



Education

- 1996-99 The Icelandic College of Arts and Crafts. Reykjavik, Iceland.
2003 Academy of Fine Arts Vienna. Vienna, Austria.
2003-06 Malmö Art Academy. Malmö, Sweden.

Solo Exhibitions

- 2006 Salle du Bélian. Mons, Belgium. With Vincent Mauger.
“Asteticus of fungus/functius/funnus.” Gallery Peep. Malmö, Sweden.
2004 “Party Tank Fuel, the software in the hardware.” Gallery Peep. Malmö, Sweden.
2003 “Attempted Making of the Ingirafnius GUK+ Species.” Gallery GUK+. Iceland, Denmark & Germany.
“Space eitt og Space tvö.” Art Center Skaftfell. Seyðisfjörður, Iceland.
1999 Gallery Nema Hvað. Reykjavik, Iceland.
Gallery Schallschutz. Hanover, Germany. With Magnús Logi Kristinsson and Egill Sæbjörnsson.
1998 Gallery Gulp. Reykjavik, Iceland.

Group Exhibitions

- 2006 “Untitled.” (Drawing). Gæðingarnir. They Living Art Museum, Reykjavík, Iceland.
“Hyderabad-Challenger deep” Global alien. Gallery Meinblau, Berlin, Germany.
2005 “Stickerbook.” The Son. Gallery Boreas. New York, United States of America.
“Untitled.” (Drawings). Salong 100. Oslo, Norway.
“Machinegun.” (Drawing). They Living Art Museum, Reykjavík, Iceland.
2004 “Untitled.” (Fly Work). Signal in the Heavens. Blumen. Berlin, Germany.
2002 “Steypu Rör.” The Artist on the Corner. Reykjavik, Iceland.
“Untitled.” Hypercraze 2000. The Living Art Museum. Reykjavik, Iceland.
2001 “Untitled.” Gufa. Laugavatn, Iceland.
“Untitled.” Hentur. The Yellow House. Reykjavik, Iceland.
“Radio transmission.” 36 klst. The Yellow House. Reykjavik, Iceland.
2000 “X-rays.” Dialogues with the Collection. The Living Art Museum. Reykjavik, Iceland.
“Útvarp útvarp.” “Gróðurhús.” Grásrót 2000. The Living Art Museum. Reykjavik, Iceland.
1999 “Untitled.” The Very Positive and Affirmative Reykjavik Tea Party. Hverfisgata 46. Reykjavik, Iceland.

Projects and other

- 2003 “Cazbol Playback Performance.” A live TV and internet broadcast within The Hoeksteen TV
With Magnús Logi Kristinsson. Amsterdam, The Netherlands.
- 2001 “Genetic Silence.” Polyphony. The Living Art Museum. Reykjavik, Iceland.
A collaboration led by Paula Roush.
- 2000 Installation with Kaput Orchestra. Iðnó Theater. Reykjavik, Iceland.
Work with Apparat Organ Quartet and The Icelandic Radio Amateur Association.
The Reykjavik Art Museum.
DJ work with Ásmundur Ásmundsson. The Reykjavik Art Museum. Reykjavik, Iceland.
“Translight 2000.” With Ásmundur Ásmundsson, Magnús Sigurdsson and Pétur Eyvindsson.
Reykjavik, Iceland and Helsinki, Finland.
- 1999 “Sukkelusvene.” Floating Gardens. Light Festival. Helsinki and Porvoo, Finland.

Grants

- 1999 Erasmus travel grant. For the Floating gardens project.
- 2000 Grant from the Cultural city of Reykjavik. For Translight 2000.
- 2003 Grant from the Icelandic Ministry of Education. For Signal in the Heavens.
- 2004 Grant from the Landsbanki Íslands. Artist grant.
- 2006 Residency at Mons, Belgium.

Work and experience.

- 2000-02 Technician in The Living Art Museum. Reykjavik, Iceland.
- 2001-02 Teacher and organizer at The Net Station.
A teaching project based on open source and computer recycling .

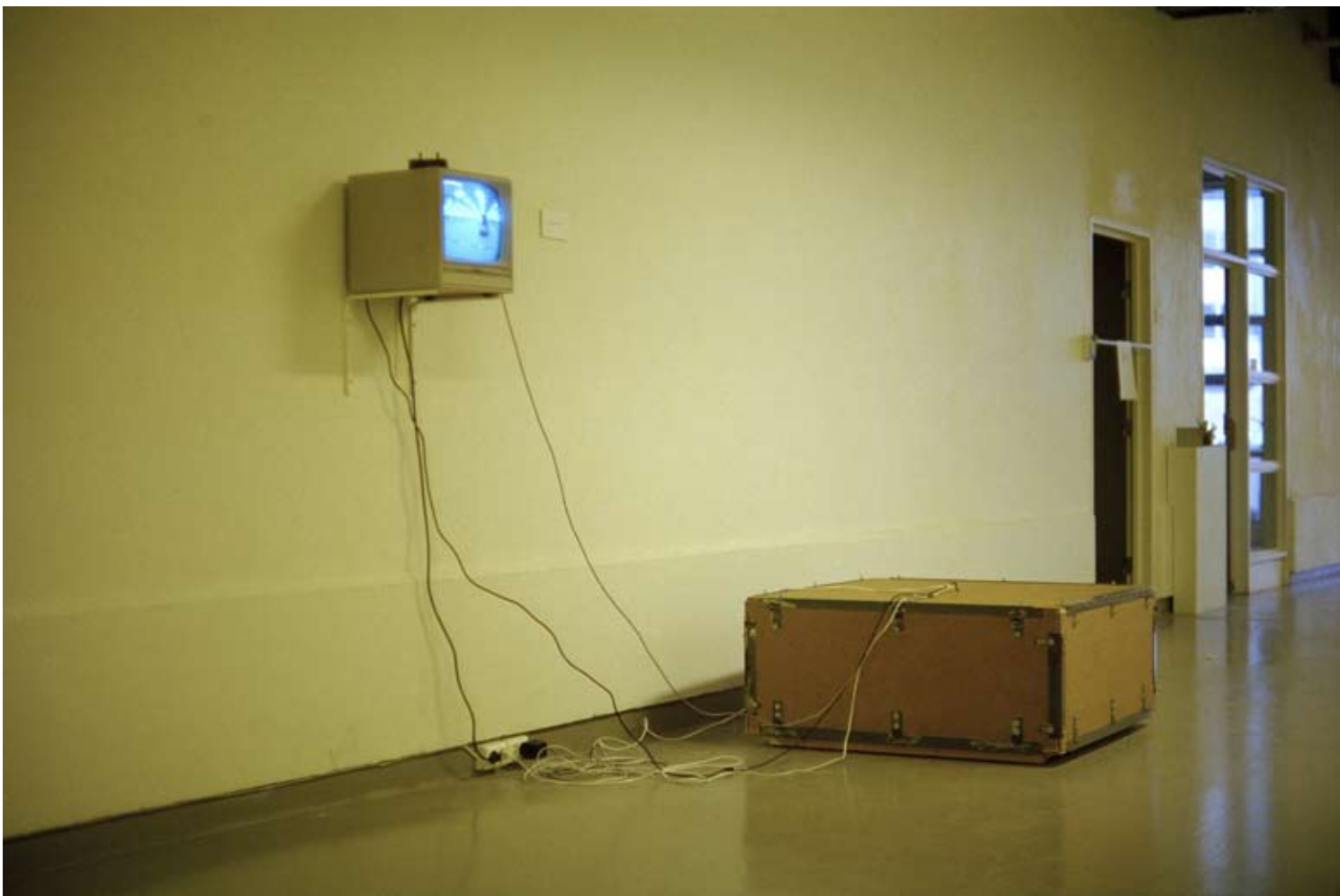


Untitled, 1998. Stencil, gray and black paint.

Gray spray paint was used to cover up one or two writings by teenagers in outdoor bus shelters. Then, with black spray paint and a neatly done stencil, sentence like these were made.

TEENAGERS ARE NOT SEXUAL BEINGS TEENAGERS DON'T KNOW HOW TO SPITT
TEENAGERS DON'T FOLLOW FASHION TEENAGERS ARE NOT COOL

These bus shelters are one of many locations traditionally used by teenagers to be obnoxious to each other and to the grown-ups. In these teenagers cultural premises, I make a gesture against it in a way they are not familiar with.



Untitled, 1998. Stencil, gray and black paint.

A remote controlled toy car, mounted with a CCTV-camera on top of it, is placed inside a box whose walls are covered with mirrors. The car is controlled from the outside and a monitor is connected to the CCTV-camera that is fastened to the wall besides the box. The movement of the car is seen through the changing of the scene with the camera facing you always.



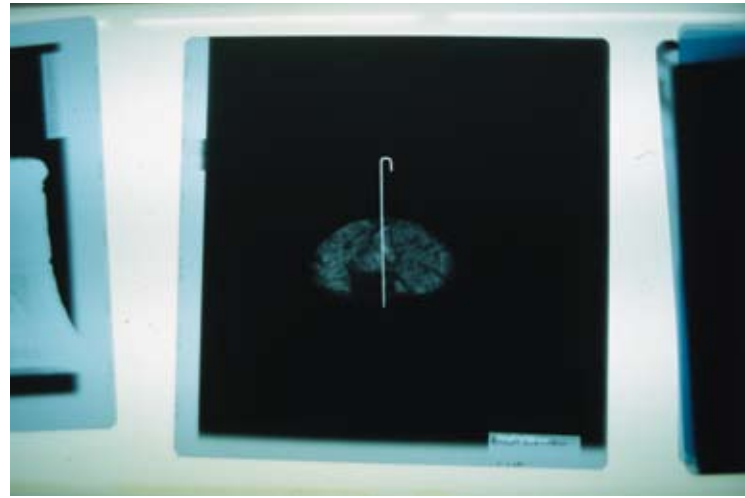
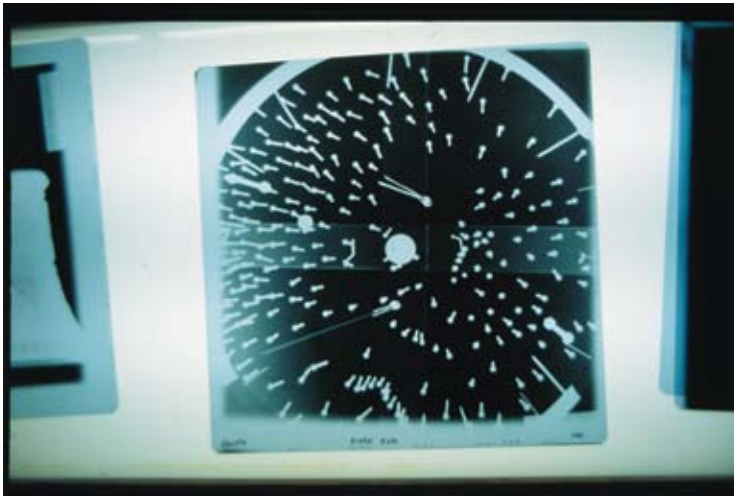
Sukkelusvene, 1999. 10 meters long and 4 meters high.

This is a submarine made from plywood and aluminium plates. It was part of a project conceived by a Finnish artist, Markku Hakuri. The main theme of the project was borderlines.

I was part of a group of people who made this submarine. We thought about submarines and spy satellites because they are tools to go under and over borderlines.

The submarine was chosen because it has a more familiar shape than satellites. The orange colour is that of the traffic lights when one is on the border between staying and going. The submarine was lit at night-time and was located near a busy road between Helsinki and Porvoo city. It was there from October 2000 to February 2001.

One other piece of the project can be seen to the left on the lower picture. It were twelve humanized plastic figures on six meter high poles. On the right on the picture is the submarine.



Xrays, 2000. Light board 110*70 cm. Xrays 30*30 cm.

These are x-rays of works from the collection of The Living Art Museum.

A group of artists were invited by the Living Art Museum to work with the collection rather than just hang up pieces from it.

I chose pieces which I thought would be interesting to x-ray, in some structural way, if it is made by a known artist etc.

A light board was used for viewing them.

I then gave the Living Art Museum the x-rays so that the work will hopefully become added information about the collection. The question is then if the work is more valuable as information on the other works in the collection or as such about its own function and "question".



Greenhouse, 2000. Plastic, wood, plant lights. 6*10 meters.

I placed a greenhouse over plants which were growing wild during the summer at the end of the alley of the Living Art Museum. Warm air was blown into the greenhouse with a fan which was mounted in one of the windows. Fluorescent plant-lights were installed. The plants could be viewed from inside of the gallery, through the windows on the ground floor. First I had an idea about enlarging the gallery by building a big tent over the alley, which would create a shelter for people. But plants grow wild on that particular spot because it is never used by humans. So I decided to help the plants to grow. It was hard to see the plants through the plastic covering. It was better to view them from inside the gallery, through the windows on the ground floor. That way I made the gallery bigger, by letting people look out the windows but still into the gallery structure.



Útvarp útvarp, 2000. Radio transmitter, contact mics etc.
See cd.

This was a radio station named “Útvarp útvarp”, translated “Radio radio”, and was part of the Grasrót 2000 exhibition. It broad-casted the sound of the physical structure of the Living Art Museum during the exhibition time. Contact microphones were placed around the building, on floors, doors, etc. Connected to the transmitter of mounted to the chimney of the gallery. These contact microphones picked up vibrations of solid things, but very little vibration of air. So walking and the opening and closing of doors had more presence in the broadcast than spoken words or other sounds that travel through air.



Steypurör, 2002. Concrete. 1 meter long 20 cm high and wide.

This is an ornamental concrete pipe. Its located in a steep hill in the suburbs of Reykjavik city. The pipe is connected to a short draining system which is supposed to collect water which then runs out through the front opening.

I tried to imitate or make an object which has no straight forward meaning or function.

These kinds of objects or leftovers from old structures are often found in unorganized areas within cities.

This is part of the “Listamaturinn a Horninu” project which would be translated “The Artist on the Corner”.

It was a project where artists made works out in public spaces.

Each artist had an opening in different locations every two weeks.



Attempted making of the Ingirafnius GUK+ spieses.2003.
Plexiglas, wood, heating bulb 80 cm long, 20 cm wide and tall.

Three cages were distributed on each location of the Guk+ Gallery in Iceland, Denmark and Germany. The idea was to catch mice which then would be brought together to form the unique Ingirafnius GUK+ Species. Two cages were located outside, in Selfoss, Iceland and in Lejre, Denmark. The third one was inside in Hanover, Germany. The two made for outside had a heating bulb to keep the cages in a favorable state for mice, along with fresh food. The one inside was just the same but had no light bulb installed. The question arises if the work is a failure or not. If mice had been caught it would be a interesting idea about conservation and storing artworks.



Casbol Playback Performance, 2003. Video stills, Mixed media.
See dvd.

On the television show De Hoeksteen Tv, which is broadcasted in Amsterdam. Magnús Logi Kristinsson and I made this performance called Casbol Playback Performance. We made paper dolls from photographs of us that were taken around 1992 downtown in Reykjavik, Iceland. Around that time we had been doing lo-fi recordings at our homes under the name Cazbol. These dolls were strung on a guitar and on a pair of drumsticks they were placed in a set resembling our rooms where we lived as teenagers. We performed two songs from the original Cazbol recording in too music video where we used the guitar and drumsticks that had the dolls attached.



Space eitt space tvö, 2003. Slides, slide projectors.

The photos are taken out through a window in an aeroplane.

The film is exposed by holding the shutter open until a lightning occurs in the clouds.

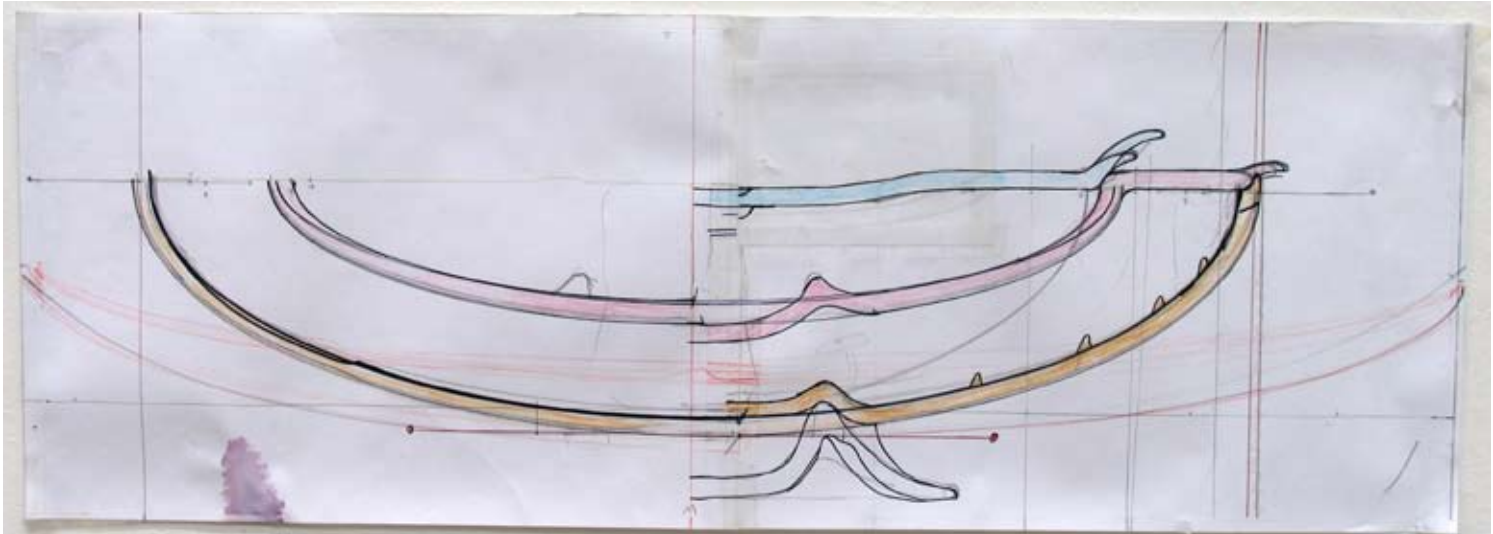
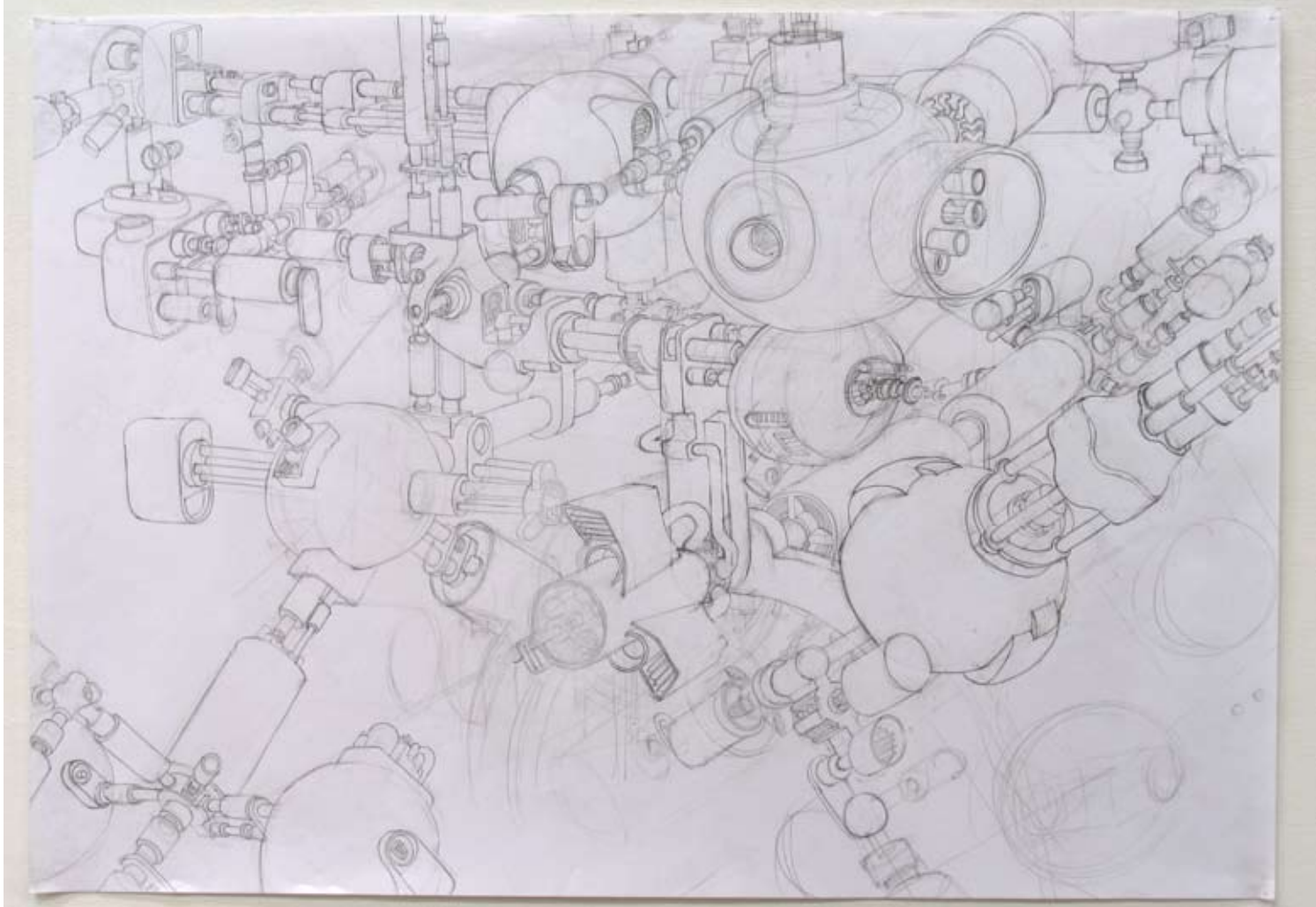
The stars are drawn as a thin scribbles on the upper part of the pictures with the long exposure and the ambient-like structure on the lower part is the clouds lit up by the lightning.

Then the shutter is released and a new picture is exposed until there is another lightning.



Untitled, (Fly object), 2004. Aluminium, wood, plastic, lights. Approx. 4 meter high, 120 diameter.

This was part of a group exhibition in Berlin called Signal in the Heavens. With this work I tried to use my aesthetical preferences which are related to science fiction, horror films etc. I made a round aluminium structure up in the ceiling from which hangs a firm and flexible body of plastic tubes which forms a bundle on the floor. They are filled with air by a fan mounted in the aluminium structure, the structure carries swarm of flies which is illuminated from the inside.



Untitled , 2005.Pencil drawings.

These works were exhibited in a drawing exhibition in Oslo, Norway, called Salong 100.

The bigger drawing on the top of the page is made for this exhibition.

The lower one is a technical drawing of a work in progress, a sketch also at the exhibition:

These drawings show how my aesthetical sense of beauty is tied together with my fascination of the technical world, both real and fictional.



Untitled, (reconstruction of a radio show). 2004. Mixed media.
see CD.

The Untitled (reconstruction of a radio show) is a remake of an approx 30 min radio broadcast. Listening to the recording of a 30 min radio broadcast of a foreign FM channels. I imitated all the instruments played, all the singing and the host etc. Having no musical training and not understanding the language spoken on the original broadcast, the result is a recording strongly resembling a radio show but in a quite awkward way. The recording was part of a exhibition consisting only of sound related works. It was played of a CD player mounted inside a portable radio-cassette player.



Sticker books, 2005. A4 sticker books, 2 m long table.

These are ten contracts, hand written on the front of a 10 page sticker book. All the Contracts are the same and each has one sticker.

It goes as follows.

The purchaser of this contract can execute the provisions of it at any time in the future.

The owner of the contract can order the production of 50 sticker designs in quantities of 1000 each directly from the artist (total 50,000) at a cost of 350,000 Icelandic kronur, indexed for inflation from January, 2005.

The owner will receive one sticker per design (50), and the remaining 49.950 will be distributed in places the artist agrees are interesting.

The stickers will be designed and produced upon receipt of an order and will be completed within 18 months.

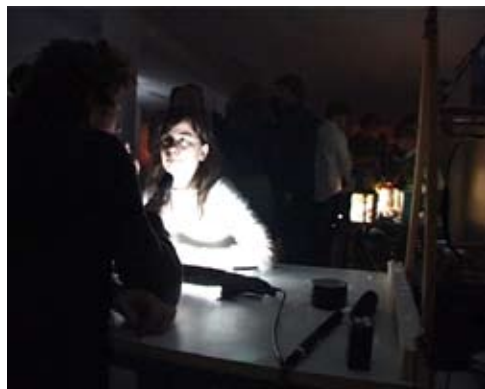
What makes these objects interesting and/or valuable? Are they better if they are signed and the stickers produced, or is it enough just to have the contract?

If any of the contracts are signed then the stickers will be put up in different cultures which will view them differently.

The work has a question built in it self about it self, making its presence constant when unsigned.

And if it will be signed it will influence the culture in a physical sense, influencing in the public space.

In this way the work will have a presence in history .



Party tank Fuel. The software in the hardware. 2005. Mixed Media.

This is an exhibition which was held in the gallery of the Malmö art academy for a week's period. The opening of the exhibition was a party. It had DJs, a bar and interview stations where the guests had the opportunity of being interviewed on video about their party habits and attitudes.

This was encouraged by a free drink for each interview.

Along with the usual guests I tried to invite people who are not on the regular post list and are in one way or another associated to the idea of partying such as club organizers or professional DJs, students from the sociology department in Lund University and so on and so forth.

Some interviews were made and there was a good feeling about the party as being a party among the attendees.

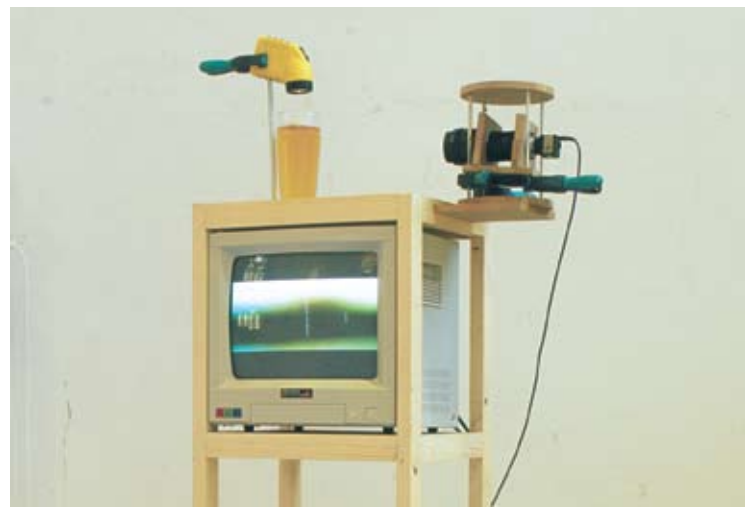
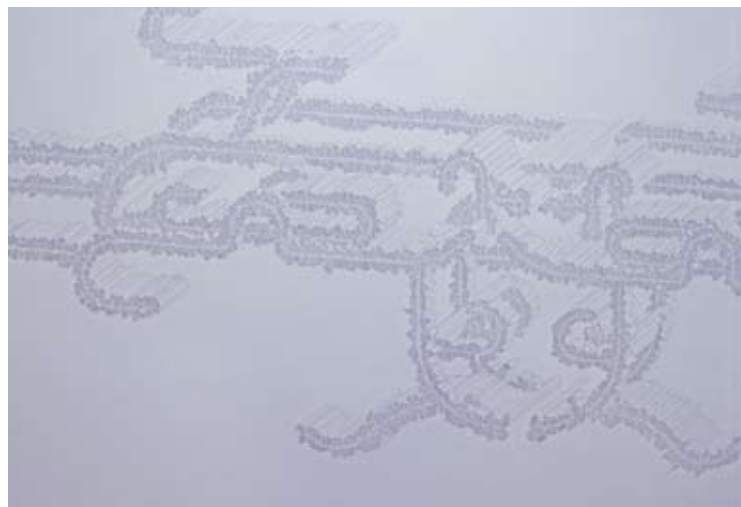
During the rest of the exhibition time I tried to get in to contact with ex-students of the Malmö Art Academy and interview them about their experience and memories from parties at the school. This process went on after the exhibition was over. The interviews are now kept at The Malmö Art Academy's Library and are uncut and unedited.



Challenger deep, Hyderabad. 2006. Spraycan.

This installation was part of exhibition for the residency in the town of Mons in Belgium.

It consisted by a drawing and a object. The drawing made on a technical base bursting out in biological, mathematical ornament which touches upon my ideas of aesthetics of function. The object on the left consists of highspeed camera, a monitor and a beer glass. The camera records in 70 fps one spot in the beerglass where a beerbubble forms and then plays the video at 15 fps or slow motion on the monitor. These two works have a microcosmical edge to them and both deal with the communication of ideas but in different ways. The drawing imitating structure and language of function, the object looking at the aesthetics of the beer as props for communication and possibly of exchange in of ideas.



Funcktius/fungus/funnus, 2006. High speed camera, monitor, beer, mixed media. Approx 180,0*0,40*0,40 cm.
Mycorrhizae comm drawing, 2006. Paper. 4,0*1,5 meters.

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