

# Portfolio Nellie Lindquist

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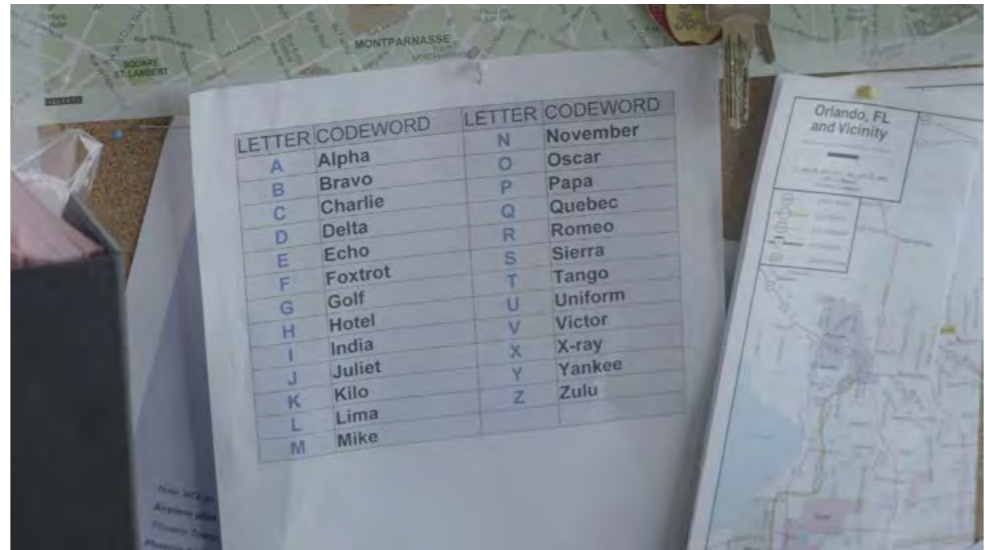
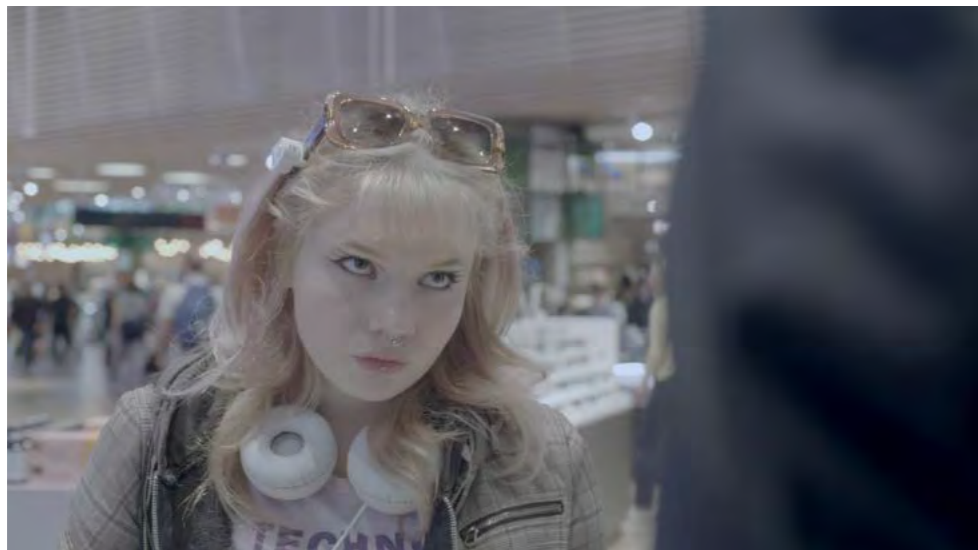
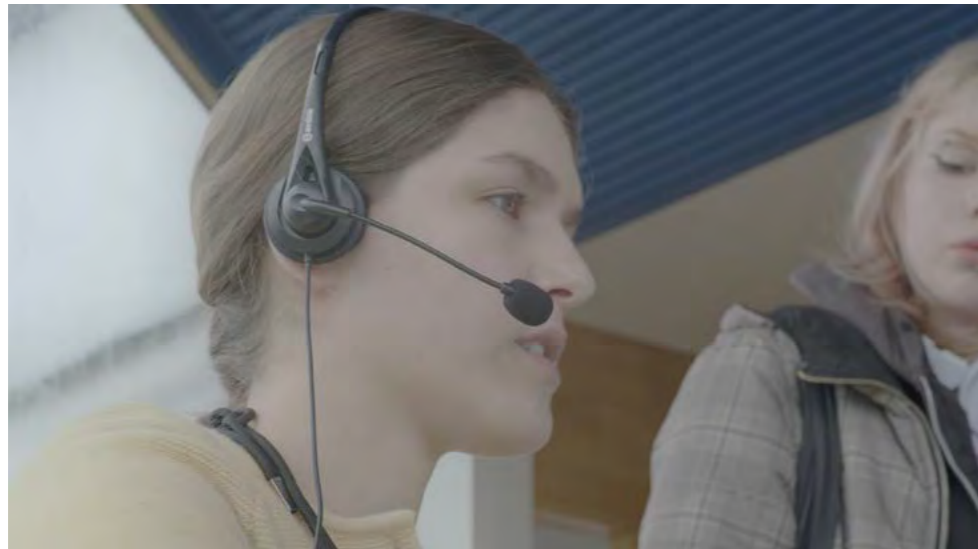
Video still, Tower (2024)





Installation view, Tower (2024)





Video stills, Tower (2024)





Installation view, Tower (2024)

**Tower, 2024**

Video with sound 12:02 min, sticker with film logo, building supports, curtains, sun foil

**Link to full video:**

<https://vimeo.com/973232721/a1996f94e4>

Written and directed by Nellie Lindquist

Editing: Nellie Lindquist

Camera: Freja Sofie Kirk

Colour: xuân TT

Sound design: Oliver Nehammer

Musical score: Klyyre

**Cast**

Nina Rita Pape Johanssen as Teenager

Anna Rettl as Air Traffic Controller 1

Kristian Kirk as Air Traffic Controller 2

Stephen McEvoy as Cashier

In the drama 'Tower,' we follow a teenager stranded inside of Copenhagen Airport. The teenager moves around within the airport infrastructure, testing the flexibility of the experienced limits of her surroundings. This eventually leads the teenager to venture beyond the usual confines of the airport and into the historical and now closed Vilhelm Lauritzen Terminal from 1937. From there she moves further on into the control tower. In the film, the control tower serves as a symbolic viewpoint, tying together the teenager's modern experience with the aged infrastructures and ideals of 20th-century modernity. Through the ventures of the teenager, Tower presents an intimate entry into infrastructural discourse, and how modernity's physical structures, like electricity, roads, and aviation influence and frame our experiences.



Video still, Tower (2024)



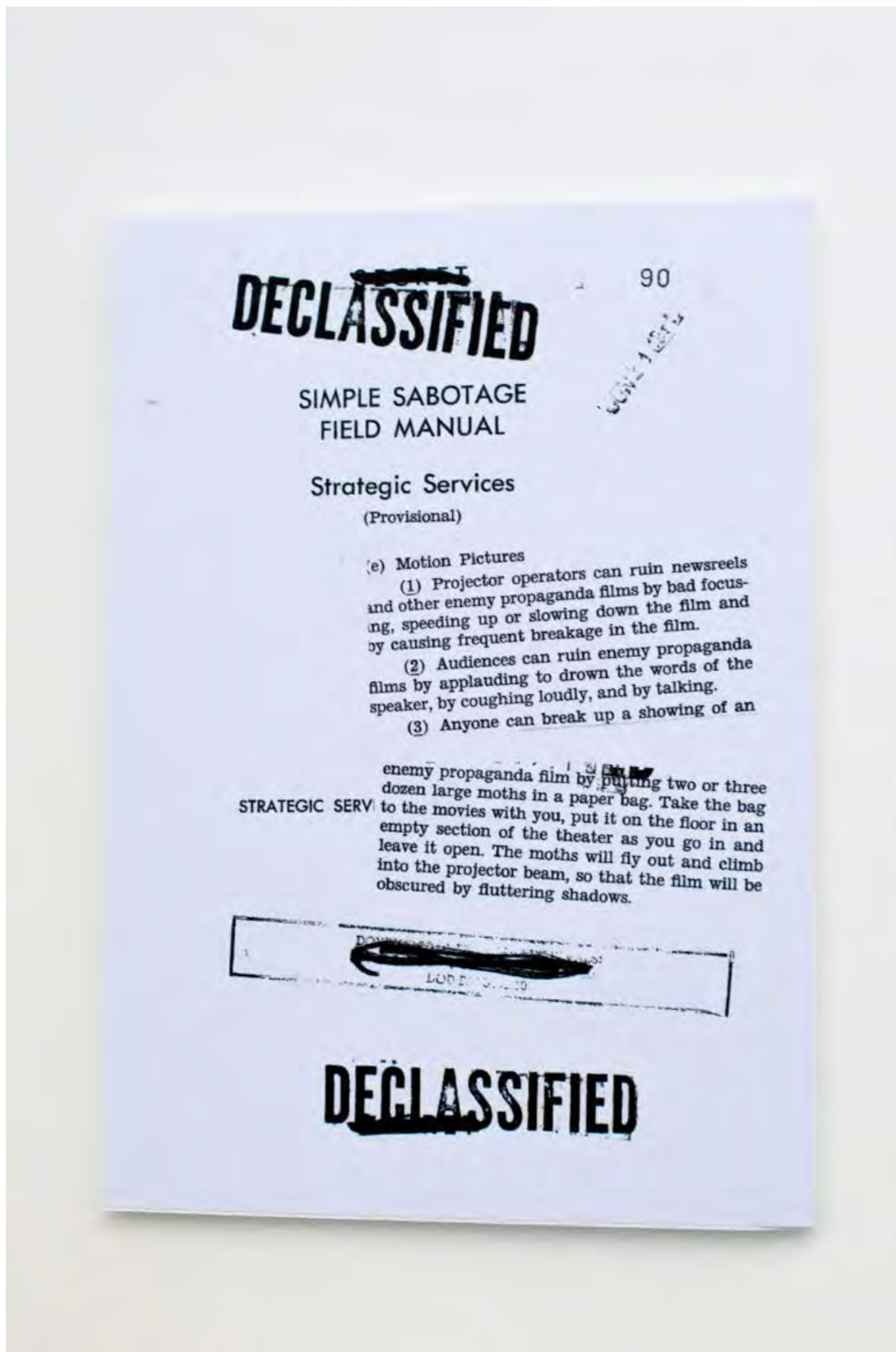


**Memorabilia 2024**  
24 x 25 x 2,5 cm  
Silicone, candy wrappers, envelope, prints

A independent work and at the same time refering to the video work 'Tower', the objects displayed inside the silicone cast of 'Memorabilia' were either used in the making of the film 'Tower', or relating to it, like the candy wrappers for the candy eaten by the main character, as well as abstracted film stills.

Installation view, Tower Memorabilia (2024)





## MOTION PICTURES

2024

Archival print on museum cardboard, wooden bench.

In Motion Pictures (2024) the installation draws attention to the fact that there is no film being screened. Instead of film projections, there are clippings with score-like instructions by the C.I.A on how to to sabotage the screening of 'enemy films' by releasing moths into the cinema.

The work consists of a wall-mounted archival print of a declassified C.I.A document on museum-grade cardboard and a wooden bench, positioned in front of the print.

The print consists of clippings from the 'Simple Sabotage Field Manual', a pamphlet with instructions for general and industrial sabotage from 1944 (declassified 2008), by OSS, the predecessor of the CIA.

Detail, Motion Pictures (2024)





Installation view, Motion Pictures (2024)

Video still, *Land, Server, Signal*, 2023

that are like sprawling  
throughout the globe.



**LAND, SERVER, SIGNAL**

2023

HD video with sound, 11:04 min,  
installed on concrete roadblock

**FULL VIDEO 11:04 MIN:**

[HTTPS://VIMEO.COM/823016175?SHARE=-COPY#T=0](https://vimeo.com/823016175?share=-copy#t=0)

The film Land, Server, Signal explores the digital divide, addressing the ruptured framework of the internet and questioning its role and reliability in social change.

In the film we follow Piotr, Sasha and Amir, who have all decided to take control of their own internet access. Looking at their more or less futile attempts to establish independent internet access, the film Land, Server, Signal raises the question of whether it is possible to create (inter)networks of solidarity at all, on a network which's infrastructure seems to have made equitable distribution impossible in the first place.

As research for the film I wrote an essay addressing circumstances of internet censorship in Iran, Russia and internet inequality in the US, as well as its resistance.

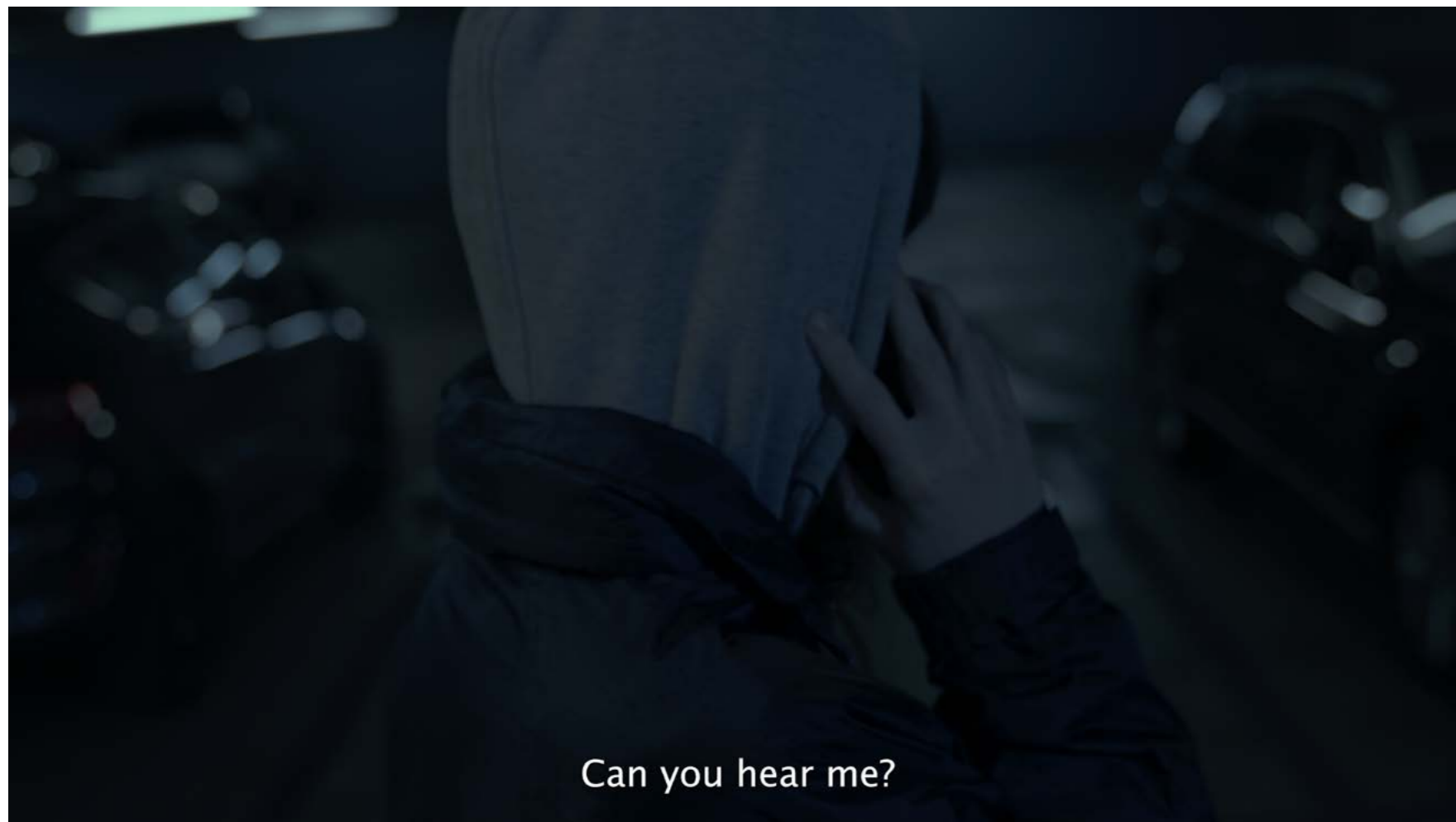
**LINK:**

<https://shiviravisankar.github.io/imaginingdata/nellielindquist/index.html>

**Installation view(front), Land, Server, Signal,**

Afgang 2023, Kunsthal Charlottenborg, 4K video with sound, 11:04 min,  
installed on concrete roadblock





Video still, *Land, Server, Signal / 2023 Afgang 2023*, Kunsthall Charlottenborg  
4K video with sound, 11:04 min



Video still, *Land, Server, Signal / 2023 Afgang 2023*, Kunsthall Charlottenborg  
4K video with sound, 11:04 min



*Installation view(side), Land, Server, Signal,*  
Afgang 2023, Kunsthal Charlottenborg, 4K video with sound,  
11:04 min,  
installed on concrete roadblock

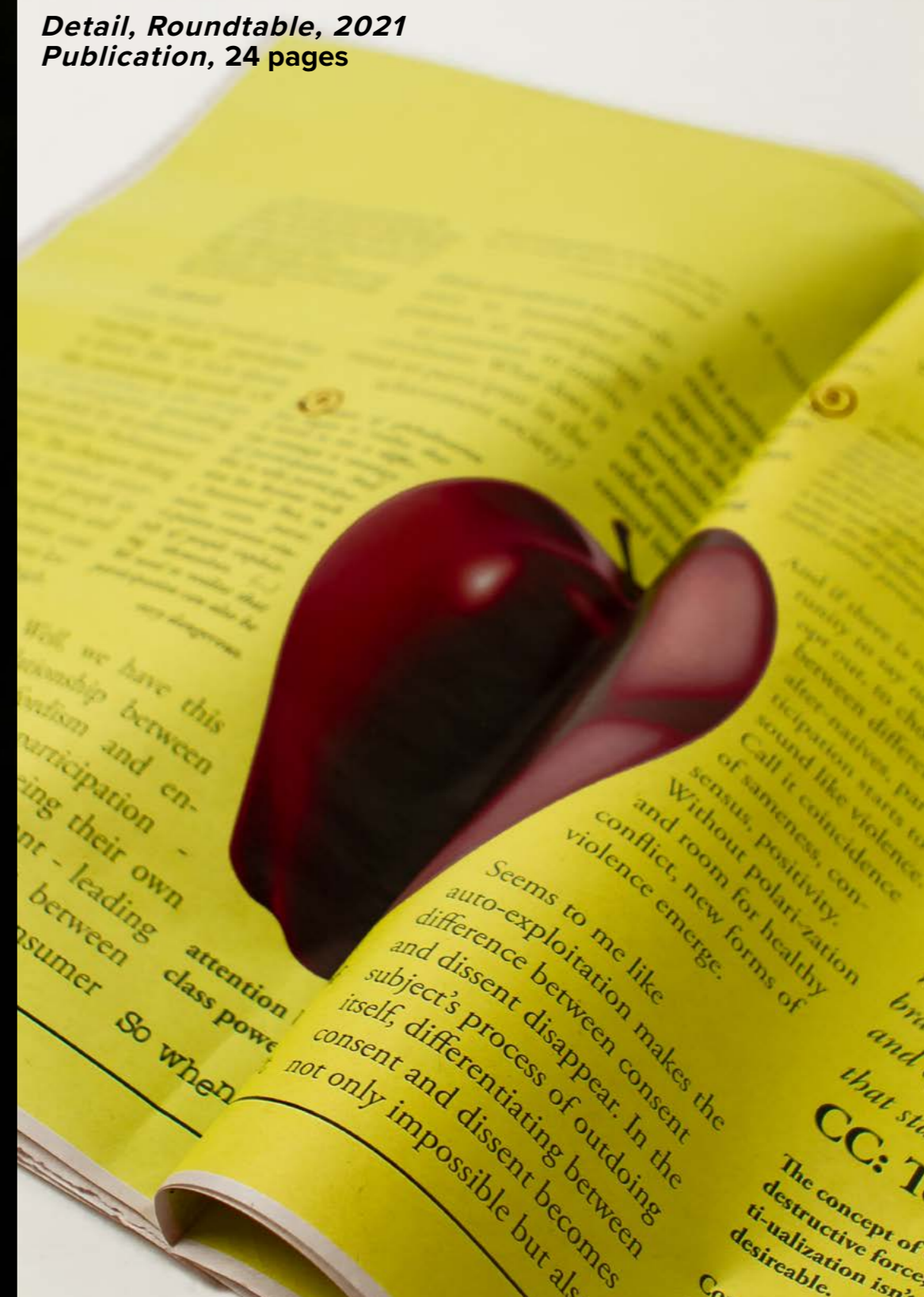




Performance documentation, Roundtable, 2021  
Rundgang, performance, 50 mins



Detail, Roundtable, 2021  
Publication, 24 pages



'Roundtable' is a performance and publication in collaboration with six invited co-readers, exploring if reading together can challenge the power dynamics of knowledge production to allow us to become co-producers of text. The script in the publication intertwines original writing with citations, and its design intentionally breaks as many publishing rules as possible, to challenge how the performance of knowledge contributes to the construction of hierarchies. The publication takes its form from the concept of 'yellow papers', a type of sensationalist newspaper that was the 19th century's version of clickbait.

**ROUNDTABLE/ READING GROUP ON THEORY FATIGUE / 2021**  
**RUNDGANG**  
Performance (50 min) and publication/newspaper (24 pages)

Link to publication:  
[https://www.nellielindquist.online/\\_files/ugd/cbc737\\_ca364d1bb40a474ea268e5203e53d729.pdf](https://www.nellielindquist.online/_files/ugd/cbc737_ca364d1bb40a474ea268e5203e53d729.pdf)





*Detail, Roundtable, 2021  
Publication, 24 pages*



Still, *The Tightest Mesh* / 2022  
Mezzaninen Charlottenborg  
Video with sound, 05:32 min

*I am a user of the  
internet in the  
west, by proxy and  
by choice.*

The film *The Tightest Mesh* weaves a speculative theory, asking what happens if we redefine on-line intimacies as spatial relations? The aim of the work was to draw attention to the fictions perpetuated by techno-capital, to disrupt their narratives, and the video work weaved its own fictional theory to describe how power relations are distributed spatially on the internet, to carve out (new) space for online resistance. It was screened as part of the symposium with the same name.

Full video 05:32 min:

<https://vimeo.com/723068200?share=copy>

Documentation of symposium 01:24 min:

<https://vimeo.com/748882360?share=copy>

Documentation of the symposium, *The Tightest Mesh* / 2022  
Mezzaninen Charlottenborg  
Symposium with Nellie Lindquist, Bogna Konior, Anna Engelhardt & Mandus Ridefelt



**THE TIGHTEST MESH/ 2022**  
Kunsthal Charlottenborg  
Video, 05:32 min

Video essay and symposium with Nellie Lindquist, Bogna Konior, Anna Engelhardt & Mandus Ridefelt



*Intimacy itself can  
be thought of as an  
infrastructure, as a  
protocol*

Still, *The Tightest Mesh* / 2022  
Mezzaninen Charlottenborg  
Video with sound, 05:32 min





**Games, 2019. Handbags, print on PU leather, Burial of the White Man, 2020. Kleiner Gleichberg, Thuringia**

Three massproduced purses sewn together into one closed off sculpture with three sewn on patches with the words 'Fuck', 'Marry', 'Kill', alluding to the game with the same name. The sculpture was a response to the prompt of the exhibition: "discuss conditions for overcoming the dominance of white men [...]no one enters the realm of the dead empty-handed; [...] artists [were invited] to pack their rucksacks that will be opened on Kleiner Gleichberg".



**Installation view, Games, 2019. Handbags, print on PU leather, Burial of the White Man, 2020. Kleiner Gleichberg, Thuringia**

*GAMES/ 2019*

**Games, 2019. Handbags, print on PU leather, Burial of the White Man, 2020. EXILE GALLERY/ Wien/ Kleiner Gleichberg, Thuringia**



Slingshot 1, 2020  
Battaglia, Galleri Q,  
Casted PU-Plastic



Protector, 2020  
Battaglia, Galleri Q,  
Jesmonite



***BATTAGLIA/ Sculptural works / 2018-2020***

Extracts from the body of work *Battaglia*, a project with sculptural investigations dealing with issues around power, fiction and design. Modeled and casted industrial-fictional forms like slingshots, shields in different types of plastics, silicones and foams, exhibited both together and separately over a period of 3 years.



*Process image, Softshell ,2020*  
Casted Silicone



Installation image, Stem can't grip, 2020  
Forget About Life, Och Gallery  
Silicone, wire, piercing





*Installation view, Forte, 2020*  
Casted PU-Plastic  
Dalby Skulpturpark, Delfi



*Installation view, Hero, 2019*  
Casted PU-foam and jersey  
Brunshøj Vandtårn

