



RHODA
TING

&

MIKKEL
BOJESSEN

2018 - 2024

RHODA TING & MIKKEL BOJESEN

Rhoda Ting (b. 1985, AUS) and Mikkel Bojesen (b. 1988, DK) is an artist duo based between Copenhagen and Melbourne. Throughout their work, *Nature* and *Culture*, *Natural* and *Synthetic* and *Pure* and *Feral* exhibit undefined boundaries and *Life* in an open ended synthesis. They seek to revise ways in which humxns participate in planetary interconnectedness as composite entities where nothing is individual; inviting the meetings between organic biological processes and industry, technology and science. Through these intra-actions, Rhoda and Mikkel's works present contemplations and imaginations of co-creation, co-existence and co-evolution into the unknown.



LANDSCAPE PORTRAITS

The *Landscape Portrait* series acts as an archive of time and place. The processes of decay, collapse and death is paused in their intra-actions, creating an uncanny meeting between biology and industry, organic and synthetic. Rather than striving for an unattainable nostalgic purity and an essentialist notion of *Natural Nature*, the series speculates the future of relationality. Each work combines locally foraged species such as flora, fungi, mosses and lichens, embedded in a fixture of industrially produced resin. The mixture of differing levels of water content and fibrous strength of matter reacts with the resin resulting in white fluid markings, natural pigmentation and bubbles. The series is a practice in decentralising the humxn to a facilitator and a species amongst species in co-creation with other than humxn beings.



Landscape Portrait #45, 2023. Epoxy, pigment, flora and fungi foraged September 2023, from Sjælland, Denmark. Ø110cm. Photo: Malle Madsen



Landscape Portrait #8, 2018. Epoxy, pigment, flora and fungi foraged October 2018, from Sjælland, Denmark. Ø108cm



Landscape Portrait #44, 2023. Epoxy, pigment, flora and fungi foraged May 2023, from Sjælland, Denmark. Ø110cm. Photo: Malle Madsen





Landscape Portrait #53, 2023. Epoxy, pigment, flora and fungi foraged May 2023, from Sjælland, Denmark. Ø66cm. Photo: Malle Madsen



Landscape Portrait #47, 2023. Epoxy, pigment, flora and fungi foraged July 2023, from Sjælland, Denmark. Ø110cm. Photo: Malle Madsen



Landscape Portrait #48, 2023. Epoxy, pigment, flora and fungi foraged August 2023, from Sjælland, Denmark. Ø110cm. Photo: Malle Madsen



Landscape Portrait #50, 2023. Epoxy, pigment, flora and fungi foraged September 2023, from Sjælland, Denmark. Ø110cm. Photo: Malle Madsen



Landscape Portrait #17, 2021. Epoxy, pigment, flora and fungi, Ø66cm.



Landscape Portrait #51, 2023. Epoxy, pigment, flora and fungi foraged June 2023, from Sjælland, Denmark. Ø66cm. Photo: Malle Madsen



Landscape Portrait #6, 2018. Epoxy, steel, flora, fungi and seaweed foraged April 2018 from Sjælland, Denmark. Munkeruphus, DK. Ø110cm. Photo: David Sternholm



Landscape Portrait #6, 2018. Detail. Photo: Ken Hermann



Landscape Portrait #9, 2020. Epoxy, flora and fungi foraged September 2019 in Haneul and Pyounghwa Park, Seoul, South Korea. 53x39cm.



Landscape Portrait #10, 2020. Epoxy, flora and fungi foraged October 2019 from the mountains of South Korea. 53x39cm.



Landscape Portrait #8, 2018. Detail.



Landscape Portrait #10, 2020. Detail.



Landscape Portrait #5, 2018. Epoxy resin, cement, rocks, sand, jernmonite, pigment, natural and flora and fungi foraged April 2018 from Sjælland, Denmark. 105x55x20cm. Photo: Mishaël Fapohunda.



Landscape Portrait #1, 2018. Epoxy resin, concrete, pigment, flora and fungi foraged September 2017 from Kongelunden, Denmark. 36x40x5cm. Photo: Mishaël Fapohunda.



Landscape Portrait: Eclipse #3, 2019, Detail.



Landscape Portrait: Eclipse #3, 2019. Epoxy resin, concrete, pigment, flora, lichen and fungi foraged September 2019, Sjælland, Denmark. 108x88x5cm.

WE ARE ALL HYBRIDS

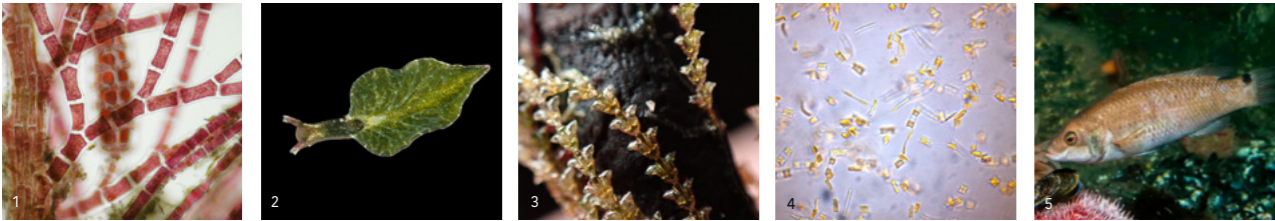
We Are All Hybrids is a series of works, which on a speculative level, explores how new life can emerge in the future. The work explores new directions in evolutionary biology that propose that by looking through the lens of genetics, there are no individuals, no separate species but rather, we live and evolve in relations as we are all hybrids. These Hybrid sculptures thus create an image of the opportunities for species meeting and creating new genetic relations. Created as sculptures with 3D printing and auto lacquer, the sculptures embody hyper species in a time of evolution not only across species but also in relation to humxn technologies and industries of impure Nature. Collaborating with evolutionary biologists from Copenhagen University, we received environmental DNA sediment data sets of animals, diatoms and bacterias that can be found in Skagerrak over thousands of years, to research the impact of industrialisation on biodiversity in the area. Each sculpture is the result of 20 species hybridised together through artificial intelligence to create speculative hybrids.



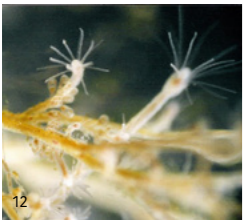
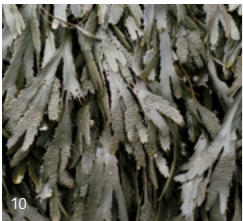


We Are All Hybrids, Skagerrak #2, 2023. 20 species identified by eDNA, sediment samples in Skagerrak collected by Copenhagen University, A.I., 3D print, resin, lacquer, stainless steel and concrete, 161x47x36 cm. Extremophila, Gether Contemporary. Photo: Malle Madsen.

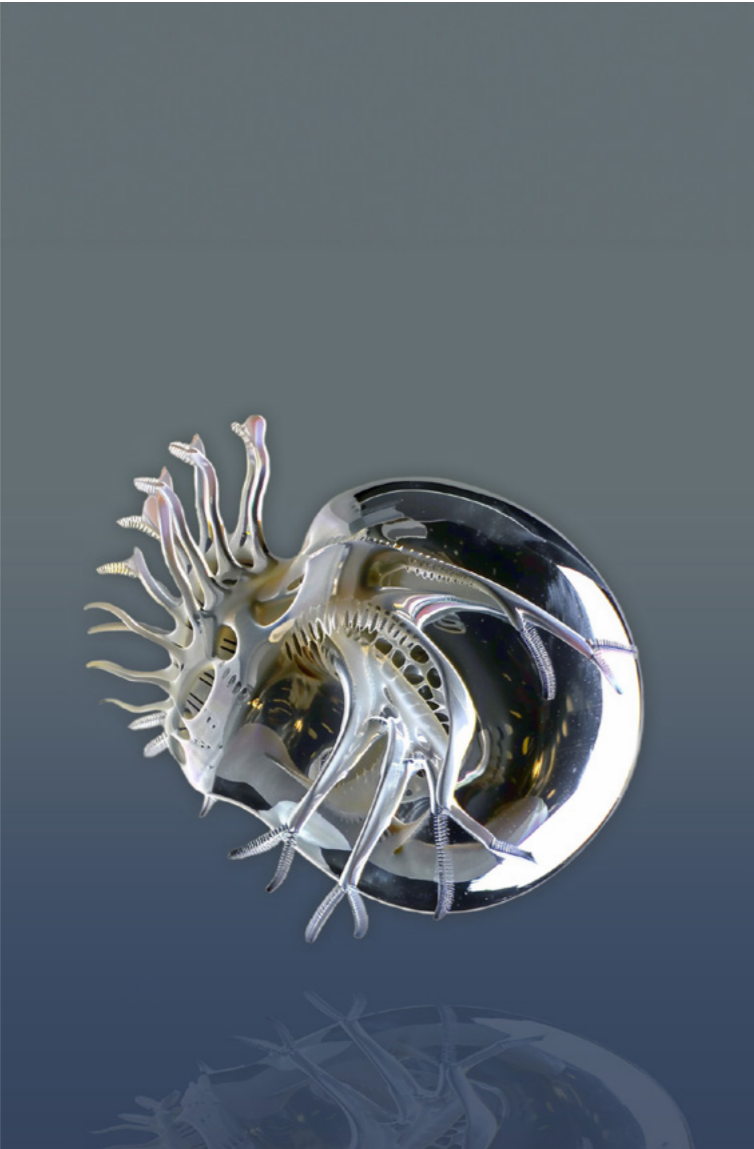




We Are All Hybrids, Lillebælt, 2024, A.I. process image.



1. Rodalge (Acrochaetium Luxurians)
2. Flojssnegl (Elysia Viridis)
3. Trekantpolyp (Dynamena Pumila)
4. Kiselalge (Attheya Longicornis)



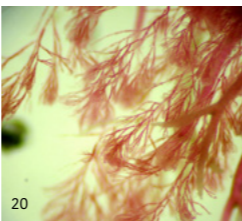
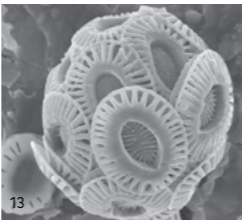
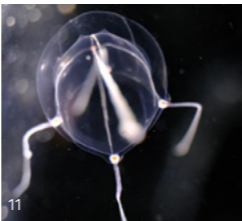
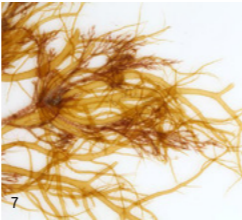
5. Havkarusse (Ctenolabrus Rupestris)
6. Grøn Nereis (Alitta Virens)
7. Stribetang (Striaria Attenuata)
8. Vandmand (Aurelia Aurita)



9. Rød Brødmænd (Cyanea Capillata)
10. Savtang (Fucus Serratus)
11. Smågølle (Rathkea Octopunctata)
12. Polypdyr (Bougainvillia Muscus)



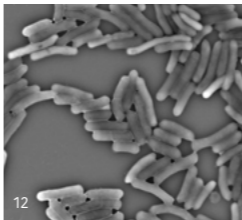
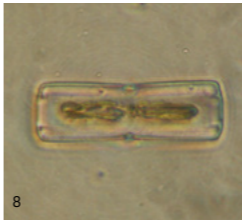
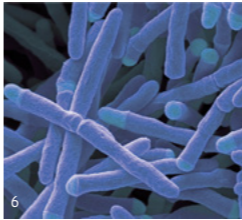
13. Fytoplankton (Emiliana Huxleyi)
14. Havlanghaledafnie (Pleopis Polyphemoides)
15. Hvid Nøgensnegl (Favorinus Branchialis)
16. Havbrøstørn (Polydora Cornuta)



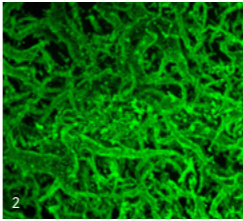
17. Alge (Gymnodinium Catenatum)
18. Vandløppe (Temora Longicornis)
19. Smågølle (Clytia Hemisphaerica)
20. Tæt Rødsky (Callithamnion Corymbosum)



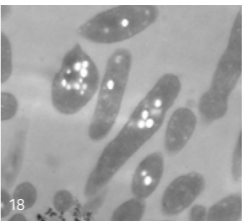
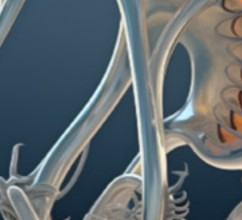
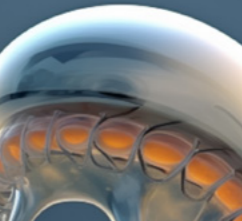
We Are All Hybrids, Skagerrak #1, 2023, A.I. process image.



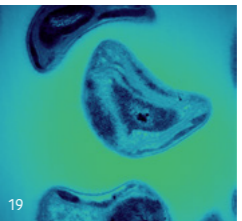
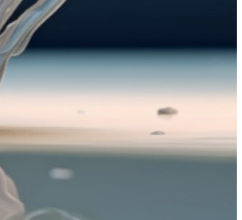
1. Kratersopung (Aplidium Crateriferum)
2. Bakterie (Alcanivorax Borkumensis)
3. Blåhval (Balaenoptera Musculus)
4. Havlampret (Petromyzon Marinus)



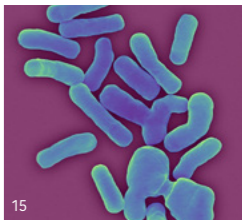
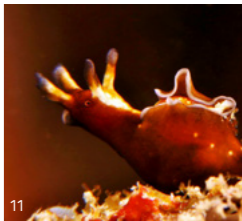
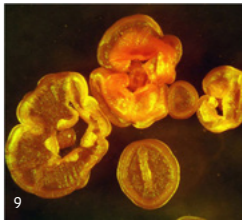
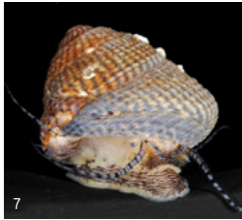
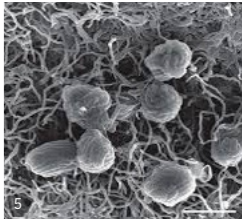
5. Svamp (Actinoplanes Italicus)
6. Bakterie (Mycobacterium Marinum)
7. Topsnegl (Steromphala Cineraria)
8. Plankton (Mecumiera Membranacea)



9. Bakterie (Micromonospora Aurantiaca)
10. Køllesopung (Clavelina Lepadiiformis)
11. Søhare (Aplysia Punctata)
12. Bakterie (Neobacillus Niacini)



13. Albueskæl (Patella Vulgata)
14. Rød Brødmænd (Cyanea Capillata)
15. Bakterie (Methylobacterium Extorquens)
16. Bakterie (Pseudomonas Aeruginosa)



17. Uldlus (Paracoccus Marginatus)
18. Bakterie (Andersenella Baltica)
19. Arke (Methanobacterium Arcticum)
20. Bakterie (Candidatus Atelocyanobacterium)



We Are All Hybrids, Skagerrak #1, 2023. 20 species identified by eDNA, sediment samples in Skagerrak collected by Copenhagen University, AL, 3D print, resin, lacquer, stainless steel and concrete, 161x47x36 cm. Extremophila, Gether Contemporary. Photo: Malle Madsen.



We Are All Hybrids, Skagerrak #1, 2023.







Vasener, 2024. Public Commission. Photo: Robert Damish. Close up.



Vasener, 2024. Public Commission. Photo: Robert Damish. Close up.

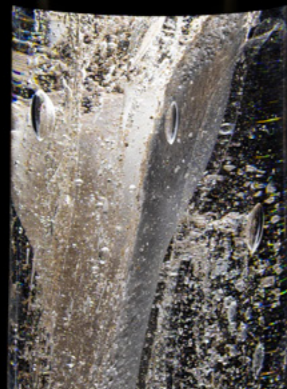


DEEP TIME

Deep Time is a work that examines distant time that lies beyond the humxn horizon, and the traces of the history of development stored by the planet over time. This deep time scale covers the whole of the planet’s development. Our presence takes up only a minuscule part, and both the past and the future can be observed from a totally different perspective. At the entrance to Deep Time, a video installation shows the journey down through an ice core drilling, going 2.7 million years back in time. The glass columns take the form of ice cores and contain sediment from a variety of extreme environments in the Arctic Sea bed, where life is evolving in directions that have been unknown until now. Here you can find among other things, underwater mud volcanoes, hydrothermal springs and methanotrophic bacteria. The sediment is up to 12,000 years old and mainly consists of organic material that falls to the bottom of the sea like snow.



Deep Time, 2023. Sediment from the arctic ocean embedded in glass columns. Steel, acrylic and light. Evolutions, Glas - Museum of Glass Art. Photo: I DO ART Agency





Deep Time, 2023. Sediment from ocean research projects around the globe embedded in glass columns. Steel, acrylic and light. Extremophilia, Gether Contemporary. Photo: Malle Madsen.



Deep Time, 2023. Process of embedding sediment in glass cores. Glas - Museum of Glass Art, Ebeltoft. Photo: Kasper Palsnov

RHIZOME

A rhizome is a term for a free growing network, without a centre, seen for example in the root systems of fungi. Rhoda and Mikkel proposes a rhizome as a metaphor for our understanding of evolution. It emphasises the entangled and chaotic way the world develops, in contrast to the idea of the classic *Pedigree of Man* family tree, with its linear development. The work consists of more than a hundred glass cells with species of fungi embedded in petri dishes, spreading throughout the room like a rhizome. It focuses on the patterns and diversity which are the reasons why fungi are among the organisms that are best at adapting to new environments. Perhaps we can learn from them in the future. Rather than a tree as a symbol for life and evolution with dead ends and a central passageway, could the future be inspired by the philosophy of fungal networks and intelligence? Can fungi guide us towards a new beginning of decentered, entangled, queer, relational co-evolved polyphonic futures with other than humxn species? Can fungi help to bring us out of humxnist ideologies into affirmative speculative futures of the unknown?

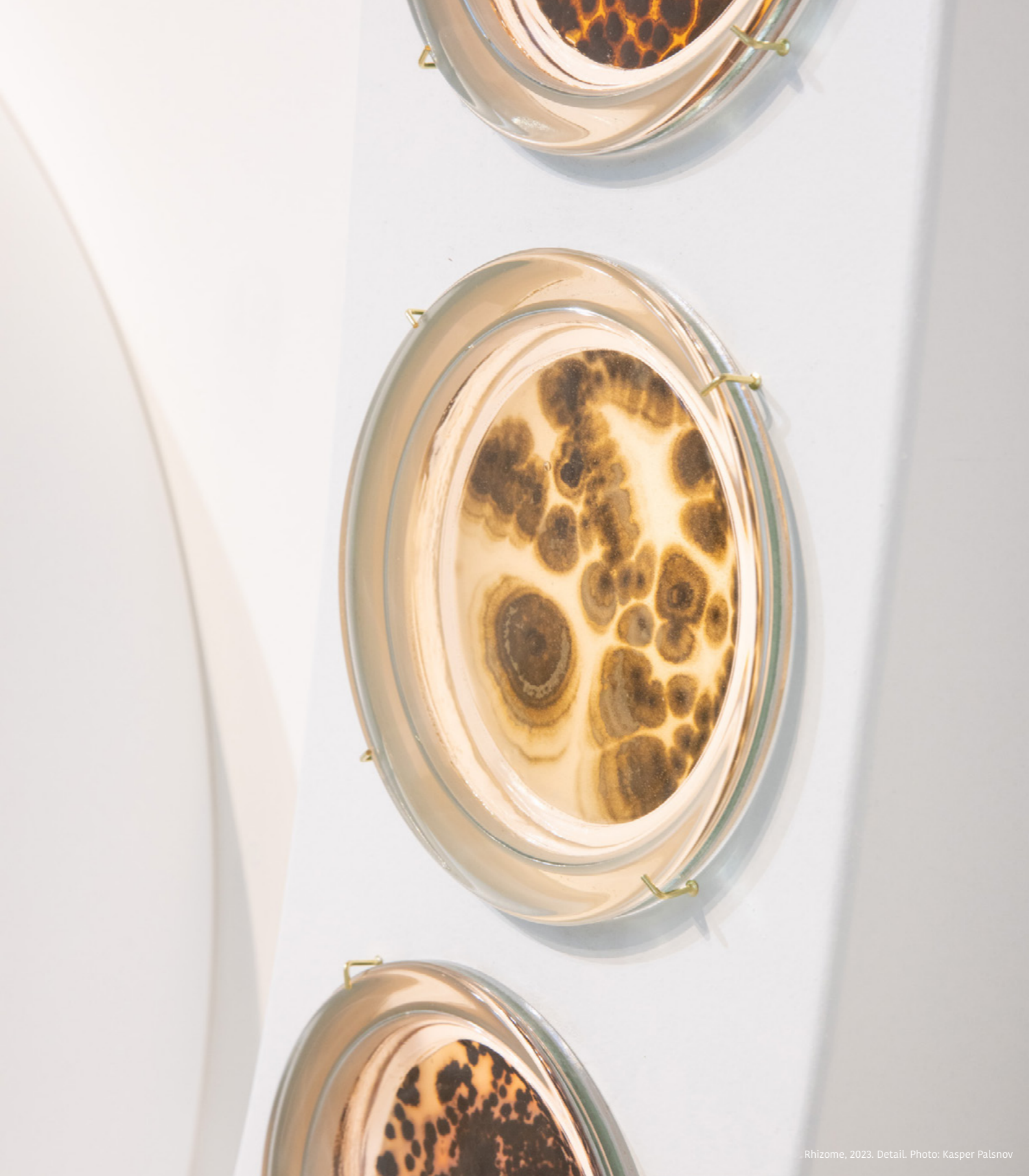


Rhizome, 2023. Fungi cultures from Novozymes, potatodextrose agar, plastic, resin, glass, wood and LED lights. 450x650x18cm. Evolutions, Glas - Museum of Glass Art. Photo: Kasper Palsnov.





Rhizome, 2023. Detail



Rhizome, 2023. Detail. Photo: Kasper Palsnov



Rhizome, 2023. Detail

VITA · NECRO · VITA

Vita · Necro · Vita translates to Life · Death · Life, in a blending of Latin and Greek, which points towards humxnism’s eurocentric roots in roman and greek traditions, that has defined a certain understanding of what being humxn is, and what life is. Each work in the series includes a symbiotic culture of bacteria and yeast (SCOBY) which evolves over the course of the exhibition - drying, dying, oxidising, expanding and transforming. Focusing on the intra-action with industrial materials and its ecosystem, the work series speculates a future in which biology, industry and technology meet and work together. A renegotiation of what can be understood as life, asks us to reconfigure both a humxn-nature-inhumxn continuum as well as a life-death continuum. Rather than an anthropocentric overemphasis on mortality and perishability, the work series emphasizes death’s relentlessly generative force as a part of life. The series *Vita · Necro · Vita* asks us to think with, and not against death towards an entangled future.





Vita · Necro · Vita, 2020. Symbiotic Culture of Bacteria and Yeast fermented on tea and sugar, acrylic, aquarium, water, iron, chain hoist, clamps and wood. Entangled Encounters. Munkeruphus. Photo: David Stjernholm



Vita · Necro · Vita, 2020. Detail. Photo: David Stjernholm





Vita - Necro - Vita, 2023. Symbiotic Culture of Bacteria and Yeast fermented on tea and sugar, acrylic, water, stainless steel, galvanised chains, rubber, motors, lights. Museum for the Future, S/H. Photo: David Stjernholm.



Vita - Necro - Vita, 2023. Detail. Photo: Mikkel Kaldal

up multiple directions for the future to unfold. Along the way, we have encountered philosophies that explore similar questions. These philosophies often discuss agency, the ability to act, and reflect on how to expand our understanding of what constitutes life through the concept of agency. Everything on the planet, in its own way, possesses agency, even objects and materials that are commonly perceived as inanimate, industrial, or synthetic, such as plastic. Even plastic sets off chains of effects in its relation to other things. Expanding the understanding of life is a central concern of our practice. Suddenly, plastic can be regarded as an actor in the world. Obviously, this notion poses a range of ontological and practical problems. And yet, through working with living materials, we have discovered new relationships between elements that are typically seen as opposites: the natural and the cultural, the industrial and the organic, the living and the dead. These fundamental dichotomies become unstable. Synthetic materials are also connected to nature and play an inexorable role in shaping the conditions of the present and the future. Working with other life forms has humbled us as humans. It allows us to remove ourselves from the top of the hierarchy. In and through our work, we experience numerous processes whose outcomes are unknown to us in advance. We cannot control them. Letting go of control has resulted in a steep learning curve for us. At an early stage, we had to leave the idea of understanding our artworks as expressions of our own emotional or psychological experiences. Instead, it became about taking a step back and observing what the mushrooms had to communicate—in different mediums, contexts, and environments.«

RHODA TING »It is an addictive way of working. Every time we return to the workshop, the artwork has changed. Each time we attempt to sketch a model, we quickly realize that we are trying too hard. The life processes we collaborate with are so intricate that, in many ways, they surpass our own imaginations. And they do not have an endpoint. The imaginaries of the material humble our own. Within the theories that inform our work, you could say that we are engaged in creating “unfinished assemblages;” we strive to keep our practice open to the unknown and become part of generative processes that can yield countless possibilities, many futures.«

Caring for Life Processes

RHODA TING » We try to care for those processes that are otherwise unseen, intangible, or imperceptible. We combine processes and elements to explore their interrelationships and their connection to us. We do not know the outcome in advance—we do not know the future—but neither do we believe that the outcome should or ever could be solely within our control. Working with other life forms is a valuable reminder that the human perspective is conditioned and constrained. There is so much life out there that eludes our sight but still influences the world.«

MIKKEL BOJESSEN »Accordingly, we must be mindful that we are part of the process. In our time and culture, there is a tendency to perceive humans as separate from or even superior to nature, viewing nature as a place we can visit or enjoy during holidays. However, in ecological thinking, everything is interconnected. We cannot keep such categories isolated. In our practice, we strive to bring together elements to uncover their relations with each other and with ourselves, thus forging affective connections between bodies. Our aim is not to restore or represent nature from our own perspective. Instead, we seek to create conditions for entanglements, new contexts, and novel encounters between the sensory and the potential, even between industrial materials and biological life forms. The fact that a material is industrially processed does not make it less natural. The fact that a material is biologically cultivated does not make it less industrial. Mixing materials means mixing the different time scales and temporalities that shape them. This

QUEER FUTURES OF SCOPY

Rhoda Ting and Mikkel Bojesen in conversation with Anders Thruø Djurslev: “Queer Futures of Scoby.” In _Museum for fremtiden_ [_Museum of the Future_]. Exhibition catalogue edited by Anders Thruø Djurslev and Mathias Kokholm. Translated from Danish. Antipyrine, 2022.

From a Fungal Perspective

RHODA TING »In art history, there is a tendency to represent “Nature.” It is made into something external to the distant gaze of the human observer. Building on our concern about climate change, our artistic practice is an attempt to break free from this logic of representation. For us, the Eurocentric, white, male, able-bodied gaze is deeply rooted in a Humanism that has fostered a particular view of nature and a narrow perspective on other species. This gaze transforms all surroundings, materials, and relationships into resources to be exploited, rather than recognizing them as living forms inherently deserving respect. We strive to explore and realize new ideas that challenge and transform this paradigm. Such an exploration entails working actively to decenter ourselves and our gazes to create space for other perspectives. In other words, instead of simply depicting a mushroom through drawing or painting, we collaborate with the mushroom itself to experiment with and understand its intelligence, agency, and behavior in different environments. In fact, mushrooms were the starting point of our curiosity in engaging with other life forms and species. We were fascinated by the way mushrooms could sprout from old coffee beans and transform into these peculiar clusters within a matter of hours. Such vitality is profoundly alluring, highly intelligent, and offers a multitude of perspectives beyond a life confined to a supermarket shelf.«

MIKKEL BOJESSEN »In relation to the future, amidst the current shadows provided by climate change, we are often presented with two scenarios: either the world will be completely destroyed, or humans will vanish, and nature will be restored in green harmony. Both are typical doomsday narratives that romantically yearn for a future without humans. Finding both scenarios rather unsatisfying, we explore through our artistic practice alternative ways of perceiving and being part of the world, opening

line of thinking helps us understand the horizons within which they operate, think, and exist in the world. For instance, it is evident that fungi strive for diversity. Observing a mushroom growing alongside and with other species serves as inspiration, not only philosophically but also on a societal level. Thus, aesthetics is not just a question of forms and shapes that appeal to us; aesthetics becomes epistemology, a means of understanding the world through senses and bodies. That is why we test theories and explore ideas within our artistic practice. We attempt to counteract the prevailing tendency in Western culture to dichotomize theory and practice, which leads to a linear and, in our eyes, reductionist perception of history. This hierarchical dualism can be traced back to ancient Greece, evolved with the spread of Christianity, and continues into modernity and the present day. Plato juxtaposed ideas and phenomena; Aristotle drew the Scala Naturae. These hierarchizing and dualistic paradigms are persistently reproduced in our Eurocentric worldview, ultimately privileging linearity. All relationships become binary: high and low, yes and no, right and left, night and day, chaos and order, male and female, black and white. These dualisms tend to establish a hierarchy between their opposing elements, attributing superiority to one and inferiority to the other. Over time, they have become cultural truths that we must continually challenge to make the spectrum of possibilities visible. In every species, there are deviations, new developments, and elements that break free, affecting unpredicted aspects. If we begin to embrace these paradoxes, we do not need to limit ourselves to choosing between narrow either-or choices—and futures.«

RHODA TING »In other words, we are interested in futures that are diverse and queer. We are seeking a queer way of existing as humans in the world—one that is not linear or binary. Nature serves as an inspiration in this regard. Mushrooms and other microorganisms are inherently queer. Their forms of reproduction inspire us to envision a more vibrant ecological future that is not solely bound by heteronormative reproduction. Most mushrooms reproduce by the intervention of a foreign species, constantly seeking diversity. Fungi have thousands of genders. Consequently, Western culture’s binary perspective on gender, sexuality, class, body, and power appears limited when confronted with the realm of fungi. Nature is inherently queer, and as a society and species, we have much to learn from it. Through this perspective, we have challenged the scientific institutions we have collaborated with, including universities, laboratories, and companies. Scientific disciplines often tend to claim expertise in one area, one species, or one specific context. However, the world is far more interconnected than that. Treating dynamic and process-oriented phenomena as if they were static and frozen in time seems futile.«

MIKKEL BOJESEN »You might say something similar about artworks. Artworks are often viewed as the permanent artifacts of art history, as lifeless remnants of cultures past. However, the works we exhibit, for instance, are often contemporary in the sense that they continue to evolve. We cannot guarantee that they will still be there in two hundred years, stored in a museum collection somewhere. In this way, our artworks challenge the logic of the museum collection itself. How can you preserve a living entity like a scoby (symbiotic culture of bacteria and yeast, used by Rhoda and Mikkel in their works, ed.) in a collection? Perhaps it reveals that you cannot separate artworks from their exhibition; what is represented from what is alive.«

RHODA TING »Indeed, working with living organisms raises questions for the museum and the historical logic that the museum represents. Is it ever possible to preserve the past as it is? To conserve the past as if it belonged to a singular History?«

MIKKEL BOJESEN »In a way, dying and decaying things are more common than things that are static and artificially kept alive. But what is even artificial today? We are accustomed to thinking of art as something art-ificial, as an expression of artistry. However, these categories, such as the distinction between artificial and genuine, are unstable. Organic materials decay and may become even more intriguing with their potential for death, through their transformation and disappearance. The same applies to industrial materials, whose degradation time is just longer.«

Fermenting History

RHODA TING »Allowing space for the lives of other species provides an opportunity to confront the historical obsession permeating modern Western culture, embodied by the museum institution. How can we think these institutions differently? Perhaps by using them to make visible temporal paradigms other than historicity. Embedded in the modern understanding of history, we find a narrative that participates in the legitimization of colonialism and imperialism. Today, we must ask whose stories are being told, and who has the power to designate phenomena as historical. How do we explain the obsession with creating monuments of oneself and one’s own past if not to make oneself relevant to the future? Working with beings that are not human, that have their own distinct experiences of time, helps us diffract or splinter the linear experience of time that is history. Instead of humanizing time on a one-dimensional, narrative level as history, could we queer time and include the temporalities of other species? This will lead to an infinity of possibilities and futures. What I love about mushrooms is the fact that their decay and death play an important role in the forest and its other species. It’s not about everything constantly thriving, growing, and living as long as possible. It’s more like a network or an infrastructure. Eternal growth is actually a rather foolish idea in many aspects of life. Metaphors like “the tree of life” are often used to depict evolution, but this image is not accurate; perhaps it’s more chaotic. There is no original stem. There are no dead ends for the growth of shoots.«

MIKKEL BOJESEN »Indeed. The tree of life is not how life originated. It is a rhizomatic or mycelial infrastructure of times, scales, and materials. Nothing is pure; everything is infected. Plastic has evolved to become part of human evolution, embedded in our microbiomes, in our tangible bodies—a cyborg, a hybrid, an assemblage of human and non-human components. The scoby we work with in Museum for fremtiden is a result of human alchemy with bacteria and yeast cells. It is not a creature you can find in a swamp. The existence of this life form is entirely dependent on human activity. Thus, it is important for us not to romanticize nature as something prehistoric, pre-human, pure, or beautiful. You cannot create society with “pure” thinking. The future is parasitic and entangled. Therefore, our works incorporate life forms and synthetic, industrial, and organic materials, waste products and byproducts.«

RHODA TING »Our attention is devoted to encounters and re-encounters, time and time again, at different moments in time. We often engage with materials that have been appropriated and exploited by industry, rediscovering their agency anew. We have been working with scobies for a while, and it distinguishes itself by feeling simultaneously familiar and alien. The material is both alluring and repulsive. Scobies are fundamentally a waste product of industrial activity, a living residue from the brewing of kombucha beverages. We ask, then, what might their afterlife entail after their exploitation in the production of goods? How can they grow, where will they go, how do they persist, what is their future? As a symbiotic culture of bacteria and yeast, scobies are a symbiosis of two different types of organisms. They collaborate to create an infrastructure and they

transform into an architecture. The waste is alive and essentially constructs its own home, becomes its own home. Quite intelligent, isn't it? The material is both highly resilient and extremely delicate. It depends on the environment in which it is placed and how it is treated. When you hold a scoby outside of its liquid, you must follow its movements to support it.«

MIKKEL BOJESEN »In the installation for the Museum for fremtiden, spectators will notice a smell of vinegar. It is neither immediately pleasant nor unpleasant, but it is a notable scent compared to the usual “odorless” environments in theaters and art galleries. It makes you aware of your sensory apparatus; you will be able to hear the water dripping from it, smell the vinegar, and feel its visceral folds within the bacterial body of the scoby.«

RHODA TING »When the scobies are lifted up and down in the water, they are simultaneously drawn into and out of their growth and decay. When they are lifted up for an extended period, they dehydrate and die. When they are placed back in the water, they rehydrate and become the foundation for new life once again. In this way, the scoby surpasses the temporal opposition between life and death. That's why our series of works involving scobies are titled Vita. Necro. Vita., which means Life. Death. Life. In previous works, we manually hoisted the scobies using a chain pulley. This time, we are employing automated lifting systems, so the organisms will become part of an assemblage of organisms, robots, light, and narrative. Hopefully, it will create a larger-than-life sensation, which may also carry a touch of the eerie. Aren't these beings much more intelligent than us? Shouldn't we, in fact, look up to them? Couldn't these vast canvases of scobies become a flag we can raise for all sorts of queer futures? With our exhibitions, our foremost intention is to transmit humility to the spectator. Our aim, in general, is to diminish the prevalence of human exceptionalism by showcasing the intelligences we encounter in other species. With this exhibition, we want people to encounter the scobies. What will their relationship be with them? How closely will they approach them? Will they touch them? What questions do they leave in the minds of the audience? There is no embedded meaning to uncover or decipher. It is a meeting between species.«

MIKKEL BOJESEN »In that way, they are what they are. Scobies. We don't use smoke and mirrors to make them represent or symbolize something else. The scobies are themselves and represent themselves. However, it is, of course, an union, a synthesis between industry and organism, between experience and form, that we hope the audience will experience at the Museum for fremtiden; a performance that uses scenography, situation, and theatrical staging. With our contribution, we insist on the scoby's self-representation within this staging. In doing so, we challenge an understanding of art as something real in the sense that the scoby is alive. Conversely, it is a dual gaze: exhibiting the living reveals the artificial, the synthetic, and the staged as something equally real. Simultaneously. It is about staying with the difficulties and contradictions, the tensions between the living and the dead, the past, present, and future, the exhibited and the imagined, and splintering their oppositions.«

RHODA TING »Museums often oppose the idea of preserving the living. Perhaps a museum would freeze our scobies and extinguish the life within them. Theatre, on the other hand, is alive and present in the moment. How do we infuse this liveliness into the static museum exhibition? This problem has been debated widely in relation to performance art. How do we translate an ephemeral event and a form of life into something that museums can preserve, something archival? Exhibiting the living poses an urgent dilemma for a culture that collects the dead.«



The H Y B R I D 0.7 performed by My Djørup, Make Kin Not Babies performed by NULEINN, FUGUE, Kvit Gallery, 2019. Photo: Sebastian Neerup Mandel



MYCOGENESIS

Mycogenesis is a living installation co-created by fungi, yeasts and bacteria that highlights nature’s intelligence and the role of microbiomes in our co-evolution. Glass sculptures of different brains, seeds and organs are host to microbes from biotech laboratories and the local environment that grow as hyphae into rhizome mycelial networks as if they were nerve endings or synapses. The glass brains are hung in metal rods from the ceiling as some insects would hang their eggs. The work questions what intelligence is and where it is located beyond the humxn perspective of reason, rationality and the mind towards sensuous, embodied, relational knowledge and asks us to reflect on the other species and microbiomes we share our bodies and existence with in holobiont relationships such as in the gut-brain axis. Fungi are one of the most evolved, diverse, relational and adaptable species that we are yet to fully comprehend. They seek diversity for mating beyond binary genders and reproductive roles, they communicate via electrical impulses and chemical reactions as a decentralised entity beyond defined borders of an individual towards a collective body and they are integral for various symbiotic relations.



Mycogenesis, 2021. Fungi, yeast, bacteria microbes, glass, resin, iron. 110x110x300cm. Evolutions, Glas - Museum of Glass Art, 2023. Photo: Kasper Palsnov



Mycogenesis, 2021. Detail.



Mycogenesis, 2021. Detail.

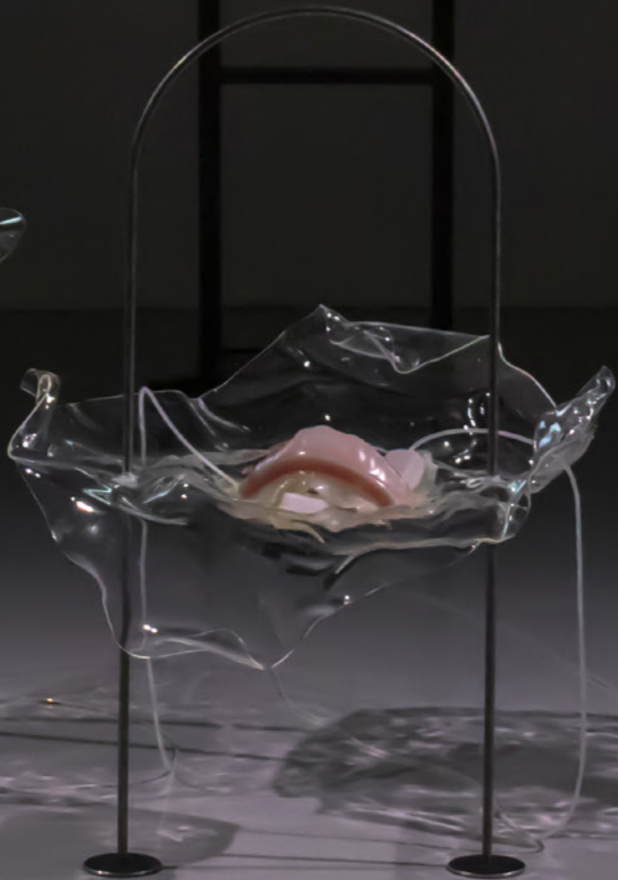
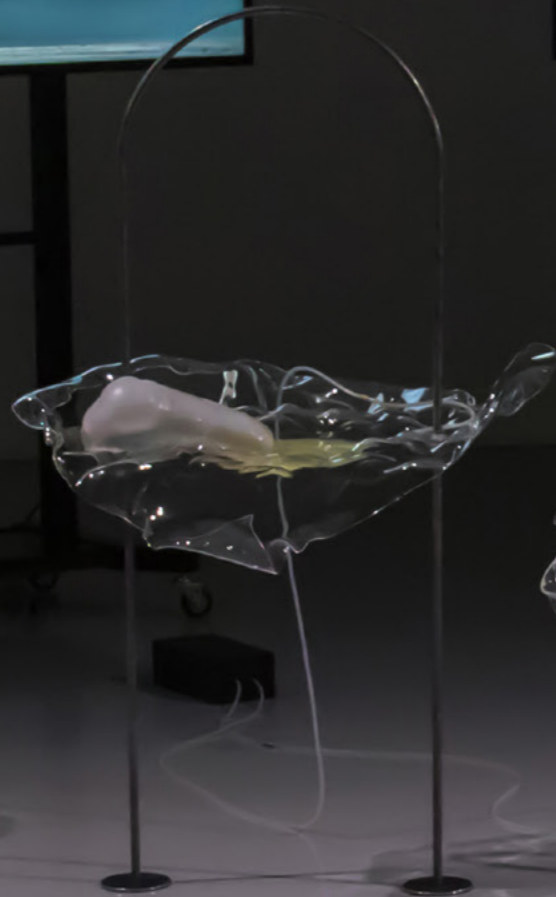


Mycogenesis, 2021. Installation View. Naturen Taler, Sorø Kunstmuseum.

INTERTIDAL SYNTHESIS

Previously dominant certainties, mythologies and reductive dogmas are collapsing. This opportunity for a change of perspectives, opens for new narratives, imaginations, speculative futures and modes of navigation. *Intertidal Synthesis* explores an application and embodiment of the contemporary critical theories of Posthumxnism, New Materialism and Ecocriticism, which calls for broader re-conceptualizations of what constitutes 'Life' and 'Agency'. These theories consider a bio-techno-zoe sense of vitalist subjectivity, breaking down the border zones that demarcate between structural differences or ontological categorisations such as organic and inorganic, the born and the manufactured, metal and flesh, electronic circuits and organic nervous systems, nutrient and digital metabolism. Rather, these theories point towards a co-evolution of strange natures in hybrid configurations of multispecies relating in quantum entanglements. *Intertidal Synthesis* is a sculptural video installation that explores relations in the borderlands and in-between-zones of machines and organisms, the technological and the biological. Soft robotic agents are filmed inhabiting and relating to different ecosystems such as Intertidal zones of the mudflats of South Korea, China and Denmark, a natural habitat in which evolution and adaptability are essential to large and constant ever changing flows of immersion and emersion, temperature, moisture and interactions with other life forms, Faxø Kalkbrud, an ecosystem of co-existence between humxn, nature and industry and Australian coastlines. Blurring the lines between organic and synthetic agency, this work explores a breakdown in the divisions between Nature, Culture, Humxn/Inhumxn and Life/death continuums towards multidimensional relating.







Intertidal Synthesis, 2019 - Ongoing. Video stills.



Intertidal Synthesis, 2019 - Ongoing. Video stills.

SCALA NATURAE

Scala Naturae consists of five glass pods on stalks that rise from a layer of diatomaceous earth. Inside the glass are soft robots breathing and moving in helix like forms from computer units connected to pumps and valves. Glas, silicone rubber, computer chips and diatomaceous earth all derive from the same element: Silicium, which is closely related to carbon, the foundation element for biological life as we are taught. During the Cambrian explosion 650 million years ago, one of the planet's largest ecological shifts occurred when diatoms, which are a form of algae, took over the world's oceans and began to fill the troposphere with oxygen that was not there before. So much oxygen that the planet's metabolism was set in motion, creating the possibility that life as we know it can exist, that fire can burn and that soil and metal can oxidize. What is toxic to one lifeform might be life giving to another. Therefore, what is the normative narrative of the past and the expected future? How does the pursuit of purity hold back ecological reforms? The title *Scala Naturae* is latin for 'The Ladder of Nature' and points towards the aristotelian idea of hierarchy, the order of life and causality in the narrative of nature that we still reproduce today. However, does this heirachy still have relevance or do it's limitations call for a new way of thinking life's multi directional relatings, co-evolutions and diverse intelligences of equal importance? Blurring the lines between organic and synthetic agency, *Scala Naturae* is a sculpture that explores constant evolutions and relations in the in-between-zones of machines and organisms, technology and biology - all as an extension of life.





Scala Naturae, 2021. Glass, silicone, iron, diatomaceous earth, computers, tubes, acrylic, pumps and valves. Evolutions 2023, Glas - Museum of Glass Art. Photo: Kasper Palsnov



Scala Naturae, 2021. Detail. Feral Fetish, Politikens Forhal.



Scala Naturae, 2021. Detail. Feral Fetish, Politikens Forhal.

FERAL FETISH

The term Feral describes the area between nature and culture; the nature that has arisen in connection with humxns. Feral landscapes point towards ecosystems co-evolved between humxns and other than humxn species whilst commodity fetishism points towards placing economic value on goods themselves rather than the interpersonal relations that produce the commodity and evolve its value. As an agricultural country, Denmark is one of the most feral countries in the world with no wild nature left and little biodiversity. Rather, nature is controlled, manipulated, terra formed, redirected and built up. Culturally however, we fetishise nature, with traditions of landscape painting, romanticised images of the countryside with large fields of agriculture and a notion of ‘the good life’ escaping to nature’s purity. However, there seems to be a dissonance between the romanticisation and fetishization of nature that rather represents violent industry that commodifies natural resources. *Feral Fetish* is a film that challenges our relationship to Nature and our concepts of what is ‘Natural’ and what is ‘Normal’. The main character of the film is a Symbiotic Culture Of Bacteria and Yeast (scoby), that represents a fluid, transcorporeal future and exists in various landscapes that are normally perceived as pure and natural. In these fetishized landscapes, the scoby encounters different people, bodies and animals, documenting their reactions, meetings and relations to the scoby. Through these interactions, the film seeks to lift the veil of the romanticised narrative we tell ourselves of pure nature and asks; What is more strange, the uncanny membrane of bacteria and yeast and the dominatrix or the straight linear trees of a plantation or a mono crop field and humxns constant pursuit to control and steer nature for industry? How do we deeply grapple with our impact on other than humxn species in order to affirmatively participate in world building?

Director: Mathias Broe

Editor: Mathias Broe and Natalia Anna Ciepiel

Cinematophaphy and colorgrading: Maggie Olkuska

Sound Design: Catrine Le Dous, Morten Søndergaard Andersen, Matilde Böcher

Cast: Miss Cherry Velour, Bunni and Levi, Anna-Bob Fredslund, Ernst Napier Havsteen-Norballe, Benjamin Sønderborg

Lucas, Jeppe Emil Dahlin Bojesen.



Feral Fetish, 2021. Single channel video, 7 chapters. Duration: 32:31 mins. Symbiotic Culture of Bacteria and Yeast. Video Still.



Feral Fetish, 2021. Video Stills.



Feral Fetish, 2021, Video Stills.



HABITATS

Habitats is a film which shows how a selection of marine animals react and adapt to a series of sculptures of diatoms in glass, which Rhoda and Mikkell have developed in collaboration with the glass studio at GLAS - Museum of Glass Art and biologists from the Kattegat Centre in Grenaa. The film is a visual journey to investigate how we humxns can form new ethics of care for the species with which we co-exist. How can we form positive environments for marine life in a time when we have left sea beds barren, temperatures are rising, and the shells of crustaceans are becoming thinner because the ocean is absorbing CO² from the air? *Habitats* considers relationships across species, and highlights adaptation as one of the most important factors in the development of species.

Cinematographer: Phillip Jørgensen
Composer: Ingvild Njølstad Skandsen



Habitats, 2023. Filmwork. Octopus, seahorses and other sea animals relating to glass sculptures. Single channel video work in 3 chapters. Glas - Museet for Glaskunst, Ebeltoft. Duration: 16:05 mins. Video still.



Habitats, 2023. Video stills.



Cyanocene, 2023. Photo: Kasper Palsnov.



QUANTUM FIELD

»*The quantum field is the imaginative and theroretical, yet very real realm where all basic units of the humxn navigation cease to exist. It is outside of time, outside of scale and outside of mass. It is the smallest and the largest in a collapse of the known universe*« *Quantum Field* is a temporary performative site specific work at Lake Crosbie in Murray-Sunset National Park, Australia, that plays on perspective, mass and collapse of scale in which basic units of the humxn navigation are challenged. In this work a posthumxn mode of being is being explored over 3 days in dialogue with the environment. The sculpture is created by salt crystals from the lake, and the lake is in turn revealed to itself. Measuring at 11m long and 3m wide, the sculpture changes from a circle to a line when viewed from different perspectives and characteristic alter when exposed to heat, rain and wind throughout the seasons. In creating a piece that will continue to interact and evolve over time beyond humxn control, we open up to the unknown, entangling ourselves with nature.





Quantum Field, 2019. Site specific sculpture. Lake Crosbie Pink Salt Lake, Murray-Sunset National Park, North West Victoria, Australia. Reconfiguration of Salt, 11 x 3 meters.



Quantum Field, 2019. Documentation exhibition view.



Quantum Field, 2019. Process photos.



AMPHIBIOME

“Off the coast from the Magma Geopark there is an amphidromic point – a place with zero tidal amplitude. This has always affected life there - from Egersund to Jøssingfjord, both above and below sea level. With the Amphibiome Project, the artist duo invites you to explore this phenomenon through a journey to the seabed outside of Sokndal and Eigersund. Five disks made of different materials were placed on the seabed. Through this, the artists invited nature to co-create the pieces and provided room for nature’s chaotic images. The five disks are now placed as permanent installations along the coast: the first three in Jøssingfjord in 2024, and two by the harbour in Egersund in 2025. With this project, the artists seek to raise awareness about the interplay of humxns and the sea and challenge us to think about our role in preserving biodiversity for future generations.” - Curator Ida Højgaard Thjomøe



Amphibiome, 2024. Public Commision. Glass, wood and concrete submerged in the sea around Skarvøyholmen processed by the fjord for 9 months. Resin, galvanized steel, corten steel, polycarbonate and Sedum. Jøssningfjord Vitenmuseum, Norway . Project Lead: Cecilie Esper. Photo: I DO ART Agency.



Amphibiome, 2024. Installation View. Photo: I DO ART Agency.



Amphibiome, 2024. Detail. Photo: I DO ART Agency.



Amphibiome, 2024. Installation View. Photo: I DO ART Agency.



Amphibiome, 2024. Detail. Photo: I DO ART Agency.

METABOLISMS

Metabolisms deals with nature's inherent intelligence and the invisible systems of fungi and microbes that play an essential role in the earth's ecosystem. The translucent panels were created on the basis of extensive photographic material collected in the mushroom library of enzyme producer Novozymes, which contains no less than 50,000 species. The photographic collages reminds us that everything moves in a connected rhizomatic structure. Mushrooms, nerve cells, the internet and the galaxies all move in the same convoluted pattern.



Metabolisms, 2023. Photocollage of microscopic growth framed in a circular gate of oiled okume. 3x4m. Amazing Nature, Kunstcenteret Silkeborg Bad. Photo: Johnny Møller





Metabolisms, 2023. Installation view. Evolutions, Glas - Museum of Glass Art.



Metabolisms, 2023. Photocollage of microscopic growth printed on glass. Ø80x7cm. Evolutions, Glas - Museum of Glass Art.

TIDE: THREE BODIES OF WATER

Celestial bodies and gravitational forces move tide and coastline landscapes in a constant and powerful ebb and flow. The Tide series documents the repeated meetings between industrial materials with the oceans and planetary forces, salt, oxidation, wind, water, rocks, seaweed to register intra-relating life in the intertidal region over time, rendering nature as the painter. The 3 oxidised iron plates are registrations of the 3 bodies of water around Denmark, Kattegat, Baltic Sea and the Northern Sea in repeated meetings and intra-actions. As in syzygy when 3 or more celestial bodies are aligned, tidal forces are either reinforced causing bimonthly tidal phenomena of spring tides or counteract each other resulting in neap tides with the lowest tidal ranges. This work explores the entanglements and intra-actions between humxns, industry and nature as a reminder that we are all bodies of water in flows of becoming and transformations.





TIDE: Three Bodies of Water, 2020. Klintholm Fyr. Process photo.



TIDE: Three Bodies of Water, 2020. Glibjerg Hoved. Process photo. Photo: I DO ART Agency.



TIDE: Three Bodies of Water, 2020, Gilbjerg Hoved. Process photo.



TIDE: Three Bodies of Water, 2020, Mando Sluse. Process photo.



CV

Rhoda Ting (b. 1985, AUS)

2002 - 2006 Bachelor of Nutrition and Dietetics
2008 - 2010 Master of Mental Health, Griffith University, Queensland, Australia

Mikkel Bojesen (b. 1988, DK)

2011 - 2016 Bachelor of Art History, major in Theology, Copenhagen University, Denmark

Represented by Gether Contemporary

Copenhagen

SOLO EXHIBITIONS

Gether Contemporary, Extremophilia, Denmark, 2023
GLAS - Museet for Glaskunst, EVOLUTIONS, Denmark, 2023
Politikens Forhal, Feral Fetish, Denmark, 2021
Kunshal Nord (Kunstpioneerne) A Foreign Forest, Denmark, 2021
Munkeruphus, Entangled Encounters, Denmark, 2020
Kvit Galleri, FUGUE, Denmark, 2019
Wonderland Art Space, Amongst Ruins, Denmark, 2018

PUBLIC COMMISIONS

Guldborgsund Kommune, *Mykorinten*, Denmark (under development, 2025)
Kolding Kommune, Børnehuset Vingesuset, *Væsener*, Denmark, 2024
Ålesund Kommune, Spjelkavik Arena, *One Body*, Norway, 2024
Egersund Kommune + Jøssingfjord Kommune, *Amphibiome*, Norway, 2023
Høje Taastrup Kommune, Læringhuset Nærheden. *Entangled Encounters*, Denmark, 2022
Aabenraa Kommune, Apoteker Passagen. *Archetype*, Denmark, 2022

SELECTED PROJECTS AND GROUP EXHIBITIONS

2024
Nordic Contemporary Arts Centre (NAC), Dream of the Ocean, Xiamen, China
Aarhus Festuge, We Are All Hybrids, Official poster feature and exhibit, Denmark
Chart Art Fair, Gether Contemporary, Denmark
Nordic Contemporary Arts Centre (NAC), Sensing The Sea, Xiamen, China

2023
Bergen Architecture School (BAS), Multi Species, Norway.
Enter Art Fair, Gether Contemporary, Denmark
Copenhagen Contemporary, Reset Materials (+philmann architects), Denmark
Gether Contemporary, Bloom, Denmark
Art Düsseldorf, Gether Contemporary, Germany
Kunstcentret Silkeborg Bad, Amazing Nature, Denmark

2022
Kunsthall Aarhus, Minimalism-Maximalism-Mechanisssmmm, Act 4, Denmark
Hafnarborg - Hafnarfjörður Centre of Culture and Fine Art, Flæðir að – Flæðir frá, Iceland
Kunsthall Aarhus, Museum For Fremtiden, Denmark
Skovhuset, The Great Outdoors, Denmark

Sort/Hvid, Museum For Fremtiden, Denmark
Nikolaj Kunsthal, Københavnerstykker, Denmark
Bloom Explore, Unruly Nature, Online Exhibition
Art Sonje Center, Minimalism-Maximalism-Mechanisssmmm, Act 4, Seoul, Korea
Fraktal Ventesaal, Mykologisk Salon, Denmark

2021
KH7 Artspace, Organism, Denmark
Bloom Festival, Vita Necro Vita, Denmark
Arts Council of Korea (ARKO), Nothing Makes Itself, Seoul, Korea
Sorø Kunstmuseum, Naturen Taler, Denmark

2020
Galleri Tom Christoffersen, 14,8x21, Denmark
Alice Folker Gallery, “The arts are essential to any complete national life...”, Denmark

2019
Seoul Museum of Art, Open Studioooo, SeMA Nanji Residency, Korea
Alice Folker Gallery, Unfunctionality, Denmark
Space10, Future Food Today, Denmark
Winter Selections, Group exhibition, VÆG Gallery, Aalborg, Denmark.

2018
Vejle Kunstmuseum, Mycelium Moon, Floating Art 2018, Denmark
Bloom Festival, Relationscape (+Nana Francisca Schottländer), Denmark
3 Days of Design, Dawn Exhibition, Nomad Workspace, Denmark
Berlin Hauptbahnhof, Relationscape (+Nana Francisca Schottländer), DE

2017
Code Art Fair, In, Around and All In-Between (+Rune Bosse), Denmark
Hamburger Bahnhof, Membrane (+Rune Bosse, Nana Francisca Schottländer), Festival of Future Nows, DE
Roskilde Festival, Network (+Rune Bosse), Denmark
Statens Museum for Kunst, Research for Network (+Rune Bosse), Denmark
P-Noise Festival, Phantom Muse, (+Ray Roa), Philliphines

ARTIST RESIDENCIES

European Marine Board, Embracing The Ocean, Artist-In-Residence, 2023
Cing Sur Mer Artist Recidency, 5 media, Nice, France, 2023
Arctic University of Norway, Centre for Arctic Gas Hydrate, Environment and Climate, Norway, 2022
Seoul Museum of Art, SeMA Nanji Residency, Seoul, Korea, 2019

www.ting-bojesen.com
contact@ting-bojesen.com

@ting_bojesen

+45 42673788 / +45 26210770

