Portfolio

Selection of Artworks and
Publications

Marie Thams
2026

BIO

Marie Thams (1982, DK) is a visual artist based in Copenhagen.

Thams's artistic practice combines many discipline including installation, sound, sculpture, text, art film and performance. In her work, Thams explores the political and cultural structures of our time, and investigates the role of language, the body, and the voice in shaping and negotiating experiences, relationships, and power.

She holds an MFA from the Schools of Visual Arts, Royal Danish Academy of Fine Arts, and a BA (Hons) in Fine Arts and History of Art from Goldsmiths, University of London.

Thams has exhibited in a number of solo and group exhibitions nationally and internationally, including Kunsten Museum of Modern Art Aalborg, DK; Den Frie Centre of Contemporary Art, Copenhagen; BO – Billedkunstnerne i Oslo; Nadór Gallery, Pécs, HU; ARKEN Museum for Contemporary Art, Ishøj, DK; Kunsthal Nord, Aalborg, DK; Copenhagen Contemporary; Rønnebæksholm, Næstved, DK; Vandrehallen Kunsthal, Hillerød, DK; URBANEK, London; Viborg Kunsthal, DK; Holodeck, Oslo; Heartland Festival, DK; meter, Copenhagen; Klink Studios, Barcelona; Galleri SPECTA, Copenhagen; Danske Grafikeres Hus, Copenhagen; Mellemfolkeligt Samvirke/ActionAid, Copenhagen; fourFOLD, London; The Nordic House, Reykjavík; Overgaden Institute of Contemporary Art, Copenhagen; and Screen Festival, Barcelona.

Her work is part of the collections of the National Gallery of Denmark, SMK and Aalborg Municipality's Art Foundation.

Thams is also a writer and educator. She has been chairperson of Danish Visual Artists (Billedkunstnernes Forbund, BKF) 2022–2026, and was a member of the Board of Representatives of the Danish Arts Foundation (2017–20). Since October 2026 she is Lecturer in Fine Arts at Malmö Art Academy, SE, and in recent years has been a guest teacher at Funen Art Academy, DK; Bergen Academy of Art and Design, NO; and Royal Danish Academy of Fine Arts, Schools of Visual Arts.

Among her publications are *This Biopolitical Arena* (Marrow Press, 2025), *Person. Tekster om ligeværd, sprog og magt* [Person. Texts on Equity, Language and Power] (Gads Forlag 2024), *A Tone or Two* (Lydgalleriet, NO, 2023), *8 hours?, 0-, desire* (Hours Editions, 2016), *Making Room* (Den Frie, 2014), and she has contributed to anthologies by Bureau *for* Listening (*Anthology for Listening*, 2025), Kunsthall Oslo (*Death to the Curator,* 2021) and others, as well as being a voice in the public debate around art and cultures policies, and equity working conditions.



Photo: Rita Kuhlmann



Touched
(When Coming Into Being)

Performance, 2025/2026

20 minutes, in English.

Excerpt: vimeo.com/1144450647

Through text, voice composition and movement the performance dives into questions of touch, skin-to-skin contact, generational gaps and the current global and local political moods.

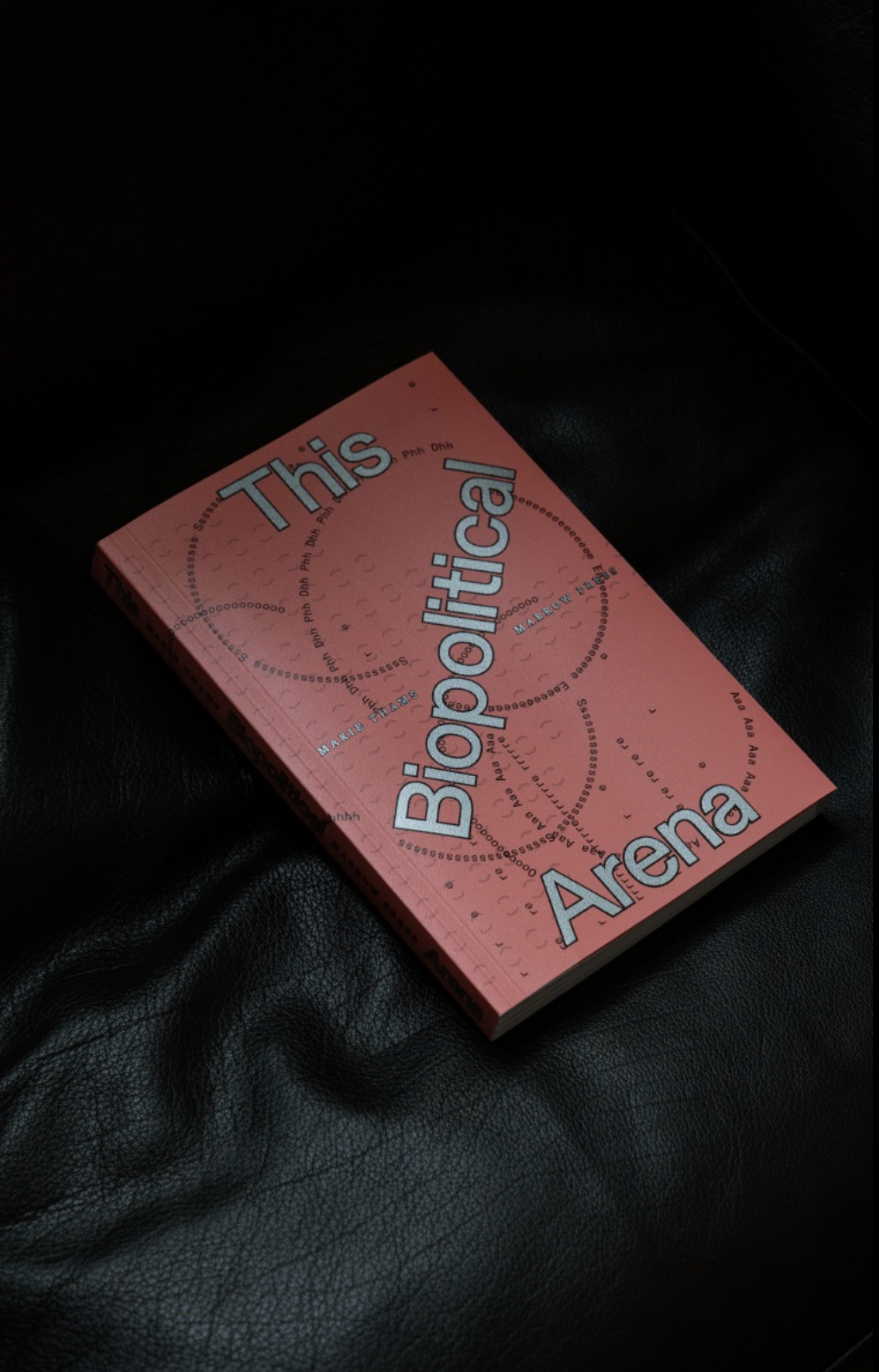
Touched deals with how care, distance and contact is negotiated today across generations, institutions and bodies. The work also explores what a choir can be – both as social formation and performative structure.

Text, choreography, composition: Marie Thams.
With participation of the choir Fermata Vegyaskar (Pécs, HU) and Koret Diandre (Oslo, NO).

Nádor Galeria, Pécs, HU, 2025. Photos: Tamás Reich.











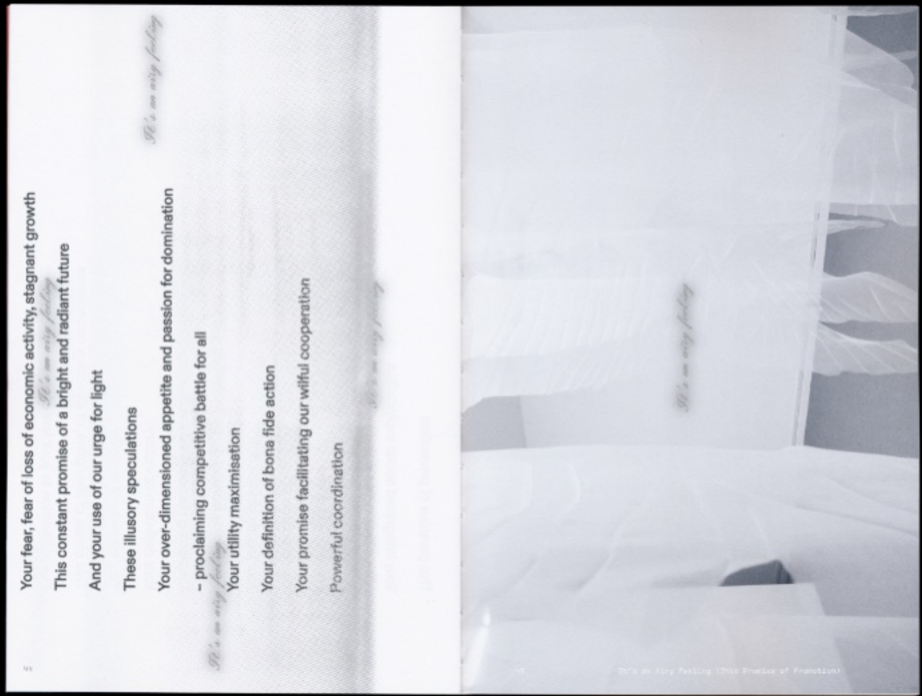
This Biopolitical Arena

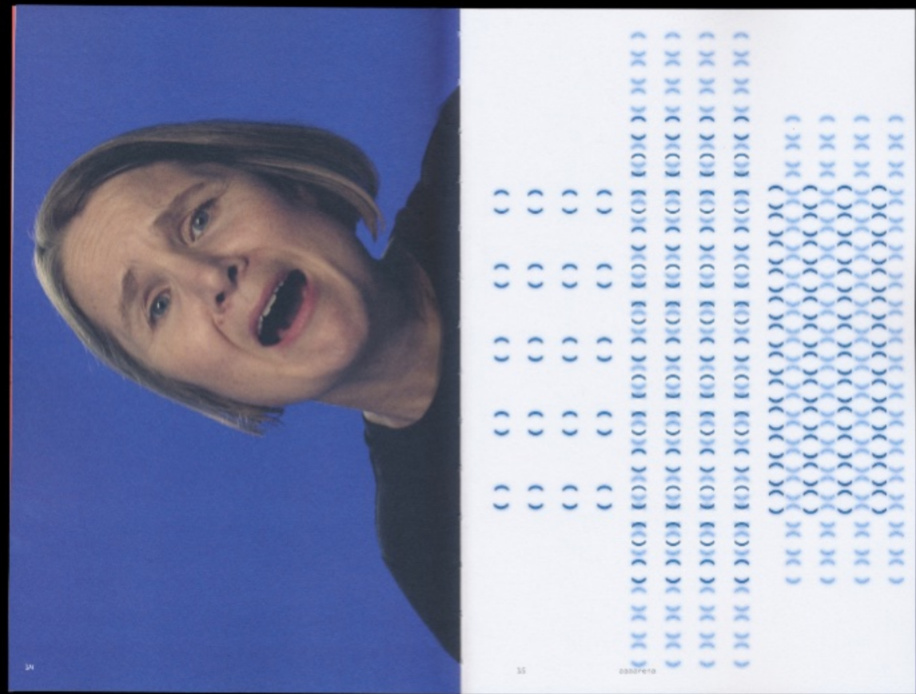
Monograph, Marrow Press 2025

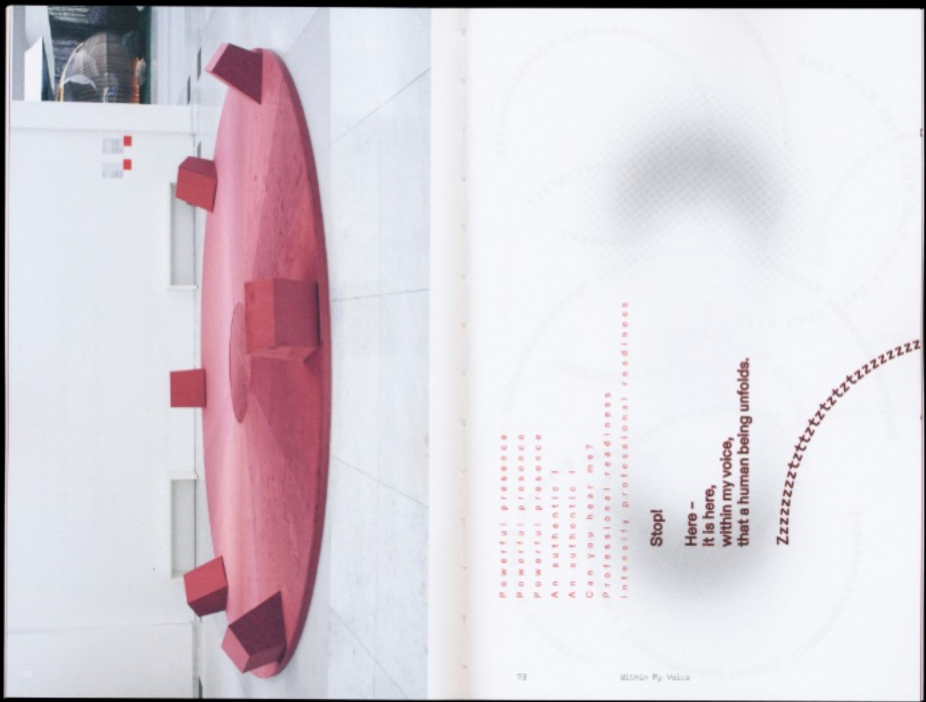
This Biopolitical Arena compiles a selection of works from the last decade of Marie Thams' multidisciplinary art practice, focusing on her use of voice. With palpable nerve, emotional reach and an analytical gaze, Thams explores the cultural and political structures of our age – including gender, equity, productivity and work. Drawing on her lived experience and using her own voice and language, the artist dissects and dismantles structures and patterns in works to which the body is always central.

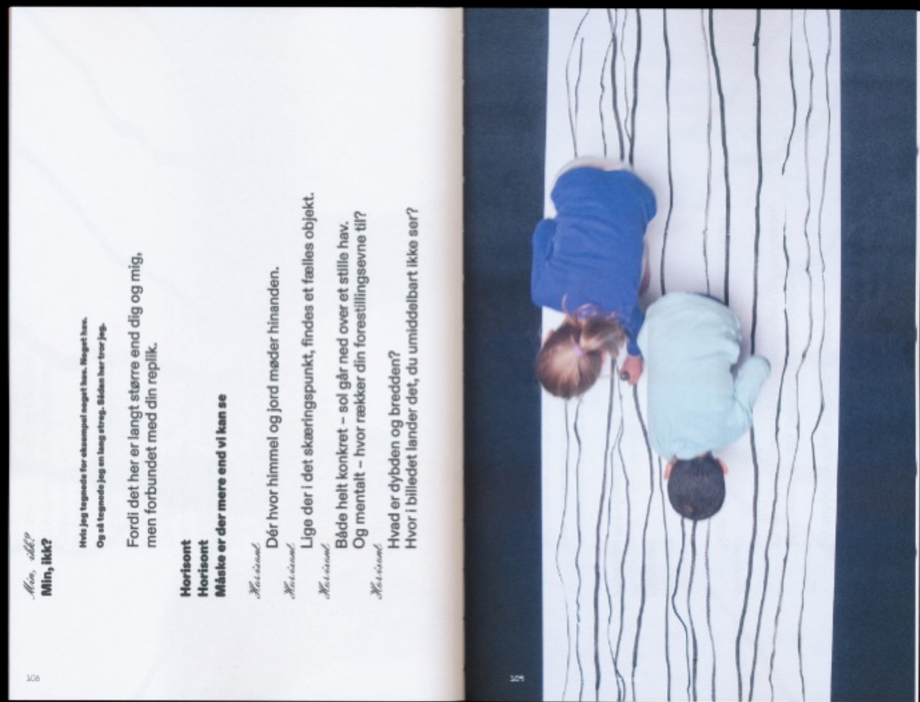
The book features texts from Thams' sound installations, performances and films, published here for the first time together with visualisations of her voice compositions. Opening new doors to how to unfold and experience sound and performance works in print, *This Biopolitical Arena* invites readers to challenge societal norms and reflect on labour, power and life.

In English and Danish, 232 pages.
Editor: Lotte Løvholm. Design: Spine Studio.
Interview with Lotte Løvholm & Marie Thams, perspectival essay by Maria Bordorff.









Pages from *This Biopolitical Arena*, monograph, 2025

aaaarena
Film work, 2024



Installation view, BO – Billedkunstnerne i Oslo, 2026







Film stills, *aaaarena*



aaaarena
Film work, 2024

Teaser: vimeo.com/972960701

2-screen film installation, 23:30 minutes,
HD film, stereo soundscape, in Danish w. English subtitles.

aaaarena combines voice composition, lyrical text and performance, and unfolds the body as an arena and tool in the accelerated and norm-setting working life dominated by economic growth. A working life where body and mind hardly can keep up, and which shapes our ability to hear and experience other-than-human-made mechanisms.

In the work, the voice acts as a heartfelt instrument through multichannel sound composition and live voice together with a personal and critical text. A cacophony of moving voices forms the soundscape, which Thams' determined and participating voice, presence and speech pierces through.

person
Film work, 2022



Installation view, *person*, Copenhagen Contemporary, 2023
Photo: Christian Brems.



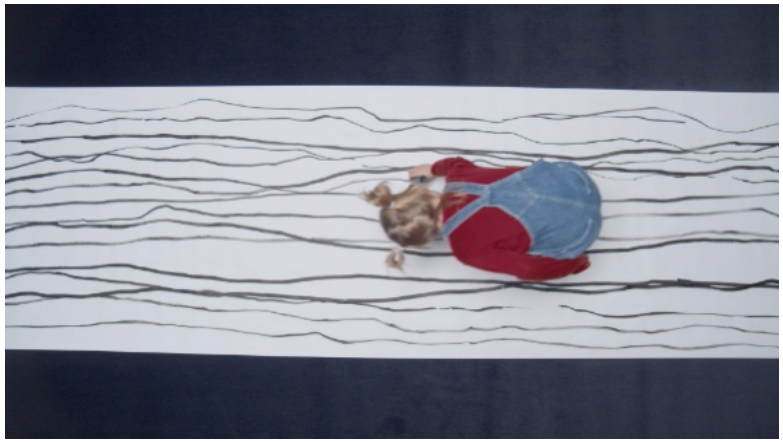
Installation view, Vandrehallen Kunsthal, 2022
In the front: *person* (film work, 16 min), Marie Thams, 2022, site specific installation
In the back: *U as Standard* (sound work, 20 sec), Marie Thams, 2022
Photo: Frej Rosenstjerne.

Film stills *person*









person
Film work, 2022

Teaser: vimeo.com/701372586

HD film, stereo soundscape, 16:00 minutes, in Danish w. English subtitles.

person examines the term "chairperson" versus "chairman" and looks at how the gendered word, in Danish, emerges from a linguistic tradition that reproduces limiting ideas about gender and the distribution of roles in society.

The subject unfolds in the film's soundscape, where Thams' own voice is heard in two overlapping tracks. The first provides information about important events in the history of inclusion and gender equity – ranging from the execution of the French women's rights campaigner Olympe de Gouges in 1793 to Aarhus City Council's recognition of gender neutral titles in 2018, among other. In the second voice track, children's voices join the artist's voice, reciting, singing and whispering certain words and phrases, such as "fellow citizen," "universal human figure," "imagination" and "horizon." The words connect the historical impacts to a larger reflection on the habits, structures and importance of language in building our imagination and horizon.

Along the way, Thams frames the question of gendered and exclusionary language from a larger perspective and extends a hand to future generations, as those who have the right to define the language of the future and their own leeway. This notion is further expressed in the young voices and the work's visual side, which includes eight people aged sixteen months to sixty-eight years. The playful children draw new horizontal lines – combined with the choreography of formal meetings being drawn and opened up.







From events at Rønnebæksholm October 2022 and Kunsthal Aarhus June 2023.
Photos by Christian Brems.

person – in motion

Performative conversations, 2022 – 2023

The traveling project *person – in motion* consisted of a film screening and exhibition of Thams's works as well as performative conversations with an additional 14 invited authors, researchers and debaters at the Danish art institutions Rønnebæksholm Kunsthal in Næstved, Copenhagen Contemporary, Kunsthal Nord in Aalborg and Kunsthal Aarhus from October 2022 to June 2023. Co-organised with curator Rebekka Elisabeth Anker-Møller.

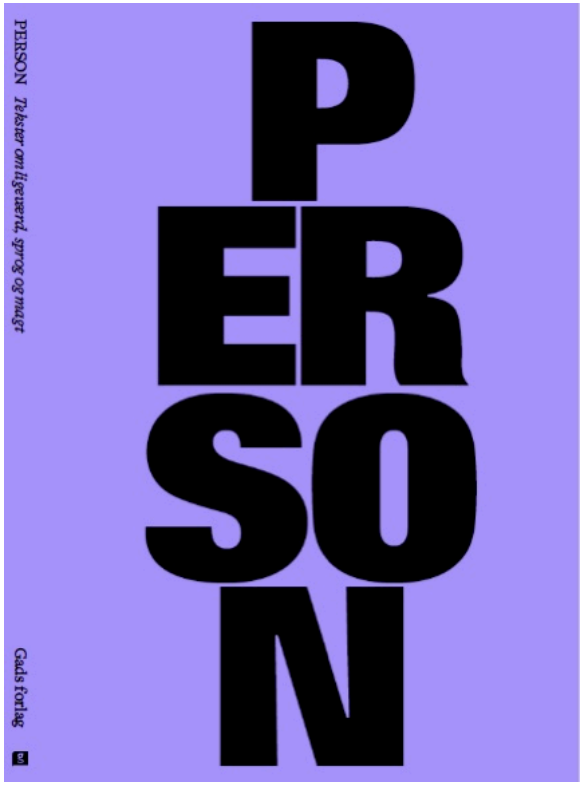
At set-up meeting tables and intertwined with the audience, each of the participants performed a speech written for the project, about power, language and equity in Danish society, in relation to gender, ethnicity, sexuality, disability and age.

Participants: Ingrid Baraka, Drude Dahlerup, Casper Eric, Ida Marie Hede, Shëkufe Tadayoni Heiberg, Merete Pryds Helle, Henriette Laursen, Nazila Kivi, Moussa Mchangama, Ehm Eg Miltersen, Cecilie Nørgaard, Natalia Rogaczewska, Elias Sadaq, Marie Thams, Naima Yasin.
Moderators: Emma Holten, Mary Consolata Namagambe, Rebekka Elisabeth Anker-Møller.

Person. Texts on Equity, Language and Power

Anthology, Gads Forlag 2024

Gathering the speeches from the project *person – in motion*.
In Danish, 200 pages.



Me In Yours, You In Mine

Textile work, 2025

7 kg weighted duvet, wood, strings, key rings
250 x 170 cm







Installation view, Nádor Galeria, Pécs, HU, 2025

You As Technology As Nature As Lover

Textile and text work, 2025

Sateen, threads, strings, wood, key rings
90 x 150 cm



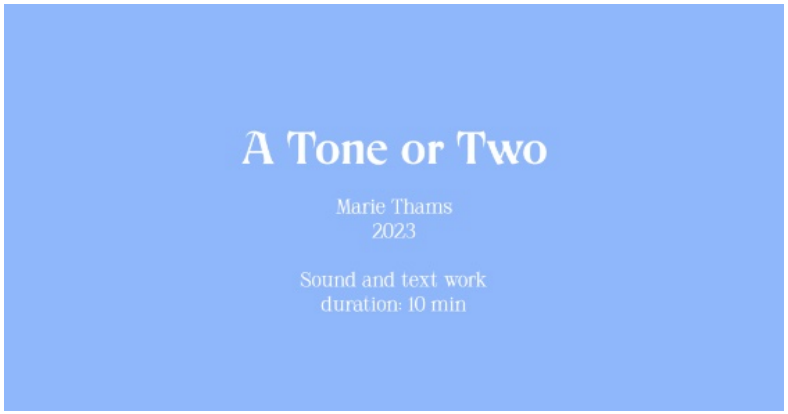


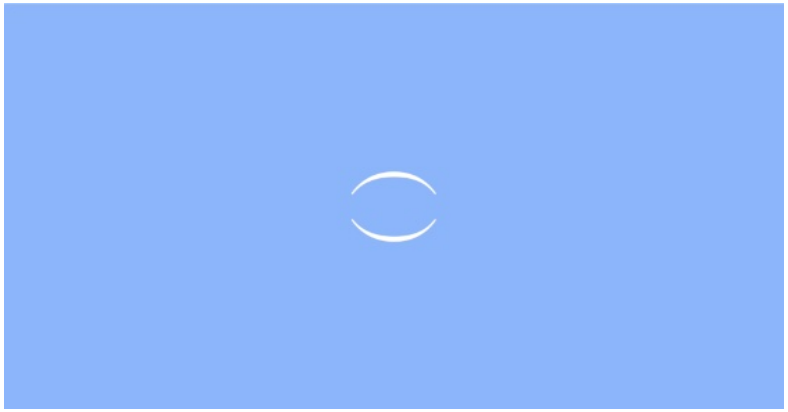


Nádor Galeria, Pécs, HU, 2025

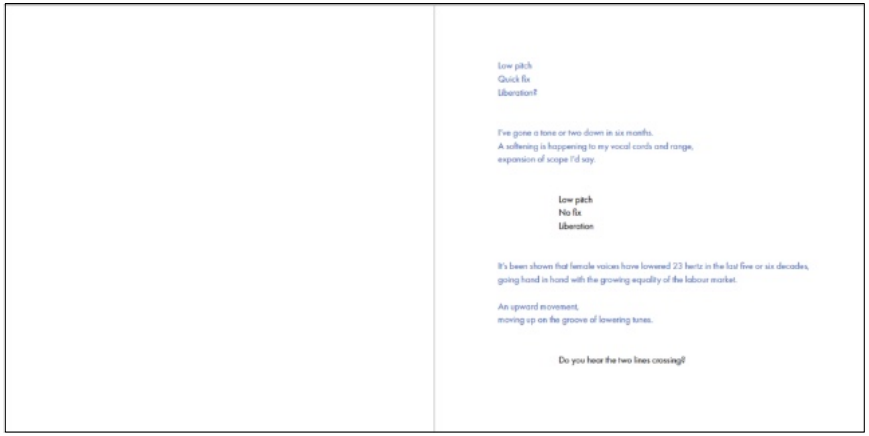
Embroidered poem:

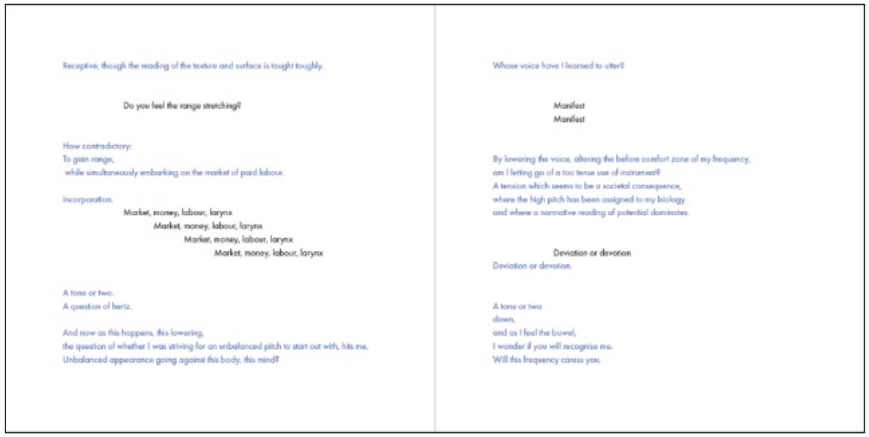
you as industry as empathy as ideology
you as technology as nature as lover
you as child as community as birth
you as faith as government as norm
you as bureaucracy as electricity as economy
you as privilege as constitution as brother
you as policy maker as groundwater as rights
you as friend as fortune as future
you as contract as housing as health care
you as insurance as ally as information
you as democracy as access as air quality
you as promise as memory as military
you as mother as soil condition as listener
you as attention as echo as power
you as insight as instinct as intimacy
you as equality as welfare system as dept
you as digitalisation as education as bond
you as loyalty as society as wildfire
you as time as trauma as historiography
you as ritual as language as law
me in your hands you in mine





Stills, sound work





Excerpt, text and printed matter



Performance
Koncertkirken, 2025

A Tone or Two

Sound and text work, 2023

Excerpt: vimeo.com/749896402
Full sound work: vimeo.com/794998795

10 min, in English.
18 x 18 cm, 16 pages, risograph printing.

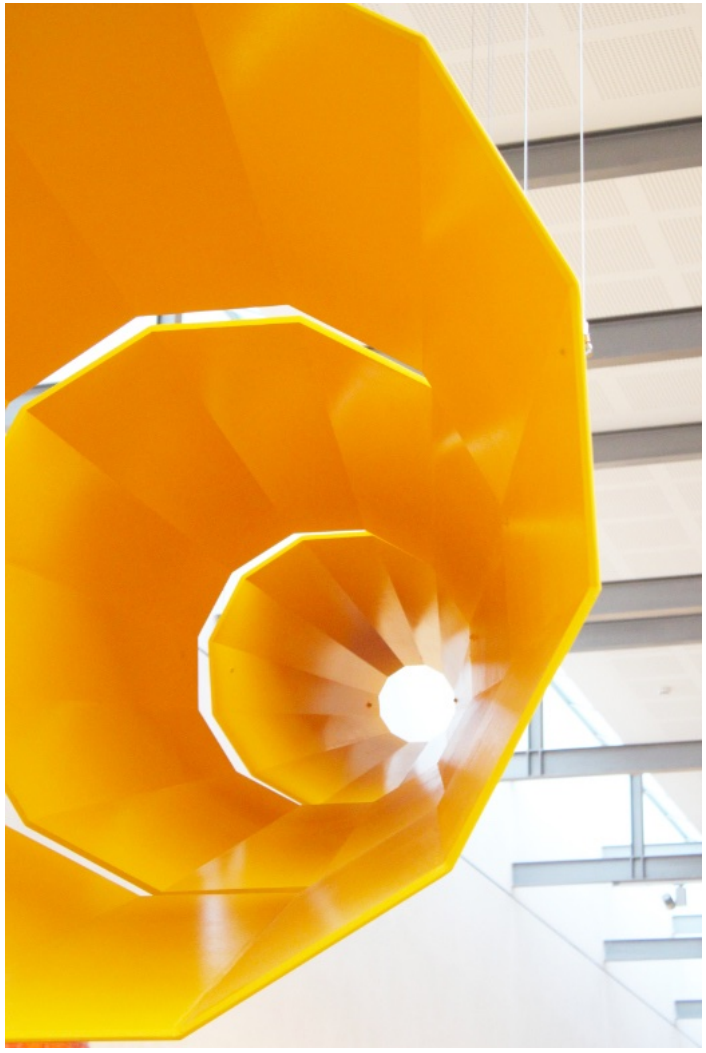
Published by Lydgalleriet, Bergen & Vibrational Semantics, Maastricht.

Through speech, humming and breathing, the work explores pitch and gendered notions of vocal performance, pitch and ability.



Vandrehallen Kunsthal, 2022.
Photos Frej Rosenstjerne





Listen (Are You Dreaming?)

Sculpture, 2022

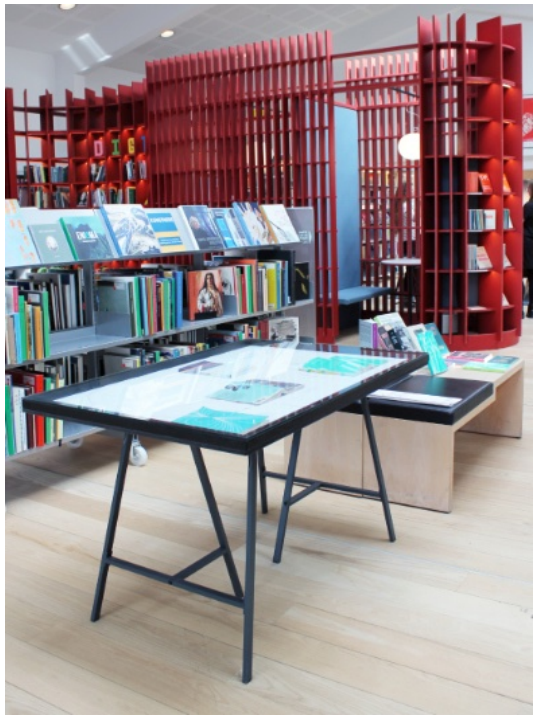
Wood and paint, length 365 cm, largest diameter 140 cm.

This large sculpture hangs from the ceiling in three parts, capturing light and carrying visual references to speech, language, utterances and vocal expressions. At the same time, there is something stargazing-like about the sculpture when you position yourself under it – from here you can look up and see the horizon towards a vanishing point that lies far beyond the walls of the exhibition space.

Part of Aalborg Municipality's Art Foundation's collection and installed at Gigantum, Aalborg.







Reading Stations

A selection of four reading stations exhibited at Hillerød Library, created for the solo exhibition *person* at Vandrehallen Kunsthal.
Under the themes “Children and upbringing”, “Language, poetry, performance”, “Political citizenship” and “Gender gap”, Thams had selected various texts in the form of books, statutes, journals, research articles, speeches and other sources from her research for the film work *person*. The content was exhibited in display cases together with a dissected shirt and functioned as a kind of extended footnotes for the exhibition's topics. The included books could be borrowed to take home.
Photos: Frej Rosenstjerne.

You and Me
2022

Shirts

Installed at Hillerød Library
in relation to the exhibition *person*.





Within My Voice
Sound installation, 2018/2021



Kunsten Museum of Modern Art Aalborg, 2021/22



Heartland Festival, 2018



Within My Voice

Sound installation, 2018/2021

Excerpt: vimeo.com/276010200

6-channel sound composition, 8:30 minutes, in English.
Platforms, wood, velour, cotton, paint, 600–650 cm (diameter).

Within My Voice is based on twenty-six different voice-training techniques used to adapt the voice for better and increased professional performance. On the platform, the audience is surrounded by a stream of voices that alternate from probing, raw vocal use and whispering, to linguistic reflections on this inner voice transformation driven by external expectations. At the same time, light is shed on the intangible human quality that the voice also contains.

Here Thams works with the unique subjective voice and investigates the search for the so-called effective tone, with the desire to create a metaphorical sound work that lets the audience into the inner dictation of the mantras of the time. The six channels of sound come from the "prompter boxes" that are placed at the edge of the platform and create a bodily, vibrating and expansive sound experience.

It's an Airy Feeling (This Promise of Promotion)
Sound and textile installation, 2019



Kunsten Museum of Modern Art Aalborg, 2021/22. Photo Niels Fabæk.



Den Frie Centre of Contemporary Art, 2022. Photo David Stjernholm.

It's an Airy Feeling (This Promise of Promotion)

Sound and textile installation, 2019

Excerpt: instagram.com/p/CUNF1k3sQ5R/

4-channel sound composition, 7:17 minutes, in English.
Wings: silk, cotton, foam, 250 cm (height).

In *It's an Airy Feeling (This Promise of Promotion)*, the audience is surrounded by oversized yet lightweight hanging sculptural wings. The soundscape lets the listener into a simultaneously dreamy and urgent soundscape, bridging speculative economics with lived bodily experience.

The all-voice composition captures and reacts to what the artist experiences as a constant promise of promotion found in both public and political rhetorics and moods, and which manifests as a persistent market-oriented self-regulation that risks creating an inconsistent state of being. The windy, breezy, blowing soundscape is combined with a script in two parts. One part orients itself to the current logics of speculative economics pushing to enhance the benefits of tomorrow, and the other calls for a collective, airborne movement insisting on this very moment of lived presence.

The sculptural wings are upscal wings of the Arctic tern – the bird with the longest migration path in the world, between the globe's two poles, airborne and persevering, bound to its route of bodily living while representing a human desire to "take off.".

re
Sound, video and textile installation, 2017





ARKEN Museum of Contemporary Art 2019/20. Photos David Stjernholm.

re

Sound, video and textile installation, 2017

Excerpt: vimeo.com/276001070

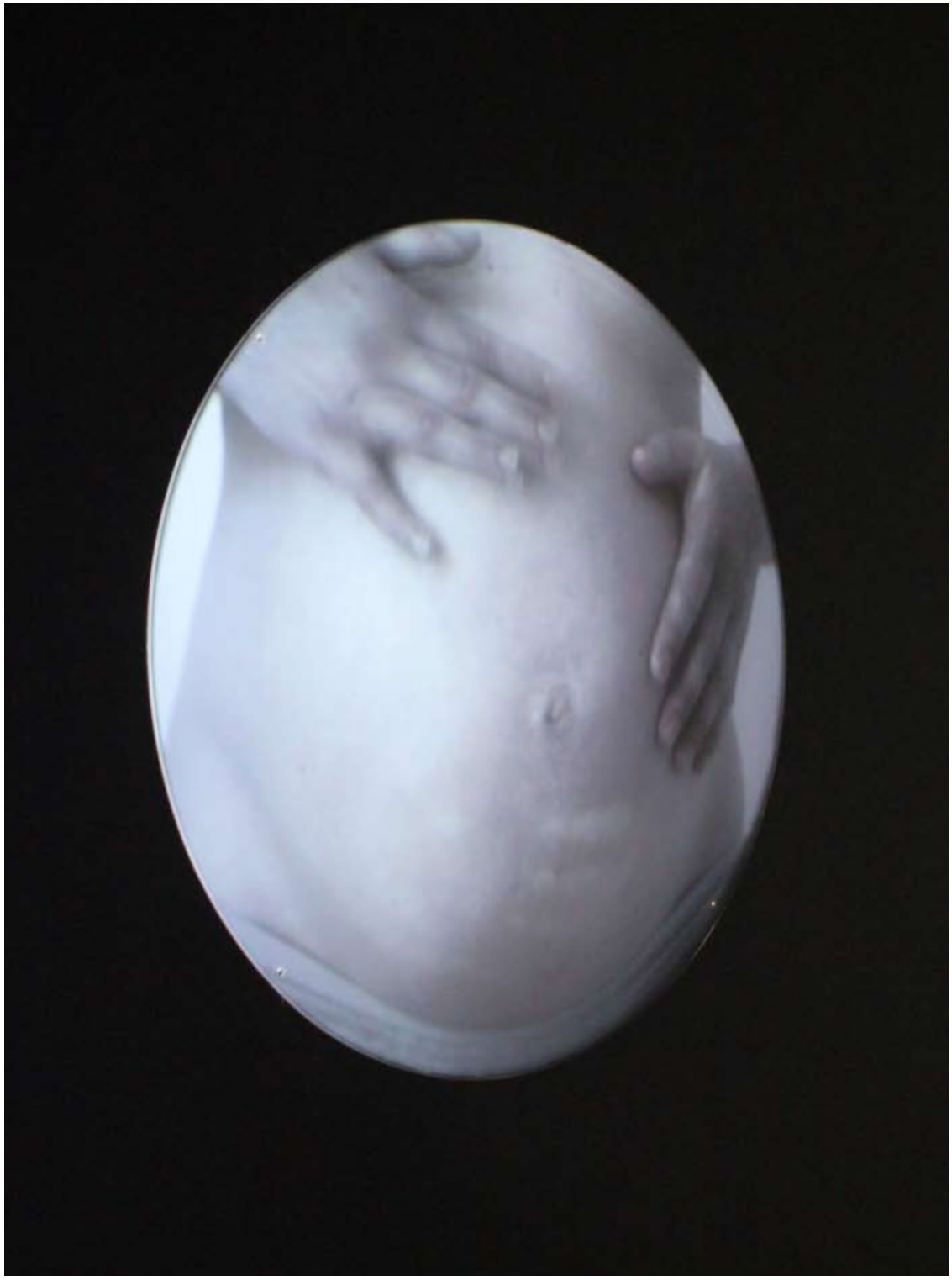
Banners: 180 x 250 cm (each)
3-channel sound installation, 7:00 minutes, in Danish.
HD video: 3:49 minutes, acrylic screen, 40 cm (diameter).

re is a reaction to the imbalance the artist identifies in how reproduction is valued in relation to economic and professional production in the late-capitalist society we find ourselves in. It is a society dominated by the labour market's high expectations of the individual's marketable production – demands that shape our bodies, voices and self-perception.

In *re*, Thams addresses this experience through her own voice and reproductive body coupled with sculptural statements. The voices in the installation combine normative career thinking with playful called and sung pronunciations and expressions of the letters "r" and "e." In that meeting, questions about what are considered productive values are opened up, where "r" and "e" point to the reproductive – such as biological reproduction and care work.

The body is depicted as a point of friction for internal and external norms, and the artwork intervenes in the feeling of being unproductive during one of the most intense moments of production – in the expansion of life.

Part of the collection of SMK – National Gallery of Denmark.



Detail *re*





Viborg Kunsthal, 2015

It's (Not) About

Sound installation, 2015

Excerpt: vimeo.com/278000045

Wooden staircase: 280 cm (height), 540 cm (width, bottom), 340 cm (width, top), 500 cm (depth).
Sound composition: 5:34 minutes, in Danish.

It's (Not) About is a personal and multifaceted experience expressed in voice, rhythmic text and space. The work addresses how mental capacity is linked to the physical body and illuminates how complex it can be to navigate the connections and limitations our biological bodies place on our possibilities (social, political, economic, etc.). The site-specific staircase reflects the hierarchies and invisible discrimination built into the architecture that surrounds us – fewer can be at the top than at the bottom. To listen to the monologue, one must move up the slightly oversized steps to the top of the staircase.
Made on the occasion of the 100th anniversary of Danish women's and servants' right to vote.



What We Have in Common

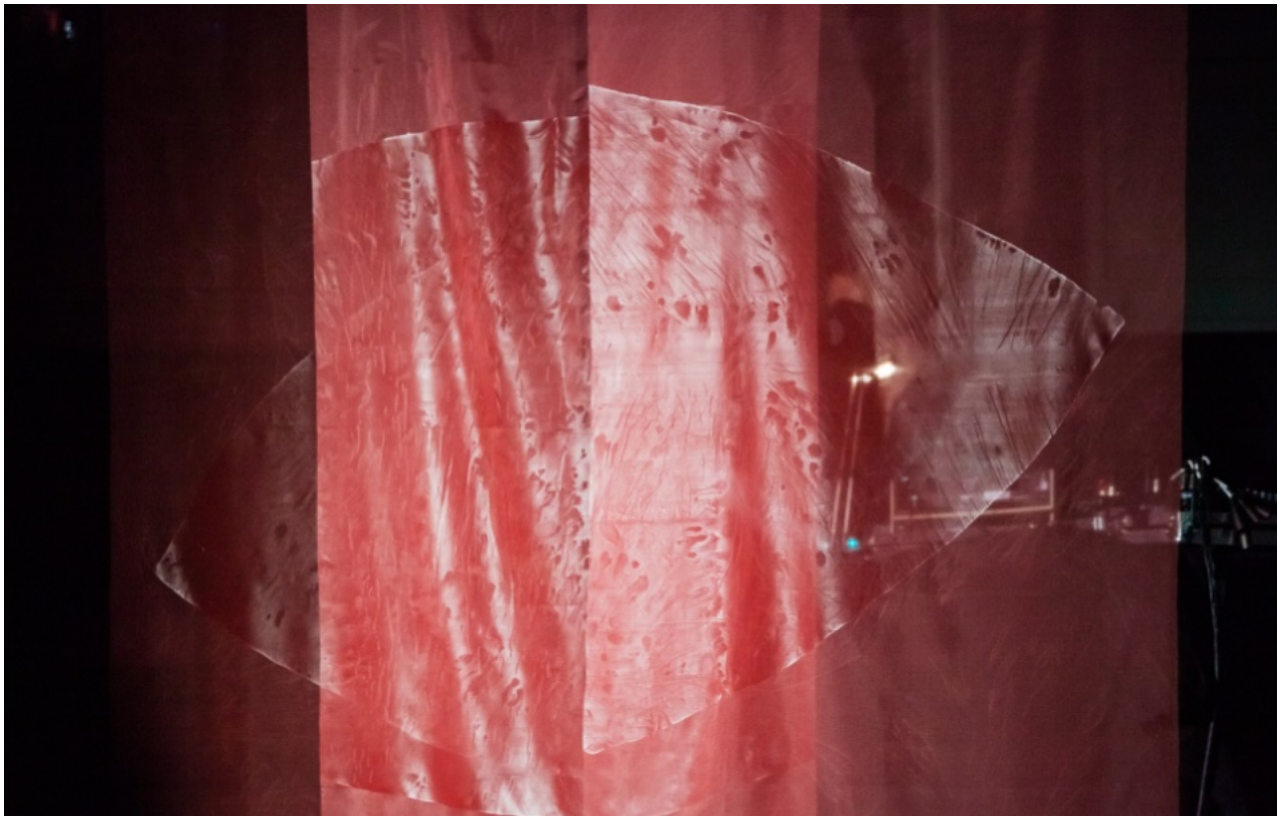
Performance and prob, 2015

60:00 minutes.
Flag: satin, tassels, wood, 100 x 260 cm

The flag in this work is inspired by the flags used by the Danish suffragette movement around 1915. But different from those historical marches, this young woman carries the banner alone. And thus manifests an insistent, personal and individual awareness of the historical fights and current public debates and subjective experiences of having a gender. The title *What We Have in Common* refers to that which we share as fellow human beings and points to the fact that the fight for equal rights is a shared challenge.

Made on the occasion of the 100th anniversary of Danish women's and servants' right to vote. This photograph are from the exhibition *The Resonace of Action* at Viborg Kunsthal, DK, where a young woman carried the banner through the centre of Viborg and back to the kunsthal on Saturdays during the exhibition period.

Later that same year, the piece was performed in Laven, DK, where five people aged twelve to sixty-seven carried the banner through the city.



Within My Voice, live
Performance, 2020

10:00 minutes, in English.

Live speech and sound composition.
3 banners, 115 x 240 cm (each), chiffon and textile paint.

Episode X & XI
Tape, 2020

Published by Episode, Ludwigschafen

Side A: Eigil Sæbjörnsson: *From Magma to Mankin*

Side B: Marie Thams: *Within My Voice*, lydkomposition, and *Reverberant Mapping*, recording from performance







8 hours? 0,- desire

2016

Sound work and publication

Text, voice, sound cards and riso print

Published by Hour Editions, Copenhagen



More works and information on mariethams.com