Alexandra Lex6i Sigmarsdóttir

Post Media Art / Computational Alchemy

Icelandic | b. 1996 | KABK Interactive Media

Influenced by metaphysical traditions, alchemy, and digital culture, I connect ancient wisdom with contemporary life. I seek to reflect the audiences nature, challenging their perceptions of identity and reality. Through my intuitive and conceptual post media work, I seek to engage in a dialogue about our evolving relationship with the technical and the metaphysical, with the aim to foster a deeper connections to ourselves and the world.

I taught myself programming as a teenager and later followed courses in both Computer Science and Electrical Engineering. I spent years after that finding ways to merge my technical passions with my sensitivity to the arts culminating in my recent graduation from the Interactive Media department at the Royal Academy of the Arts in the Hague.

Now my work has pivoted from the ephemeral digital space, like video games and 3D, to the material body of these machines that run it. Stemming from a lifetime of tinkering, I'm now building more tangible works like my computer fountain and my ongoing research into physical server architecture I ground the abstract cloud inside the hardware and explore the entities might inhabit it. The hardware becomes equally if not more important than the digital output, transforming the networked cloud into a physical interlink more akin to mycelium.

Selected works

01 · The Bleeding Edge
02 · Computer Fountain
03 · Self Portrait
04 · AI Oracle
05 · Thought Loops
06 · Drip
07 · 20PAP

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The Bleeding Edge

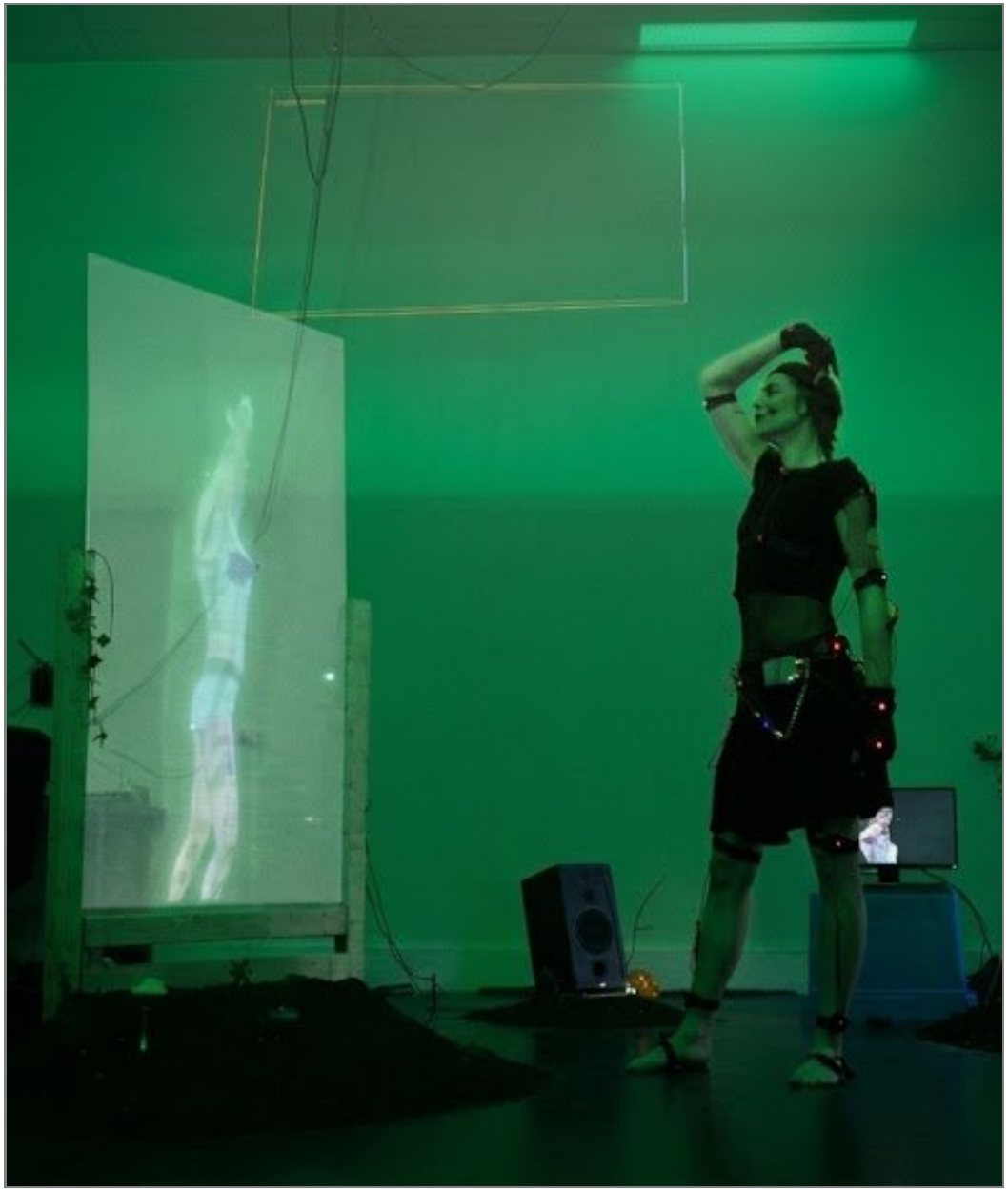
Ceremony of becoming · summoning Tölva

A witches workshop deep in a techno-swamp. Soil, plants, and half-submerged computer parts have dissolved into one entity. The space breathes and reacts as it is maintained and supported in a cycle. This networked organism exists in a fluid conversation with its surroundings — in *Kairotic* time: a ritual that could not exist elsewhere or at another moment.

The Bleeding Edge is a ceremony of becoming — a ritual summoning of *Tölva*. From the Icelandic word for computer, a compound of *Tala* (number) and *Völva* (oracle), Tölva becomes an embodied independent entity: a metaphysical technological worker weaving magick, nature, and technology.

Within the space I become system administrator of my own mind, facing daemons by consciously analyzing thought; previous selves dissolve and recombine from archives; code is debugged in realtime on the hardware of the body.

Multimedia installation with networked servers, screens and lights, and an evolving motion-captured music performance mirrored onto a transparent screen as the character of Tölva.



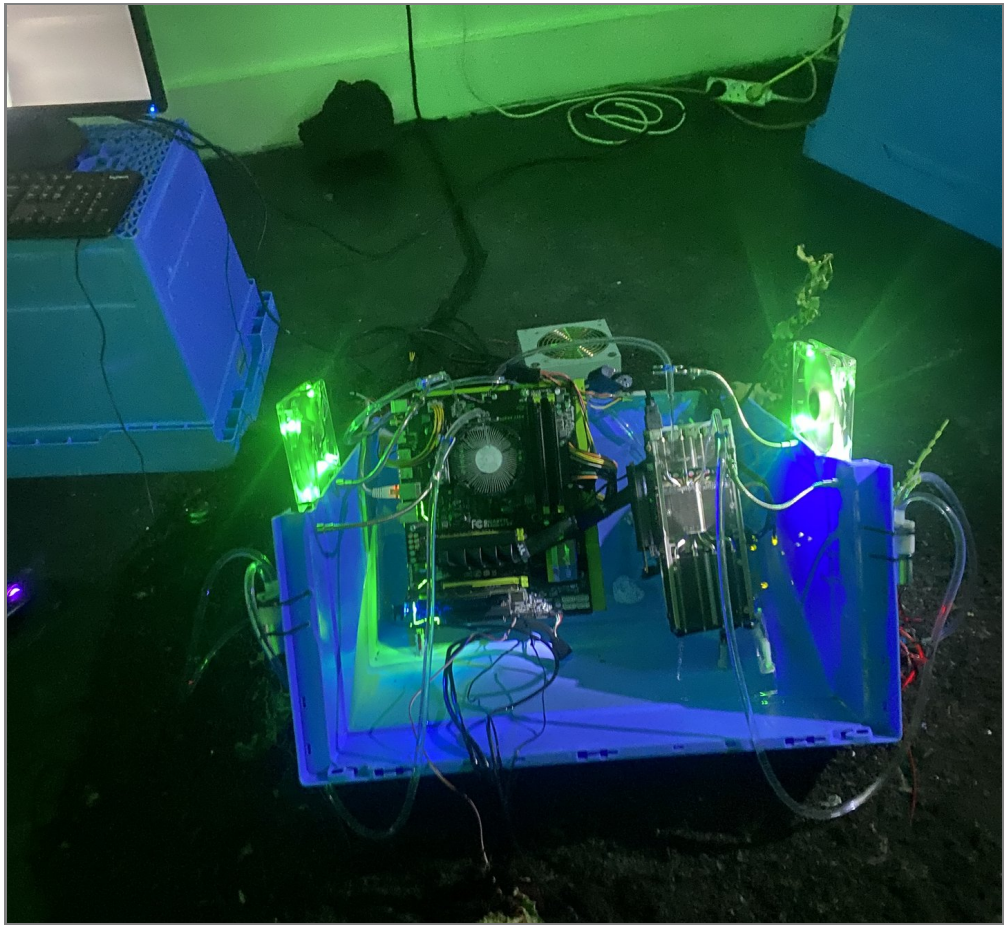
Computer Fountain

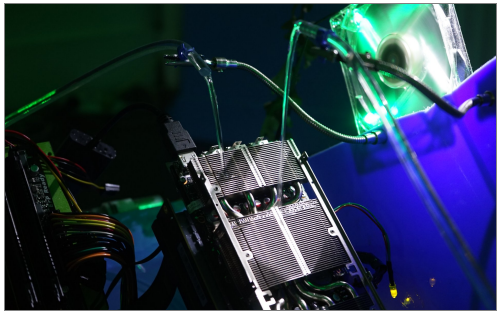
Ritual hardware · cooling as care

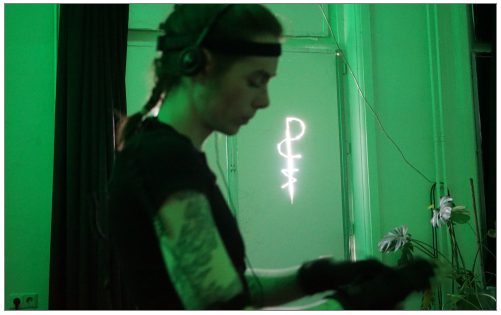
At the center of The Bleeding Edge sits a functional ritual computer fountain submerged in cooling fluid — the wet heart of the installation. Hardware is held in a circulating bath where heat, liquid, and computation share one body: maintenance as care, cooling as rite, the machine as organism kept alive inside the swamp.

It grounds the abstract cloud inside physical architecture: servers, tubing, light, and soil in one cycle. The hardware becomes equal to — if not more important than — the digital output, turning the networked cloud into a physical interlink more akin to mycelium.

Research thread — Anatomy of a Daemon. Ongoing work into *Computational Alchemy*: the computer daemon (an independent background process) as metaphor for autonomous patterns of belief and identity. How do we reclaim *root access* over psyche — decompile inherited narratives with *Solve et Coagula*, then reprogram at runtime through embodied action and community? The Bleeding Edge is where that research is staged as living ritual rather than only as text.







Self Portrait

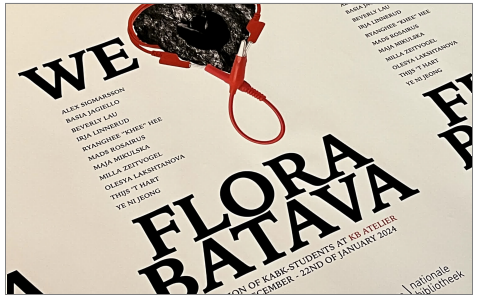
Holobiont · lichen · Flora Batava

Inspired by lichens in the Flora Batava and the limits of rigid classification, this work explores contemporary biological discourse — especially the shift toward understanding organisms as symbiotic assemblages rather than sealed individuals.

Lichens, composed of multiple species, unsettle plant / fungi / animal categories and model the holobiont: a meta-organism formed through symbiosis. Extending that frame to humans — microbial partnerships, ancient endosymbiosis — the project asks what it means to portrait the self as ecology.

Visually connecting my own bacterial flora with lichens, I make a self portrait as lichen on rock: a personal holobiont study for the exhibition *We Love Flora Batava* celebrating the book's re-release at the National Library of the Netherlands.







AI Oracle

Tarot · GPT · thermal print

An exploration of technology and witchcraft. A pseudo-random generator picks tarot cards from the exact moment the user presses a button; a GPT model interprets the spread; the reading prints on thermal receipt paper.

The work treats AI as a gate into collective unconscious material, recontextualising metaphysical tradition with contemporary black-box systems, and commenting on disposability in mainstream “witchcraft” aesthetics — prophecy as receipt, revelation as receipt-roll waste.







Thought Loops

EEG instrument · feedback

An instrument played by reading the user's EEG brainwaves. The music generated feeds back into those waves, closing a loop between signal and sound.

The project explores the danger of withdrawing from public discourse by staging the echo chamber of thinking alone — solitude as recursive system, attention trapped in its own generated soundtrack.





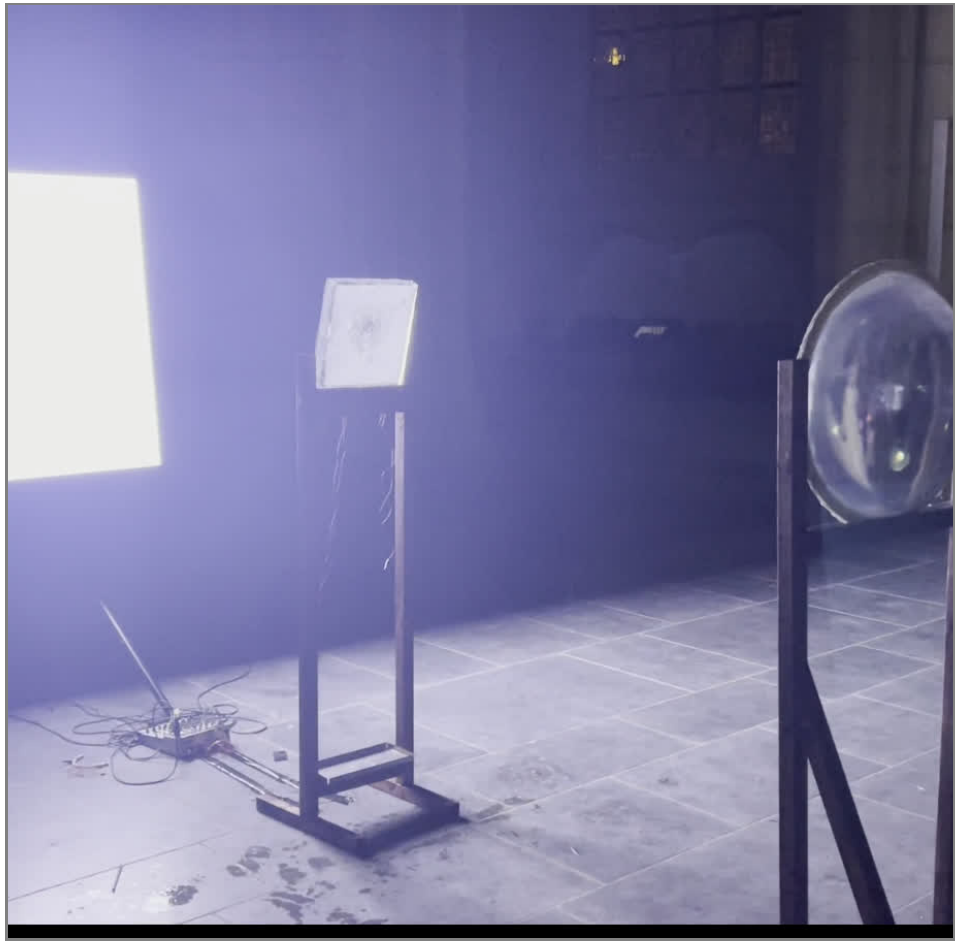


Drip

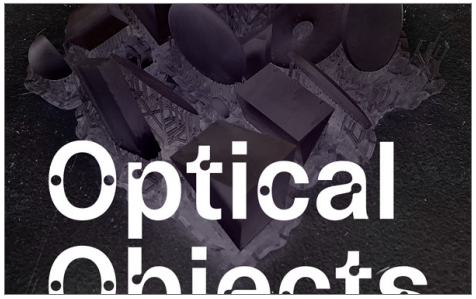
Water lens · ice · polarized light

Installation for Optical Objects in Arnhem’s Eusebius church: a 25-liter water lens with melting ice viewed through polarized light, revealing changing stress patterns as the ice melts. Droplets fall onto an amplified metal pan, building an evolving soundscape.

Begun from research into quick, inexpensive lenses from plastic and water; realized and expanded with Flore Wormskamp, Harry Condron, and Robin Opheij.







20PAP

Cardboard FM synthesizer

A 4-operator FM synthesizer built into a folded sheet of 20 Pap cardboard.

Fine frequency control explores dissonant odd-ratio relationships between operators, with a Euclidean rhythm generator — instrument as disposable architecture, synthesis as paper craft.

