

Fig.011 Picture of a 2005 performance. While living in a van during a cold Scandinavian winter, I spent a whole month laying out a year's worth of pictures on a library floor. In a Buddhist fashion I later vacuum cleaned all the photos. After a whole year in a copper graphic workshop trying to make my photos archival, I opted to only keep them digital.

ACTIONS 11

It was only at the beginning of this work that I shared my photographic record with the scientific community. Articles were at first well received despite their rather artistic and subjective nature. With the event of social media however and with the privacy implications that they arouse, the scientific community turned generally skeptical of my work. All of a sudden I got caught in a critical discussions pointing the finger at users generating data and by so doing feeding the new data-greedy industry. Suddenly from being an artist fighting for my own autonomy and exploring the beauty and poetry of being self-sufficient in life I was in the opinion of many scholars accelerating a future scenario of massive surveillance and Taylorism. To me this sounded like a generalization especially because this criticism often came from scholars monetizing on the topic and enforcing a line of thought upon which their status is based. So while I was living my simple life longing for the woods and certainly not longing for the any chair of any institution, I came in the middle of a clash between the new digital industry harvesting data from the people and the old academia generating their capital by criticizing such capitalist approaches. Unfortunately in this polarization much of the poetry behind works like mine are lost.