

**jacob jessen**  
selected work

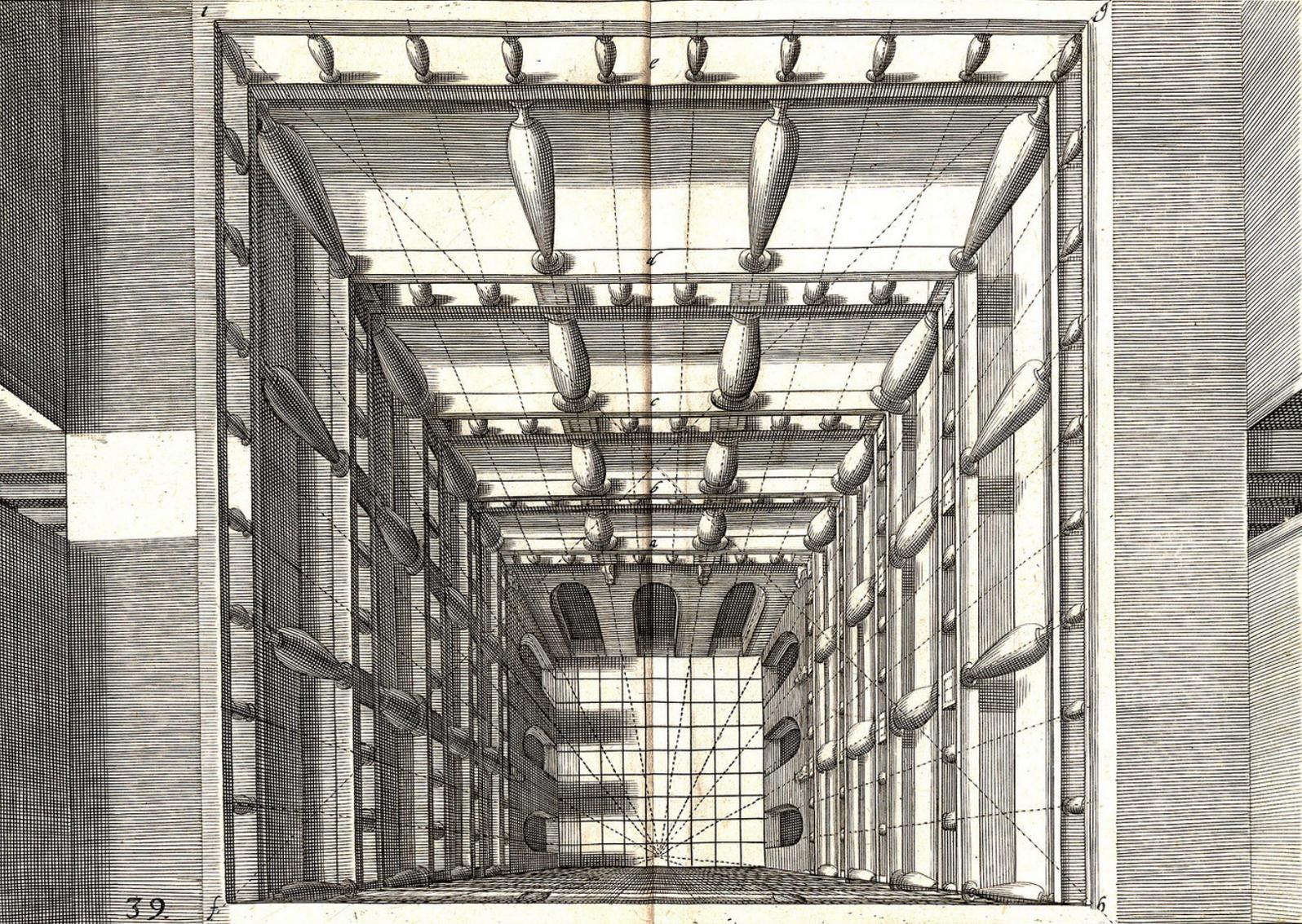
**'Free Fall'**

Furniture similar to the existing furniture, High School Students  
Fyns HF  
2020

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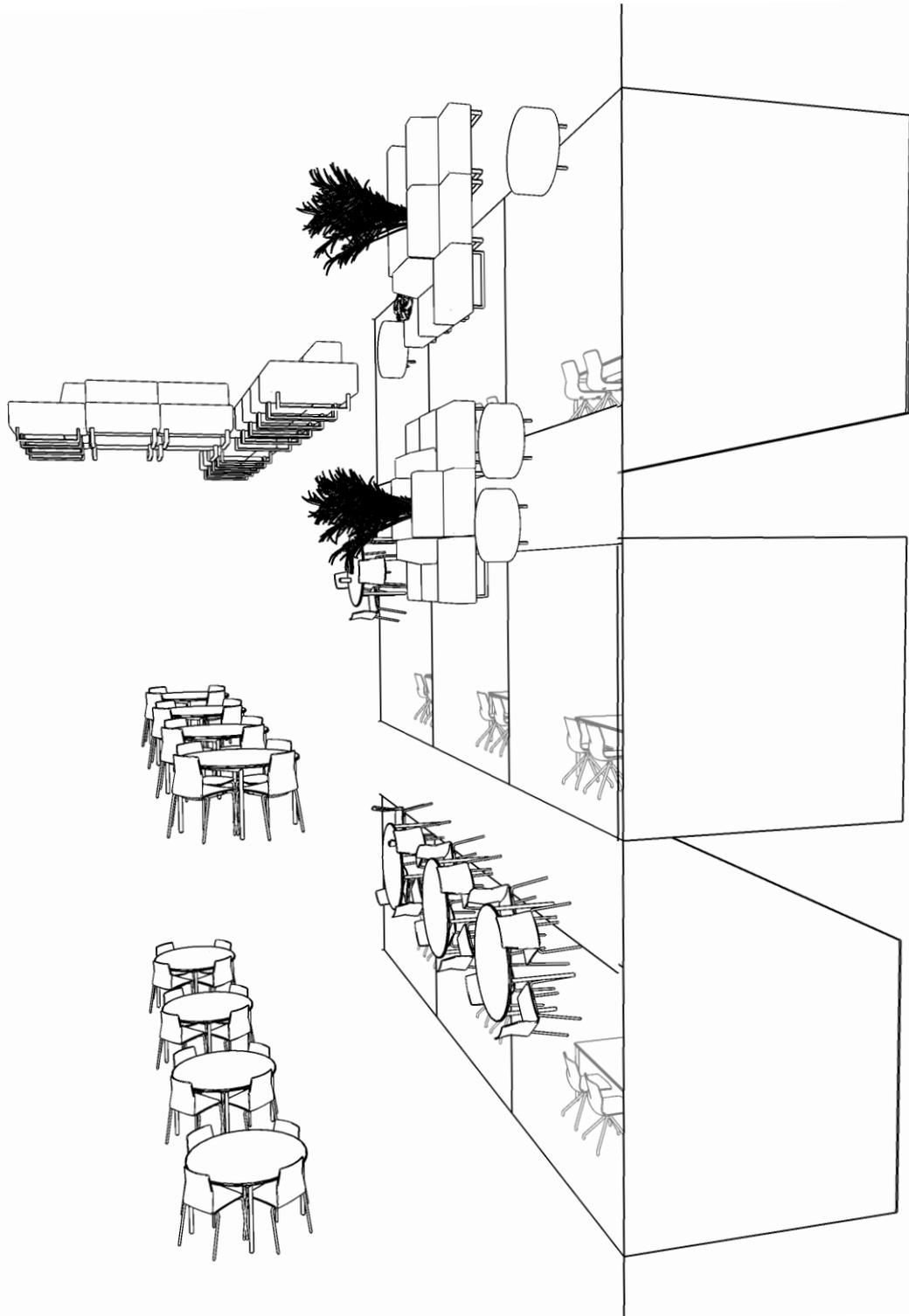
Installationen skaber et vertikalt rum – et kropsligt beboeligt rum, som er drejet lodret. Intentionen er at bevægelsen, selve drejningen af rummet fra horisontal til vertikal, giver mulighed for at opleve at man, med sin krop, ville kunne sidde på en stol svævende i luften. Midt i et frit fald.

Kunstværket består af møbler og inventar identisk med det, der indgår i møblering af huset. Det er hængt op lodret langs lysskaktens væg, og spejler de eksisterende etager, og tilbyder den enkelte et forandret perspektiv på deres verden og hverdag - en opfordring til at tænke i et nyt perspektiv.

'Frit Fald' er lavet på baggrund af en samtid præget af konstant forandring, hvor stabile samfundsmæssige værdier er i opløsning. Det er således en samtid karakteriseret ved et fravær af stabil eksistentiel grund at stå på og orientere sig ud fra - en tilstand der ligner at være i et frit fald. Mens man falder, vil man opleve det som om man svæver eller ikke bevæger sig i det hele taget. Jeg opfatter værket som et vertikalt perspektiv, der tilbyder muligheden for at forholde sig konkret og kropsligt til en samtid i forandring.





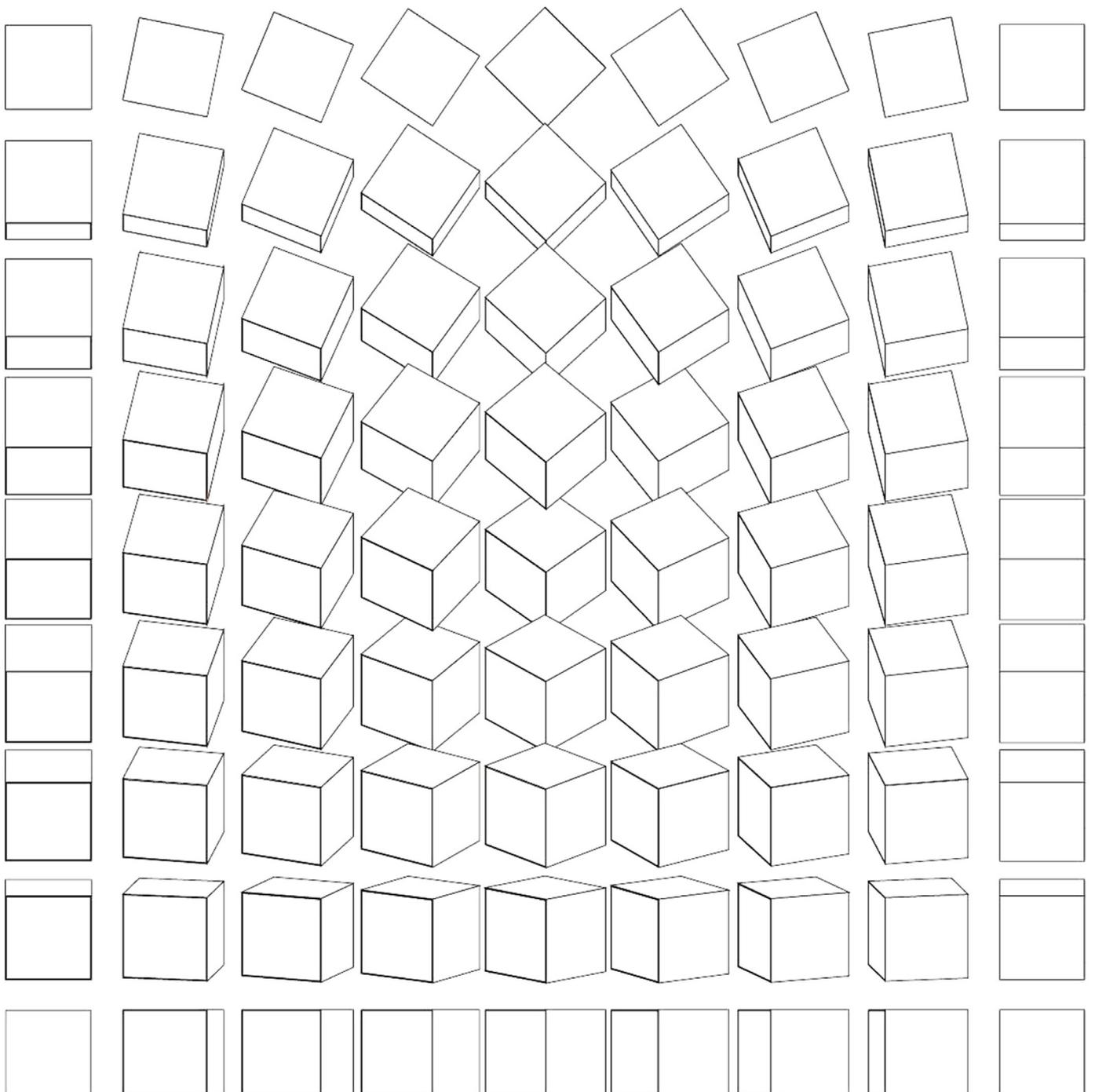


**'Revolutions (RAKE)'**

Revolving RAKE artcenter, dialogues about artist-run initiatives in Trondheim,  
Trondheim Artscene protagonists guiding the ride

Variable dimensions

2019





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Op til afslutningen af aktiviteterne til den kunstnerdrevne udstillingsplatform RAKE og det tilhørende visningsrum, i sommeren 2019, sattes selve det kubiske hus i bevægelse. Som en slags prelude til nedtagningen af det fysiske hus transformeredes det til en roterende begivenhed, en forlystelse, der i sommerperioden dannede rammer om en iscenesat samtale om kunstnerdreven og kunstnerisk aktivitet i Trondheim.

Ved adkomst til forlystelsen mødes man af guider (aktører på kunstscenen - studenter, kunstnere, kuratorer, samlere, kritikere, etc.) der var instrueret til at indlede en samtale om perspektiver på Kunstscenen og det kunstnerdrevne i Trondheim. Det var derpå muligt for besøgende at rotere huset, eller ved særlige lejligheder at tage del i kollektive 'rides' inden i huset.





**'Dust storm Dances - scripts for a replay'**

Læsø folk dancers, wind machines, construction lighting, frozen sand dunes on the island of Læsø  
Khôra Læsø Kunsthal  
2017

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In the frozen sand dunes on the Island of Læsø a choreographed series of 'tableau vivants' materialise geological time and the history of man made changes inflicted on the local natural habitat since medieval times.

A series of still-motion dance tableaux **Dust storm Dances**, staged with local folk dancers, wind machines and construction-site lighting, taking place in the now frozen sand dunes. The tableaux replay the island populations historical and present relation to the surrounding nature. Condensed tableaux of time that was performed as scenes in the landscape during the exhibition period.

Production of salt from late 17th century and onwards exhausted the wooden resources of the island leaving great parts bare and leading to devastating draught and dessertlike conditions. This development was later successfully put to a halt with the plantation of new forrest areas over the last couple of centuries. But this in turn have led to new environmental challenges for the island.







**'Balancing Act - The unstraight Line'**

Glass Substrate produced for Touch Screens, partially peeled off spraywrap  
2017

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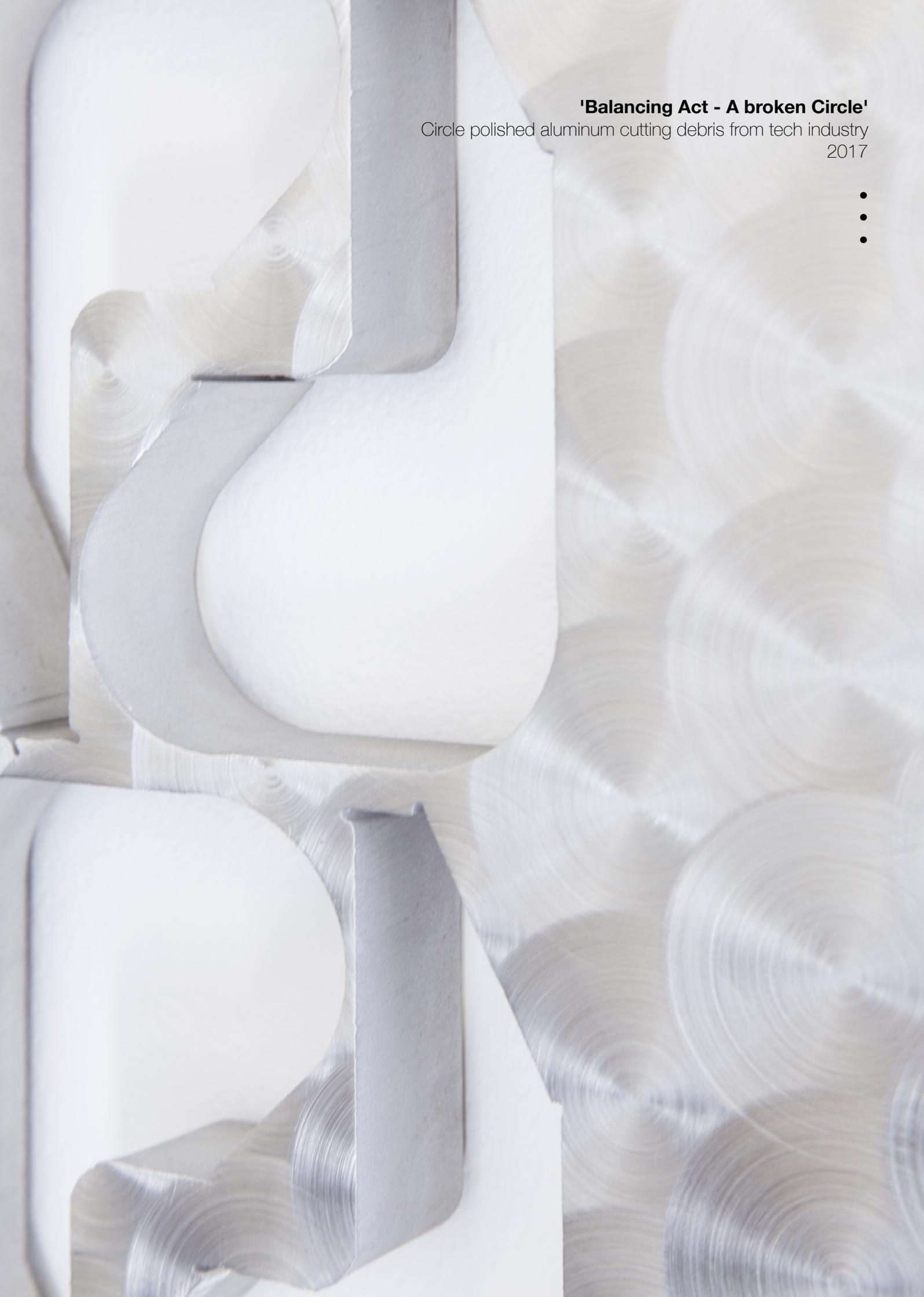


**The unstraight Line** uses the materials and technologies that frame and form the passages to the digital world. By 're-directing' the elements from their intended technological functionality to a kind of new material quality the work seeks to create a physical experience of our virtual schizoid reality.

The Japanese glass company 'Nippon Electric Glass', a major producer of glass substrate, the main component of LCD screens, have redirected some of their screens from a commercial production to be exposed by Jessen to an analogue process of coating, transforming the transparency of the glass, its main function, with colours used for coating cars.

Thus insisting on 'low-technological' qualities of the specifically advanced materials, their ability to meet other needs than the functions of the virtual, Jessen seeks to transform the virtual potential to yet undefined 'actual' qualities.





**'Balancing Act - A broken Circle'**

Circle polished aluminum cutting debris from tech industry  
2017

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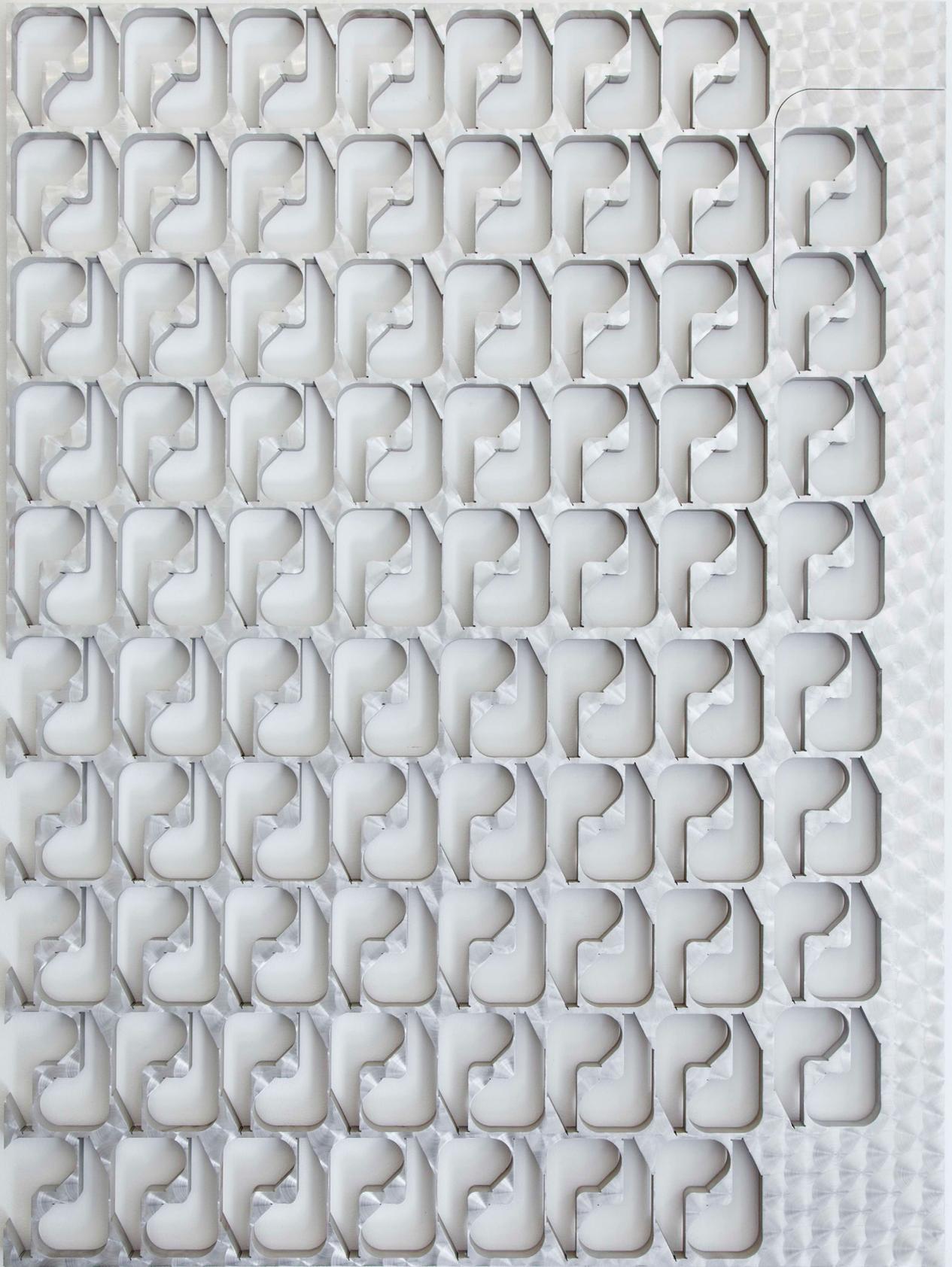


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How to navigate everyday life, that increasingly takes place simultaneously in a physical reality and the digital virtual platforms made present of LCD screens and aluminium devices?

**A broken Circle is** a series of work that use cutting debris of the aluminium industry. Aluminium is the main part of devices, computers, tablets and phones. Thus insisting on 'low-technological' qualities of the specifically advanced materials, their ability to meet other needs than the functions of the virtual, Jessen seeks to transform the virtual potential to yet undefined 'actual' qualities.

Working with materials that form the passages to digital everyday life, the work seeks to create a physically experience of our virtual schizoid reality, by 're-directing' the elements from their intended technological functionality to a kind of new material quality.



**untitled (if you're seeing this it's too late)**  
Copper Backsheets produced by the solar industry  
2016





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The installation consists of copper sheets produced by the Solar Industry. The so called 'Backcontact Backsheets' are designed for the inside of Solar panels. The backsheet is a material in its own right, build for a life in darkness, hidden from both vision and exposure of light behind the well known variations of darkblue that characterise Solar Panels all over the world.

The appropriated, raw copper sheets are stripped of the front that usually cover them. Thus the material enter a different life exposed to light, air and vision, and will from this point on continously reflect and react with the surroundings. Thereby backsheets, will over time gradually change and patinate due to the exposure to light and oxygen.



**un-future**

Divided personal effects belonging to politicians,  
philosophers, priests, judges and other people professionally related to ethics

Riga Sculpture Quadrinnial

2016





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A collection of personal effects, belonging to people who in their professional and lived lives, are concerned with ethics. Philosophers, lawyers, judges, politicians etc. In other words, people who are dealing with questions of "right" and "wrong".

All the objects have been divided with a straight cut, creating a gap that, make up a new horizon.

The gap make up the new space between the two parts of each object. At the same time, the cuts allow a view inside the actual objects, to see how they are constructed – a view that is usually reserved to our imagination, but which now contributes to make tangible the new 'future' horizon.



**'Hi, My Name is Candy'**

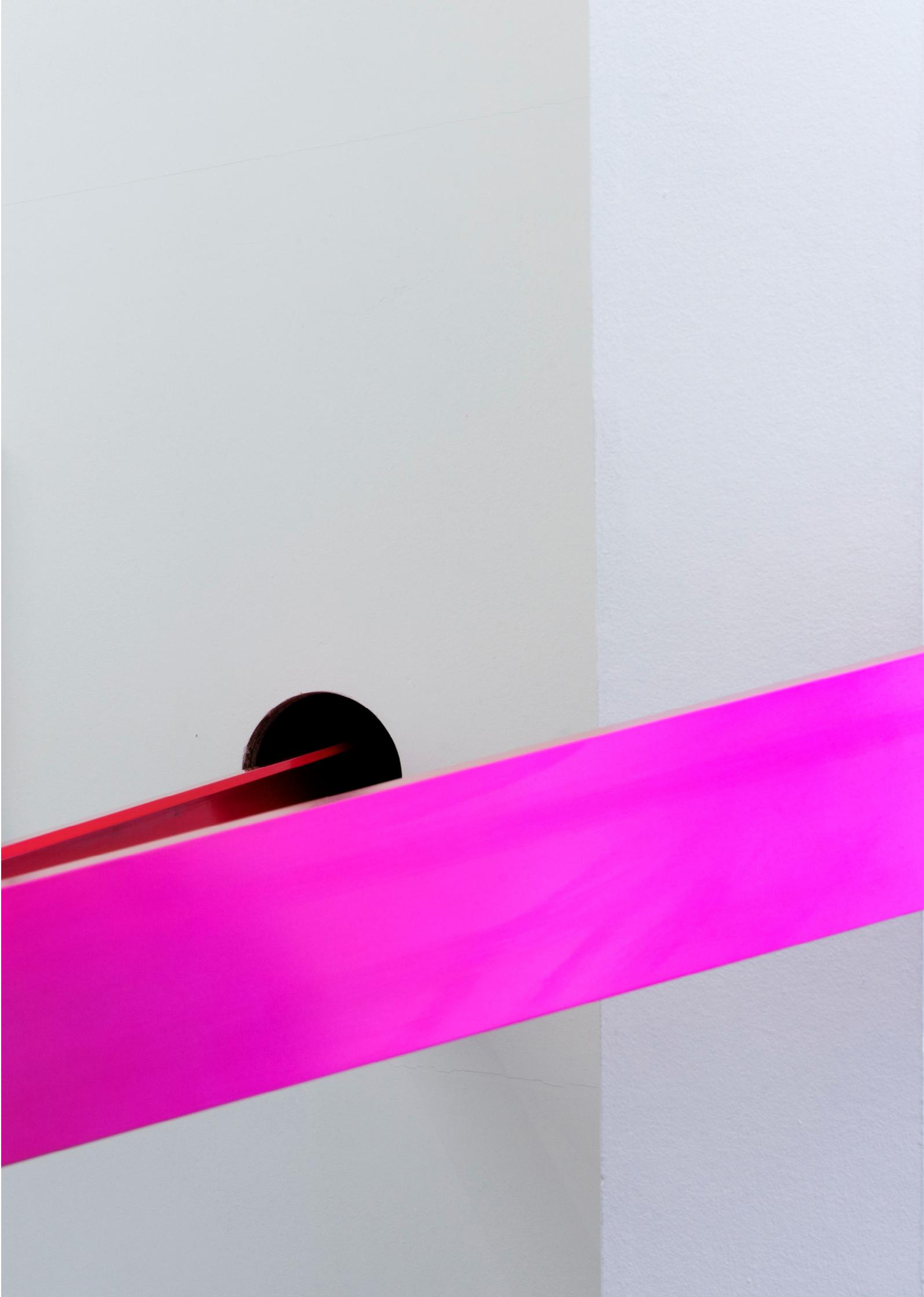
Pink Fluorescent Candy coat paint, Aluminum  
2015

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In the work 'Hi, My Name is Candy' from 2015, a site-specific aluminum construction penetrating the walls of the space it's exhibited in, the fluorescent surface coat changes the perception of the piece as the viewer moves around the space, but the structure is never visible in its entirety from any one point in the space, and thus leaves its viewer continuously circling the structure.



**1000 meters below there's no light**

Resin molds of existing stones from the Island Sejerø in Denmark, LED, Batteries  
Sejerø Festival  
2015





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Five stones found on the Sejerø island were resin casted containing a LED light and distributed around the island. One of them was transported to the mediteranean ocean and dropped on 1000 meters depth. The four lights nested on the Island during summer, while the one in the sea rested on the bottom of the ocean where light usually never shines.



**Highly Accelerated Objects**  
Artificially rusted steel  
2015

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The steel objects have been specifically designed to undergo a disintegration process. In collaboration with 'DELTA' technology consultants the steel have been 'lifetime' tested in a so called HIACT test - Highly Accelerated Corrosion Test. Exposed to salt and humidity in a Saltmist chamber brings them to a highly accelerated state of corrosion, and thus artificially making them between 30 and 60 years older than they actually are.

This work is based on the material research of the corrosion of steel. Corrosion is a time defining factor in the industry determining endurance and lifetime of various parts. The exact estimated age of the steel objects in the piece depends on the specific environment that they will exist in.

**untitled (Days on end)**  
Broken Solar Cells  
2015





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Research with Rasmus Schmidt Davidsen from the Department of Nano Technology of DTU - The Technical University of Denmark estimates that the average life expectancy of a silicon solar cell is 184 years. In that period of time the electric activity in the cells slowly degrade until zero. The solar cell finally only represent its former function, and the panels will then become images left behind from an ongoing exposure.

The images outlive any human contemporary observer, and point to a future point in time and history - and to the question of when something can be defined an image.

Importing leftover broken cells from Industrial production, the assembled image panels are a result of an ongoing global circulation of silicon cells. Cells of various quality and fragmentation are distributed around the globe, and the ones installed in untitled (days on end) are imported from Korea, Tai Wan, China, Germany, US and the UK.



Installation at Copenhagen Subway Station Sydhavn Station, 2015

**'The Fight Club'**

The trilogy of Violence part II  
2015





Aiming to investigate the possibility of violence as an alternative mode of aesthetic experience I am curating and organizing an exhibition Trilogy. 'The Fight Club' is the second show. Curating a specific selection of works which themselves circle transgressive social behaviour or violence the show stages an approach to the experience of the exhibition through a filmic/dramatic scenography of light and space.

The exhibition replicated a worn down night club setting including professional doorman, 30 youth actors and 'moving heads' discoteque light inside the Gallery space. The attempt was to design a hostile, even threatening environment for Art and the viewing of art. In turn generating a very intense experience of the pieces influenced by the extra attention of alertness and insecurity that arouse from glasses being broken and aggressive behaviour of the crowd of actors. Hence realising an aesthetic potential transporting the adrenaline informed attention of physically threatening environments into fine art context. The participating artists was Christian Falsnaes, Nicolai Howalt, Kristoffer Akselbo and Nanna Lysholt-Hansen. Kristoffer Akselbo was specifically invited to do a bartender performance titled 'glass & foam' provoking guests by serving extremely slowly, breaking glasses and inciting foul moods.









**untitled (Air)**

PH Pendel Lamp 4/3, steel, power  
2013

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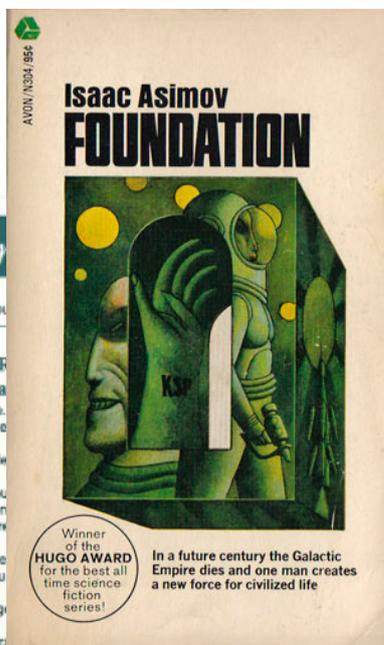
Outside the central dining room window in the ApArt penthouse apartment, in extension of a monumental dining table, a PH pendel 4/3 lamp that would normally light the table indoors, is suspended mid air. Carried through the window by a steel construction, the lamp hangs like a night-time reflection in the window glass made real. The lamp is switched on and off via the regular switch connected to the dining room outlet, and is thus part of the daily routines of the guests staying in the Hotel apartment.

The lamp is a Danish dining table mainstream design classic by architect, designer and composer Poul Henningsen. ApArt is an Art concept penthouse hotel apartment in the Hotel Kong Arthur in Copenhagen.



## 'Sisimka'

Science Fiction Novel by Sigrún Gudbrandsdóttir  
2015



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We wish to help you with what you



**GUÐBRUNN**  
**Sisimka**  
1. udgave.  
NB!!! Fie

Det afbilde

"Med debu  
foruroligen  
liv, og den

Som en materialisering af sci-fi ge  
den tidligere læser og fremstår nu

Senere kommer en udgave i et 'g

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From 2013 until 2015 I have been editing and finally publishing the TOVES publication 'Sisimka', a debut sci-fi novel by Sigrún Gudbrandsdóttir. The concept was to transform the 60'ies science fiction setting of the narrative to the production mode of the book, transporting the book object 50 years through time. Hence we decided that it should be launched as an used book from new. As a consequence every aspect of its production had to be accelerated to match its narrative content. The cover design and format is a replica of the Asimov paperback 'Foundation' from that period, the cheap quality paper was treated in the window sill to yellow quickly, every copy of the new print has been read by someone who was told to treat it true to their normal standards including signing it and take notes on the pages. And finally the book is distributed only through chosen second hand stores or online on Antikvariat.net.

We wish to help you with what you are looking for and can recommend the following book:



**GUDBRANDSDÓTTIR, SIGRÚN.**  
**Sisimka. Roman.**

1. udgave. 1. oplag. Redaktion og udgivelseskoncept: TOVES. København 2015. 192 sider. Eksemplaret kan have brugsspor, være lidt slidt, have gammelt ejernavn, håndskrevne noter etc. **! NB!!** Flere eksemplarer haves på lager, så selvom der står "bestilt" kan den godt være her!!!

Det afbildede eksemplar svarer ikke nødvendigvis til det, der kan leveres.

"Med debutromanen »Sisimka« har Sigrún Gudbrandsdóttir opdateret den filosofiske og samfundsreflekterende Sci-fi roman fra 60'erne til et nutidigt format. I et suverænt og klart sprog oprides de foruroligende kulisser af et samfund, der udgrænser dem, det ikke vil kendes ved. Personerne i romanen bebod således uforudsigelige og diskriminerende arkitekturer, som griber overskridende ind i deres liv, og deres kendskab invaderes af overdimensionerede myg og kvinder på ampuller."

Som en materialisering af sci-fi genrens blik på fremtiden, udkommer romanen i første oplag som en antikvarisk paperback i 200 eksemplarer. Den bog, man køber, er læst og brugt, måske med understregninger eller noter fra den tidligere læser og fremstår nu med lidt ryg, gulnede sider og et forældet design.

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## Sci-fi-roman er en letfortalt, legende og lyrisk tidsmaskine

Af Af Merete Kennerly, kulturberlingske.dk  
 20. november 2015, 17:00

Poetisk lille sci-fi-debutroman af multikunstneren Sigrún Gudbrandsdóttir, udsendt som en »nyudgivet antikvarisk« bog med gulnede sider, noter og æselører fra tidligere læsere. Poetisk lille sci-fi-debutroman af multikunstneren Sigrún Gudbrandsdóttir, udsendt som en »nyudgivet antikvarisk« bog med gulnede sider, noter og æselører fra tidligere læsere.

**Prøv Berlingske i to uger for 29 kr.**  
 Ingen binding

**DEL ARTIKLEN**

Det er ikke helt til at vide, om Sigrún Gudbrandsdóttirs debutroman besidder et fortids-, nutids- eller fremtidsansrud, men man kan have sine anelser. »Sisimka« er en sci-fi-roman, den er (formentlig) skrevet og (al fald) udskarmeret for nylig, men den er på flere måder et fortidslevn, og hvis man trækker fortiden fra sci-fi-fremtiden, rammer man sådan cirka nutiden.

Regnestykket er imidlertid ganske umatematisk, og faktisk findes fiktionen - eller i al fald læsernes egne fortolkninger. Det

- SENESTE NYT**
- 17:29 Dyrerisikoen eller hoveover heste og skovbrænde
  - 17:24 Stor retningspakke til Alperne lige nu i en dør eller lavineulykke
  - 17:16 Samtidsminister bekæmper børns sprængte huller
  - 17:16 Løstestelt eller s-l: Nu vil vi blås for bilen



att ta språnget in i mörkret och tugga i sig skuggorna

22 okt. 2015

### Sisimka, Sigrún Gudbrandsdóttir, Toves

För den som vill skriva en roman om fångenskap är science fiction den kanske mest lämpade formen. Dansk-isländska konstnären Sigrún Gudbrandsdóttir tänker i alla fall så med sin debutroman *Sisimka*. Det är en udda bok på många plan: vacker och knasig, obegriplig och undflyende, samtidigt som den är manande i sitt uppfordrande tilltal.

Ja, det är skrivet i en stil som närs av kontraster. Fångenskap och frihet. Skärpa och suddighet. Flytande och stelrande. Grå och färgsprakande. Fantasi och verklighet. Utlevelsen och instängdheten. Gruppen och ensamheten.

Men det är också en udda bok, kanske en av årets mest märkliga utgivelser, enbart i yttre avseende. När jag öppnar paketet är framsidan på pocketeten skadad, märkbart vikt. "Klantiga posten", hinner jag tänka innan jag läser följebrevet från antikvarietet Mandøes, som distribuerar utgåvan från Toves. Boken är formgiven som gamla 60-talsböcker i genren s/f, och dess 200 exemplar har getts patina i form av skador, gulnade sidor, hundöron, etc (min boks sista femtio sidor bågna av intorkad vätska). Det är



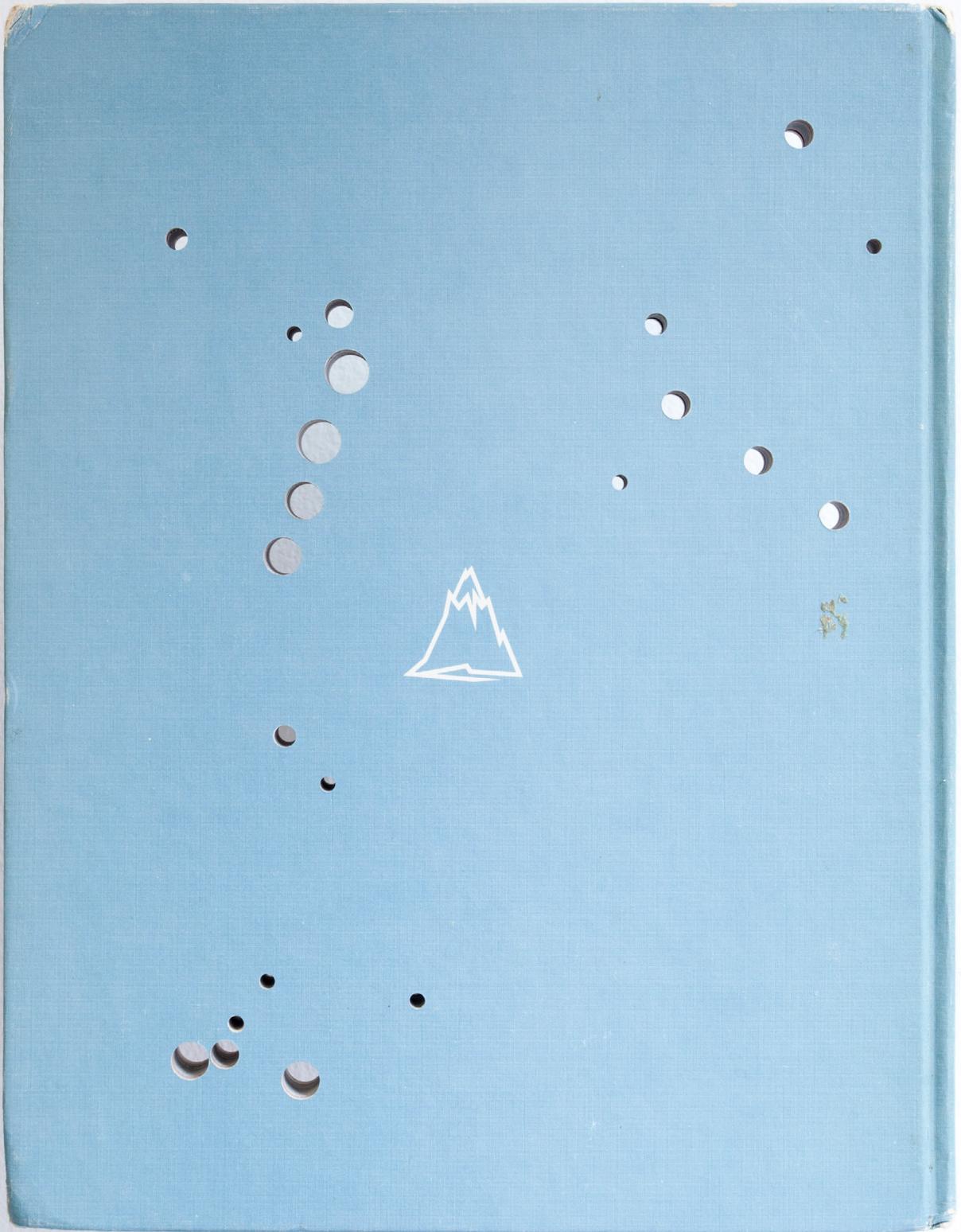
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  - [Bodil Z.](#)
  - [Butter tar ordet](#)
  - [Den blinde argus](#)
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**untitled (Blindspots)**

my childhood copies of 'LIFE Nature Library', holes in the pattern  
of a yet unidentified constellation of stars  
2013

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LIFE Nature Library is a series of scientific books published by LIFE Magazine in the sixties. The books came to represent what was general knowledge about the world in my childhood. Due to the size of the universe, in theory, all possible constellations of stars exist. If I were free to choose my point of view, every configuration of stars I could think of, would actually be observable from somewhere.

**untitled (Suspended)**

Helium, Balloon Light, Telescope  
2012





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Outside the KUMU Art Museum in Tallinn, Estonia, a helium filled light balloon was floating above the horizon. During the winter months where the exhibition took place it was dark most of the day, and the balloon resembled a moon seen from the 16 meter wide window overlooking oldtown tallinn and the presidential park. Furthermore the piece could be experienced 24 hours a day in the park above which it was suspended.





**untitled (Weightless)**

LED's, 9 volt Batteries

2012

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**untitled (Jørgen Brønlund Journal)**

Blank replica of the journal of Jørgen Brønlund  
made in collaboration with bookbinder Malene Lerager Royal Court Supplier

2012

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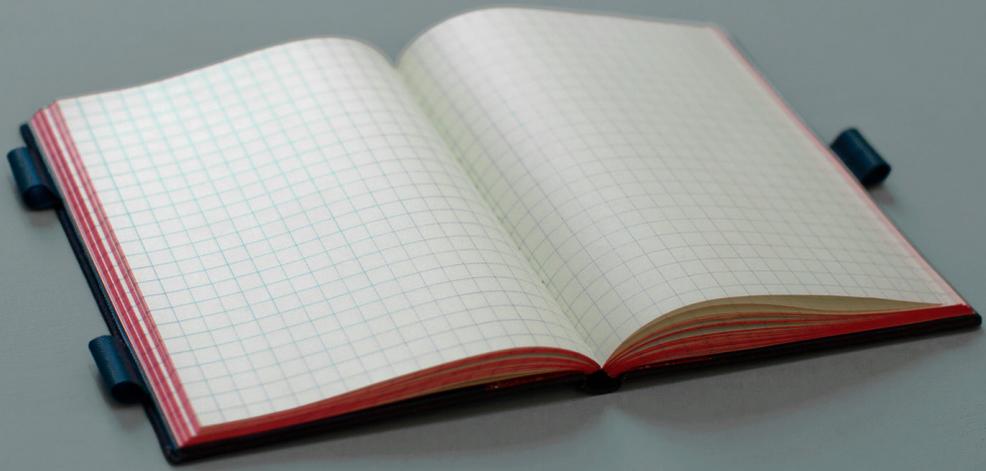
Positioned on the floor of the 'locale per deposito di mappa' in the state Archive of Turin, the LED lights represented stars on the nightsky over the '79' fjorden' on the 15th of november, 1907. In the corridor outside the replica of the journal was presented in a montre. An employee of the Archive guided visitors to the installation, narrating the followin story:

Setting out in 1907, to map the last unknown parts of Greenland, the Danish polar expedition 'Danmark' lost three members to the darkness of artic winter, when night lasts 24 hours. A year later the body of one of them, Jørgen Brønlund, was found together with the three map skethces that completed the map, and his journal in which he reports from his last days alive. Its last entry was made in November 1907:

*Died in "79' fjord" after attempt return over the inland ice, in the month of November I come here in the fading moonlight and could not continue because of the darkness and frostbite in my feet. ~~Reason~~ Others bodies lie in the middle of the fjord in front of the glacier (about 2 ½ miles). Hagen died 15 November and Mylius approximately 10 days after.*

*Jørgen Brønlund*





**untitled (Replay)**

Carbatteries from crashed cars, existing curtains, motors, motion sensor  
2009

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Existing blackout curtains were motorized and powered by batteries from crashed cars, that made the roller blinds lower whenever a visitor entered the room. The 'leftover power' of the batteries was thereby slowly tapped until empty.

**Chronology**

Lightpanel, Solar sensor, dichrome acrylic plates 125 x 250 cm  
2008

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A light sensor is transmitting the light intensity from outside the building to a light panel, that moves in front of a dichrome acrylic plate from one end to the other - from sunrise to sunset. The heat generated by the light melts a pattern in the plate, representing the light during the day. Thus each plate depicts the light on that particular day. All outside light is shut out from the space its exhibited in.



