

NANNA KLITH HOUGAARD

PORTFOLIO



Good Chemistry?

Velvet-covered pillars,
Pheromone Natural Spray Man,
Pheromone Fragrance Twilight Woman,
Corporate Vaporizer

Varibale dimensions (height 2 m)
2020

The installation consists of three velvet-covered pillars, each sprayed with synthetic pheromones - marketed to help us attract love or succeed professionally.

The work explores the myth of human pheromones - chemical signals whose existence remains scientifically unproven. Much of the early research was funded by the company EROX, which both patented the compounds and sponsored the seminar where the concept gained traction.

By inviting spectators to judge for themselves whether one pillar feels more attractive than the others, the installation becomes a sensory pseudo-experiment questioning how much we are controlled by invisible forces—be they real chemical signals, commercial interests, or myths we choose to believe.







The Stories We Tell are not The Stories We are Told

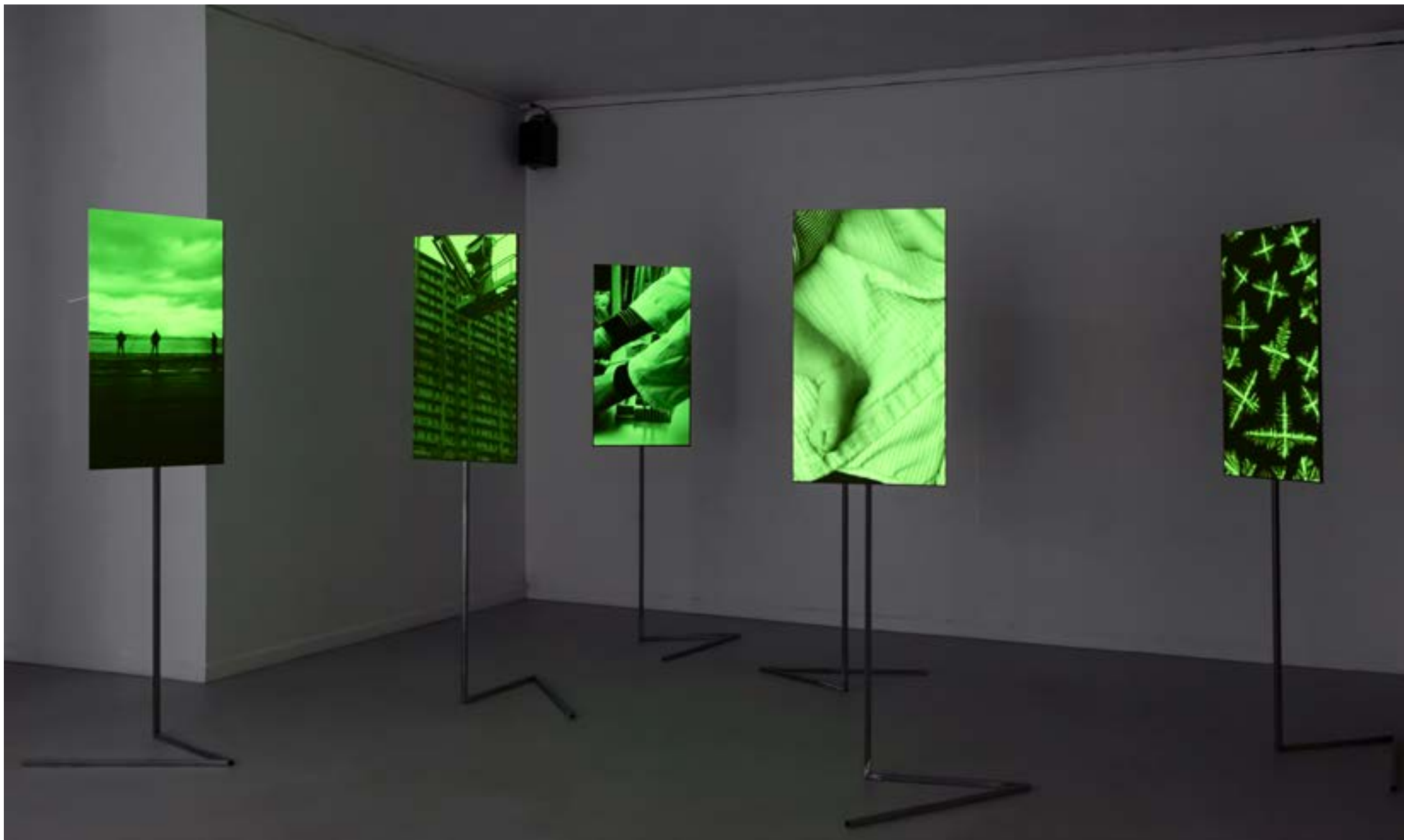
Generative 6-channel video installation
Steel, MDF, green screen paint
Projection mapping

Varibale dimensions (height 180 cm)
2020

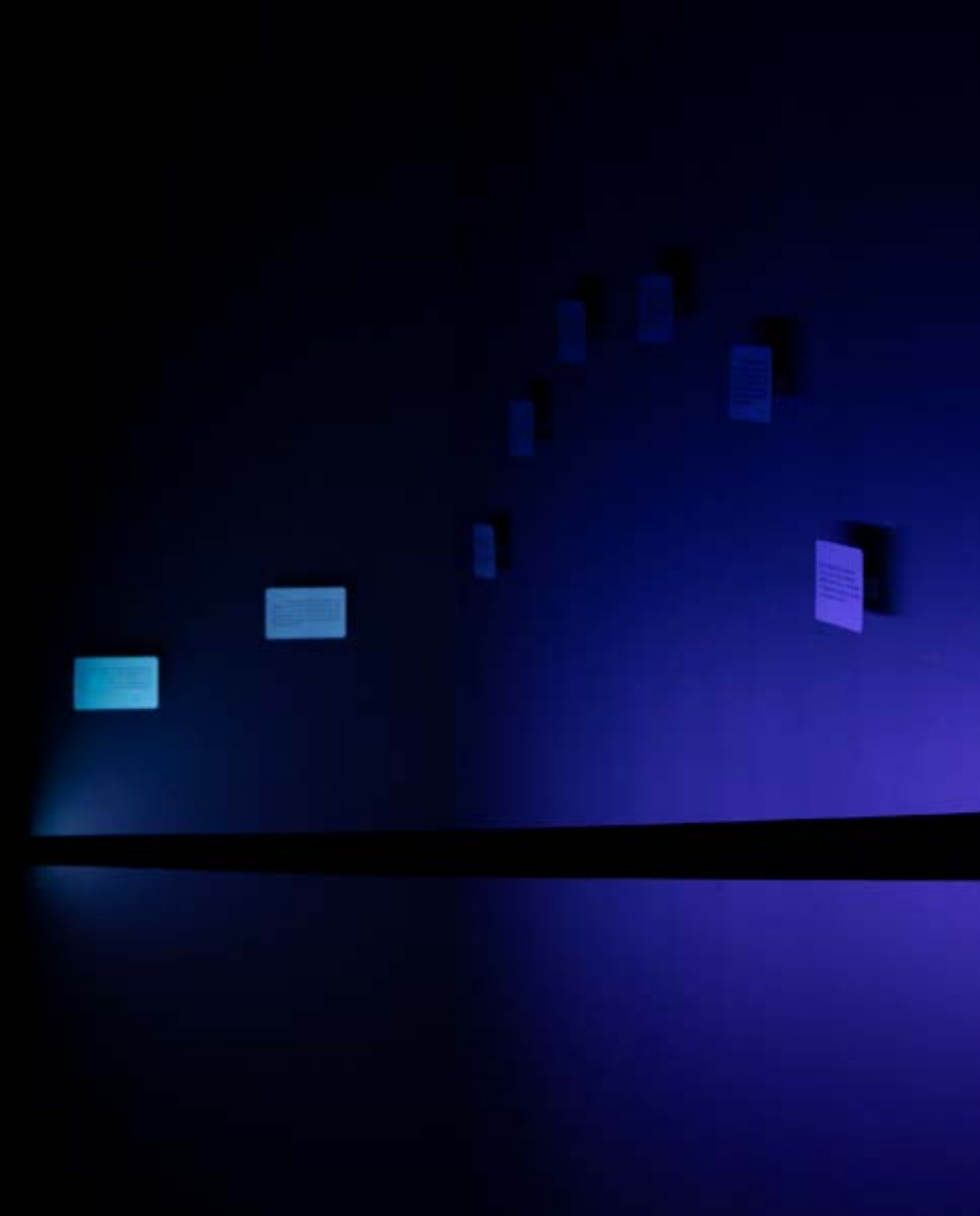
An algorithm randomly plays 80 video clips that, at first glance, appear unrelated: microscopic footage of metal fusing, a biologist analyzing DNA, a tarot reading, a baby breastfeeding, buildings being demolished, soil being cultivated, someone in prayer (...).

The screens go blank, and the green screen - usually a tool for erasure - now emerges as a sensory presence of its own.

The work explores these empty intervals and how we unconsciously fill them with meaning as the algorithm chooses a new path. Rather than presenting a fixed, chronological narrative, the piece disrupts linear time by generating compositions of disconnected elements that form temporary, shifting stories.







Searching for Nothing

Plastic cards, text, wood, LED

Varibale dimensions

2020

Searching for Nothing is a text-based work consisting of 31 plastic cards in standard credit-card format, each carrying a fragment of text retrieved through a search for the word Nothingness. The process begins with a single Google search, where one related image is chosen. That image generates a new set of related images, from which another is selected, and so on, tracing a path through the digital image universe. For each image, a text excerpt is taken from its source – fragments of scientific explanations, advertisements, pop-up windows, and incidental language made available by the web.

The work addresses the philosophical and scientific paradox of nothingness: that the very moment one tries to examine, describe, or speak of it, it ceases to be nothing and becomes something. At the same time, the work reflects on how our contemporary access to knowledge is shaped by algorithms, market interests, and digital contingencies. The work becomes both a mapping of an impossible concept and a meditation on the ways we navigate – and are shaped by – the flows of information online.



QDB 15 = METEOROLOGY Recommended
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MINISTRY OF WATER..QDB 15 = Radio Nav QDB
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Is this mention of the double-slit phenomenon broadly correct?

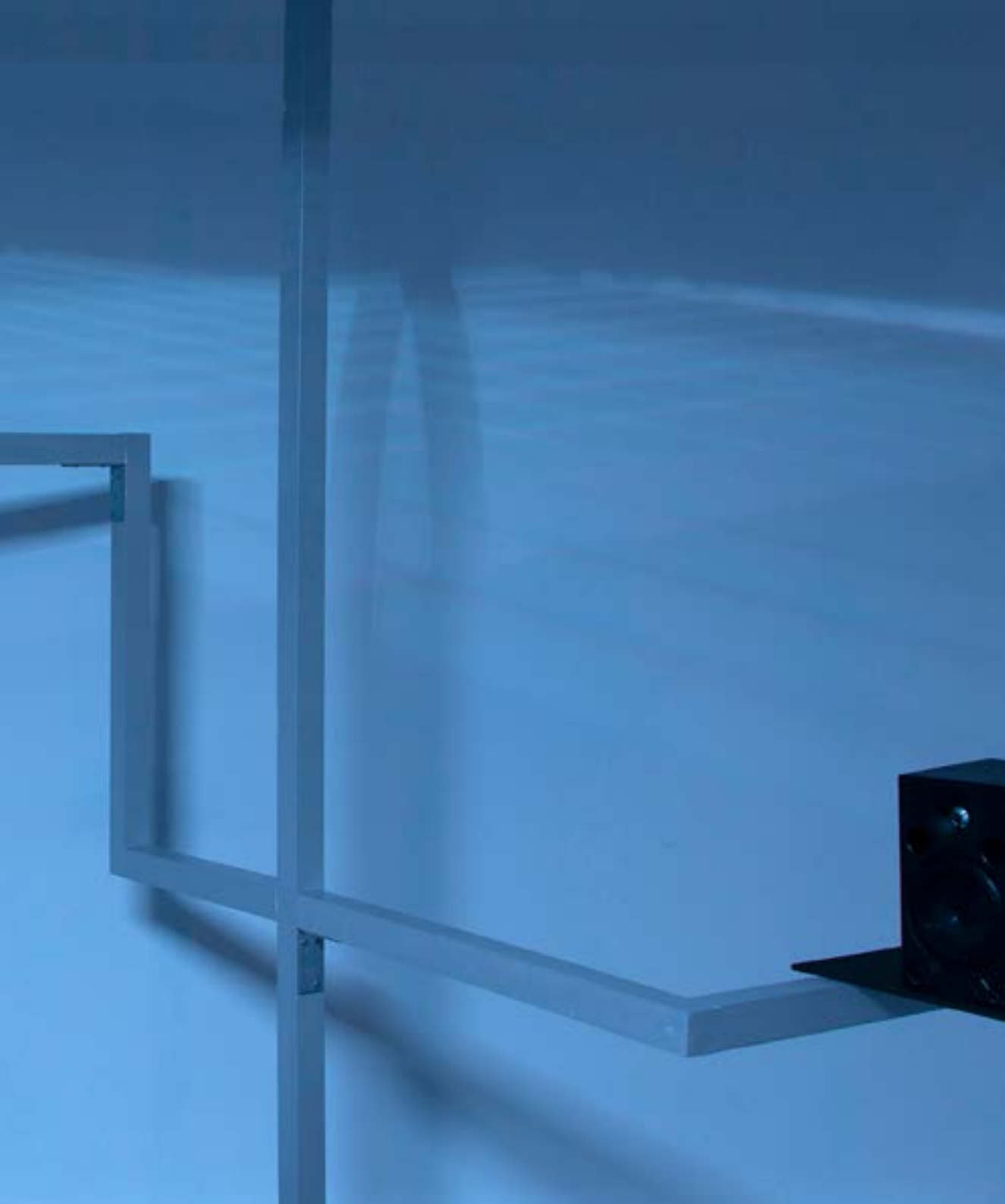
Nature of Nothingness

I Double-slit Experiment I build-up of an interference pattern of single electrons I Electron

11 (a) 200 (b) 6000 (c) 40000 (d) 140000 (e)

Saved by Timothy Hess PEOPLE ALSO LOVE

THESE IDEA Privacy



Department of X

Generative 8-channel sound installation
Silverpainted wood, fleece, plexiglass
Speakers, LED, Arduino

200 x 390 x 400 cm
2019

Department of X is an eight-channel sound installation that generates fictive conversations between eight researchers who never met in real life. Each researcher was interviewed about their own field of study—spanning astrophysics, biology, philosophy, dance, brain science, anthropology, and computer science. Overlapping themes were identified, and an algorithm randomly selects and combines quotes, creating ever-changing dialogues across disciplines.

When the algorithm shifts to a new theme, the central light of the installation is extinguished, leaving the audience in darkness and silence for a few seconds before a new conversation begins.

The work does not seek ultimate truths, but explores the potential of a form of knowledge that is not illuminated - a knowledge that can only be accessed through the body. At the same time, it foregrounds knowledge as an organic entity, resisting confinement to a single discipline and continuously intertwining and undergoing ramification - knowledge in becoming.





Voice 1:

"You just talk about events that are ordered as before and after one another. And correlating them to mathematical coordinate systems, mathematical relationships, which are without change."

Voice 2:

"We sort of invented time. With the clock we invented abstract time, we learned how to count time, and thereby our whole reality changed."

Voice 3:

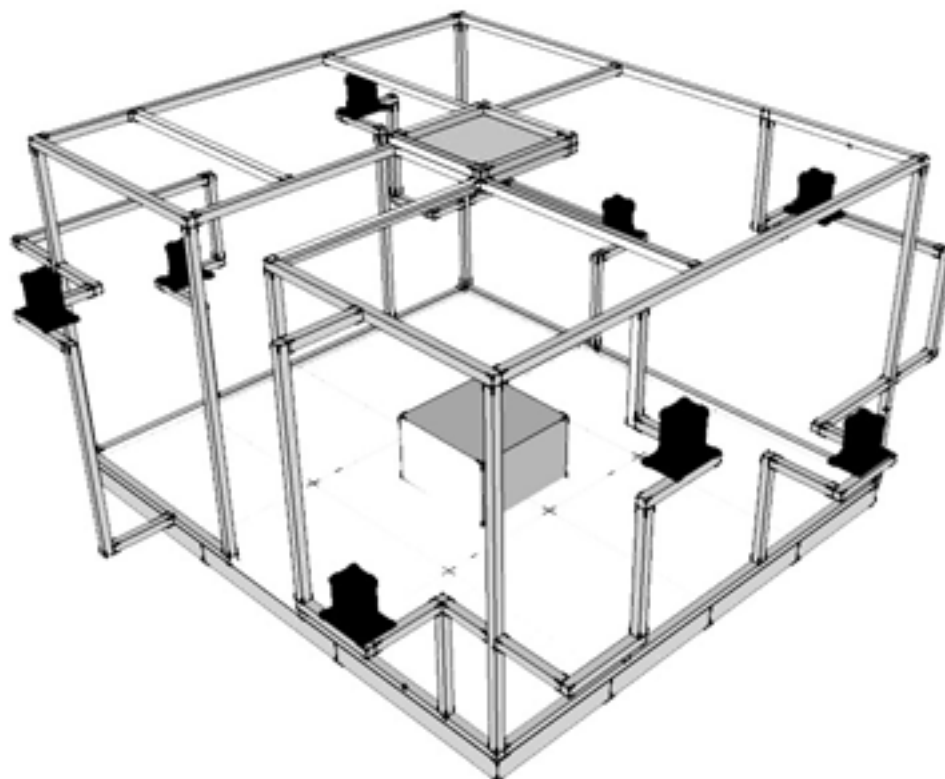
"There is also another kind of time experience, that I personally would find more important. The kind of sensation when you don't experience chronological time. It's more like a flow. Maybe this experience of flow dissolves the experience of chronological time."

Voice 4:

"Does it make sense to say that time does not exist?"

INTERVIEW OBJECTS

Rasmus Jakslund	<i>Metaphysics in Physics</i>
Audrey van der Meer	<i>Brain Science & Neuropsychology</i>
Letizia Jaccheri	<i>Software Engineering & Entertainment Computing</i>
Hans K. Stenoien	<i>Evolutionary Biology</i>
Tone P. Østern	<i>Contemporary Dance & Choreography</i>
Michael Kachelriess	<i>Astroparticle Physics</i>
Truls Wyller	<i>Philosophy of Time</i>
Emil A. Røyrvik	<i>Social-anthropology & Political Economy</i>



SUBJECT CLUES

evolution
 group
 being
 question
 meaning
 information
 communication
 system
 movement
 culture
 consciousness
 intelligence
 change
 gravity
 force
 technology
 network
 connection
 transfer
 reality
 infant
 economics
 stories
 nothing
 time
 language
 soul
 environment
 learning
 waves
 space
 distance
 calculation
 flow
 oscillation
 complex
 body
 energy
 power
 collapse
 object
 quantum
 extension
 collision
 entanglement



BxxNGS I-III

I
Wooden box (200 x 150 X 100 cm), black paint, found objects, projector, projection mapping

II
Video loop, HD screen, wood

III
Shelf with photographs, texts, schemes and pens
Directory book, cotton gloves

Variable dimensions
2018

BxxNGS I–III is a three-part installation that explores how we might listen to, and converse with, things. The work is based on a collection of bxxngs - found objects gathered from various, arbitrary locations across Denmark and Norway between 2014 and 2017. Removed from their original contexts, the objects are presented here as autonomous fragments in a state of transformation - temporary configurations within a narrative that has already ended.

The installation unfolds across three interconnected investigations:

I Conversation in Dark Space

A wooden crate containing selected found objects, illuminated by projection mapping with shifting intensities. The pulsating light animates the objects, suggesting a kind of communication – a silent, flickering conversation between material and perception.

II Getting Closer?

A screen displays video close-ups of the photographed objects. The camera slowly zooms out until the image fades into black. The work gestures toward the fragility of meaning, the elusiveness of memory, and the limits of proximity.

III Dynamic Register

An interactive workstation invites viewers to select an object and fill out a response form, which is then archived in a physical card index. In this way, the viewer becomes part of the object's ongoing (re)interpretation, activating alternative modes of documentation through subjective encounters.

The work examines the relationship between objects, meaning, and memory. By treating “natural” and “artificial” materials as equal, the work challenges conventional hierarchies and opens space for new ways of relating to material surroundings. It insists that things do speak – but reminds us that we must still learn how to listen.







Becomings

Fabric, metalwire

TV screen: video loop

Print, metalframes

MDF, fabric, metal spheres

Plastic, iphone, video loop

Lamp grid, plastic boks, humidity absorber

Variable dimensions

2019

Becomings is an installation composed of works across video, scanning, sculpture, and installation, exploring the invisible mechanisms of transformation and transition. The works capture fragile moments of change: metal spheres poised on the verge of movement, moisture slowly condensed into water, a spark held just before it becomes flame, or the three dots signaling a message in the making.

Other works include room scans in which the image itself becomes a process, a wall sculpture where steel wire shifts between form and dissolution, and a seed caught at the beginning of its sprouting. Together, Becomings forms an atlas of transitions, suggesting knowledge and experience not as fixed entities, but as processes always in motion, always in becoming.

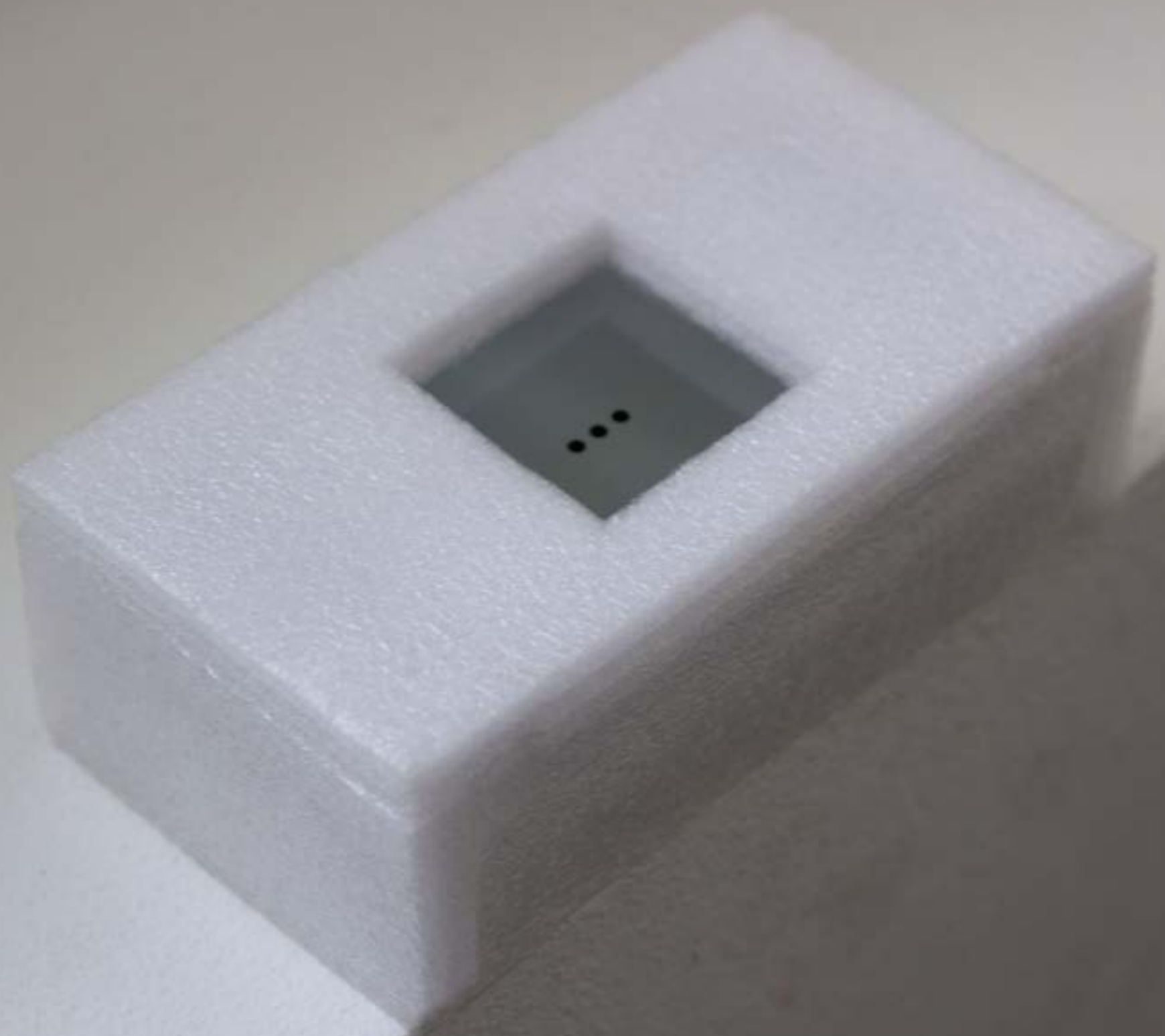






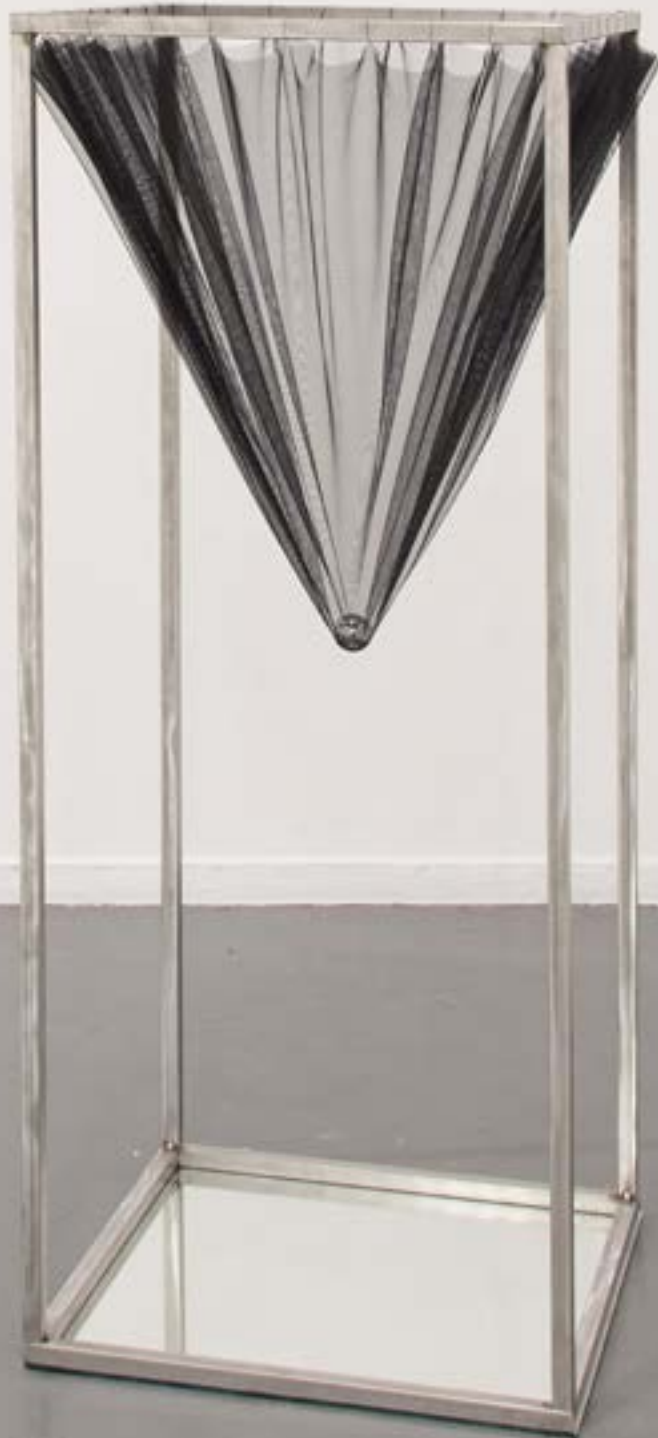








Sense of Dimensional Time and Space



The sculpture explores the paradox of gravity. A thin black fabric is stretched within a metal frame and pulled into a cone by a heavy metal . At the base of the structure lies a mirror, both extending and dissolving the form: it reflects the sagging fabric, producing an illusion of infinite depth, while simultaneously returning the viewer's gaze back onto themselves.

The mirror acts as a symbol of relativity's dual nature - what we perceive is always dependent on our standpoint and perspective. While the fabric materializes the curvature of spacetime, the mirror suggests that perception and knowledge are inseparable from the body that observes. The sculpture thus highlights a fundamental tension: gravity is experienced as a physical force, yet according to relativity theory it does not exist in itself - it is rather a relation, an entanglement of body, time, and space.



Studio: OK Corral
Rentemestervej 69A, 2400 Copenhagen
DK

Contact: nannaklithh@gmail.com