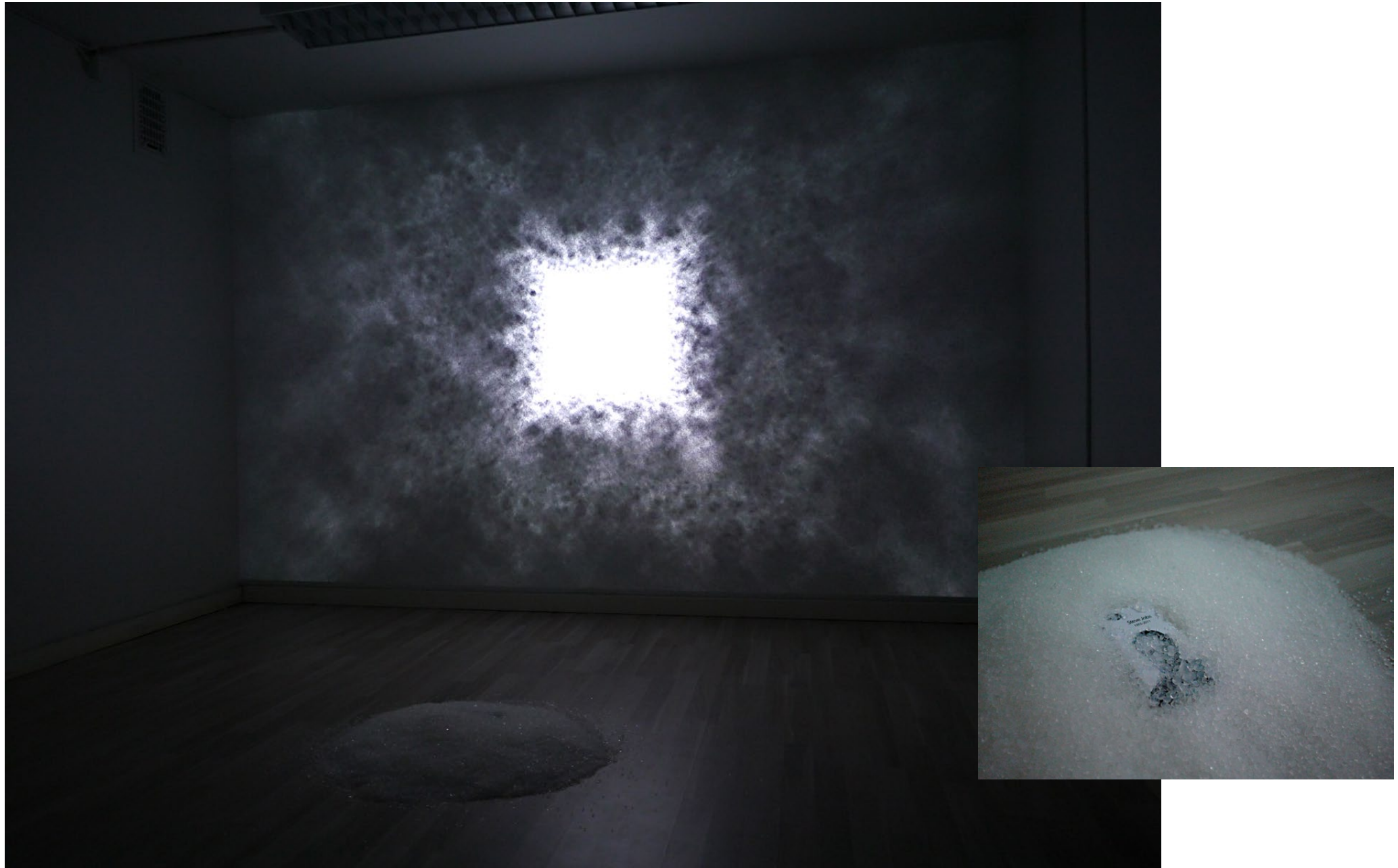


Void (2017), still-image of generative software work



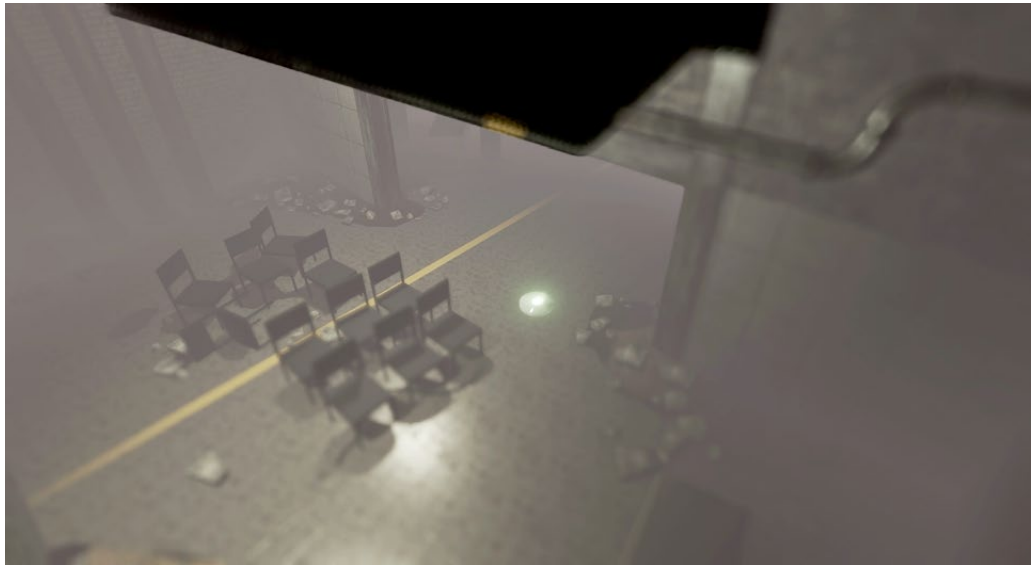
Planned Obsolescence (2017)

Installation, Tampere Kunsthalle

Void (2017) Generative software work, projected.

Planned Obsolescence (2017) Ready-made. Apple iPhone, protective cover, silicon dioxide.

Planned Obsolescence (both title of work and exhibition) was exhibited inside former bank vault repurposed by group of artists as a temporary project space in Tampereen Taidehalli, Tampere Finland.



Last Worker Standing (2015)

Dyst-ironical speculative fiction machinima.
Duration: 05:46 (loop)

Last Worker Standing is machinima (game engine based animation) about a multipurpose multitasking vacuum cleaning robot sweeping floors of ruined industrial loft premises of forgotten startup company.

Last Worker Standing shows one possible outcome of automation of work. What kind of new meanings emerge when automated robots with non-adaptive algorithms keep repeating same tasks that have lost their utility? What is work without utility?

Work shown in exhibition Gaming the System, Hakaniemi Metro Station, Helsinki.

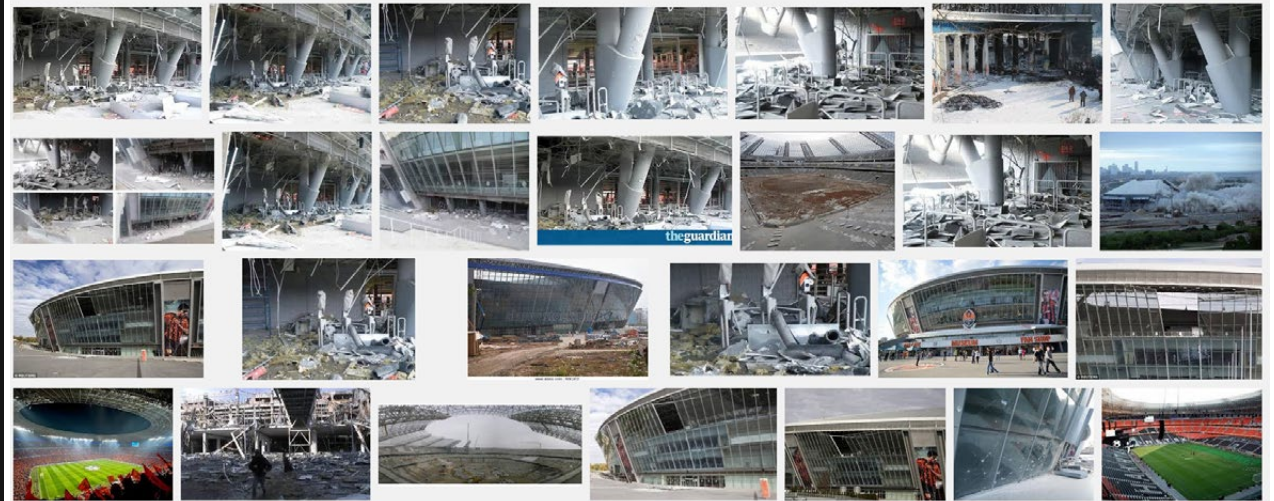


Uncharted (2014)

Generative software work

Uncharted, a collaborative work by Timo Bredenberg and Ismo Torvinen, is a virtual piece that visualizes economical data captured from the web in real time into a moving island in the ocean. The peaks and contours of this 'last island' of capitalism are constantly changing, in reflection of the pulses of quarterly capitalism.

Work has been presented at Media Facades Festival Helsinki 2014



Trophy (2016)

3d rendered image

Made for AUTOPALO online project, facilitated by Emanuele Meschini and Luca Resta.

Trophy design based on images of destroyed structures of Donbass Arena in Donetsk, Ukraine. The arena hosted five of the 2012 UEFA European Championship games. Donbass Arena was partially destroyed in artillery shelling 22nd of August 2014 during War in Ukraine¹.

Based on Google images I designed a trophy that plays with elements taken from grotesque destroyed structures of Donbass Arena² and sublime elements of trophies. I wanted to investigate trophy as a form of aestheticization of competition in sports and geopolitics. Trophy fuses these two intertwining discourses that are often considered separate especially in the sports talk.

1.)<https://www.theguardian.com/football/video/2014/aug/25/shakhtar-donetsk-donbass-stadium-damaged-ukraine-conflict-video>

2.)<https://www.google.fi/search?biw=1302&bih=830&tbm=isch&q=donbass+arena+war>



I, Cloud (2013)

Video game

I, Cloud is a slow-paced walking simulator that creates an environment for meditative drifting in a virtual landscape. The piece challenges the fast-paced interaction of mainstream video games; while floating around in the 3D-desert the player will face the clashing slogans of start-up technology companies and anarchistic web communities.

The piece has been created by adapting video game technologies and found code. During the two year development Bredenberg learned to code deficient artificial intelligences, to write corporate slogans, model broadband routers and generate sounds of the power lines.

Work presented in Media Facades Festival, Helsinki / Not Another Public Process – UpperLab, Bergamo / Virtual Community – Museo Luigi Pigorini, Rome