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BENJAMIN CREEK

Benjamin Creek is an interdisciplinary artist, designer and maker with a background in industrial design and visual arts. Over the past 20 years, he has worked across service and systems design in Tokyo, industrial design in Guangzhou's manufacturing sector, and art production in Berlin.

Creek integrates industrial processes and emerging technologies into his practice, developing practical and conceptual systems for complex artworks from initial ideation through fabrication and installation. In recent years, his work has focused particularly on FDM and SLA 3D printing—not only as prototyping and production tools, but as artistic media in their own right.

He has contributed to exhibitions and art fairs for international galleries including neugerriemschneider, Esther Schipper and König Galerie. He also collaborates independently with artists including Holly Herndon and Mat Dryhurst, Julius von Bismarck, Tue Greenfort, Dennis Osadebe, Shayne Oliver, Isabell Bullerschen, Alexandra Metcalf, Alicia Frankovich and Daniel Jenatsch. These collaborations span experimental fabrication, robotics, kinetic systems, material development and large-scale installation.

In his own practice, Creek combines industrial design, animatronics, material science, visual programming and cross-platform experimentation to investigate tangible interaction, biomimicry and algorithmic design. He divides his time between Germany and Australia and runs an art-production studio in Moabit, Berlin.

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SUMMARY

SELECTED COMMISSIONS & PROJECTS

2026

Exhibition Production
CIEL, Thuy-Han Nguyen-Chi
parallelgesellschaft × Galerie Nord
Berlin, Germany

3D Printing Commission
Data Feeding: Slow Machine - Ahreum Lee, Transmediale, Silent Green, Berlin,

3D Printing Commission
Val Mucilaginosa, Isabell Bullerschen
Botanical Garden of the University of Zurich, Switzerland

Design & Fabrication
Scarecrow Tactics, Jasmin Werner
Viborg Kunsthal, Viborg, Denmark

Design & Fabrication
E=mcScared, Alexandra Metcalf
dépendance, Brussels, Belgium

Design & Fabrication
Starmirror, Holly Herndon & Mat Dryhurst, K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany

3D Printing Commission
Speaker installation, Jorge Pardo, neugerriemschneider, Berlin, Germany

2025

Kinetic Sculpture Design
Roomba Calligraphy: A Poetic Machine Archaeology, Ken Ueno
C-LAB, Taipei, Taiwan & PMQ, Hong Kong

Design and Fabrication
Starmirror, Holly Herndon & Mat Dryhurst, KW Institute for Contemporary Art, Berlin, Germany

3D Printing Commission
Ouroboros, Sheung Yiu, (Inter)faces of Predictions, C/O Berlin, Germany

Sculpture Collaboration — Elo Soode, Berlin, Germany

3D Printing Commission
Blue Bottle, Alicia Frankovich, Melbourne, Australia

3D Printing Commission
Emeka Ogboh, e.artis contemporary, Chemnitz, Germany

3D Printing Commission
Telos Tales, Alicja Kwade, PACE Gallery, New York, USA

Installation Components Design
Ken Ueno, Taipei, Taiwan

Design and Fabrication
Membership Tokens, Cashmere Radio, Wedding, Berlin, Germany

2024

3D Printing Commission
Feather Starshade, Alicia Frankovich, ACCA, Melbourne, Australia

Production Designer
Photosynthesis, Tue Greenfort, Climate Challenge Laboratory, DTU, Copenhagen, Denmark

3D Printing Commission
A Botanical Theatre, Tue Greenfort, New Ecologies, Chemnitz, Germany

Animatronics Commission
A Faboosh Scenar, Colin Self, Frac Île-de-France, Paris, France

2023

Sculpture Commission
Mall Of Anonymous, Shayne Oliver, Schinkel Pavillon, Berlin, Germany

Robotics Commission
The Elephant in the Room: When Platitudes Become Form, Julius von Bismarck, Berlinische Galerie, Berlin, Germany

Animatronics Commission
Factory Reset, Dennis Osadebe, König Galerie / Numero, Berlin, Germany

2022

3D Printing & Rhino/Grasshopper Commission
Equilibrium, Tue Greenfort, König Galerie, Berlin, Germany

Animatronics Commission
Daniel Jenatsch, Sarah Scout Gallery, Melbourne, Australia

Industrial Designer
Antidote Biomedical, Melbourne, Australia

2021

Art Fair Installer
Esther Schipper, Art Basel (Switzerland), Frieze London (UK)

Animatronics Commission
Daniel Jenatsch, The Close World, UNSW Galleries, Sydney, Australia

3D Printing Commission
Sam Durant, Non-Aligned Monuments, CC Strombeek, Belgium

Installation Fabrication
Alex Martinis Roe, To Become Two, Art Gallery of New South Wales, Australia

Artist Assistant
Slavs and Tatars, Berlin, Germany

2020

3D Printing Commission
Laxlan Petras, Berlin, Germany

2019

Art Fair Installer
Neugerriemschneider, Art Basel, Switzerland

Head Installer
Andreas Maness, Mora
Gesellschaft der Freunde Junger Kunst, Baden-Baden, Germany

Furniture Commission
Ursula Chandler Architects, Melbourne, Australia

2018

Art Handler
Neugerriemschneider, Berlin, Germany

Art Handler
König Galerie, Berlin, Germany

Design Consultant
Meyers Place Bar, Melbourne, Australia

2017

Art Handler
Esther Schipper, Berlin, Germany

Technician — Bernd Euler GMBH, Berlin, Germany

2016

Exhibition
Meyers Place Art Wall, Melbourne, Australia

Installation Fabrication
Alex Martinis Roe, To Become Two, Yvonne Lambert, Berlin, Germany; Casco, Utrecht, Netherlands; Ar/ge Kunst, Bolzano Bozen, Italy; The Showroom, London, UK

Artist Assistant
Anton Burdakov, Berlin, Germany
Installation Fabrication
Olivia Steele, Berlin, Germany

Installer
Plan B Gallery, Berlin, Germany

Installer
Centre For Style, H.B. Peace 9th Berlin Biennale, Berlin, Germany

2015

Installation Commission
Territorial Pissings, Bus Projects, Melbourne, Australia

2014

Artist Residency
Trükimuuseum, Tartu, Estonia

Artist Assistant
Anton Burdakov, Berlin, Germany

Industrial Designer
Gavin Bufton Design Studio, Guangzhou, China

2013

Solo Exhibition — Scene | Unseen, Bus Projects, Melbourne, Australia

Film Project Assistant
Mapping the Interior, VCA Margaret Lawrence Gallery, Melbourne, Australia

2012

Installer
Experimenta: Speak To Me, 5th Biennial of Media Art, Melbourne, Australia

Installation Commission
Drew Pettifer: Transmission Craft, Victoria, Melbourne, Australia

2011

Group Exhibition
Forgetting To Remember, RMIT Graduate Exhibition, Melbourne, Australia

2010

Industrial Partner Projects
Mitsubishi, Dyson, Fujitsu, Chiba University, Tokyo, Japan

2009

Installation Commission
Gabriella & Silvana Mangano, Monash University Museum of Art, Melbourne, Australia

2008

Group Exhibition
Don't You Know Who I Am?, Trocadero Artspace, Melbourne, Australia

2007

Professional Model - Models 1 (UK), Exiles/Hype (Japan), Vivien's Models (Australia)

2006

Events Director Assistant - London International Film Festival, London, UK

2005

Committee Member
AGIdeas Design Conference, Melbourne, Australia

Shoe Making Internship
Invicta Shoes, Melbourne, Australia

EDUCATION

2008–2011
Bachelor of Arts,
Industrial Design,
RMIT, Melbourne, Australia

2010
Exchange Scholarship
Service Design
Chiba University, Tokyo, Japan

2004–2005
Diploma of Arts
Product Design
RMIT, Melbourne, Australia

STARMIRROR

RESEARCH / DESIGN / PRODUCTION

Over the course of 2025, I worked with Holly Herndon and Mat Dryhurst as their in-house industrial designer and material researcher. Together, we explored and developed a range of material processes and installation tests to complement their predominantly AI- and sound-based artistic practice. This initial phase of research culminated in the design and production of two new works for their exhibition Starmirror at KW Institute for Contemporary Art, Berlin.

By pushing the limits of SLA 3D printing and combining this emerging technology with traditional resin-casting techniques, we produced a series of works that are unprecedented in terms of material combination, process, and scale. The outcome of this research is the installation Arboretum, comprising the works Concept Forest and Songbook.

Arboretum centres on Public Diffusion, an image model trained entirely on public-domain data. Moving through the space, visitors pass through Concept Forest, which consists of 60 SLA 3D-printed cube assemblies, each containing a specific object. These objects represent visual motifs that appear at least 600 times within the dataset—the threshold at which an image becomes a general-purpose concept available for collective use. At the core of the project is PD40M, a 40-million-image public-domain dataset created by the artists. Public Diffusion reframes AI as a coordination technology for collective intelligence, rather than a system that renders humans passive.

At the centre of Arboretum sits Ur-Hildegard Training Corpus, a songbook based on Hildegard von Bingen's Ordo Virtutum (1151). Its medieval notation is reinterpreted through machine-learning models developed in collaboration with Algomus. The songbook is positioned in front of a large-scale printed landscape—one of the most frequently occurring visual motifs on the internet—generated using Public Diffusion.

Arboretum serves as the entrance to the exhibition's main space, presenting an immersive sound and light installation developed with SUB that combines recordings from earlier collective singing projects with live performances processed through the Ur–Hildegard model (Ordo Virtutum, 1151) and Linked Diffusion, an AI trained on the artists' sound archive and community choir recordings.

KW Berlin, K21 Düsseldorf, 2025-2026



1. Installation view of exhibition
Arboretum - Concept Forest and Songbook.


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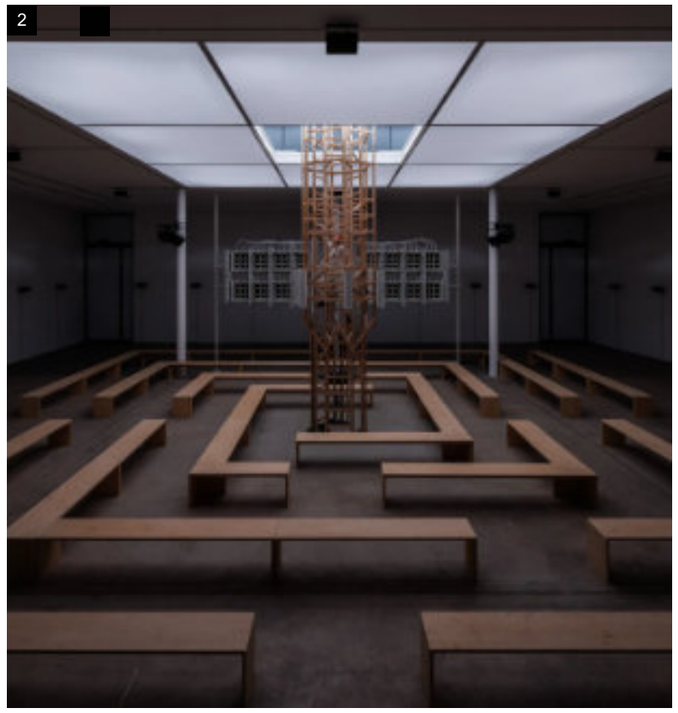
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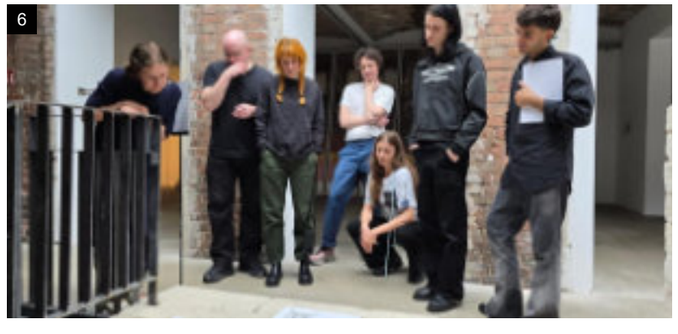
6

1. Installation view of exhibitions first room: Arboretum with the 2 works Concept Forest and Songbook.

2. Installation view of the second room: Hall: featuring the ladder structure and seating designed by SUB, and the computer fan organ: The Hearth (2024).

3. Detail view, Arboretum, Songbook.

4. Installation view of the second room: Hall, during a live performance of the Ur–Hildegard model trained on Ordo Virtutum (1151), alongside Linked Diffusion, an AI system trained on the artists' sound archive and recordings of community choirs.

5. Detail view, Arboretum, Songbook.

6. Exhibition planning meeting with Herndon Dryhurst Studio, SUB, and KW.

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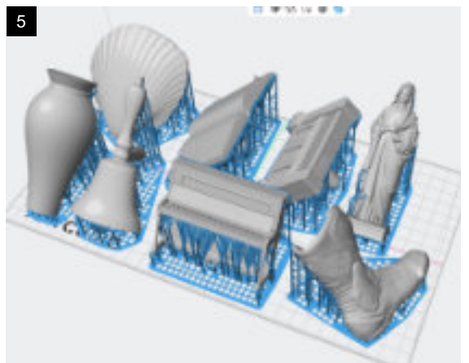

4



Concept Forest Production Process:

1. Batch SLA resin printing of 60 cube panels completed within one week.

2. Custom support frame integrated directly into the print to minimise warpage and enable thin, highly optimised panels. Support structure designed by Vincent Sachtler.

3. Cube assembly test: Two FDM-printed PETG frame parts clamp around the vertical wooden beam. The cube side panels snap-fit onto these frames. The assembly is fixed using an FDM-printed PETG object background plug, onto which the resin-printed object is glued into position. The entire system was designed for straightforward removal and reinstallation at K21 Düsseldorf as part of the exhibition's reincarnation.

4. Over 200 individual object components produced using SLA resin printing.

5. Resin print bed preview showing object batch layout.

6. Wood grid architecture designed by SUB, onto which the cube assemblies are mounted on site at KW.

7. Detail view of cube side-panel assembly.

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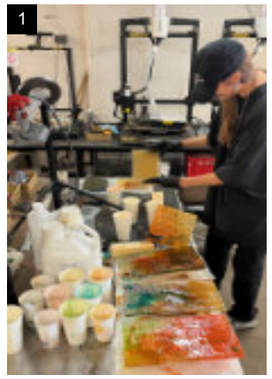
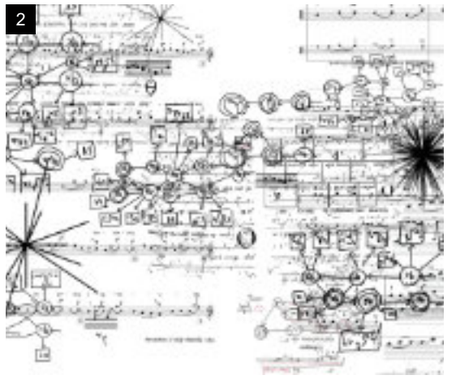
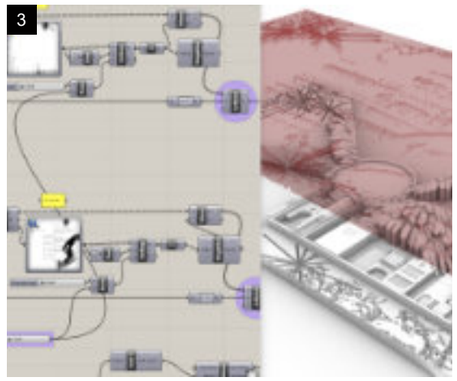
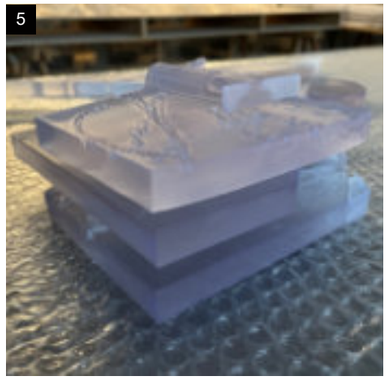
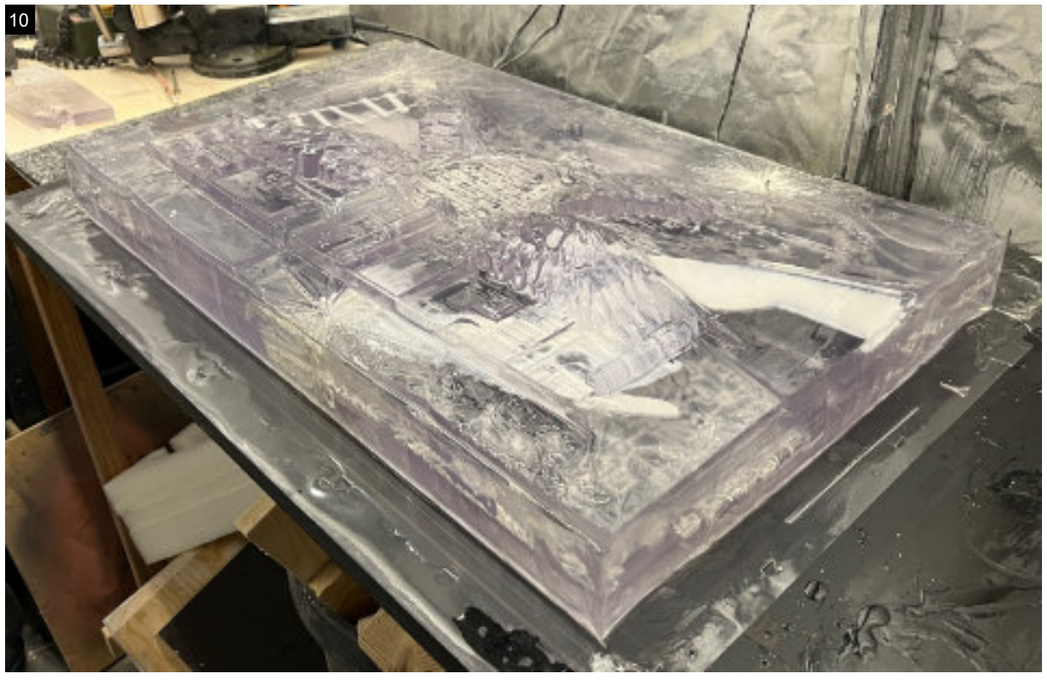








1. Initial experimentation using coloured epoxy resin applied to UV-resin SLA 3D prints to create embedded graphics within transparent material slabs.

2. The songbook layers are derived from 2D graphics based on Ordo Virtutum (1151) by Hildegard von Bingen, with its medieval notation reinterpreted through machine-learning models..

3. Custom Grasshopper DepthMap script developed to generate the 3D mesh files from which the songbook layers are printed.

4. One of over 40 SLA resin prints that together form the songbook.

5. Thickness test examining the combined depth of the three-layer songbook structure.

6. Sanding and assembly of the individual songbook layers, each composed of multiple SLA resin prints.

7. Songbook layers drying in the spray booth after application of coloured epoxy resin to fill the engraved graphics.

8. Casting of the assembled songbook layers into a single solid resin block.

9. Songbook half removed from the mould.

10. Detail view of the songbook surface.

VAL MUCILAGINOSA

SCULPTURE PRODUCTION

Val Mucilaginosa, Isabell Bullerschen
Botanical Garden of the University of Zurich, Switzerland
4 June – 11 October 2026

Commissioned to develop and fabricate a series of large-scale 3D-printed sculptures for Isabell Bullerschen's Val Mucilaginosa.

The project included the large FDM-printed form that formed the basis of the sculptural installation SOMA, alongside five highly organic forms comprising the Aetheris installation. Working from generative forms developed by Florian Baumann, I was responsible for the technical development, print preparation, fabrication, assembly and finishing of the sculptures.

The Aetheris forms pushed the scale and complexity of SLA resin 3D printing, requiring a systematic production process to realise highly detailed organic structures beyond the typical limitations of resin printing. This involved hollowing the generative forms, dividing them into hundreds of printable sections, preparing and slicing the individual components, and subsequently assembling and finishing the printed segments.

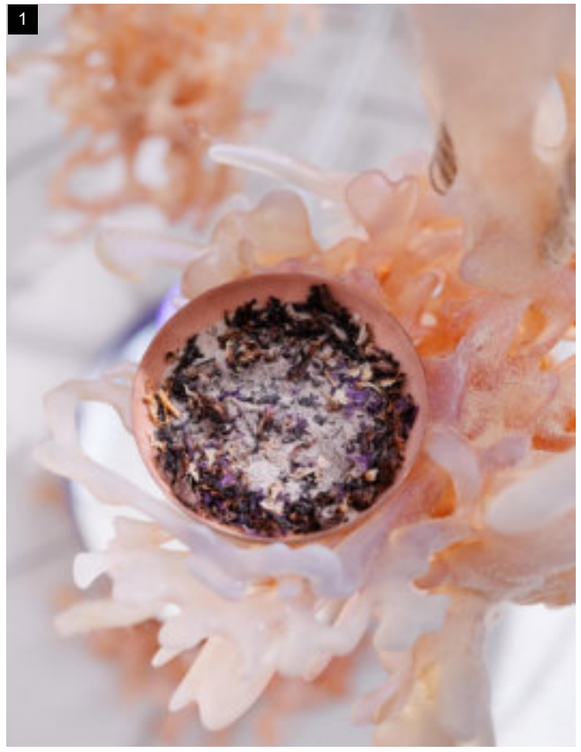
I developed experimental surface-finishing techniques, including dye washes and layered treatments, to create an organic, coral-like appearance across the assembled resin forms. The resulting material quality allowed the sculptures to retain the complexity of the original generative forms while creating a distinctive surface aesthetic that would have been difficult to achieve through conventional fabrication methods.

Val Mucilaginosa is a mixed-reality installation by Isabell Bullerschen exploring the intersection of plant knowledge, scientific inquiry and spirituality. Drawing on ethnobotanical research and biochemical perspectives, the work considers healing as a living and relational process, bringing scientific and experiential forms of knowledge into dialogue through sculptural, virtual and sensory environments.

1



1. Installation view







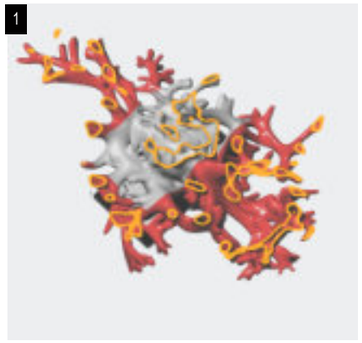
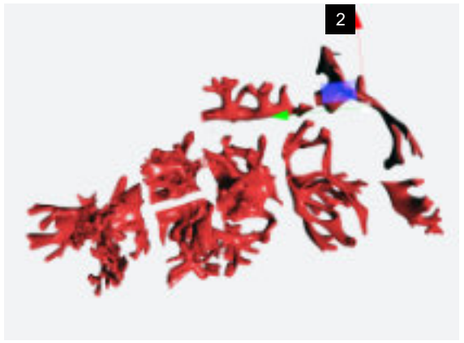
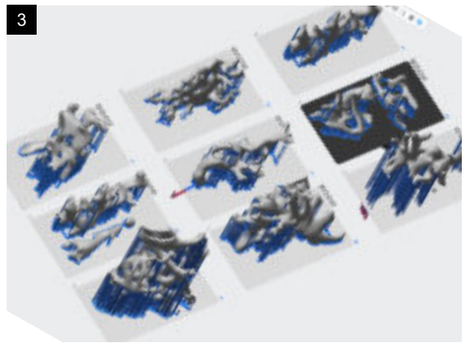
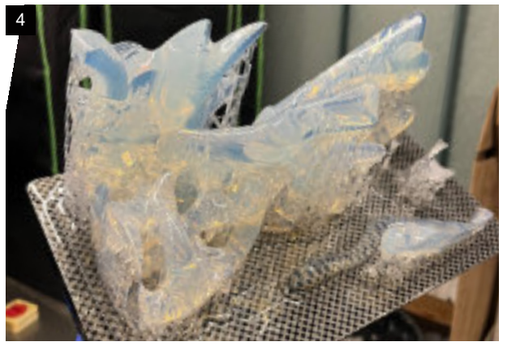
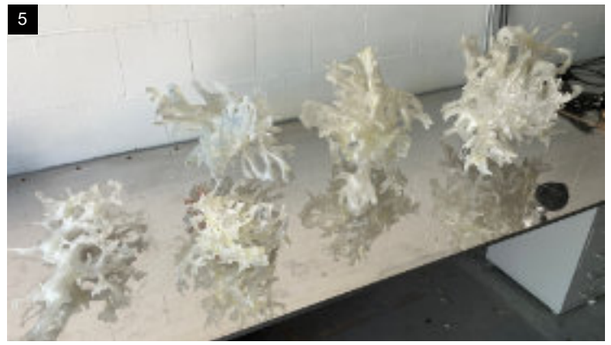


1. Installation view detail: Aetheris

2. Installation view: Aetheris

3. Installation view: Soma

4. Screenshot from the VR environment




1. The raw generative forms of the Aetheris sculptures being hollowed as the first stage of the print preparation process.
2. The laborious process of dividing the complex organic forms into printable sections.
3. Models being prepared and sliced for printing.
4. SLA resin-printed segment for one of the Aetheris sculptures, fresh from the printer.
5. Sanded and assembled resin-printed segments prior to the dyeing process.
6. FDM-printed Soma sculpture, ready for silicon coating.
7. Sculpture 2 of 5 for the Aetheris installation, with resin-printed segments being assembled.
8. The five sculptures for the Aetheris installation, completed and ready for shipment.

E=MC SCARED

DESIGN / PRODUCTION

E=mcScared, Alexandra Metcalf
dépendance, Brussels, Belgium
22 April – 27 June 2026

Material development, design and fabrication of elements for Alexandra Metcalf's E=mcScared exhibition.

My work began with Faith Mallis, a mannequin sculpture fabricated from wood-filled FDM-printed elements. I developed a custom post-processing process combining multiple wood stains, filler applications and sanding techniques to produce a distinctive aged timber aesthetic and integrate the printed components into the character of the sculpture.

I later worked on the kinetic sculpture Programmed Collapse with Some Minor Variations, developing and fabricating elements that combined industrially resin-printed components with in-house resin printing. I designed and prototyped a series of dyed resin-printed assemblies, developing their form, colour and material qualities to complement the externally manufactured parts and integrate them into the kinetic work.

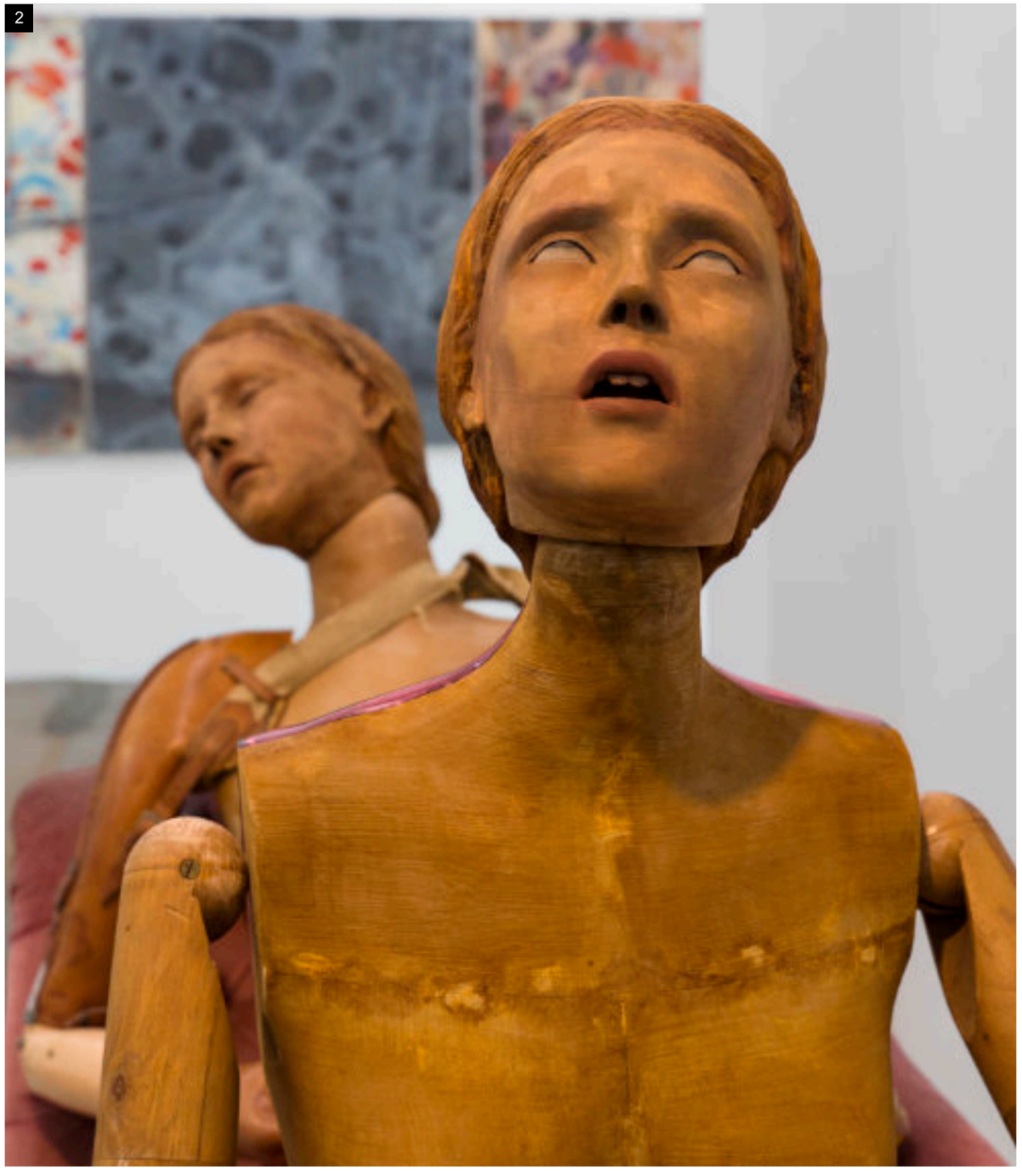
E=mcScared explores the physical and psychological effects of acceleration, connecting the speed and transformation brought by nineteenth-century rail travel with the pressures of contemporary life. Through sculptural figures, kinetic elements and fragmented bodies, the exhibition considers exhaustion, overstimulation and the demand for continual movement, while contrasting acceleration with slower forms of labour, care and maintenance.

1



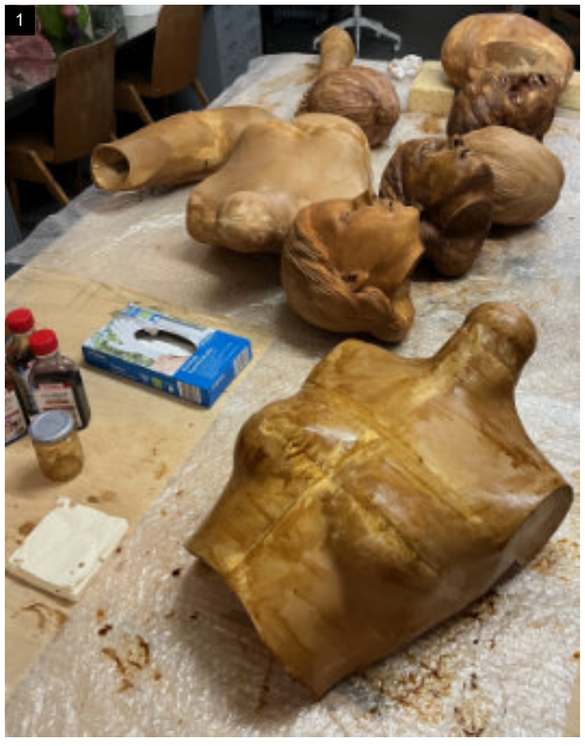
1. Installation view: Faith Mallis

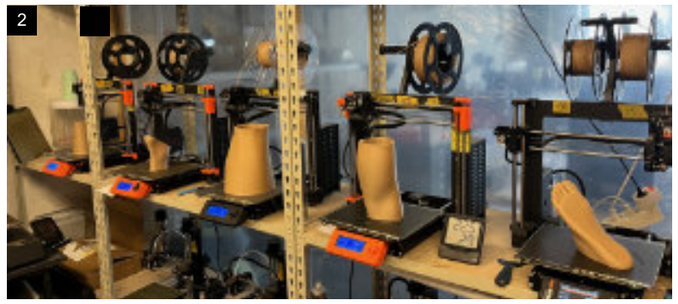




1. Installation view: Programmed Collapse with Some Minor Variations

2. Installation view: Faith Mallis











1. FDM wood-fill prints undergoing an experimental staining process, using multiple layers of stain and sanding to create an aged wooden aesthetic.

2. FDM printing process.

3. Prototype of in-house resin-printed parts for the glass frame assembly.

4. FDM part assembly.

5. Filler process on FDM wood-fill surfaces, with join lines intentionally developed as an aesthetic feature.

6. Installation view: Programmed Collapse with Some Minor Variations, featuring dyed resin-printed and industrial resin-printed parts.

SIPHONOPHORE–SPHERE

RESEARCH / DESIGN / PRODUCTION

Alicia Frankovich — Siphonophore–Sphere (2025–26)
TarraWarra International 2026: System Release
TarraWarra Museum of Art, Healesville, Victoria, Australia
21 March–5 July 2026

3D modelling and fabrication of the 3D-printed sculptural elements for Alicia Frankovich's Siphonophore–Sphere. Developed in close collaboration with the artist, the forms draw on siphonophores—deep-sea organisms composed of multiple specialised bodies functioning together as a single colony.

Through iterative digital modelling, prototyping and FDM printing, I developed a family of intricate biological forms that could be integrated into the installation's larger suspended structure. Dyeing, painting and post-processing techniques were used to transform the printed surfaces and move them beyond the conventional appearance of FDM fabrication.

The resulting installation combines biological structures with technological and industrial materials, connecting the remote worlds of the deep ocean and outer space while extending Frankovich's exploration of collective organisms and more-than-human systems.

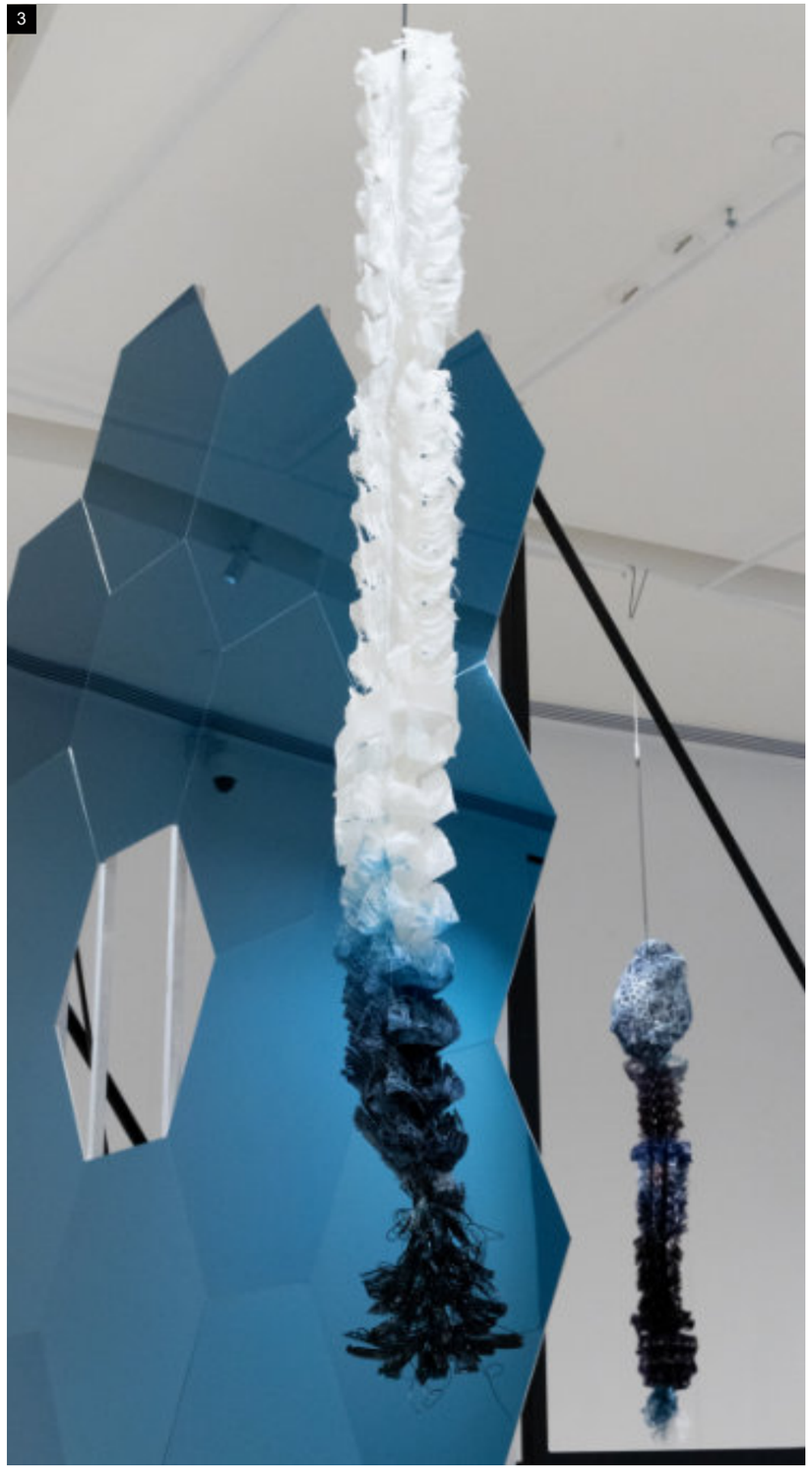
1



1. Installation view







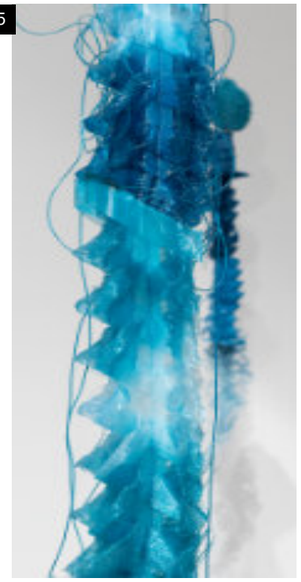
1-3. Installation view details



















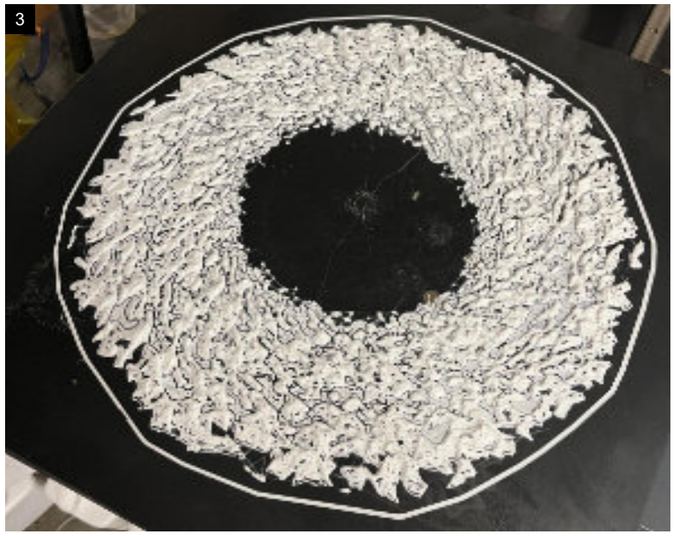


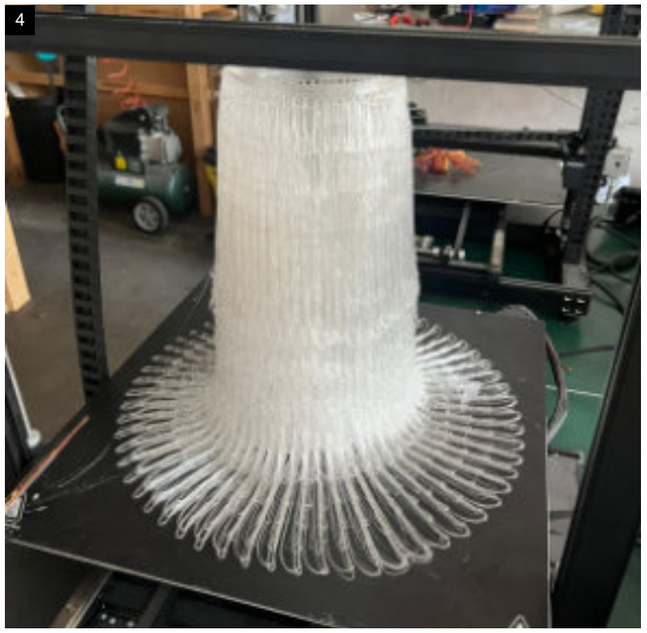


1-11. Installation view details



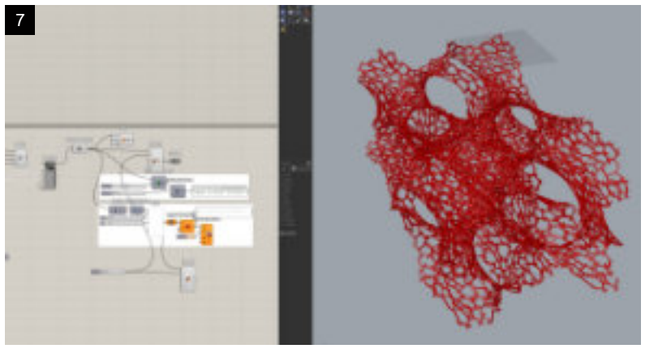


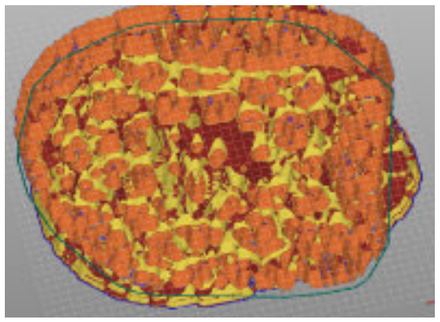




















1–11. Various images documenting the ideation, development and production of the forms and fabrication processes developed for the installation, combining FDM-printed elements with generative forms and physical manipulation through heat, dyeing and layering.

SCARECROW TACTICS

DESIGN / PRODUCTION

Scarecrow Tactics, Jasmin Werner
Viborg Kunsthal, Riddergade 8, 8800 Viborg, Denmark
22 May – 13 September 2026

Produced a series of resin 3D-printed sculptural elements for Jasmin Werner's site-specific installation Scarecrow Tactics. The project included enlarged seed-pod forms developed through specialised resin printing processes, followed by bespoke dyeing techniques and extensive hand finishing to transform the printed surfaces.

The exhibition explores migration, borders and the often invisible mechanisms that regulate movement, access and deterrence. Using the scarecrow as a central metaphor, Werner examines how systems of control and exclusion are constructed, while enlarged seed forms point to the contrasting natural movement of plants across borders.

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1. Installation view detail

2. Seed forms, sanded, dyed and clear coated

3. Installation view

4. Raw resin print

5. Freshly printed seed form

CIEL

EXHIBITION PRODUCTION

CIEL, Thuy-Han Nguyen-Chi with Andrew Yong Hoon Lee

parallelgesellschaft × Galerie Nord, Berlin, Germany, 12 July – 30 September 2026

Large-scale suspended installation featuring a ruptured ceiling with a complex 3D-printed form emerging through the architecture. Working from the artist's rendering, I was responsible for the long-term planning, technical development, fabrication strategy and organisation of the installation.

The 3D-printed ceiling element was produced in multiple sections in my studio and subsequently transported and assembled on site. The rupture itself was constructed through detailed plasterwork and extensive hand finishing. Hooves emerging from the gallery floor were produced as cast-concrete elements using custom 3D-printed moulds.

The project required the development and coordination of bespoke construction and installation methods to translate the rendered form into a large-scale, physically engineered installation within the existing gallery architecture.

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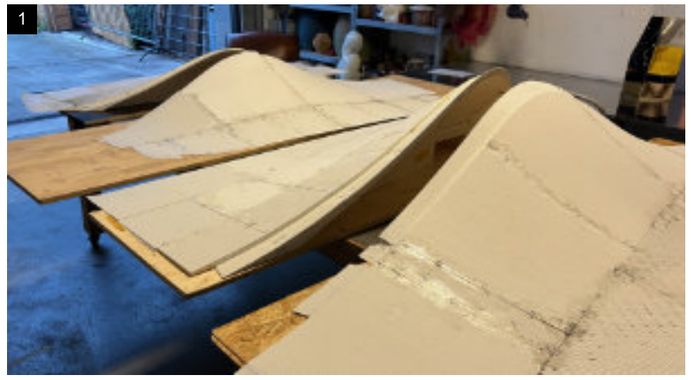
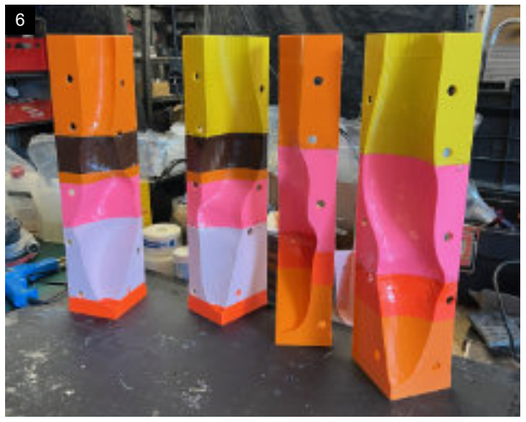
1. Installation view








1. FDM 3D-printed substructuresupporting the form of the ruptured ceiling surface.

2. Plaster construction — layers of plaster applied over cloth and the 3D-printed substructure to build the final surface.

3. Plasterboard edge construction used to transition from the formed surface into the cracked edge of the ceiling.

4. Wooden framework with plasterboard sheets, awaiting connection to the curved 3D-printed elements.

5. Suspension structure during installation, with the final positioning fine-tuned using tensioned wire rope and locking chains.

6. 3D-printed moulds produced for casting the concrete hoof elements.

7. Concrete casting of the horse hooves using the custom 3D-printed moulds.

*8. Installation view** of the cast-concrete horse hooves emerging through the gallery floor.*

9. Installation view of the completed ruptured ceiling installation.

ROOMBA CALLIGRAPHY

DESIGN COMMISSION

Ken Ueno - Roomba Calligraphy

DIVERSONICS 2025, C-LAB, Taipei, Taiwan
23 October – 30 November 2025

deTour 2025, PMQ, Hong Kong
28 November – 7 December 2025

I was commissioned to design and develop the FDM-printed stands that hold speakers above the robotic Roomba bases used in Ken Ueno's Roomba Calligraphy. The work was presented in Hong Kong and Taiwan.

The project went through multiple design iterations, with prototypes produced and tested in-house before being refined through ongoing communication with Ken in the US. The stands needed to be locally manufacturable, easy to assemble and adjustable to accommodate different speakers, heights and robotic bases.

A key part of the design was incorporating generous but controlled tolerances, allowing for variations in FDM print quality, materials and fabrication between different local manufacturers. The final system uses simple, printable components that can be adjusted and assembled on site.

Roomba Calligraphy explores the tension between automation and gesture, inscription and erasure, transforming the repetitive action of cleaning into an evolving form of mechanical writing. Roombas carrying 3D-printed speakers move through graphite dust, simultaneously creating visual traces and producing shifting sine tones, while human vocal performance provides a counterpoint to the machines' autonomous choreography.

https://main.detour.hk/en-us/event/roomba-calligraphy
https://youtu.be/im82hLOywFM?si=1T-U3aVfZhVkY0te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1. Orginal concept image of exhibtion by Ken Ueno

2. Installation view

3. Rendering of CAD model

OUROBOROS

3D PRINTING COMMISSION

Artist: Sheung Yiu
Exhibition/Project: (Inter)faces of Predictions, C/O Berlin, Germany

The sculpture was created by warping a digital scan of the artist Sheung Yiu's face into an ouroboros. The artist employs the ouroboros as a symbol of the cyclical entanglement between magic and technology, as well as between facial recognition and synthetic facial data.

I was commissioned by C/O Berlin to produce the central sculpture for their upcoming C/O Berlin Talent Award, collaborating with industrial painter Tito Concept to achieve a mirror-like, metallic finish.

Berlin, November 2025


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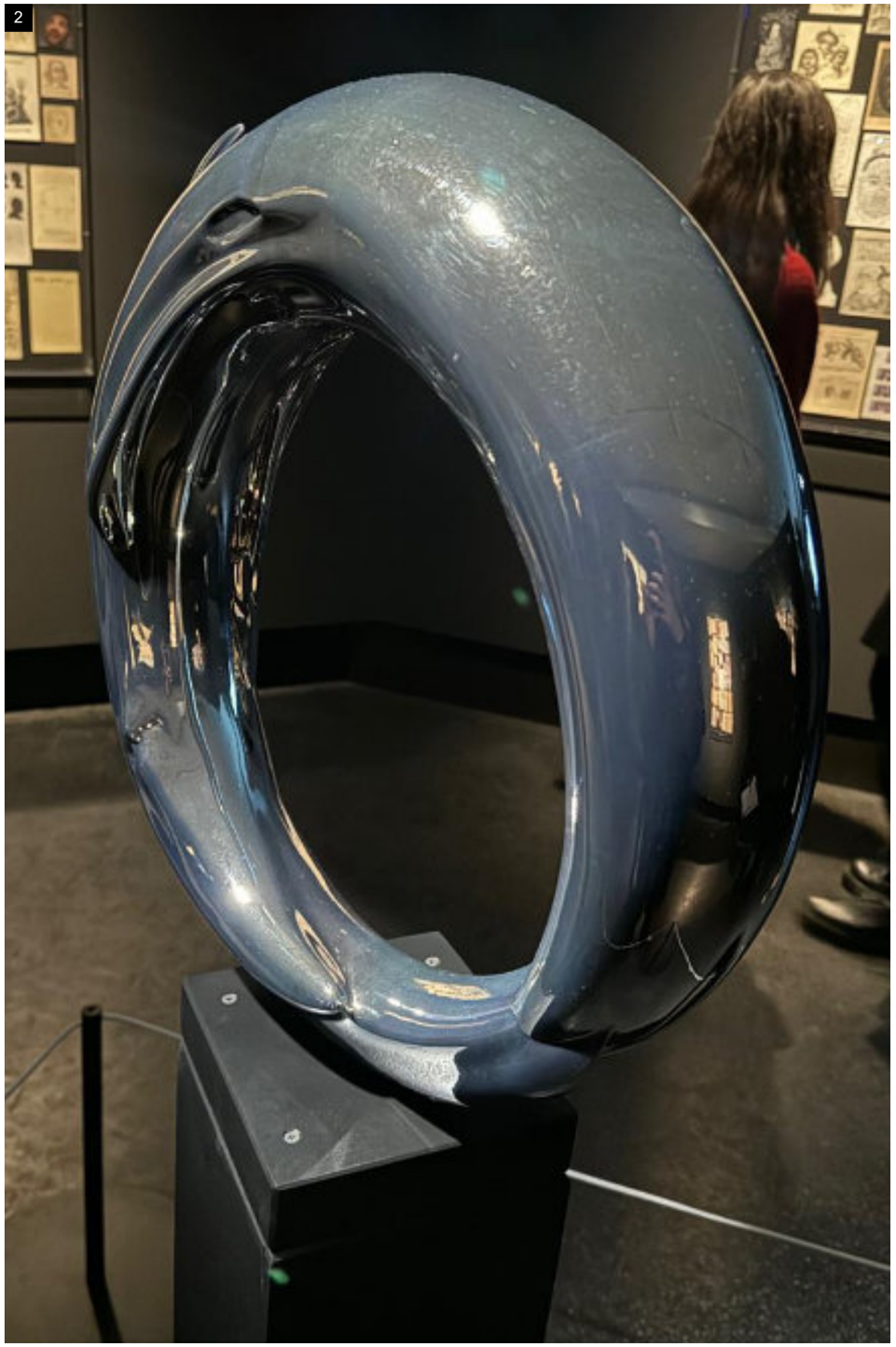
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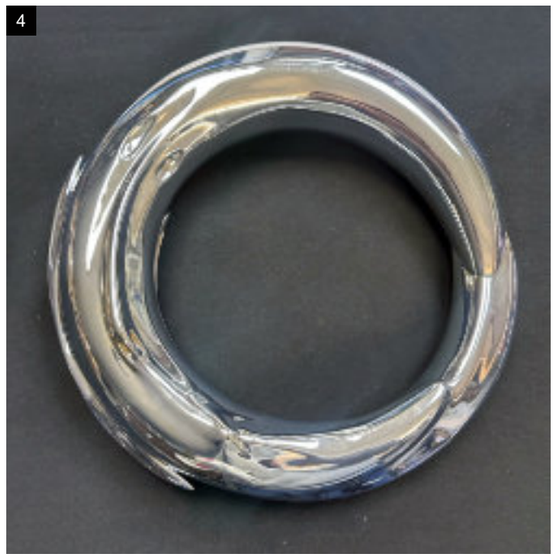
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1. 3D Printed parts ready for assembly

2. Installation view

3. Assembled, filled, sanded, epoxy sealed 3D-printed form ready for painting process

4. Scupture with chrome mirror finish

SPEAKER GRILLES

3D PRINTING COMMISSION

Speaker Installation, Jorge Pardo
neugerriemschneider,
Linienstraße 155, Berlin, Germany
2 May – 20 June 2026

Commissioned to produce a series of custom FDM 3D-printed speaker grilles for Jorge Pardo's sculptural speaker installation for neugerriemschneider's Gallery Weekend Berlin program. The components were digitally fabricated to integrate precisely with the speaker forms, combining functional acoustic elements with the visual language of the sculptural work.

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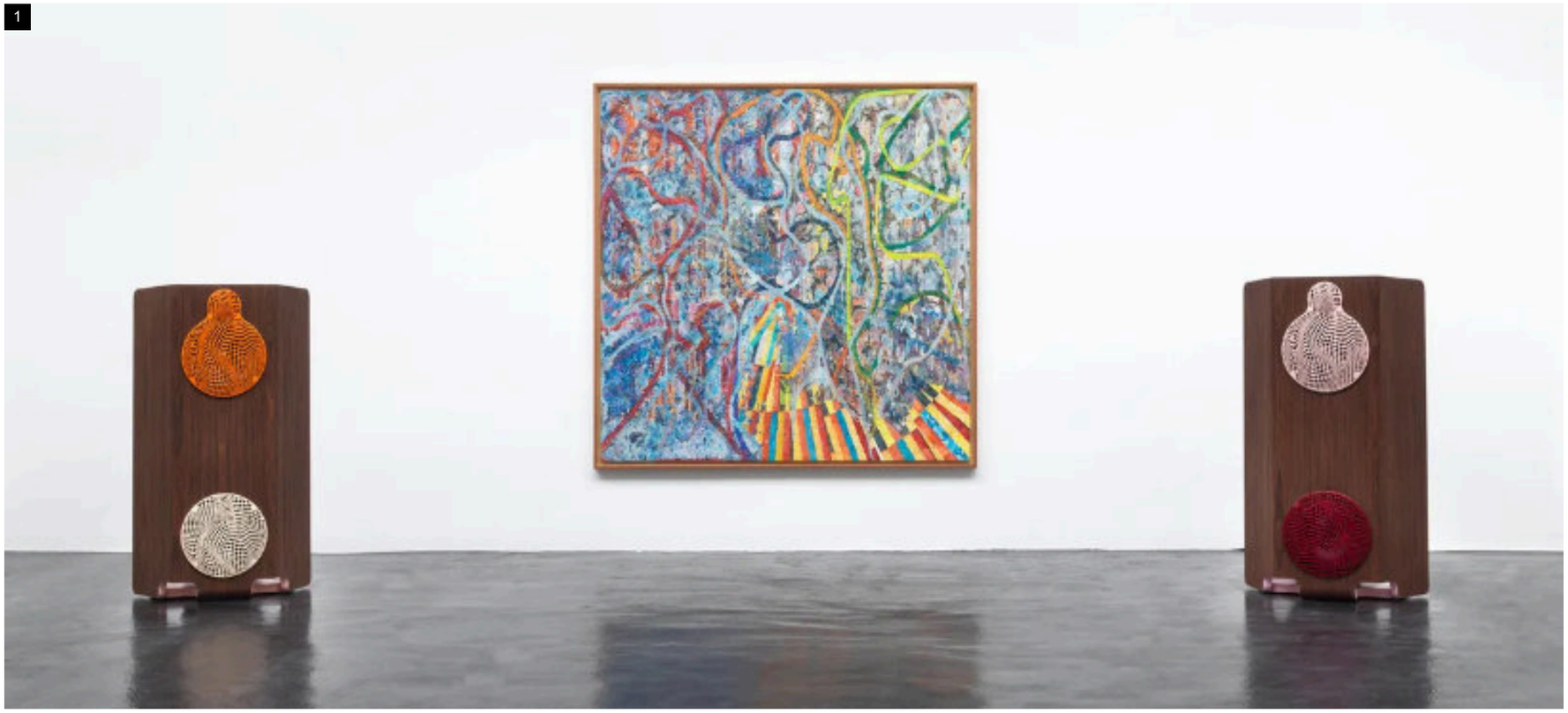

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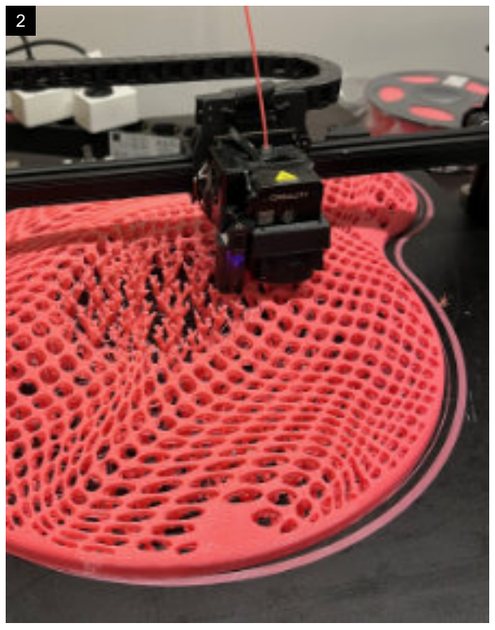

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1. Installation view

2. FDM printing documentation

3. Documentation of some of the 12 grilles produced

4. Installation view detail

TRACES

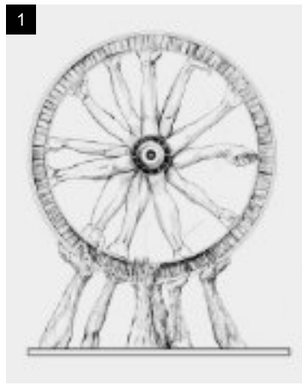
3D PRINTING COMMISSION

Production of the central sculpture for Emeka Ogboh – Traces, an exploration of Chemnitz, held at e.artis contemporary.

The sculpture transforms a spinning wheel—an emblem of early industrialisation—into an anthropomorphic form. Twelve human arms, both strong and delicate, replace the spokes of the wheel.

Working from an original sketch by Emeka Ogboh, the project focused on producing a form with the appearance of bronze. In collaboration with animator Jakob Gorowski and stage sculptor Julie Speck, we created a highly complex 3D-printed sculpture for Ogboh's solo exhibition in Chemnitz in 2025.

Chemnitz, Germany, May–August 2025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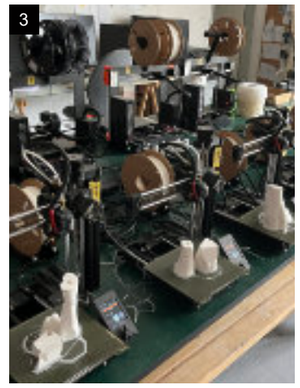
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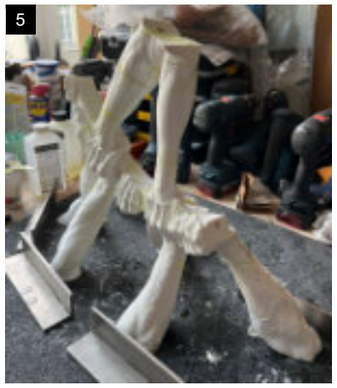
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1. Original sketch by Emeka Ogboh

2. Mesh model by Jakob Gorowski

3. After making the model watertight, adding support structures, and cutting it into printable bricks, the 3D printing process begins

4. Individual 3D prints ready for assembly

5. Assembly using aluminium pipes and epoxy to align and hold the pieces as a single form

6. Filling and sanding of the surface

7. Epoxy layer and fine sanding, ready for painting

8. Installation view

9. Installation view – detail of mock bronze finish by Julie Speck

TELOS TALES

3D PRINTING COMMISSION FOR BRONZE CASTING

Artist/Studio: Alicja Kwade
Exhibition: Telos Tales, PACE Gallery, New York, USA

3D-printed elements created under a tight timeline of a few days, later used to produce molds for bronze casting.

Berlin, April 2025


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1. Installation view

2. Installation view

3. 3D printing process

4. Assembled, filled, and sanded 3D-printed forms ready for mold production for bronze casting

5. Assembled, filled, and sanded 3D-printed forms ready for mold production for bronze casting

CASHMERE RADIO MEMBERSHIP TOKENS

DESIGN AND FABRICATION

A commission for Berlin’s beloved community radio, Cashmere Radio, to celebrate its 10-year anniversary and support its transition into a membership organisation. I was commissioned by Cashmere Radio to design and produce their ongoing membership tokens.

After exploring many initial concepts, we settled on a compact keyring design that uses a continuous-extrusion toolpath to generate a highly detailed abstraction of their logo. Rhino Grasshopper was then used to embed individual numbers and output each token as a separate file for batch production.

To date, over 600 tokens have been produced, and a 2027 edition is currently in development.

Berlin, 2025 - ongoing


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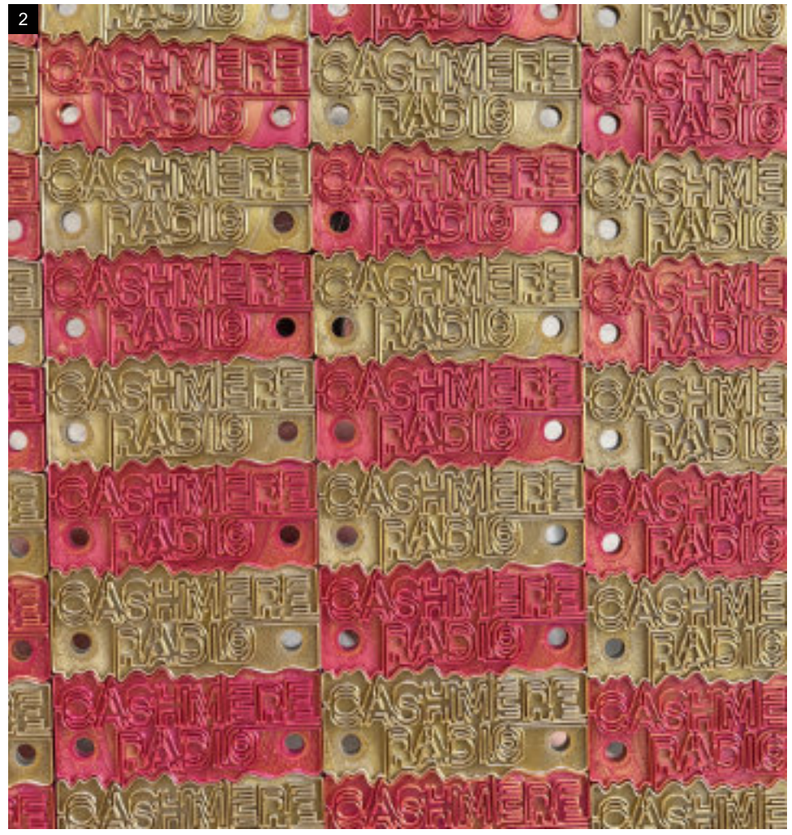
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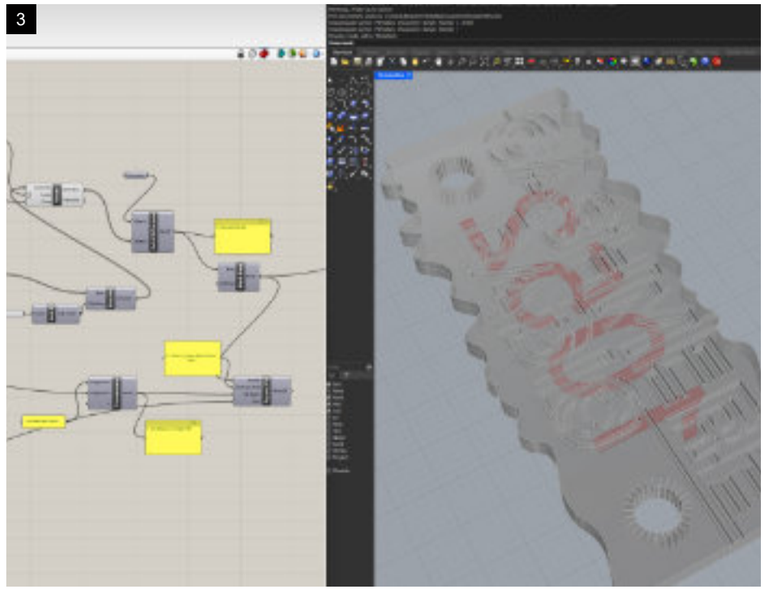
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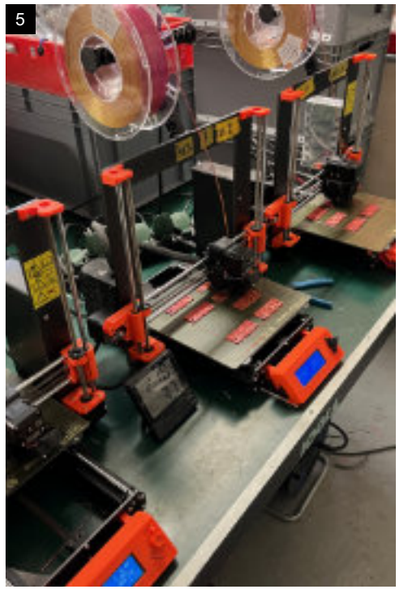
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1. Initial print run of 400 3D-printed, individually numbered tokens

2. Interlocking tile system of tokens

3. Rhino Grasshopper script for automating the embedding of individual numbers onto each token

4. 3D printer slicer view showing the vase-mode toolpath of the token, allowing for a clean, high-detail, and fast print process; the toolpath is also an aesthetic feature

5. Batch printing of the tokens, with each token taking approximately 10 minutes to print

PHOTOSYNTHESIS

DESIGNER, MANAGER AND PRODUCER

Design and production of a 30-meter hanging 3D-printed sculpture made from recycled plastic, using algorithmic CAD and self-generated G-code.

"Photosynthesis" is a large public sculpture by Danish artist Tue Greenfort, commissioned by The New Carlsberg Foundation for the newly opened Climate Challenge Laboratory at the Danish Technical University. The installation, a 30-meter-long piece, draws inspiration from the microscopic structure of cyanobacteria and is prominently displayed withn the building's central staircase.

Composed of 80 3D-printed cells made from recycled polypropylene, the sculpture utilizes shredded plastic waste sourced from the university's laboratories. Extensive testing was required to produce a printable material, and the artist took an innovative approach to additive manufacturing. By employing pellet-based 3D printers and G-code generated through Rhino Grasshopper, we achieved unique forms and textures not typically possible with conventional 3D printing. To create large-scale prints measuring 500mm³, we used a 1.5mm nozzle and a 0.8mm layer height. The blend of recycled polypropylene, virgin material, and glass fiber, combined with continuous extrusion printing, results in each piece having a distinct color palette derived from different shredded materials.

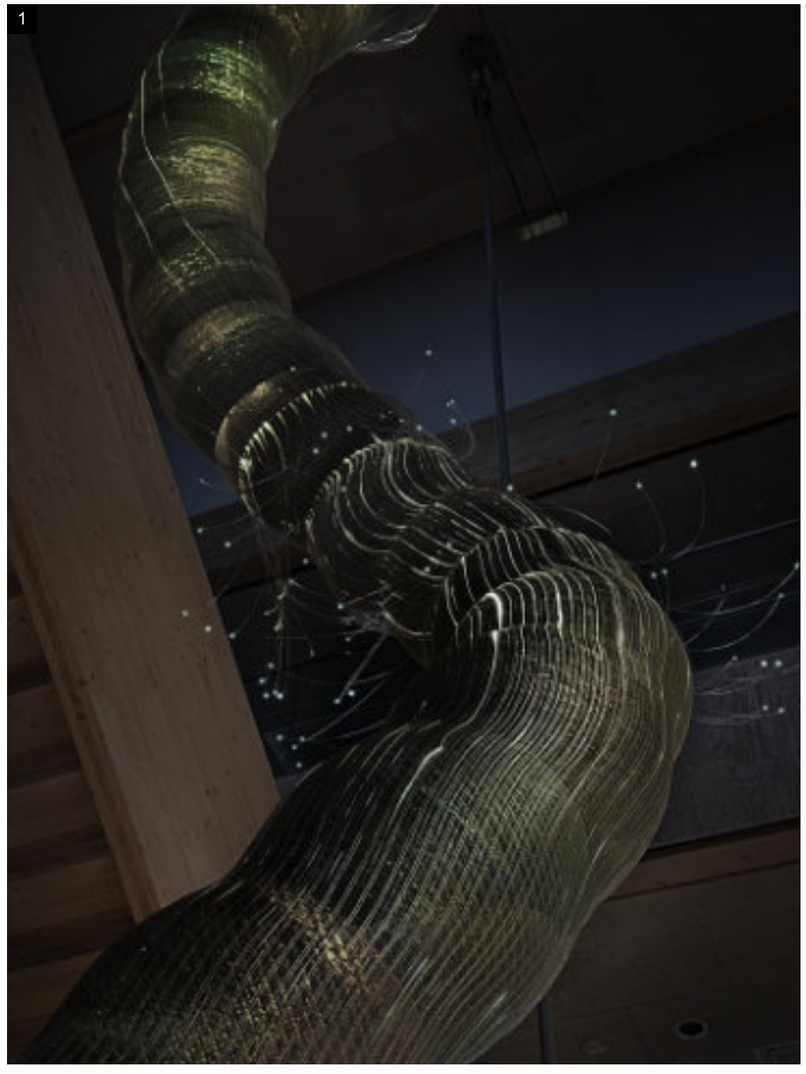
The sculpture comprises multiple components. A spiraling framework of machine-bent steel tubes, each 3.4 meters in length, forms its foundation. This skeleton is wrapped in programmable LEDs and covered with an optical diffuser made from 3D-printed recycled PETG, supported by a 3D-printed ball joint. A woven polypropylene cell print overlays this structure, allowing light to filter through the layers. Each 3.4-meter module houses a "Technik cell" containing power supplies, programmable light controllers, and projectors. An outer tube woven from optical fiber, colored nylon, and steel wire completes the design, creating an effect reminiscent of a pulsating membrane flowing over the cellular forms.

The project took over nine months to complete and relied on the collaboration of skilled weavers, lighting designers, and engineers. Alongside Photosynthesis is a complementary piece, Helios, a sun-like disc crafted from specialized recycled glass with a random cut pattern generated through Grasshopper. Fully programmable in rotation and light effects, Helios and Photosynthesis are intended as a unified work. Together, these works inspire reflection on the immense power of our sun, which sustains all life, and the ancient organisms that shaped our atmosphere's composition—now at risk due to climate change and its far-reaching impacts.

Tue Greenfort
Photosynthesis
Danish Technical University Climate Challenge Laboratory
Copenhagen, Denmark
11.2024 - permanent installation



1. Installation view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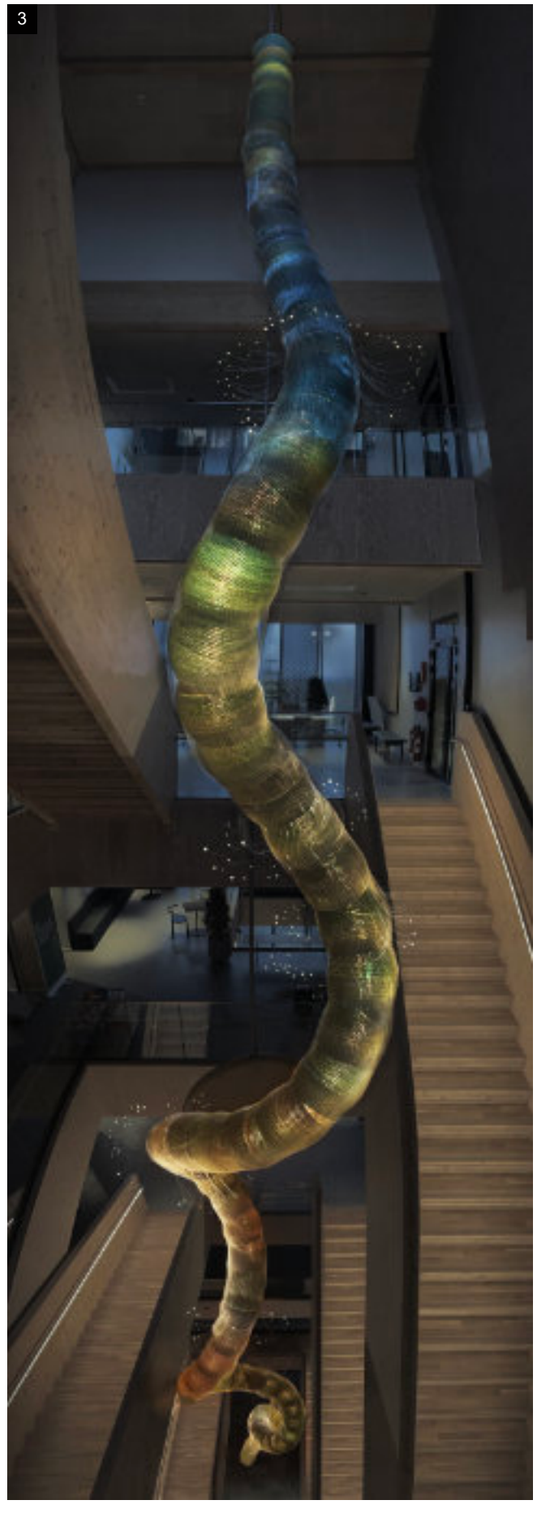
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1. Installation view

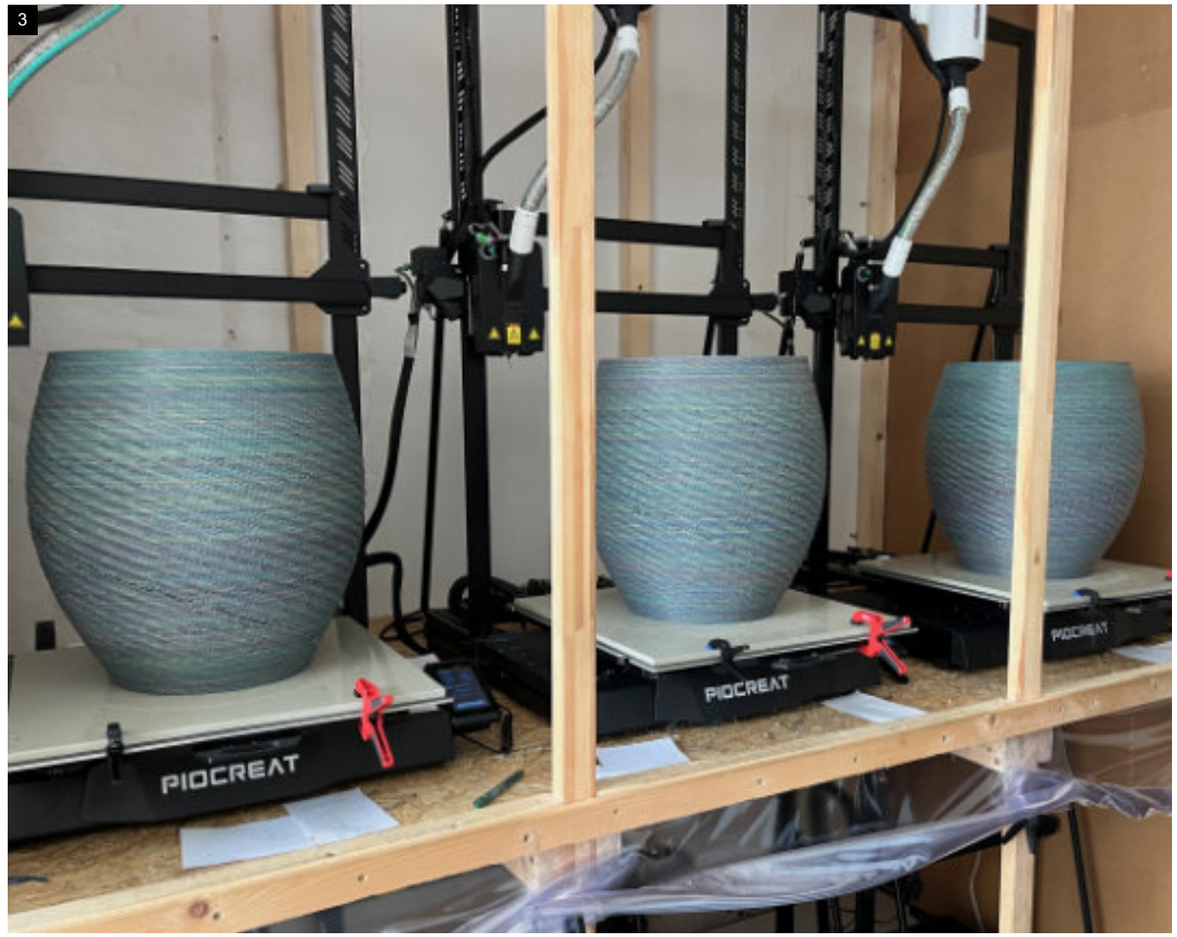
2. Installation view

3. Installation view panoramic

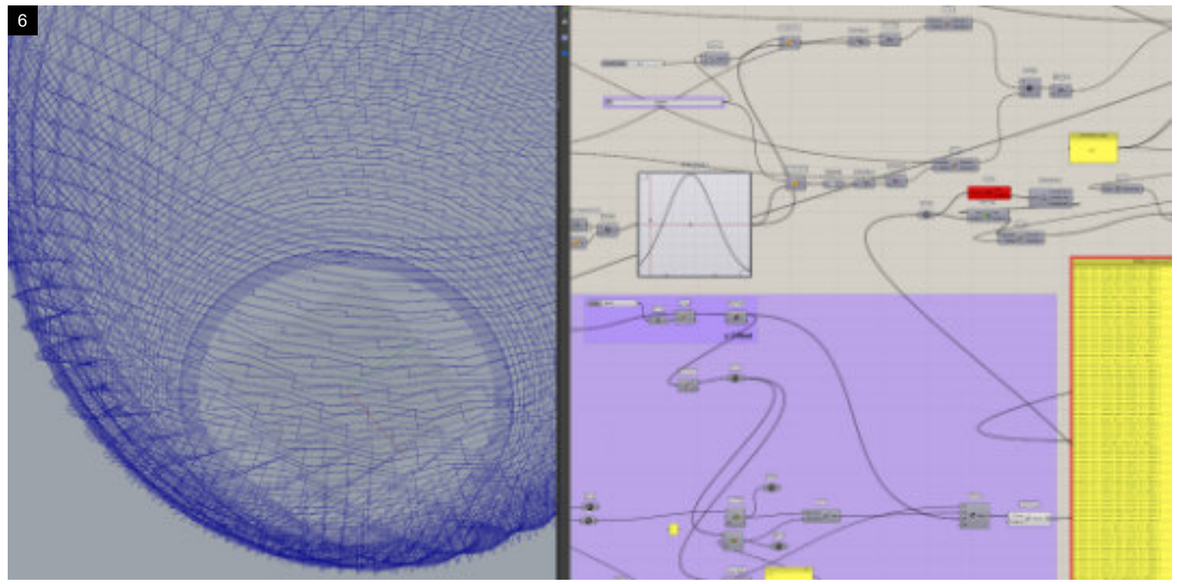












1. Detail view - PP Cells ready for assembly

2. Recycled PP pellet mix for pellet 3d printing

3. PP prints complete on pellet 3d printer

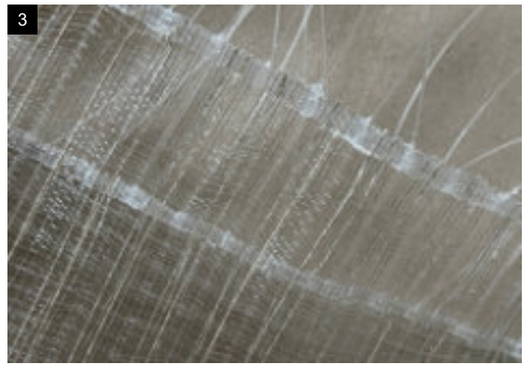
4. Detail view - PP cell print exterior

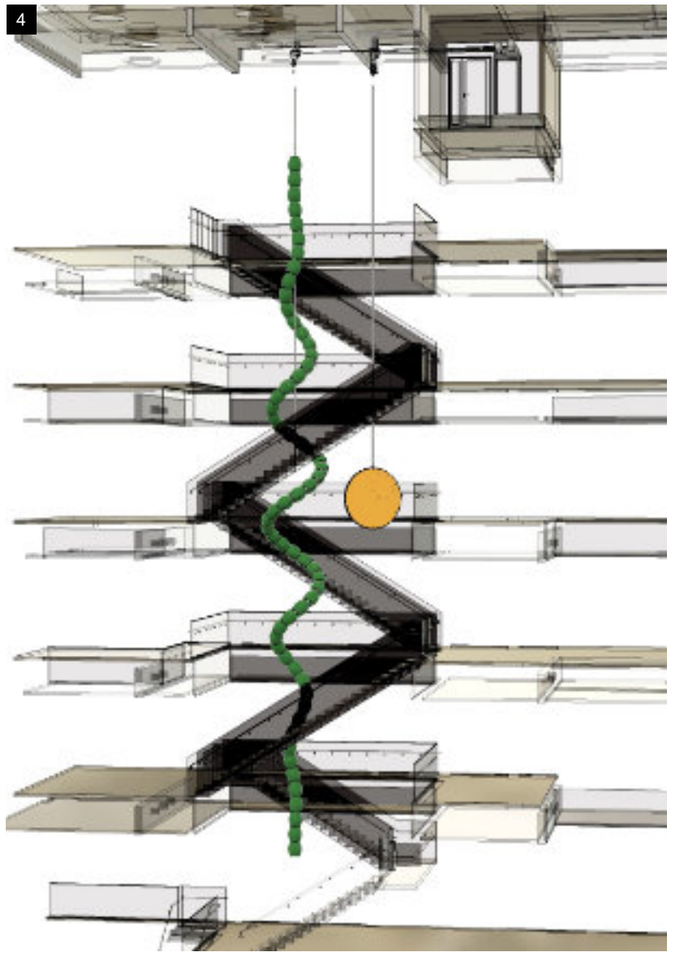
5. 3D printed parts testing, PP Cell, Optic and holder

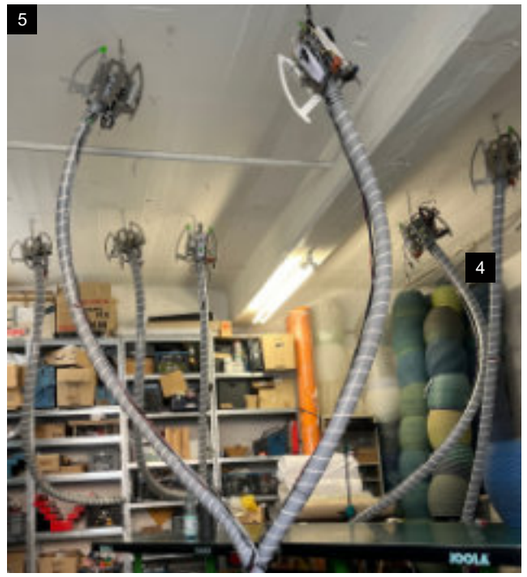
6. Grasshopper form and gcode generation for PP cell prints













1. Production Documentation: Cell assembly installation

2. Optical fiber production on weaving loom, studioJUMI, Berlin

3. Detailed view, Optical fiber production on traditional weaving loom, studioJUMI, Berlin

4. CAD model for installation at DTU

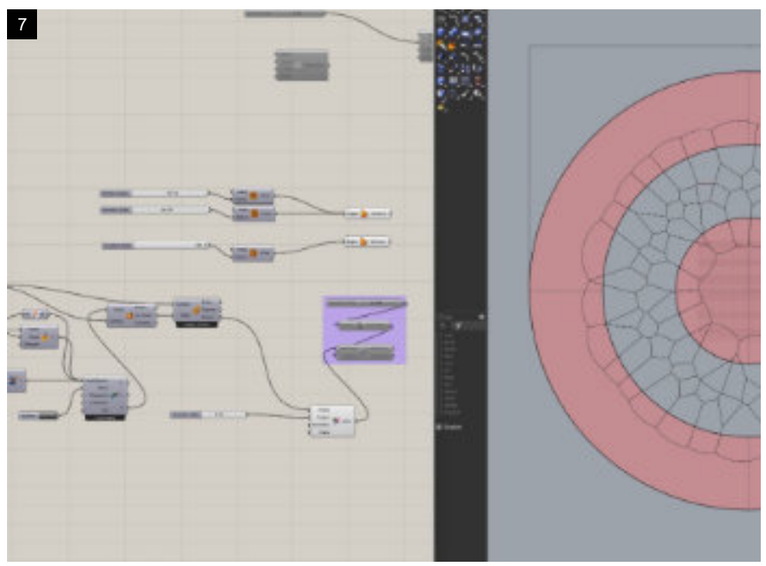
5. Production Documentation: Spiral LED installation

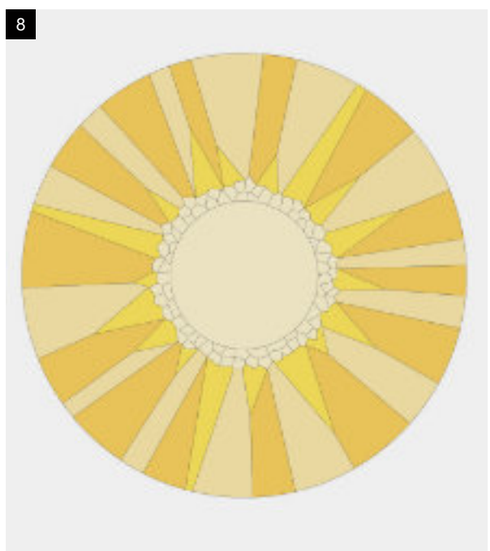
6. Detail view - Technik cell electronics

7. Helios glass pattern grasshopper script

8. Helios glass pattern

9. Installation view, Helios







FEATHER STAR SHADE

EXPERIMENTAL 3D PRINTING COMMISSION

A project exploring experimental 3D printing to transform geometric CAD models into seemingly organic forms, culminating in a sculptural installation at the Australian Centre for Contemporary Art.

The sculptural installation by multidisciplinary artist Alicia Frankovich intersects references to advanced astronautical technology with organic life. A model of a NASA starshade, an apparatus designed to help view yet unseen exoplanets and stars, is grafted with exploratory sculptural 3D prints of underwater invertebrate known as a Crinoid or feather star, an ancient marine creature whose rhythmic movement through the ocean resembles a kinetic unfurling of plumage.

Over a month, I explored various 3D printing techniques to create forms inspired by the feather star. Initially focused on replicating organic shapes in CAD, the process evolved to harness FDM 3D printing, allowing material and gravitational forces to manipulate the layers, generating complex organic structures. The final prints hover on the edge of failure, with overhangs, slits, and retraction causing cascading, twisted forms. This highlights how natural aesthetics often result from environmental forces acting on basic geometric growth patterns.

While working with Frankovich during her Berlin residency, we created 3D printed elements that were shipped to Melbourne for assembly with locally produced parts. My role was to create modular elements that could be assembled into a biological form.

The project became particularly intriguing as it involved designing 3D models that didn't directly correspond to the final prints, embracing the normally undesirable aspects of 3D printing and turning the production process into a medium itself. Throughout the development, Frankovich's abstract line drawings coalesced the evolution of my 3D printed forms, with tool paths essentially becoming drawings in space.

The Charge That Binds
Alicia Frankovich - Feather starshade
The Australian Centre for Contemporary Art (ACCA)
Melbourne, Australia
12.2024 - 03.2025

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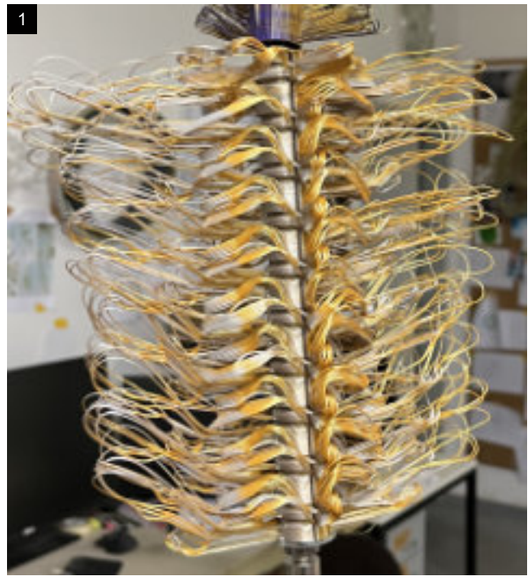
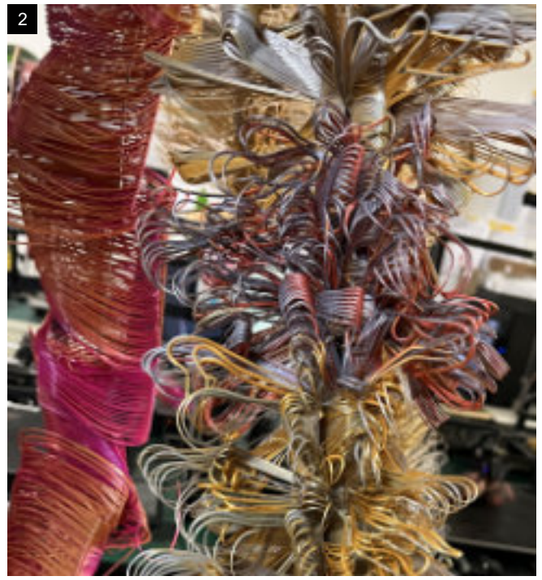
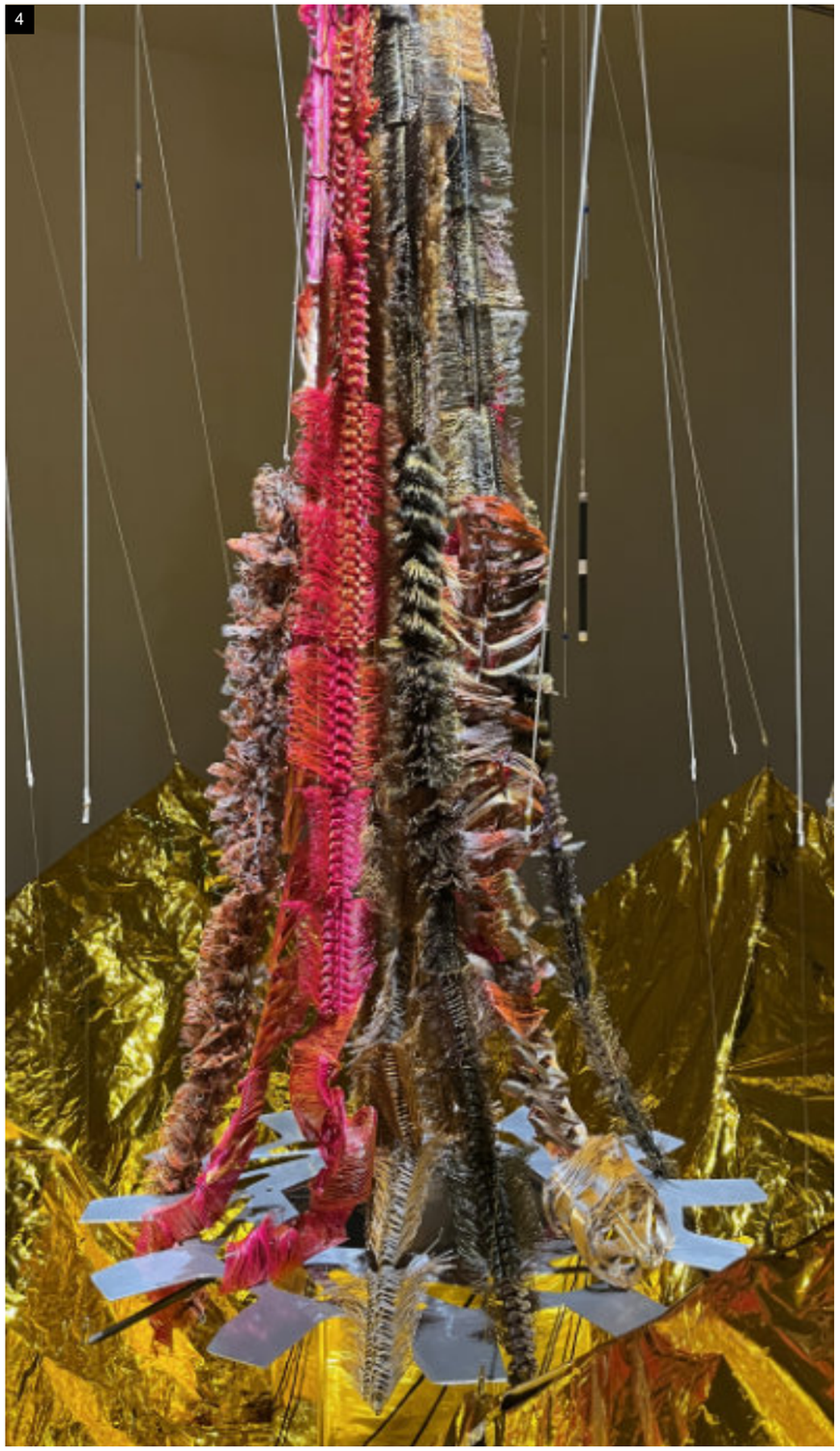
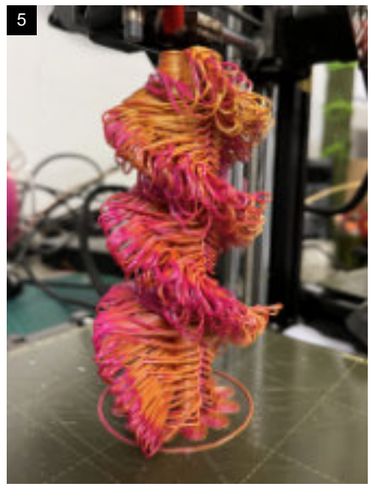
1. Installation view
The Australian Centre for Contemporary Art, 2025

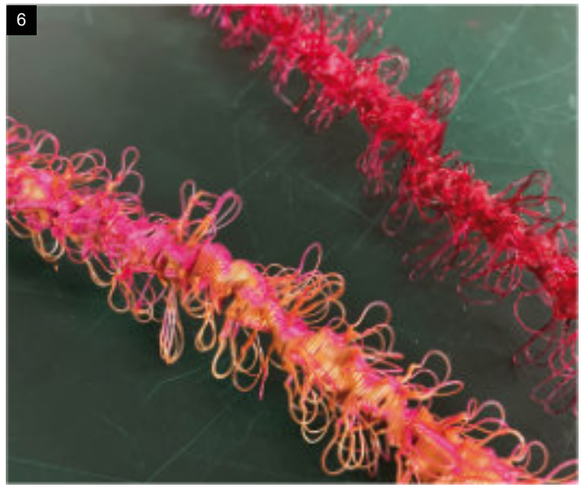


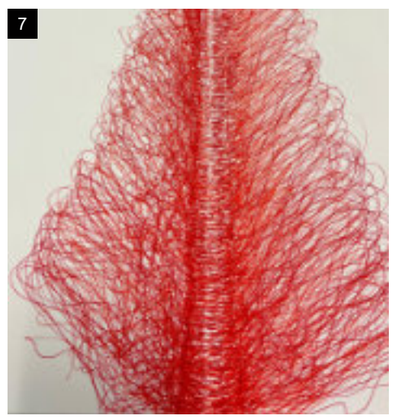


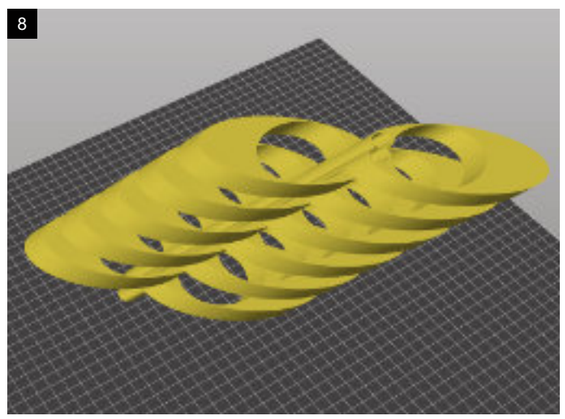












1. 3D printed PLA cascading feather frond form
Benjamin Creek Studio, Berlin, 2024

2. 3D printed PLA cascading banksia frond form
Benjamin Creek Studio, Berlin, 2024

1. 3D printed PLA cascading frond form
Benjamin Creek Studio, Berlin, 2024

4. Installation view
The Australian Centre for Contemporary Art, 2025

5. 3D printed PLA cascading bottle brush frond form
Benjamin Creek Studio, Berlin, 2024

6. 3D printed PLA cascading feather seal kelp frond form
Benjamin Creek Studio, Berlin, 2024

7. Concept sketches created by Frankovich in conjunction with my 3D printing experiments.
Alicia Frankovich, Berlin, 2024

8. A CAD model designed to generate cascading Banksia frond forms by harnessing gravity, cooling dynamics, and material forces to produce randomly generated organic structures from seemingly simple geometric 3D printing tool paths.
Benjamin Creek Studio, Berlin, 2024

A BOTANICAL THEATRE

3D PRINTING AND RHINO GRASSHOPPER COMMISSION

A 3D-printed sculptural installation inspired by plant growth stages, featuring algorithmic growth patterns and Grasshopper generated gcode.

Tue Greenfort and I translated three distinct growth stages of a plant into sculptural forms: from the asparagus-like tips to the unfolding of rolled-up leaves, and finally, the development of inflorescences. These sculptures are installed within a shallow urban fountain, anchored by concrete foundations that feature a phosphorescent root network. Installed beside the steps descending to the Chemnitz River, the work references the Japanese knotweed, a fiercely invasive species that has been spreading along the riverbanks.

Instead of replicating the plants themselves, we abstracted their forms into 3D-printed sculptures. The mathematical precision of plant growth is reflected in the slow, deliberate process of 3D printing and in the algorithmic CAD tools we used to design these pieces.

By employing Rhino Grasshopper scripts and integrating various growth algorithms, I was able to generate G-code directly from Grasshopper. This provided precise control over the 3D printing path, enabling the creation of intricate textures and patterns that echo the cellular structures of plants. The coding approach also allowed for continuous extrusion printing, enabling us to complete the entire series of sculptures within a single week.

Tue Greenfort - A Botanical TheatreNew EcologiesChemnitz, Germany22.06 – 29.09.2024

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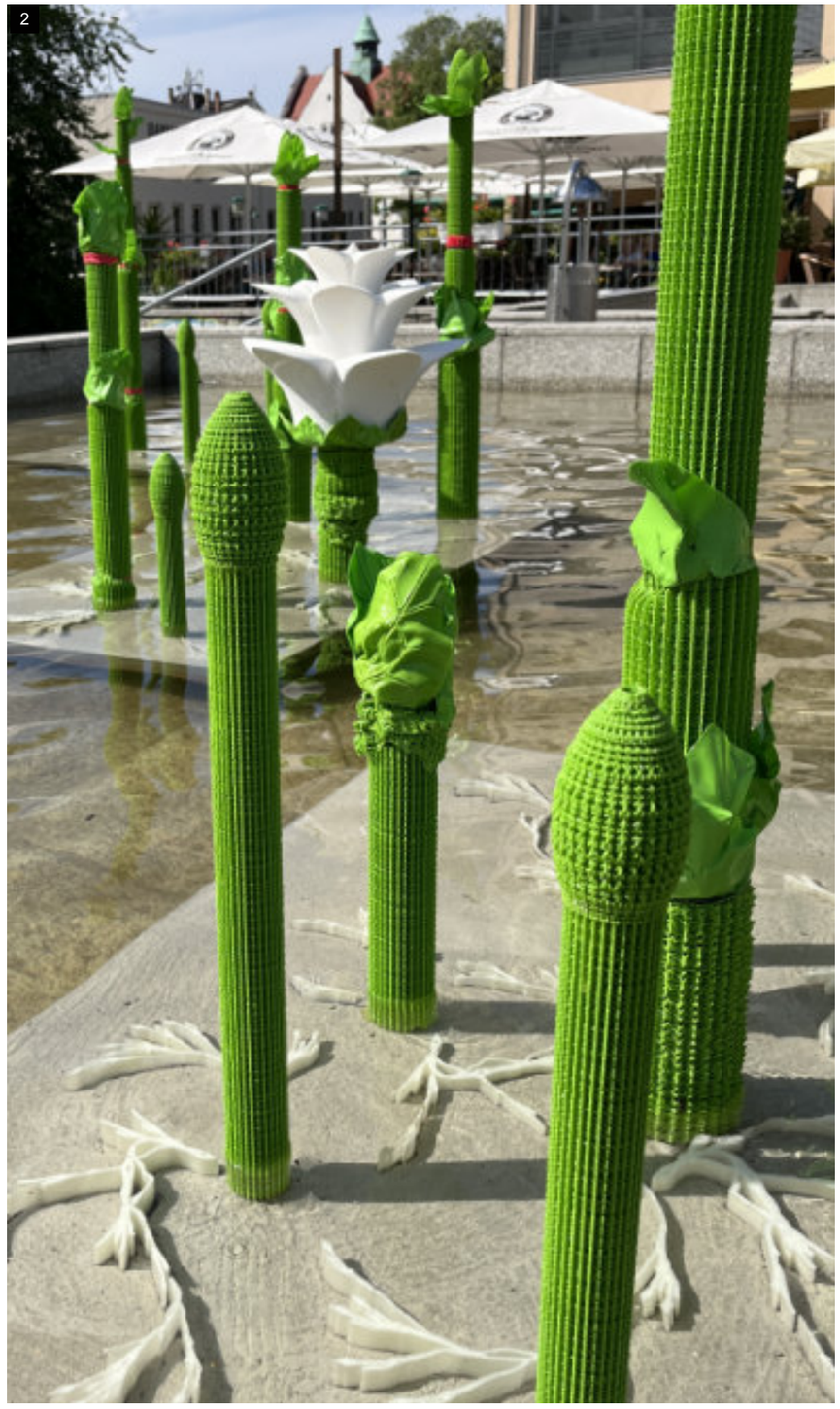

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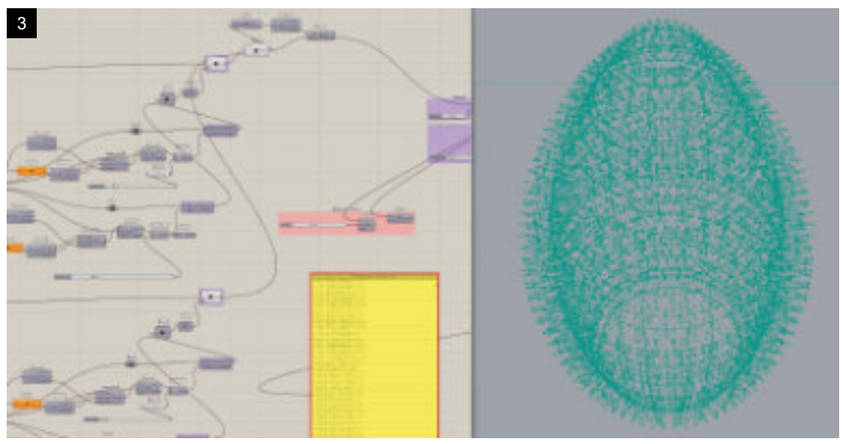

1. Close-up of a 3D-printed plant structure, highlighting intricate textures and forms. The heat manipulation creates an organic appearance, mimicking natural cellular patterns.

2. Screenshot of the Grasshopper script generating G-code for the stalk ends, controlling the print path to form the sculptures. The image provides insight into the digital design process and the algorithmic complexity behind the creation of the plant-like structures.

3. View of Tue Greenfort - A Botanical Theatre at the "New Ecologies" exhibition in Chemnitz. The sculptures are installed in a shallow urban fountain, with the Chemnitz River visible in the background.

THE ELEPHANT IN THE ROOM

ROBOTICS COMMISSION

Design, prototyping, material and manufacturing experimentation, production and installation of large-scale kinetic sculptures for Julius von Bismarck's solo exhibition at Berlinische Galerie.

Involved from its conception to full-scale materialisation, I was originally brought into this project to help transform a proof-of-concept prototype into a finished form. Playing with the memories of those push puppet toys many of us have as children, Bismarck wanted to translate the basics of this simple mechanical toy into a monstrous scale full-size taxidermy giraffe and a replica of a bronze monument of his ancestor.

Originally working on a ¼ scale prototype of the giraffe, a small team of colleagues and I quickly developed a series of prototypes designed to establish the systems, materials and design solutions needed to actualise these sculptures. Using photogrammetry to 3D scan the original monument in Bremen, we developed a fiberglass casting technique using 3D printed molds which could cast accurate fiberglass forms that fit seamlessly into CNC aluminium and plywood elements. I oversaw the development of the internal mechanics of the sculptures, particularly the Bismarck monument replica, working with in-house metalworkers to produce a custom steel skeleton and specialised rope and pulley systems. We produced most parts ourselves using 3D printing, CNC machines and metal work. To ensure that the final robots would withstand over a tonne of force on each individual rope, the development of custom software to control the motors and monitor and ensure significant forces were evenly distributed was required.

The conclusion of my 8-month full time tenure at the studio was marked by the installation of these sculptures as part of 'When Platitudes Become Form' exhibition at Berlinische Galerie, Berlin's renowned museum of modern art for their summer program in 2023.

Julius von Bismarck - When Platitudes Become Form
Berlinische Galerie, Berlin, Germany
11.2022 - 08.2023

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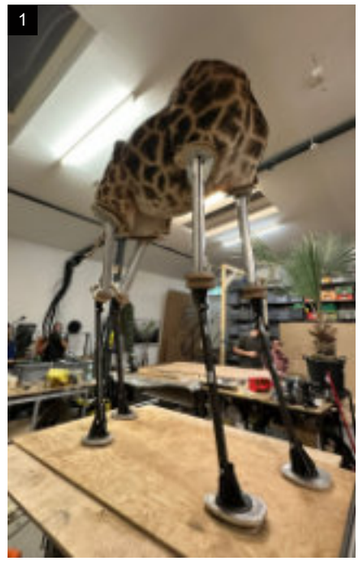
1. Install documentation.
Berlinische Galerie, Berlin, 2023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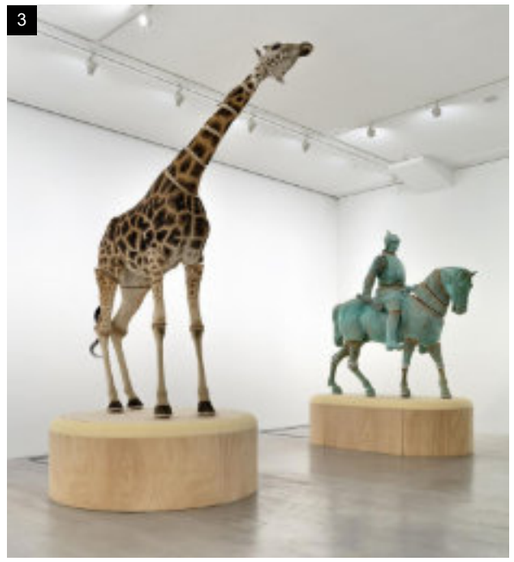
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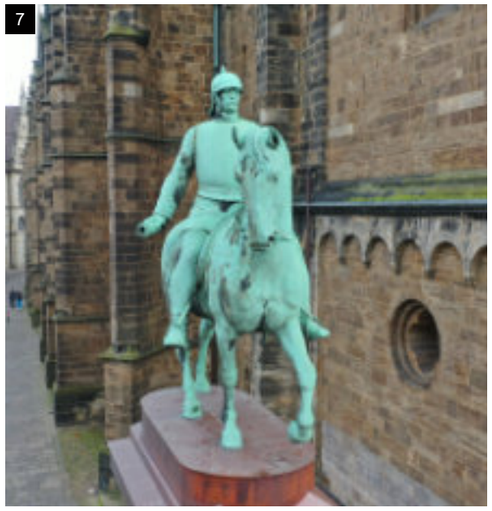
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1. Testing of the Giraffe sculpture's structual elements.

2. Install documentation, installing cable mechanics in torso during Berlinische Galerie.

3. Install documentation. Berlinische Galerie, Berlin, 2023

4. Bismarck sculpture prototype testing with 100kg weights.

5. Install documentation, Motor box and cable system installation at Berlinische Galerie..

6. Giraffe neck sections at the taxidermist

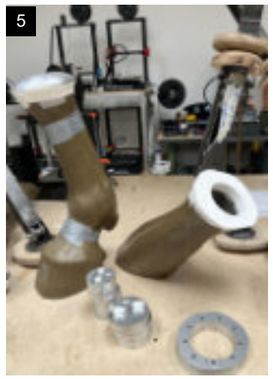
7. Original Otto von Bismarck monument at Bremen Cathedral which was 3D scanned by a drone using photogrammetry to produce our CAD mesh model..

























1. Fusion360 Model of internal mechanics of Bismarck sculpture.

2. CNC Milling of plywood join cap prototypes.

3. CNC milled aluminium join cap prototypes.

4. 3D printed molds used for the production of fiberglass shells for the exterior form of the Bismarck sculpture.

5. Testing of Fiberglass shells with their steel support structure and aluminium join caps.

6. Sanding and sealing of the limb elements of the Bismarck sculpture.

7. Copper oxidation of the fiberglass shells of the Bismarck sculpture.

8. Proof of concept prototype for the collapsing giraffe. Aluminium, CNC foam, CNC plywood, winch motors and custom pulley gearboxes.

9. Custom pulley assembly for the Bismarck cable system.

10. Testing rig of Bismarck leg prototype.

11. Plywood and aluminium join cap prototype.

12. Aluminium support structure embedded in giraffe torso.

MOTHER

SCULPTURE COMMISSION

Design and construction an animatronic sculpture for the exhibition Mall of Anonymous by Shayne Oliver Group at Schinkel Pavillion.

This sculpture consisted in a large-scale 3D print of an amorphous mother and child figure split in half, painted in a high gloss finish and separated by a massive, mirrored monolith like panel. The pedestal itself merges into the room's generic carpet, the slow rotation producing a reflection of its environment whilst simultaneously creating two unique variations of the mother form though its mirrored replication.

Produced on a super tight schedule, this whole production from a simple mesh cad file to a materialized gallery installation was completed in less than three weeks. It nonetheless involved over 50 3D prints and around 500hours of 3D printing. Furthermore, the sculpture had an embedded mounting hardware, an aluminum support structure and a high standard surface, which was sanded and finished in high gloss paint. I also produced the rotating pedestal which stood at 2.5m2 and supported large panels of stainless steel mirror. Considering the straitened timeline of this project, there was no time, or room, for error. Completed to deadline, the mother sculpture was a center piece in the 'Mall of Anonymous' exhibition held at Schinkel Pavillion, Berlin.

Special thanks to Studio Emilia Margulies who commissioned me for the project and whose support and assistance was fundamental to its success.

Shayne Oliver - Mall Of Anonymous
Schinkel Pavillon, Berlin, Germany
07.2023 - 08.2023

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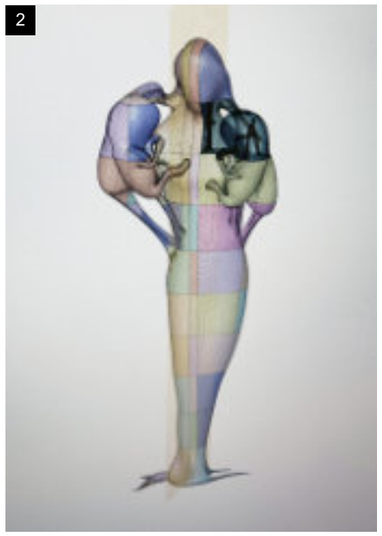
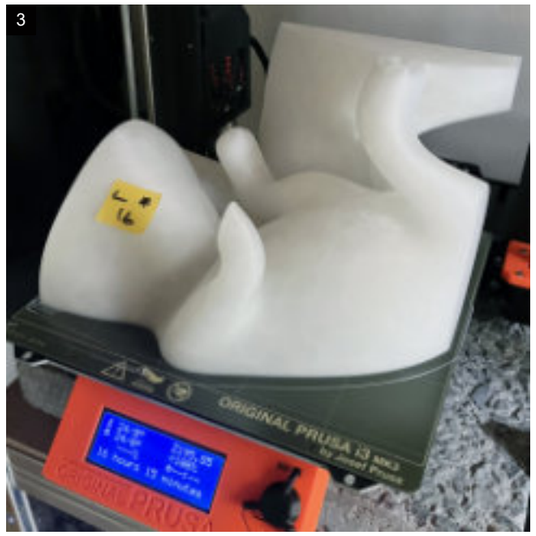
1. Install view of the completed sculpture.
Schinkel Pavillon, Berlin, Germany, 2023

2. Detail view of 3D printed elements of sculpture after gloss painting process.
Berlin, Germany, 2023

3. Install view of the completed sculpture.
Schinkel Pavillon, Berlin, Germany, 2023



















PRODUCTION PROCESS:

1. Original mesh file from artist.

2. Fusion360 parametric CAD File with aluminium skeleton and printable section cuts.

3. One of the 50+ 3D printed elements that make up the sculpture

4. 3D printed elements grouped into larger sections and ready for assembly.

5. Sanding the sculpture post its assembly and gluing and epoxy surface coat.

6. Sculpture sanded and smoothed, ready to go to industrial painter and is equipped with embedded mounting hardware.

7. Sculpture after gloss paint process

8. Construction of pedestal from plywood, pine beams, super 8 mirrored stainless-steel panels and rotating stage motor.

9. Sculpture being mounted to pedestal in exhibition space.

MEDITATION (BREATHE)

ANIMATRONICS COMMISSION

Design and construction of a specialized animatronic sculpture for Dennis Osadebe's Factory Reset exhibition.

For Gallery Weekend Berlin 2023, Koenig Gallery launched a collaborative exhibition with the contemporary art magazine, Numéro. I was commissioned to design and produce the key sculpture in the exhibition. 'Factory Reset' by Dennis Osadebe explores the relationship between meditation and evolving technology.

Dennis came to me with a proposal for an animatronic sculpture for his upcoming show: the idea of a breathing figure. After a period of research and experimentation, I proposed a fully 3D printed sculpture, utilizing TPU foaming filament to create a flexible chest area that seamlessly transitioned to the rigid PLA which broached the rest of the sculpture. Foaming TPU is a temperature dependent filament that reacts with carbon dioxide in the air when printed between 220-250 degrees. Although printing this unique filament is a slow and arduous process, it produces a singular foam like structure that's flexible whilst also allowing for details in form. Furthermore, it can be printed using standard 3D printer extruders. I also developed the internal mechanics by using a stepper motor to push and pull the chest plate which emulated a breathing motion. The stepper motor was then programmed with an Arduino board to run automatically. By finishing the sculpture with a matt industrial paint job, it was possible to create an illusion. On first glance, the sculpture appeared as a static object, but upon further inspection the render gave an animating lightness, suggesting that the sculpture was in fact, alive.

Dennis Osadebe - Factory Reset
König Galerie / Numero
Berlin, Germany
02.2023 - 04.2023

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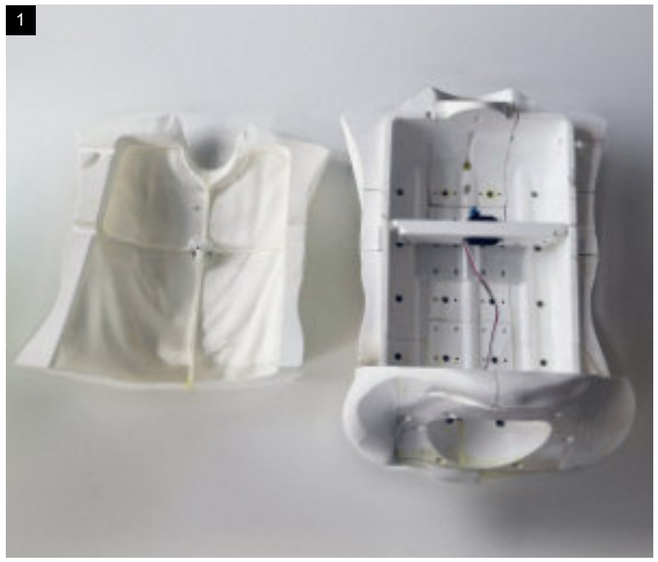
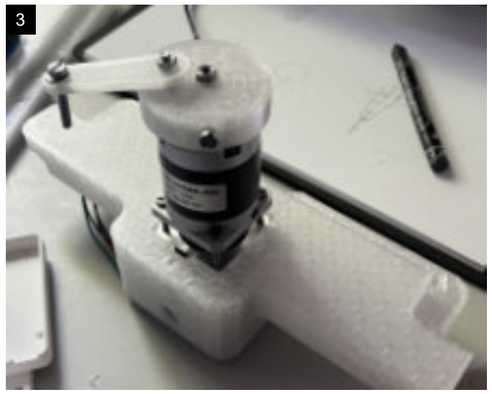
1. Installation view
Numéro Exhibition space, Berlin, Germany, 2023















1. Construction documentation
The flexible foamed TPU 3D printed chest plate with its matching solid PLA structural component. Adjustable stepper motor plate and fixtures for internal electronics.
Berlin, Germany, 2023

2. Install documentation
Arduino programming of kinetic elements of the sculpture.
Numéro Exhibition space, Berlin, Germany, 2023

3. Construction documentation
Testing of stepper motor plate and fixtures for internal electronics.
Berlin, Germany, 2023

4. Construction documentation
The flexible foamed TPU 3D printed chest plate prior to assembly.
Berlin, Germany, 2023

5. Installation view
Numéro Exhibition space, Berlin, Germany, 2023

6. Material testing documentation
Testing the different levels of flexibility that can be achieved with the 3D printing temperatures and thicknesses.
Berlin, Germany, 2023

7. Construction documentation
Assembly of the rigid 3D printed PLA with flexible TPU areas.
Berlin, Germany, 2023

FIRST COMMUNION

3D PRINTING COMMISSION

Structural design, 3D printing, construction and project management of a large scale sculpture.

Exhibited as part of ‘Do You Know How To Pray?’ Dennis Osadebe’s solo exhibition at Koenig Gallery in January of 2023, ‘First Communion’ was Osadebe's largest sculptural project to date. I was commissioned to produce the project, overseeing the sculpture’s manifestation from a simple rendering mesh file to exhibition installation. Standing at 1.5m tall, the sculpture is constituted by over 30 individual prints tallying over 100 hours of print time. The finish is PLA plastic with an aluminum tube skeleton, an epoxy surface layer and gluing, with a delicate gold leaf finish.

Dennis Osadebe - First Communion
Do You Know How To Pray?
König Galerie, Berlin, Germany
12.2022 - 01.2023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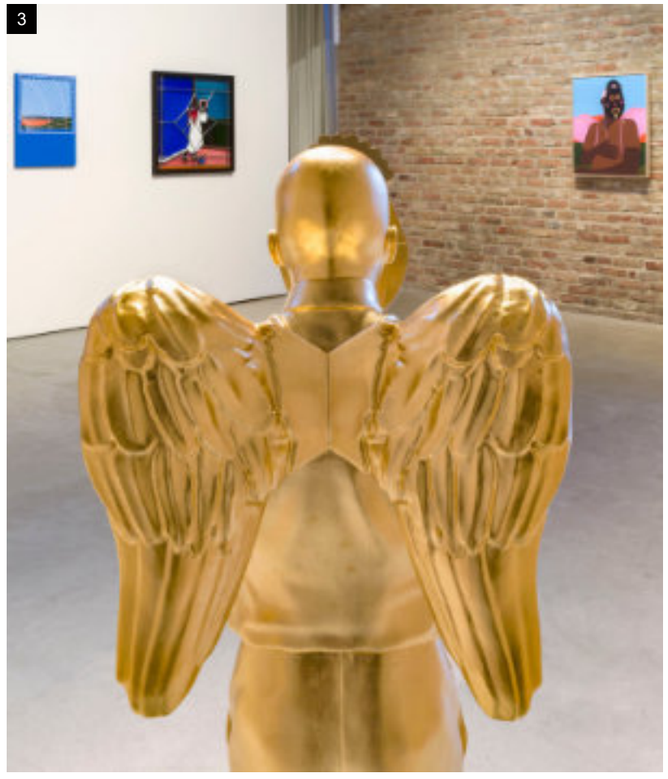
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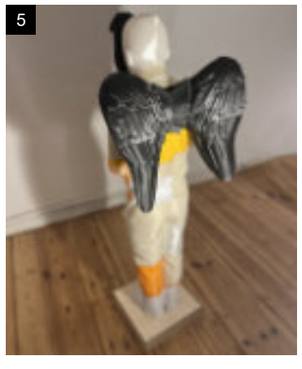
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1. Detail of gold leaf surface.
König Galerie, Berlin, Germany, 2023

2. Install view of finished sculpture.
König Galerie, Berlin, Germany, 2023

3. Install view of finished sculpture.
König Galerie, Berlin, Germany, 2023

4. Documentation of indivudual prints prior to assembly. Berlin, Germany, 2022

5. Documentation of assembled 3D printed sculpture before sanding and painting process.
Berlin, Germany, 2022

TUE GREENFORT - EQUILIBRIUM

3D PRINTING AND RHINO GRASSHOPPER COMMISSION

Research, design, development and production of new works for Danish artist Tue Greenfort at the Nave space of König Galeriein Berlin.

“The starting point of this exhibition is the widespread misconception that there is a stable state, a natural order, in nature. Framed by a series of larger, existing projects, a group of new works delves into and reflects on this misconception of natural order.” (Tue Greenfort)

Greenfort commissioned me to develop a grasshopper script to explore Flower Anatomy with the objective to develop a range of 3d printed objects representing conceptual flower forms. Through an intensive process of exploring geometric forms and spatial patterns alongside experimenting with 3d printing as a medium in itself, we developed a series of form experiments and a sculptural piece currently shown as part of his solo show at König Gallery. Although currently being exhibited this project is ongoing, with the ambition to continue to explore the potential of 3d printing and Grasshopper scripts to create fictional biological forms and explore notions around biomimicry.

Tue Greenfort - Equilibrium, König Galerie, Berlin, Germany,
Exhibition: 19.08 - 02.10.2022
Project timeline: 06 - 10.2022

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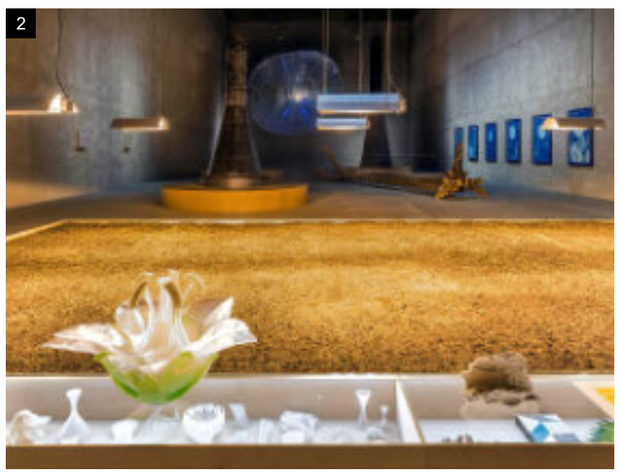

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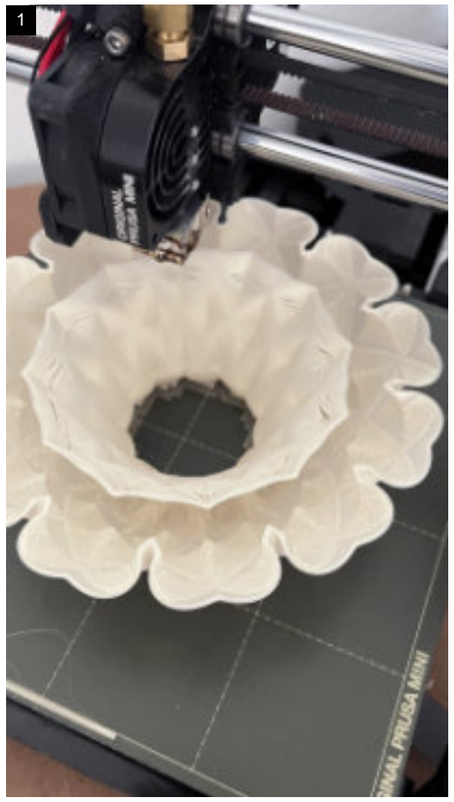
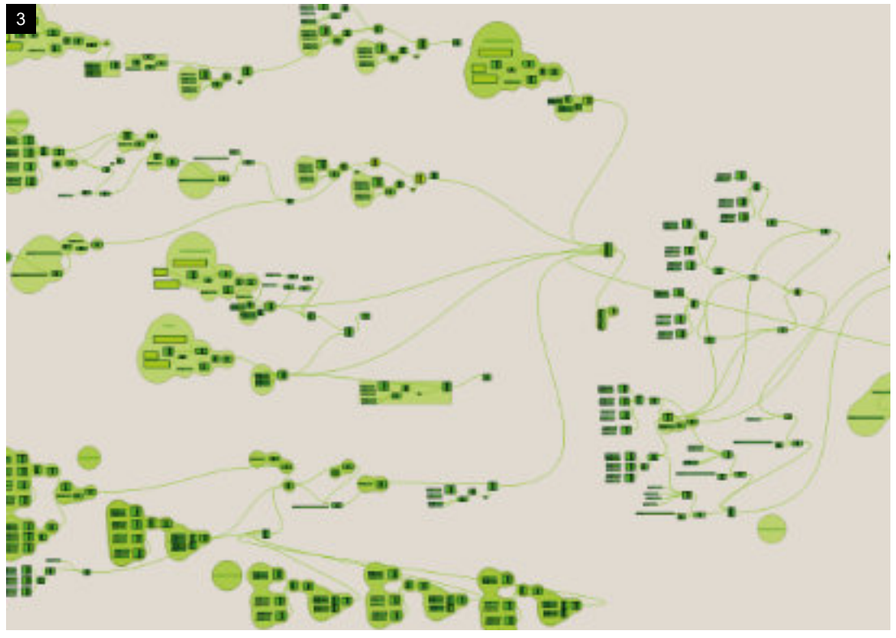
1. Exhibition view
Tue Greenfort - Equilibrium
König Galerie, Berlin, Germany, 2022

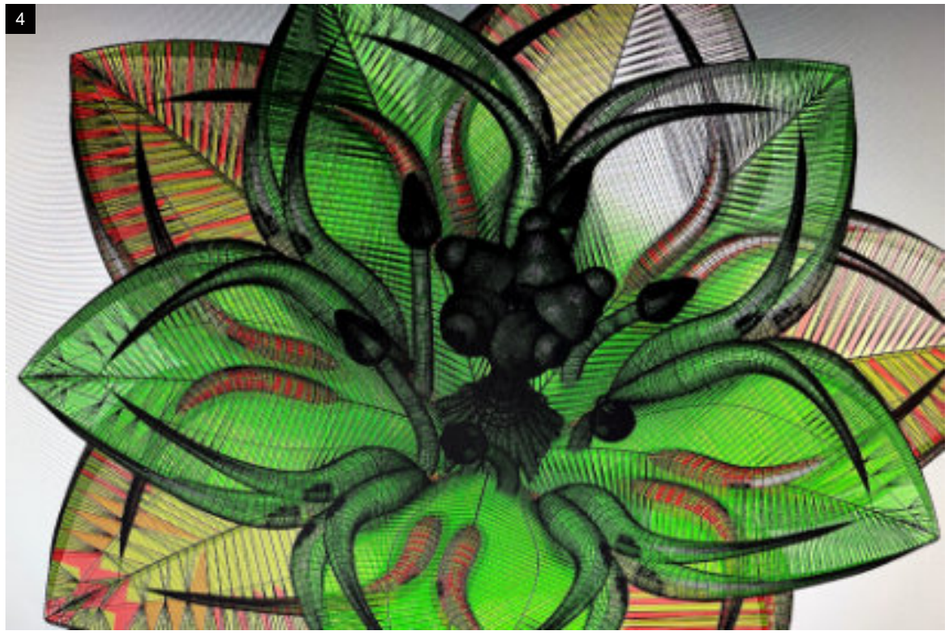
2. Exhibition view
Tue Greenfort - Equilibrium
König Galerie, Berlin, Germany, 2022

3. Exhibition view
Tue Greenfort - Equilibrium,
König Galerie, Berlin, Germany 2022









1. 3D printing of form exploration
Benjamin Creek Projects, Berlin, Germany, 2022

2. 3D printed prototypes and form exploration
Benjamin Creek Projects, Berlin, Germany, 2022

3. Rhino3D Grasshopper script for flower anatomy sculpture
Benjamin Creek Projects, Berlin, Germany, 2022

4. Rhino3D CAD model of flower anatomy sculpture
Benjamin Creek Projects, Berlin, Germany, 2022

FUNGI DECOMPOSITION

3D PRINTING COMMISSION

Concept development, 3D printing experimentation and art production of a series of sculptures for Danish artist Teu Greenfort.

Interrogating the phenomenon that certain fungal species have the ability to eat and break down the complex molecular structures of plastics into their most basic compounds, ‘Fungi Decomposition’ utilized experimental 3D printing techniques to create artificial forms which resembled mushrooms. By using rhino grasshopper scripts to generate randomized forms and textures, as well as vase mode printing, I was able to create a series of unique and intricate sculptures.

Vase Mode 3D printing is a unique method of printing with single wall thickness, where the print is shifted upwards in a spiral motion. Uniquely therefore, no individual layers are formed the print is completed with a single continual movement from start to finish. Vase mode is commonly used to speed up print times on suitably shaped prints and is common in 3d printing demonstrations. After experimenting with vase mode for a few years, however, I think it has far greater potential than is realised. Firstly, vase mode printing with integrated rib structures allows for the production of super lightweight, yet strong and structurally robust forms. Moreover, the continuous extrusion allows you to print super fine and clean details without causing stringing or other defects usually provoked by turning the extrusion on and off while printing. Tue wanted me to emulate mushroom forms not only in their visual sense, but also to try and encapsulate their unique structural integrity. This brief led me to experiment with the possibility of producing super fine gill like structures that once transposed over the anatomy of mushroom forms could then finally be manipulated with heat to create seemingly organic forms.

‘Fungi Decomposition’ was shown as part of ‘Plastic World’, a series which presented a constellation of objects, assemblages, installations, films and documentaries intended to open up a broad panorama which reflected on how art might be used to evaluate the place of plastic products in our society today.

Tue Greenfort - Fungi Decomposition
Plactic World
Schirn Kunsthalle, Frankfurt
06.2023

1. 2. 6. ***Detail views of heat manulated 3d prints***

3. ***Plastic World exhibition documentation***
Schirn Kunsthalle, Frankfurt

5. ***Detail view of ‘Vase Mode’ 3D printed rib structures***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ANTIDOTE BIOMEDICAL

INDUSTRIAL DESIGNER / 3D PRINTING TECHNITION

Working as part of a small team in a biomedical start up producing custom products for the medical industry and also building and maintaining a series of large scale custom built 3D printers.

Antidote Biomedical is an engineering and design start up operating out of Melbourne, creating custom products for the medical industry in Australia. Recently having developed a new specialized product called a silicon bolus which is used for the treatment of skin cancer through radio therapy, I was brought into the team to help build up their 3D printing facilities and work as an industrial designer on a number of projects related to their business. A large portion of my time was spent constructing 7 large scale custom built BLV Cube 3D printers, each build taking between 1-2 weeks including modified hot ends, extrusion systems, electronics and software, building such machines required both precision and endurance. With over 30 3D printers running around the clock, maintenance and servicing the machines was a constant task, involving both trouble shooting and producing custom parts for the ever evolving modified machines. Apart from setting up the 3d printing lab I was also involved in the production of their silicon bolas products which required a demanding 3 day turnaround from order to shipment and involved many different processes from CAD to silicon casting to order management. Working with a team from diverse back grounds such as electrical engineering, industrial design and metal machining, I was able to work on a diverse array of projects and gain insight into a broad range of processes and technologies.

Melbourne, Australia, 12.2021 - 05.2022

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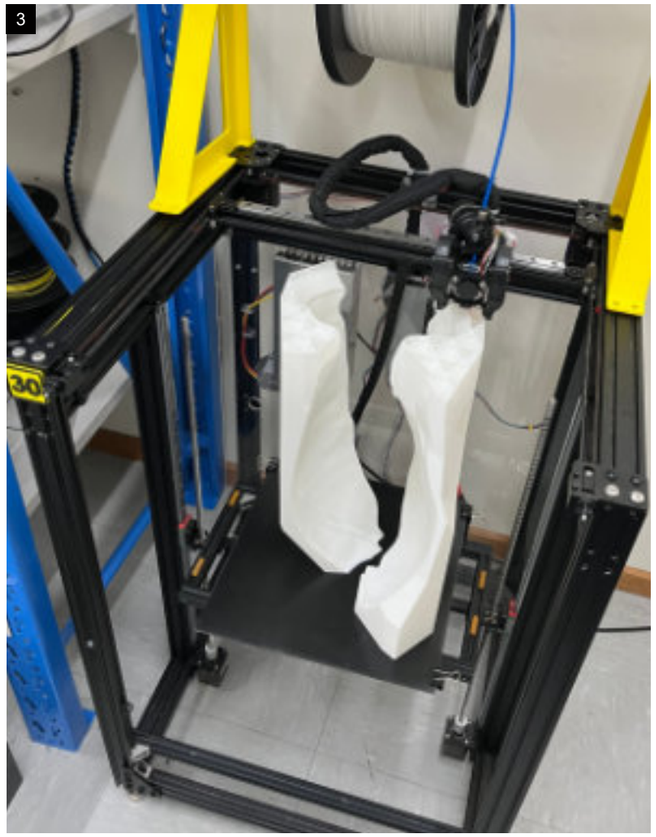

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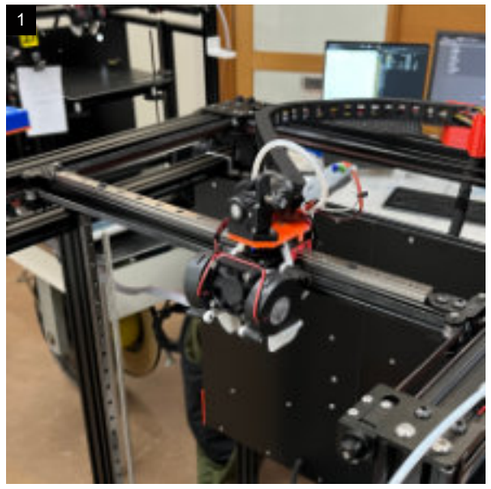
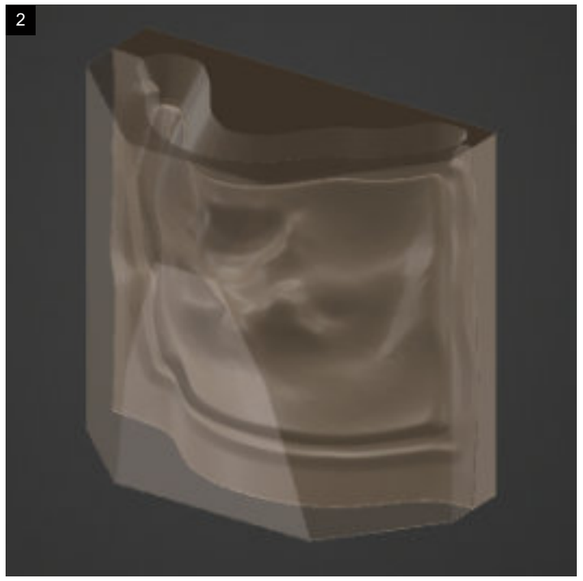
1. Part of the 3D printing farm used to produce bolus molds and a range of other parts and prototypes.
Antidote Biomedical, Melbourne, Australia, 2022

2. One of the largest Silcon Bolus we produced, weighing a number of kilagrams and cast from a 3D printed mold more than 70cm high.
Antidote Biomedical, Melbourne, Australia, 2022

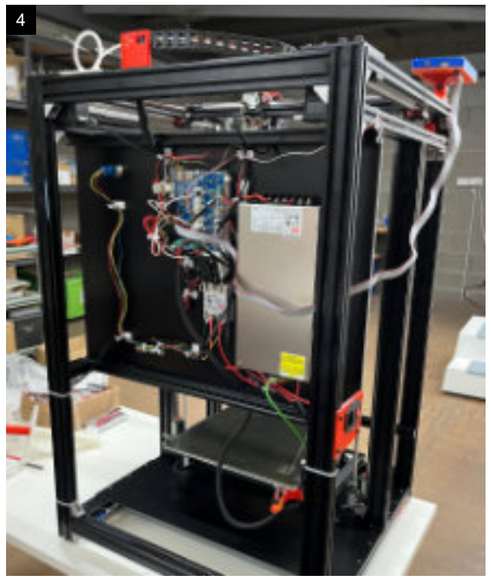
3. One of the seven BLV Cube 3D printer kits I assembled, configured and maintained.
Antidote Biomedical, Melbourne, Australia, 2022

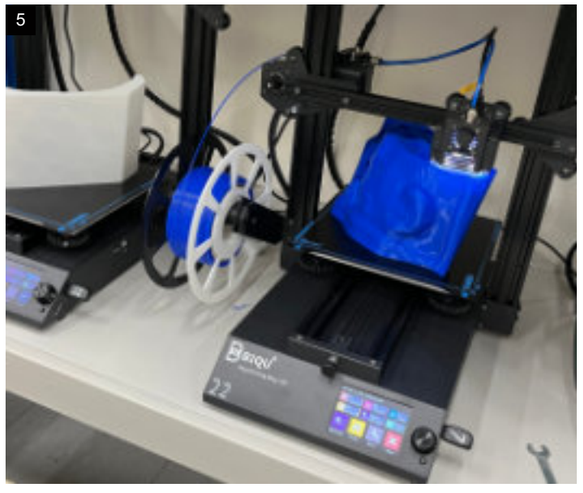
4. CAD rendering of a silcon bolus on patient as would be used in their radio therapy treatment for skin cancer.
Antidote Biomedical, Melbourne, Australia, 2022

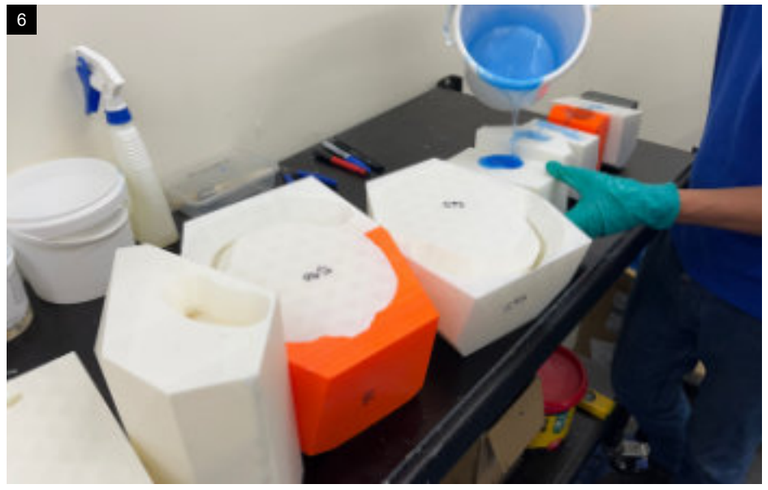


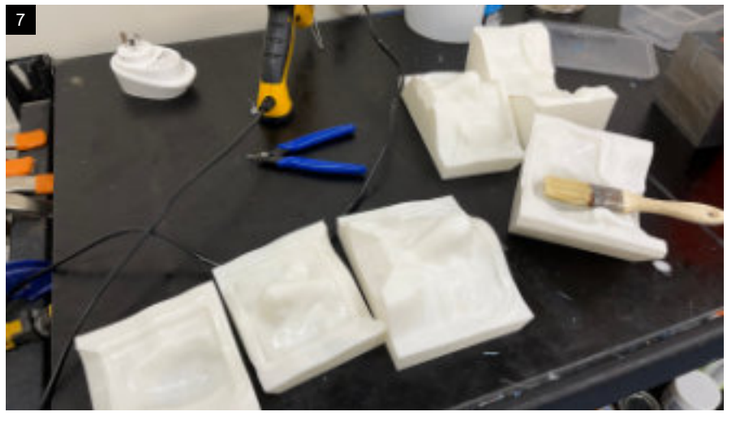














1. Assembling the BLV Cube 3D printer's custom hot-end and extruder systems.
Antidote Biomedical, Melbourne, Australia, 2022

2. Stage 1: CAD model of 3D printable bolus mold created from CR scan data of patients effected area.
Antidote Biomedical, Melbourne, Australia, 2022

3. Stage 4: The two part silicon is measured mixed and then vacuum chambered to remove trapped air bubbles.
Antidote Biomedical, Melbourne, Australia, 2022

4. Assembling the BLV Cube 3D printer's electronics and XY unique belt system.
Antidote Biomedical, Melbourne, Australia, 2022

5. Stage2: Mold is divided into printable parts while avoiding overhangs and 3D printed overnight.
Antidote Biomedical, Melbourne, Australia, 2022

6. Stage 5: Silicon is carefully poured into molds and left overnight to set.
Antidote Biomedical, Melbourne, Australia, 2022

7. Stage 3: The 3D printed molds are coated with release agent and then glued together with a hot glue gun ready for the silicon pouring.
Antidote Biomedical, Melbourne, Australia, 2022

8. Stage 6: The cast silicon bolus is removed from the molds on day 3. Excess silicon areas are cut away and if the bolus is has no defects it is expressed shipped to the hospital that day.
Antidote Biomedical, Melbourne, Australia, 2022

THE CLOSE WORLD

ANIMATRONICS COMMISSION

Design and development of a specialised animatronic system for the award winning installation of artist and composer Daniel Jenatsch.

Shortlisted from over 400 applications, with seven finalists presenting newly commissioned works, ‘The Close World’ was awarded the winner of the John Fries Award for 2021. Daniel Jenatsch is an artist and music producer from Melbourne who makes interdisciplinary works that explore the interstices between affect and information. In November 2020 Jenatsch asked me to develop the animatronics elements for his upcoming installation as part of the John Fries award group exhibition in Sydney. The installation was to be a contemporary opera as an installation that would be sung by three animatronic owls and need to run continuously for the month long exhibition.

Having little prior experience with animatronics I first attempted to replicate existing animatronic models but it soon became apparent that the project would require a specialised solution. The sound element of the installation was also very important which led me to develop a system in which the servo motors would be sound isolated from the robotic elements and thus the movements would be actuated by a series of push/pull cables. Through a magnitude of tests and prototypes, using my 3D printing farm to rapidly create variations and modifications, I came to the final design which was then put through prolonged physical testing through programmed sequencing.

Jenatsch and I would communicate via a project channel in slack and by weekly online meetings. Periodically I would send him files to 3D print in Australia from which he would give me feedback. Once the final design was confirmed, I compiled construction instructions and Jenatsch printed and assembled the final installation on site in Australia. Exhibition curator Miriam Kelly writes: “The work addresses complex contemporary interests in artificial intelligence and machine learning, coupled with alternatives to the anthropocentric thinking that has led to our current climate crisis. With a sophisticated balance of high technology operations and low fidelity aesthetics, this installation elicits empathy from the audience, and in doing so offers a carefully nuanced reflection on the double-edged sword of language and the desire for connection.”

John Fries Award, UNSW Galleries, Sydney, Australia
11.2020 – 03.2021

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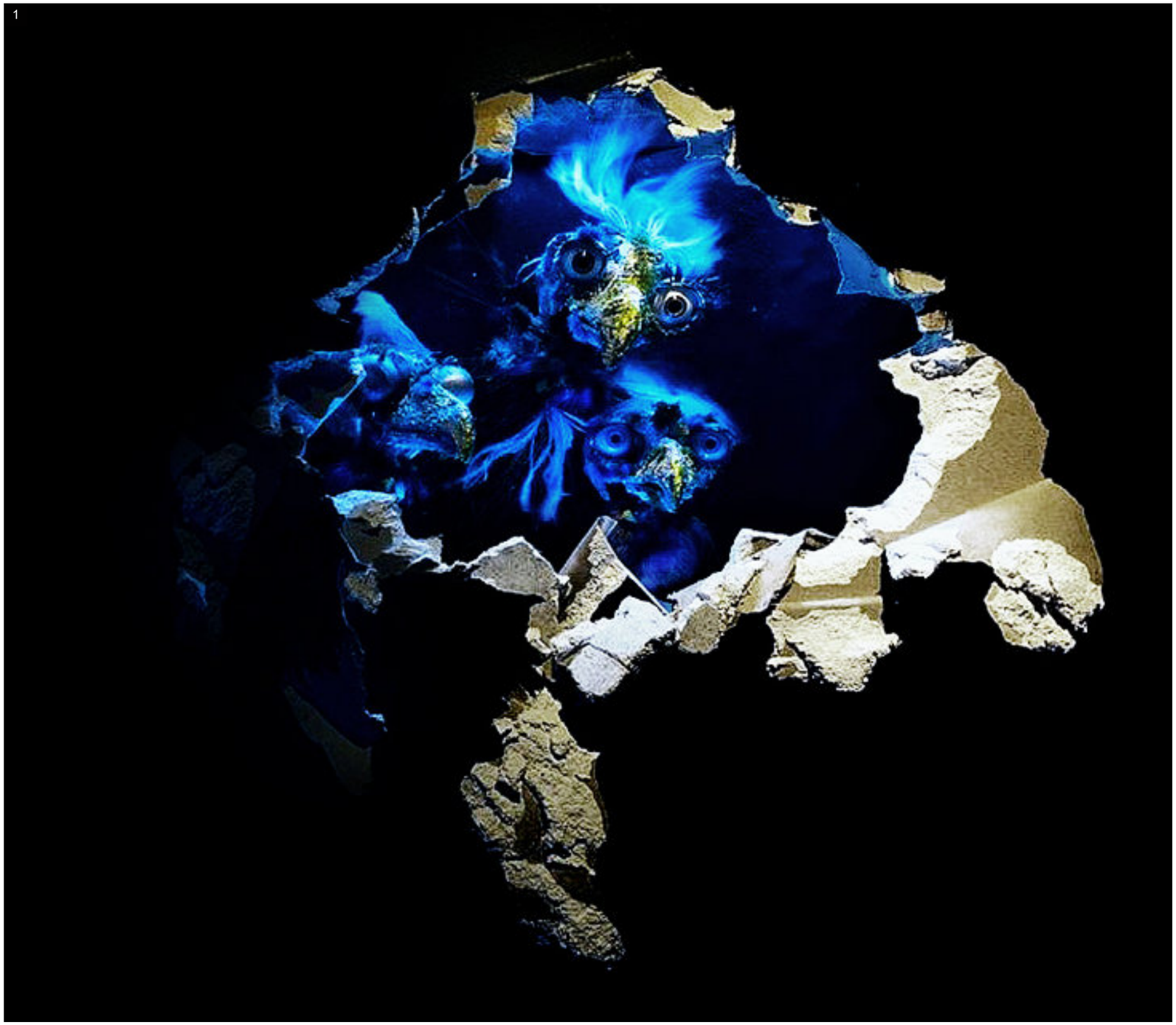
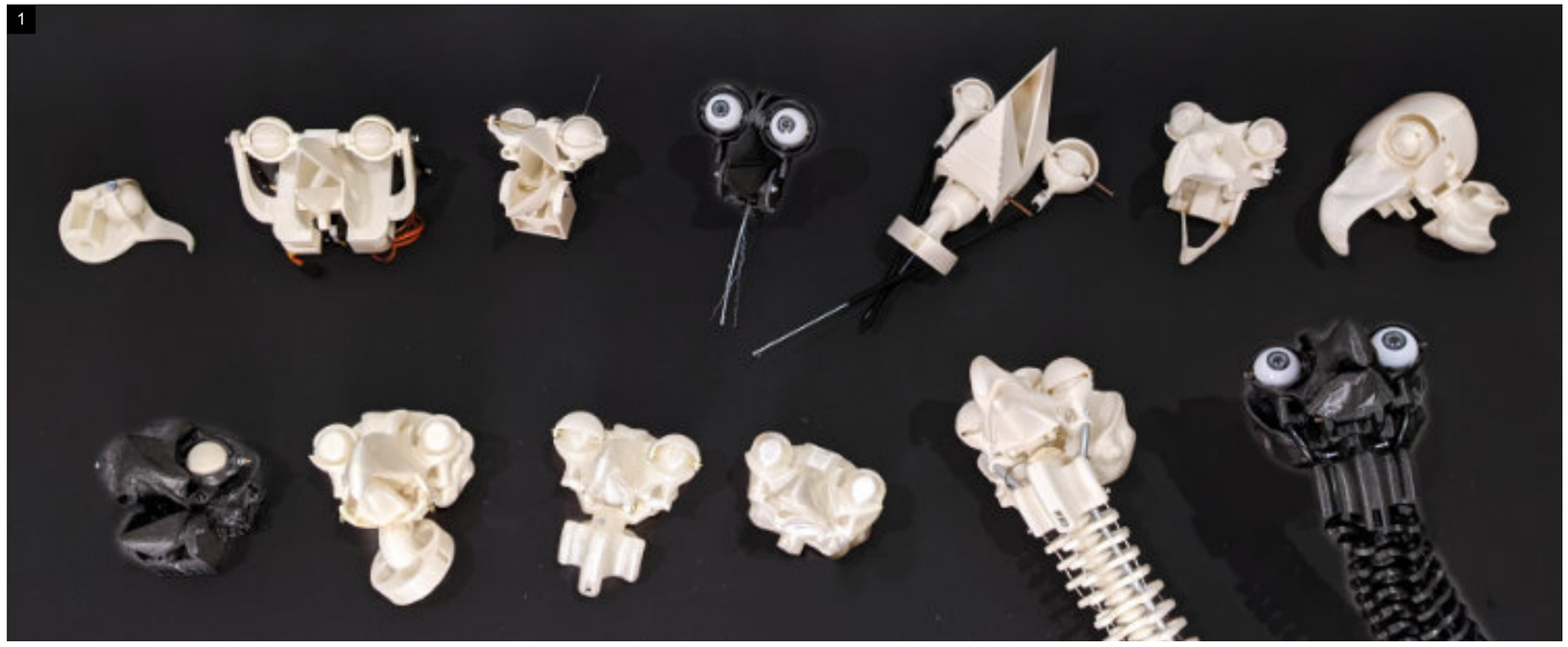
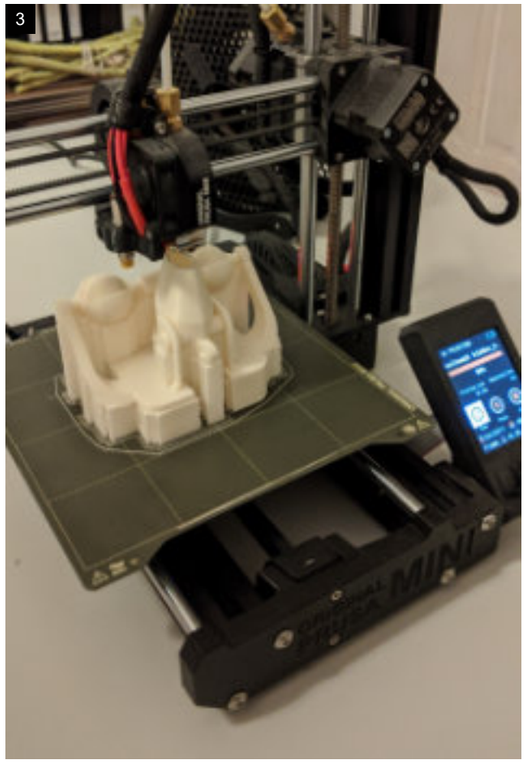
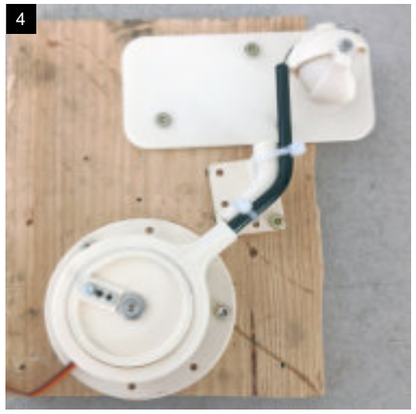


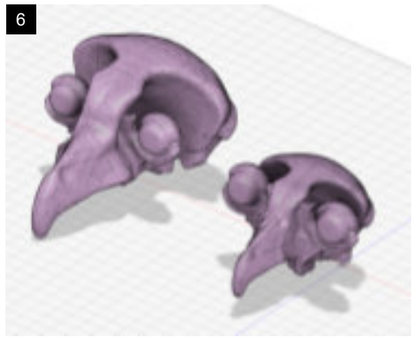
1. Exhibition installation view.
UNSW Galleries, Sydney, Australia, 2021













1. Documentation of some of the prototypes created during the project.
Berlin, Germany, 2021

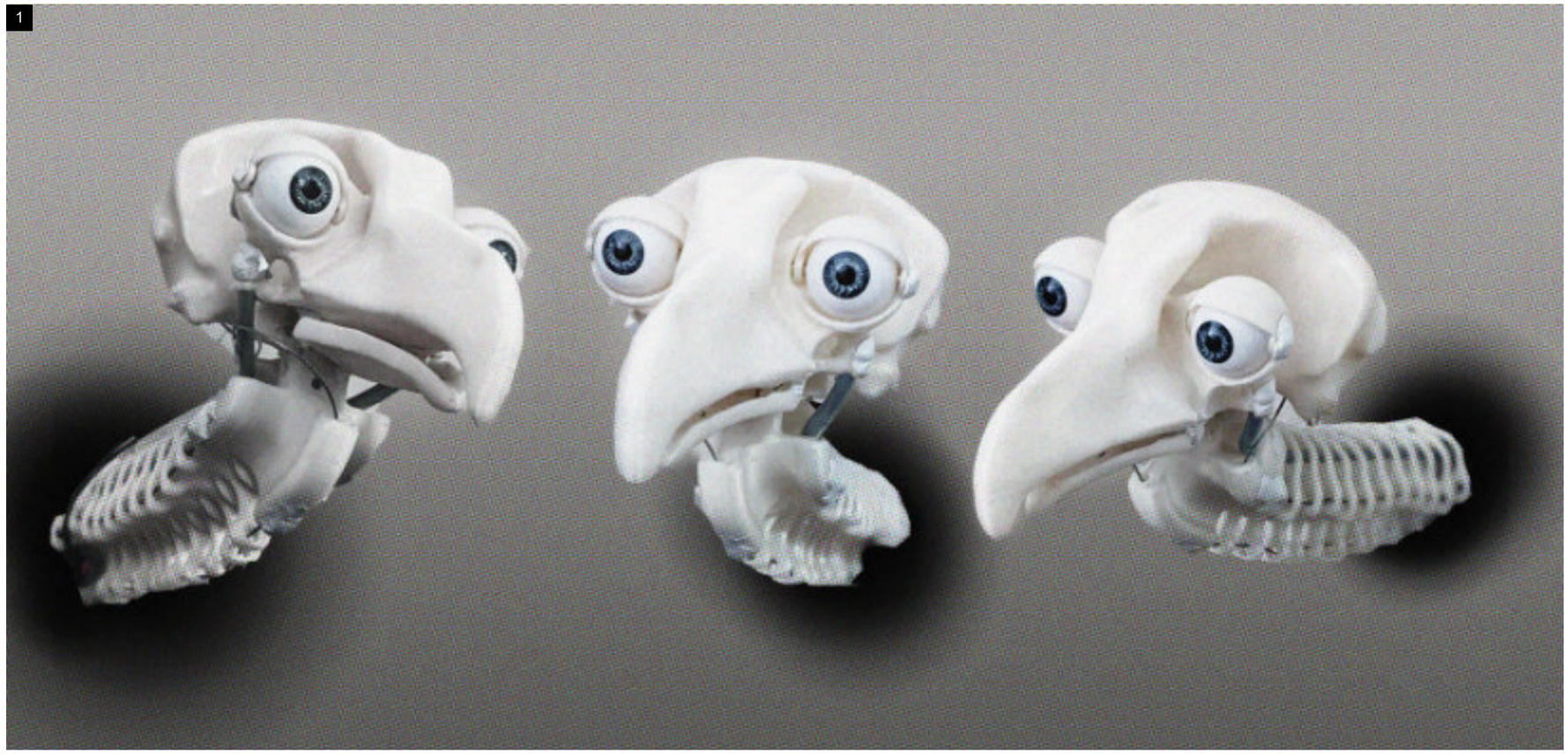
2. Documentation of early proof of mechanical elements prototype
Berlin, Germany, 2021

3. Documentation of 3D printing of early prototype before cable system.
Berlin, Germany, 2021

4. Documentation of first working prototype of cable system..
Berlin, Germany, 2021

5. CAD models being prepared for 3D printing
Berlin, Germany, 2021

6. Documentation of final prototype sequencing testing
Berlin, Germany, 2021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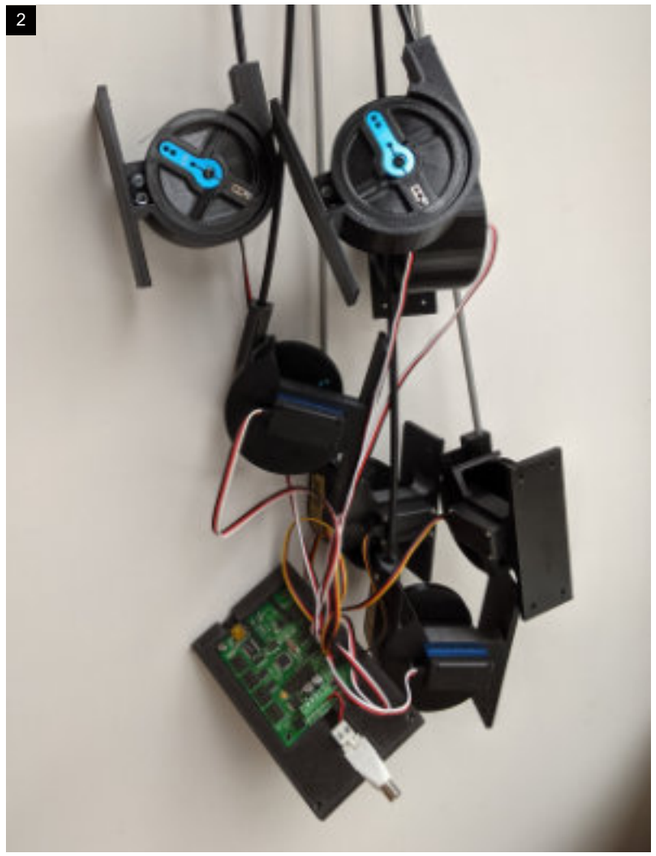
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1. Illustration for installation concept
Berlin, Germany, 2021

2. Documentation of final servo pulley system
Berlin, Germany, 2021

3. Documentation of testing final installation in Australia.
Melbourne, Australia, 2021

4. Exhibition installation view.
UNSW Galleries, Sydney, Australia, 2021

THE CLOSE WORLD II

ANIMATRONICS COMMISSION

Design and construction of a specialized animatronic sculpture for the upcoming exhibition of Daniel Jenatsch.

After our original collaboration for the John Fries Award back in 2021, Jenatsch commissioned me to develop a new animatronic piece building on the theme and technology of our original collaboration. Combining mesh modelling and parametric CAD in Fusion360 I developed a new series of Bowden cable based mechanical systems allowing both eyes, beak, neck and wing movements to be realized through a series of detached linear actuators controlled by programed servos. With this installation we decided to leave the servo system exposed allowing viewer to witness the mechanics behind the robots movement and also making the mechanical parts as a sculptural element in their own right. The majority of the robot is 3D printed and the final version evolved from a series of prototypes and physical experiments all 3d printed. The robot was shown as part of an audio/ visual installation at Sarah Scout Gallery in the 2nd half of 2022.

Sarah Scout Gallery, Melbourne, Australia, 02.2022 – 05.2022


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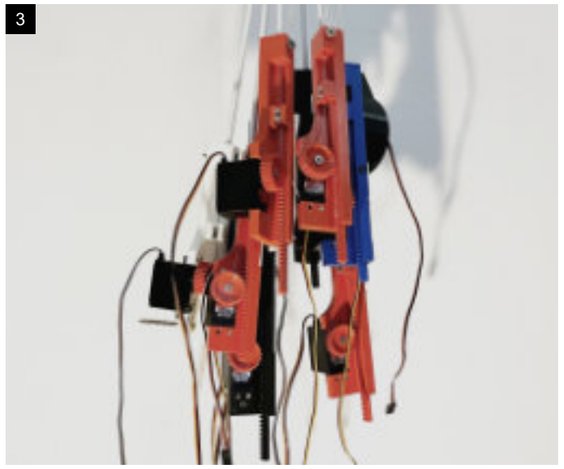
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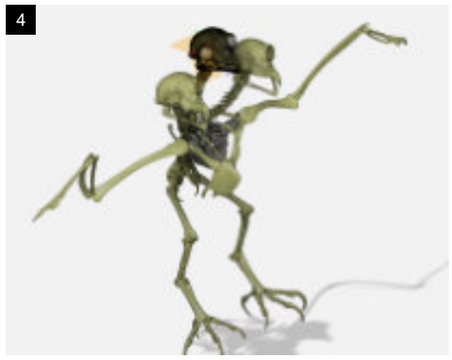
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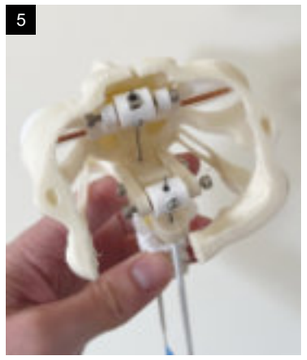
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1. Detail view of the final version of the animatronic sculpture
Melbourne, Australia, 2022

2. Install view of the final version of the animatronic sculpture
Melbourne, Australia, 2022

1. Detail view of the linear actuators of the final version of the animatronic sculpture
Melbourne, Australia, 2022

4. Fusion360 CAD model of the final version of the animatronic sculpture
Melbourne, Australia, 2022

5. Documentation of a mechanical prototype for testing the Bowden cable pulley system for both the eye and beak movements.
Melbourne, Australia, 2022

NEUGERRIEMSCHNEIDER

INSTALLATION / TECHNICIAN

Senior member of a small and highly professional art handling team, working with high budget and complex installations both in-house and internationally.

Galerie neugerriemschneider represents artists such as Olafur Eliasson, Ai Weiwei, Simon Starling, Mike Nelson, Michel Majerus, Pae White, Jorge Pardo, Sharon Lockhart, Elizabeth Peyton and Andreas Eriksson amongst others. It is one of Germany's foremost established private galleries with over 20 full time staff, as well as a team of freelancers and part-time workers. Founded in 1994, the Berlin-based gallery exhibits in all the major international art fairs as well as their intensive in-house exhibition program.

Assisting in artwork fabrication, art fair preparation, artwork conservation, transport and logistics and exhibition installation, my work at the gallery requires a cross-disciplinary skillset, constant problem solving, intense attention to detail, meeting high-pressure timelines and working with a diverse international network. The gallery is overtly involved with artwork production with many projects being fabricated in-house. This often requires me to manage a hectic schedule of the on-site program, client installations and off-site productions. Freelancer (40-160hr p/m)

Berlin, Germany, 09.2017 - 2022

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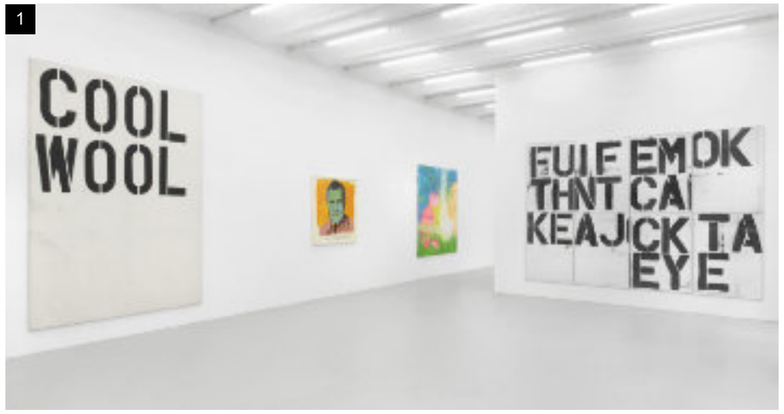

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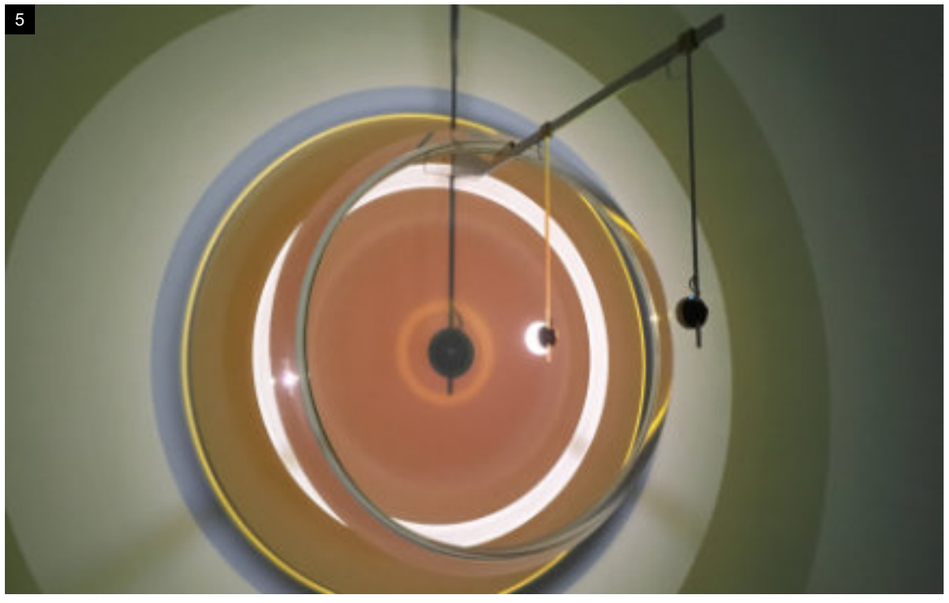

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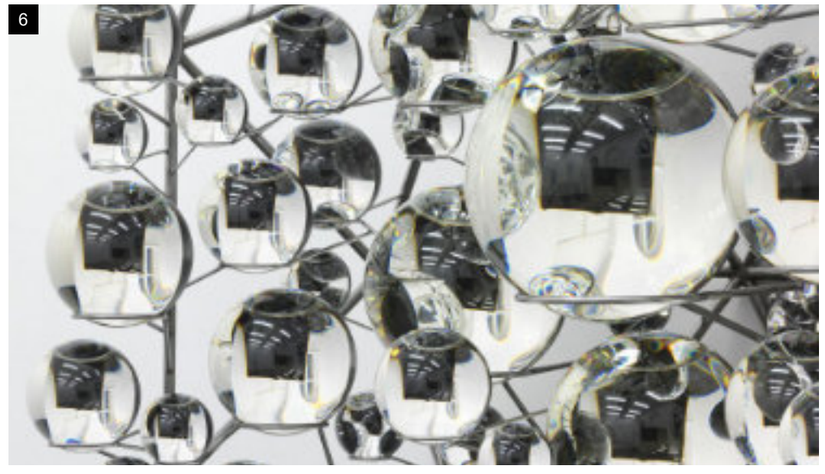


1. Installation view
majerus wool warhol… "cold beer" the "smudge tool" and other short stories, Michel Majerus Estate, Berlin, 2019

2. Installation view
Jorge Pardo, Neugerriemschneider, Berlin 2017

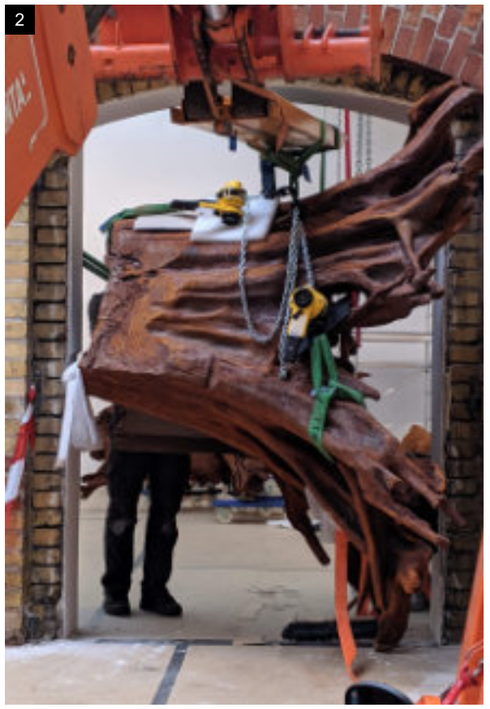
3. Installation view
Pae White, Neugerriemschneider, Berlin 2019

4. Installation view detail
Pae White, Neugerriemschneider, Berlin 2018

5. Installation view detail
Olafur Eliasson, Neugerriemschneider, Berlin 2019

6. Installation view detail
Olafur Eliasson, Neugerriemschneider, Art Basel, 2019









1. Installation view
Ai Weiwei – Roots, Neugerriemschneider, Berlin, 2019
Ai Weiwei's Roots exhibition shows a series of monumental sculptural works made of iron, which were cast from huge tree roots that originated in Brazil. The roots come in cast iron sections which then have to be precisely assembled and locked together. With the individual sections nearing a 1000kg each and the assembled pieces heavy enough to warp concrete floors, the whole installation process required techniques and protocols rarely necessary in normal installations. Constrained by the heritage listed building and its small entrances and work areas, we printed 3D scale models of the roots to assist in ensuring how the roots would fit in the space once installed but also whilst installing. Using Portable gantry cranes, fork lifts and an experienced team the installation of seven roots were installed in a number of weeks.

2. Install documentation
Ai Weiwei – Roots, Neugerriemschneider, Berlin, 2019

3. Install documentation
Ai Weiwei – Roots, Neugerriemschneider, Berlin, 2019

4. Installation view
Ai Weiwei – Roots, Neugerriemschneider, Berlin, 2019

ART BASEL

INSTALLATION / TECHNICIAN

Member of the intimate install team for Neugerriemschneider's international art fair program in 2018 and 2019.

Closely involved in the extensive Art Basel Unlimited installation, including both gallery fair booths (changing daily) and showroom installations. For Art Basel 2019 I worked 10 consecutive days with shifts averaging at 15 hours – the physical and mental marathon of art fair cannot be underestimated and have definitely raised my thresholds of endurance and stamina.

Galerie Neugerriemschneider, Esther Schipper Galerie, König Galerie, Art Basel, Switzerland, 2018, 2019, 2021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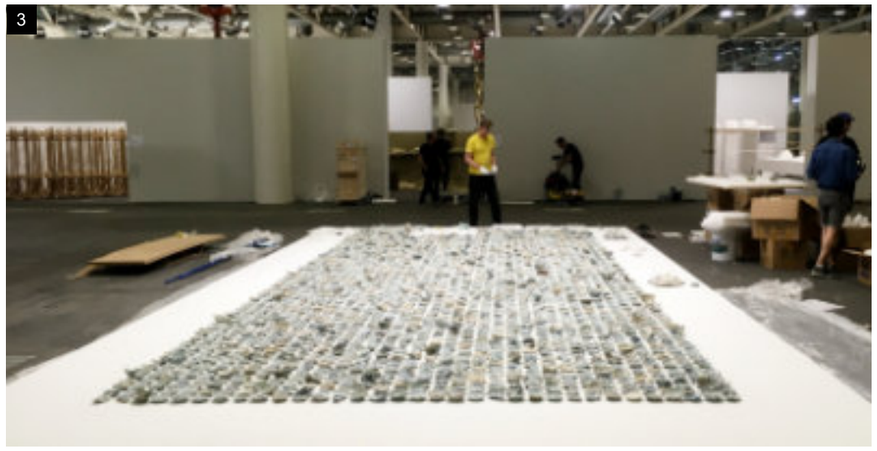
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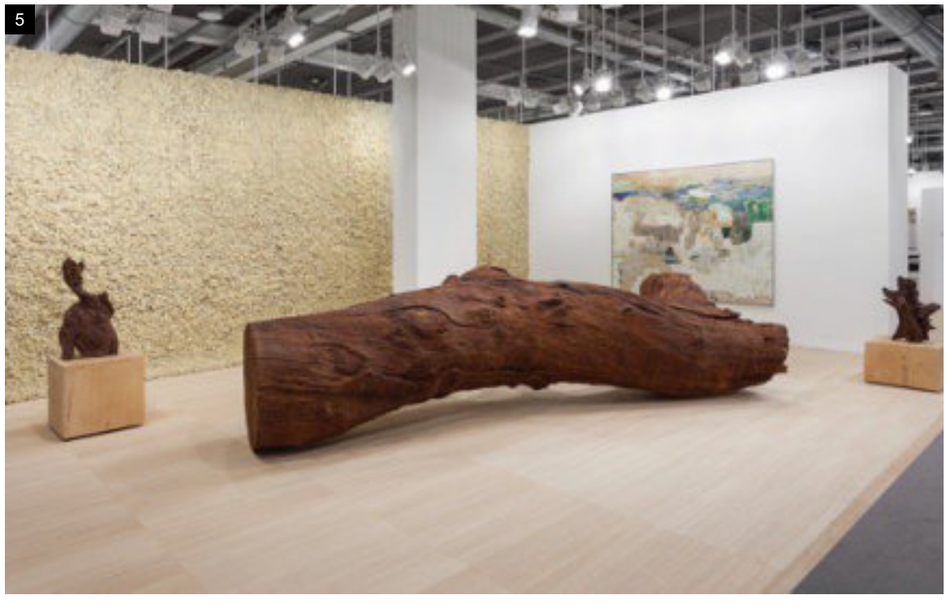
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1. Installation view
Pae White - Foreverago
Neugerriemschneider, Art Basel Unlimited, 2019

2. Fair Booth installation view
Neugerriemschneider, Art Basel, 2019

3. Install documentation
Ai Weiwei - Tiger, Tiger, Tiger
Neugerriemschneider, Art Basel Unlimited, 2018

4. Installation view
Renata Lucas - Farsa
Neugerriemschneider, Art Basel Unlimited, 2019

5. Fair Booth installation view
Neugerriemschneider, Art Basel, 2018

6. Installation view
Jorge Pardo - Unlimited
Neugerriemschneider, Art Basel Unlimited, 2019

KÖNIG GALERIE

INSTALLATION / TECHNICIAN

Senior member of a large art handling team working on a diverse range of large scale installations.

König Galerie is a contemporary art gallery representing international visual artists, with locations in Berlin, London and Tokyo. Located within St. Agnes, a monumental former church built in the 1960s in the Brutalist style, this unique space is especially suited to extensive large-scale installations.

Working on a freelance basis, tasks include installation of their onsite exhibition program, undertaking condition reports, performing maintenance on art work, packaging and logistics and off-site client installation. Artists exhibitions I have worked on include Isa Genzken, Alicja Kwade, Claudia Comte, Andreas Muhe, Norbert Bisky, Jorinde Voigt, Kathryn Andrews, Jeppe Hein, among others. Freelancer (40-140hr p/m)

Berlin, Germany, 07.2017 - Present

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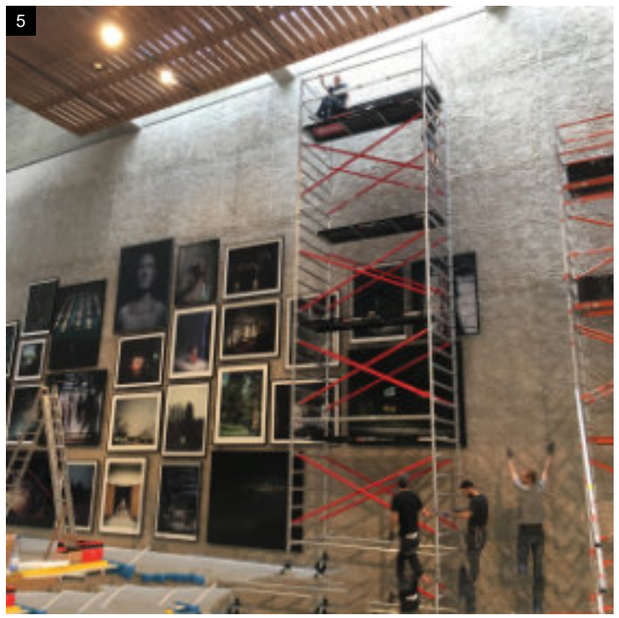


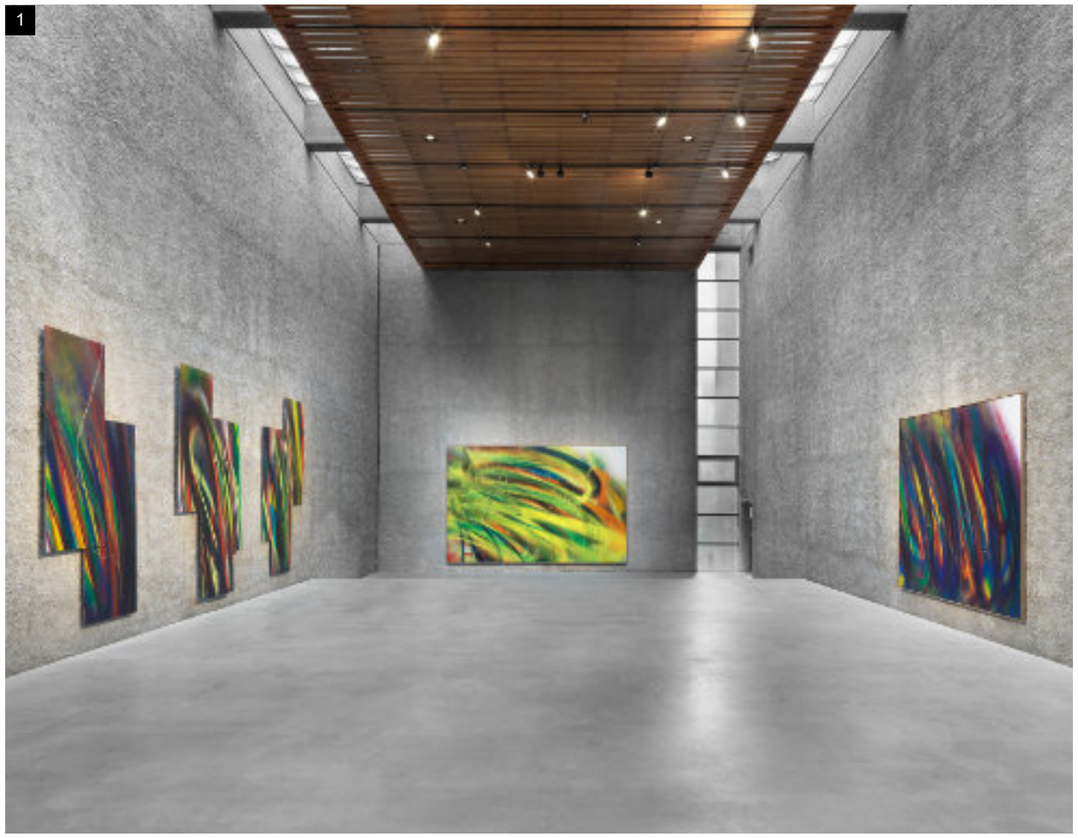
1. Installation view
Isa Enzken - Issie Energie
König Galerie, Berlin, 2017

2. Installation view
Kathryn Andrews - Circus Empire
König Galerie, Berlin, 2019

3. Installation view
Alicja Kwade - Entitas
König Galerie, Berlin, 2019

4. Installation view
Claudia Comte - When Dinosaurs Ruled The Earth
König Galerie, Berlin, 2019

5. Install Documentation
Andreas Mühe - Subversive Practices
König Galerie, Berlin, 2019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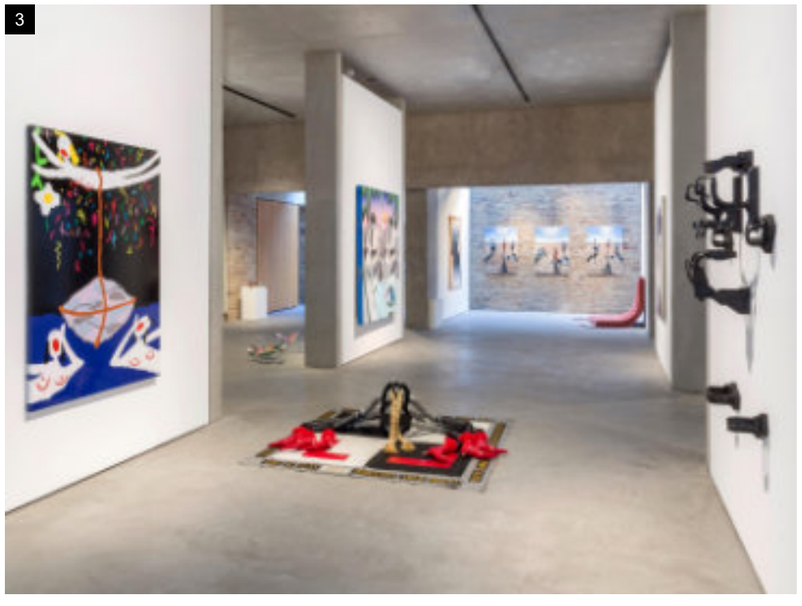
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1. Installation view
Katharina Grosse - At 30 paces she could split a playing card
König Galerie, Berlin, 2020

2. Installation view
Andreas Schmitten - Sesshaft
König Galerie, Berlin, 2021

3. Installation view
The artist is online (group exhibition)
König Galerie, Berlin, 2021

4. Installation view
Chiharu Shiota - I hope...
König Galerie, Berlin, 2021

ESTHER SCHIPPER

INSTALLATION / TECHNICIAN

Art handler and technician at major international gallery.

Esther Schipper is a major international gallery for contemporary art based in Berlin. It represents artists such as Ryan Gander, Angela Bulloch, Dominique Gonzalez-Foerster, Liam Gillick, Philippe Parreno, Tomas Saraceno and The Estate of General Idea.

My tasks at the gallery involved installation, handling, undertaking condition reports, packing and performing maintenance on artworks. Throughout the construction of their new gallery space, I also assisted with the preparation and transition from the previous space to the new one. For the merger with Johnen Galerie, I was involved with the inspection and conservation of artworks from both collections. My tasks also included preparation for international art fairs as well as museum loans and other off-site exhibitions.
Freelancer (40- 140hr p/m)

Berlin, Germany, 10.2016 - 08.2017

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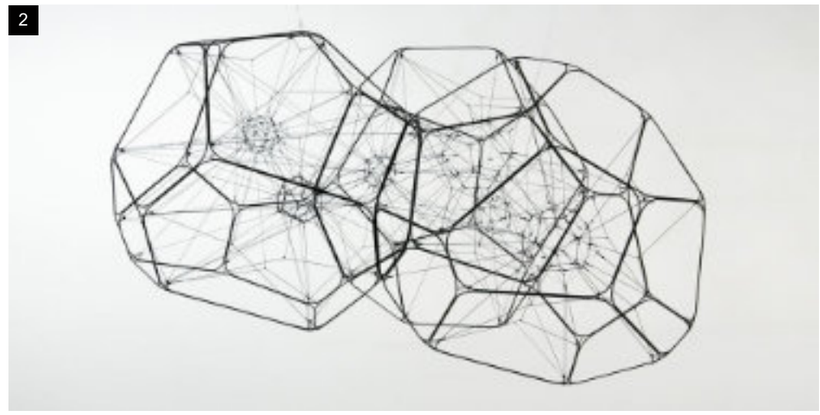

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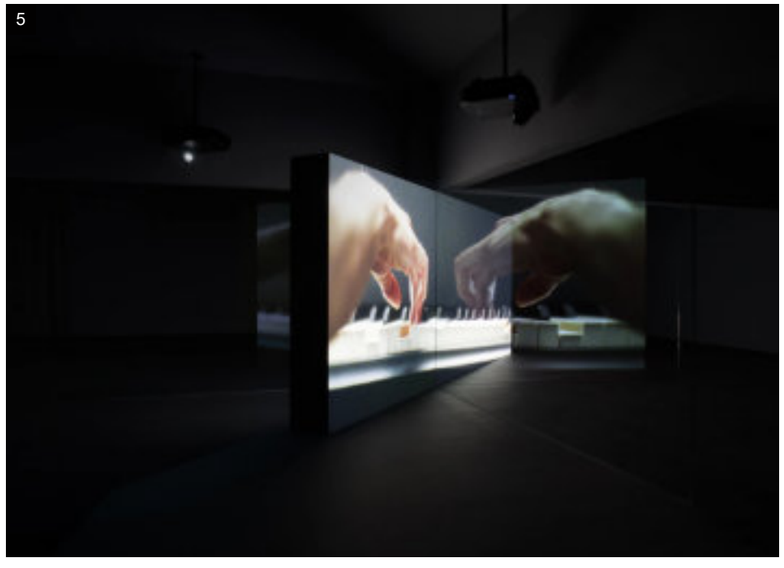

1. Exhibition view
Angela Bulloch - Heavy Metal Body
Esther Schipper, Berlin, 2017

2. Installation view
Tomás Saraceno
Esther Schipper, Berlin, 2016

3. Exhibition view
Liam Gillick - Were people this dumb before TV?
Esther Schipper, Berlin, 2017

4. Installation view
Philippe Parreno - Marquee
Esther Schipper, Berlin, 2016

5. Exhibition view
Anri Sala - Take Over
Esther Schipper, Berlin, 2017

ANTON BURDAKOV

ARTIST ASSISTANT

Assistance in concept development, CAD and production for installation and object-based projects for Berlin and international exhibitions.

Originally studying neuroscience and later sculpture, Anton Burdakov is a visual and installation artist based in Berlin. In the past, I have provided technical, developmental and production support to a number of his exhibitions at NIROX foundation, South Africa, Kunsthal 44 Møen, Denmark & Eden Project, UK, among others. Parallel to his artistic practice, Burdakov also runs Studio Currents for furniture design, where I have assisted with the development of a number of smaller furniture and sculptural explorations. In this venture I have employed my knowledge of industrial design and fabrication background to assist with CAD modeling, preparing off-site manufacturing, fabrication of works as well as proof of concept prototyping. We regularly work together on a mixture of installation-based objects in Berlin.

Berlin, Germany, 08.2014 - 10.2018

1. Quartz, Installation view, Kunsthal 44 Moen, Denmark, 2016
Based on the molecular structure of quartz, a basic constituent of sandy soils, a crystalline scaffold is filled with objects and images. Part of an ongoing series, the work cumulatively inhabits a fixed structure, establishing connections and trails within it. Elements of urban geology, suggestions of intimate narratives and other significant fragments form constellations of competing meanings, contending with complexity and boundaries.

2. Installation View, Kaolinite, Centre for Contemporary Art and the Natural World, Eden Project, UK, 2015
The work is organized around a three-dimensional grid based on the molecular structure of kaolinite, the most basic form of clay. A constellation of artifacts and images which 'inhabits' it is based on research into the range of personal associations with soil, from molecular attraction in mineral particles to emotional bonds with the land.

3. Sculptures using building materials common in Berlin domestic interiors, Berlin studio, 2014

4. Sculptures using building materials common in Berlin domestic interiors, Berlin studio, 2014

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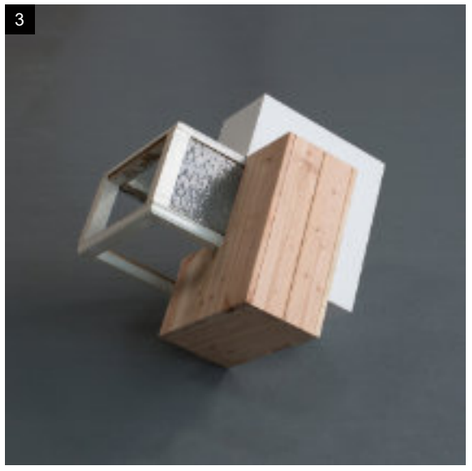

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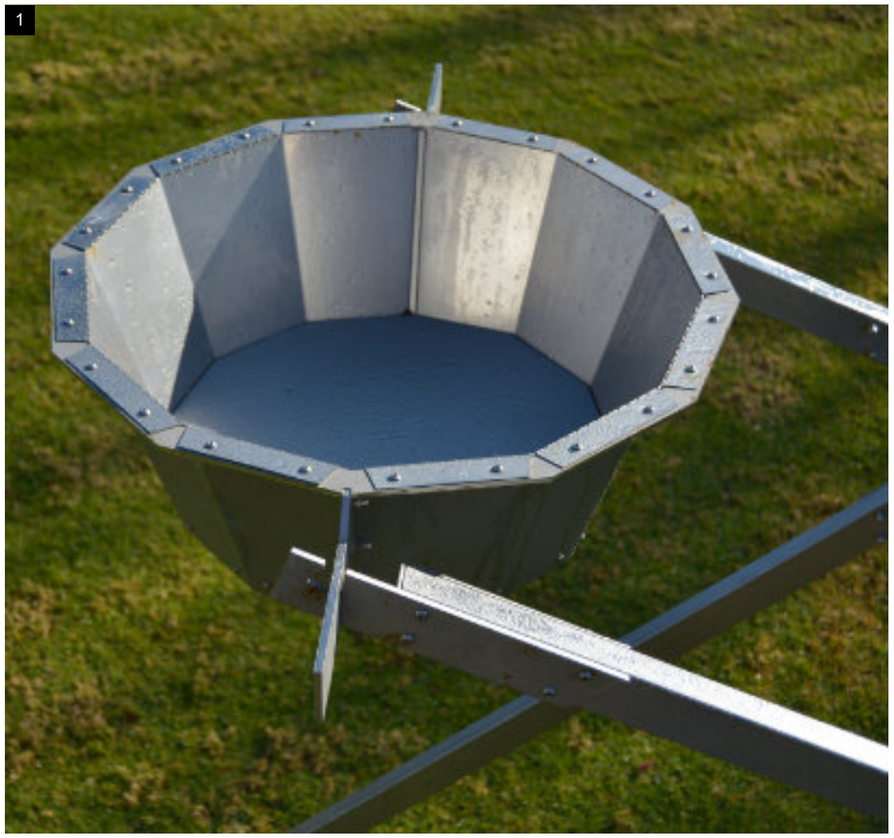
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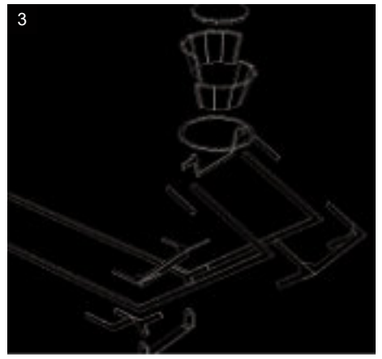
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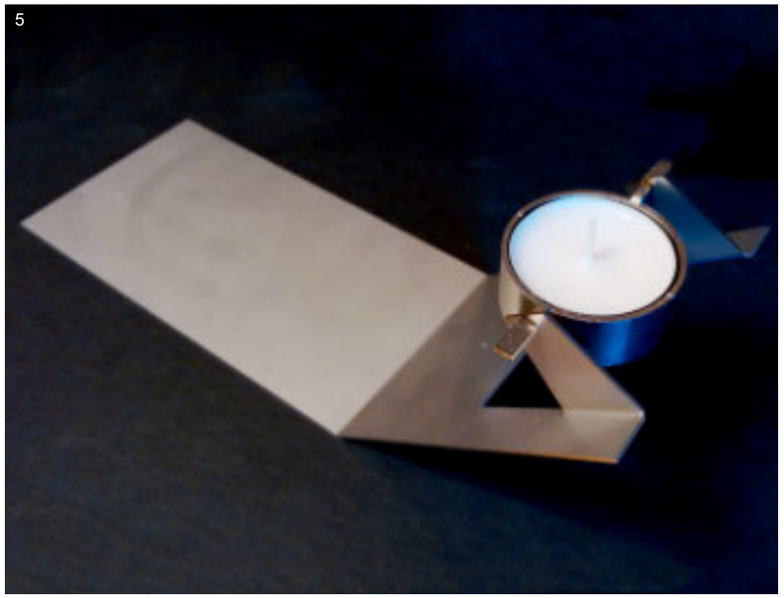
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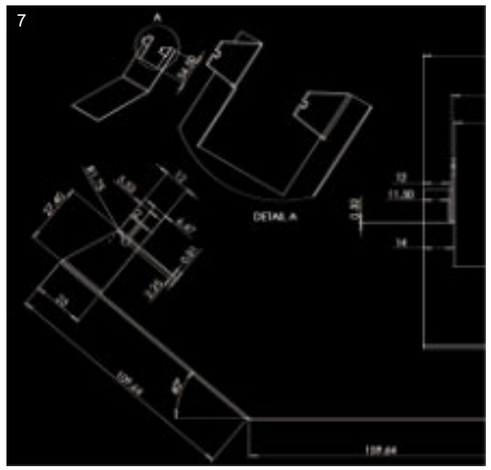

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1. Detail view, Rain Catcher, NIROX Foundation, South Africa, 2016
As the freely hanging container fills with rain, the structure pivots to the other side, returning as the water evaporates.

2. Installation view, Rain Catcher, NIROX Foundation, South Africa, 2016

3. CAD Assembly Drawing, Rain Catcher, Berlin, 2016

4. Full-size model, Rain Catcher, Berlin, 2016
With the project being produced and installed remotely, we decided to build a full size model of the sculpture in-house at the studio to ensure both aesthetic, production and assembly decisions were well grounded before submitting the technical drawings to the manufacturer.

5. Kinetic candle-holder prototype, Downtime, Studio Currents, Berlin, 2016
Downtime, a series of kinetic sculptures acting as domestic candle holders. The collection is based on a simple observation, that a burning candle gradually becomes less heavy as the wax is used up in the flame. Responding to the change in weight, the pieces spontaneously re-balance through mechanical movement, 'performing' the transformation, and while at rest, creating a space of suspense in anticipation of the gesture.

6. Kinetic candle-holder prototype, Downtime, Studio Currents, Berlin, 2016
The final objects are made from laser-cut and folded stainless steel pipe and sheet. We produced both inhouse and via outsourced fabricators a range of prototypes for testing both mechanical and aesthetical aspects of the objects.

7. CAD models, Downtime, Studio Currents, Berlin, 2016

EULER

PRODUCTION / FABRICATION

Technician for the production of furniture and sculpture commissions from international designers and artists.

The Euler workshop specializes in metalwork but also shares a building with other specialists such as stone masons, carpenters, professional painters which means the projects and mediums commonly crosspollinates with its neighbours. At the workshop I worked on projects for artists such as Shannon Finley, Mona Hatoum, Michael Sailstorfer, Alicja Kwade and Slavs and Tatars, among others. At the workshop I contributed to design decisions and assisted with the production and manufacturing of projects, as well as general assistance. Freelancer (40-140hr p/m)

Bernd Euler GmbH, Berlin, Germany, 08.2017 - 12.2017

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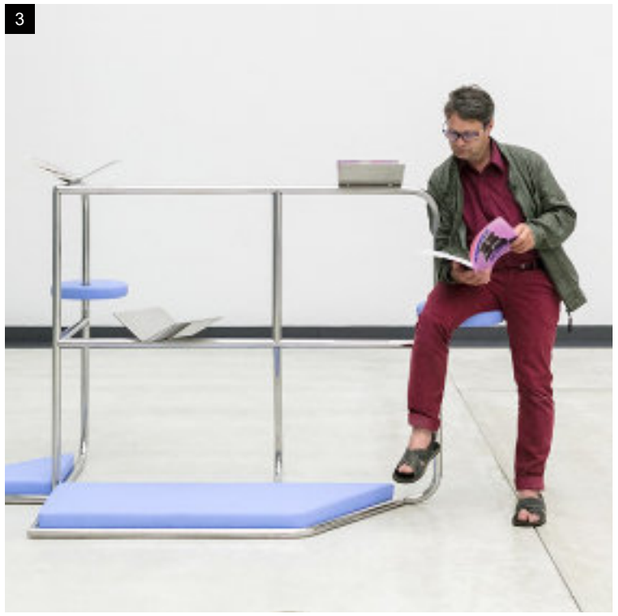

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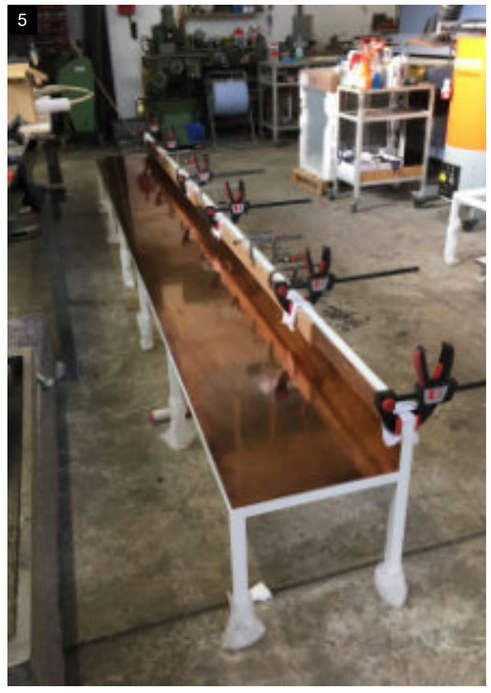

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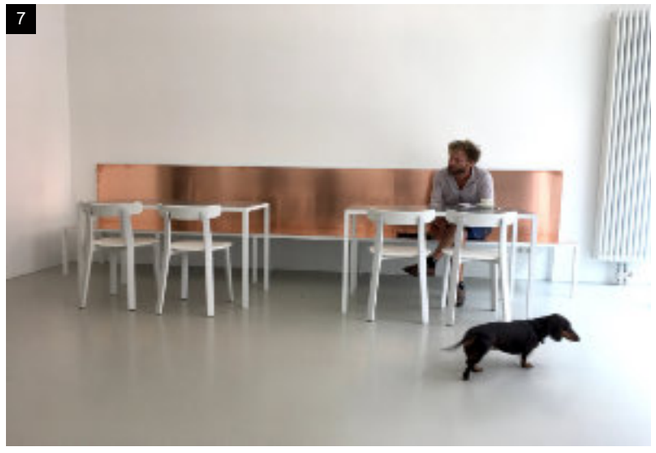

1. Installation view
Alicja Kwade - Revolution (Gravitas), 2017

2. Installation view
Shannon Finley: Mutation 7, 2017

3. Installation view
Slavs and Tatars - Königsberger Gitter, 2017

4. Installation view
Michael Sailstorfer, Ofen, 2017

6. Workshop documentation
Bernd Euler GmbH , Berlin, 2017

5. Installation view
Mona Hatoum: Quarters, 2017

7. Furniture installation documentation
Black Isle Bakery - Cafe Furniture, Berlin, 2017

ALEX MARTINIS ROE - TO BECOME TWO

EXHIBITION FABRICATION

Working with Artist Alex Martinis Roe and Architect Fotini Lazaridou-Hatzigoga to design and construct a series of exhibition installations touring Europe and Australia.

The exhibition To-Become-Two explored a series of interconnected feminist political practices. The project, consisting of 6 films with related objects and printed media displayed on custom built structures, was exhibited in both Europe and Australia. These structures were made from powder coated perforated aluminum extrusions, with partial board display surfaces and custom-built projection screens.

The original intent of this design was that the installations could be flat packed while touring the five different venues which hosted it. Unfortunately, due to logistical clashes it required three separate builds – one conducted solo on-site in Australia – where working from only basic plans many decisions on the form and constructions were made whilst already in the construction stage. The project required consulting with material suppliers, working with local manufacturers and brainstorming custom transport solutions to get both the building materials and the finishes pieces to their international destinations.

Yvonne Lambert, Berlin, Germany, 2016
Casco - Office for Art, Design and Theory, Utrecht, 2016 The Showroom, London, 2017
ar/ge kunst, Bolzano, 2017
Art Gallery of New South Wales, Sydney, 2017 Badischer Kunstverein, Karlsruhe, 2017

Berlin, Germany & Melbourne, Australia, 08.2016 - 02.2017

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1. Installation view
To Become Two, ar/ge kunst, Bolzano, 2017


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1. Installation view
To Become Two, The Showroom, London, 2017

2. Installation view
To Become Two, Casco - Office for Art, Design and Theory, Utrecht, 2016

3. Installation view
To Become Two, Badischer Kunstverein Karlsruhe, 2017

4. Installation view
Art Gallery of New South Wales, Sydney, 2017

5. Installation view
To Become Two, ar/ge kunst, Bolzano, 2017

SCENE / UNSEEN

RESEARCH PROJECT & EXHIBITION

Scene | Unseen exhibition is the culmination of a self-directed two year research project involving intensive collaboration with a computer programmer, a light scientist and three visual artists. The exhibition enabled participants to explore multiple exhibitions within one physical space using a purpose-built interactive projection system.

It consisted of handheld projection devices, each with its own image feed anchored to QR coded coordinates located throughout the gallery. This allowed the audience to navigate multiple series of images simultaneously, enwrapping the entirety of the gallery in images, yet allowing only a selection to be viewable once a coordinate became illuminated by the device. The images were selected independently by three artists, in essence producing a triad of overlapping exhibition within a single space.

The concept played on light's capacity for revelation, which was employed this to ask antithetical questions regarding the conscious concealment of information in contemporary society. We wanted to reflect on some of the limitations of vision which have been highlighted in the physical to virtual transition by creating an experience that allowed the audience to navigate digital images in a way that resembled navigating physical space. In this way, the installation engages our spatial memory in ways currently unrealised in conventional methods of looking.

My role was central in the project – guiding a collaborative process from conception to materialised outcome, acting as project manager and coordinating technological development. In turn professional computer programmer Matt Blair purpose-built software to run on raspberry pie hardware to facilitate the exhibition and photonics doctorate Adam Taylor developed a spatial tracking system that employed infrared light. The exhibition was presented at Bus Projects, one of Melbourne's historical artist-run spaces, and features work by visual artists Charles O'Loughlin, Warwick Baker and Daniel Jenatsch.

Exhibition Space: Bus Projects, Melbourne, Australia | Collaborating Programmer: Matt Blair | Photonics Advisor: Adam Taylor, PhD | Collaborating Image Library Artists: Charles O'Loughlin, Warwick Baker, Daniel Jenatsch

Melbourne, Australia, 04.2011 - 10.2013

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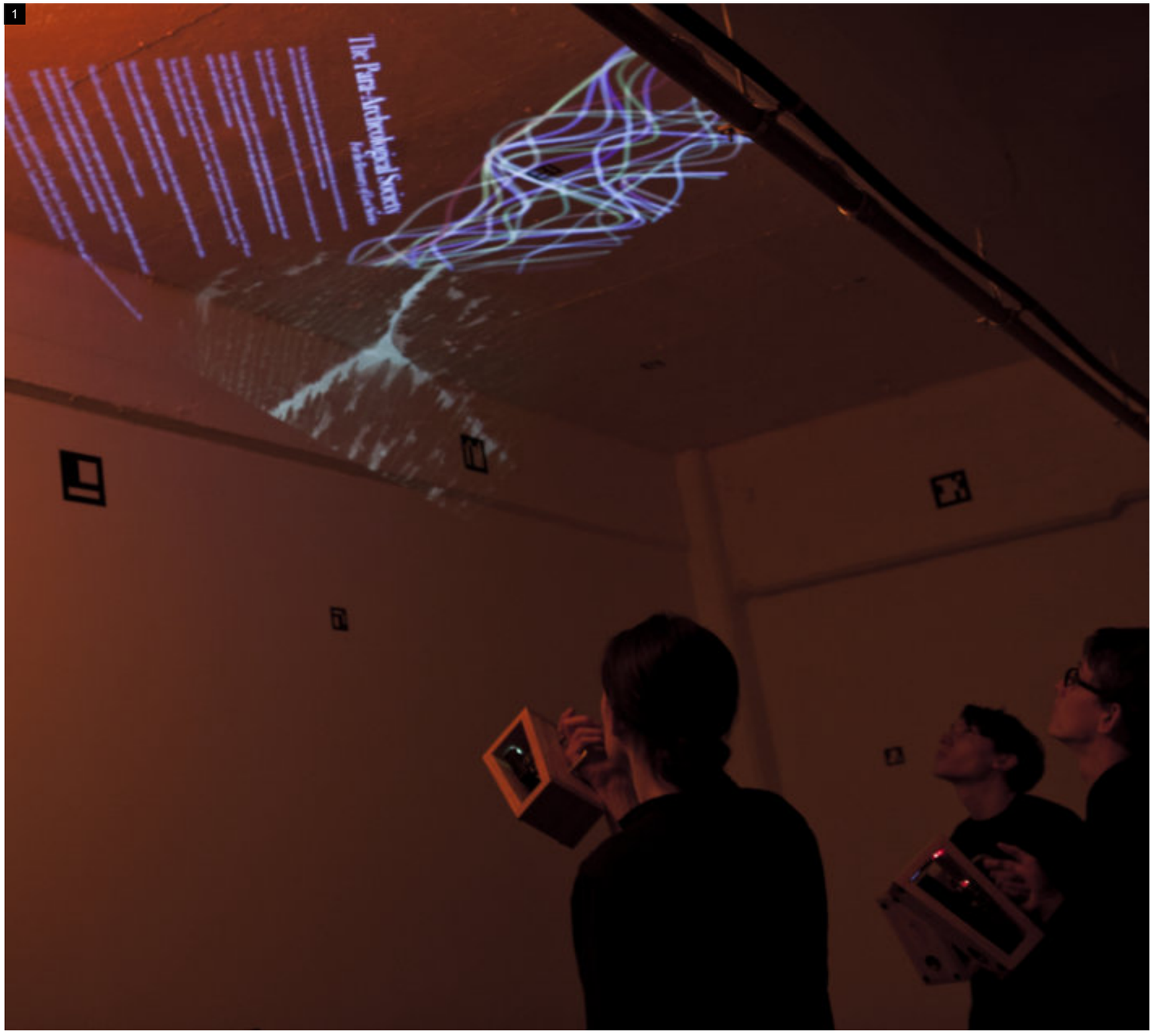
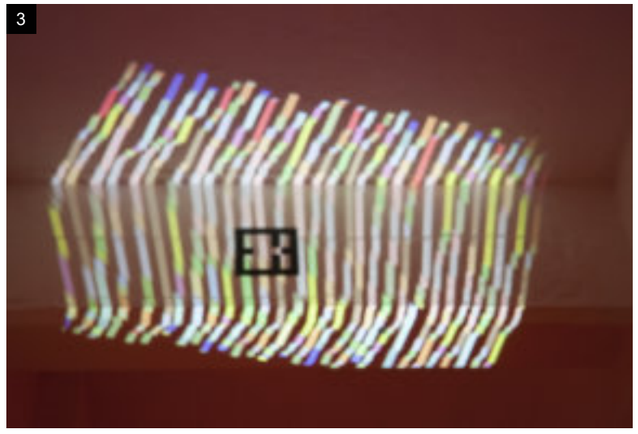


1. Exhibition Documentation, 2013







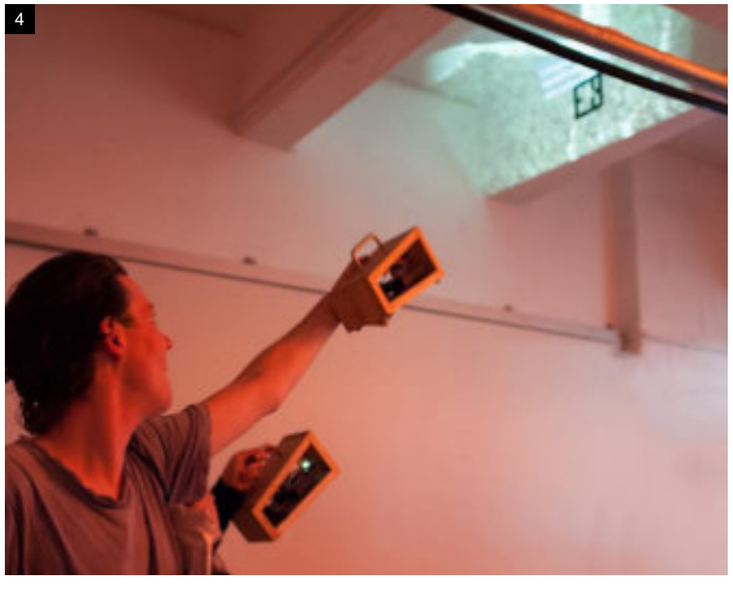
1. Exhibition Documentation, 2013
Following your own path through the QR code points distributed throughout the space

2. Exhibition Documentation, 2013
Three 'flashlight' devices each projects a different artists work.

3. Exhibition Documentation, 2013
QR codes were stenciled onto the gallery walls/ ceiling from which the flash light then recognizes as a specific point and projects the image assigned to it.

4. Exhibition Documentation, 2013
Exhibition visitors playing with the ability to overlap different projected images onto the same surface.

5. Exhibition Documentation, 2013
Exhibition Opening, 16 Oct. 2013





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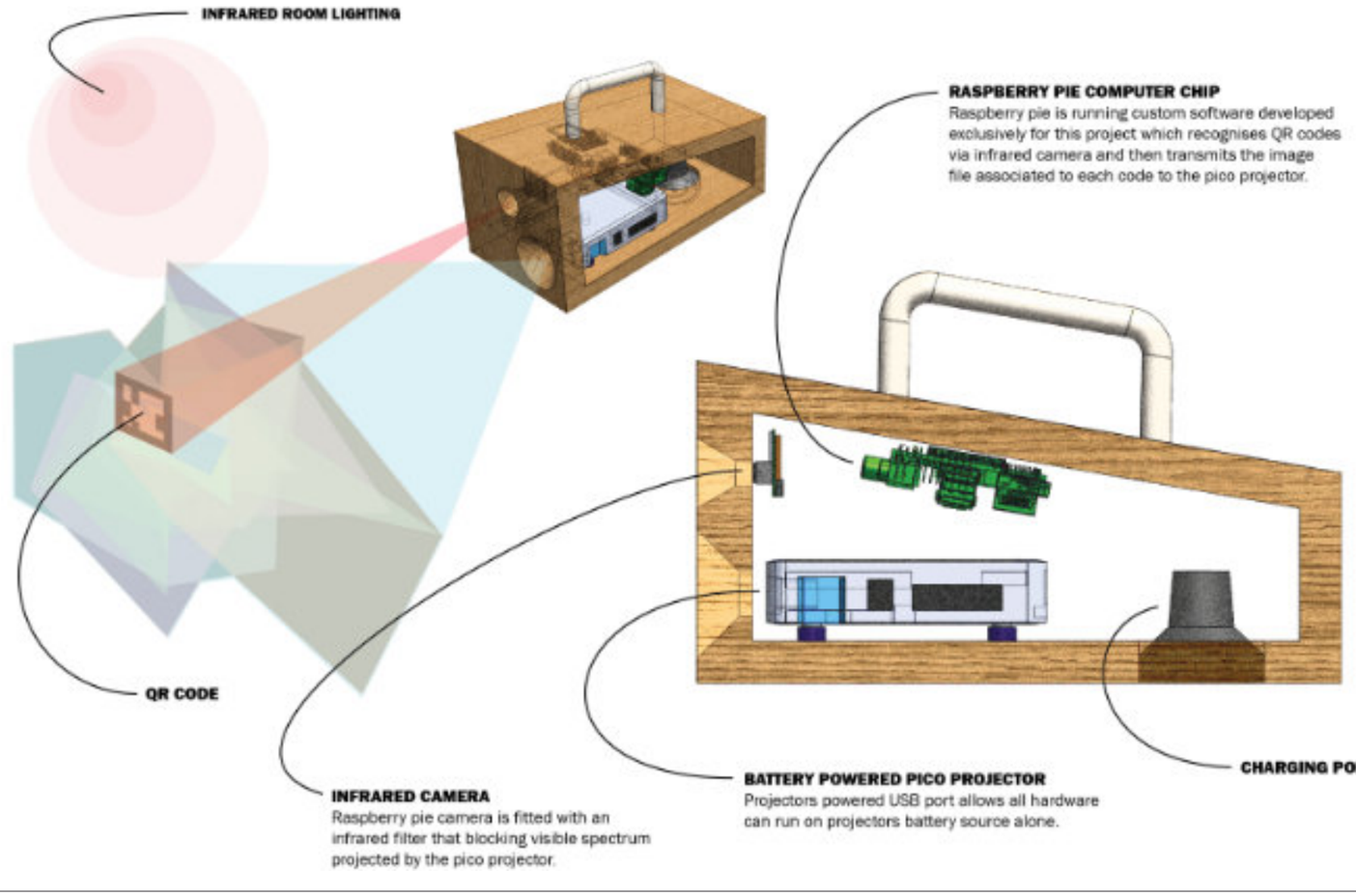

1. IR & Projection System Diagram, 2013
Consisting of 3 handheld projection devices, each with its own image feed which is anchored to QR coded coordinates located throughout the gallery. This allows the audience to navigate multiple series of images simultaneously. In effect the entire gallery is wrapped in images, a selection of which becomes visible when a coordinate is illuminated by the device. These images have been curated by three different artists, creating three exhibitions within one overlapping, physical space.

2. Infrared (IR) Camera Vision
The device uses an infrared camera to recognize the QR code in the infrared spectrum and whilst not allowing the projected images in the visual spectrum to interfere with the QR recognition.

3. Infrared (IR) Pigment Experimentation, 2013
Experiments with using IR sensitive pigment for the QR code stencils. This allowed the QR codes to be almost invisible to the human eye. Although we got some very promising results from our experiments, unfortunately within the time constraints of the final months of the project we were not able to make the system reliable enough to use in the exhibition installation.

4. Documenation of University Project, 2011
Scene | Unseen was a development of an earlier project Forgetting To Remember : Reconnecting Our Artifact's And Histories. The research behind the project centered around the question "With the increasing impermanence of our material surrounds, how can we find new ways to explore our digital artifacts using our spatial environments? The system used RFID technology, infrared light navigation techniques, pico projectors and Processing software to create the interactive experience that enables the user to explore digital images spatially.

5. Documentation of coding experiments, 2011
Processing software was used for early prototyping for the software side of the project, before committing to developing our own purpose built code.

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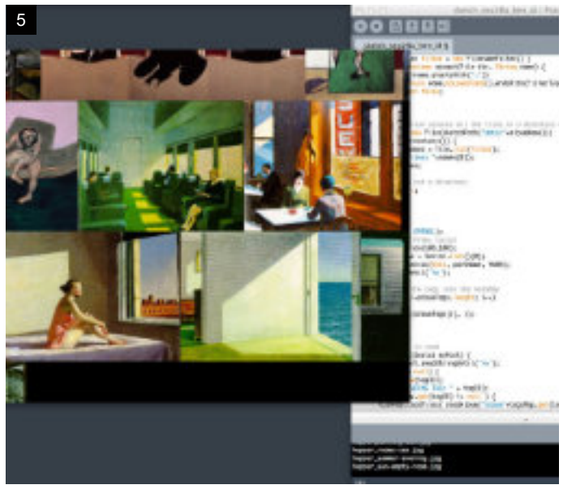

TRANSMISSION

PRODUCTION / FABRICATION

Installation fabrication for prominent Melbourne artist.

This project was a commission from Melbourne-based artist Drew Pettifer for his exhibition Transmission. The artist intention was to transform audio recordings of men masturbating into pulsating light, which we materialized in an installation together with sculpture artist Marcin Wojcik, furniture designer Rowan Bevin, programmer Matt Blair and electrician Justin O'Conner.

Drew Pettifer, Craft Victoria, Melbourne, Australia, 2012


1


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3

1.Exhibition view
Drew Pettifer - Transmission
Craft Victoria, Melbourne, 2012
Sculptured lamps sit suspended on high tables referencing the wood grain aesthetics typical of the bedroom environments in which the original recordings were made.

2.Exhibition view detail
Drew Pettifer - Transmission
Craft Victoria, Melbourne, 2012
The intimate MP3 recordings are transformed to servo movements by Arduino chips from which the servos then rotate domestic light dimmers. Thus through this process each lamp plays an individual score of light through its tungsten bulb. Accompanying this visual representation is the squirming hum of the mechanical elements that are constantly transposing the digital representations back into the analogue.

GAVIN BUFTON DESIGN STUDIO

INDUSTRIAL DESIGNER

Industrial designer in the manufacturing hub of China.

Gavin Bufton Design Studio (GID) has been operating out of Guangzhou since 2006. During my time there I worked directly with Gavin Bufton as his assistant learning his design process and getting first-hand experience on guiding a design brief from ideation to manufacturing.

My roles included research development, market analysis, manufacturing processes, prototyping and visualization. I worked on multiple projects such as Furniture, Interiors, Ceramics, Lighting and Audio. Having direct contact with manufacturers helped me appreciate the importance of having a defined brief and how small changes in the design can greatly improve efficiency in its manufacture. Working in an intimate team of Chinese and western professionals developed my teamwork skills and emphasized the value of delegation.

With Hong Kong just 120km away, Guangzhou is the main manufacturing hub of the Pearl River Delta, one of mainland China's leading commercial and manufacturing regions with an estimated population of 40 million. Working for an extended period in this area was an invaluable experience not only in building design skills but also in comprehending the realities of modern manufacturing on the scale of the global market.

Guangzhou, China, 10.2013 - 04.2014

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1. Final working prototype of VA series Speakers.
Voca Audio, GID, Guangzhou, 2014

2. Renderings of ceramics for client presentation.
GID, Guangzhou, 2014

3. Renderings of dinning setting design ready for manufacture.
GID, Guangzhou, 2014

4. Prototype testing for modular lighting system.
GID, Guangzhou, 2014

SERVICE DESIGN

EXCHANGE SCHOLARSHIP

Designing products and service systems for multinational corporations in Tokyo, Japan

I received a Japan Society for the Promotion of Science funded exchange scholarship with Chiba University to be part of their Service Design Master's Program. As part of this program I worked on multiple group projects, primarily as a think tank for future products and services for multinational corporations including Mitsubishi, Dyson and Fujitsu. Developing and conceptualizing service systems for electric vehicles, ecological packaging and aeroponic food technology. From this experience I gained insight into the work methods of professionals and companies from non-western backgrounds. It encouraged me to communicate my ideas visually with storyboards and diagrams rather than relying on language. The department's emphasis on teamwork and collective outcomes also taught me the importance of collaboration, delegation and consensus.

Chiba University, Tokyo, Japan 09.2010 - 03.2011

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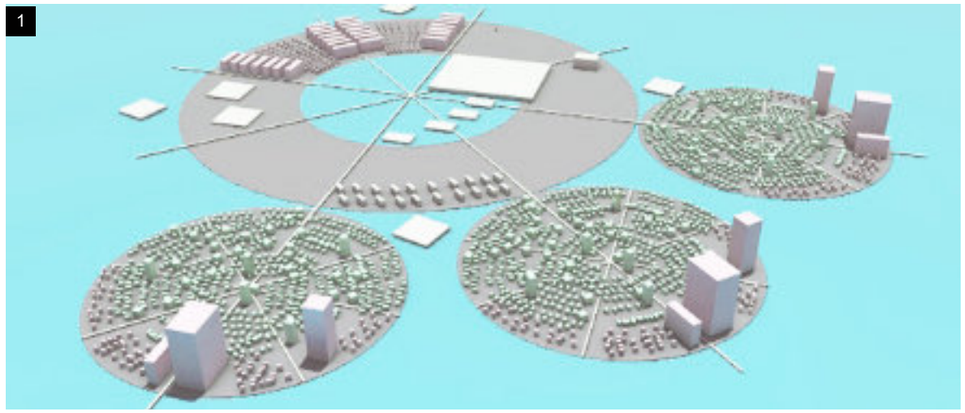

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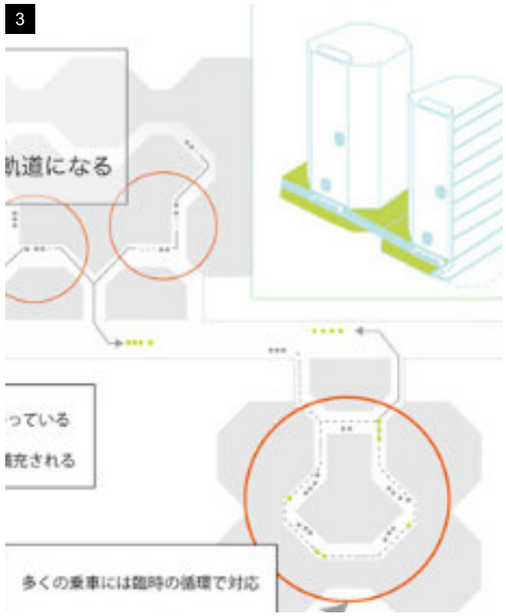

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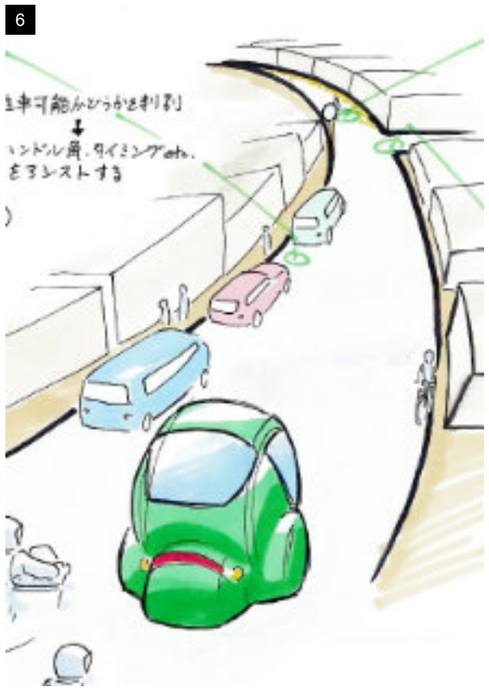

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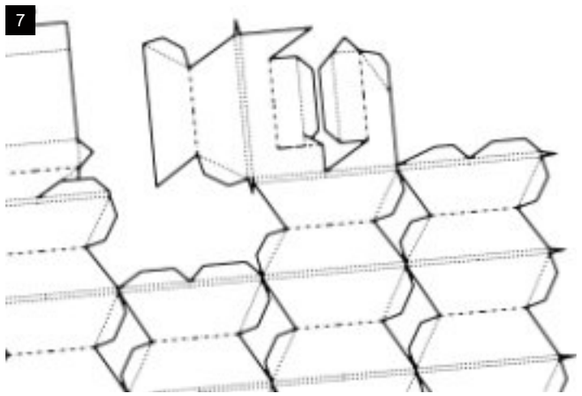

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1. Rendering from electric vehicle service system presentation for Fujitsu.
Chiba University, Tokyo, Japan, 2011

2. Presentation for aeroponic food project for Mitsubishi.
Chiba University, Tokyo, Japan, 2010

3. Rendering from electric vehicle service system presentation for Fujitsu.
Chiba University, Tokyo, Japan, 2011

4. Documentation of concept workshop from electric vehicle service system presentation for Fujitsu.
Chiba University, Tokyo, Japan, 2011

5. Documentation of presentation for electric vehicle service system to Fujitsu executives.
Chiba University, Tokyo, Japan, 2011

6. Concept sketches from Electric vehicle service system for Fujitsu.
Chiba University, Tokyo, Japan, 2011

7. Illustration for packaging concept from Dyson design project.
Chiba University, Tokyo, Japan, 2010

8. Rendering from Electric vehicle Service system concept for Fujitsu.
Chiba University, Tokyo, Japan, 2011

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SUMMARY

SELECTED COMMISSIONS & PROJECTS

2026

Exhibition Production
CIEL, Thuy-Han Nguyen-Chi
parallelgesellschaft × Galerie Nord
Berlin, Germany

3D Printing Commission
Data Feeding: Slow Machine - Ahreum Lee, Transmediale, Silent Green, Berlin,

3D Printing Commission
Val Mucilaginosa, Isabell Bullerschen
Botanical Garden of the University of Zurich, Switzerland

Design & Fabrication
Scarecrow Tactics, Jasmin Werner
Viborg Kunsthal, Viborg, Denmark

Design & Fabrication
E=mcScared, Alexandra Metcalf
dépendance, Brussels, Belgium

Design & Fabrication
Starmirror, Holly Herndon & Mat Dryhurst, K21, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany

3D Printing Commission
Speaker installation, Jorge Pardo, neugerriemschneider, Berlin, Germany

2025

Kinetic Sculpture Design
Roomba Calligraphy: A Poetic Machine Archaeology, Ken Ueno
C-LAB, Taipei, Taiwan & PMQ, Hong Kong

Design and Fabrication
Starmirror, Holly Herndon & Mat Dryhurst, KW Institute for Contemporary Art, Berlin, Germany

3D Printing Commission
Ouroboros, Sheung Yiu, (Inter)faces of Predictions, C/O Berlin, Germany

Sculpture Collaboration — Elo Soode, Berlin, Germany

3D Printing Commission
Blue Bottle, Alicia Frankovich, Melbourne, Australia

3D Printing Commission
Emeka Ogboh, e.artis contemporary, Chemnitz, Germany

3D Printing Commission
Telos Tales, Alicja Kwade, PACE Gallery, New York, USA

Installation Components Design
Ken Ueno, Taipei, Taiwan

Design and Fabrication
Membership Tokens, Cashmere Radio, Wedding, Berlin, Germany

2024

3D Printing Commission
Feather Starshade, Alicia Frankovich, ACCA, Melbourne, Australia

Production Designer
Photosynthesis, Tue Greenfort, Climate Challenge Laboratory, DTU, Copenhagen, Denmark

3D Printing Commission
A Botanical Theatre, Tue Greenfort, New Ecologies, Chemnitz, Germany

Animatronics Commission
A Faboosh Scenar, Colin Self, Frac Île-de-France, Paris, France

2023

Sculpture Commission
Mall Of Anonymous, Shayne Oliver, Schinkel Pavillon, Berlin, Germany

Robotics Commission
The Elephant in the Room: When Platitudes Become Form, Julius von Bismarck, Berlinische Galerie, Berlin, Germany

Animatronics Commission
Factory Reset, Dennis Osadebe, König Galerie / Numero, Berlin, Germany

2022

3D Printing & Rhino/Grasshopper Commission
Equilibrium, Tue Greenfort, König Galerie, Berlin, Germany

Animatronics Commission
Daniel Jenatsch, Sarah Scout Gallery, Melbourne, Australia

Industrial Designer
Antidote Biomedical, Melbourne, Australia

2021

Art Fair Installer
Esther Schipper, Art Basel (Switzerland), Frieze London (UK)

Animatronics Commission
Daniel Jenatsch, The Close World, UNSW Galleries, Sydney, Australia

3D Printing Commission
Sam Durant, Non-Aligned Monuments, CC Strombeek, Belgium

Installation Fabrication
Alex Martinis Roe, To Become Two, Art Gallery of New South Wales, Australia

Artist Assistant
Slavs and Tatars, Berlin, Germany

2020

3D Printing Commission
Laxlan Petras, Berlin, Germany

2019

Art Fair Installer
Neugerriemschneider, Art Basel, Switzerland

Head Installer
Andreas Maness, Mora
Gesellschaft der Freunde Junger Kunst, Baden-Baden, Germany

Furniture Commission
Ursula Chandler Architects, Melbourne, Australia

2018

Art Handler
Neugerriemschneider, Berlin, Germany

Art Handler
König Galerie, Berlin, Germany

Design Consultant
Meyers Place Bar, Melbourne, Australia

2017

Art Handler
Esther Schipper, Berlin, Germany

Technician — Bernd Euler GMBH, Berlin, Germany

2016

Exhibition
Meyers Place Art Wall, Melbourne, Australia

Installation Fabrication
Alex Martinis Roe, To Become Two, Yvonne Lambert, Berlin, Germany; Casco, Utrecht, Netherlands; Ar/ge Kunst, Bolzano Bozen, Italy; The Showroom, London, UK

Artist Assistant
Anton Burdakov, Berlin, Germany
Installation Fabrication
Olivia Steele, Berlin, Germany

Installer
Plan B Gallery, Berlin, Germany

Installer
Centre For Style, H.B. Peace 9th Berlin Biennale, Berlin, Germany

2015

Installation Commission
Territorial Pissings, Bus Projects, Melbourne, Australia

2014

Artist Residency
Trükimuuseum, Tartu, Estonia

Artist Assistant
Anton Burdakov, Berlin, Germany

Industrial Designer
Gavin Bufton Design Studio, Guangzhou, China

2013

Solo Exhibition — Scene | Unseen, Bus Projects, Melbourne, Australia

Film Project Assistant
Mapping the Interior, VCA Margaret Lawrence Gallery, Melbourne, Australia

2012

Installer
Experimenta: Speak To Me, 5th Biennial of Media Art, Melbourne, Australia

Installation Commission
Drew Pettifer: Transmission Craft, Victoria, Melbourne, Australia

2011

Group Exhibition
Forgetting To Remember, RMIT Graduate Exhibition, Melbourne, Australia

2010

Industrial Partner Projects
Mitsubishi, Dyson, Fujitsu, Chiba University, Tokyo, Japan

2009

Installation Commission
Gabriella & Silvana Mangano, Monash University Museum of Art, Melbourne, Australia

2008

Group Exhibition
Don't You Know Who I Am?, Trocadero Artspace, Melbourne, Australia

2007

Professional Model - Models 1 (UK), Exiles/Hype (Japan), Vivien's Models (Australia)

2006

Events Director Assistant - London International Film Festival, London, UK

2005

Committee Member
AGIdeas Design Conference, Melbourne, Australia

Shoe Making Internship
Invicta Shoes, Melbourne, Australia

EDUCATION

2008–2011
Bachelor of Arts,
Industrial Design,
RMIT, Melbourne, Australia

2010
Exchange Scholarship
Service Design
Chiba University, Tokyo, Japan

2004–2005
Diploma of Arts
Product Design
RMIT, Melbourne, Australia