



Stockholm CRITICS' PICKS

Annika Larsson

ANDRÉHN-SCHIPTJENKO

Markvardsgatan 2

January 15–February 21

Men in some kind of ambiguous, multi-interpretive relation to one another; an intense focus on details; and a neo-electronic sound track (mostly by Tobias Bernstrup): *New Gravity*, 2003, has all the ingredients of a "typical" Annika Larsson video. But this time around, she turns the volume way up. The large-scale projection is dark but crisp, tracing a loose narrative set in a club where Bernstrup and his colleague Moravagine are performing. A group of adolescent boys, some of them almost in a trance, gaze avidly at Bernstrup's androgynous gestalt, while the camera dwells on faces, noses, feet, and other portions of their anatomy. Eventually an older man—actually a 3-D animation—enters the frame, and the story becomes totally surreal, taking some surprising turns before its twenty-nine minutes are up. Don't leave until you've seen the whole thing, and don't be surprised if you feel like clubbing afterward.



New Gravity, 2003.

—Power Ekroth