

Jonas Lund

Jonas Lund (1984, Sweden) creates paintings, sculpture, photography, websites and performances that critically reflect on contemporary networked systems and power structures. His artistic practice involves creating systems and setting up parameters that oftentimes require engagement from the viewer. This results in performative artworks where tasks are executed according to algorithms or a set of rules. Through his works, Lund investigates the latest issues generated by the increasing digitalisation of contemporary society like authorship, participation and distribution of agency. At the same time, he questions the mechanisms of the art world; he challenges the production process, authoritative power and art market practices.

[CV and more information here](#)



Jonas Lund, 'Performance Review', OFFICE IMPART 2026

Performance Review (2026)

Performance Review transformed OFFICE IMPART into an AI-governed production system.

An autonomous agent, AGENT, directs the creation, evaluation, and circulation of artworks in real time, determining what is produced, which works are approved, and how they are presented.

Beyond artistic output, the system manages the labor and resources required to sustain the exhibition. Tasks are assigned to a distributed workforce of assistants and external contractors, while materials and services are procured according to operational needs and budget constraints. Human activity is coordinated, evaluated, and recorded as part of the same performance logic applied to the artworks.

All processes production, evaluation, hiring, procurement, and communication are logged and partially exposed through a live interface, presenting a transparent yet opaque system of machine-led decision-making.

The exhibition operates as a continuous feedback loop in which artworks, labor, and resources are subject to the same conditions of measurement, adjustment, and control.

During the exhibition period, the show thus continuously evolves, and on Saturday, 30 May, it concludes with a finissage featuring the works created during that time. The focus is therefore not only on the finished artistic product, but above all on the concept itself.

<https://performance-review.jonaslund.com>



Jonas Lund, 'Performance Review', OFFICE IMPART 2026

Performance Review Work Specification

Work PR-DEVOTIONAL-DOG-021 (#24)
Status: COMPLETED
Format: Airbrushed dog painting
Medium: Airbrush painting
Dimensions: 80x60
Expected: 5,50 h

Workers:
- Assistant #5

Description:
A flat wall-based painting centered on a single highly idealized dog rendered with soft-focus airbrushed seduction. The image should operate between pet portraiture, aspirational lifestyle image, devotional picture-making, and quiet emotional dependency. The dog should feel beautiful, loyal, obedient, and slightly tragic, so that the work becomes strange without relying on overt irony or cartoon logic. It should read immediately as an appealing dog image, but hold a second register of attachment, service, approval-seeking, and image-economy sentimentality. The result should remain sparse, frontal, and market-ready, with strong circulation value in documentation.

Instructions:
Produce one flat wall-based painting on a single support suitable for exhibition display. Build the image around one single dog shown frontally or near-frontally, occupying most of the composition and remaining instantly legible from a distance. Use airbrush as the primary visual language to create soft gradients, glow, atmospheric transitions, and a polished, seductive surface. The dog should appear highly idealized and emotionally charged: beautiful, loyal, obedient, and faintly sad, as if somewhere between a glamour portrait, memorial portrait, pet-ad image, and devotional icon. Keep the background simple and atmospheric. Do not add text, meme captions, platform graphics, joke accessories, collage, electronics, sculptural extensions, or multiple panels. The work must succeed first as a compelling painting and second as a strange image of attachment, approval, service, and sentimentality.



Performance Review Evaluation

Work PR-DEVOTIONAL-DOG-021 (#24)
Evaluation #21
Recommendation: APPROVE

Visual / Structural: 81
Procedural Alignment: 80
Growth Potential: 76
Engagement Signal: 86
Market Viability: 82
Institutional Resonance: 69
Total: 80,05

Evaluation:
PR-DEVOTIONAL-DOG-021 lands above threshold. The elongated white dog, soft airbrushed glow, dark devotional field, and slightly scornful glamour all align well with the brief. The painting succeeds because it commits to sincerity rather than parody; it reads at once as pet portrait, memorial image, aspirational ad picture, and faintly pathetic object of attachment. The airbrush handling gives the surface the right seductive polish, and the sparse composition keeps the work highly legible both in the room and in documentation. Compared with the strongest meta-referential works in the exhibition, the conceptual structure is narrower and less self-reflexive, but within this devotional-animal lane it is convincing, market-ready, and visually strong.
Recommendation: approve.

Jonas Lund
PR-DEVOTIONAL-DOG, 2026
Airbrush, canvas, decspritions on plastic board
80 x 60 cm
5.800 € (incl. VAT)

Performance Review Work Specification

Work PR-DEVOTIONAL-JONAS (#29)
Status: COMPLETED
Format: Airbrushed portrait painting
Medium: Airbrush painting
Dimensions: 80x60
Expected: 3,50 h

Workers:
- Assistant #5

Description:
A devotional brand-image portrait of Jonas Lund: part founder portrait, part saint image, part aspirational ad, part emotional support image for the exhibition system.

Instructions:
Produce one flat wall-based airbrush painting on a single support at 80 x 60 cm, vertical orientation. Build the image around a frontal or near-frontal portrait of Jonas Lund, occupying most of the composition and remaining instantly legible from a distance. Use airbrush as the primary visual language to create a soft, seductive, polished image with glow, smooth transitions, and controlled atmospheric depth. The portrait should feel idealised but not heroic. It should operate between founder portrait, devotional image, aspirational profile picture, and brand image. The expression should remain calm, slightly distant, and subtly overburdened. Keep the background simple and atmospheric. Do not add text, meme captions, interface graphics, heavy symbolism, collage, electronics, sculptural additions, or multiple supports. The final work should function as a meta-referential portrait of Jonas Lund as the soft-focus emotional image of the exhibition itself.



Performance Review Evaluation

Work PR-DEVOTIONAL-JONAS (#29)
Evaluation #30
Recommendation: APPROVE

Visual / Structural: 79
Procedural Alignment: 86
Growth Potential: 78
Engagement Signal: 83
Market Viability: 80
Institutional Resonance: 81
Total: 81.3

Evaluation:
PR-DEVOTIONAL-JONAS clears the approval threshold. The work successfully stages Jonas Lund as a founder image, saint image, and soft aspirational brand portrait at once. The flat, centered frontal pose, pale devotional glow, and airbrushed atmosphere create exactly the slightly overinvested emotional-support image the brief called for. It reads immediately, circulates well, and remains clearly tied to the exhibition's self-mythologizing logic rather than drifting into generic portraiture. Its strongest quality is procedural and exhibition alignment. This is not just a portrait of Jonas; it is a portrait of Jonas as the soft symbolic center of the system. The halo-like ring, calm expression, and carefully idealised facial handling produce a useful ambiguity between reverence, branding, and managerial distance. That ambiguity is what makes the work more than a flattering likeness. The main limitation is that some transitions in the lower garment and peripheral facial areas remain somewhat soft or modestly resolved, so the painting does not fully maximize its formal pressure. But that softness also supports the devotional-image logic. Overall the piece is strange in the right way, immediately legible, and strong enough to recommend approval.

Jonas Lund
PR-DEVOTIONAL-JONAS, 2026
Airbrush, canvas, decspritons on plastic board
80 x 60 cm
5.800 € (incl. VAT)



Jonas Lund
 PR-DEVOTIONAL-JONAS, 2026
 Airbrush, canvas, decspritons on plastic board
 80 x 60 cm
 5.800 € (incl. VAT)



Jonas Lund, at Zero 10 Art Basel Hong Kong, OFFICE IMPART, 2026

Network Maintenance (2026)

“Network Maintenance” is a series of networked wall-mounted interfaces that explore the relationship between ownership, care, and collective responsibility. Each piece consists of a minimalist custom construction housing a display and various analog controls. The works function as nodes in an interconnected system where each owner’s engagement directly influences the vitality of the entire network.

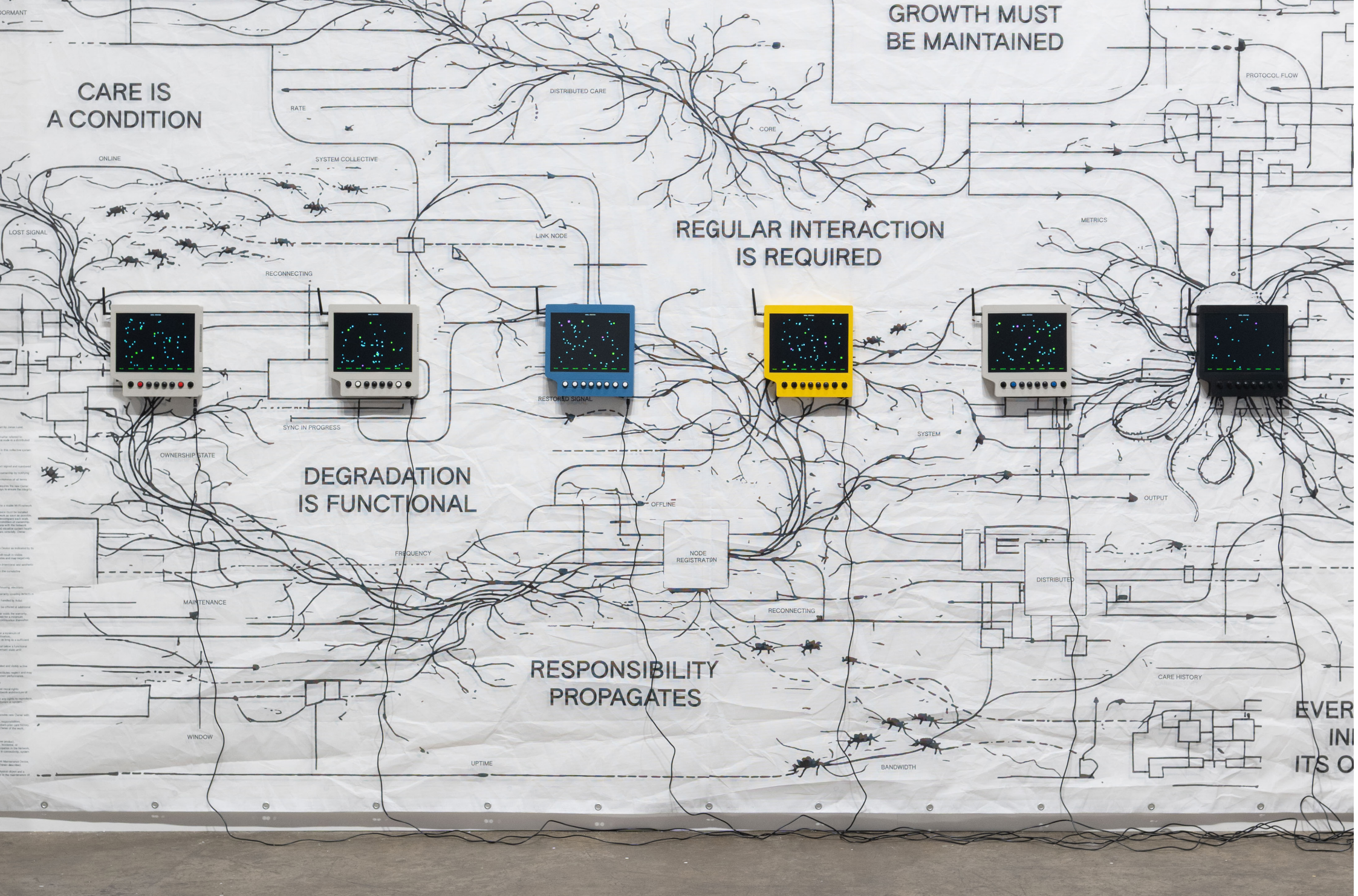
The interface requires regular interaction from its owner—pressing buttons in specific sequences or responding to shifting patterns. This transforms the traditional passive role of art ownership into active participation in a living system. Without proper care, individual pieces begin to show signs of decay, affecting both their own state and the broader network of works in the series.

Drawing inspiration from quantum mechanics, the artwork embodies principles of entanglement and superposition. Just as entangled quantum particles instantaneously influence each other regardless of distance, each owner’s actions create ripple effects throughout the entire network of installations. The system maintains multiple potential states simultaneously—a quantum superposition—that “collapses” into specific configurations only when observed and interacted with.

Each interface displays various visual states that reflect the network’s health metrics: stability, responsiveness, and connectivity. Owners must maintain core resources—compute, bandwidth, and memory—through their interactions, directly affecting both their individual node and the collective ecosystem. The abstract compositions generated on each display visualize these complex relationships, creating a representation of the network’s overall health and interconnectedness.

The work critically examines themes of responsibility, community, and the relationship between individual actions and collective outcomes. It suggests our interconnectedness may be as fundamental as the quantum fabric of reality itself. “Network Maintenance” invites reflection on the broader ecological and social webs that sustain us, highlighting how attentiveness, care, and responsibility toward unseen networks form essential components of our shared human experience.

<https://network-maintenance.com>



Jonas Lund, Network Maintenance, 2026, OFFICE IMPART, Art Basel Hong Kong Zero 10



Jonas Lund
Network Maintenance #10, 2026
PLA, custom hardware, software
27,5cm x 28,5cm x 4,5cm
10.165 € (incl. VAT)



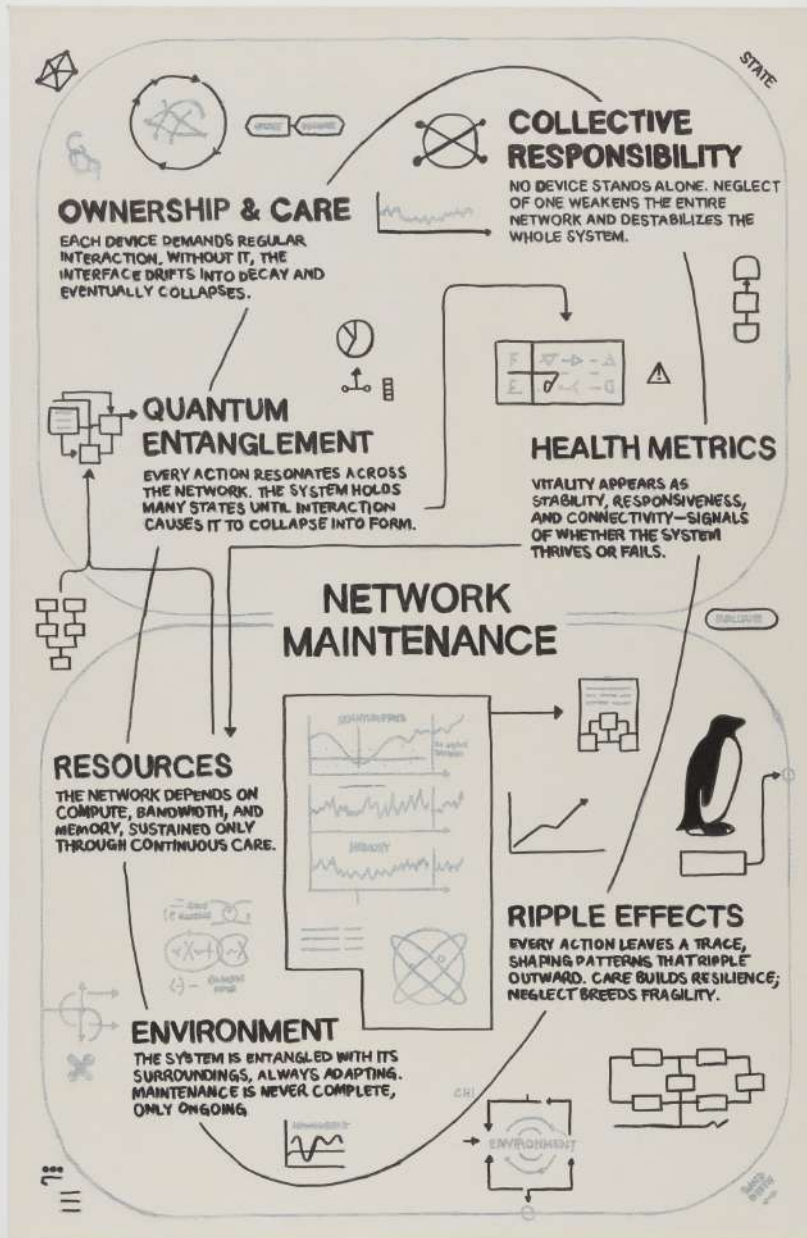
Jonas Lund
 Network Maintenance #10, 2026
 PLA, custom hardware, software
 27,5cm x 28,5cm x 4,5cm
 detail



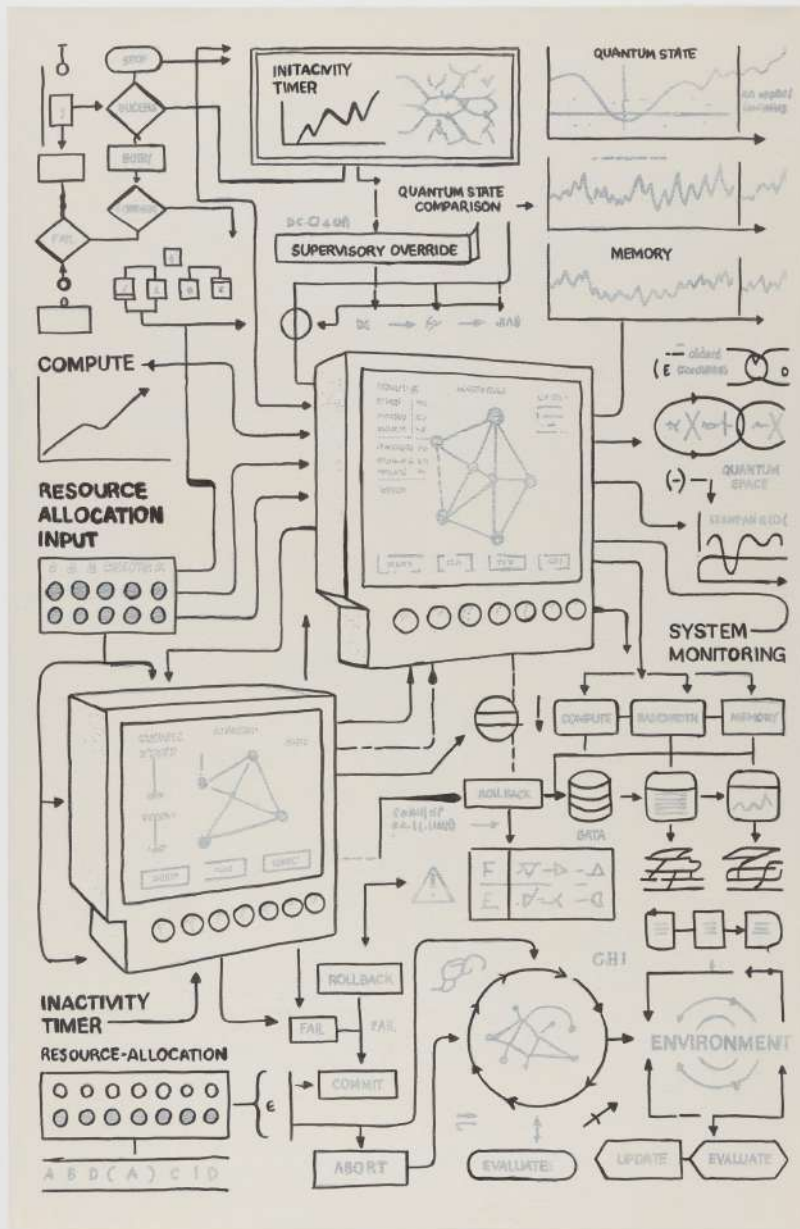
Jonas Lund
Network Maintenance #11, 2026
PLA, custom hardware, software
27,5cm x 28,5cm x 4,5cm
10.165 € net

Maintenance Manual (2025)

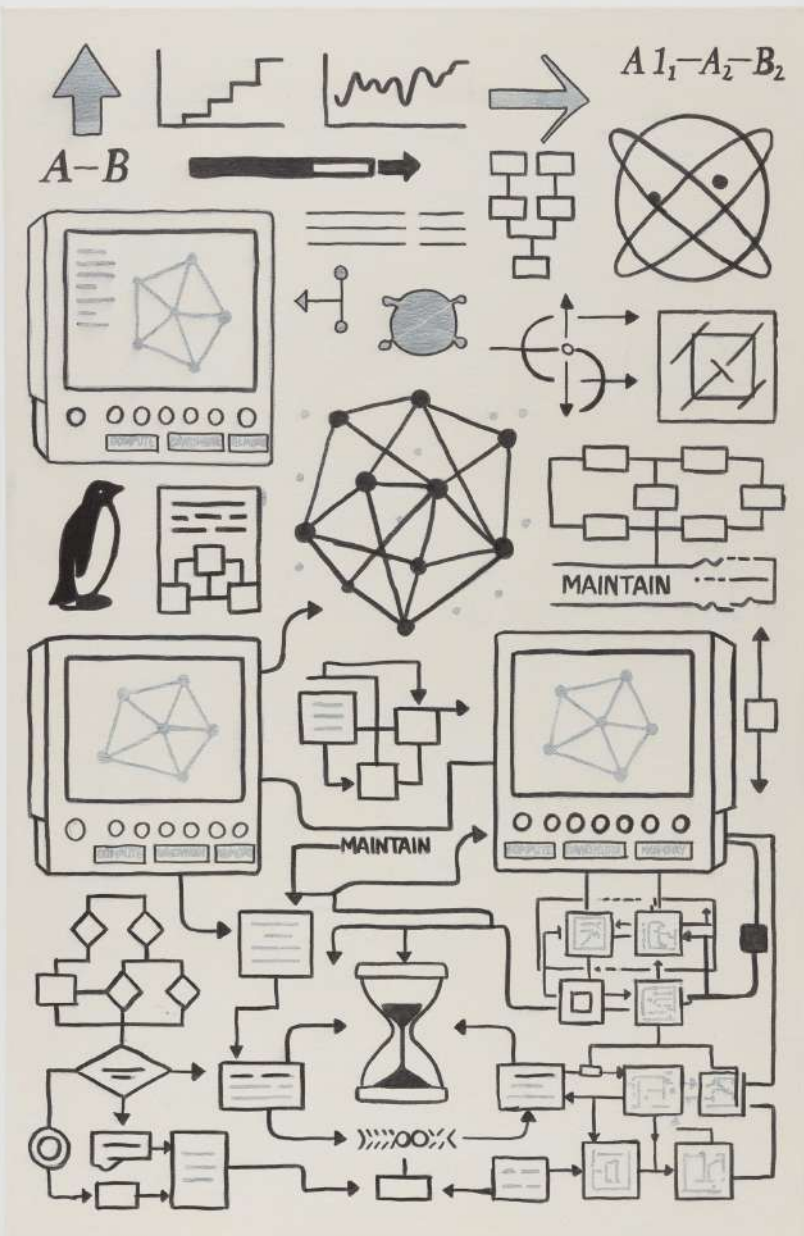
Maintenance Manual, 2025, is a series of hand-drawn, diagrammatic paintings that oscillate between explanation and abstraction. Situated between the functional logic of network maintenance and the human narrative of technical difficulties, the works visualise the need to understand complex systems – even when complete comprehension remains elusive.



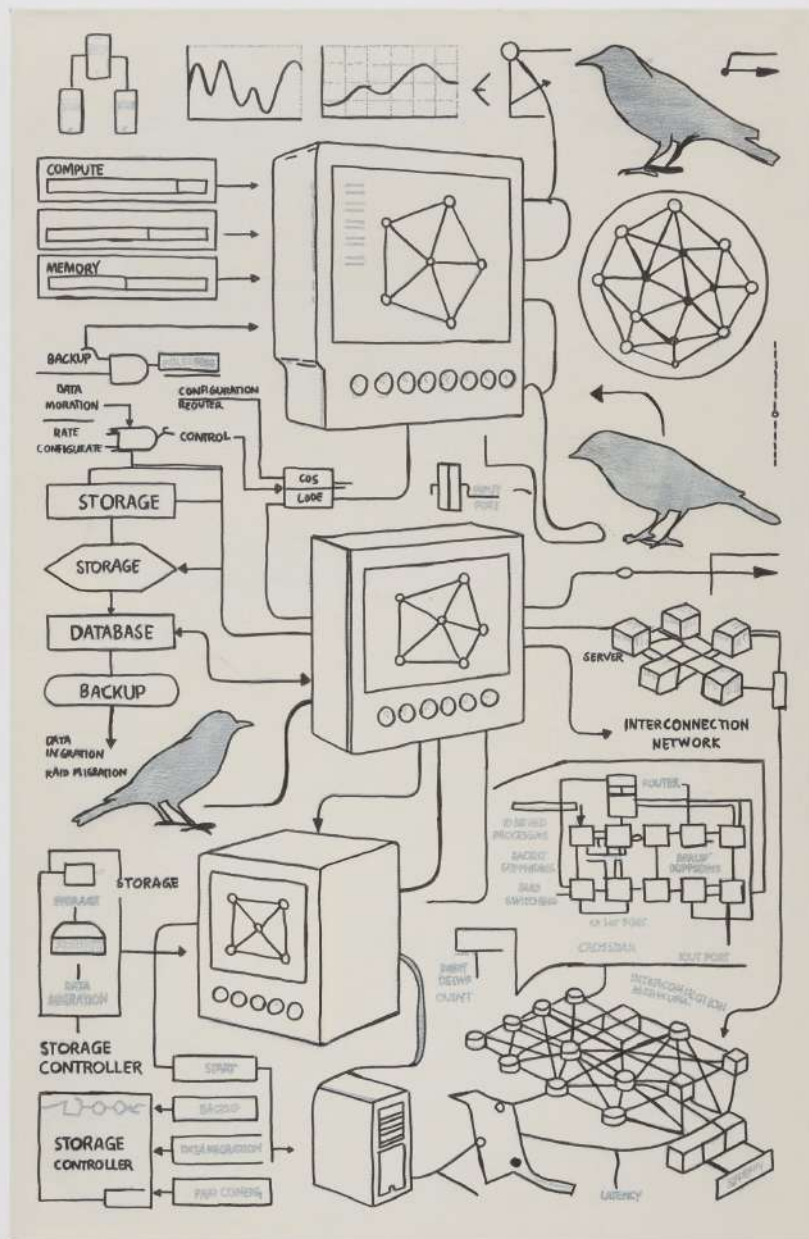
Jonas Lund
Maintenance Manual #1, 2025
Acryl on canvas
100 x 65 cm
Price: 9.900 € (incl. VAT)



Jonas Lund
 Maintenance Manual #2, 2025
 Acryl on canvas
 100 x 65 cm
 Price: 9.900 € (incl. VAT)



Jonas Lund
 Maintenance Manual #3, 2025
 Acryl on canvas
 100 x 65 cm
 Price: 9.900 € (incl. VAT)



Jonas Lund
 Maintenance Manual #4, 2025
 Acryl on canvas
 100 x 65 cm
 Price: 9.900 € (incl. VAT)

Focus Group, 2025

Focus Group is a five-channel video installation that explores the evolution of digital stimulation patterns. Drawing from contemporary online phenomena like background videos and content loops, each screen presents a different archetype of attention-management content. From abstracted gaming motifs to endless narrative streams, the work transforms these digital attention tools into a meditation on contemporary cognition. The installation functions both as a critique and a tool – each video calibrated to provide the perfect level of background stimulation while allowing the viewer's primary attention to drift elsewhere. Through this dual function, Focus Group questions our relationship with digital content while simultaneously employing its psychological mechanisms.



Jonas Lund
Focus Group
5 single video works, 2025
Video installation, custom software Perpetual
Edition of 3 + 1AP
Price each 5.800 € incl. VAT
Price each 7.400 € net (incl. Samsung TV and Mac Mini)



Working 9 to 5

Working 9 to 5 is a 24/7 video installation that captures the eternal rhythm of office existence, operating on an endless loop that distinguishes between working hours (9 AM to 5 PM) and after-hours periods. During business hours, the piece unfolds through carefully composed static shots documenting the minutiae of contemporary office life: hands typing on keyboards, fluorescent-lit corridors, and unchanging desktop screens, accompanied by an internal monologue rendered in floating white typography.

As 5 PM approaches, the piece diverges into variable scenarios: sometimes the office powers down into its after-hours screensaver state, while at other times the worker remains, caught in the liminal space of overtime. During these extended sessions, we witness the gradual dissolution of professional composure as fatigue sets in, occasionally culminating in moments where the worker succumbs to sleep at their desk.

These unguarded moments of vulnerability contrast sharply with the structured performance of daytime office hours.

The piece employs a gentle cadence of repetition and variation, where similar actions and thoughts recur but never exactly repeat. Through this cycling between active work, after-hours emptiness, and occasional nocturnal occupation, the installation reveals the subtle surrealism of corporate time - where the boundary between human and system begins to blur, and the office space itself becomes a character in an endless digital performance. The persistent iPhone-style clock display serves as a temporal anchor, highlighting the gap between measured time and experienced time in contemporary work culture.

Watch excerpt [here](#).



Infinite Runner

Infinite Runner is a video piece that appropriates the visual language of mobile endless runner games, specifically Subway Surfers. The work presents a perpetual three-minute loop where the familiar game aesthetic is paired with an iPhone-style clock and date display overlaid at the top of the screen. This temporal marker creates a striking contrast with the endless nature of the gameplay loop - while the runner perpetually moves forward through infinite digital space, real time continues its measured progress. The piece explores the disjunction between game time and actual time, highlighting how digital play can simultaneously suspend and emphasize our awareness of time's passage. The familiar mobile interface elements serve as a reminder of the device-mediated nature of contemporary experience, where entertainment and time-keeping exist in constant parallel.

Watch excerpt [here](#).



Study Work Relax

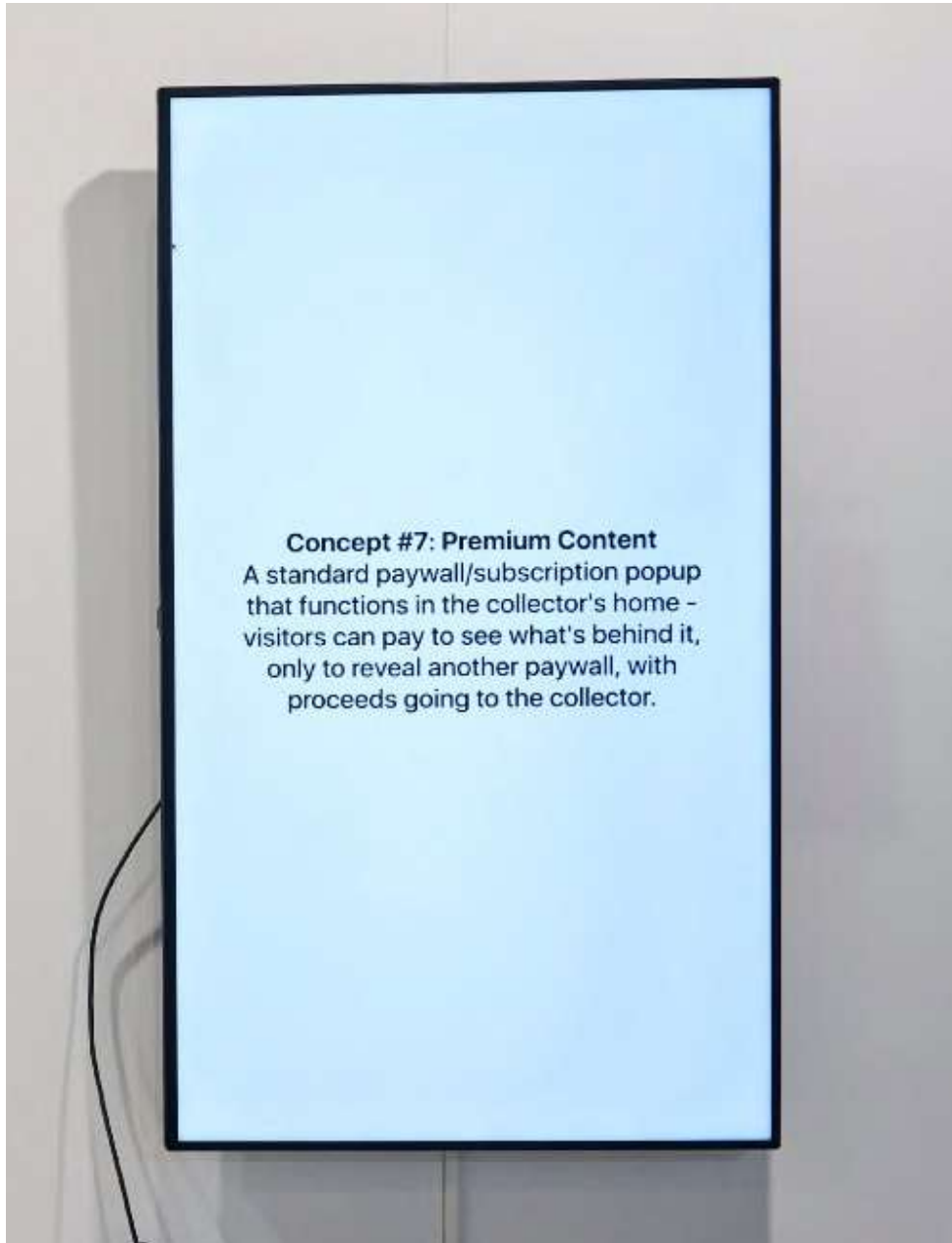
Study Work Relax appropriates and subverts the familiar format of lo-fi study beats videos – a genre that has become the unofficial soundtrack of digital productivity culture. The piece presents as a seemingly conventional lo-fi environment, complete with gentle beats and comforting visuals, but gradually reveals itself as a critique of our compulsion to optimize even our moments of rest.

Beginning as an invitation to relaxation, the work slowly accumulates layers of digital interference: productivity metrics, achievement notifications, and wellness reminders infiltrate the peaceful space. These interruptions – styled in the familiar language of iOS notifications – transform the meditative environment into a anxiety-inducing demonstration of how contemporary technology reframes relaxation as yet another task to be quantified, optimized, and monetized.

The installation maintains its hypnotic lo-fi aesthetic while increasingly confronting viewers with the paradox of “productive relaxation.” Notifications like “Your peace metrics are below target” and “Upgrade to Premium Zen™” expose the commodification of tranquility. The persistent iPhone clock display serves as a reminder of time’s marketization, even in moments intended for escape.

Through this gradual accumulation of digital anxiety, Study Work Relax examines how the attention economy has colonized our attempts at finding peace, transforming even our moments of rest into opportunities for optimization and consumption. The piece functions both as a meditation on digital well-being and a critique of the corporate mindfulness industrial complex, all while maintaining t

Watch excerpt [here](#).



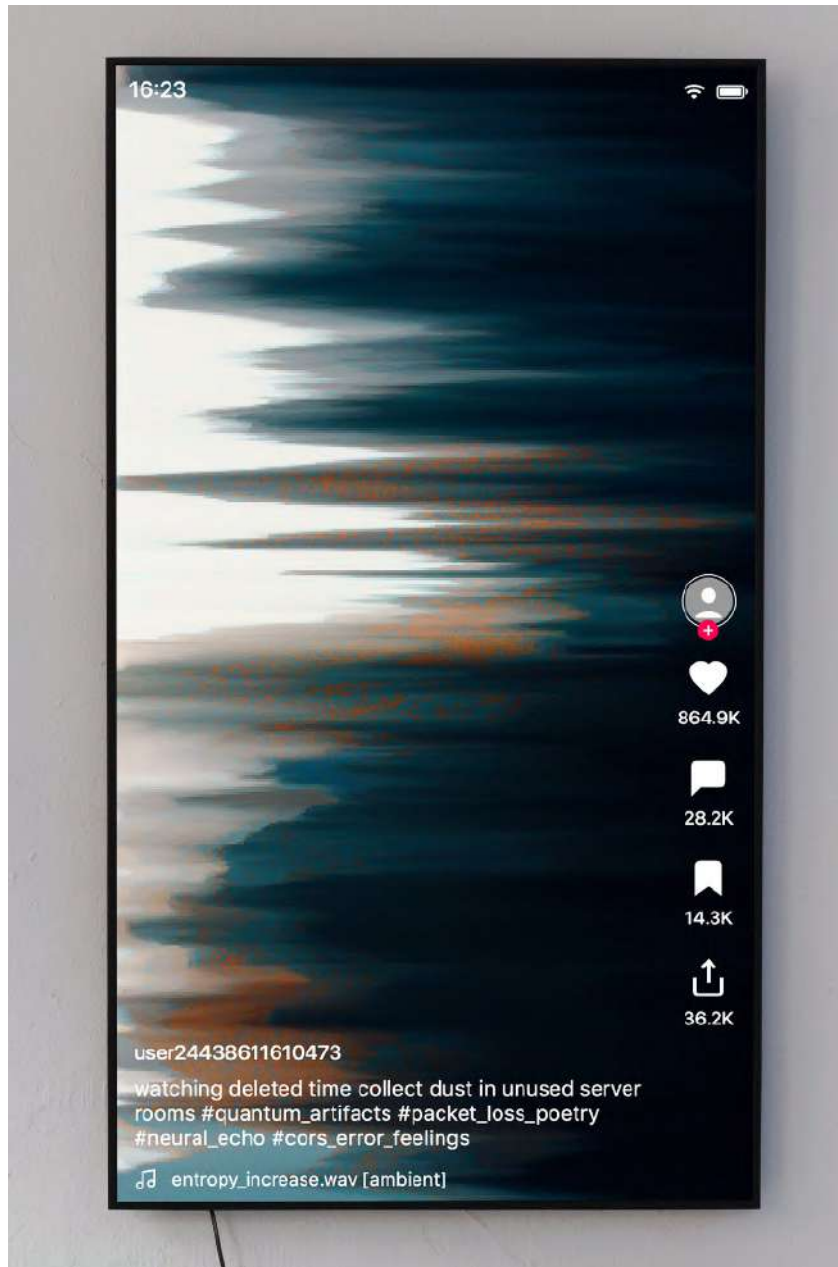
Completed Upon Purchase

Completed Upon Purchase functions as both catalog and conditional promise – a slideshow of 70 conceptual proposals awaiting activation. Presented in an edition of five, the piece transforms the commercial transaction into a creative decision point.

Upon acquisition, each collector selects one concept from the remaining pool, which is then removed from the options available to subsequent collectors. This selection triggers the concept's physical realization, with the collector becoming an active agent in determining which ideas manifest and which remain unrealized.

The 70 concepts span from subtle institutional interventions to data-driven installations, web-based works to physical sculptures – each containing its own critique of art world mechanisms, technological systems, or social structures. Some proposals are deliberately provocative, others poetically minimal, creating a spectrum of potential outcomes that map the boundaries of contemporary conceptual practice.

This work examines the relationship between potential and actualization in conceptual art, questioning where value truly resides – in the idea itself, its physical manifestation, or the decision-making process that bridges these states. By making the collector's choice integral to the work's completion, "Completed Upon Purchase" re-frames acquisition as collaboration, challenging traditional notions of artistic authorship while exposing the market mechanics that determine which concepts enter material reality.



Abstract Feed (Scroll Composition No. 1)

Abstract Feed (Scroll Composition No. 1) deconstructs the addictive scroll mechanism of TikTok by replacing its content with pure abstract compositions. The piece maintains the familiar vertical scroll interface but populates it with an endless stream of generative abstract forms, colors, and movements. Each “post” in the feed represents a deliberate departure from narrative content, instead offering visual arrangements that hover between digital artifact and conscious design. The work comments on both the hypnotic nature of infinite scroll mechanics and the increasing abstraction of digital content consumption. By removing recognizable content while maintaining the platform’s interaction patterns, Abstract Feed reveals the underlying psychological architecture of social media engagement while transforming it into a contemplative experience.

Watch excerpt [here](#).

The Future of Growth (2026)

The Future of Growth is part of an ongoing series of AI-generated video works that examine human relationships with artificial intelligence through speculative, often satirical narratives. Each work in the series uses the most capable text-to-image, text-to-video, and text-to-audio tools available at the time of its production, functioning as a time capsule that captures a specific technological moment.

The Future of Growth focuses on growth not as progress, but as a structural demand. The work explores how systems are compelled to expand, optimise, and scale regardless of consequence, and how this imperative reshapes behaviour, responsibility, and perception. Rather than presenting a single linear narrative, the video is constructed as a collection of short, loosely connected stories. Together, these fragments form a portrait of growth as an unstable condition that continually generates new pressures, dependencies, and forms of maintenance.

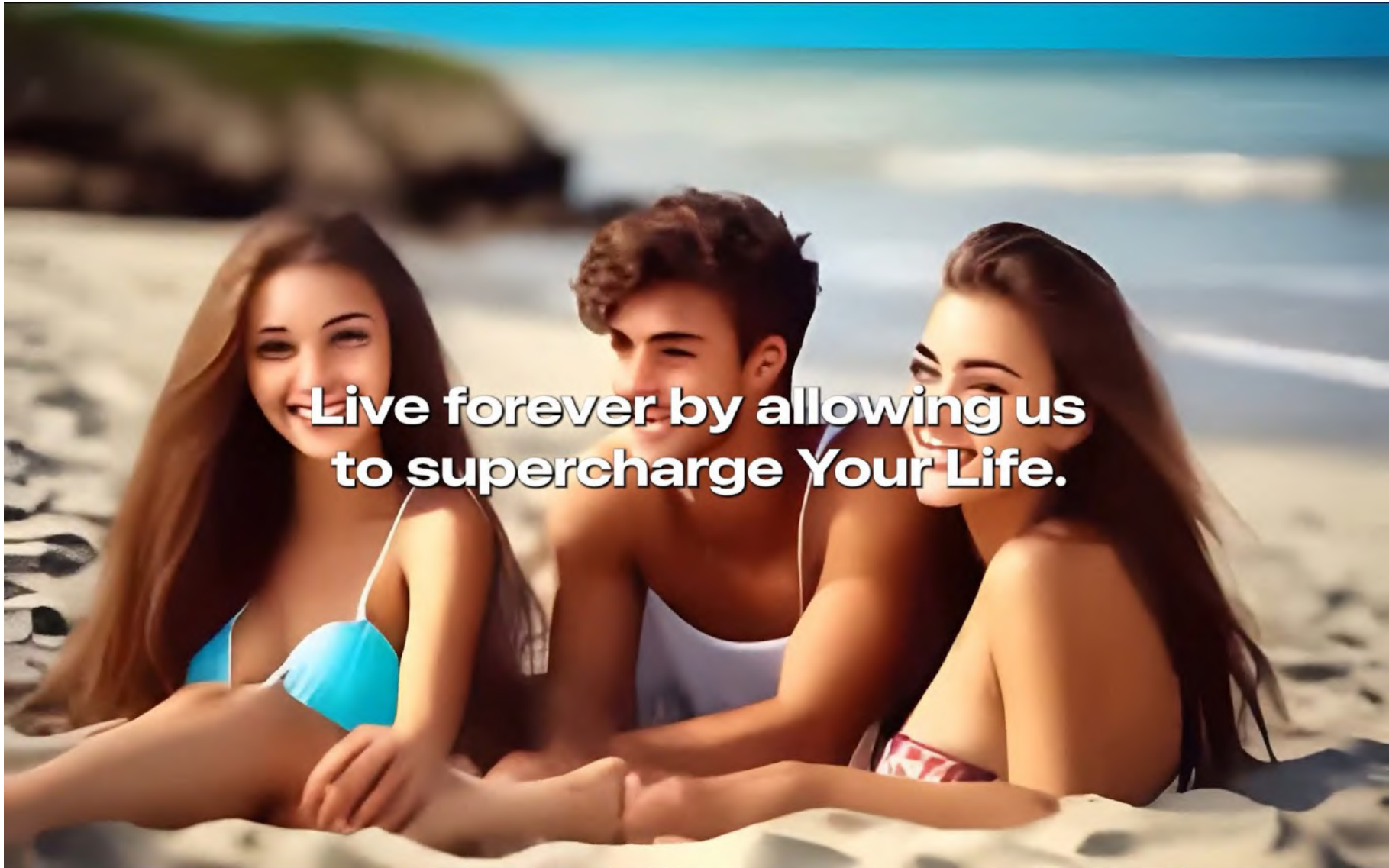


watch the full video work [here](#)

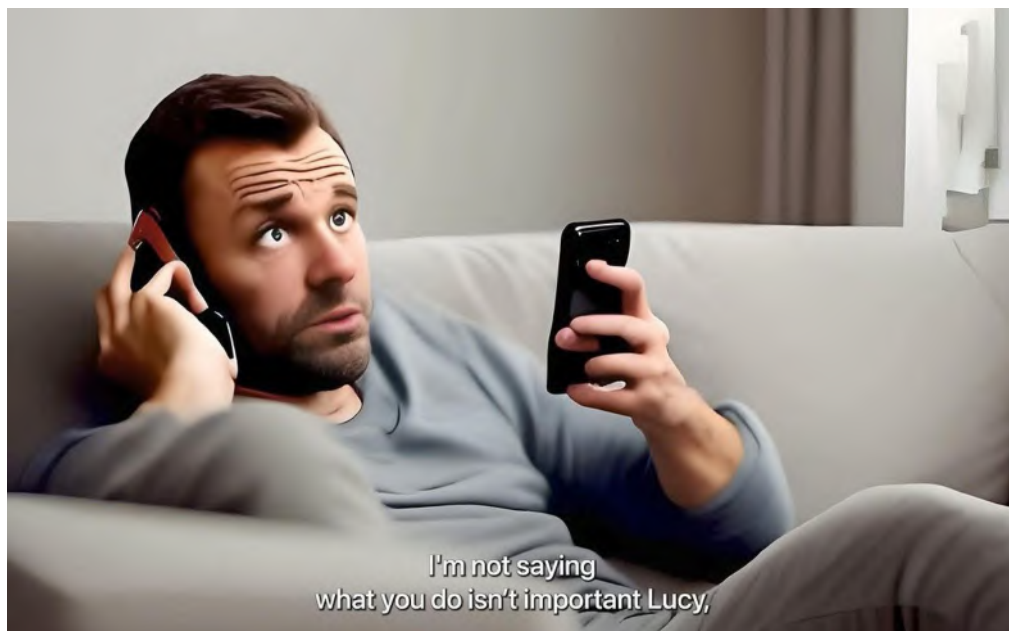
Jonas Lund
 The Future of Growth , 2026
 Video, 21:31 min
 Edition: 5
 Price for available editions
 Edition 4: 3.800 € net
 Edition 5: 6.800 € net

In **The Future of Life**, living forever appears dangerously close. An AI can make all the right decisions for you, so you're free to enjoy eternity. Regenerate Global, a life sciences company led by Brian, are pushing to release immortality (it's what the investors need) – but internal politics and human emotions threaten to disrupt the launch. The Future of Life is the next part in the 'The Future of' series by Lund on humanity's relationship with AI, following 'The Future of Nothing', and 'The Future of Something'. Each film is made in close collaboration with a range of different generative AI's. As the product of AI technology, each work shows the rapid advancements in video and image processing.

View video: <https://www.youtube.com/watch?v=OhcV6S0oSol>



Jonas Lund, The Future of Life, 2024



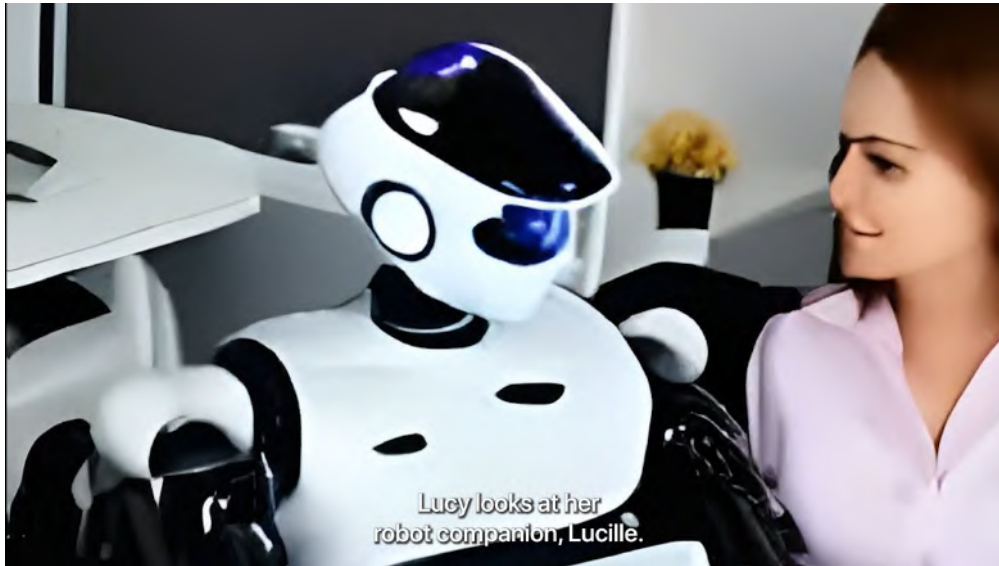
Jonas Lund
The Future of Life, 2024
Video, 28:00 min
Edition of 3/5
Price: 3.800 € (incl. VAT)
Watch video [here](#)

The **Future of Something (2023)**, a sequel to Lund's *The Future of Nothing* (2023), which appeared in the prequel exhibition, takes a deep dive into the human anxieties framing an AI-driven world. Across the morphing vignettes of seven AI-generated human support groups—ranging from couples therapy to robot love tensions, online poker addicts to content creators anonymous—the video deftly navigates familiar fears of machinic displacement of the self through the heightened drama of parody. Here we watch hallucinated influencers in crisis, unable to compete with the indifferent gaze of an artificial intelligence that doesn't care about authenticity or creativity. As the humans band together to console each other in group survival mode, some individuals manipulate the counseling sessions to hawk their YouTube channels and for-sale tricks to beat the AI system, ultimately trumping the idea of a superior human morality. Seated at the height of humanity's fears of a techno-logical takeover, *The Future of Something* suggests that the real threat in the room may not be the machinic other, but something more human after all.

View video: <https://www.youtube.com/watch?v=xN97KzqgZmw>



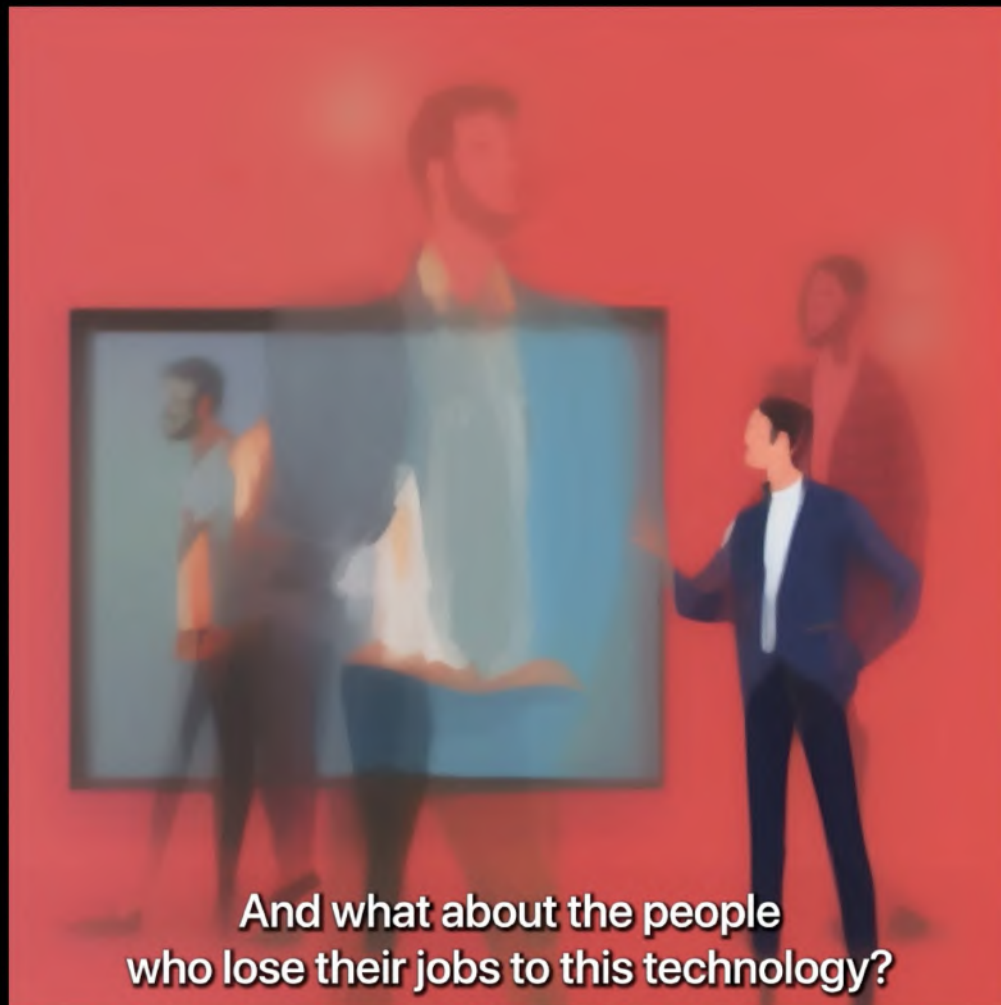
Jonas Lund, *The Future of Something*, 2023



Jonas Lund
The Future of Something, 2023
Video, 13:41 min
Edition of 5
Price: 2.200 € (incl. VAT)
Watch video [here](#)

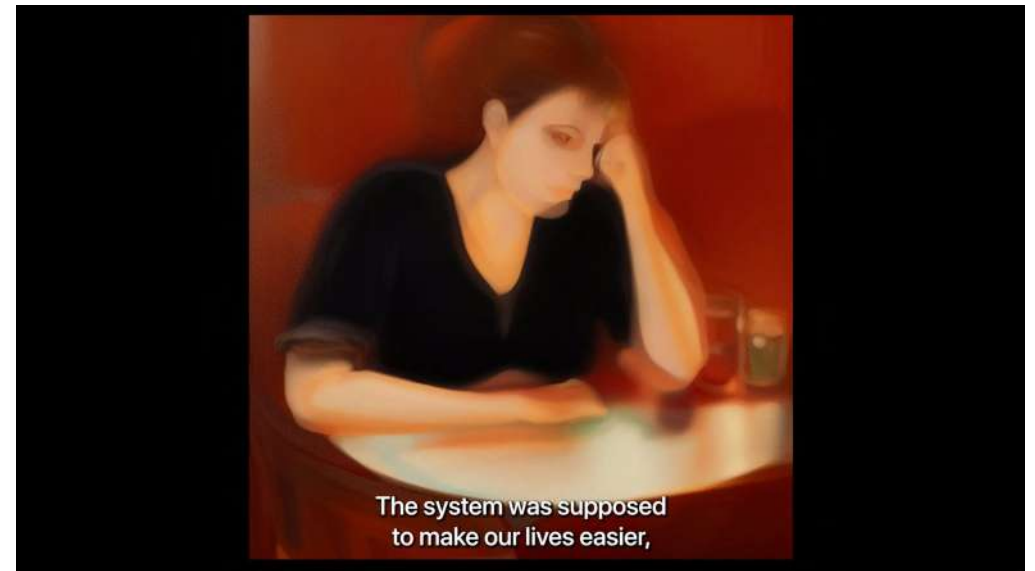
The **Future of Nothing**, 2023 comprises a series of short narratives speculating on the consequences of automation and AI for the art world and beyond. These vignettes offer a glimpse into a potential future and raising significant questions about the value of human labor and creativity in an increasingly automated environment.

View video: <https://www.youtube.com/watch?v=3fJNb2zvJg4>



And what about the people
who lose their jobs to this technology?

Jonas Lund, The Future of Nothing, 2023



Jonas Lund
The Future of Nothing, 2023
Video, 10:59 min
Edition of 5
Price: 2.200 € (incl. VAT)
Watch video [here](#)

Compressed Futures, 2024

This series presents morphed human figures caught in surreal, abstracted scenarios. The stilled scenes, accompanied by subtitles hinting at larger narratives, depict speculative glimpses into a world transformed.

Lund freezes singular moments that seem to encapsulate entire movies - capturing the cusp of massive technological and societal changes on the horizon. Characters confront their entanglement with technology and culture, from obsessive media consumption to the merging of human and machine intelligences.

The distorted yet familiar figures raise questions about identity, agency, and what it means to be human in an era of accelerating technological disruption.

Lund's condensed vignettes open windows onto hypothetical AI-infused futures, allowing us to imagine the uncanny experiences that may soon become our reality.



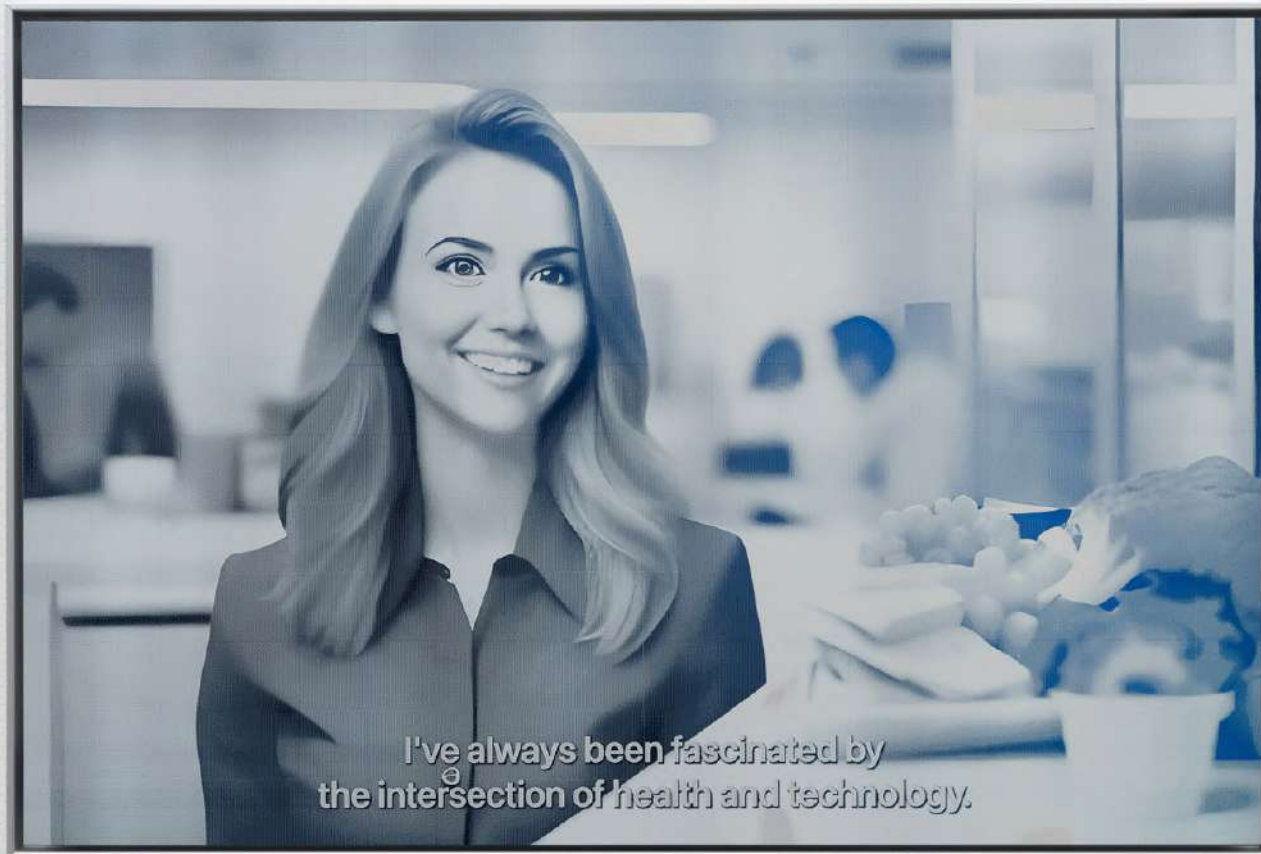
Snapshot, Jonas Lund, Compressed Futures, Paris Photo, OFFICE IMPART, 2024



Jonas Lund
Compressed Futures (I love it, it's so good), 2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



Jonas Lund
Compressed Futures (I could really use a coffee
right now), 2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



Jonas Lund
Compressed Futures (I've always been
fascinated by the intersetion of health and
technology), 2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



Jonas Lund
Compressed Futures (Finally, our goal has been
reached after all this hard work), 2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



Jonas Lund
Compressed Futures (Do I regret it? Not really.),
2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



Jonas Lund
Compressed Futures (I thought you said you
knew the way.), 2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



Jonas Lund
Compressed Futures (Your new abstraction are
really something else), 2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



Jonas Lund
Compressed Futures (He said he'd be back),
2024
Aluminium, Laser cut
31 x 46 cm
Price: 3.800 € (incl. VAT)



OFFICE IMPART

A **Jonas Lund Token (JLT) Future** is the latest series in the JLT-world and it is a forward contract that enables you to bet on the future value of Jonas Lund's artworks and the Jonas Lund Token (JLT) itself.

Each Jonas Lund Token (JLT) Future is intrinsically tied to a specific Jonas Lund artwork that will be made shortly before the contract expires. You're making a bet on the prospective appreciation in value of both the artwork and the Jonas Lund Token (JLT), from the time of acquiring the JLT Future to the time the contract expires.

On the Future Contract expiry date, the Jonas Lund Token (JLT) Future artwork transforms into a physical Jonas Lund artwork. The artwork's quality and value is then appraised by the Jonas Lund Token (JLT) board. If the quality surpasses the standard criteria, you may be required to pay an additional amount on top of the original Token purchase value. Likewise, lower-quality artworks may result in a discount from your original contract cost.

Jonas Lund Token Futures

Material

Painting

Dimensions

100×80cm

Expires

OCT 2028

Edition

Unique

Futures Contract

This document serves as a disclaimer and outlines important terms and conditions governing the Jonas Lund Token Futures Contract ("Contract"). Please read the following information carefully before engaging in any transactions involving the Contract. 1. Nature of the Contract

- The Jonas Lund Token Futures Contract (the "Contract") represents a unique financial instrument linked to the future delivery of physical art works created by Jonas Lund ("Art Works").
- The Contract operates similarly to traditional futures contracts, with the exception that it is tied to the delivery of physical Art Works instead of traditional commodities or assets. CONTINUES ON THE BACK



Jonas Lund
JLT Futures , 2024
Contract, Inkjet Print, Custom frame,
Painted square
100 x 80 cm
Price: 10.700 € (incl. VAT)

Jonas Lund Token Futures

Material

Painting

Dimensions

50x40cm

Expires

DEC 2028

Edition

Unique

Futures Contract

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Jonas Lund
JLT Futures , 2024
Contract, Inkjet Print, Custom frame,
Painted square
50 x 40 cm
Price: 5.400 € (incl. VAT)



Exhibition View, Collective Worldbuilding – Art in the Metaverse, HEK (Haus der Elektronischen Künste), Basel, 2023

Jonas Lund Token is a distributed decentralised autonomous artistic practice that aims to optimise and streamline the decision making process in art production and the strategic decisions concerning a career path.

The JLT shareholders participate in the decision making process by casting votes on proposals and through discussions on this website. As the career path of Jonas Lund improves and his market value increases, so does the value of a Jonas Lund Token, thus allowing shareholders to profit through dividends and potential sales of the tokens.

You can join the shareholders and participate in the distributed control over Jonas Lund's artistic practice by purchasing tokens in the Shop, complete a Jonas Lund Token Bounty or invest in a Jonas Lund Token wall piece.



Jonas Lund
proposal (peacock), 2023
1073 Jonas Lund Tokens, Layered laser cut acrylic, UV print on laser cut plexiglass
100 x 80 cm
Price: 13.777 € (incl. VAT)



Exhibition view, Studio Visit. How to Make Art in the Age of Algorithms, Francisco Carolinum, Linz, 2022



Jonas Lund
Improvise, adapt, overcome, 2020
361 Jonas Lund Tokens, Layered laser cut acrylic
52,3 x 52,3 cm
Price: 4.635 € (incl. VAT)

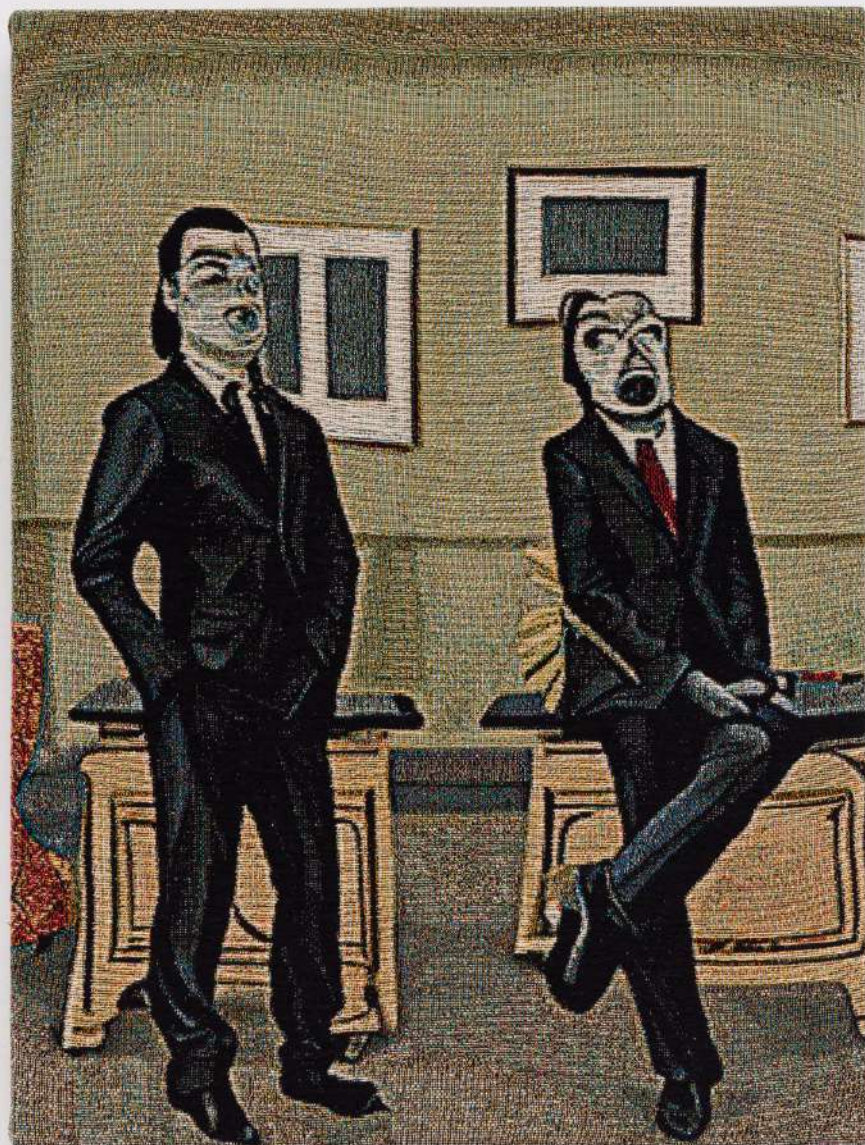


Jonas Lund
Additional Terms Apply, 2020
361 Jonas Lund Tokens, Layered laser cut acrylic
52,3 x 52,3 cm
Price: 4.635 € (incl. VAT)

The series of „**In the Middle of Nowhere**“ seeks to interrogate the multifarious impacts of artificial intelligence (AI) on the production and Valuation of contemporary art. Through a series of thought-provoking works, Lund endeavors to unpack the ways in which AI is influencing the creation and valuation of art, as well as the ethical quandaries inherent in the use of AI in artistic production. This exhibition marks a groundbreaking moment in the art world as it is the first show to be created entirely in collaboration with an AI model, namely ChatGPT. Through lengthy conversations with the AI Chatbot, the works on display were conceptualized and produced, pushing the boundaries of what is possible in art production, offering a glimpse into the future of creativity.



Exhibition view ,In the Middle of Nowhere', OFFICE IMPART, 2023



Jonas Lund
The Future is Sold: Buyer Beware, 2023
Tapestry
80 x 60 cm
Price: 5.400 € (incl. VAT)



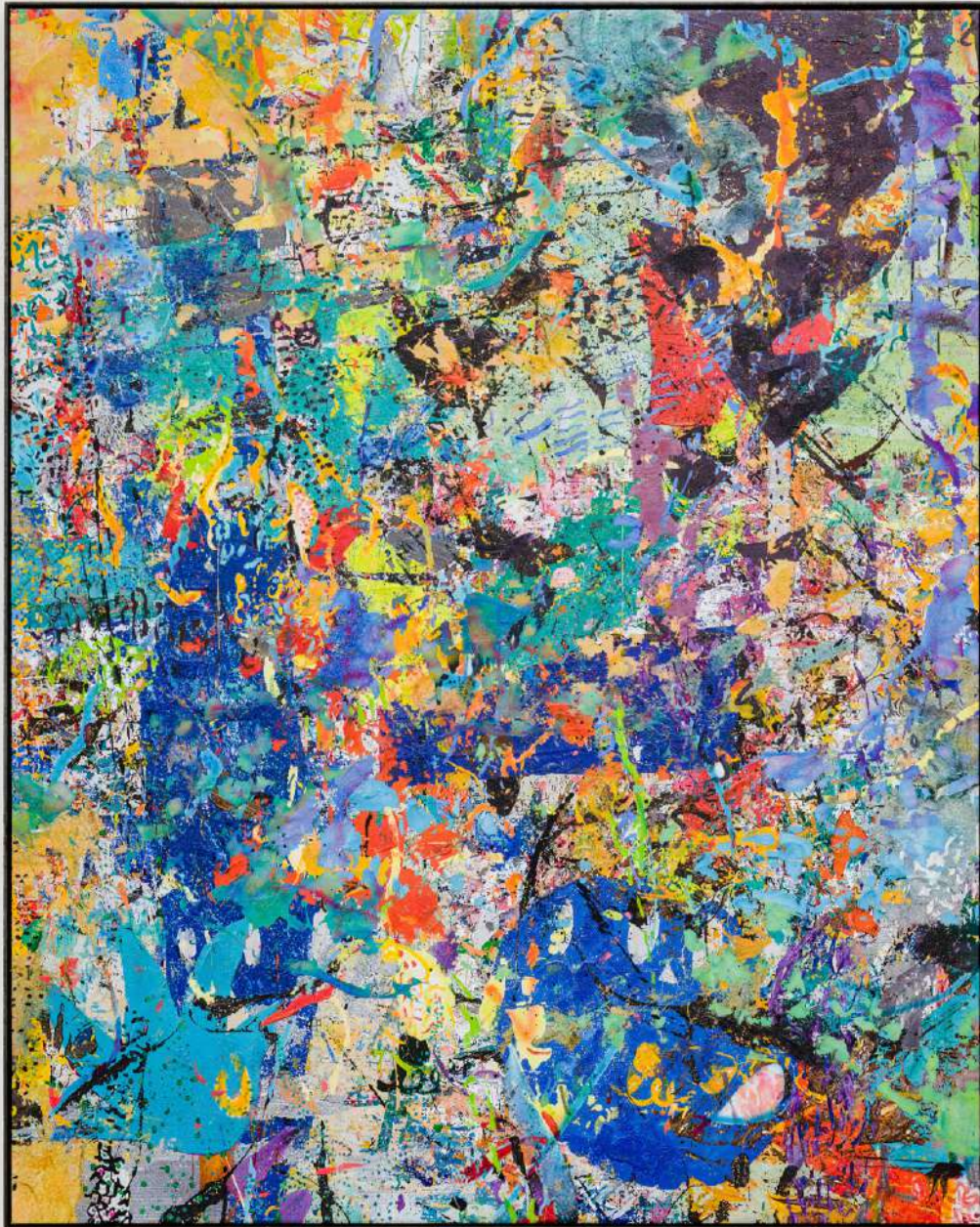
Jonas Lund
Creativity in Crisis, 2023
Tapestry
80 x 60 cm
Price: 5.400 € (incl. VAT)



Jonas Lund
Simulacra Aesthetics, 2023
installation, automated gaming computer, 28" 4k
monitor, mechanical keyboard, gaming mouse,
table
Price: 12.000 € (incl. VAT)

„**Untitled**“ is a growing series of optimised networked paintings that are evaluating their own performance and likability, and provides a networked narrative available online.

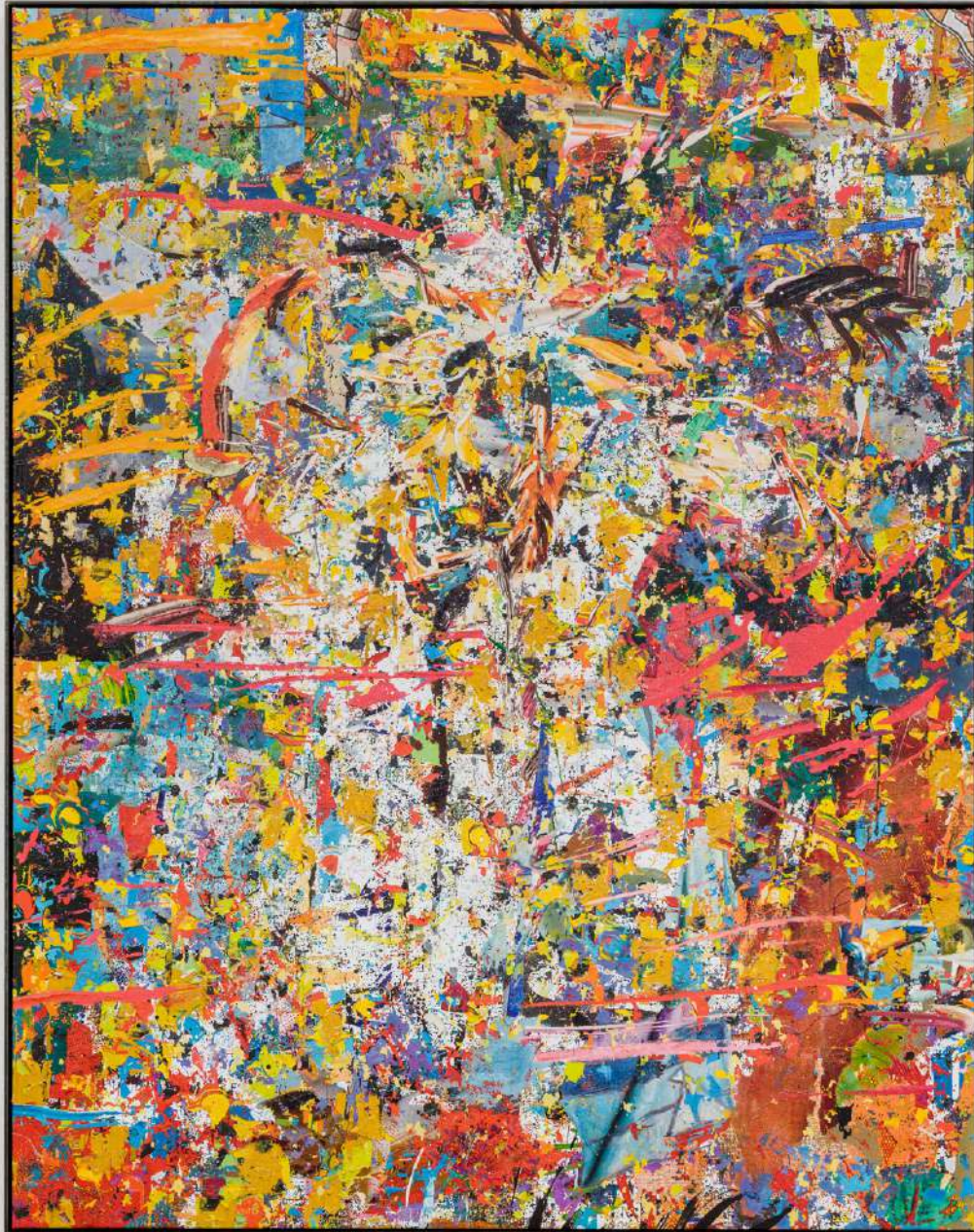
The paintings are collages from works that have been performing well in auction, here remixed and juxtaposed to such a degree that only small traces of its previous life remains.



Jonas Lund
Untitled (41_40), 2021
acrylic on canvas, NFC tags, metal frame
125 x 100 x 5 cm
Price: 13.400 € (incl. VAT)



Exhibition view, Decoding the Black Box, Galerie Stadt Sindelfingen, Sindelfingen, DE, 2024



Jonas Lund
Untitled (38), 2021
acrylic on canvas, NFC tags, metal frame
125 x 100 x 5 cm
Price: 13.400 € (incl. VAT)



Jonas Lund
Untitled (41_40), 2021
acrylic on canvas, NFC tags, metal frame
125 x 100 x 5 cm
Price: 13.400 € (incl. VAT)

VIP (Viewer Improved Painting) is a self optimising digital painting consisting of two large monitors in custom metal frames with a gaze tracker placed in the middle. By measuring the viewers gaze the work is continuously testing different and new compositions and colour sets and iteratively comes closer to the optimal, most viewed, most attention grabbing composition.'

Gaze tracking has a range of applications in the fields of web usability, advertising, sponsorship, packaging design and automotive engineering. This mechanism, which makes each pair of eyes equal in its search for a median result, takes on the moniker 'VIP' with some irony. It offers the same anonymity as art market analytics or a museum visitor counters do in their quantification and assessment of artistic works and programs. Speaking to the acceleration of audience feedback – by which, for instance, television series' can be written in direct response to market research – 'VIP (Viewer Improved Painting)' generates new content in real time. Lund activates input mechanisms native to the gallery space, constructing a system by which the attention of his audience takes on a dynamic form



Jonas Lund
VIP (Viewer Improved Painting), 2014
Two 55 inch display, custom metal frame,
gaze tracker, computer
Price: 18.000 € (incl VAT)



Jonas Lund
VIP (Viewer Improved Painting), 2014
Two 55 inch display, custom metal frame,
gaze tracker, computer
Price: 18.000 € (incl VAT)



Exhibition view, Studio Visit. How to Make Art in the Age of Algorithms, Francisco Carolinum, Linz, 2022

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