Artist Statement

I am an artist working in the field of technology. As part of my work as an artist, I engineer technologies. I take a critical approach to the making of technology and technologies themselves. I contextualize this work within art history, gender studies, and science and technology studies. Technology is generally framed as ahistoric. Technology products are marketed to the masses as innovations or more recently as "disruptive" – but they almost always have a precedent in history. Hidden behind the shiny façade of tech innovation are cultural and political implications of class, gender, and access to name just a few. As an artist in technology, I work against this ahistorical and apolitical framework by making technologies from a humanities perspective.

The technologies I create and build are very different from consumer software and hardware. Consumer technologies are normally engineered so that people ("users") can experience and operate them intuitively and unconsciously. My apparatuses diverge from this norm in that they re-contextualize existing consumer technologies (such as web services, rice cookers, disco balls, and vacuum cleaners) and turn them into political consciousness-raising machines. I make the actual engineering transparent, revealing the subtextual implications of gender, class, and access embedded in technologies.

My process of engineering has no established workflow. Every apparatus and software I create is technologically different and requires a new set of experiments, iterations, prototypes, and rehearsals until the final form is reached. I make electric circuits, write programs, make images and experiment with new web frameworks and programming libraries, sometimes all in the same project. As part of my process, I therefore spend a lot of time testing, revising, and rethinking my designs. The outcome is a one of a kind technology that is both the medium and the content of the message.

I have long been fascinated with political implications of technology as well as with interactive algorithmic (rule-based, programmed, generative) automated processes. I started making and exhibiting art in the early 2000s. As part of the software art movement of that time, I created various algorithm based software art projects for the Internet that questioned Internet surveillance in an interactive, humorous way.

The Internet has since become a mass medium; software and electronic objects increasingly influence our lives. Algorithms run autonomous cars, the stock market, and the physical appliances in "smart" homes. The Internet is ubiquitous, and social and mobile media sites aim to draw viewers in deeper with algorithmically tailored content.

In 2003, I became interested in the ubiquity of the Internet, and began to include mobile media and electronic objects in my work. In the beginning I used mainly ready-made electronics that I could plug into my computer. Later on, I learned how to engineer technologies myself.

In my studio practice I have been exploring topics such as self-representation within social media and questions relating to the status of women in tech workplaces. I have also published research articles about these topics, writing about my work in the context of art history, gender studies, and science and technology studies. Critical tech production that reflects on what technologies mean is more important than ever as technologies increasingly influence so many aspects of our lives.