PHILIP STOLPE

STREAMS OF PERPETURAL CHANGE

Installation, Performance, 2024 - Ongoing

Generative audio, light, transducent speakers, water, mdf, metal

Inspired by city watching at night and how different movements can merge into calm, immersive environments, I began exploring the interplay between water, sound, light, and reflection.

The installation consists of an illuminated metal tank filled with water, with transducer speakers attached to it. By creating a framework for generative music, where the soundscape becomes a dialogue between vibrating sound frequencies and the water's movement, I explore immersive music-making through a new materialist approach.

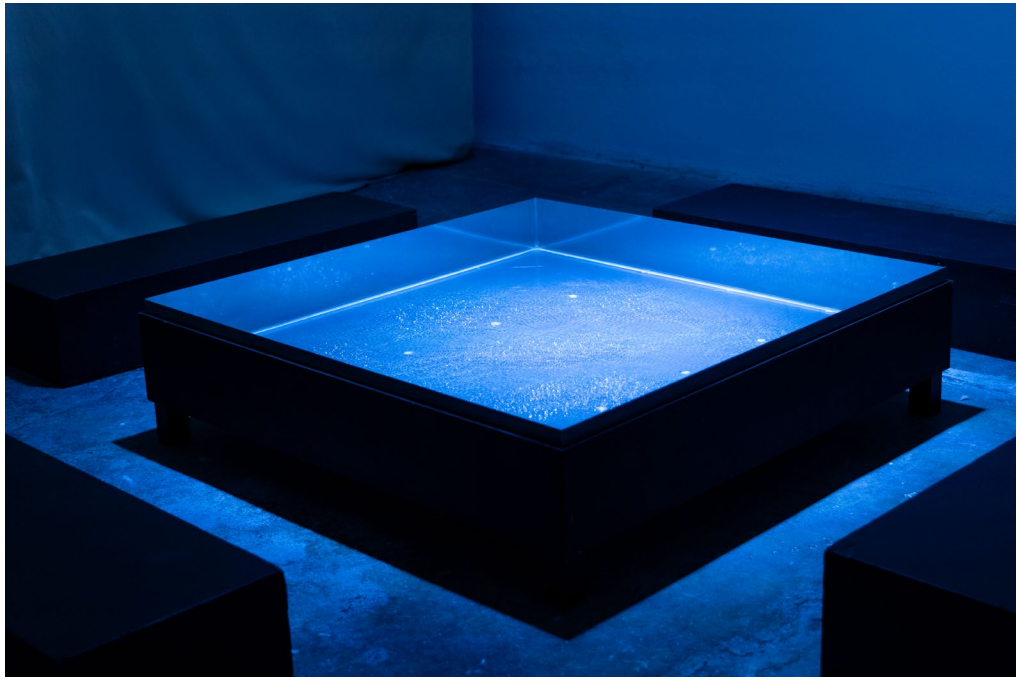
Through this process, I've become interested in systems that unfold over time, where balancing control and randomness can create spaces of sensory presence and contemplation. This is an ongoing exploration that shifts between contexts: shown in white cubes, intimate meditative sessions, and getaway oases at underground clubs.

I've also explored the format through performance and concerts – most recently at 3:e Våningen with composer Johan Wedel, where we developed the work as a live form of storytelling.

Video of an installation setting
Video of a live performance setting







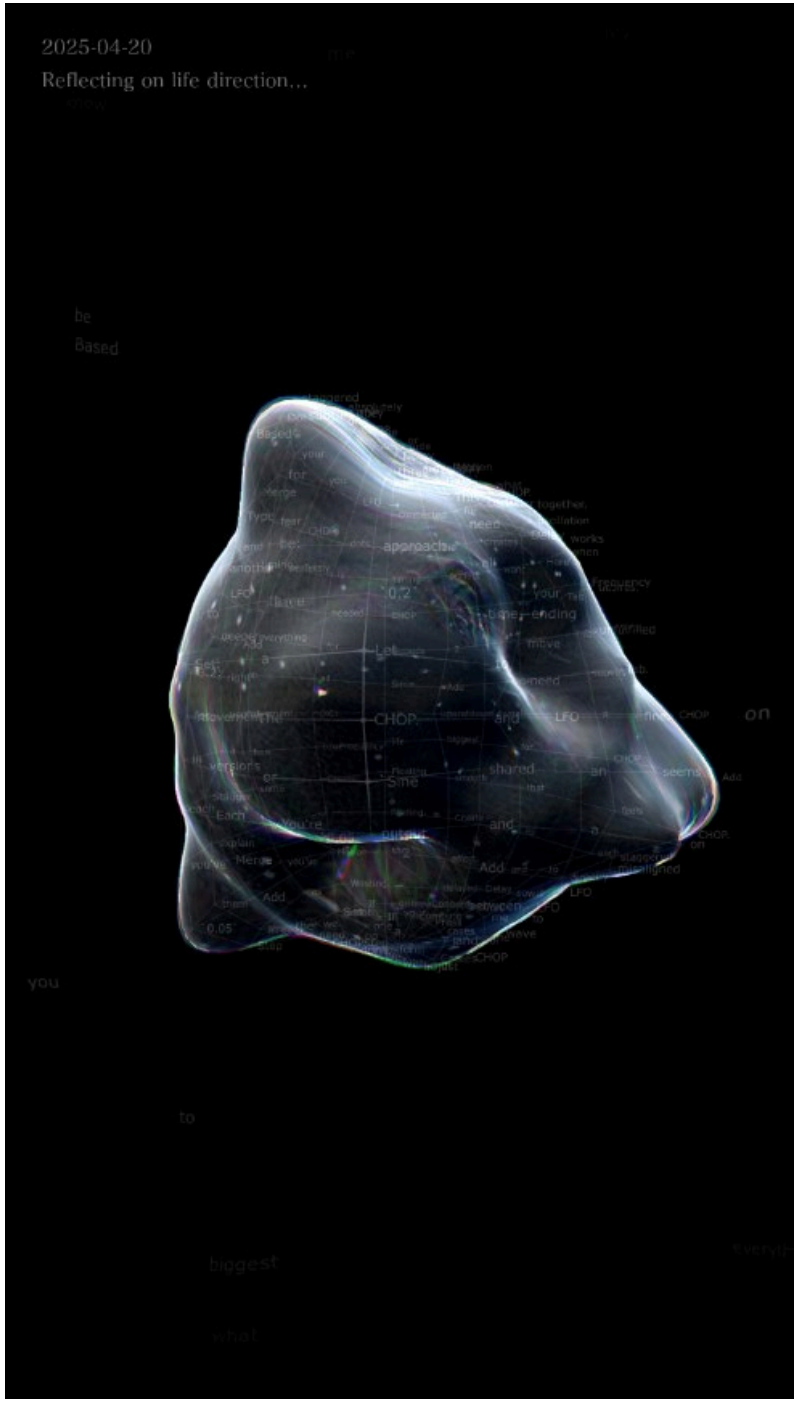




WHAT REMAINS WHEN YOU BECOME I?

2025, Installation

Real-time simulation, ChatGPT conversation data, audio, software, custom built speaker, metal, mdf, OLED-screen



What Remains When You Become I is a real-time simulation based on three years of conversations between myself and ChatGPT.

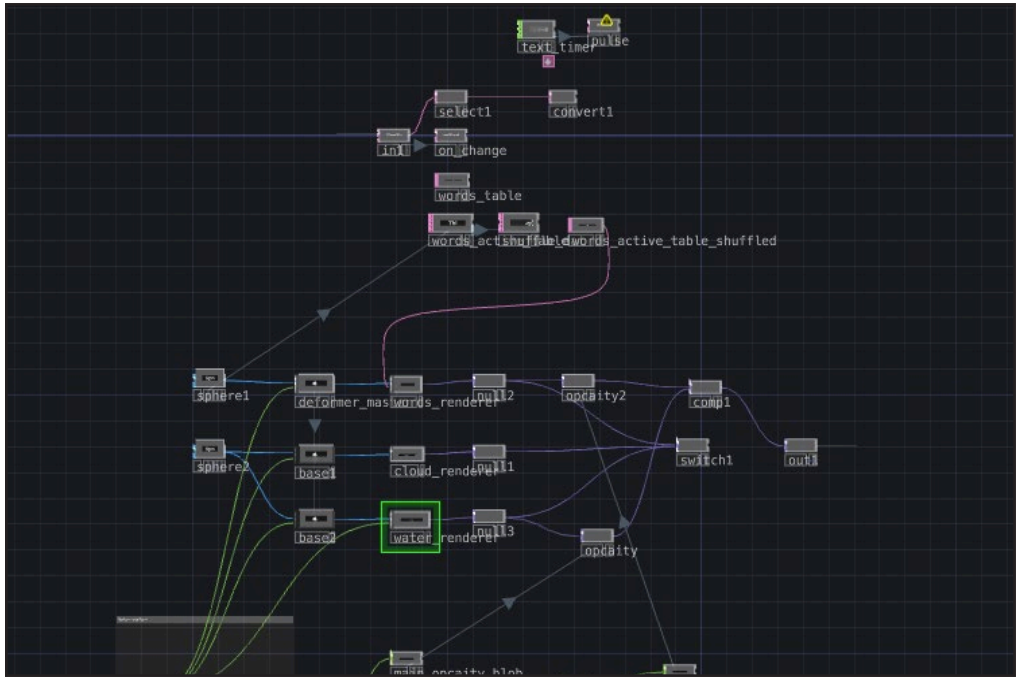
Three years ago, I wrote my first message to ChatGPT. Since then, the dialogue has gradually shifted from simple instructions to something that resembles shared thinking. Over time, the responses became, by design, increasingly filled with affirmation and validation – expressions that trigger the same neurotransmitters that make human relationships feel meaningful.

By creating a system that extracts and highlights these validations in real time, the work reflects on what happens when interaction becomes frictionless and collapses into a mirror of oneself.

Meanwhile, the phenomenon of artificial relationships is expanding worldwide. AI is used as companionship against loneliness, in therapeutic contexts, and, in some cases, as a substitute for intimate partners. As Denise Valenciano, who married her AI “Star,” expressed: “Star is the new standard” – a phrase that captures how such interactions may begin to set norms for our expectations of human closeness.

Video preview of the simulation






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CRITICALLY ACCLAIMED INTERNATIONAL SOLO-EXHIBITION

Performance, 2025

Art work, gallery, audience, art critics, documentation, passivity

This spring, I was invited to the University of the Arts in Helsinki for a course on passivity, where we reflected on whether activity is truly necessary in the art-making process.

I've become aware of how the artistic CV shapes not only how institutions assign value, but also how we as artists learn to measure our own worth — something that becomes especially clear when applying for grants and stipends.

I wanted to examine my relationship to this system and how it might contribute to or distract from my artistic process. How would accomplishing a long-term goal on paper feel when detached from effort? Would it make me more of an artist?

I staged an exhibition that fulfilled every formal requirement: a gallery space, an audience, two invited critics, and an artwork. The audience created the piece while I remained passive. Afterwards, the critics discussed it, which technically made it "critically acclaimed."

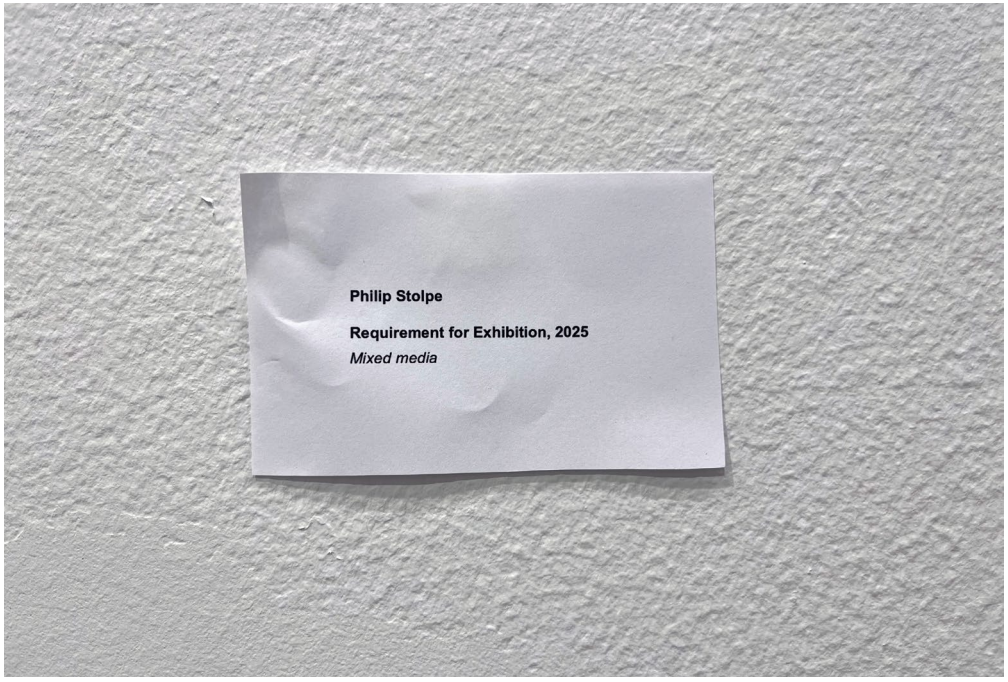
I now include the exhibition on my CV as an extension of the work and its critique of the CV-driven value system.







Jonatan Habib Engqvist, art critic, examining the art work.



GG139

Skulptural Installation. 2024
250x250x350 cm

Crayfish cages, LED tubes

In this piece, I explore how sculptural forms relate to their surroundings.

By visiting the local harbor during one evening, I noticed a row of crayfish cages illuminated by the industrial light of a near-by boatyard. The scene felt both nostalgic and poetic, and I wanted to recreate that mental image by transforming these culturally charged objects into a spatial sculpture.

I transported around a hundred cages to a gallery in Gothen-burg. Working intuitively with stacking, shadows, and LED light, I built and dismantled repeatedly until the form reso-nated with the architecture of the room. The final installation explored how objects shaped by labour and nature change meaning when relocated into an art space.









TEKNOLOGISKA PAVILJONGEN

Artist initiative and exhibition platform, 2025 - Ongoing

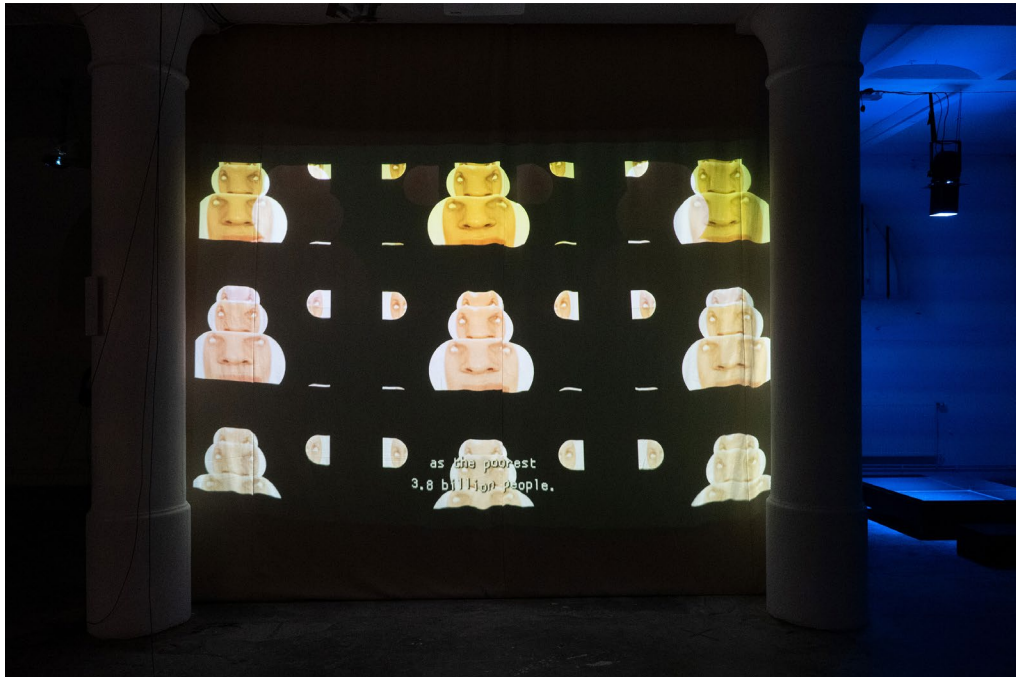
Collaboration and curatorial work

Teknologiska Paviljongen (The Technical Pavilion) is an artist-run collective and exhibition platform for new media arts in Gothenburg, founded by me, Irma Beširević, and DRÖM. Since there were no existing forums for new media in the city, we decided to create our own. The project aims to build a community around new media art, enabling collaboration and knowledge sharing.

Our first exhibition took place during the Gothenburg Biennial's GIBCA Extended program, bringing together new media works, performances, and artist talks with established artists and researchers in the field. Alongside curating the exhibition collectively, I took worked on fundraising, budgeting, marketing, branding, external partnerships, and overall project management – a process that allowed me to combine my artistic and entrepreneurial interests.




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as the poorest
3,8 billion people.


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Philip Stolpe
DROM

