstractions of such a high level.

Perhaps, the embedded opacity is a feature and not a by-product. In other words, it is an impenetrable system with an end to impose a regime of control and unfairness. Maybe to understand the depth of the disaster is not a matter of enhancing the cognition (since it is impossible anyway), but to comprehend it through our bodies and thermoceptive tissues.







The Gut is a Second Brain

2018

Installation

Aluminium, cow intestines, air pump, differential pressure switch, PC cases, modified trolleys, curing sausages, memory foam, singing of *Kaua'i 'ō'ō* (Hawaiian bird, extinct in 1987) generated by artificial intelligence (machine learning, convolutional neural network), UV prints on collagen, mist maker, pamphlets



How does one interact with surrounding infrastructures? This question requires us to query the degrees of freedom that technology provides, or inversely, the boundaries it imposes on our daily lives. When we encounter disciplines of knowledge and authority, ranging from genetic engineering to biotech taking root in the body, we are challenged both to search for new modes of engagement and also to develop functional new ethical responses.

The Gut is the Second Brain approaches those instances wherein technology, with the purpose of conserving life and well-being, crawls under the skin and deep into the flesh. It is a matter of the body becoming an arena in which different visions of the future come into play that challenge the definition of the human. It is also a probe into the blurring of both mind-body and technological-biological dualisms.



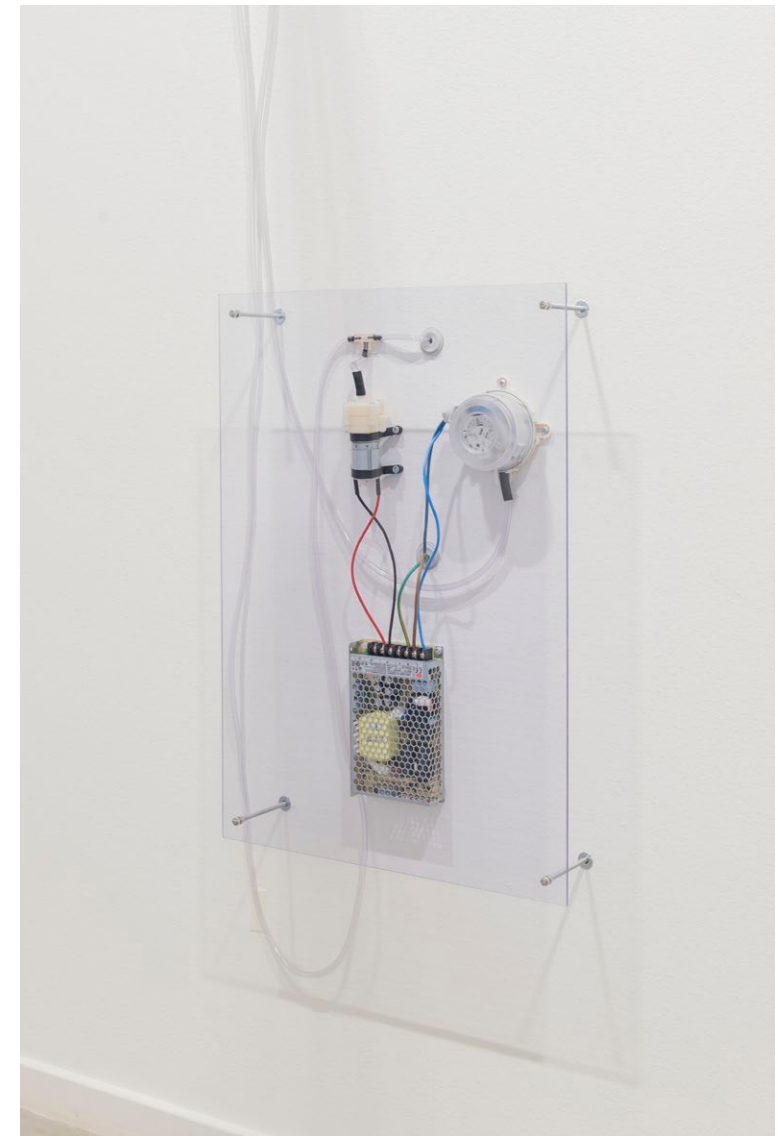
Installation view at Oslo Kunstforening



The question of infrastructure requires us to query which degrees of freedom technology provides, or inversely, the boundaries imposed by it on our daily lives. What may also come to mind are technodystopian scenarios, some glimpses of which we can observe today – mass surveillance, the everyday-life horrors of social media, to even worse ones such

as the drone wars in the middle East. A querying of infrastructure concerns both the surrounding socio-political and the everyday life stratas. Perhaps it may be a more pertinent task to inquire beyond the surroundings, into the inside of the human body, wherein technology crawls under the skin and deep into the flesh.

At the core, this project departs from my research into recent developments within the medical science whose goal is not only to treat disorder, but to extend life. It is not an oddity anymore to face views that consider ageing as a disorder and intend to treat it, rather than seeing ageing as a natural development of human life. Some go even further, like for example Ray Kurzweil (one of the leading engineers at Google and a notable proponent of transhumanism) who suggests that it would be possible at some point in the future to overcome death altogether by abandoning the biological body. According to him, there will be a point in the development of biotech where it will be possible to upload a human consciousness onto a computer device, thus making a human into a computer programme, fulfilling an absolute dualism between the consciousness and the body (the leading notions propelling Western thinking of the universe as mechanistic and human exceptionalism).



Dried cow intestines are distended with an air pump. A differential air switch controls the operation of the air pump, turning it on approximately every two minutes for a duration of ten seconds.





Along with the above phenomena that put the very definition of the human at stake, there are other that slither below the skin: from a variety of medical procedures, which are the avant-garde of the technological research field today, to a variety of cognitive enhancements, to even more surprising and alarming cases such as of blood transfusion from teenage donors to rejuvenate bodies of adults and the elderly.

Originating from trusted disciplines of knowledge and authority, these ongoing shifts generate a variety of problematics which challenge us to search for new manners of engaging and developing functional, ethical responses. As a result, the installation suggests different modes of perception and engagement for the viewer: observing the intertwining of technological and biological matter, hearing the machine produced sounds of the air pump mixed with the sounds of extinct birds generated by algorithms of artificial intelligence, leaving a bodily trace onto the infrastructure (memory-foam bench), receiving sensory experiences through the skin, and reading a text that mediates the work and the problematics described above. The whole installation is built with aluminium frames as its main structural element mimicking the architectures of data centers, medical facilities and food processing plants. This main structure takes the buildings interior as a carcass of a body and claiming itself as at times a parasitic nuisance and at times as an inherent part of it.

Along with biological matter the installation also contains elements from IT (see the elements descriptions below), thus intending to blur or highlight the boundaries between the dated duality pair of mind and body, and in extension, of the technological and biological. The blurring of the cartesian dualism (mind and body) is a probe to recognise the body in human existence. The blurring of the biological and of the technological is a rising discourse of Silicon Valley and spreading to other parts of the world. I will not expand the problematics surrounding the Californian ideology for the sake of concision, but in short, the pace of the implementation of technologies backed by this way of thinking is alarming, the discussions of the ethics, influences and consequences of such implementations are lagging behind. The body becomes an arena where different visions of the future come into play to challenge the definition of the human.



Self-made salami, curing inside computer cases. Curing is one of the oldest techniques of food conservation. The meat is first salted, then goes through a short fermentation process and then dries for a duration of several months.

PC-cases are factory produced with windows, allowing the user to observe the insides of the computer. The double fan setup of the PC-case, and the all-round grills, paradoxically makes it a suitable container for meat curing.



Wet collagen becomes an elastic membrane which sticks tightly onto the skin, and peels off as a dead skin flake after drying. The experience of wearing it was most often described as eerie by the audience.

The printed text suggests connections in between language and skin. It alludes to the lacanian postulate where language is considered as a core upon which the psyche is built and takes as its opponent the psychoanalytic theory of Didier Anzieu who constructed a psychoanalytic system upon skin as a main element of constitutive psychological processes.





The installation contains small, round speakers mounted on the walls. They play sounds generated by algorithms of artificial intelligence. The algorithms take the singing of *Kauai OO*, a bird species extinct in 1987, and use it to produce more singing.



Different elements of the installation (aluminium beams, electrical cables, air hoses) protrude through the interior walls of the building creating an analogue circuit, thus making the exhibition hall into a simple “thinking” biotechnological body.

Conservation Techniques of Organic Matter

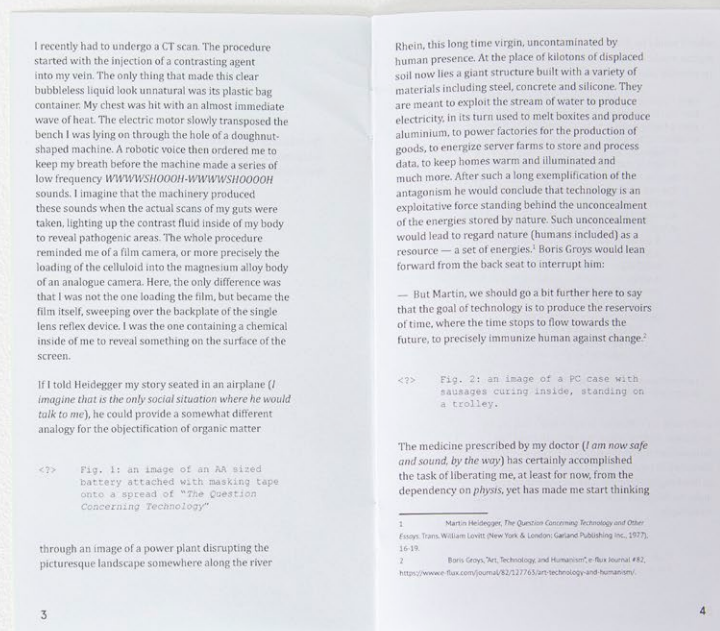
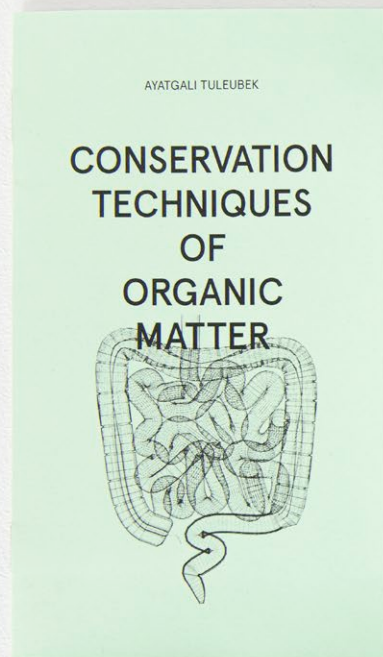
2018

Pamphlet with a short story

Short story with a narrative giving an insight into the views of different thinkers upon the question of technology, infrastructures, human life (biological), and its surrounding ideologies within posthuman theory.

Full text available at:

<https://www.ayatgali.com/wp-content/uploads/conservationtechniques.pdf>



The Invisible Handjob of the New Economy

2017

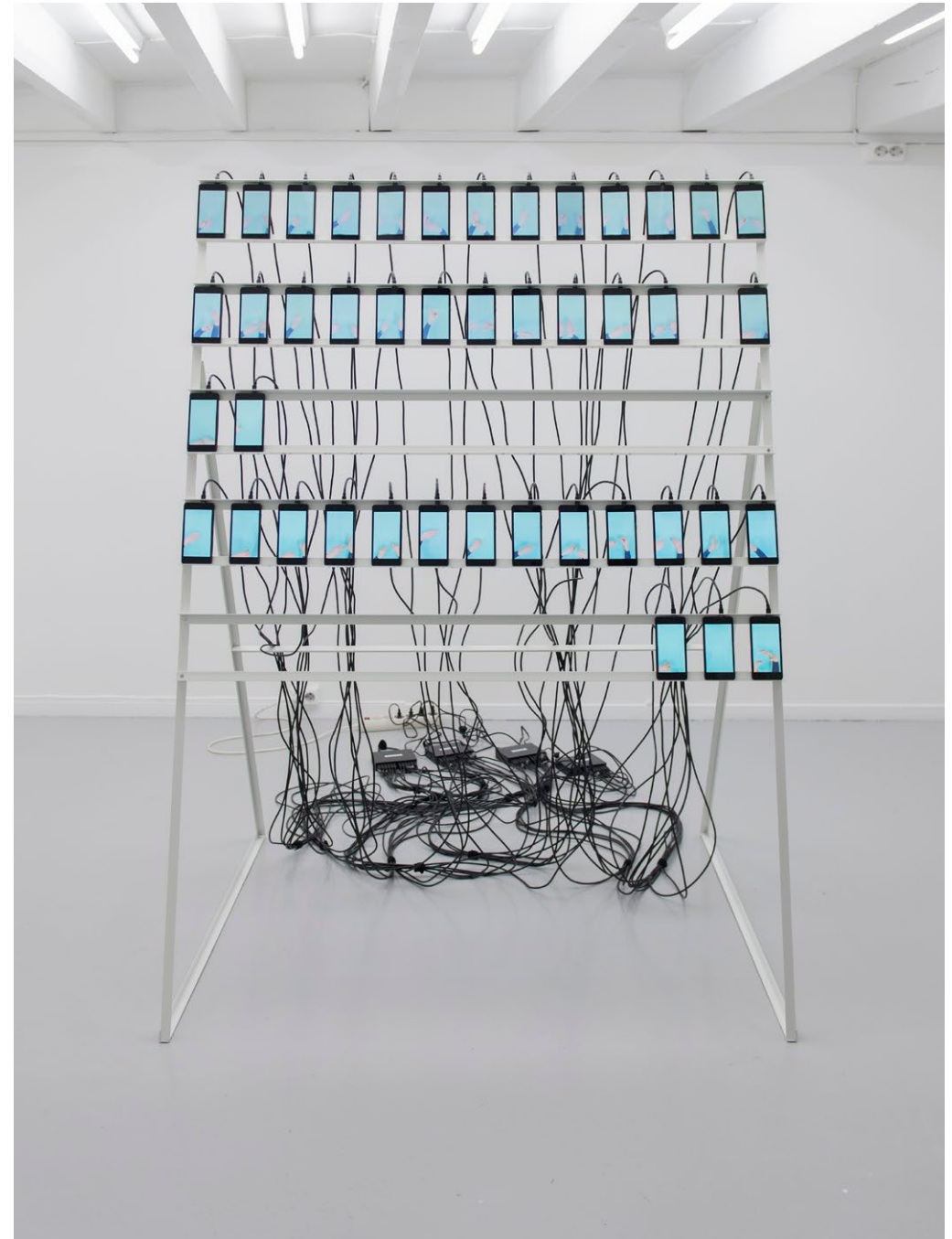
43 channel video installation, each channel is displayed on a smartphone. The phones are stacked on rack and the installation borrows the setting and the aesthetics of click farms.

Excerpts available at:
<https://vimeo.com/277487151>

What is it, if not the human aspect that renders hands so homely yet so cunning? Even though much has been said about the brain's function in being responsible for labour, some would agree it is the hand's own kind of intelligence that orchestrates seemingly rudimentary actions. F. Engels famously claimed it is labour that created the human, but if the hand is the main element behind this creation, then what is more human than the hand itself?

Time passed and the techne came to the rescue. Replacing the unwanted burden of manual labour for some – robots, algorithms, AI and the like, were designed to aptly simulate hand movements rather than produce their own mechanical realm. The point is not to create an apology, nor to romanticise the so-human hand, but rather to try to surmise what is left to the hand in the age of technological symbiosis.

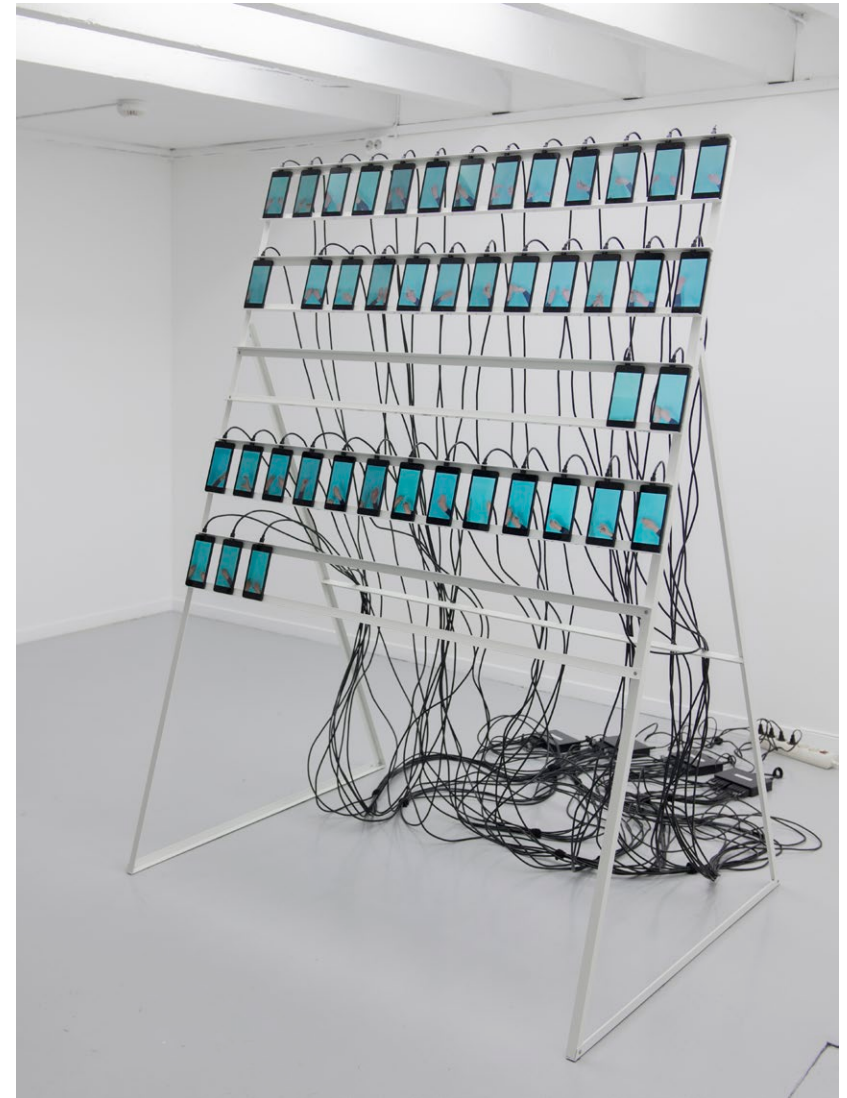
One of the odd occurrences of such symbiotic relationships are click farms. Click farm enterprises hire large groups of people to click on advertising links, generate likes on social media and perform other types of rudimentary work. and at the same time simulate the usual online activity to pass unnoticed through spam filters. This mechanism relies on cheap and tedious labour from developing countries. However, the simulation of the human activity is yet another process which has recently begun to be automated. In order to pass unnoticed by recognition systems preventing such fraud, these automated systems control thousands

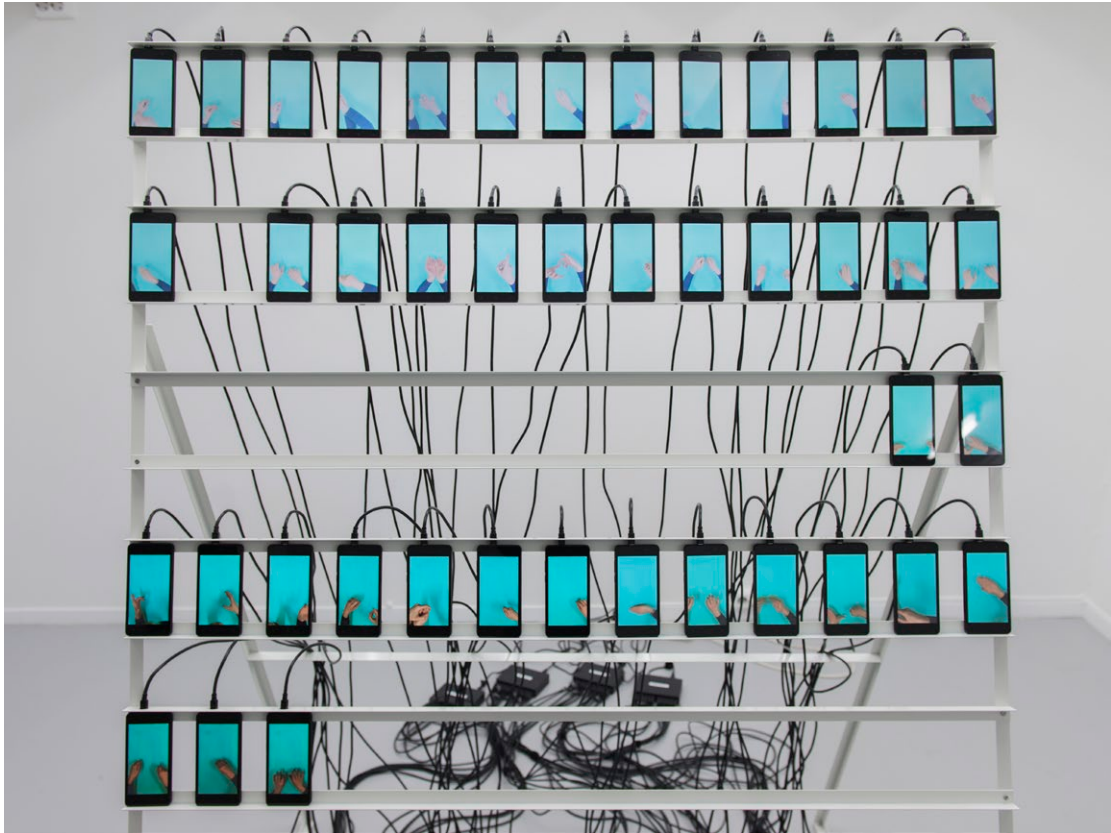


Installation view at Studio17

of devices, most commonly smartphones, which replicate normal human behavior online.

Such intermingling of roles — of those who perform the labor (human or a machine) and those whose resulting attention from this labor is addressed (human or the machine) is a common occurrence within the regime of cloud computing and more particularly within the strata of machine automated systems. The confusion arises in the medium carrying the information itself: a machine simulates human activity so that another machine on the other end of the network sees it as a human. All of this occurs using human mediums: text for search engine optimization, image recognition systems, and even the cognitive behavior – clicking and dragging of the cursor.





Atoll, bay, beach

2018

Single channel video with sound
1 min 15 sec

Full video at <https://youtu.be/4MxEYiEsHww>



Great Things are Done when Men and Mountains Meet

2014

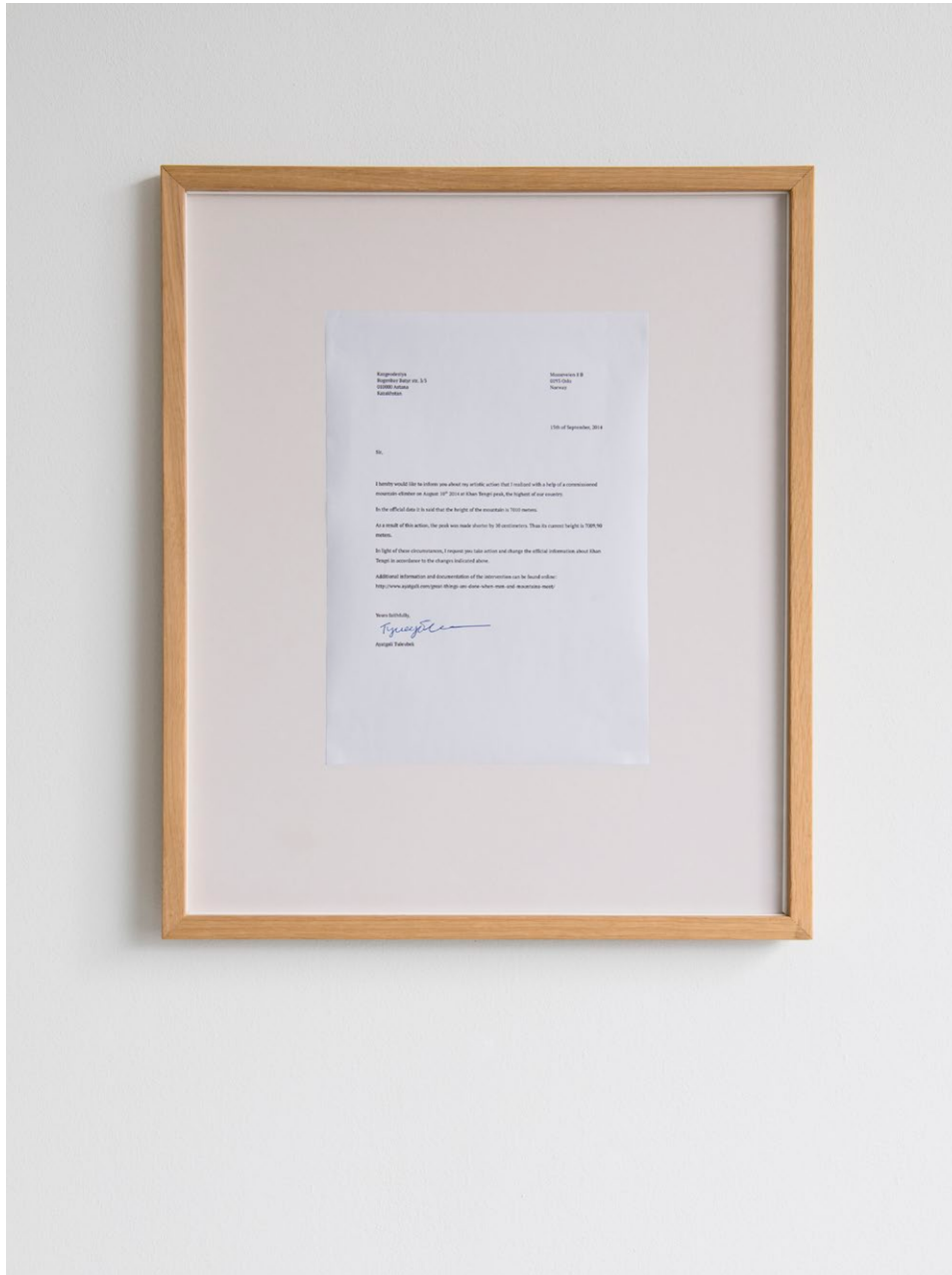
A4 letter, laser print on office paper, framed

Artist's intervention on the highest peak of Kazakhstan — *Khan Tengri* (7010 m). The intervention consists of the shortening of the mountain by 10 cm.

The piece is presented as an official letter addressed to “Kazgeodeziya” (national agency for cartography) in Kazakhstan: the artist states that he has shortened the peak with a help of commissioned mountain-climber by 10 cm and requests the agency to bring changes to the official data and maps.

The title of the piece is a quote from William Blake's poem.

The intervention actually took place.



Kazgeodeziya
Bogenbay Batyr str. 3/3
010000 Astana
Kazakhstan

Mosseveien 8 B
0193 Oslo
Norway

15th of September, 2014

Sir,

I hereby would like to inform you about my artistic action that I realized with a help of a commissioned mountain-climber on August 10th 2014 at Khan Tengri peak, the highest of our country.

In the official data it is said that the height of the mountain is 7010 meters.

As a result of this action, the peak was made shorter by 10 centimeters. Thus its current height is 7009,90 meters.

In light of these circumstances, I request you take action and change the official information about Khan Tengri in accordance to the changes indicated above.

Additional information and documentation of the intervention can be found online:
<http://www.ayatgali.com/great-things-are-done-when-men-and-mountains-meet/>

Yours faithfully,



Ayatgali Tuleubek

Declarations

2014-17

Single channel video with sound

8 min 30 sec

The artist walks with the camera pointed towards the ground, stops approximately every 30 seconds, points at the ground with his finger and pronounces a phrase. There are total of 13 phrases.

**Full video available at: <https://vimeo.com/478280219/8209b631cf>*



Here shall be a place where there will be a decent pay
for everyone's labor

Winter: Poetics & Politics

Editor together with: Tiago Bom, Vanessa Ohlraun, Marina Vishmidt, Susanne M. Winterling, (Eds.)

Mousse Publishing

Language: English

ISBN: 9788867490899

Texts by Viktor Misiano, Kari Johanne Brandtzaeg, Adil Nurmakov, Kerstin Stakemeier, Ruslan Getmanchuk , Ekaterina Degot, and Maria Chekhonadskih.

Artists projects by Anton Vidokle, Slavs and Tatars, Vyacheslav Akhunov and Faruh Kuziev

This publication picks up on several of the themes which emerge conceptually and artistically in the Central Asian Pavilion project, and elaborates them in a philosophical, historical and poetic register within the specific materiality and temporality of a book—though the website as a repository and forum for these kinds of explorations should be mentioned as well—with its capacity to extend the time, space and context of the ideas beyond the Venice Biennale and to a readership beyond the project's immediate public. The Pavilion's organizing metaphor of “Winter” is appropriated from the poem by 19th century Kazakh poet, intellectual and activist Abay Qunanbaiuli. The metaphor of winter here evokes social stagnation, cultural censorship and political unfreedom. It refers to a context where the intensity of debate on social goals lags and there seems to be little or no horizon for change; a situation then, which varies more in degree than in kind from the one we experience in the relatively privileged environs of the North and West of the world of capital, where economy not only comes first, but political means are used to enforce economic goals, imposing and deepening crises of reproduction for billions of people. This is not to lose the specificity of the Central Asian situation, nor the differences between the nation states which fall into that rubric—Kazakhstan, Tajikistan, Uzbekistan and Kyrgyzstan.

However, Winter also embodies a potentially transformational character, as winter precedes spring and the snow gives place to a full blossoming; a frozen public dialogue may be replaced by a more participatory one. We believe that art is still able to serve as a catalyst for creating a genuine public debate, to end the state of hibernation and, in short, to open doors for the arrival of spring. A spring that has not yet come to Central Asia.

Featuring essays on the geopolitics of energy, post-Soviet political narratives, art-historical analyses and the political economy of contemporary art in a time of social crisis, the book gives a snapshot of the aesthetic, political and poetic dimensions of the situation in the region.

