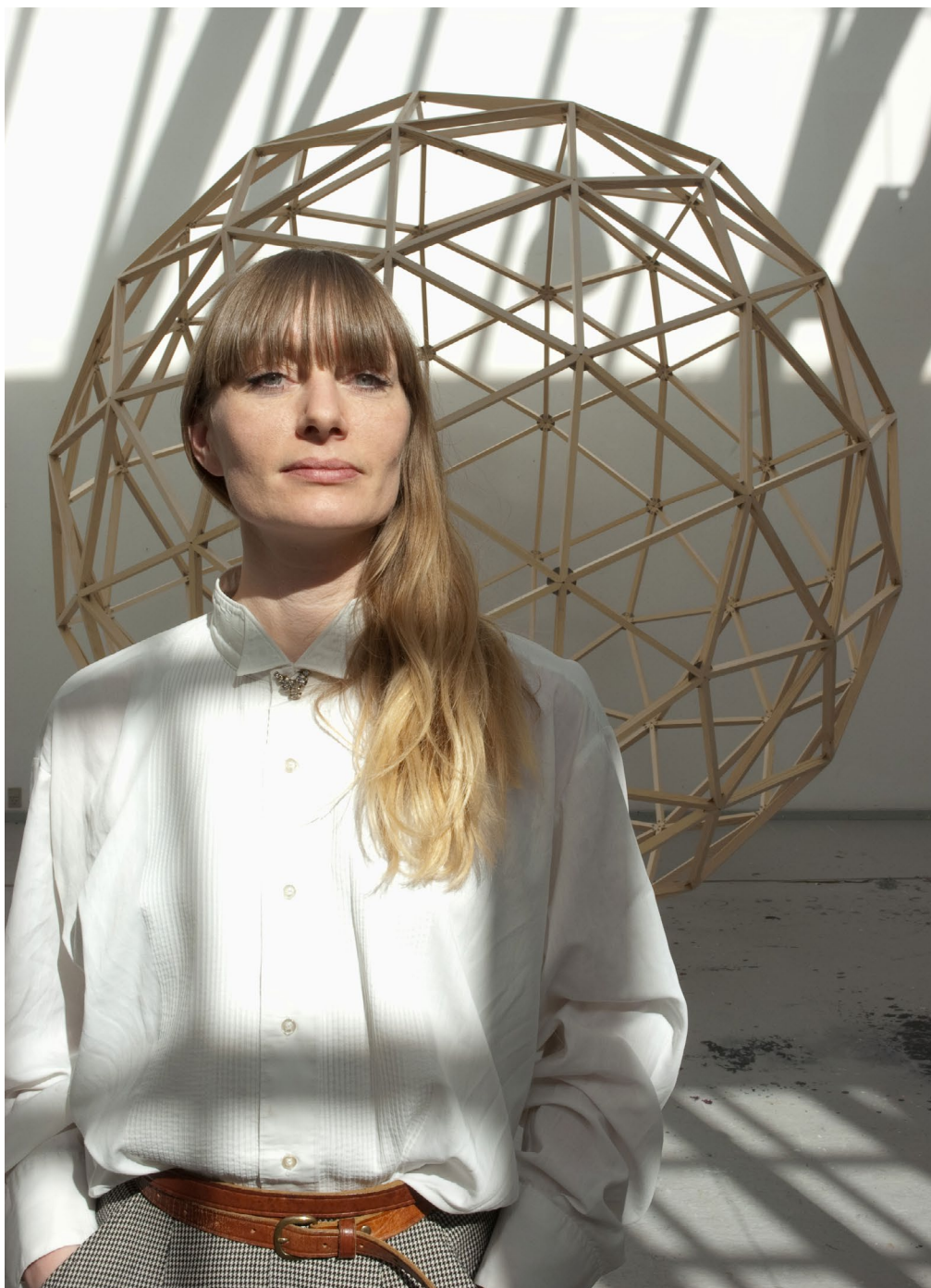


# Portfolio



Honey Biba Beckerlee's works manifests in a variety of mediums revolving around experimentation. She is interested in how visual art can challenge the idea of a coherent objective reality, such as notions of originality, individualism and anthropocentrism as well as concepts from classical physics' such as cause and effect, linear time and objectivity. Her work is research based and draws on quantum mechanics and feminist new-materialism.

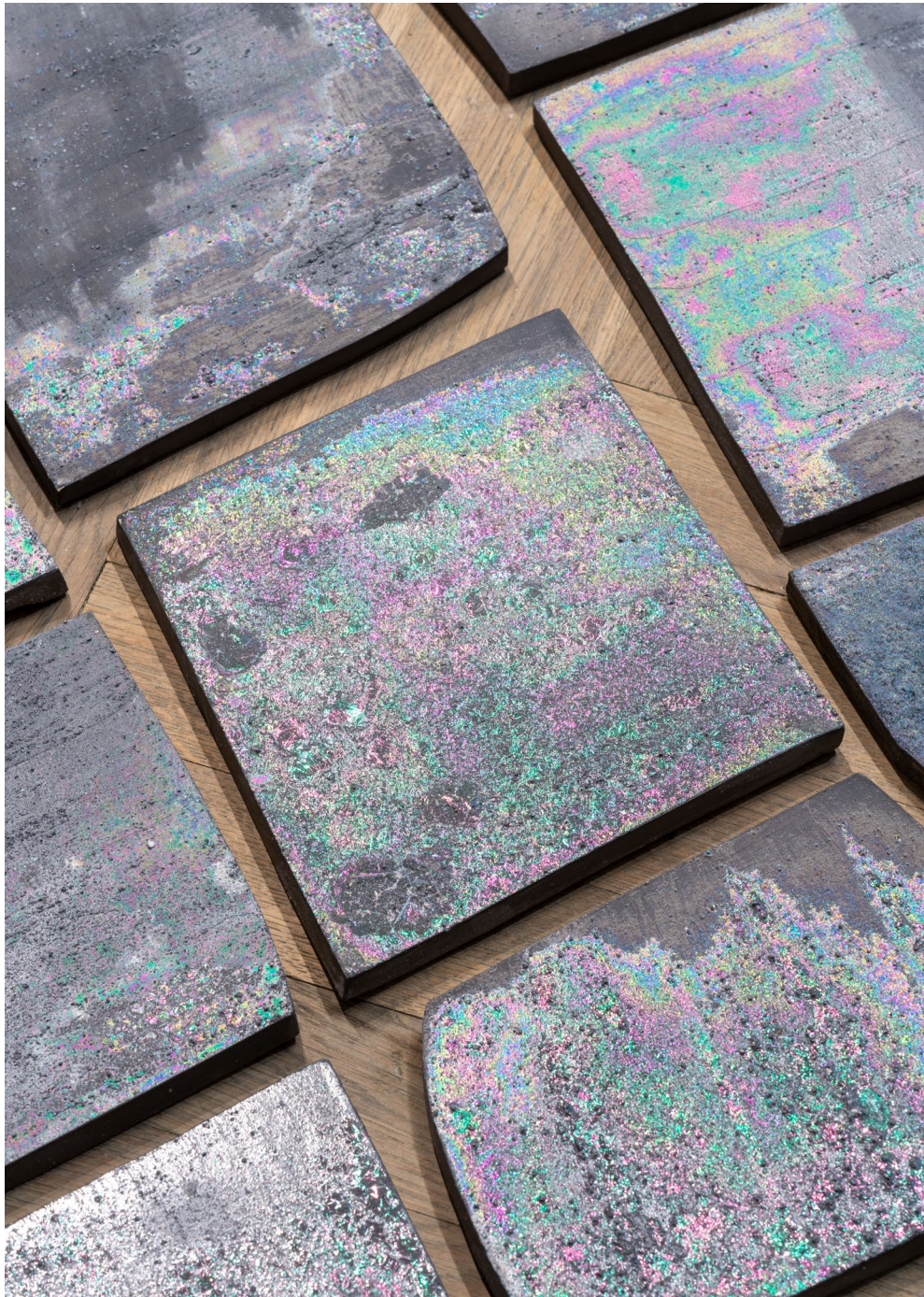
In 2017 she was the recipient of The Novo Nordisk Foundation, Mads Øvlisen PhD Scholarships in practice-based research and is currently in the final year of her Practice based Ph.D. between Århus University and The Royal Academy of Fine Arts, Copenhagen. The research project Digital Matters, aims to rethink current notions of immateriality in digital technology through an artistic practice. By investigating the raw materials through a feminist New Materialist approach, she traces the journey of minerals from copper to silicon through a deep time perspective of their respective geological cycles. Thus placing the history of the technology in a different timescale that includes its relation to ancient and feminized handcrafts, such as weaving and ceramics.

Beckerlee has exhibited at Kunsthall Trondheim, Overgaden and Grimmelshausen, Berlin. In 2020 she was awarded an exhibition prize by The Danish Arts Council for her solo show "CU in Circuit". In 2022 she was awarded the Danish Art Foundations 3-year work grant.

Honey Biba Beckerlee holds an MFA from the Royal Danish Academy of Fine Arts, DK and Städelschule, Frankfurt am Main, DE (2008) as well as an MA in Contemporary Art Theory, Goldsmiths College, University of London, UK (2006).

**Honey Biba Beckerlee**

# SOLAR

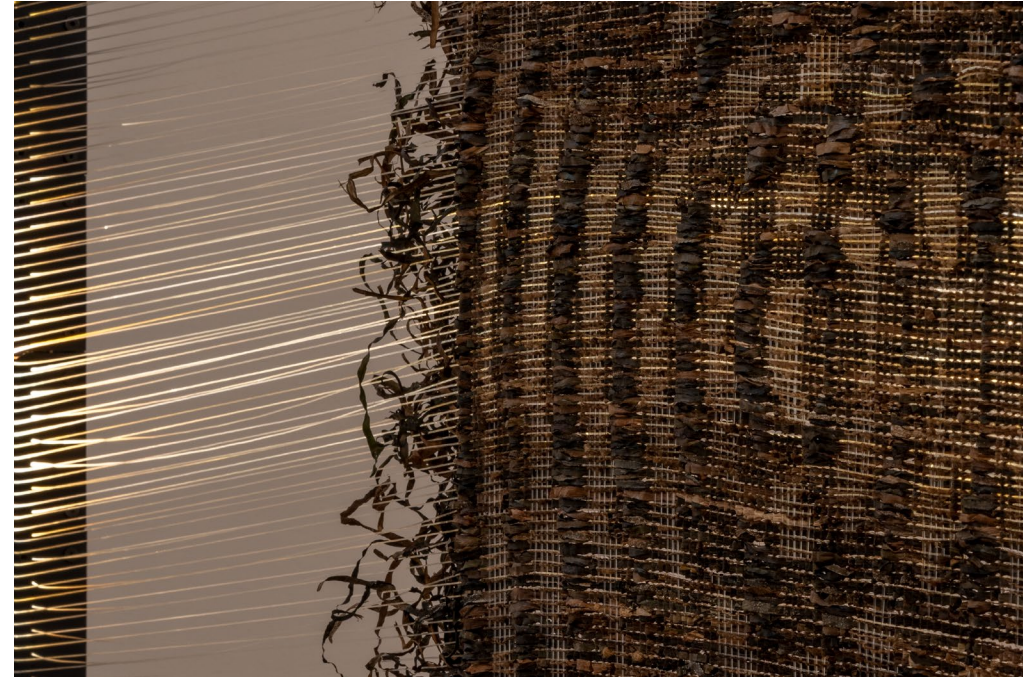


Stoneware mosaic glazed with dust  
from silicon waste  
700x250 cm approx  
solo exhibition Digital Matters  
Kunsthal Charlottenborg, cph Dk,  
2022

Solar is a ceramic mosaic covered in a glaze made out of silicon dust from the microchip industry, specifically dust swept up from the floor of a silicon factory. The mosaic is laid out in patterns inspired by three light-sensitive incarnations of silicon viewed at a microscopic level: a CMOS sensor (a light-sensitive digital camera microchip), plant cells and skin cells. The mosaic thus brings together patterns from technology, the plant kingdom and the human body, weaving them into each other and pointing to a direct kinship between humans, plants and computers chips.

**Honey Biba Beckerlee**

# Swarming / Swimming

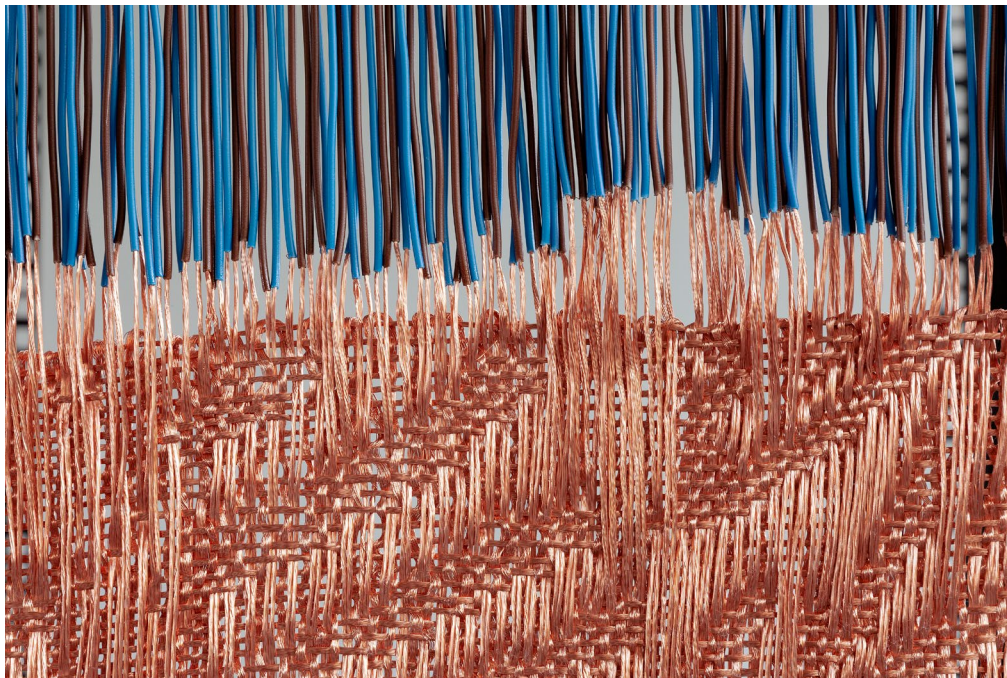


Optic fiber, seaweed, LED, Particle Swarm Optimization Algorithm, micro controller, aluminum structural system  
3x3 m  
Solo-exhibition Digital Matters  
Charlottenborg, Cph, Denmark, 2021

*Swarming / Swimming* nods to the submarine internet cables that form the physical infrastructure of our current digital age. The light signals running through the weaving take their form from a Particle Swarm Optimisation Algorithm, which in turn is inspired by various swarming animals such as bees, butterflies and birds and their ability to coordinate collective actions in large groups. In computer science, swarm algorithms are used to optimise the distribution of data in the Internet's complicated network. Thus, the work examines how our technology borrows from and builds on knowledge found in the more- than-human world.

**Honey Biba Beckerlee**

# Cu in Circuit



server racks, electrical wire  
200x60 cm x 5  
solo-exhibition KH7artspace  
Aarhus, Denmark, 2020

Cu in Circuit unfolds correlations between patterns of copper and memory, across computers, geology and biological life in the deep time of the geological cycle. The installation interweaves selected patterns of copper from minerals, RAM modules and brain scans, that move in and out of chaos and order through the data centers' server racks. The work speculates that memory is not something you possess individually but something that is folded into the earth's crust and asks if memory is a property we borrow from

**Honey Biba Beckerlee**

# Infinity Mirror



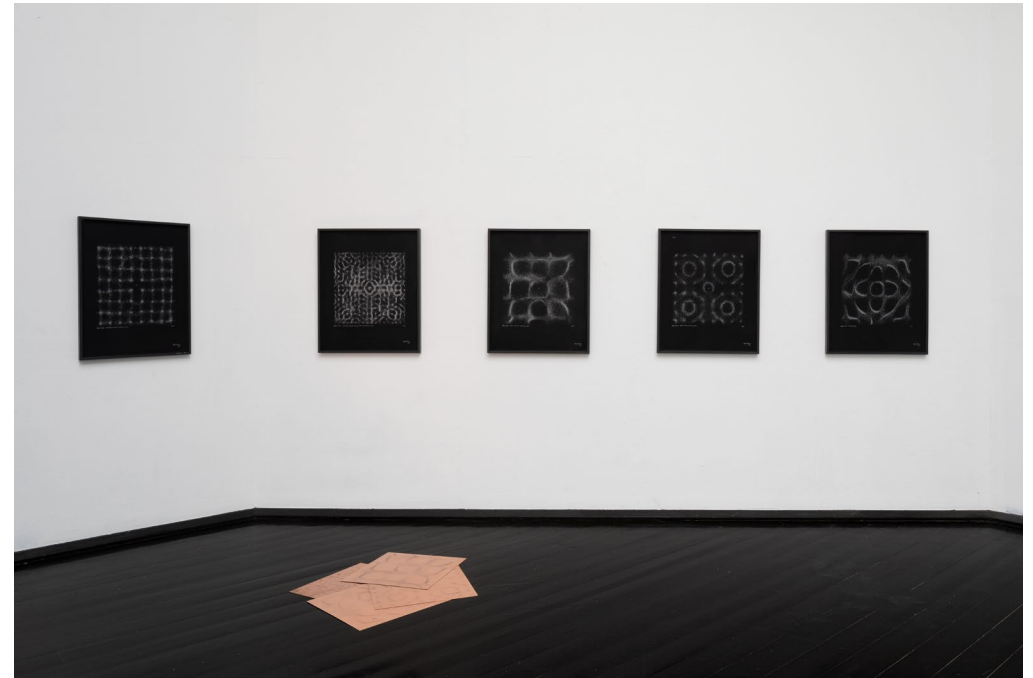
100 retroreflectors, aluminum frame,  
glas  
80 x 80 x 40 cm  
DTU, Lyngby 2019

Infinity Mirror is a sculpture developed in collaboration with DTU Space in occasion of the 50th anniversary the Apollo 11 moon landing in 1969. The sculpture is a replica of the mirrors, the astronauts placed on the moon, the so-called retro-reflectors.

At the campus in Lyngby, Beckerlees sculpture is placed under the open sky poiting towards the retro-reflectors on the moon hereby creating an infinity mirror between the Earth and space. As a form of communication between here and there, then and now.

**Honey Biba Beckerlee**

# Atom Dukh



Aquatint prints, silver ink on black paper & copper printing plates 70x85 cm

solo-exhibition

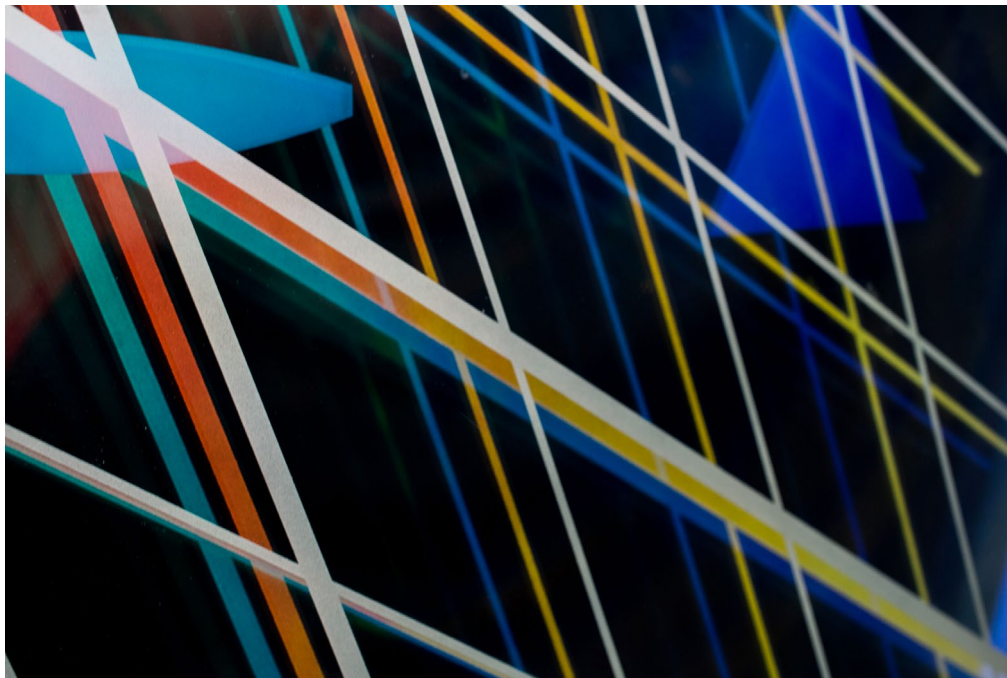
Danske Grafikeres Hus

Copenhagen, Denmark, 2016

By experimenting with aquatinte; an old intaglio printing technique that makes use of dust on copper plates, the artwork is made by adding sound to the copper plates and making cymatics. By using sounds from the origins of copper and dust, this series of prints attempts to make the material come alive and let it tell its story in pictograms which has resulted in five motifs each with a unique pattern, where the title reveals the sound that created the specific pattern. Atom Dukh is a term coined by Russian Cosmist Konstantin Tsiolkovsky. He believed that atoms are the life at the center of the universe, not humans.

**Honey Biba Beckerlee**

# Chromatic Abberation



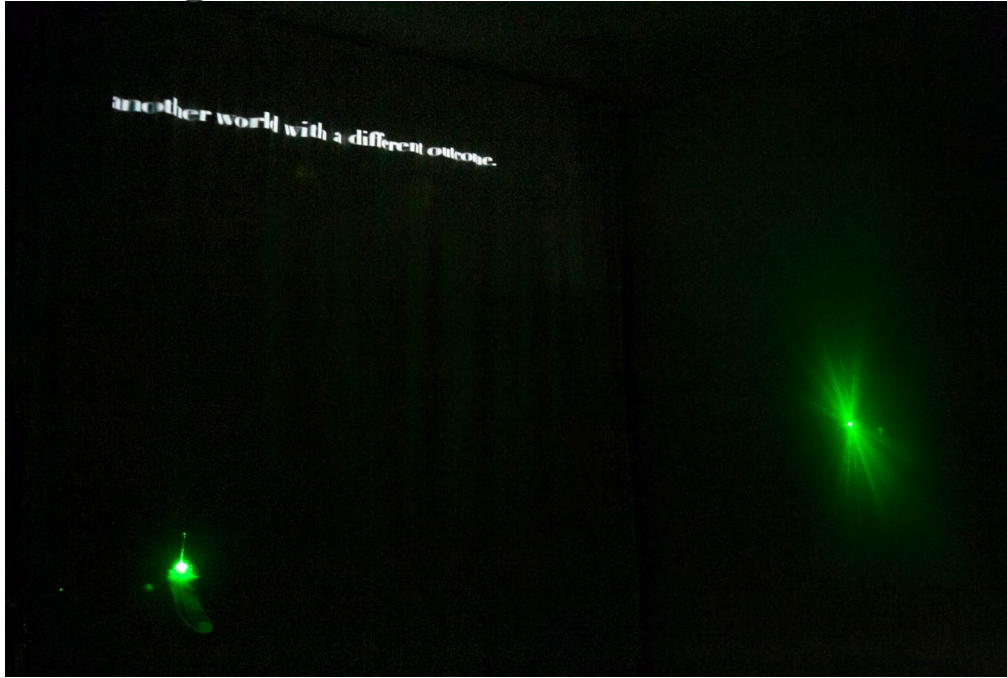
mirror, glass, wooden frames 145x115  
cm & 145x78 cm.

solo-exhibition KontorProjects  
Copenhagen, Denmark, 2015

Chromatic aberration is usually considered an error in optics. The curvature of the lens causes the light to refract slightly, producing contrasting colors in the contours of the image. This series of human scale frames mirror the audience and their surroundings in the effect of chromatic aberration. The motifs examine this error by drawing on the relativity of simultaneity, thus asking if the “optical error” might actually reveal something about the nature of time.

**Honey Biba Beckerlee**

# Entangled Realities II



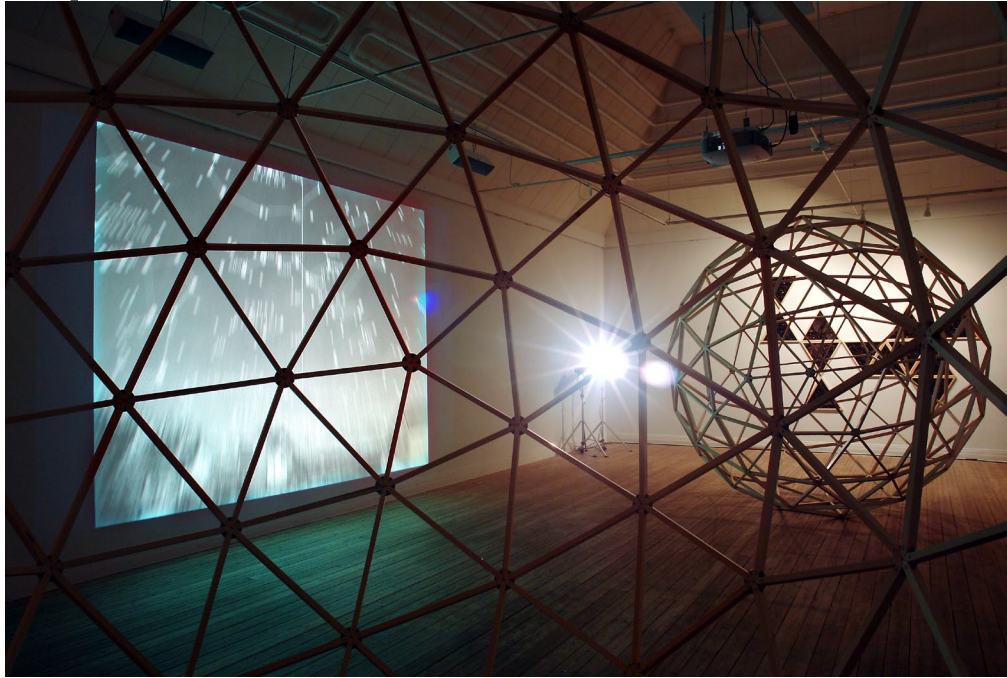
Gelatin silver prints, S.print, wooden frames 90x44 cm. Installation laser pen, seagull feather, text video, curtain.

solo-exhibition Koh-i-Noor  
Copenhagen, Denmark, 2012

By asking what notions of time and space stereoscopic images produce, *Entangled Realities II* unfolds the photographic 3D technique, through a set of archive images of seagulls. Here the images are sidelined with the double slit experiment, using a seagull's feather and in the installation it is hung so the viewer's movements makes the feather flutter. The installation speculates whether the parallel images of stereoscopy might reveal parallel universes, while also suggesting an entanglement between the viewer and the feather.

**Honey Biba Beckerlee**

# Diplopia



Installation, various media  
Solo-show, Aarhus Art Building  
Århus, Denmark, 2011

Diplopia means double vision and the project takes point of departure in a cover of Whole Earth Catalog (1968-'71) from Fall 1970. Nasa's first picture of the globe from 1967 became the outset for the aesthetics of the magazine and later a pastiche of this very image made the cover in Fall '70. The installation, consisting of video, photography and architectural elements, revolves around the copy, investigating the principle of originality and its ambivalent role in western society since Plato.

**Honey Biba Beckerlee**