



As an artist, I work conceptually, methodically and investigatively, which often leads to comprehensive projects and narratives. My practice, which sometimes incorporates activist methods, reflects and analyzes society and questions its bricks and construction.

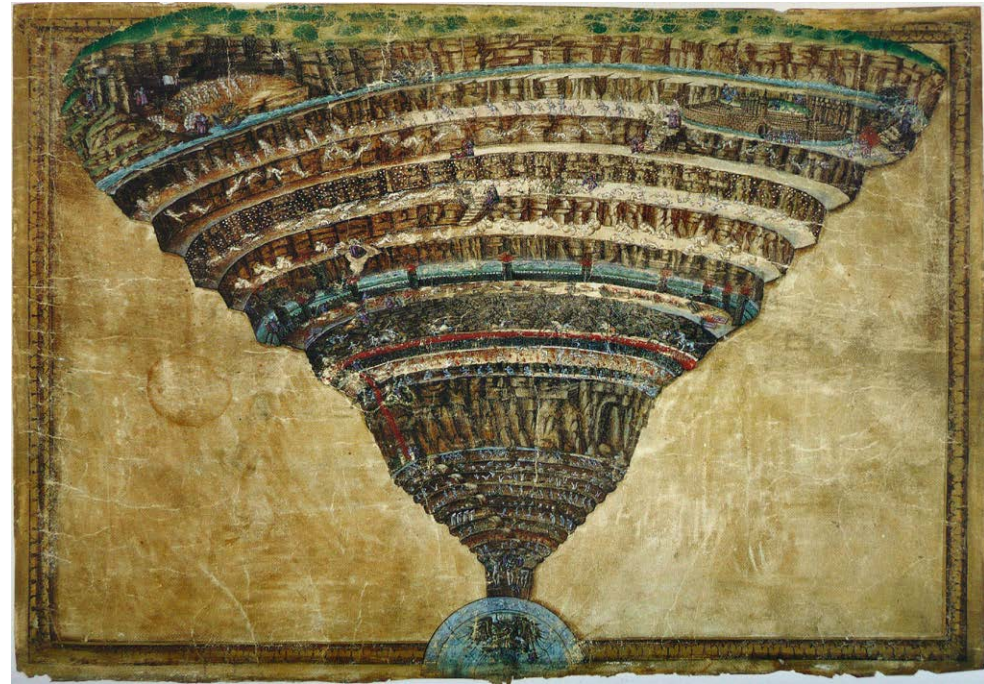
Most of the works in this portfolio are a selection from my solo exhibition in Växjö Artspace, Sweden, entitled: Upside Down Pyramid (Pyramid Upp&ner). That title is from one of the works in the exhibition. (Info and link to the film: Upside Down Pyramid on page 4).

The exhibition discusses topics from industrialism to digitization and the gig economy. At the same time each work has its own content and context.

- Kristoffer Svenberg, 2024

Kristoffer Svenberg: Pyramid Upp&ner

23.10-20.11.2021
växjö konsthall



The Map of Hell painting by Sandro Botticelli,
Original illustration for the manuscript of Dante's
Divine Comedy.





Upside Down Pyramid, film 35 min, 2021, 2023

The film is based on a job as a picker in a warehouse in Jordbro, Sweden. The employees have very limited space to express themselves. What is valued is efficiency and you are a number instead of a name. There are protests made on the warehouse floor. One of those protests in a symbolic manner.

I have already filmed some of the material many years ago in 2009, when the labor market is under pressure and unemployment is widespread. Then, with the help of new filmed material, I have woven together a film about labor, art and class.

Boris, who is one of my colleagues in the warehouse, makes his own video works by re-editing already existing films. He works with so-called mash-up productions. I explain to Boris that what he does can be seen as art and that he could apply to an art school.

“We have been given a truck theory and workbook, with the company logo on the front. It describes things we should keep in mind when we do the job. On one of the first pages you can read written in large text: Product distribution in itself only causes cost and will never increase the value of the product. That’s to say: We only cause costs.”

[Link to the film: Upside Down Pyramid](#) (35 min)

Password: Pyramid2023

Link to: [FILM TRAILER](#) (2:42 min)







Transformer Performer - Piecework (EUR-Pallet ASMR for workers.) 2021

[Video doc 1](#)

[Video doc 2](#)



Transformer Performer - Piecework (EUR-Pallet ASMR for workers.) 2021





Perfect, photography, c-prints 2017

Precise complementary colors and photographs that do not seek to capture moments but instead create precise encounters. Sculpture of photography. Photography as a medium has in our time begun to lose its connection to history and the past. It is no longer when images are photographed that is essential, but rather when they are being shared and in what contexts. If you push this a bit further, the historical nostalgic aspect, which has been characteristic of photography, shifts and moves to instead become a constant here and now.



Origami and speed (Folding Behemoth), windshields, 2017, 2021



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The Indian Ocean, glass, silicone and water
from the Indian Ocean, 2004-2005, 2021



The Ecstasy of communication, photography prints, video-loop, 2012-2021

This is a work I created while working at a gas station. Repeated daily for a long time, I was driving rental cars through an automatic car wash. In the 7 min paus created from being in the washing program, I started to photograph from the driver's seat through the front windows. The car's speedometer is at 0 kilometers per hour as it is the car wash that is in motion. In Jean Baudrillard's book "The ecstasy of communication" from 1987, whose title I chose for this work, a future is described where everything is media and mediated. In a text passage, Baudrillard writes something that can be interpreted as the car will no longer travel forward in the future. Instead it is the surrounding environment that will be in motion.

The work consists of photographs and a video loop. In the part of the work that is a video, the car wash has stopped in a frozen state. The only thing that then moves in a stationary car is the film-camera that searches over the car's instrument panel out the windows and along the stationary rollers of the car wash.









29

30



100

Massage



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NON-FUNGIBLE TOWEL

WIRA



The Medium is the Massage - Non-Fungible Towel towel, digital print, 2021, 2022

While working with images in an ongoing project (never finished), the program I used to create the layout for intended book pages crashed. Through a glitch, a technical error, the program merged several of the images into a new aesthetic. Since the word massage had been randomly placed in the upper left corner, I then played with Marshall McLuhan's well-known expression and concept and I wrote: The medium is the message.

It then made me realize that Marshall McLuhan did the same since his book from 1967 has that title. Slightly different than his most famous coined term: The medium is the message. The images the program put together are from a practice where I have photographed images of already existing images in public space in Bali, Indonesia. Without having created any book project or any other form of exhibition with these photographs, this towel is now a presentation of the project.

Link to video: [The Medium is the Massage](#) (2:30 min)



Bali Scaffolding (from the performance work: **I dare you to lick your screen**, towel, digital c-print, 2019)

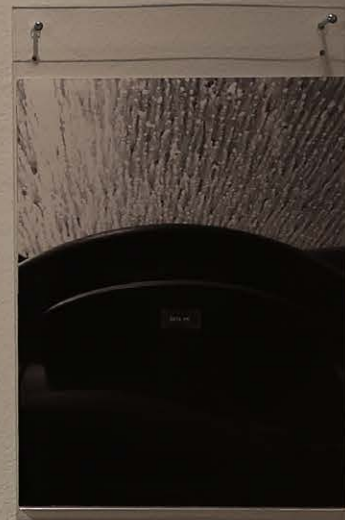
With the help of a stack of printed towels, I make a performance about the Internet, conspiracy theories and religious wave surfing organizations. As part of the introduction, I describe a blog post with the title and the call: "I dare you to lick your screen". At the end, I follow up and the audience is also invited to accept this challenge.

My use of towels gives a proximity to subject areas in the presentation, such as hotels, beaches and surfing. It is also a very soft and handy material to work with that helps me develop a choreography. When I point out details in the various printed towels, other parts of the towels crumple up and can then be easily unfolded again. Thrown over the shoulders, thrown away, or dropped in a pile on the floor.



Machines for Beer

The machine is a...
The machines are taking over...





Machines for later

The machines are taking over



The machines are taking over

I cook water in a water boiler in my kitchen. I do that often and sometimes several times a day. When I hear that the water is boiling I wait for a while longer. I'm waiting for the machine to communicate. A lamp lights when the machine is running and warms up the water. I'm waiting for a signal and that the latch, the pressed button, should be released. Then the lamp on the water boiler goes off. I could have picked up the container directly when the water starts to boil and pour it into the press maker with coffee. But the machine controls me through its communication. I make no resistance.



Machines for later

The machines are taking over



The machines are taking over

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Link to exhibition video documentation:
[Upside Down Pyramid, Växjö \(5:46 min\)](#)