

Andréhn-Schiptjenko

STOCKHOLM PARIS



ANNIKA LARSSON

Born in 1972 in Stockholm, Sweden
Lives and works in Berlin, Germany

ANNIKA LARSSON

Annika Larsson is a pioneer within the field of Time Based Media and has since the early 2000's created internationally acclaimed works that have become seminal within its genre. Larsson's works can be found in several institutional collections and her photo-, video- and computer-based works, installations, and performances have regularly been exhibited in international solo and group exhibitions at institutions such as Museum für Gegenwartskunst, Basel; Kunsthalle Nürnberg, Nürnberg; ICA - Institute of Contemporary Art, London; Fundacion la Caixa, Barcelona; S.M.A.K., Ghent; MACRO, Rome; Fridericianum, Kassel; Museum of Modern and Contemporary Art, Bogotá; Museo de Arte Contemporáneo de Monterrey, Mexico and 21st Century Museum of Contemporary Art, Kanazawa, Japan. She has also participated in several biennials and festivals, such as 49th Biennale of Venice and Forum Expanded – 61st Berlin International Film Festival, and has been awarded numerous stipends and awards for her work. From 2018 to 2023 she had a professorship at the HFBK - Hochschule für Bildende Künste Hamburg.

Annika Larsson (b. 1972 Stockholm, lives and works in Berlin) works mainly with time-based media. Her work examines the entangled relationship between power, knowledge, embodiment, affect and visibility within our digital and physical worlds. Engaged with the potential of (human and non-human) queer performativity she is interested in gestures, affects, rituals and actions, as well as patterns of behaviour that obscure or challenge power structures.

Between 2018-2022, Annika Larsson led the artistic research project NON-KNOWLEDGE, LAUGHTER & THE MOVING IMAGE. The project was funded by the Swedish Research Council and done in collaboration with the Royal Institute of Art in Stockholm and the HFBK - Hochschule für Bildende Künste Hamburg. In 2023, a publication on the research was released together with Archive Books.

Solo Exhibitions (selected)

- 2023** *STRANGE POWERS*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2021** Artistic research project: Non-knowledge, Laughter and The Moving Image, www.nonknowledge.org
- 2020** *Fear of Flying*, Institut Suédois, Paris, France.
- 2019** *The Discourse of the Drinkers*, Kunstverein Harburger Bahnhof, Hamburg, Germany.
- 2017** *Dog, 2001, Pink Ball, Bend II, 2002*, Andréhn-Schiptjenko, Stockholm, Sweden.

Group Exhibitions / Screenings (selected)

- 2024** *Encounters: Artistic Perspectives on Cinema*, Deutsches Theatermuseum, Munich, Germany.
- 2023** *M other S*, Pavilion at the Volksbühne Counterfeit Glitch, SKF Konstnärshuset, Stockholm, Sweden.
- 2022** *Non-knowledge, Laughter & The Moving Image*, Index Foundation, Stockholm; Kunstverein Harburger Bahnhof, Hamburg, Germany.
Umano troppo umano: l'agone atletico dagli altari alla polvere, Istituto Villa Adriana e Villa d'Este, Tivoli, Italy.
An Uncertain Pleasure, Museum of Modern and Contemporary Art (MAMBO), Bogota D.C, Colombia.

Public Collections (selected)

- Fondazione Morra Greco, Naples, Italy.
- FRAC, Bordeaux, France.
- FRAC Île De France – La Plateau, Paris, France.
- GAM / Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy.
- HEART Herning Museum of Contemporary Art, Herning, Denmark.
- Moderna Museet, Stockholm, Sweden.
- MUSAC - Museo de Arte Contemporáneo de Castilla y León, León, Spain.
- Museum für Gegenwartskunst Basel, Basel, Switzerland.
- Pierre Huber Collection, Switzerland.
- Public Art Agency, Sweden.
- Sammlung Goetz, Munich, Germany.
- S.M.A.K - Stedelijk Museum voor Actuele Kunst, Gent, Belgium.
- Uppsala Konstmuseum, Uppsala, Sweden.

ANNIKA LARSSON VIDEO SHOWCASE

Vimeo,

<https://vimeo.com/showcase/9829562>

password: larsson



ANNIKA LARSSON

Video Works & Performances

1 - 12 of 25 [Share](#)

Conversation between Mari M... NON-KNOWLEDGE Conversation between Mari M... (curator and director of before Foundation)	STRANGE POWERS - screenin... NON-KNOWLEDGE This is a screening version of the film STRANGE POWERS / production: The artist	Annika Larsson and Frank Kee... NON-KNOWLEDGE Amplification of "Theorem & Dots" with Frank Keesen (curator and director)	FEAR OF FLYING (work in prog... NON-KNOWLEDGE "Is it a virus, a drug or a religion?" "What's the difference?" "Just 'Business'." "Then?"	Annika Larsson DANSE MAGA... NON-KNOWLEDGE DAVID MACASME (2005) was filmed in 1 month as a critique related to 'Racism'	THE DISCOURSE OF THE DRIN... NON-KNOWLEDGE Annika Larsson's new project The Discourse of the Discourse is production: her own	Prologue - Technologies of Law... NON-KNOWLEDGE	E.L. The blob of "Anamnesque" / ... NON-KNOWLEDGE Installation View Annika Larsson - E.L. The blob of "Anamnesque" / Art Bureau Strategy
It's After The End Of The World ... NON-KNOWLEDGE Annika Larsson and Seth Hoyt work	ANNIKA LARSSON - BLUE (2014) NON-KNOWLEDGE In 1955 Georges Bataille wrote the Novel	ANNIKA LARSSON - BLIND NON-KNOWLEDGE "Blind" shows a group of blind football	ANNIKA LARSSON - PINK BAL... NON-KNOWLEDGE In the middle of a meticulously controlled				

STRANGE POWERS

Andréhn-Schiptjenko, Stockholm,
Sweden, 2023

On November 18, an artist talk was held between Annika Larsson and Marti Manen (curator and director of Index Foundation, Stockholm), and was followed by an amplification of the work *Theremins & Drums* by the dancer Frank Koenen.

Link to artist talk between Annika Larsson and Marti Manen:
<https://vimeo.com/887349954>

Link to amplification of *Theremins & Drums* by Frank Koenen:
<https://vimeo.com/887332821>

The exhibition – *STRANGE POWERS* – explores the highly sensitive nature of complex systems. Larsson brings together a series of works that through poetic, sonic and filmic interventions embrace the powers of small and unruly forces, asking how they can participate in rethinking the politics of space, time, matter and the unknown.

Throughout the exhibition, the colour scheme of red and blue make subtle nods to the theoretical framework of the exhibition and its thematic. The red-foiled windows recall the hues of skies affected by air pollution or the poisonous atmospheres caused by wildfires. Copper phthalocyanine is a blue dye found in many household items, but the raw

material can also fill a critical need in the quest for a quantum computer as a magnetic quantum metamaterial.

Strange Powers - Prologue is an audio-visual montage that serves as a prelude to a new film-project by Larsson which is circling around quantum computing's attempts to tame its strange nature, while still exploiting it. By following the complex entanglements of quantum computing technology - from material extraction, toxic tailings and environmental exhaustion - the video builds up a non-linear story full of multiple connections, meanings, and pathways. Expanding the audio-visual montage, the exhibition also presents object, assemblages, photo-montages and drawings from the research for the work.

Playing with aspects of quantum phenomena such as superposition (of being at two places at the same time), entanglement and interference, *Strange Powers - Prologue* also extends into the room where it is accompanied by the works *Theremins & Drums* and *Fuzzy Speaker*. Similar to the "canary in the coal mine", or other sentinel species and detecting machines, the two aforementioned works are fragile systems with sensors beyond the human. This gives them both the ability to detect potential dangers, as well as to show us the interconnection between currents, fields, bodies and matter.

The sound installation *Theremins & Drums* consists of three room-sized theremins and an arrangement of interconnected sounding and vibrating metal drums. Invented initially as a gas detector by Leon Theremin around 1917, the theremin was one of the first instruments that produced sounds entirely electronically. Making use of the body's interference with the electromagnetic field in

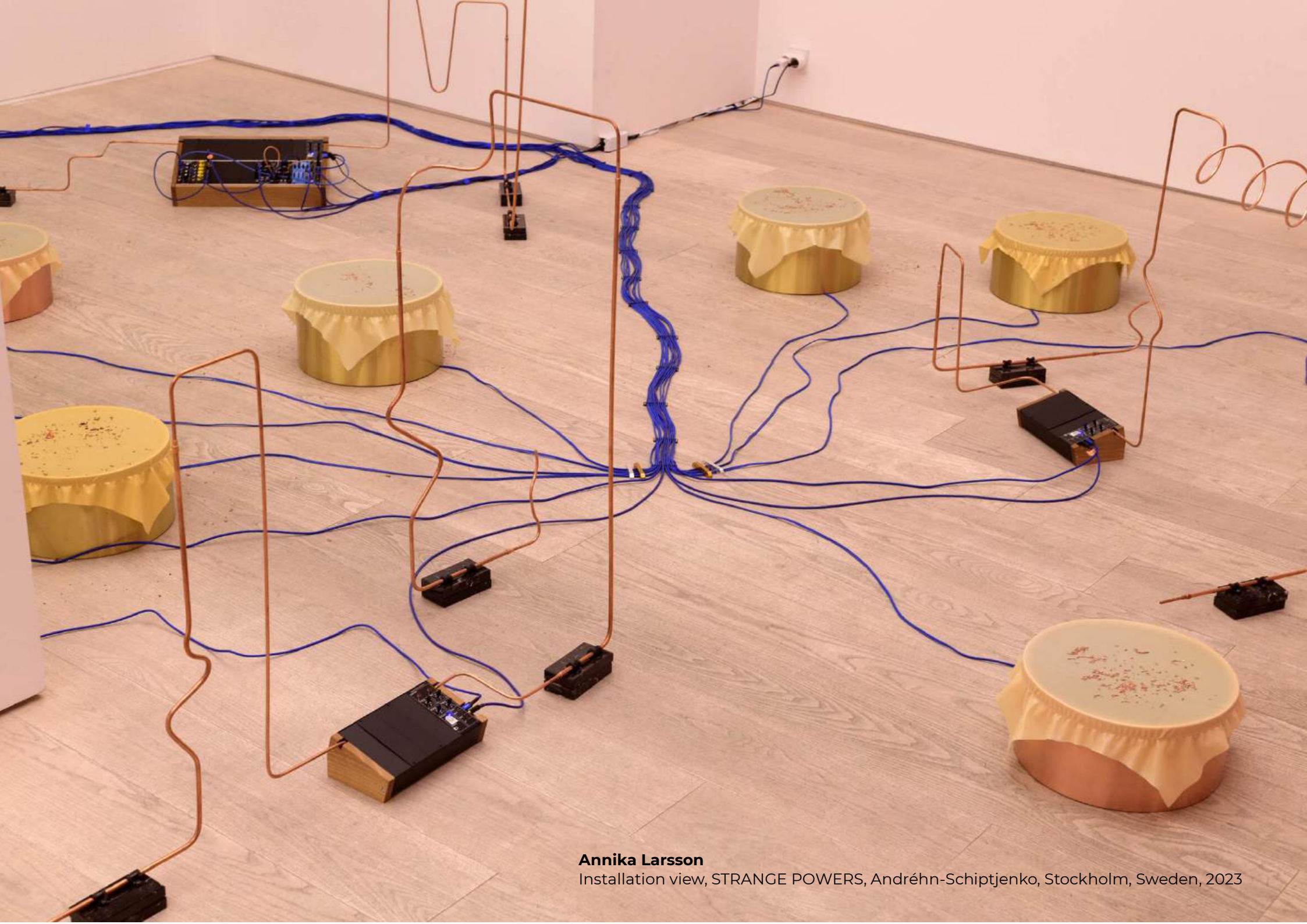
proximity to the antennas, the instrument is capable of picking up weak, inaudible signals generated by movement from the body and amplifying them so that it can be played as a hearable sound.

In the work *Fuzzy Speaker*, recordings of bird chirps are played through a thin, fuzzy, copper coil, that similar to a conventional loudspeaker converts electrical energy into sound energy by interacting with a magnet and a membrane. In contrast to a conventional speaker, it does not produce an exact sound of the recording but invites interference to become part of the hearable sound.

“Complex Systems are highly sensitive to fluctuations. This leads both to hope and a threat: “hope, since even small fluctuations may grow and change the overall structure. As a result, individual activity is not doomed to insignificance. On the other hand, this is also a threat, since in our universe the security of stable, permanent rules seems gone forever.”
- Ilya Prigogine and Isabelle Stengers, *Order Out of Chaos: Man's New Dialogue with Nature*

“Microevents rumble through micro inhabitations. Their sensory effects barely break the surface of human perception.”
- Elizabeth A. Povinelli

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Annika Larsson

Installation view, STRANGE POWERS, Andréhn-Schiptjenko, Stockholm, Sweden, 2023



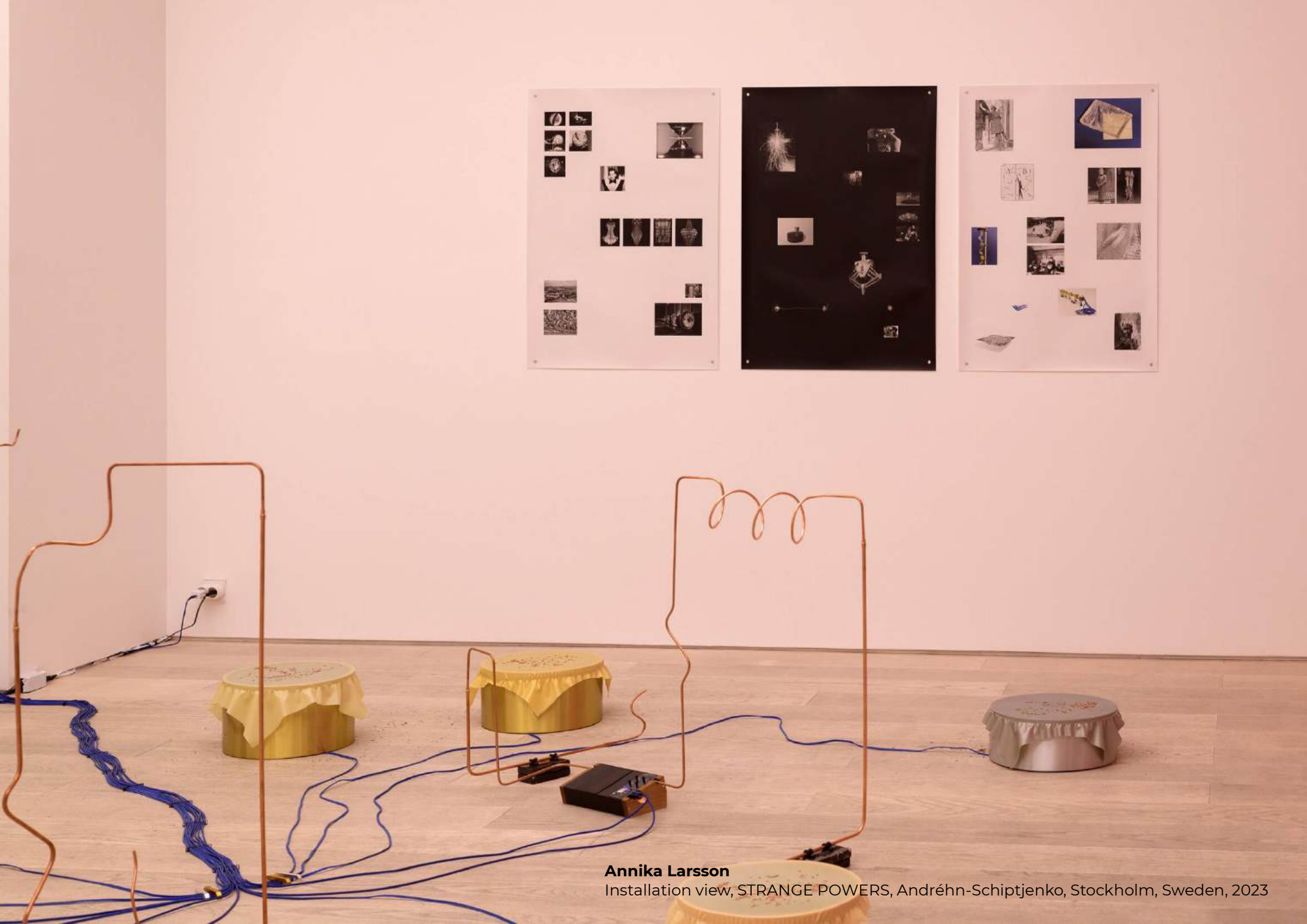
Annika Larsson

Installation view, STRANGE POWERS, Andréhn-Schiptjenko, Stockholm, Sweden, 2023



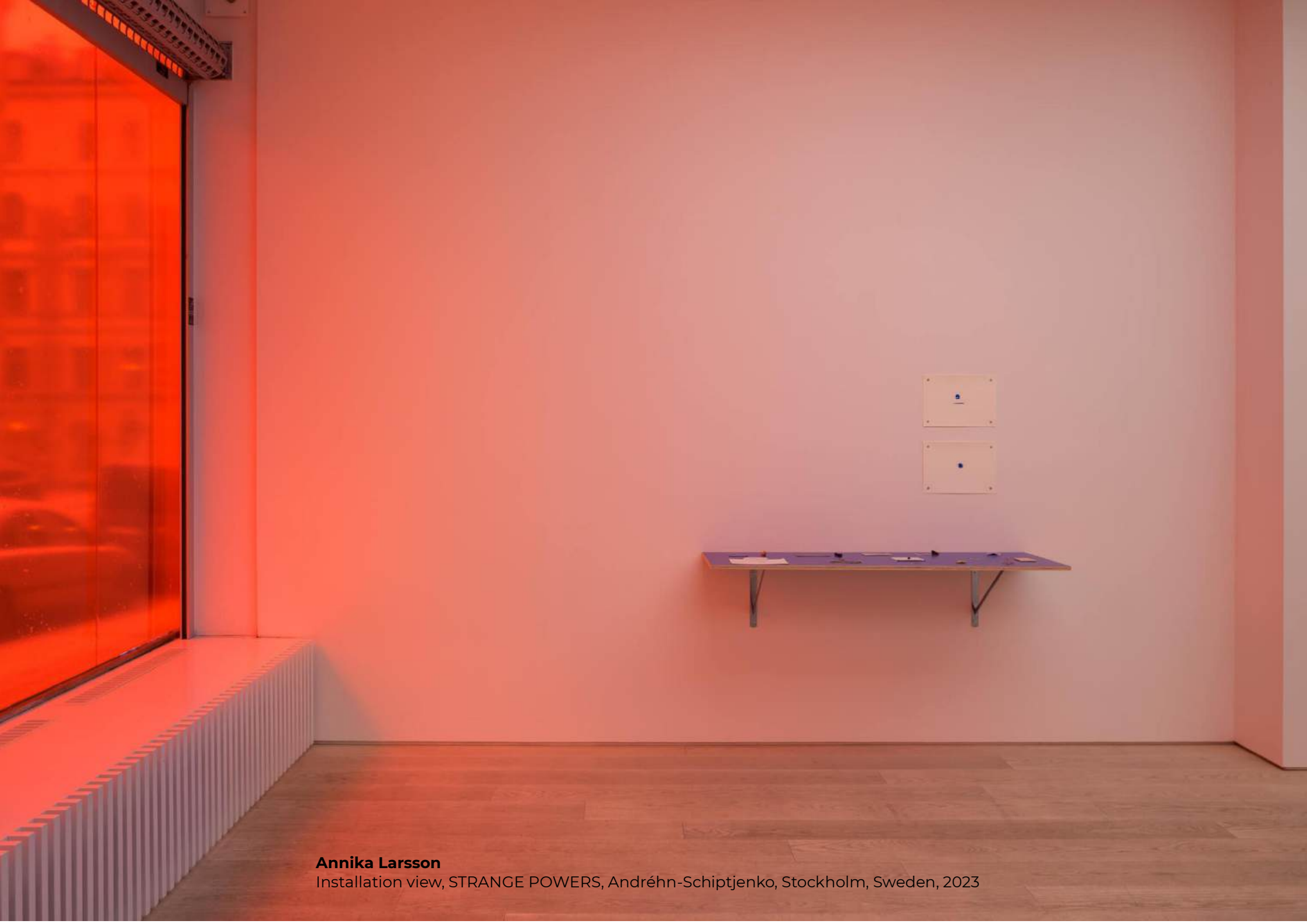
Annika Larsson

Installation view, STRANGE POWERS, Andréhn-Schiptjenko, Stockholm, Sweden, 2023



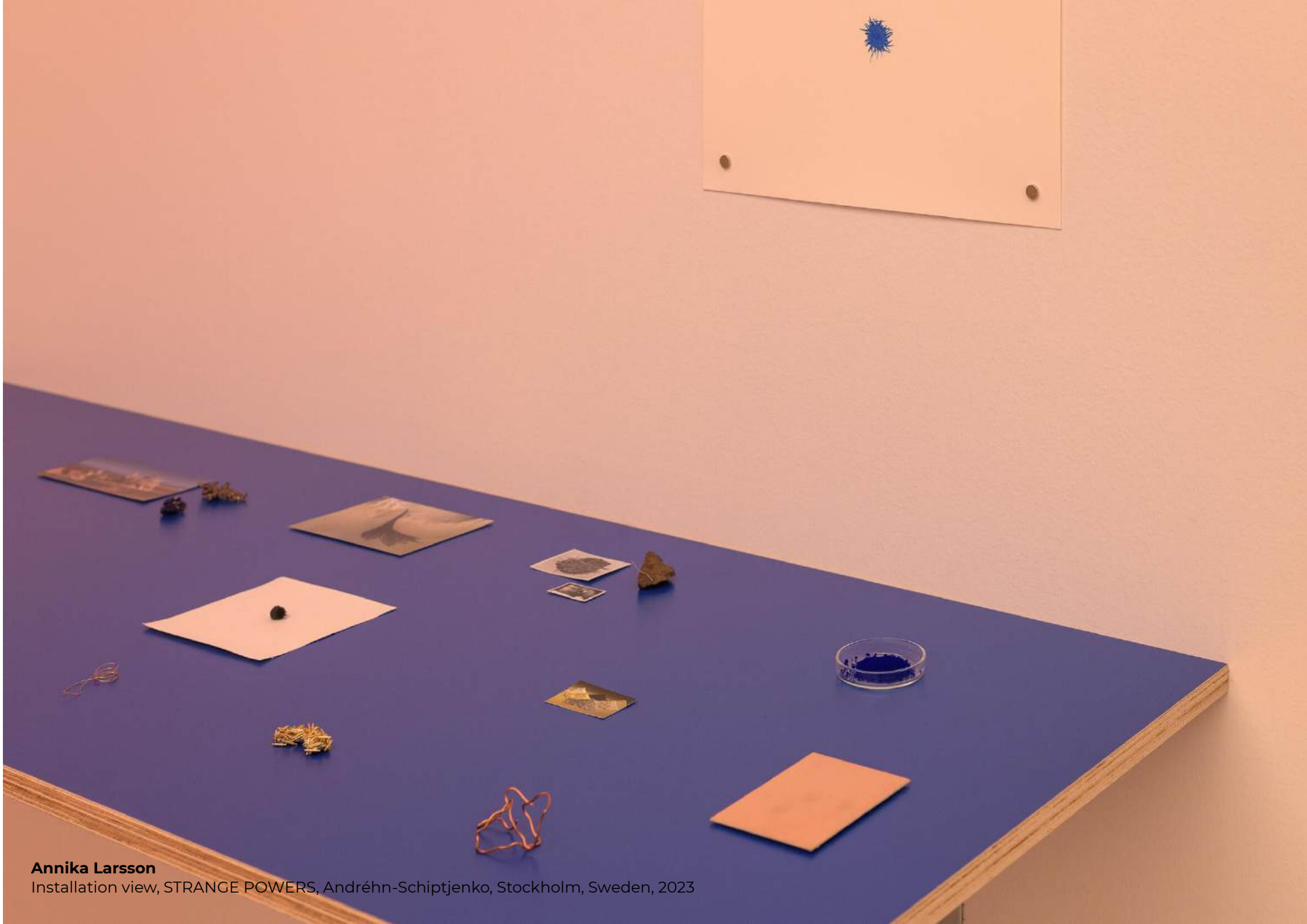
Annika Larsson

Installation view, *STRANGE POWERS*, Andréhn-Schiptjenko, Stockholm, Sweden, 2023



Annika Larsson

Installation view, STRANGE POWERS, Andréhn-Schiptjenko, Stockholm, Sweden, 2023



Annika Larsson

Installation view, STRANGE POWERS, Andréhn-Schiptjenko, Stockholm, Sweden, 2023



Annika Larsson

Installation view, STRANGE POWERS, Andréhn-Schiptjenko, Stockholm, Sweden, 2023



Annika Larsson

Strange Powers - Prologue, 2023

Ed. of 6 + 1 AP

HD-video

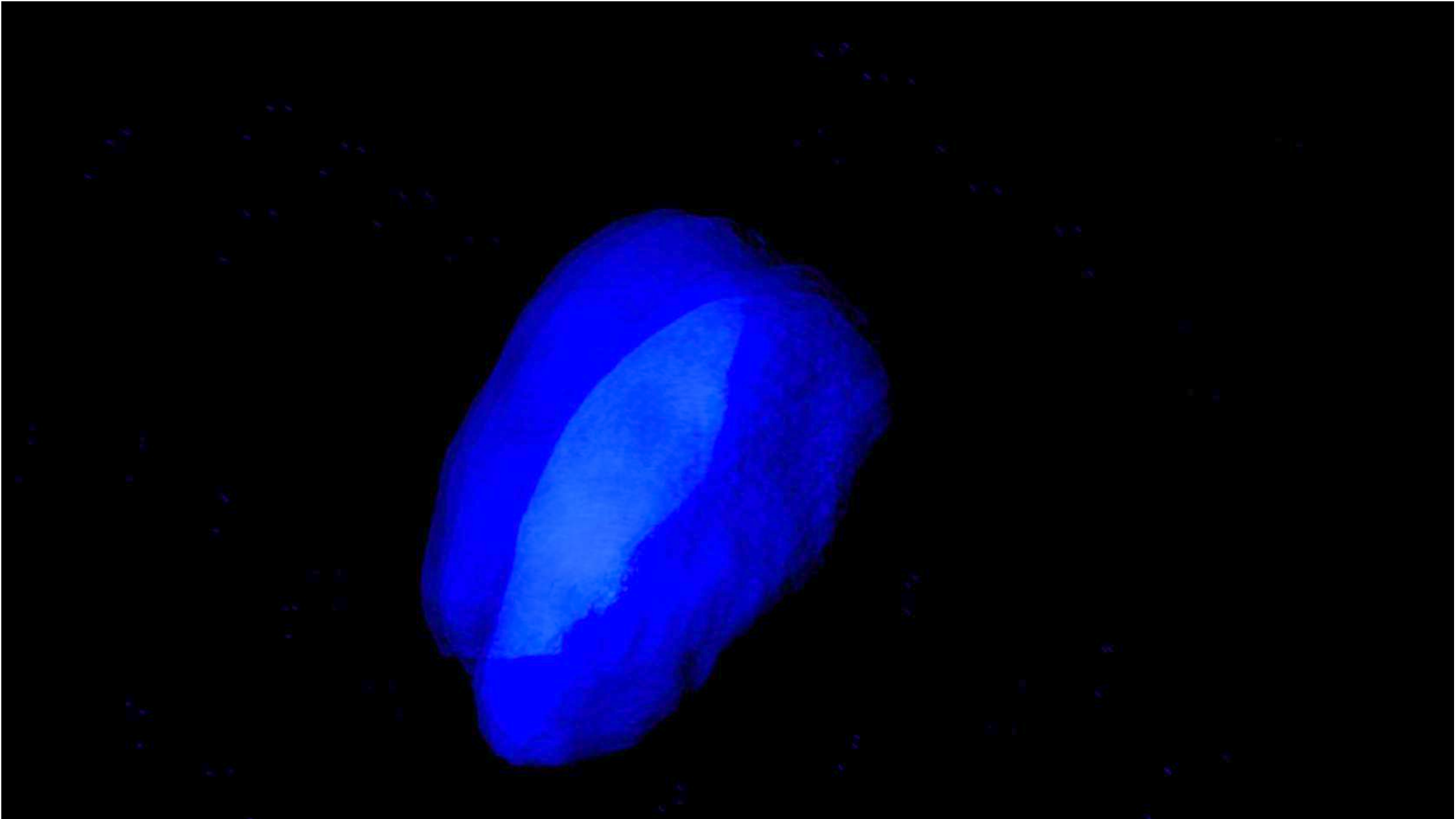
29 min loop



Annika Larsson

Strange Powers - Prologue, 2023

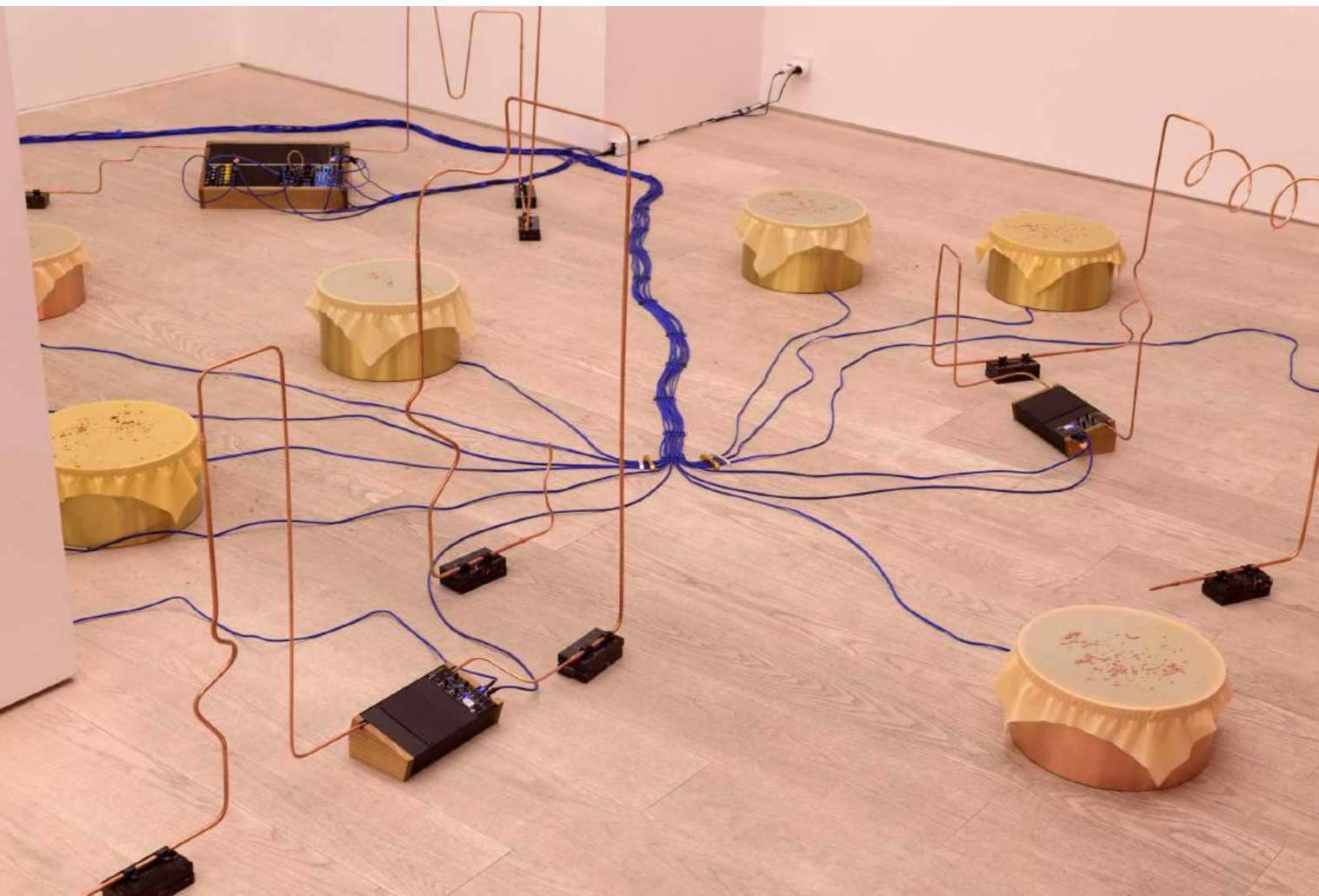
(Video still)



Annika Larsson

Strange Powers - Prologue, 2023

(Video still)



Annika Larsson

Theremins & Drums, 2023

Sound installation: theremins with custom-made antennas, modular synth, drum shells in aluminium, copper and brass, PVC membranes, copper granules

Dimensions variable



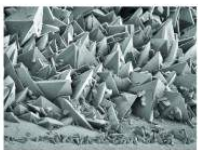
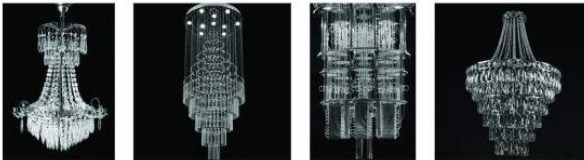
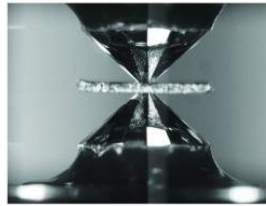
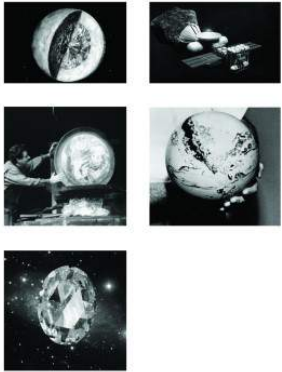
Annika Larsson

Fuzzy Speaker I, 2023

Magnet, copper coil, plastic membrane,
MP3-player, amplifier

3.5 x 11.5 x 11 cm

(1 3/8 x 4 1/2 x 4 3/8 in.)



Annika Larsson

Photomontage (Strange Powers) I, 2023

Ed. of 3 + 1 AP

C-print

100 x 70 cm

(39 3/8 x 27 1/2 in.)

Annika Larsson

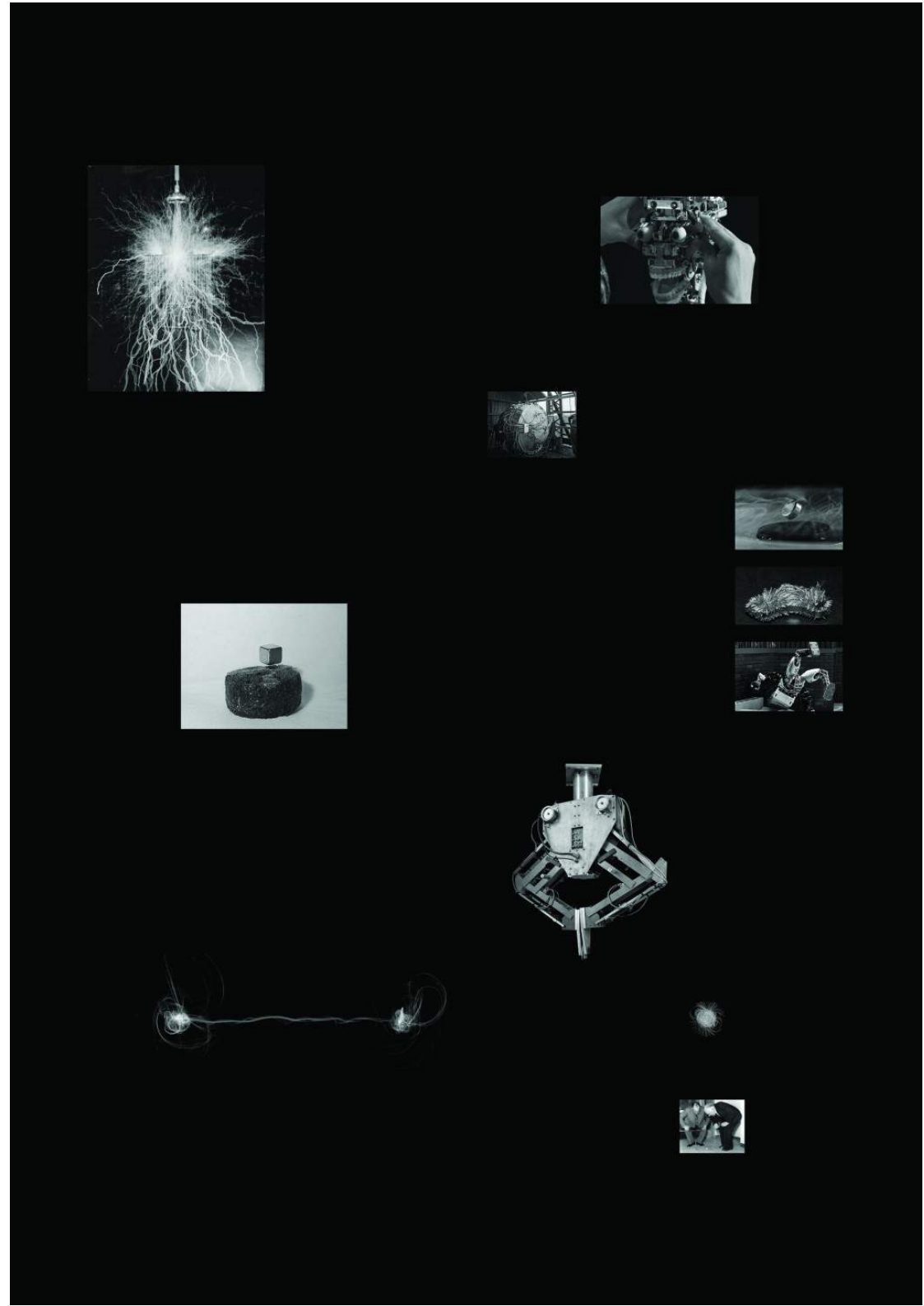
Photomontage (Strange Powers) II, 2023

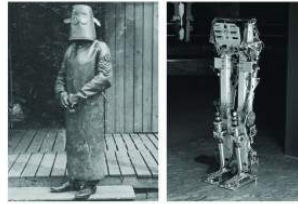
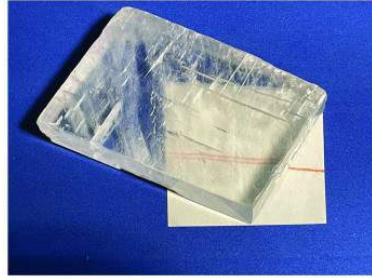
Ed. of 3 + 1 AP

C-print

100 x 70 cm

(39 3/8 x 27 1/2 in.)





Annika Larsson

Photomontage (Strange Powers) III, 2023

Ed. of 3 + 1 AP

C-print

100 x 70 cm

(39 3/8 x 27 1/2 in.)

E.I. THE BLOB (2018-2023)

Interactive 3D CGI

Installation

Material: SoftwareApp, MacbookPro, Microphone, Audio Interface, Projector, Speakers.

Platforms: Openframeworks and WEG GL.

Credits: Research, Concept, Sound, Production: Annika Larsson / Research Assistant: Isabel Gatzke / WEB GL
Programmers: Stefan Kernjak, Kiona Nihaus.
Openframeworks programmer: Abe Pazos.

Partners: The development of E.I The Blob was funded by the Swedish Research Council and done in collaboration with The Royal Institute of Arts in Stockholm and HFBK-Hochschule für Bildende Künste Hamburg.

E.I The Blob is a noise making interactive “image-organism” sensitive to sound and touch, created to explore new ways of thinking, being, acting with the Moving Image. With it I want to open up for human to non-human social relations, where situated forms of response-ability exists, and where the digital and the organic systems are intertwined in a continual state of affecting and changing each other.

E.I the Blob plays a central role in the artistic research project “Non-knowledge, Laughter and the Moving Image” where it allows us to rethink our relation to the moving image and see it as an intra-active* vibrant body. With E.I the Blob I want to shift our attention away from the moving image and the body as forms of representations, to them as materials of psychic intensities and fields of individuation. Thus, I neither see them as tools or a property that we as subjects can control and own, nor do I look at them as separate entities with closed borders that we are studying from outside. Instead I am interested in a research entangled with them where we could learn from and with them, and from where new temporary borders and becomings could emerge. E.I could stand for Earthificial Intelligence, or simply a mispronunciation or confusion of the acronyms A.I. or E.T.

Links:

<https://blob.nonknowledge.org/>

<https://vimeo.com/showcase/9836886>



Annika Larsson

E.I. The Blob

Installation view, *Love, Body and Work - Artistic Research in Uncertain Times*, Royal Academy of Fine Arts, Stockholm, Sweden, 2021

DANSE MACABRE (2020)

Video Installation & Performative filmic Research

Research, Direction, Cinematography, Montage, Sound and Production: Annika Larsson / Additional Camera & Sound: Paul Niedermayer, Michel Wagenplatz / Research assistant: Isabel Gatzke / Poetry & Words: Liv Fontaine / Music: Liv Fontaine, Rosa Farber and Edwin Stevens. Performers: Paul Niedermayer (artist), Michel Wagenchütz (artist), Liv Fontaine (artist), Samir Kennedy (dance, performance and sound artist), Sue-Gives-a-Fuck (drag queen and comedian), Ms Kevin Le Grand (drag queen), Matt Tedford aka Margaret Thatcher Queen of Soho (actor, writer and comedian), Andrea Spisto (theatre maker, poet, performer and producer) & Danni Spooner (dance artist) a.k.a. Taylor & Vincent and Haus of Anxiety.

DANSE MACABRE was shot in London in autumn 2019 during the protests and demonstrations related to Brexit dominated the streets but also in Winter 2020 shortly before the outbreak of Covid-19 radically re-structured the sphere of the public. Both events brought states of exception and a temporary suspension of law. With a focus on dance and affectual politics, the film takes a closer look on what gestures and bodily expressions are provoked through the current state of crises, but also how order and disorder are inscribed in bodies and movements in public space. Through new friendships, disorder, dark humour, and erratic moving bodies and voices the film explores acts of resistance, the politics of performance, visibility, and queerness in order to raise urgent questions around xenophobia, borders and the politics of fear.

Link: <https://vimeo.com/484200670/f70eaa98ad>



Annika Larsson
DANSE MACABRE

Installation view, *Non-knowledge, Laughter & The Moving Image Festival*, Index Foundation Stockholm, Sweden, 2022



Annika Larsson

DANSE MACABRE

Installation view, *The Dance of Disorder*, HFBK Hamburg, Germany, 2020



Annika Larsson
DANSE MACABRE

Installation view, *Non-knowledge, Laughter & The Moving Image Festival*, Kunstverein Harburger Bahnhof, Hamburg, Germany, 2022

FEAR OF FLYING (2019)

VR Research / Video Installation

26, 20 min (loop), HD, Colour, Stero Audio.

Research, Direction, Cinematography, Montage, Sound and Production: Annika Larsson / Sound & Interviewer: Ewa Einhorn / Sound technication: Joe Ruckelshausen / Additional Camera: Vladyslav Kamenskyy and Bernadette Paasen / Research Assistant and Production Assistant: Isabel Gatzke / Additional Production Assistant: Paul Niedermayer / VR Technicians: Christian Möller (INVR) / CGI and 3D: Stefan Kernjak, Stephanie Schwartzzimmer, Pond (Video Footage Bank) Participants: Silva Rinuccia, Bruna, Isabel, Yvonne Bruder, Ulf Bruder, Dasha Zorkina, Josephine Freiberg, Moritz Baum, Chris Olano, Katja Reinbold, Michel Wagenschütz a.o

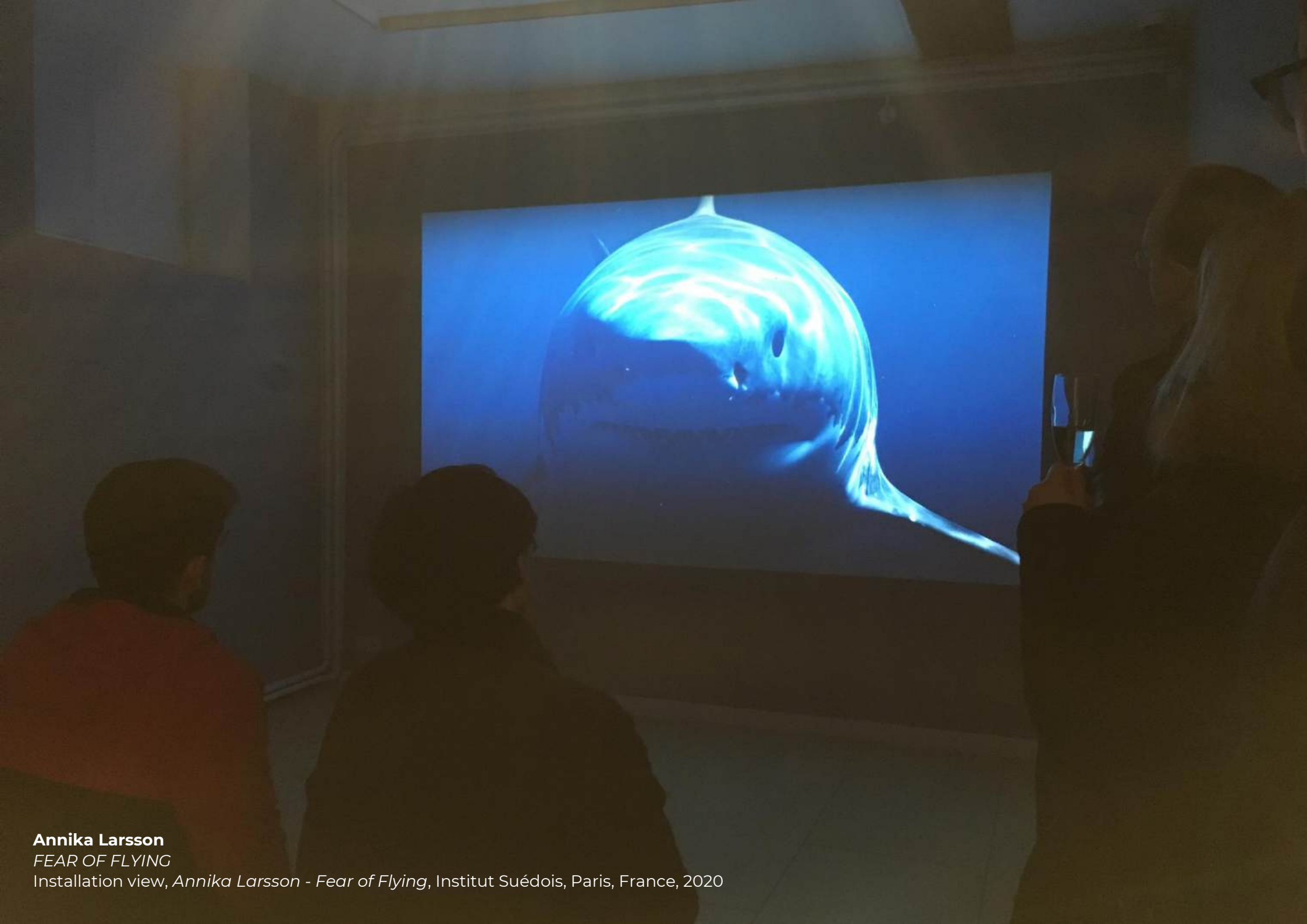
"Is it a virus, a drug, or a religion?"

"What's the difference?"

Neal Stephenson, Snow Crash

Shaped as a series of experiments set in four private homes, the film *FEAR OF FLYING* explores Virtual Reality and its relation to the control and rebellion of moving bodies and minds. In close proximity with four circles of family and friends it investigates the blurred borders and paradoxical feelings of being simultaneously in control and out of control, here and there, moved and moving - states that are triggered by the complex system of interactions that take place between the technology and our bodies, nervous systems and brains.

Link: <https://vimeo.com/317225489/5e9d5151d5>



Annika Larsson
FEAR OF FLYING

Installation view, *Annika Larsson - Fear of Flying*, Institut Suédois, Paris, France, 2020



Annika Larsson
FEAR OF FLYING

Installation view, *Annika Larsson - Fear of Flying*, Institut Suédois, Paris, France, 2020



Annika Larsson
Fear of Flying, 2018-2020
Video work
26 min



Annika Larsson

Fear of Flying, 2018-2020

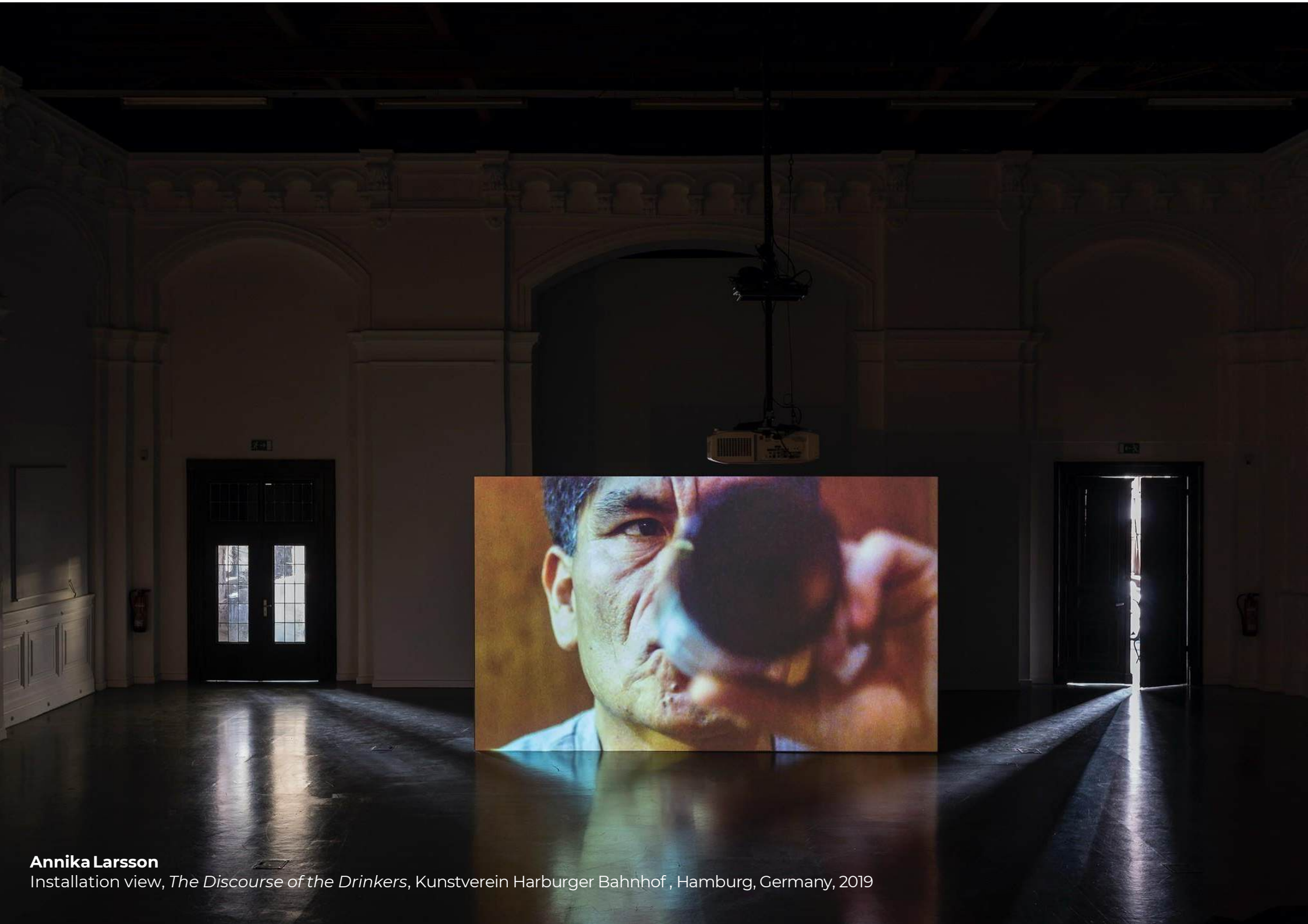
Video work

26 min



Annika Larsson

Installation view, *The Discourse of the Drinkers*, Kunstverein Harburger Bahnhof, Hamburg, Germany, 2019



Annika Larsson

Installation view, *The Discourse of the Drinkers*, Kunstverein Harburger Bahnhof, Hamburg, Germany, 2019



Annika Larsson

Installation view, *Introduction*, MACRO – Museo d'Arte Contemporanea Roma, Rome, Italy, 2014



Annika Larsson

Installation view, *Introduction*, MACRO – Museo d'Arte Contemporanea Roma, Rome, Italy, 2014



Annika Larsson

Installation view, *Introduction*, MACRO – Museo d'Arte Contemporanea Roma, Rome, Italy, 2014

didn't listen
 i was overwhelmed by his beard
 his dark, bushy beard
 thick, downturned lips that were announcing as well
 large hands reaching up to emphasize his sentences
 unbridled socialist expectations
 i'm really sick
 the doctor i'd be reminded almost staring at the tip of his
 white hair
 looking at me with a knowing smile
 stopping at length like a tailor who steps back to get a better view of his results
 in a room
 and
 the working class doomed to perish.
 i as far to distracted
 the very thought of getting up and slamming the door was behind me
 i was in a stupor
 i sitting rigidly and alert head bent forward, chin in hand, elbow on knee
 gawking, chortling and gracefully conceded
 i felt like having a pie
 my throat already flapping
 i had a long piece
 i thought i might be able to vomit
 two fingers down the throat
 dreadful sounds
 i coughed
 back into the bedroom
 remained standing
 ill at ease
 i think i have a fever
 "if the working class are dumb too, why are you both Communists, or socialists or whatever?"
 played without moving without looking up
 M M muttered your love in contemplation of his
 stony fingers.
 bony knees
 silence.
 two interminable stretched out some sadly lifted up
 "we are like farmers working his land before the storm, walking up and down his fields with
 lowered head, knowing that the hail is bound to fall...
 exact
 lighter
 "he peacefully raises his arms, waiting for the lightning to strike him, and his wife"
 he let his own arms fall down
 if i didn't leave i would soon start crying again
 ...
 It was pouring, i was without coat or hat.
 waited for an hour. frozen by the rain,
 soaked clothing and hair
 ...
 i woke up shattered, shattered by fear of my dream.
 i was happy
 burning with fever
 consumed breakfast on the bedside
 frit like chowing up
 had champagne
 i drank a glass (red
 i got up to vomit
 back to bed
 nausea
 shivering
 my teeth were chattering
 dreadful sleep
 doctor came
 examined from head to foot
 the
 serious pulmonary symptoms
 3 days
 neither in law
 the maid
 the doctor
 a phone
 she came 1/4 hour later
 with wine
 watch her walking
 i could only drink vegetable broth
 soup, white
 her chatter was wearing me out
 i took her hand
 drove it towards me



Annika Larsson

Installation view, *Introduction*, MACRO – Museo d'Arte Contemporanea Roma , Rome, Italy, 2014



Annika Larsson

Installation view, *Introduction*, MACRO – Museo d'Arte Contemporanea Roma , Rome, Italy, 2014



Annika Larsson

Installation view, *ANIMAL*, Andréhn-Schiptjenko,
Stockholm, Sweden, 2012



Annika Larsson

Installation view, *ANIMAL*, Andréhn-Schiptjenko, Stockholm, Sweden, 2012



Annika Larsson

Installation view, *ANIMAL*, Andréhn-Schiptjenko, Stockholm, Sweden, 2012



Annika Larsson

Animal in 14 Movements, 2012

Ed. of 6

41 min HD video loop



Annika Larsson

Animal in 14 Movements, 2012

Ed. of 6

41 min HD video loop



Annika Larsson
BLIND, 2011
20 min HD video loop



Annika Larsson
BLIND, 2011
20 min HD video loop



Annika Larsson
BLIND, 2011
20 min HD video loop



Annika Larsson

Copia, 2010

Ed. of 6 + 1 AP

14.46 min HDCAM loop



Annika Larsson

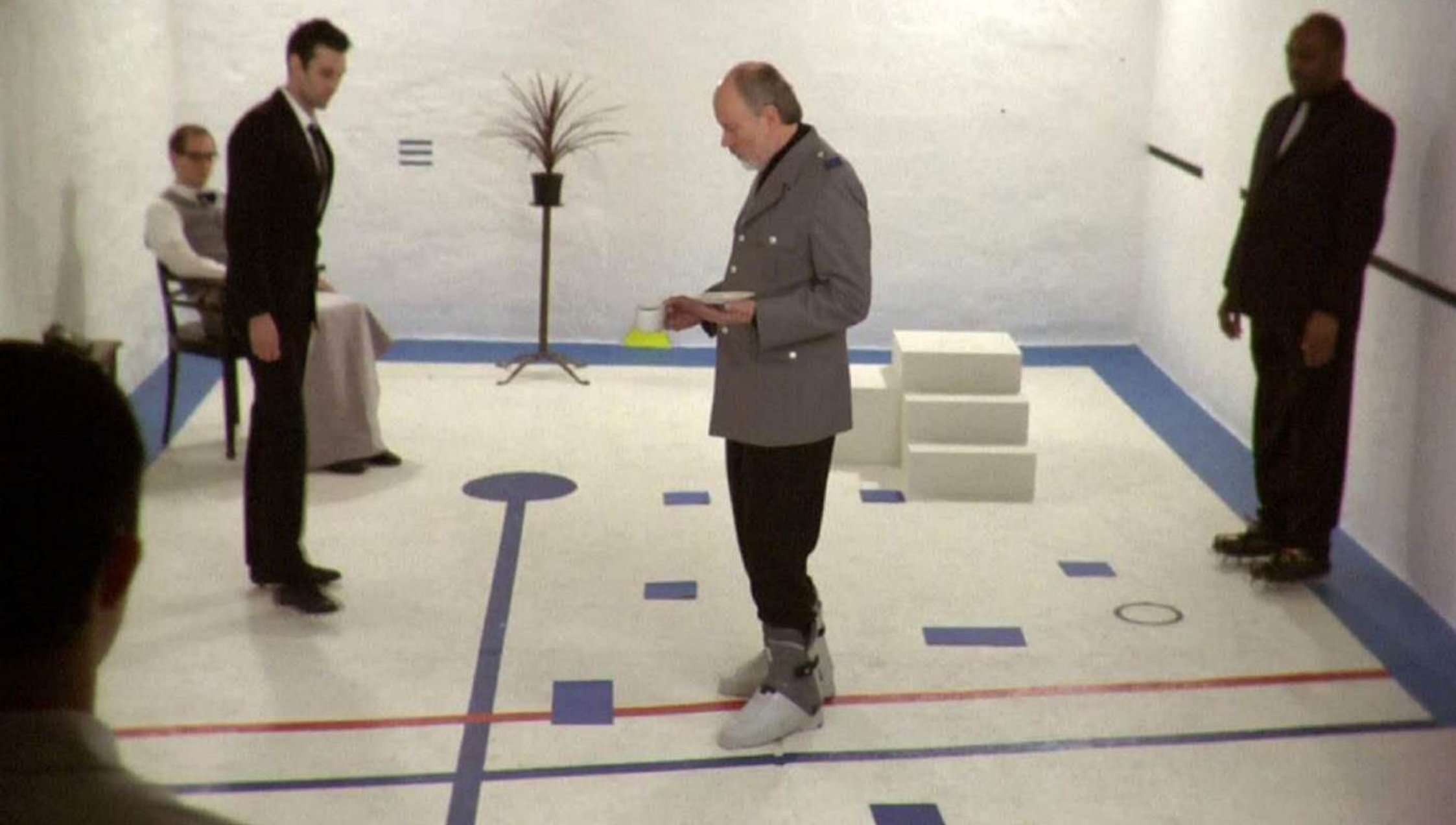
Copia, 2010

Ed. of 6 + 1 AP

14.46 min HDCAM loop



Annika Larsson
Copia, 2010
Ed. of 6 + 1 AP
14.46 min HDCAM loop



Annika Larsson
Dolls, 2008
Ed. of 6
47 min HD loop

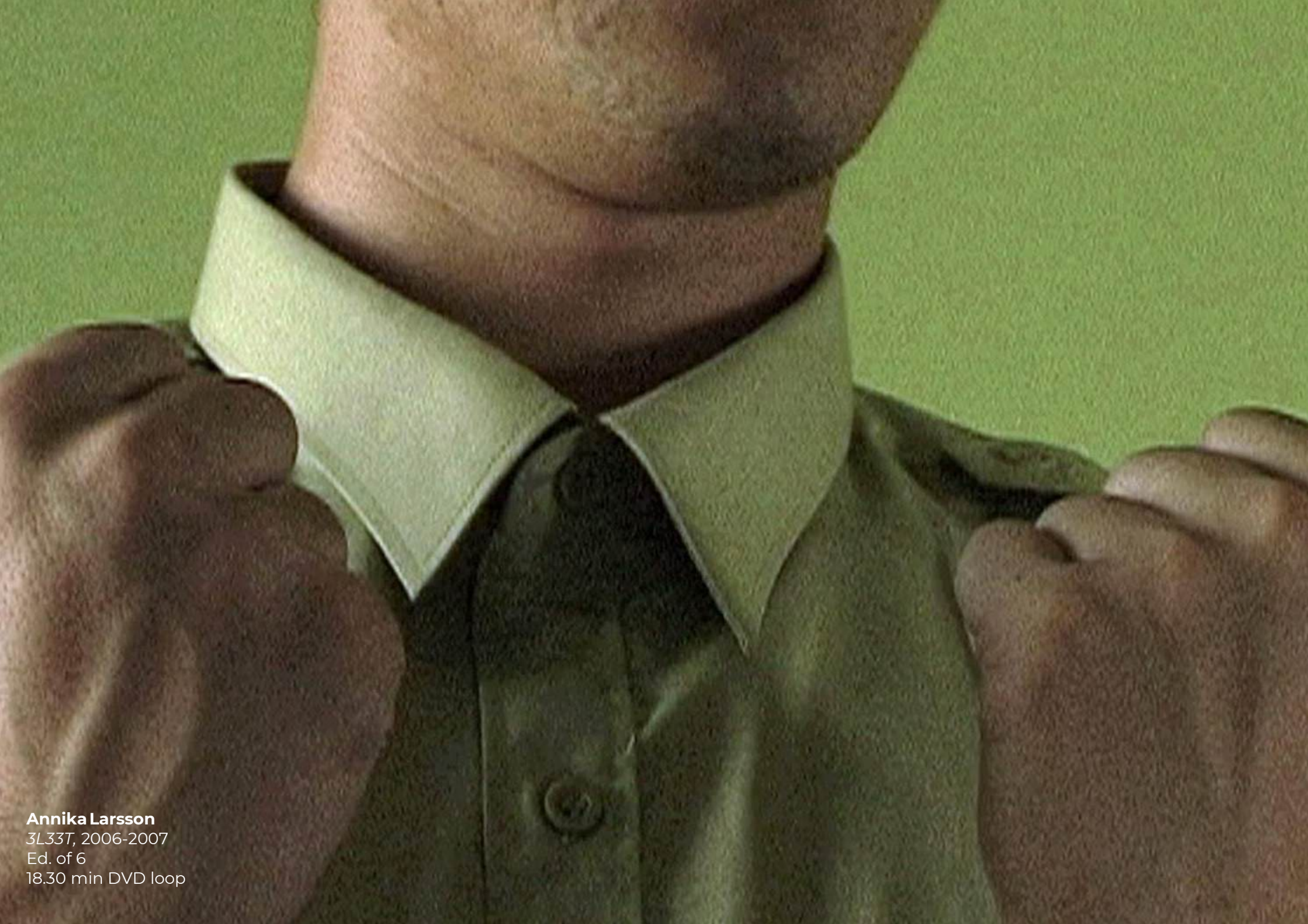


Annika Larsson
Dolls, 2008
Ed. of 6
47 min HD loop



Annika Larsson

Installation view, *Dolls*, Andréhn-Schiptjenko, Stockholm, Sweden, 2008



Annika Larsson
3L33T, 2006-2007
Ed. of 6
18.30 min DVD loop



Annika Larsson
3L33T, 2006-2007
Ed. of 6
18.30 min DVD loop



Annika Larsson
3L33T, 2006-2007
Ed. of 6
18.30 min DVD loop



Annika Larsson
Pirate, 2007
Ed. of 10



Annika Larsson

Pirate, 2007

Ed. of 10



Annika Larsson
Fire, 2005
18.30 min DVD loop



Annika Larsson
Fire, 2005
18.30 min DVD loop



Annika Larsson
Fire, 2005
18.30 min DVD loop





Annika Larsson
Ride This, 2005
18 min DVD loop



Annika Larsson
Hockey, 2004
6 min DVD loop



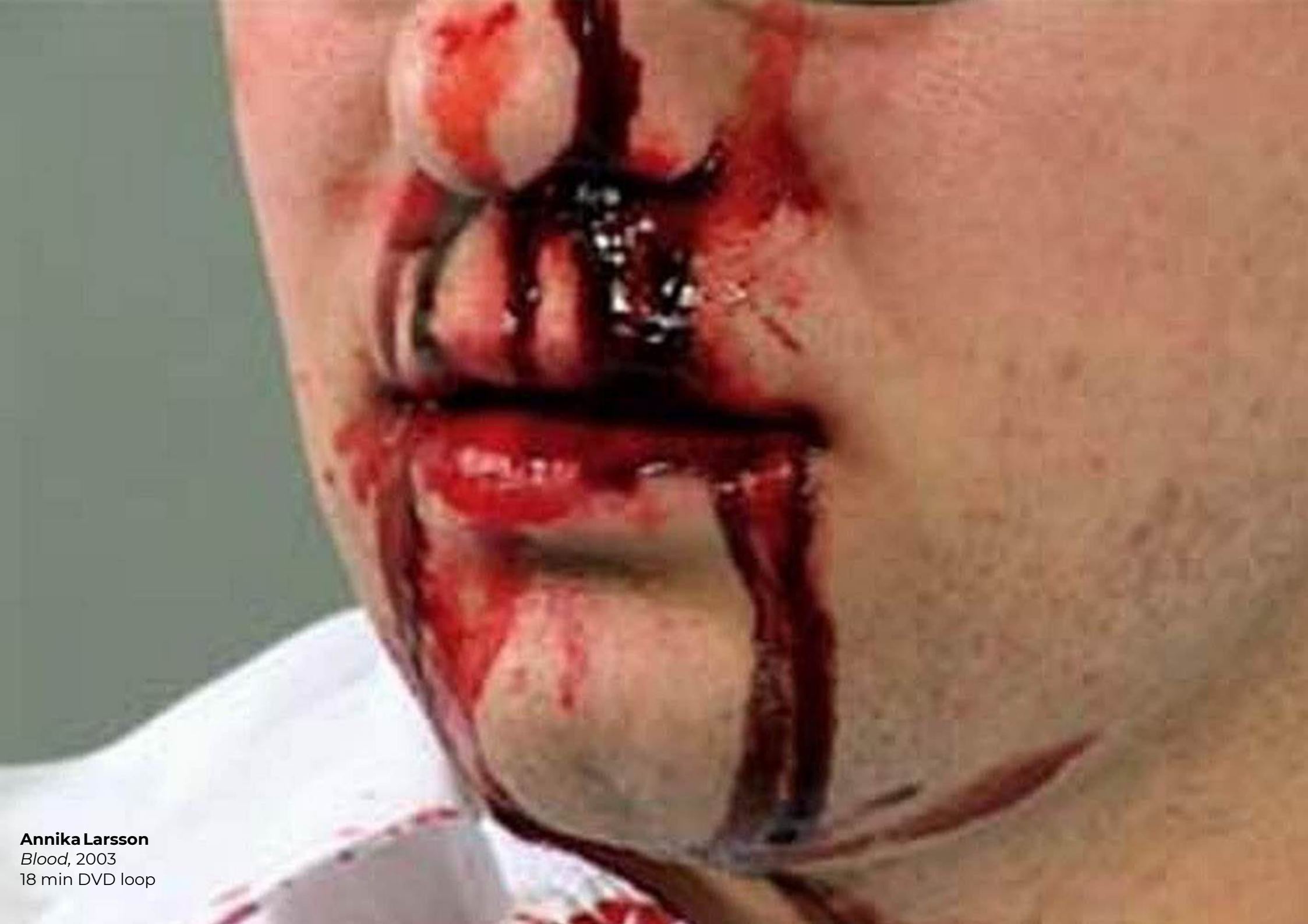
Annika Larsson
Hockey, 2004
6 min DVD loop



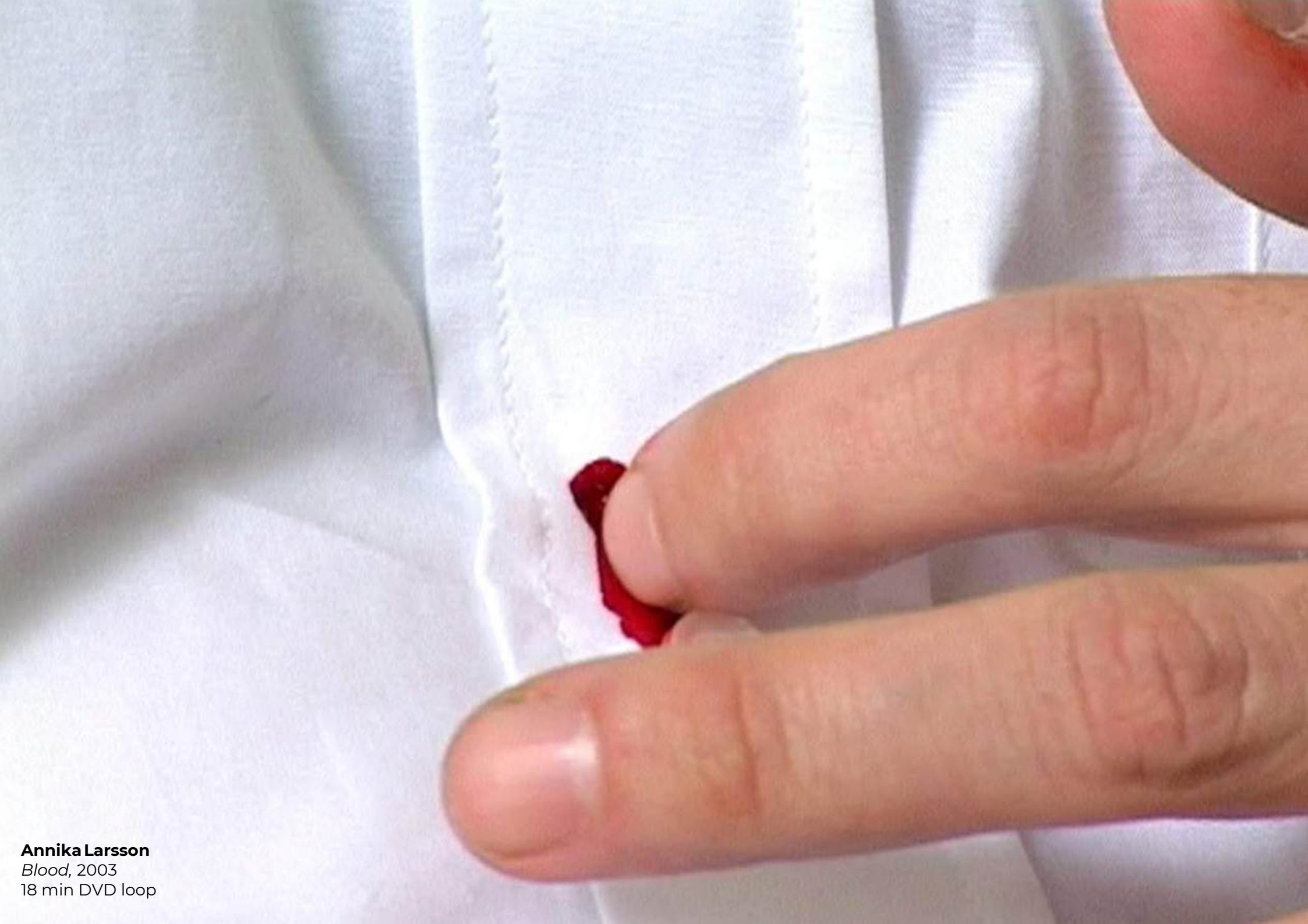
Annika Larsson
New Gravity, 2003
29.26 min Video installation



Annika Larsson
New Gravity, 2003
29.26 min Video installation



Annika Larsson
Blood, 2003
18 min DVD loop



Annika Larsson
Blood, 2003
18 min DVD loop



Annika Larsson
Pink Ball, 2002
16 min DVD loop



Annika Larsson
Pink Ball, 2002
16 min DVD loop



Annika Larsson
Polisi, 2001
17 min loop



Annika Larsson
Polisi, 2001
17 min loop



Annika Larsson
DOG, 2001
16 min DVD loop



Annika Larsson
DOG, 2001
16 min DVD loop



Annika Larsson
CIGAR, 1999
Ed. of 5
17.13 min loop



Annika Larsson
CIGAR, 1999
Ed. of 5
17.13 min loop



Annika Larsson
Covered Car, 1999
Ed. of 5 + 1 AP
10 min DVD loop



Annika Larsson
Covered Car, 1999
Ed. of 5 + 1 AP
10 min DVD loop



Annika Larsson
Tanning Man, 1999
Ed. of 5 + 1 AP
15 min DVD loop

Annika Larsson's Appetite for Disaster and Destruction

At Andréhn-Schiptjenko, Stockholm, a new body of work by the Swedish artist explores exhaustion and systemic failure

M

BY MATTHEW RANA IN EXHIBITION REVIEWS | 05 DEC 23

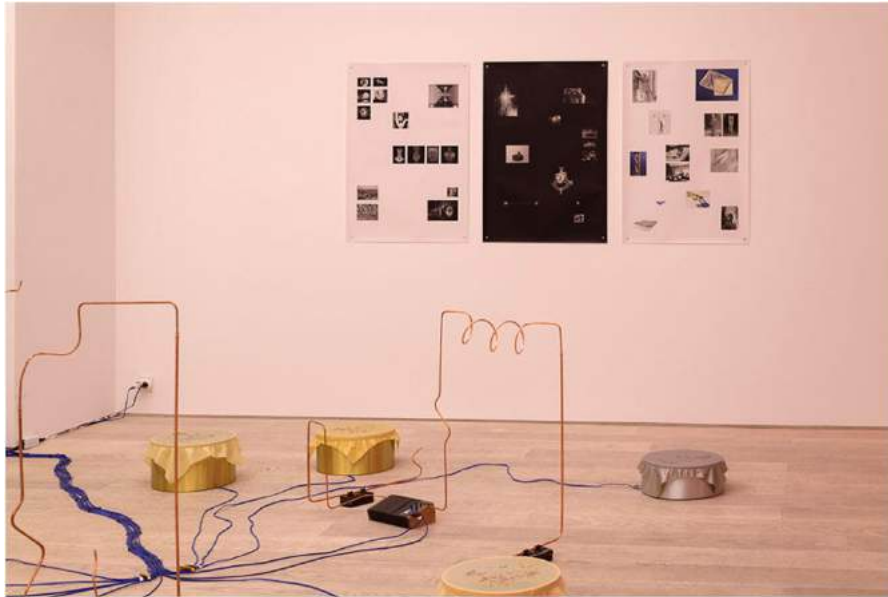


Wildfires, mine blasts, a hurricane raging through Berlin: Annika Larsson's latest video, *Strange Powers – Prologue* (2023), is a relentless montage of disaster and destruction. Interpolated among these troubling sequences of found and archival footage, however, are a number of obscure diagrams, data visualizations and short clips documenting lab experiments. Set to an eerie theremin soundtrack, much of the work is digitally processed and tinted red (an allusion to atmospheric pollution) or blue (the colour of a chemical used in quantum computers). The result is a disorienting drift of formal associations allegorized in one of the film's more memorable scenes: a commercial jet plummeting to earth in a billowing chartreuse cloud.



Annika Larsson, *Strange Powers – Prologue*, 2023, installation view.
Courtesy: the artist and Andréhn-Schiptjenko, Stockholm and Paris;
Photograph: Sissela Jensen

As the centrepiece for a show whose themes are exhaustion and systemic failure, *Strange Powers – Prologue* is a Gordian knot of visual and conceptual entanglements. As a prologue for a still-in-progress film on quantum computing, it is foreboding. In 'Strange Powers' at Andréhn-Schiptjenko, Larsson presents the exhibition's titular work alongside a smattering of her research materials. These include minerals meticulously displayed on shelves, finely rendered watercolours of magnets and a trio of photographs combining images pulled from various scientific and art-historical sources (*Photomontage (Strange Powers) I–III*, 2023).



Annika Larsson, 'Strange Powers', 2023, exhibition view, Andréhn-Schiptjenko, Stockholm. Courtesy: the artist and Andréhn-Schiptjenko, Stockholm and Paris; Photograph: Sissela Jensen

Throughout her career, Larsson has regularly revisited moments of unpredictability and breakdown, often in relation to the intersubjective dynamics of the gaze. Here, however, her focus has widened considerably to address complex systems, the agency of moving images and non-human actors. While the show strains somewhat under a theoretical frame that foregrounds materialist ontologies and 'the powers of small and unruly forces', to quote the exhibition materials, provisional sculptures like *Fuzzy Speaker I* (2023) – a speaker reduced to its most basic elements and only capable of reproducing birdsong – exude a fragile charm. Others, like the sprawling sound installation *Theremins and Drums* (2023), project enthusiasm for chance and indeterminacy.



Annika Larsson, *Fuzzy Speaker I*, 2023, installation view. Courtesy: the artist and Andréhn-Schiptjenko, Stockholm and Paris; Photograph: Sissela Jensen

'Strange Powers' is Larsson's first solo exhibition of new work in her native country since 'Blue', originally shown at the Museum of Contemporary Art, Rome, in 2014 before touring to Andréhn-Schiptjenko in 2015. Compared to that presentation, which drew parallels between the rise of fascism and our present era using Georges Bataille's 1935 erotic novella *Blue of Noon* as a point of departure, this show is relatively low on human drama. The behavioural transgressions that typically imbue the artist's films with affective charge here find uncanny expression in the shifting boundaries between human and machine: robotics, prosthetics and artificial intelligence, to name a few. Nevertheless, Larsson remains expert at making us feel discomfort and, despite a paucity of human actors, an anxious mood prevails.



Annika Larsson, *Theremins and Drums*, 2023, installation view.
Courtesy: the artist and Andréhn-Schiptjenko, Stockholm and Paris;
Photograph: Sissela Jensen

This show is the culmination of 'Non-knowledge, Laughter, and the Moving Image', a three-year research project on the potential of moving images to 'overturn our habitual course and change the dominant order of things', according to the project website. One of the challenges of research-based art is to present knowledge without being overly didactic. Larsson neatly sidesteps that quandary by again drawing from Bataille – in this case his theory of *non-savoir* (non-knowledge) and its effects, such as laughter, delirium and ecstasy. Paradoxically, this gesture towards the unknowable risks mystifying the material relations driving the various phenomena depicted in *Strange Powers – Prologue*. Yet, what's at stake here is not the comprehensibility of complex systems, but art's relationship to the scientific will to know. Larsson's art imposes limits on our understanding both as an ethics and as a way of looking. What her pictures want, to paraphrase art historian W.J.T. Mitchell's 2005 book, is not to represent or inform but to perplex – maybe even to enchant. It is a strange power, indeed.

Annika Larsson's '**Strange Powers**' is on view at Andréhn-Schiptjenko, Stockholm, until 22 December

20 december

Varm humor och onda aningar utmärkte konstnären Sara Ekholm Erikssons konstår 2023.

Av Sara Ekholm Eriksson 20.12.23

Peter Geschwind, After Image, Bonniers Konsthall, Stockholm.

Curator: Theodor Ringborg

I kontrast till strömlinjeformade AI-bilder, som ibland kan kännas kusliga, väckte den nyligen avlidna Peter Geschwinds rumsliga animationer en känsla av DIY, humor och lekfullhet. Genom att synliggöra illusionen skapade Geschwind en livlig atmosfär som påminde om *Steamboat Willie* (1928), Walt Disneys ikoniska film i vilken Musse Pigg tog sina första stapplande steg. Kanske kommer vi i framtiden att betrakta dagens AI-genererade bilder med en liknande blick? Installationen med dansande moppar, campingplats och granar påminde mig om minnesbilder som har etsat sig fast på ögonhinnan. På samma sätt som ljuset från den upplysta stolen lyste med sin frånvaro när jag blundade och gick ut ur rummet.



Annika Larsson, *Strange Powers – Prologue*, installationsvy, Andréhn-Schiptjenko, Stockholm.

Annika Larsson, Strange Powers, Andréhn-Schiptjenko, Stockholm

Galleriet hade ändrat skepnad med rött folie över fönstrena, och på golvet låg högtalarliknande formationer som visade sig vara thereminer. *Fuzzy Speaker* (2023) – en svart låda av magnet och membran med en tvinnad koppartråd – utgjorde kärnan i utställningen för mig. När jag närmade mig hörde jag en knastrande fågelsång, det enda ljudet som kunde överföras genom denna enkla högtalare. Det kändes magisk och dystopisk, och underströk fågellätet unika kapacitet att höras över långa avstånd. Videon *Strange Powers – Prologue* (2023) antydde hur vi har använt oss av kanariefåglar för att varna gruvarbetare för syrebrist eller giftiga gaser. Genom fönstret såg jag människor gå på gatorna i en röd atmosfär och undrade om någon varnar oss nu – och i så fall, lyssnar vi?

Åsa Elzén, «tidsvandring» i Tänka med jorden, Art Lab Gnesta, Sörmlands Museum och Nynäs Slott/Sörmlands Naturbruk. Curator: Caroline Malmström

I konstnären Åsa Elzéns «tidsvandring» från Nynäs slott till Stäkdämmet presenterade idéhistorikern Axel Andersson en text om slottets historia, medan poeten Filip Lindberg läste en dikt som refererade till kärnkraftverket i Studsvik. Stående ovanför dämmet, som hindrar bräckt vatten från Östersjön att nå Trobbofjärden och skyddar Studsviks kärnkraftverk, hörde jag det öppna vattnet som besvarades av bäcken i skogen. Cornelia Stjernlöf och Morgana Hyvönen kulade till varandra från varsin sida, vilket erinrade om en tid då vattendragen flöt i en ström. Visade de hur kulning kan kommunicera mellan människor, djur och kanske även natur? Var ropen ett försök att varna oss om konsekvenserna för den biologiska mångfalden i följd av en dämning?

Sara Ekholm Eriksson är konstnär och bor i Stockholm. Under 2023 har hon ställt ut på Bonniers konsthall (tillsammans med Simon Wadsted) och haft en soloutställning på Uppsala konstmuseum. Hon medverkade även i ovan nämnda Tänka med jorden, ett projekt av Art Lab Gnesta i samarbete med Sörmlands Museum och Nynäs Slott/Sörmlands Naturbruk.

RECENSIONER

Annika Larsson hos Andréhn-Schiptjenko

ANDERS OLOFSSON · 27 NOVEMBER 2023

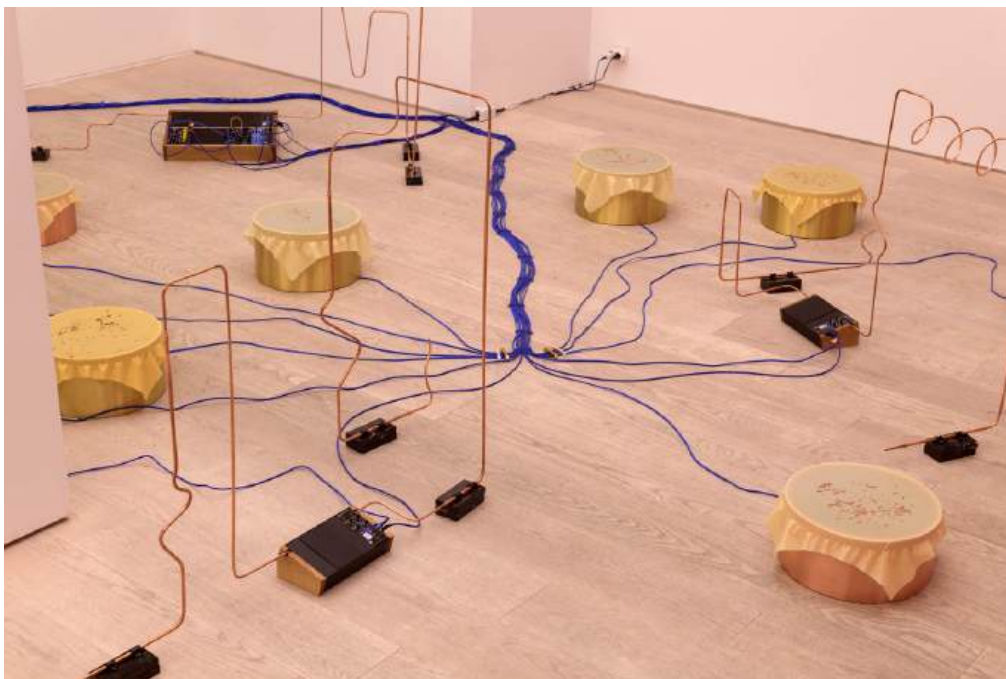


När thereminen ylar olycksbådande, då är det fara å färde! Att den ryske uppfinnaren Léon Theremins kufiska elektroniska musikinstrument från 1919 skulle dyka upp i den svenska samtidskonsten är kanske otippat, men nu har det hänt. I Annika Larssons utställning *Strange Powers* hos Andréhn-Schiptjenko breder nämligen en theremin ut sig över en stor del av galleriets golv.



Tekniken som Léon Theremin använde för att bygga sitt instrument hade han först tänkt använda för att på konstgjord väg kunna upptäcka läckande gaser i de notoriskt livsfarliga sovjetiska gruvorna. En elektronisk ersättning för de legendariska kanariefåglarna, med andra ord. Annika Larssons intresse för thereminen är emellertid inte musikaliskt. Hos henne inordnar sig thereminen i mängden av vad hon – men en term lånad från naturvetenskapen – kallar komplexa system. Sådana system finns överallt omkring oss, inom fysik, biologi, kemi, geografi, sociologi och många andra discipliner. Gemensamt för dem är att de består av många olika komponenter som samverkar, ofta på ett sätt som inte kan beskrivas med traditionella förklaringsmodeller och där plötsliga förändringar är svåra att förutse.

Annika Larsson har tidigare berört detta forskningsfält i projektet *Non-Knowledge, Laughter and the Moving Image*, som i slutet av förra året presenterades bland annat hos Index i Stockholm. Människans skratt är ett uttryck för en systemmässig komplexitet genom dess förmåga att vända ut-och-in på en statisk situation, att blixtnabbt skapa nya relationer mellan individer samt i en handvändning devalvera rådande maktförhållanden. Ytterst hägrar löftet om en renare kommunikation bortom språkets gränser.



Att bygga en utställning – för att inte tala om enskilda konstverk – utifrån en så pass esoterisk/teoretisk nivå är inte oproblematiskt. Risken för att halka ned i en tungfotad akademism är överhängande, liksom faran att såväl utställning som verk antar skepnaden av ett antal seminarieövningar som hellre ska läsas än upplevas. Annika Larsson tycks medveten om detta. Verken i utställningen hålls visserligen samman av associationer som inte är särskilt enkla, men som likväl kan uppfattas på en nivå där sambanden blir näst intill sinnliga. I ett hörn ljuder inspelat fågelkvitter som återgivits med hjälp av koppartråd, en magnet och ett membran. Resultatet blir en sång full av fascinerande "glitchar", lakuner i det normalt sett välordnade akustiska systemet.

Det centrala videoverket *Strange Powers – Prologue* utforskar området kvantdatorer, en teknologi som övertrumfar konventionella binära system i och med att kvantdatorns positioner kan ha samma värde simultant (det vill säga inte 1 och 0 utan 1 och 1, 0 och 0 och så vidare). Beräkningskapaciteten blir således oändlig, men paradoxalt nog är kvantdatorer ganska dåliga på saker som dagens binära datorer klarar med briljans. För att analysera komplexa system som klimatförändringar och maskininlärning är emellertid kvantdatorer en nödvändighet. Problemet är att de för med sig en betydande miljöpåverkan i form av överförbrukning av sällsynta jordartsmetaller och energi. Vi seglar därför mot en ny horisont på ett skepp där läckorna under vattenlinjen blir allt fler.



I Annika Larssons videoverk binds alla dessa till synes motsägelsefulla fenomen samman i en visuell helhet, men en helhet som trots allt inte förutsätter att man är påläst innan utställningsbesöket. Många av de förbindelser hon tecknar ges ingen logisk förklaring utan fungerar som allra bäst när de får förbli ett slags poetiska synteser, flöden av bilder som ska upplevas med sinnena snarare än med hjärnan. De collage med fotografier som också pryder utställningslokalen väggar breddar tematiken, men känns inte lika starka som de andra verken utan mer som en redovisning av work-in-progress eftersom de är hämtade ur en kommande bok.

Strange Powers är en utställning som kräver tid och ett öppet sinne. Och kanske är det just där som konsten kan vara en länk mellan vår stökiga värld och vetenskapens högtflygande visioner. Eller, som Annika Larsson själv uttrycker det: kanske är konstnärerna vår tids kanariefåglar i gruvan.

Anders Olofsson

Andréhn-Schiptjenko, Linnégatan 31, Stockholm. Utställningen pågår 16 november – 22 december 2024

Publicerad 27 november, 2023:

<https://konsten.net/annika-larsson-hos-andrehn-schiptjenko/>

Annika Larsson: The Discourse of the Drinkers

Kunstverein Harburger Bahnhof  HAMBURG | GERMANY

JULY 06, 2019-SEPTEMBER 01, 2019



For her film "The Discourse of the Drinkers" Larsson shot footage in two Berlin locations: the queer/gay bar "The Club" and the "Rote Rose" bar, which is open around the clock. Both venues fuse into one space and one dialogue between people from wholly different walks of life: Larsson captures the queer performance troupe "The Real Housewives of Neukölln", as well as single men and women from diverse backgrounds speaking different languages in a double sense – as they laugh, drink, sing and recount stories together in what is a programmatically open and slowly burgeoning form of community. Albeit temporary and fragile, this community actually exists. Many of Larsson's videos, including this one, take a documentary approach and are shot in a kind of continuous close-up. As a result, the camera conjures up images that recall the mood of classical film. However, the editing, the tight proximity of the camera's focus, the notoriously decelerated temporality of the action and the multiplicity of voices at play are less about a narrative and more about a potential. The moving images create a space that opens up other forms of the social and political alongside – or perhaps better, adjacent to – normative control. It is a virtual space in which the unexpected happens and encounters unfold that did not necessarily take place in this form. This mode of potential narrative, which disrupts spaces, time and thought, engages with the liminal areas of identity and truth.

The 40-minute-long video "The Discourse of the Drinkers" explores the bar as a political and social space. It resonates thus with the Kunstverein's own approach to its location and its positioning as an open and transgressive space.

Artists on show

ANNIKA LARSSON

control and command altered with time



Annika Larsson 'Pink Ball' (2002), 16 min

Reviewing Annika Larsson's videos from the earliest years of this century makes clear how sober they are to our present, their future, despite their dream-like qualities. The alternating currents of Fascism and Fetishism are deployed without dissonant, post-modern distancing effects. This is not quite cultural critique at an arm's length. The artist has her finger on something else.

Some years in advance of Apple's 2007 release of their touchable display devices (an innovation on a then decades-old yet under-commercialized technology that now dominates our mobile interfaces), she produces images of measured, slowed-down, wordless gestures whose tangibility and physicality, prefigures the pleasures of the touchscreen, somehow. Making these images, she lets herself and invites us to be seduced, amused, only vaguely disturbed, even as we come to comprehend more clearly what tends to control us or rather our desires.

The purebred hound on a short leash, the human finger which – via an electronic mouse – manipulates another digit beyond human capacity, a manicured beach, two manicured men who arrange a third (naked) one between sand and surf... so many ciphers of control and manipulation. I watch these videos and they seem to look back with the dead pan neutrality of androids. Emotions under control. Barely touching. Who will crack the first smile? Who will wince? And what will happen now that some years have passed? Are these carefully composed characters and their carefully composed images capable of seducing me still?



Annika Larsson 'Bend II' (2002), 13.5 min

Videos like *Pink Ball* (2002), *Dog* (2001) and (the most literally 'digital', as it is all about the fingertip) *Bend II* (2001) are scored with electronic music composed by Tobias Bernstrup and the artist – the kind that gets under your skin, into the bottom of the belly, inside my mouth, but without any force or violence. This music induces a more visceral experience of the images and even a hypnotic one. Soon, subconscious or barely buried impulses surface to be projected

onto the video scenes. I see the foot on the pink capped head of the naked man in *Pink Ball* and recall Sylvia Plath's "Every woman adores a Fascist,/The boot in the face, the brute" in her poem *Daddy*, first published in 1960. This is the softcore version of that. What is more, the threat diminishes as does the gender difference between proverbial master and servant. The homogeneity of the three men, and perhaps my awareness that the woman who directs them is not a sadist, makes of *Pink Ball* a game, an amusement, a seduction in and of the image. A digital image that reaches a fuller physical dimension through electronic sound. Come to think of it, that slowing down is a temporal and therefore a musical effect too.

Johann Strauss II's *Egyptian March* at the beginning of *Dog* links to an earlier music which was meant to move mind and body together. I start to project Napoleonic forces and goose stepping Nazis onto the corporate suits and onto the gloved hand holding a chain link leash. Yet the intrusion of history is temporary and gives way to a slower, base-heavy synthetic stream. I am reminded of how (images of) smooth surfaces, smooth transitions serve to delete the (perception of) disturbances, divisions, walls and differences to make room for ever expanding markets.



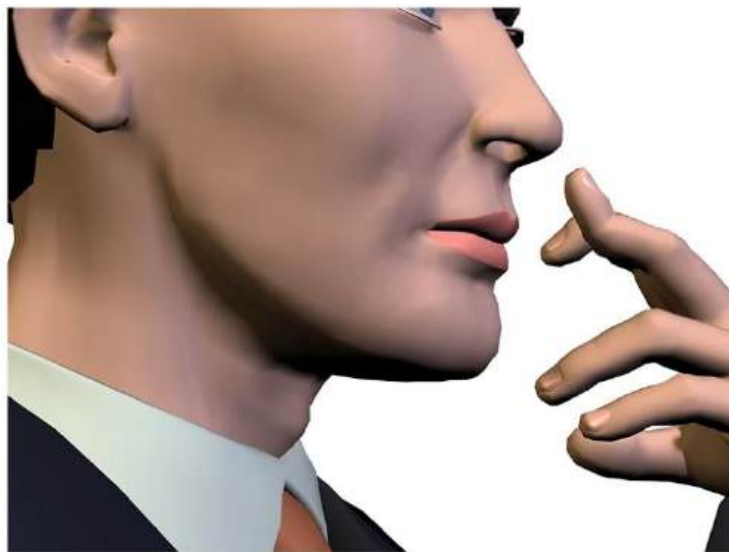
Annika Larsson 'Pink Ball' (2002), 16 min



This historic smoothing of space first favored the course of 'soft-power', pace Joseph Nye's argument, first aired in 1990, just after the fall of the (hard) Berlin Wall; and more fully developed in the early 2000s, culminating in his 2004 book *Soft Power: The Means to Success in World Politics*. The title says it all, perhaps. His argument is basically that seduction or getting another to want what you want is key to

successful domination. Annika Larsson's early videos dramatize these seductions on a micro-level, via command and control choreographies that are slick, slow, bloodless, meeting no resistance. Her edits suggest equivalences between humans, animals and technology. The single-minded Sony robot puppy, programmed to follow a pink ball, is the prototype for the consumer who may be controlled by his own desire.

It is precisely the sharing of these (self- and other-) control fantasies which is at stake here. The question arises: what do we (humans) share with the workings of emerging technologies – including all the increasingly personalized, atomized, digitized, me, me, me, i, i, i, iTechnologies of the 21st Century – as well as remote controls? Have they trained us to fantasize constantly about control, like well-behaved dogs?



Annika Larsson 'Bend II' (2002), 13.5 min



Annika Larsson 'Dog' (2001), 16 min

What else might we share?

Anger has swelled since the turn of the century. The anger of the far right and the anger of the anarchist and the anger of the indebted and the anger of the religious fanatic and the anger of the racially oppressed and all the seemingly uncontrollable angers. As a president of a nation or a corporation, it pays to get angry too. It may be the one sure way to ride out the chaos. It captures votes, ensures clicks. And clicking is what

control driven people like to do. One interesting development is the return to the button interface of early mobile market monopolists like Nokia, abandoning the gentler strokes of the touchscreen. What is this reversal of what looked like progress?

Are we smarting from the earlier softness and smoothness due to the constant policing against all sorts of persons who fail to scan correctly for that proverbial **(facial)** social recognition software set to distinguish mostly men like those who populate Larsson's early videos? After all, the sublimation of fascist-backed corporate profit (or is it corporate-backed fascist profit?) into full blown economic warfare against so many 'misfits' requires some 1's for all the 0's. Annika Larsson's early videos cracked this code. But rather than denouncing the program, she tested the strange enjoyments of fuller immersion in its command and control systems – a kind of becoming animal, becoming machine, becoming 'the man'.

In more recent works, particularly *Europe* (2013) and *The Discourse of the Drinkers* (2017), a very different program emerges. What is remarkable, particularly in light of the earlier works, is that one cannot feel the filmmaker is in full control. Perhaps it is not even a program. Each film is produced, each is beautifully composed, but the camera continues to pass between protagonists in such a way that it now joins the drinking and the dancing rather than the command and control rituals. The decidedly unmanicured spaces of a tavern and two bars [two bars that appear as one – promiscuous spaces that mingle], are filmed with a touch of the loving attention to human variation we find in Pieter Bruegel the Elder. If the (desire for) manipulation of the earlier work is still there, its appearance is forever altered. Perhaps the one aspect that remains is a kind of proximity, indeed a certain touch.

These recent films await more collective viewing that would allow them to unleash another shared fantasy – one where the desire for control gives way to the desire for conviviality perhaps. Seeing them, after seeing the works from the early century, I think to myself, is this the future? No longer more smooth, hairless, slick and manicured than the present, but rather

shaped by a sense of good times past and a relation to technology, to the camera, as comrade, or an extra digit (why obsess about the perfection of five fingers?).

In other words, onwards to more medieval times.

Monika Szewczyk

*Images courtesy of Annika Larsson and Andréhn-Schiptjenko, www.andrehn-schiptjenko.com
Annika Larsson's solo exhibition showing; Dog (2001), Pink Ball (2002), Bend II (2002), is on view now through November 11.*

Published: C-print, 2017-10-09

<https://www.c-print.se/post/2017/10/09/control-and-command-altered-with-time>



Annika Larsson 'Pink Ball' (2002), 16 min

Annika Larsson

5 Oct — 11 Nov 2017 at the Andréhn-Schiptjenko in Stockholm, Sweden

17 OCTOBER 2017



Annika Larsson. Courtesy of Andréhn-Schiptjenko

In conjunction to Andréhn-Schiptjenko's 25th anniversary, the autumn season 2017 is devoted to Future Revisited, a review of the past to glimpse the future. In the second exhibition on this theme, we will show three video works by Annika Larsson from the early 2000s. Larsson has become a major international figure in her field over the past decade and a half and it is our pleasure to present these seminal works, some of them for the first time ever in Stockholm. The opening takes place on Thursday October 5 between 5-8 pm.

Annika Larsson explores social mechanisms of dominance and subjugation, control and powerlessness. Her figures frequently reveal an unsettling blend of narcissism, obsession, loss of control and vulnerability. Although the protagonists in her early videos tend to be men, Larsson's main interest are not male stereotypes, but rather the codes expressed by body language and the social power structures that underlie them. The male body is a stage and a vehicle for political, sexual, inter- personal, feminist and queer content.

Dog was initially presented at Art Basel in 2001 and awarded the Baloise Art Award. It has subsequently been shown at institutions such as Haus der Kunst, Munich (2015), Kunsthalle zu Kiel, Kiel (2009), The Contemporary Art Centre of Thessaloniki (2007), 21st Century Museum of Contemporary Art, Kanazawa (2006), SMAK in Ghent (2002) and ICA – Institute of Contemporary Art, London (2002).

Bend II is an early example of computer animation in video and has been shown at 21st Century Museum of Contemporary Art, Kanazawa (2006), SMAK in Ghent (2002), Bildmuseet, Umeå (2002)

Pink Ball has been shown at Berlinischer Galerie, Berlin (2017), Haus der Kunst, Munich (2015), Dunkers Kulturhus, Helsingborg (2006), Musac – Museo de Arte Contemporáneo de Castilla y León (2006), Kunsthalle Nürnberg (2004), Museum für Gegenwartskunst Basel (2003) to name a few institutions.

Annika Larsson, born 1972 in Stockholm, lives and works in Berlin. Her work has recently been shown in group exhibitions at Maxxi Museo Nazionale delle arti del XXI secolo, Rome and MARCO Museo de Arte Contemporánea de Vigo, Vigo. She received the prestigious Villa Massimo award in 2014, which included a one-year residency in Rome, and since the fall 2017 she is a Professor in Time based Media at Hochschule für bildende Künste Hamburg.

Her institutional solo-exhibitions include the Museum für Gegenwartskunst, Basel, Fundacion la Caixa, Barcelona, Le Magasin, Grenoble, Kunsthalle Nürnberg, Nürnberg, ICA-Institute of Contemporary Art, London, ZKM, Karlsruhe, S.M.A.K., Ghent and Musac, Lyon. She has participated in biennials such as 49th Venice Biennial, 8th Istanbul Biennial and 6th Shanghai Biennial among others. Forthcoming exhibitions include Neuer Berliner Kunstverein (NBK), Berlin in 2018, among other venues. Bend II is an early example of computer animation in video and has been shown at 21st Century Museum of Contemporary Art, Kanazawa (2006), SMAK in Ghent (2002), Bildmuseet, Umeå (2002)



Andréhn-Schiptjenko

Having established itself as one of the leading galleries in Scandinavia the gallery enjoys privileged relationships with museums and collectors. In recent years the gallery activities have expanded to encompass art-advisory services for larger projects in collaboration with architects and to handling commissions for public sculpture.

Location
Stockholm, Sweden

Founded in
1991

[Gallery profile](#)



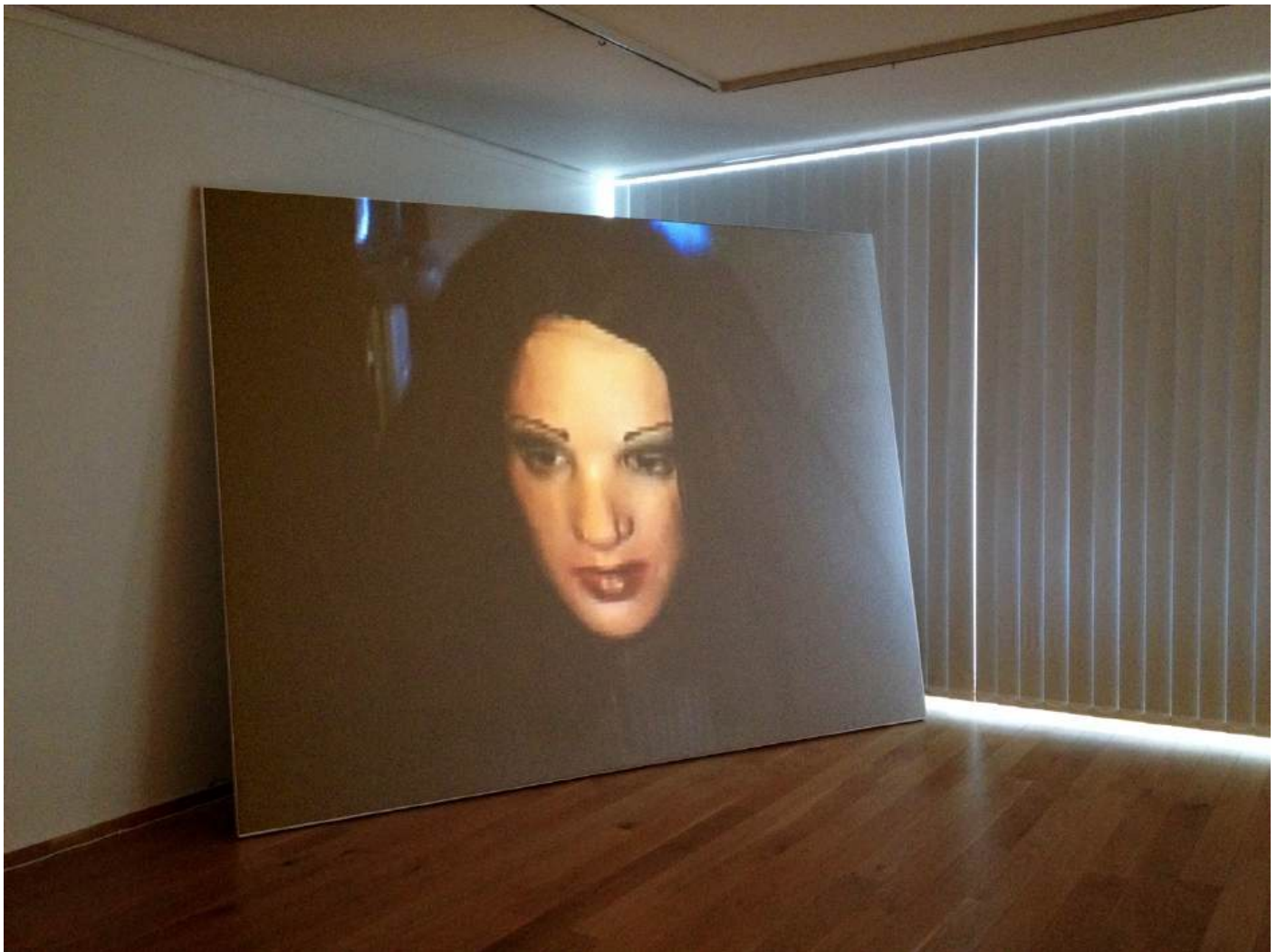
1. Annika Larsson. Courtesy of Andréhn-Schiptjenko
2. Annika Larsson. Courtesy of Andréhn-Schiptjenko
3. Annika Larsson. Courtesy of Andréhn-Schiptjenko

VERK. (/)

TILLBAKA (/LOVISA-RINGBORG) | NÄSTA (/EASTMANINSTITUTET)

ETT SAMTAL OM VERKET BLUE MED ANNIKA LARSSON

TEXT: KAROLINA PAHLÉN, PUBLICERAT 2017-04-01



(<http://www.vimeo.com/98962000>)

Stillbild från: Blue, 2014 av Annika Larsson. För att se verket klicka på bilden.

Annika Larssons videoinstallationer utforskar makt, kontroll och mänskliga relationer. I långsamma närbilder av enkla gester och handlingar eller bilder ur massmedia skapar hon fragmentariska narrativ. Hon undersöker hur vi och våra kroppar rör oss, agerar och reagerar med vår tid. Verket *Blue* från 2014 består av

För mig förkroppsligande verket på ett fysiskt sätt tankegångar som vår samtid väcker hos mig, tankegångar som än mer aktualiserats av de senaste månadernas politiska utveckling med begränsningar av vissa människors rörlighet, frihet

ett omfattande arkiv av fotografiska bilder från internet utskrivna på enkelt papper, de finns i ett numrerat arkiv och sekvenser av dem presenteras som del av en installation på väggar och bord. Tillsammans med ett två-kanaligt videoverk och bildarkivet i bokform utgör de en storskalig installation. En video i stort format visar sekvenser av videomaterial nerladdat från internet och på en ipad visas textutdrag från Georges Batailles roman *Blue of noon* från 1935 (publicerad först 1957). Romanen är utgångspunkten för verket och nyckelord ur texten har legat till grund för sökningarna efter bilder och videos på internet.

Ditt omfattande verk *Blue* tar avstamp i romanen *Blue of Noon* av Georges Bataille som skrevs 1935 och utspelar sig mot bakgrunden av Europas annalkande fascism. Varför ville du arbeta med bokens narrativ och hur du gick tillväga?

Då jag läste boken första gången 2010 slogs jag av en känsla av att den handlade om vår tid i Europa nu. Mycket av det som utspelas i boken påminde om saker jag såg runt mig, som en ökande nationalism och xenofobi, men även känslan av en växande frustration och en impotens likt den huvudpersonen i boken upplever. Mitt eget arbete ligger också mycket nära det språk Bataille använder i boken, ett berättande som sker genom kroppsliga uttryck, gester, känslor, gränsöverskridande handlingar eller ren apati, och det var nog denna koppling som fick mig att aktivt börja jobba med den som utgångspunkt. Huvudpersonen i boken befinner sig hela tiden i ett tillstånd då han tycks ha tappat kontroll över sig själv, antingen genom gråt, skratt, darrningar eller berusning. Och en av frågorna jag ställde mig vid arbetets början var: Hur reagerar och agerar våra kroppar på vår samtid, en tid av sen kapitalism, kris, ökad nationalism, xenofobi och homofobi? Men jag frågade mig även: Vad finns det för politisk och social potential i de kroppar eller gester har, som samhället uppfattar som gränsöverskridande, okontrollerade eller avvikande? Och vad är det i dessa rörelser som samhällen i kris uppfattar som ett hot? Jag började med att söka på internet efter rörliga bilder som olika privatpersoner nyligen laddat upp, och utgick från tillstånd, platser och situationer ur Batailles bok. Med tiden så växte ett videoarkiv fram som jag använde till själva verket.

Du har beskrivit verket som en berättelse om ett samtida Europa, berättad genom kroppar och rörelser utom kontroll. Mycket av bild- och videomaterialet är närbilder av till exempel förvridna ansikten och händer men återkommande är även grupper av människor som på olika sätt tappar kontrollen över sina kroppar, känslor eller bryter mot uttalade eller outtalade fysiska eller sociala gränser. Bilderna är ibland påträngande fysiska, obehagliga och svåra att värja sig mot. En del av bilderna vittnar om försök att kontrollera kroppar; till exempel genom kirurgiska ingrepp

och möjlighet till uttryck. Vilka möjligheter tror du att finns i de oförklarliga, paradoxala och irrationella rörelserna i vår samtid?

Många av de beteenden och rörelser som vår ekonomiska, teknologiska och politiska situation idag skapar, bygger på att vi ska vara så förutsägbara som möjligt, som ett sätt för de som har makten att behålla kontroll, få oss att konsumera mer m.m. I det oförklarliga, paradoxala, irrationella och oförsägbara ligger det ett motstånd mot denna kontroll, en frihet som jag tror är nödvändig att försvara. Och kanske finns det även här ett redskap för att vända på maktstrukturer. För även om vår värld endast tillfälligt vänds upp och ned, genom en film eller ett skratt, så har man med en sådan okontrollerad rörelse ändå visat på att ett annat förhållande kan existera, eller i alla fall synliggjort vårt eget tänkandes begränsning.

Jag är intresserad av översättningen av Batailles text till en berättelse uppbyggd av samtida bilder samt förflyttningen av de digitala bilderna och videosekvenserna från internet till ett narrerat och organiserat arkiv/berättelse. Vad tänker du om de rörelserna?

Det var inte självklart till en början att materialet som jag hittade skulle användas till själva verket, men vad som slog mig under arbetets gång var hur alla dessa klipp från en mängd olika personer tillsammans formade ett slags gemensamt dokument över vår samtid, och hur dess polyfoniska karaktär bidrog till en komplexitet som jag sökte. Att arbeta direkt med dessa dokument blev också ett sätt för mig att förhålla mig till de utsuddade gränser vi har idag mellan seende och skapande, subjekt och objekt, verklighet och fiktion. Efter att ha jobbat länge med att redigera, klippa och klistra i Batailles text var den inte längre hans berättelse, utan min berättelse, samma sak uppstod i montaget av andras bilder. För mig är denna rörelse viktig, att saker kan förvandlas eller få befinna sig på flera platser samtidigt, att dessa bilder samtidigt som de bildar min berättelse har sin egen historia, men även att de har möjlighet att röra sig någon annanstans, och bilda nya formationer, betydelser och tankar.

Länk till bildarkivet i bokform, Blue Books:
http://www.annikalarsson.com/LARSSON_BLUE%20BOOK
(http://www.annikalarsson.com/LARSSON_BLUE%20BOOK)

Karolina Pahlén arbetar på Gerlesborgskolan där hon leder den publika verksamheten med utställningar och program.

medan andra visar försök att överskrida kroppens begränsningar. Då bilderna presenteras utan sin ursprungliga kontext blir de svåra att tyda eller värdera (politiskt och historiskt) och som i flera av dina tidigare verk landar gester, beteenden och mänskliga relationer på en slags symbol- eller teckennivå. Vad intresserar dig mest kring (förlust av) mänsklig kontroll, och vad berättar den för dig?

När vi förlorar kontrollen genom t.ex. skratt, tårar eller berusning så skapas en situation av något okänt som plötsligt invaderar oss, och som omvälver vår vanliga kurs. Ett slags tillstånd där inte bara världen utan även vi själva för tillfälligt är utom räckhåll. Något liknande sker i den rörliga bilden, då vi som betraktare konfronteras av en närbild utan sammanhang eller en sammansättning av två bilder genom montage. Det är detta okända som jag tycker är intressant att utforska, och jag tror att det finns mycket kraft i dessa irrationella, paradoxala, fria och oförklarliga rörelser. Men som du också påpekar är jag även intresserad av att undersöka det våld som sker i våra samhällens försök att kontrollera kroppar.

INNEHÅLL | APRIL - JUNI 2017

INNEHÅLL | JANUARI - MARS 2017

INNEHÅLL | OKTOBER - DECEMBER

INNEHÅLL | JULI - SEPTEMBER

INNEHÅLL | APRIL - JUNI

INNEHÅLL | JANUARI - MARS

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The Visceral Digital Image

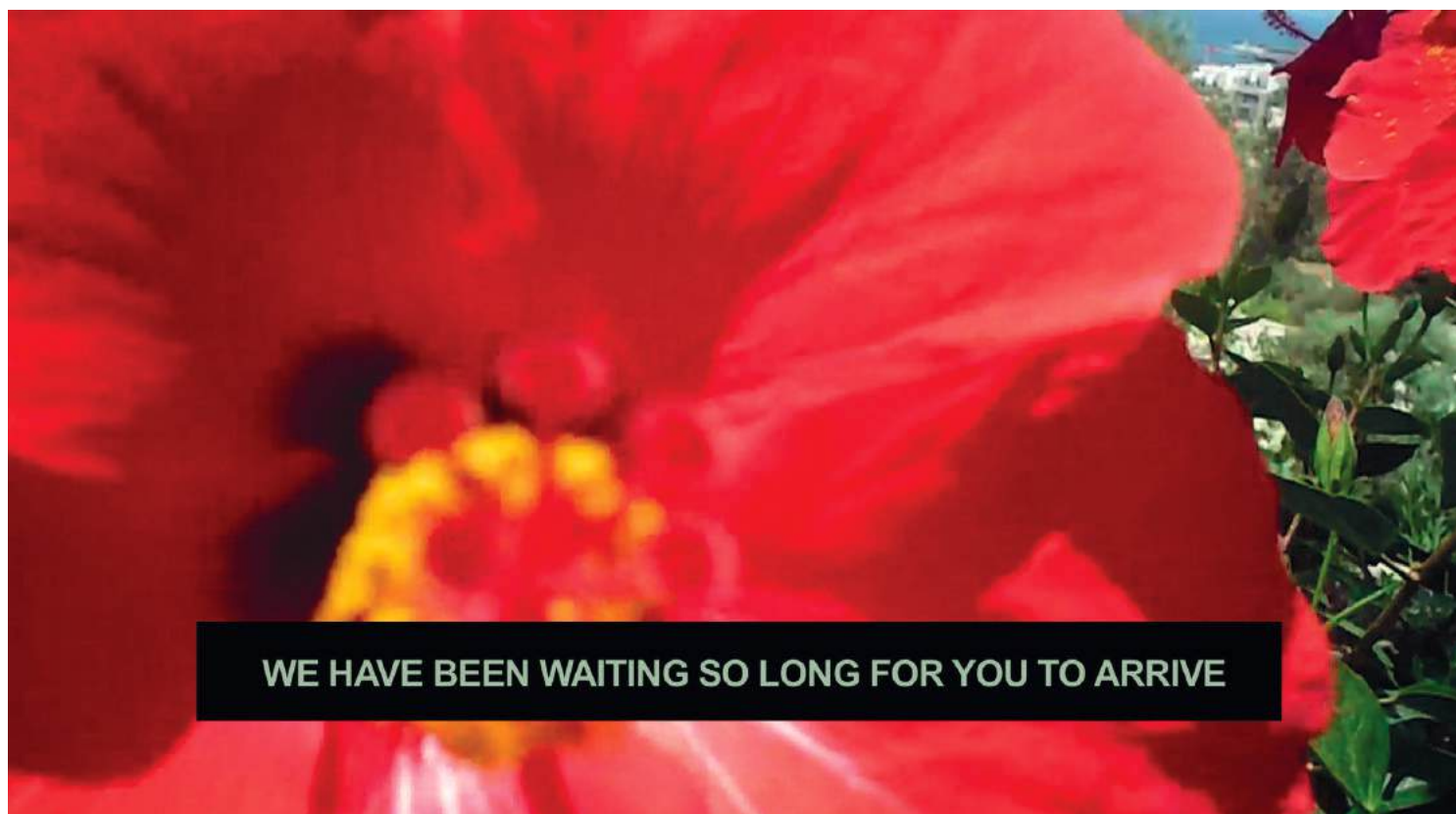


Annika Larsson
BLUE, 2014,
inkjet on recycled paper,
21 x 30 cm
Courtesy
the artist and Andréhn-Schiptjenko,
Stockholm

With global news reporting and social-media channels providing a constant stream of digital photographs and videos, we find ourselves confronting images that are disturbing, strangely agitating and provoke a physical reaction. In this themed section, we consider the impact of such images and how artists are responding to them. With contributions from **Adam Kleinman**, **Christy Lange**, **Elvia Wilk** and an interview with **Matt Mullican** by **Jörg Heiser**

Soft Machines

Elvia Wilk on recent video works by Annika Larsson, Laure Prouvost and Steve Reinke that address the visceral power of the digital image



WE HAVE BEEN WAITING SO LONG FOR YOU TO ARRIVE

The word 'cliché' has its origins in mechanical reproduction. First cropping up at the beginning of the 19th century, it was the French name for the 'stereotype' block, a printing template made to create typographic pages using a single sheet of metal. Soon afterwards, the cliché came to mean a different kind of template: the photographic negative from which images are reproduced. This etymological connection between the cliché – which in contemporary terms is an idea, phrase or

Laure Prouvost
Into All That Is Here, 2015,
HD video still

Courtesy
the artist and MOT International,
London and Brussels

image so often repeated that its meaning has lost impact – and technological development foreshadows the banalizing effect of contemporary mass media, the idea that a signifier loses its ability to signify precisely through reproduction and circulation.

When speaking of digital images in relation to the cliché, the photographic negative loses primary relevance; the digital image need not have an originary template. But if clichés are forged through technologically mediated repetition, what images could *not* be said to have become clichéd through online circulation? Assuming that images of, say, violence and sex have been subject to the same (if not intensified) digital reproduction, hasn't the shocking or the visceral become entirely clichéd?

The notion that hyper-exposure to images leads to desensitization is itself a cliché, but as we enter the late-stage YouTube era, it has become abundantly clear that the proliferation of visual material – including the 'poor image', as Hito Steyerl has termed the lo-res,

endlessly copied file – has led instead to new and complex sensitivities and distinctions. Just ask someone who's paid to sift through a slush pile of porn every day to determine which pixels are okay for public consumption and which are not. Or consider the phenomenon of trypophobia: a fear of irregular holes or punctures. Trypophobia existed before images exploiting this fear surfaced in droves online but, for many, the phobia was instilled precisely as a result of looking at those images: the cliché preceded the original.

Several recent video artworks have addressed and deployed the visceral power of the digital image, not despite its clichéd repetition, but because of it. Being grossed out, titillated, terrified – these works destabilize what we take to be impulsive, uncontrollable, or 'natural' reactions. Initially, the cliché itself was not the image in reproduction but rather the originary negative. The digital image may not have a single template from which it proliferates, but these video works allow us to consider the contemporary visual cliché.



1

Georges Bataille wrote his novel *Blue of Noon* in 1935. It wasn't published until 1957, however, after the climax of fascism in Europe that it presaged in its depiction of the effects of authoritarian power on the psyche. Struck by the book's contemporary relevance, Swedish artist Annika Larsson spent several years working closely with the text, building a vast image archive that has been shown in various installations and used as a well-spring for her hour-long video, *BLUE* (2014). Compiled from grainy YouTube footage uploaded by countless users, *BLUE* is a meandering, unstable narrative that Larsson likens to a road-trip movie. Like Bataille's novel, the video is an exploration of liminal states: the edge of consciousness, the edge of sanity, the edge of being alive. Starting with recordings of the riots in various London boroughs in the summer of 2011, it moves between intense imagery – a close-up of an anorexic's ribcage, a man rolling on the ground in the throes of hysterical laughter, a drunken brawl – and seemingly banal shots, like a pair of trainers soaking in a bathtub or a chicken wandering across a patch of grass.

With the scenes flattened by general poor quality and strung together without demarcation, the juxtaposition between heightened and everyday imagery leads to a strange uncertainty on the part of the viewer, who is left trying to classify which images are meant to be remarkable or disturbing, and which are not. Rather than bringing shock down to a level of banality, the effect is the opposite. After watching *BLUE* twice, what I recalled most starkly was not the anorexic teenager: it was the trainers in the bathtub. I felt viscerally affected by the sight of those shoes – possibly because I had been conditioned by the other imagery to feel alert to my reactions, or possibly because the clichéd shocking images were so familiar I'd become desensitized to them. The positives illuminated the negative.

Larsson told me one of her primary interests in collecting the video material was to better understand 'what types of gestures have become normal in our late-capitalist society, and what types of gestures are again becoming seen as abnormal'. That is to say: where is

the demarcation between what is deemed horrific, provocative or confusing, and what is commonplace, comprehensible or boring? How have these categories changed over time and who gets to decide which is which? In Larsson's view, there are strong parallels between today and Bataille's time that can be seen in the way movement and gesture are once again being politically controlled – from recent border closures to violent homophobia. Determining one gesture to be a norm and another an aberration (distinguishing between signal and noise) has been a primary mechanism of societal control throughout history. Through its steady pacing and quiet transitions, *BLUE* suggests that states such as hysteria, insanity and violence are the rule rather than the exception.

All the images in *BLUE* were produced and uploaded by anonymous users whose faces are rarely shown in Larsson's edits. By collecting them, Larsson questions the intent behind their production and consumption – the desires they create and the desires they fulfill. In turn, she is testing the desires at play between an artwork and its audience. What is the responsibility of the artist? When is showing difficult subjects necessary and when is it gratuitous or exploitative? As Larsson asks: 'When do you reach another person and when does the communication stop because it becomes too much?' Bataille once claimed that the work of art can never be transformed into an 'object of aversion [...] The purpose of a scarecrow is to frighten birds from the field where it is planted, but the most terrifying painting is there to attract visitors.'¹

Laure Prouvost's video *Into All That Is Here* (2015) has two narrators. One speaks in voice-over and the other appears silently via the subtitles that sit below the image, often slightly contradicting what is said in the audible narration. It's this simultaneous but deviated storytelling that implicates the viewer as an active participant working to reconcile the two levels of narration, and it is also what accounts for the funniness of the journey, through ironic discrepancies and typographic jokes.

As the film begins, we're rustling through a forest at night. A female voice is whispering,

moaning, entreating us to 'come deeper', while the subtitles are telling us things like: 'KEEP DIGGING ...', 'YOU ARE NOT FAR ...', 'YOU WILL RUBB YOURSELF ALL OVER ME.' Sighs and panting. Ominous clangs. We head into a dark tunnel, finding sculptures on the ground made of roots and resin. (When the video was shown in 2015 at earlier | gebauer in Berlin, some of these sculptures could be seen in an adjacent room.) An iPhone displays a Google Maps route that we are ostensibly following into the darkness. Then, suddenly, an explosion: a climax! Shooting fountains and puckered lips. We emerge at the other side of the tunnel into sunshine, where flowers are kissing each other and fingers are penetrating bright blossoms, babies are laughing and we are 'LOOZING' ourselves in the juicy joy of it all.

But soon the pleasure becomes too acute and the images start to exhaust themselves: 'THE IMAGES ARE NOW SWEATING. WARM AND SWEET PIXELS DRIPPING ON YOU.' Droplets slide down a printed image. We've been caught making love with the screen and the friction has caused a combustion: the images catch fire, leaving a crackling pile of burning paper. The sensation, the interaction, is so great that the pixels have alchemically materialized and turned into photographs. At the end, we're left alone with 'ALL THE PAIN AND HORROR OF THE WORLD'. This is what happens when the image dies, stops moving, loses its vitality. But wasn't the pain worth the pleasure?

The narrative arc of *Into All That Is Here* is a classic story of seduction, lined with jokes about the contrived nature of said seduction, while being no less seductive for being self-conscious. The silliness is what trick-the viewer into committing to the sensual trip. And because the signification is so obvious (tunnels and flowers are hardly subtle sexual metaphors), we're able to stop hunting for meaning and enjoy what we're seeing, becoming complicit in the manipulation, but still effectively manipulated. The pleasure of the watching experience is very real. Prouvost has steered us not around but through the clichéd image, and back to a realization of embodiment: ours – and that of the image.

The guy on top is wearing dirty white briefs. His opponent is pinned in a headlock, face berry-red, torso pallid, wrist flapping in defeat. 'Here is another drunk wrestling video. There are thousands on YouTube.'

1
Laure Prouvost
Into All That Is Here, 2015,
HD video still

2 & 3
Steve Reinke
The Natural Look, 2014,
video stills

4
Annika Larsson, *BLUE*, 2014,
video still

Courtesy
1 the artist and MOT International,
London and Brussels •
2 & 3 the artist • 4 the artist
and Andréhn-Schiptjenko,
Stockholm



ART

Annika Larsson's Bodies Politic



Mostafa Heddaya September 19, 2014



Installation view, Annika Larsson, 'Introduction' (all images © Luis Felipe do Rosario and courtesy MACRO Museo d'Arte Contemporanea, Rome unless otherwise noted)

ROME — In Annika Larsson's *Introduction* at the Museo d'Arte Contemporanea Roma (MACRO), the recent political unrest in Europe is cast between the historical and the personal, with two video works accompanying a vast arrangement of printed matter. Inside the cavernous gallery, the exhibition, curated by Benedetta Carpi De Resmini in collaboration with the German Academy of Villa Massimo (where the artist is in residence), folds headlines and footage of looting and riots in with found pictures and internet clips, a potent mixture that veers from public chaos to private fetish.

The show is grounded in Georges Bataille's novel *Blue of Noon* (*Bleu du Ciel*), written in 1935 but only published towards the end of the author's life, in 1957, due to its memoiristic eroticism and abjection. For Larsson, the novel, which grounds its events against the backdrop of

political violence in Barcelona and Europe's broader descent into fascism, bears direct links to the present. The artist's affective entry point came from Bataille's sensuous yet jarring rendering of the effects of political trauma on the physical person. These passages, highlighting by turns the laughter, crying, throbbing, and other tribulations and ecstasies of the body, are underlined by the artist in a cryptically annotated anastatic reproduction of the novel, several copies of which are presented for perusal on a shelf in the exhibition space.



Installation view of "Blue" (2014) video projection
(photo by the author for Hyperallergic)

Accompanying this text is a shorter publication comprising an interview between the artist and the curator, in which the relationship between Bataille's novel and the present situation in Europe is discussed. This idea of "sordid realism," to use De Resmini's term, frames the installation's material, consisting of printed artifacts arrayed on the gallery's walls and five low-slung tables accompanied by two videos, the 60-minute loop "Blue" (2014) and the shorter "E.A.V." (2011). The printed materials, ranging from photographs to newspaper

pages and metatexts assembled by the artist (lists of video clip titles as they might appear online, for example), represent a sort of gonzo archivalism that's less interested in presenting an historical (or historicist) array of documents (despite the relatively structured format) than a rhizomatic collage, a disorienting field of experiences and events.

The same logic continues in the video works, the longer of which, “Blue,” is projected on one wall. Consisting of video clips united by an unfolding of perverse scenarios, from political demonstrators to lonely dancers to drunks in a hotel room laughing maniacally in the middle of insensate destruction, the video displays the individual and mass manifestations of alienation in an anguishing montage. Presented on a smaller monitor adjacent to the larger projection, “E.A.V.” concerns itself more directly with the realm of the non-explicit fetish: variously disposed legs and feet, crushing toy trucks and grapes alike; low-fi footage from a documentary depicting the moment when a highly realistic sex doll is shipped off by its owner for limb repair; and so on. The duality of compassion and alienation behind the seemingly irrational urges of the protagonists comes into relief in its first and last clips: at the beginning, a group of unseen speakers playfully name a caterpillar they find on the street, and at the end, a similarly disposed snail is unceremoniously crushed underfoot.



Installation view, Annika Larsson, 'Introduction'

This gap between what is seen and understood is a cognitive uncanny that embodies the encounter with destabilizing conditions, the same kind of helplessness in the face of unseen forces that unites the fetishistic with the political. In the exhibition text interview, Larsson asks:

How do we, and our bodies, move, behave and respond to our time (late capitalism, crisis, increasing nationalism, xenophobia, homophobia)? But also: What political potential, force or threat lies in gestures and acts that are considered abnormal, transgressive or that have lost control?

Introduction offers a meticulous engagement with the former question, whose evidence is always at hand (or rather, perhaps, at foot). But the latter remains open, framed as it is by a broader unseen force whose effects operate less cleanly outside of the purview of aesthetics. The various activations of bodies within and without society that Larsson assembles (“bodily expressions, strong emotions, transgressive acts or total apathy,” per the published interview) nevertheless occur within the context of a broader bodily peril to Western democracy, between public demonstration and private fetish. This is the “democracy without a *demos*” highlighted by Peter Mair in an [influential article in *New Left Review*](#) (and a [posthumous book](#)), an empirical observation about participatory impotence and the retreat of Western European politics into the private sphere. Though hinted at by the tension between public and private expression that Larsson addresses, this structural condition lurks beneath the surface, a powerful and unique undercurrent to the contemporary condition from which Larsson recoils. This salient dimension places a limit on the political potential of the sense of bodily destabilization invited by *Blue of Noon*.

[Annika Larsson: Introduction](#) *continues at MACRO (Via Nizza, 138, Rome) through September 20.*

KONSTRECENSIONER

Feststämning i konstkvarteret på Hudiksvallsgatan

Uppdaterad 2012-01-12 Publicerad 2012-01-12



Annika Larssons nya videoverk "Animal 4". Foto: Galleri Andréhn-Schiptjenko



Birgitta Rubin: Vuxna män som klär ut sig till mjukisdjur och befjädrade barnskulpturer diskuterar frågor om identitet, i en tid av upplösning.

Upprinnelsen till Annika Larssons utställning på Andréhn-Schiptjenko är ett tidningsfoto från en tysk klubb med så kallade fursuiters, en subkultur med personer som klär ut sig till människoliknande djur och som fått världsomspännande spridning genom internet.

Larssons nya videoverk "Animal (in 14 movements)" bygger på dokumentära filmsekvenser med fursuiters, både inne på klubbar och ute i skogen. Den 41 minuter

långa filmen är ett montage i 14 avsnitt, med ljudinspelningar från platserna omväxlande med specialkomponerad musik och effekter.

Det är lätt att genast sugas in i verket, för det är både fascinerande och förbryllande med dessa mjukisdjur som kramar och kliar varandra, dricker och dansar, klättrar och gungar, eller samlas vid lägerelden för att lyssna på sagor.

Mest vuxna karlar verkar det vara, som njuter av att rollspela sig bort från vardagens konventioner och festa loss som Ragge räb, Kalle kanin eller Pelle panda.

Men alla som följt Annika Larssons videoproduktion förstår rätt snabbt att det inte handlar om det bisarra utanpåverket, utan om en kärna av maktfrågor. Hon har tidigare gjort uppmärksammade verk om spelet mellan dominans och underordning, att ha kontroll och bli kontrollerad. Detta i tvetydiga, glidande scener med underströmmar av våld och erotik.

När det kantrat i något blankt och kallt, med övertydliga referenser till S/M, har jag känt mig bortstött. I det perspektivet är förstås det nya verket snällare och mer känslamt, även om relationen människa och djur, natur och kultur, har en lång och problematisk historia. Annika Larsson tar också en risk med ett så omedelbart komiskt grundmaterial – men lyckas motverka detta med en suggestiv iscensättning i det mörklagda gallerirummet.

Främst är det ljudbilden som tillför ett ödsligt och existentiellt grundackord, med skärande, gnisslande och plöjande toner, i en scen härmas dessutom parningsljud. Några sekvenser osäkras också av att vissa fursuiters bär heltäckande dräkter, fuskpälburkor, medan andra nöjer sig med en svans – vilket gör att man som betraktare inte kan avgöra om det alltid rör sig om välkomna beröringar eller ana vart leken leder framåt natten.

Men framför allt fördjupas utställningen av ett anslutande verk med 141 bilder och textfragment samlade i en box.

Några av dem ligger framme på ett bord, andra är symboliskt förstörade och en förvandlingshistoria i Kafkas anda har blivit en väggtext. Bilderna föreställer allt från rep och munnar, till fabeldjur, shamanistiska masker och mytiska figurer. Det väcker mer filosofiska frågor om det djuriska och monstruösa i vår kulturhistoria, men inte minst identitetsfrågor i en tid då allt är i gungning.

Denna diskussion fortsätter ett stenkast bort, i den brittiska skulptören Lucy Glendinnings utställning på Galleri Andersson/Sandström. Hon visar endast fyra skulpturer men med hög specifik vikt. Det är alla flickebarn, formade i transparent akrylplast, som hon klätt med vax, pigment och i tre av fallen fjäderdräkt.

Kropparna ligger på podier, lätt hopkrupna, med instuckna fjädrar från fasaner och gäss. Associationerna väller fram, till allt från myten om Ikaros och "Sagan om den fula ankungen", till filmen "Black Swan" och genmanipulationer.

Det är djupt obehagligt men samtidigt skört vackert och ömsint, man vill stryka handen över de mjuka fjädrarna och skydda de sovande barnen mot allt ont.

Mest oroväckande är "Baby Jesus" som hänger på väggen, som en Kristus på korset. Här är huden naken och så blek att "blodådrorna" skymtar under skinnet. Och över ena halvan av kroppen slingrar sig ett broderat blommönster, som en smärtsamt skön tatuering. Men också här bleknar obehagskänslorna efter hand, barnet ser så fridfullt ut, det verkar drömma och lättar snart från väggen på sina utsträckta armar.

Birgitta Rubin
birgitta.rubin@dn.se

KONSTRECENSION

Konstnär: Annika Larsson

Verk: "Animal"

Plats: Andréhn-Schiptjenko, Stockholm. Visas to m 12/2.

Konstnär: Lucy Glendinning

Plats: Galleri Andersson/Sandström, Stockholm. Visas to m 12/2.

Publicerad: Dagens Nyheter, 2012-01-12
www.dn.se/kultur-noje/konstrecensioner/feststamning-i-konstkvarteret-pa-hudiksvallsgatan/

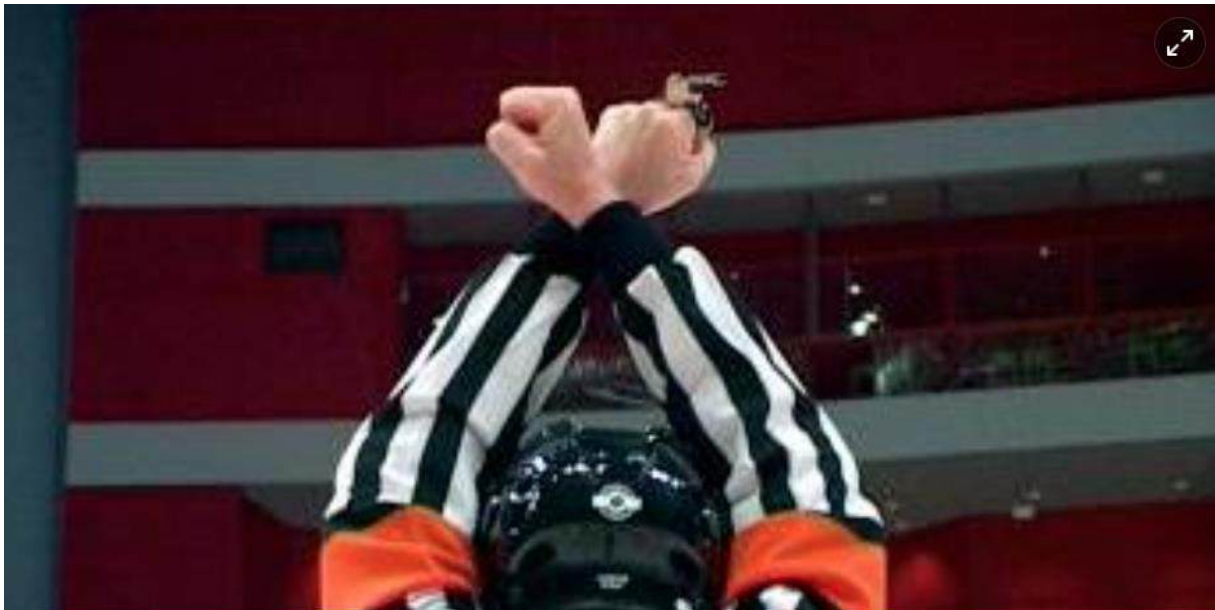


Bild: Annika Larsson

Manliga ritualer

Ettan inskjuten i nollan. Är det ett inträngande eller en utbrytning? Annika Larssons videoverk visar manliga ritualvärldar.

[Mikael van Reis](#)

Annika Larsson

3 mar, 2007

Bildkonstens omvandlingar handlar i hög grad om tekniska medel. På 1980-talet gjorde den fotobaserade konsten entré. Den följdes av konstvideon på nittiotalet. Nu ser vi hur internetkulturen tar bildkonsten i anspråk. Det är inte så underligt eftersom detta medium så totalt har förändrat bildkulturen. I denna tid har bilden exempelvis blivit en bomb som inga militära rustningar kan skydda från.

Jag tänker på tortyrbilderna från Abu Ghuraybfängelset i Irak. Bilderna var tagna med mobilkameror och sedan spridda över nätet som en sorts voyeuristiska fetischer. De bilderna av de förnedrade som Susan Sontag skrivit så klargörande om i sin sista bok - *Att se andras lidande*.

Varje scen var en tortyrtablå från ett perverterat mikrosamhälle och där också de kvinnliga amerikanska fängvaktarna var oväntat initiativrika. De amerikanska juristerna var tvungna att förklara Lynndie England som sinnessjuk för det samhälle hon representerade som soldat kunde inte tänka sig att kvinnor uppförde sig så.

Underförstått endast män. Inte kvinnor. Dessutom var hon ju gravid vid upptäckten, en blivande moder bland andra sydstatslantisar som cyniska kommentatorer kallade "recycled hillbillies".

Vad som gjorde bilderna till bildbomber var den omedelbara, massiva spridningen över internet som ingen högre amerikansk strateg kunde dementera via någon regisserad presskonferens. Samma verkan har videofilmer med avrättad gisslan. Samma verkan har videofilmerna av självmordbombare med dynamit och koranen i händerna. Makromakten är plötsligt hjälplös mot denna mikromakts informationskrig. Teknik och religion blir plötsligt isigt sammansmälta. En konstnär som indirekt reflekterar över detta huvudsakligen manliga maktkomplexet i bildflödet är den uppmärksammade Annika Larsson som är utbildad på Konsthögskolan i Stockholm och sedan en tid verksam i New York. Konstvideon är hennes medel och när jag vid ett tillfälle frågade henne var hon är född svarade hon: i en dator.

Det kan nog stämma. På Dunkers kulturhus visar Annika Larsson nu fyra videofilmer: *Hockey*, *Pink Ball*, *Fire* och den nyproducerade *Power down*. Det är videoverk som rör sig genom relationerna mellan kön, skönhet och makt. Hennes tema är helt homosociala grupperingar, det vill säga manliga arenor som hon som kvinna ger en speciell blick - och den seende blicken spelar här en viktig roll. Vi ser den explosiva, religiöst vapenföra aktivismen i *Fire*, ett ishockeyspel utan hastighet och utan mål i *Hockey*, män tillsammans på en strand i *Pink Ball* och slutligen en sekt av "ecogeeks", tekniknördar i arkaisk miljö. Där blandas datorsymboliken med ritualen och offret under en bländande sol. Det är på sätt och vis studier i viril samhällsteknologi som något tveeggat självbekräftande och isolerande. Annat är det med männen på stranden som ser mot en man som ligger hjälplös på stranden i cerisefärgad badhuva. Har han rullat i land? Scenen har en stark air av sexuell dominans, men också kastrerad oförmåga.

Om det handlar om makt är det kanske inte just hierarkisk makt som Annika Larsson synar utan den lilla gruppens mikromakt, en sådan komprimerad makt som också kan utvecklas till en spridd, generaliserad makt som internet möjliggör. Vad är reellt eller virtuellt? Vi kan mycket väl se tekniken som ett trossystem där kraftanslutningen ger bekräftelse, men där tvetydigheten om vad som är skenbart och verkligt består. Utställningen har fått tematiteln *Stereotyper* vilket betecknar såväl formaliseringen av verkligheten som reproduktionen av den i otal. Gemenskap fordrar ju likhet och i likheten bor ett undertryckande och en uniformering. Det är uppenbart att Annika Larsson har en närmast erotisk-semiotisk sensibilitet - hon granskar teckensystem, klichésystem, maktsystem. De symbolvärldarna lever vi i. Se bara på Nikeloggan i *Hockey* eller *Power down*-tecknet av en etta och en nolla som formar en födelse eller ett inträngande. Ett tecken för både öga, blick, sol och kultkrets. Se sedan likheten med copyright- och copyleft-tecknens inneslutna c:n.

Annika Larssons videoverk berättar egentligen inte, utan är primärt montage där bilden är symbolbärare. Hon hittar bilder och plötsligt flimrar futuristen Marinetti förbi. Hon är en bildsamplare, men drar gärna ner tempot strax över slow motion för att fokusera detaljer. Det skall sägas att det också kan bli gravitetiskt som när några långhåriga sektmän möts på en kulle och petar på en död mås.

I andra fall infinner sig en anspänning, en väntan på något avgörande som inte kommer, men som likväl lämnat ett förebud som Tobias Bernstrups musik förstärker. Annika Larsson bromsar upp det förlopp som vill gå i mål och därmed får vi syn på seendets stereotyper.

Mikael Van Reis

kultur@gp.se

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<https://www.gp.se/kultur/kultur/manliga-ritualer-1.1194620>



'EVERY MOVEMENT THAT EMBRACED BEAUTY HAS FAILED'

VIDEO ARTIST ANNIKA LARSSON FILMS MEN IN CHARGE AND CUT THEM IN PIECES.

Words: James Westcott
Images: Fire, (c) 2006 Annika Larsson
Web: www.annikalarsson.com

Two suited gentlemen train a dog. A group of adolescents watch a transgender singer on stage, and one of them goes home to have a fantasy that turns against him. A group of riot-gear police officers beat a man with nightsticks. Two men warm up for tennis in front of a mirror but never actually play the game. In an empty stadium, a one-on-one hockey match. The auto-tanning of a businessman. The lighting and smoking of a cigar.

The Swedish video artist Annika Larsson, preparing a new exhibition at the Unkers Kulturhus in Helsingborg, has only ever been interested in men: the power games they play with themselves and each other, their idolization of the imagery, and perhaps even the latent evil in the banal routine of their gestures. Larsson is seduced by it all. She especially likes pallid skin tones and stubble, stained teeth and spectacles. In the same way that Nabokov renders a world where everything is erotic and absurd, right down to the leaves on a tree, Larsson's vicious eye for detail brings out the cruelty in the erectness of a dog chain, the pucker of lips, and a dull-eyed gaze.

Your work seems to be about power, weakness and failure?

I think failure is one of the most important things you have to work with as an artist. It's about risk-taking and daring to allow something to become a failure. Where failure comes into my work it is more about the process of working, how I create a video.

How do you create a video?

I'm kind of a lone worker. I'm interested in an

image that you can connect very easily to a very high production value, or expensive, image. I'm interested in the language and the power behind those types of images, and seeing whether it is a language or the result of a very expensive machine behind it, but most of the time my productions are pretty inexpensive.

Is it that weakness and power coexist in all your characters and the gestures they make?

Yes, there is weakness in the images that I use. It's all about the person watching. We watch something uncomfortable or a person who seems to be in control but then loses control, and it's about our response to that. So in that sense it's a dialogue with power and weakness, and failure.

What position do you think it puts the viewer in? In the police video for example, you're going to feel like a nasty voyeur. Is that the intention?

I think it puts you in a kind of vulnerable or exposed situation. I don't censor images that I find uncomfortable. For me it's more interesting to send out an image and say, Can we look at this, can we discuss it? Most of the time the films or acts or images I use are pictures that I have already found. There is a lot of stuff out there. I am on the Internet and that's the evidence, they already exist and I feel that I have the right. Humans are complex and we tend to not want to talk about those images or aesthetics or products that we actually spend a lot of time with. I find it interesting that we have such a paradoxical relationship to these things. I'm interested in the official version of human beings and the non-official, dark side of human beings.

Looking at your work, Lars von Trier came to mind. What do you think of him?

The *Idiot* is one of my all-time favorite films. He's a storyteller, so I appreciate his films, but I have never felt the need to tell a story. Nor am I good at telling stories. I'm not trying to present a finished product. That's also about failure. If I leave an edit of a cut or a scene too long or too boring and uncomfortable – do I dare? Is it a failure to leave that in, even though I know it's an ugly shot? That's something that I'm struggling with and thinking about daily in my work.

A deliberate failure like that is different to a

normal kind of failure. It's interesting, especially as the stills in your work seem so carefully chosen. I was very impressed how an attitude flows through all of the details – they all seem somehow cruel. How do you make the fur of a dog seem cruel and upsetting, even though it's just the fur of a dog?

I don't know. I guess I'm good at observing things. That's probably one of my talents, or maybe not even a talent – one of my problems. I see it in everything. I'm definitely interested in the seductive side of images. That's why I keep coming back to those images that both seduce me and also that have a mainstream seduction value, but I also have a very big interest in things we consider ordinary or almost boring. When I cast people I am definitely not looking for the most beautiful. For me beauty doesn't exist. It's an evil construction. History tells you that beauty is no good. Every movement that embraced beauty has failed. If you put beauty into politics it becomes very scary. It's about excluding things and not accepting failure. It's about not accepting non-perfection.

Are you bored of being asked why you only use men in your films? People don't ask male artists why they only use women in their art. Is that an issue for you?

I always get that question, but I can also understand it. For me, I hope that future generations of female artists don't have to get that question because, as you say, there are a lot of male artists who use women in their work without discussing it. There are a lot of men, I guess, because there is an erotic charge in the work. I've only ever been interested in filming men. But it's a very complicated thing. I guess you have to go back and analyze me to get the answer to that. It's a combination of me growing up as a very boyish girl interested in computers from the start and having a very close connection to what are considered male subjects of interest. I'm not interested in changing stereotypes. If I did use an image of a woman playing a very masculine game, that image would have to be about a political goal of representation. My work has never been about that. It's a combination of people that I find attractive and interesting to film and my interest in images. If women would look more like men I would probably film some women too. For me

it's not about the male society or that we still live in a patriarchal society. It's not anything to do with that; it's much more from a personal point of view.

What are you working on at the moment?

Now I am editing a new work that I filmed in Sweden this spring. I don't know what to call it yet. At the moment the title is a power symbol. It's sort of a video showing a group of people that I named "anarcho-geeks" outdoors on a hill. There are a lot of symbols in the video referring to technology but there's no technology in the video. It's kind of a techno-romantic video. It's spring; there is a power symbol on the ground. There are a lot of sounds from computer games and CPU fans.

Is there somehow a relationship to masculinity in your obsessive repetitive style of editing?

I never thought of it that way. I spend a lot of time editing. It's probably what I'm doing most. I have been here all weekend, curtains down. When I'm editing I need to be isolated. It's like starting all over again, looking at what I filmed, what I can do with it. A lot of things I play with when I'm editing are to see if things make sense, if it's believable or not. It's pure manipulation. A lot of the time it's edited to a rhythm, to beats. It's slowed down or speeded up depending on how long I want a spectator to watch that scene. It's edited more closely to advertising or pop videos than classic film.

Do you feel like you control things as much on the set as you do during post-production?

I remember one of my first videos. I wanted to film an older guy looking very intense at a younger guy smoking a cigar. And he fell asleep! I felt like it was a big failure. But I have to admit I feel like that after every recording. I guess that's part of it.

Art in America

MAY 2005

Annika Larsson
at Andrea Rosen

At the heart of Annika Larsson's artistic project is an obsession with masculinity or, more precisely, "homosociality," an often-cited term coined by literary scholar Eve Kosofsky Sedgwick to refer to the subtle erotic tension underlying social relations between men. In the videos she has produced since the late 1990s, Larsson has consistently sought to expose masculinity as a performance, and to explore male power plays of domination and submission. Her series of elegantly composed yet enigmatic mini-narratives, with no voiceover or audible dialogue, are made up of slow gestures, dramatic camera angles and extreme close-ups. All feature white Nordic men, often either performing banal activities or involved in implied or explicitly violent scenarios.

One of Larsson's recent videos, *New Gravity* (2003), is a slight departure from her earlier work. While previously she has filmed adult men, here she staged a rite of passage for four pimply-faced teenagers struggling to enter manhood. The nerdy boys move about in a dance club of pulsing lights and throbbing synth music (by the Swedish multimedia and performance artist Tobias Bernstrup and the Italian rock group Moravagine). Entranced at first by a transgender performer, they glance uncomfortably at one another, unsure of their bodies and sexuality. An animation of an oversize man enters and begins interacting with one of the boys, instructing him in a series of odd calisthenics that culminates in an ambiguous scene where we see the boy's feet dangling, with implications of either an ascension or a hanging. What begins, however, as a fascinating examination of the developmental stages of masculinity—a new, if related,

direction for Larsson—concludes badly, less perhaps due to the content than to the poor quality of the animation, which detracts greatly from the artist's sleek, polished style.

The other video, *Hockey* (2004), takes place at the Stockholm Globe Arena, where two unnamed hockey teams play in full gear before 13,000 empty seats in a slow-paced choreography, and in a game devoid of the violence generally associated with the sport. Players glide around the rink, accompanied by a soundtrack of synthesized hockey noises and music (also by Bernstrup), and are filmed at varying angles ranging from bird's- to worm's-eye views, in addition to close-ups. All constitute a style invoking that of the Russian Formalist Sergei Eisenstein, who believed in using tactical camera maneuvers to make the familiar strange. The brilliance of this piece lies not only in its sheer formal magnificence, but in its intertextual relation to Larsson's earlier work. For to tackle her subject at a sports event—the ultimate signifier of masculine hyperbole, not to mention homosociality—is to take on an interesting challenge. To do it so well, as she has, is a real coup.

—Maura Reilly



Annika Larsson: *Hockey*, 2004, DVD, 25½ minutes;
at Andrea Rosen.

Art in America 163



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

MODERN PAINTERS

DECEMBER 2004 / JANUARY 2005

Annika Larsson

Andrea Rosen

7 SEPTEMBER - 16 OCTOBER

New Gravity (2003), one of two new videos by Swedish video artist Annika Larsson on show here, reframes the adolescent anthem that it is better to die young than to grow old. It's a spellbinding 29-minute trip inside an excruciating club scene peopled exclusively by nerdy boys. Larsson focuses her signature tight shots and close-ups on their oily faces, clumsily chosen glasses and ill-fitting clothes as they stiffly try to dance to infectious electronica produced by Larsson's collaborator, the DJ Tobias Bernstrup – who croons on stage in glittering Glam drag. The geeks fix their four-eyed gazes on Bernstrup as they march or sway awkwardly in angst and isolation. They look prematurely middle-aged, and they know it.

As Larsson pityingly makes clear, even if these pasty, puffy boys wanted (or wanted to be) Bernstrup, with his slim ankles twisting in stiletto heels and his glistening wet red lips, they wouldn't have a chance.



Annika Larsson *New Gravity*, 2003, (detail) still from DVD
© ANNIKA LARSSON, COURTESY ANDREA ROSEN

Then, out of the crowd, one of the spotty, hairy-legged and maladroit kids is privy to a vision. He sees a computer-generated older man. The man guides him to suicide and, as the boy hangs himself, his dangling feet are transformed via computer animation. While he might not be beautiful like Bernstrup, his new animated body is a smoother, more vibrant version of himself. In that moment, the kid achieves the only form of transformation seemingly available to him: he burns out instead of fading away.

Experienced in isolation, *New Gravity* is compelling but not persuasive, since most adults know that beauty does not necessarily equal happiness and that some dorks grow up to be software millionaires. But in the context of Larsson's older work such as *Dog, Polisi* (both 2001) and *40-15* (1999), where societies of sadistic men in fitted suits or tennis whites bully other men into states of automaton-like conformity, *New Gravity* makes more sense. In Larsson's videos, manhood (her characters are always men) spells humiliation, hypocrisy and an adherence to hierarchies based on surface instead of substance.

Superficiality also reigns supreme in *Hockey* (2004), *New Gravity*'s companion video. Here, two teams pursue their goals in the Stockholm Globe Arena before 13,000 empty seats. As in her earlier videos, Larsson focuses on the equipment and accoutrements of the players. But the game's rituals are shadowed by the presence of a hierarchy enforced by impending violence. More music by Bernstrup mixes with the synthetic cracks and whooshes of a video hockey game as the players skate around the ice without accomplishing anything. Here, as in *New Gravity*, adolescent machismo is confirmed. Whoever looks the best wins the game, but it won't be you. Escape while you can. AFH

Andréhn-Schiptjenko

STOCKHOLM PARIS

ANNIKA LARSSON

Born 1972 in Stockholm
Lives and works in Berlin

Education

1995-2000 Royal Institute of Art, Stockholm, Sweden.

Solo Exhibitions / Projects (selected)

- 2023** *STRANGE POWERS*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2021** Artistic research project: *Non-knowledge, Laughter and The Moving Image*, www.nonknowledge.org
- 2020** *Annika Larsson: Fear of Flying*, Institut Suédois, Paris, France.
- 2019** *The Discourse of the Drinkers*, Kunstverein Harburger Bahnhof, Hamburg, Germany.
- 2017** *Dog, 2001, Pink Ball, Bend II, 2002*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2015** *BLUE*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2014** *Introduction*, The MACRO – Museo d'Arte Contemporanea Roma, Rome, Italy.
- 2012** *ANIMAL*, Andréhn-Schiptjenko, Stockholm, Sweden.
- 2011** *Blind*, Internationale Filmfestspiele, Berlin, Germany.
- 2010** *Copia*, Noire Contemporary Art, Torino, Italy.
Drunk, Velan Centro d'Arte Contemporanea, Torino, Italy.
La Fabrica, Madrid, Spain.
Dolls, Dog and 40-15, Tromsø Kunstforening, Tromsø, Norway.
Marco Noire Contemporary Art, Turin, Italy.
- 2009** *Dolls – Mies van Der Roche Pavillion, Loop*, Barcelona, Spain.
Scenografi, Cosmic Galerie, Paris, France.
Dolls, Norrköpings konstmuseum, Norrköping, Sweden.
- 2008** *Dolls*, Andréhn-Schiptjenko, Stockholm, Sweden.
Dolls, Cosmic Galerie, Paris.
- 2007** *Stereotype*, Dunkers Kulturhus, Helsingborg, Sweden.*
La Fabrica Galeria, Madrid, Spain.
- 2006** Cosmic Galerie, Paris, France.
Prefix Institute of Contemporary Art, Toronto, Canada.
- 2005** Gallery Massimo De Carlo, Milan, Italy.
Le Magasin d'en face, Centre National d'Art Contemporain, Grenoble, France.
- 2004** Sketch, London, United Kingdom.
Sala Montcada de la Fundació la Caixa, Barcelona, Spain.
Andrea Rosen Gallery, New York, USA.
Blood, Vita Kuben, Norrlandsoperan, Umeå, Sweden.
Kunsthalle Nürnberg, Nuremberg, Germany.
New Gravity, Andréhn-Schiptjenko, Stockholm, Sweden.

Andréhn-Schiptjenko

STOCKHOLM PARIS

- 2003** *Poliisi*, CAAM, Gran Canaria, Spain.
Museum für Gegenwartskunst, Basel, Switzerland.
Cosmic Galerie, Paris, France.
Futura, Prague, Czech Republic.
- 2002-03** Färgfabriken, Stockholm, Sweden.
- 2002** S.M.A.K, Gent, Holland.
Bildmuseet, Umeå, Sweden.
Poliisi, Le Centre pour l'image contemporaine, Saint Gervais, Geneva, Switzerland.
Andrea Rosen Gallery, New York, USA.
Cranbrook Art Museum, Cranbrook, USA
ICA, Institute of Contemporary Art, London, United Kingdom.
- 2001** *Dog*, Eskilstuna konstmuseum, Eskilstuna, Sweden.
Art Statements, Art32Basel, Andréhn-Schiptjenko, Basel, Switzerland.
13 Quai Voltaire, Caisse des Dépôts et Consignations, Paris, France.
Nils Stærk, Contemporary Art, Copenhagen, Denmark.
- 2000** Andréhn-Schiptjenko, Stockholm, Sweden.
Musee d'Arte provincia di Nuoro (MAN), Nuoro, Sardinia, Italy.
Massimo de Carlo Studio, Milan, Italy.
Galleria Alberto Peola, Torino, Italy.
Galleri Mejan, Stockholm, Sweden.
- 1999** *Lost & Found*, Rome, Italy.
Galerie Analix Forever, Geneva, Switzerland.
Uppsala Konstmuseum, Uppsala, Sweden.
MC MAGMA, Milan, Italy.
Galleri Yl, Stockholm, Sweden.
- 1998** Galleri Mejan (with Sara Lunden), Stockholm, Sweden.
- 1997** Galleri Atlasmuren, Stockholm, Sweden.

Group Exhibitions / Screenings (selected)

- 2024** *Encounters: Artistic Perspectives on Cinema*, Deutsches Theatrumuseum, Munich, Germany.
- 2023** *M other S*, Pavilion at the Volksbühne Counterfeit Glitch, SKF Konstnärshuset, Stockholm, Sweden.
- 2022** *Non-knowledge, Laughter & The Moving Image*, Index Foundation, Stockholm; Kunstverein Harburger Bahnhof, Hamburg, Germany.
Umano troppo umano: l'agone atletico dagli altari alla polvere, Istituto Villa Adriana e Villa d'Este, Tivoli, Italy.
An Uncertain Pleasure, Museum of Modern and Contemporary Art (MAMBO), Bogota D.C, Colombia.

Andréhn-Schiptjenko

STOCKHOLM PARIS

- 2021** *Love, Body & Work - Artistic Research in Uncertain Times*, Royal Swedish Academy of Fine Arts, Stockholm, Sweden.
Transformation and Recurrence. Reflections on Radical Nationalisms in Contemporary Art, Lentos Art Museum, Linz, Austria.
Annika Larsson, Blind (2011), Virtueller Videoraum, Berlinischen Galerie, Berlin, Germany.
- 2020** *Abducting Europa*, IMPAKT, Utrecht, the Netherlands.
Animalesque – Art Across species and beings, BALTIC, Gateshead, United Kingdom; Bildmuseet Umeå, Umeå, Sweden. *Momentum Moss 10*, The Emotional Exhibition, Moss, Norway.
A Black Line Across the Page, Espronceda Institute of Arts and Culture, Barcelona, Spain.
- 2019** *The Emotional Exhibition*, Momentum, Moss, Norway.
Animalesque – Art Across Species and Beings, Bildmuseet at Umeå University, Umeå, Sweden.
- 2018** *Out of Time*, S.M.A.K., Gent, Belgium.
Mess With Your Values, NBK, Berlin, Germany.
- 2017** B3 Biennial of the Moving Image, Frankfurt, Germany.
Myth, Music and Electricity, Herkulesaal, Munich, Germany.
12x12, Berlinischer Galerie, Berlin, Germany.
Beckers konstnärstipendium 2017 – 30-årsjubileum, Färgfabriken, Stockholm, Sweden.
- 2016** *An Idea of Stolen Time (pieces for piano or next to it)*, Schinkel Pavillon, Berlin, Germany.
Screens & Mirrors, Borås konstmuseum, Borås, Sweden.
Double Feature, Kunsthalle Schirn, Frankfurt, Germany.
- 2015** *Playback – Selected works from the Pierre Huber Films and videos collection*, OCAT, Shanghai, China.
Obey!-¡Obedece!, M100, Centro Cultural Matucana 100, Santiago, Chile.
Die kalte Libido, Sammlung Goetz im Haus der Kunst, Munich, Germany.
Home Work, curated by Charson Chan and Clara Meister, Open Forum, Berlin, Germany.
Villa Massimo 2014, Martin Gropius Bau, Berlin, Germany.
Desire and Repetition, curated by Tim Steer, LUX, London, United Kingdom.
- 2014** *Something Beautiful*, curated by Khary Simon and Nicolas Wagner/ CRUSHFanzine, Marianne Boesky Gallery, New York, USA.
Fair Play, Maxxi- Museo Nazionale delle arti del XXI secolo, Rome, Italy.
dal il al di, artQ13, Rome, Italy.
Score – Between Image and Sound, curated by Anna Cestelli and Sarra Bill, MARCO – Museo de Arte Contemporánea de Vigo, Vigo, Spain.

Andréhn-Schiptjenko

STOCKHOLM PARIS

- 2013** *Paint it black*, FRAC, Ile-de-France Le Plateau, Paris, France.
Sunshine Socialist Cinema, Ängelholm, Sweden.
Nuit Blanche, Centre Culturel Suedois, Paris, France.
Filmmakers Choice, Arsenal, Berlin, Germany.
Virtuosity, Berliner Philharmonie, Berlin, Germany.
Seven Screens, Osram Art Projects, München, Germany.
South, Motto, Berlin, Germany.
- 2012** *Restless*, Adelaide Festival, Adelaide, Australia
Australian Cinémathèque, Brisbane, Australia.
Veure és afegir, Fundació "la Caixa", Barcelona, Spain.
- 2011** *I just want to be loved*, MAGA, Museum of Fine Arts of Gallarate, Italy.
28. Kasseler Documentary Film and Video Festival, Kassel, Germany.
You are Free, Kunsthalle Exnerasse, Vienna, Austria.
Velkommen i market, Herning Museum of Contemporary Art, Herning, Denmark.
Car Fetish, Museum Tinguely, Basel, Switzerland.
Second Lives: Jeux masqués et autres
Je, Casino Luxembourg, Luxembourg.
Having Fun with Ryan, Salon Populaire, Berlin, Germany.
The Gong Show, Galerie Micky Schubert, Berlin, Germany.
Dear Thick and Thin, Me Contemporary, Copenhagen, Denmark
Colección III CA2M. CENTRO DE ARTE DOS DE MAYO, Móstoles, Spain.
Forum Expanded / 61. Internationale Filmfestspiele, Berlin, Germany.
- 2010** *Heji Shin, The Black Object*, Anna-Catharina Gebbers.
Berliner Geschichten, Tensta Konsthall, Stockholm, Sweden.
Bibliothekswohnung, Berlin, Germany.
Highlights from the Cologne Kunst Film Biennale, Kunst-Werke Berlin, Berlin, Germany.
NCCA, National Centre for Contemporary Art, Moscow.
Ceci n'est pas un Casino, Villa Merkel, Esslingen, Germany.
Impankt Festival, Utrecht, Netherlands.
Multiplex, Peer to space, Munich, Ne.
Kunsthalle zu Kiel, Germany.
ArtForum, Berlin, Germany.
The collective Coral Colon, Tensta Konsthall, Stockholm, Sweden.
Foreign Studies, Andréhn-Schiptjenko, Stockholm, Sweden.
Actual Fears, Centre d'Art Neuchatel, NeuChatel, Germany.
Piece for Two Gongs, The Office, Tiergarten 1 Eternithaus,
Multiplex, VVork, Peer to Space, Munich, Germany.
space and love, SALON POPULAIRE, Berlin, Germany.
Kunsthalle Athena, Athens, Greece.
Cinematik, Stockholm, Sweden.
Oberhausen Filmfestival, Germany.
Ceci n'est pas un Casino, Casino Luxembourg - Forum d'Art Contemporain, Luxembourg, Germany.

Andréhn-Schiptjenko

STOCKHOLM PARIS

Living room 2010: A Week of Goodness, Auckland City Center, New Zealand.

The Atrocity Exhibition, Feinkost, Berlin, Germany.

You are free, Tape, Berlin, Germany.

Madonna Psycho slut, GRIMMUSEUM, Berlin, Germany.

Video Dada, UAG, Irvine, USA.

2009 *Experiencias 3*, Museum Bellas Artes, Santander, Spain.

Autos. Dream and Matter, Centro de Arte y Creación Industrial, Gijón, Spain.

Symphony, COMA, Berlin, Germany.

Impakt Festival, Utrecht, Holland.

Art Protects, Galerie Yvon Lambert, Paris, France.

Auto, Dream and Matter, Dos de Mayo Art Center, Madrid, Spain.

Cocker spaniel and other tools for international understanding, Kunsthalle Kiel, Germany.

Cocker spaniel and other tools for international understanding, Ursula blickle stiftung, Stuttgart.

Description AUTO. SUEÑO Y MATERIA - Laboral - Centro de Arte y Creación Industrial, Gijón

Open Space, Cologne, Germany.

E-flux, The Building, Berlin, Germany.

The Company Presents: A Video Screening, The Sagamore Hotel, Miami, USA.

Random Rules, PULSE, New York, USA.

12 konstnärer 23 filmer, Borås Konstmuseum, Borås, Sweden.

Bakspeilet - Roglands Kunstsenter, Stavanger, Norway.

Dansa...O NO Centre de Cultura Contemporània de Barcelona.

Scenografi, 1m3, Lausanne, Switzerland.

Scenografi, Corner College, Zürich, Switzerland.

Borås Konstmuseum, Borås, Sweden.

Scenografi, Bastard, Stockholm.

Borås Konstmuseum c/o Röhsska Museet, Göteborgs

Internationella Filmfestival, Gothenburg, Sweden.

"They Always Say That Time Changes Things...", Hammer Museum, Los Angeles, USA.

The 32:nd International Film Festival Gothenburg, Borås. Konstmuseum c/Röhsska Museet, Borås, Sweden.

2008 *Videoart at Midnight*, Babylon, Berlin, Germany.

XY. L'emprise du genre, Musée Ianchelevici, La Louvière Belgium.

Photographic Works To Benefit the Foundation for Contemporary Arts, Cohan and Leslie, New York, USA.

Arts, Cohan and See History – Kunsthalle zu Kiel, Kiel, Germany.

Colony Room, San Francisco, USA.

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Leslie, New York, USA.

Musée Ianchelevici, La Louvière, Belgium.

A Space of Time, La Fabrica Galeria, Madrid, Spain.

Eastern Standard: Western Artists in China, Mass MoCA, Massachusetts, USA.

Why + Wherefore's This One Goes Up to 11, curated by Hanne Mugaas.

Levantamiento, Libertad y ciudadanía en los fondos de la Colección de Arte Contemporáneo de la Comunidad de Madrid, Centro de Arte Dos de Mayo, Mostoles, Spain.

See *History 2008*, Kunsthalle zu Kiel, Kiel, Germany.

Arena: Road Game, Art Gallery of Alberta, Edmonton, Canada.

Tabularasa - Forgotten Bar Project, Galerie im Regierungsviertel, Berlin, Germany.

The End Was Yesterday II, Kunstraum Innsbruck, Innsbruck, Austria.

The End Was Yesterday, Galerie Im Regierungsviertel Autocenter, Berlin, Germany.

The Cinematic, or Moving Images Expanded: Artists Film & Video

Showcase 2008, Insa Art Space, Arts Council Korea, Seoul, South Korea

Nouvelles Collections III, Sammlung Jocelyne & Fabrice Petignat, CentrePasquArt, Biel, Switzerland.

Medium Cool, Art in General, New York, USA.

Pawnshop, a project by Julieta Aranda, Liz Linden and Anton Vidokle. New York, USA.

Misanthropenkarussell, ALP Gallery, Stockholm, Sweden.

Tjorg Douglas Beer & The Forgotten Bar Project, ALP Gallery, Stockholm, Sweden.

Arena: Road Game, Art Gallery of Alberta, Edmonton, Canada.

2007 *Arte e Omosessualità, Da von Gloeden a Pierre et Gilles*, Palazzina Reale, Firenze, Italy.

Existencias, Musac, Museo de Arte Contemporáneo de Castilla León, León Spain.

HER(HIS)TORY, curated by Marina Fokidis, Museum of Cycladic Art, Athens, Greece.

Arte e Omosessualità. Da von Gloeden a Pierre et Gilles, Palazzo della ragione, Milan, Italy.

Video Weeks, Project 0047, Oslo, Norway.

Videoveckor, Gävle Konstcentrum, Gävle, Sweden.

Wanås 2007 - 20th Anniversary!, Wanås, Sweden.

Love Addiction, Galleria Comunale d'Arte Contemporanea, Monfalcone, Italy.

Oh my God!, Vestfossens Kunstlaboratorium, Norway.

Acceleration, Kunststart, Neuchâtel, Switzerland.

National Pride, Arti et Amicitiae, Amsterdam, The Netherlands.

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2006

The Eye-Screen or The New Image. 100 videos to rethink the world,
Casino Luxembourg, Luxembourg.

An evening with K48, The Kitchen, New York, USA.

5th Biennial de Montréal, Centre International d'Art Contemporain de
Montréal, Canada.

I'm Only Human, curated by Evi Baniotopoulou and Caroline Corbetta,
The Contemporary Art Centre of Thessaloniki (CACT), Thessaloniki,
Greece.

Art Feminism, Göteborgs konstmuseum, Göteborg, Sweden.

Free Frisbee, Los Angeles, USA.

Art Feminism, Hälsinglands Museum, Hudiksvall, Sweden.

Bêtes de Style, (Zoolâtries), The MUDAC, Musée du Design et d'Arts
Appliquées contemporain, Lausanne, Switzerland.

Fremd bin ich eingezogen, Kunsthalle Friedericianum, Kassel, Germany.

Art, Life & Confusion, Otober Art Salon Belgrade, curated by
René Block, Belgrade, Serbia.

Hyper Design, 6th Shanghai Biennale, Shanghai, China.

Review: vidéos et films de la collection Pierre Huber, Le
Magasin – Centre National d'Art Contemporain, Grenoble, France.

*Faces, bodies and contemporary signs of Ernesto Esposito's
collection*, Contemporary Art Donnaregina Museum (MADRe),
Naples, Italy.

Human Game, Curated by Francesco Bonami, Fondazione Pitti
Imagine, Stazione Leopolda, Florence, Italy.

Ruby satellite, Hyde Park Art Center, Chicago and UCR/California
Museum of Photography, USA.

Art Feminism, Liljevalchs konsthall, Stockholm, Sweden.

Arts Le Havre 2006, La Vie La Ville, Curated by Claude Gosselin, Le
Havre, France

Zwischen Körper und Objekt, MARTa Herford museum, Herford,
Germany.

Sublime Embrace, Art Gallery of Hamilton, Hamilton, Ontario, Canada.

We Humans are Free: From the Collection of S.M.A.K., 21st Century
Museum of Contemporary Art, Kanazawa, Japan.

The Moderna Exhibition 2006, Moderna Museet, Stockholm, Sweden.

FILMEN Opera Video, curated by Gigliotto Del Vecchio, Castel
Sant'Elmo, Naples, Italy.

BENT: Gender/Sexuality/Power in Contemporary Nordic Art,
San Francisco State University, SF, USA.

Fuori Pista, Fondazione Sandretto Re Rebaudengo, Capanna
Mollino, Sauze d'Oulx, Italy.

Handsome, Analix Forever, Geneva, Switzerland.

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- 2005** *Two Europe Two Asia*, Shanghai Doulun Museum, Shanghai, China.
Impact Festival, Utrecht, Holland.
Ressources - Politics of Belief - Critical Societies, Badischer Kunstverein, Karlsruhe, Germany.
Art Feminism, Dunkers Kulturhus, Helsingborg, Sweden.
Move, Borås Konstmuseum, Borås, Sweden.
Police, Landesgalerie Linz, Linz, Austria.
Art Unlimited, Art36Basel, Basel, Switzerland.
Private View 1980-2000, Collection Pierre Huber, Musée cantonal des Beaux-Arts de Lausanne, Switzerland.
Annexia; Festival Best Of # II, Toulouse, France.
identity_factories, Bucharest, Romania.
Bafici, Buenos Aires, Argentina.
Laocoon devoured, Art and political violence, DA2, Salamanca, Spain.
- 2004** *Contested Fields*, Des Moines Art Center, Des Moines, USA.
Laocoon devoured, Art and political violence, Centro Jose Guerrero Museum, Granada, Spain.
BIACS, curated by Harald Szeemann, Sevilla, Spain.
Lofoten International Art festival, Lofoten, Norway.
Laocoon devoured, Art and political violence, ARTIUM Basque Center Museum of Contemporary Art, Vitoria-Gasteiz, Spain.
Fast Forward - Media Art Sammlung Goetz, ZKM, Karlsruhe, Germany.
- 2003** *Poetic Justice*, Istanbul Biennial, Istanbul, Turkey.
Todos Somos Pecadores, Museo de Arte Contemporáneo de Monterrey, Mexico.
Undergang, Kunsthall Bergen, Bergen, Norway.
Sive Projects: Contemporary Art from Sweden, Yerba Buena Center for the Arts, San Francisco, USA.
- 2002** *Cardinales*, MARCO, Vigo, Spain.
We are all Sinners, Tamayo Museum, Mexico City, Mexico.
Imago 2002, Salamanca New Art Center, Salamanca, Spain.
La vie, au fond, se rit du vrai, Musée d'art contemporain de Bordeaux, Bordeaux, France.
Video Works, Internasjonal videokunst, Kunstnernes Hus, Oslo, Norway.
Visitors, Konsthallen-Bohusläns Museum, Uddevalla, Sweden.
Art Unlimited, Art33Basel, Basel, Switzerland.
Balances, Lothringer13/halle, Munich, Germany.
- 2001** *Love 2001*, Le Consortium, Dijon, France.
Le Repubbliche dell'Arte, Paesi Nordici, Interferenze, Palazzo Delle Papesse, Centro Arte Contemporanea, Siena, Italy.
Brave New World, Galeria OMR, Mexico City, Mexico.
Dévolér, Institut d'art contemporain, Villeurbanne, France.

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- SET - Racconto ed Artificio*, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, Italy.
Unreal time video, The Korean Culture and Arts Foundation, Seoul, Korea.
Impact Festival, Utrecht, Holland.
Tirana Biennial, Tirana, Albania.
Mois de la Photo, Montreal, Canada.
Sets, produced by IASPIS, The 49th Biennale of Venice, Venice, Italy.
The Standard Projection, curated by Yvonne Force Villareal, The Standard Hotel, Los Angeles, USA.
Lombard Fried Fine Arts, New York, USA.
Pandaemonium, Lux Gallery, London, United Kingdom.
FLEX, Ménagerie de Verre, Paris, France.
My generation, Atlantis Gallery, London, United Kingdom.
Still Moving, arranged by IASPIS, Stockholm, Sweden.
Ticker, Gebauer, Berlin, Germany.
- 2000**
- Wanted!*, Bunkier Sztuki, Krakow, Poland.
Over Game, Nederlands Instituut voor Mediakunst, Montevideo, Amsterdam, Holland.
Berlin Open, Trafó Galeria, Budapest, Hungary.
Mini-retrospektiv ANNIKA LARSSON, Samtida Film och Video, Moderna Museet, Stockholm, Sweden.
Version 2000, Centre pour l'Image Contemporaine, Geneva, Switzerland.
Face-à-face, Kunstpanorama, Luzern, Switzerland.
International Videoprogramm, Badischer Kunstverein, Karlsruhe, Germany.
Emotions pictures, Galleri F15, Moss, Norway.
Park, Momentum 2000, Moss, Norway.
International Videoprogramm, Galerie Barbara Thumm, Berlin, Germany.
The future is now, Stockholm Art Fair, Stockholm, Sweden.
Tempo, Linköpings Konsthall, Linköping, Sweden.
Film and video, Büro Friedrich, Berlin, Germany.
Timebeeing, NamNam Beauty, Copenhagen, Denmark.
Shoot, Malmö Konsthall/Spegeln, Malmö, Sweden.
- 1999**
- Tales of the cities*, The Agency, London, United Kingdom.
SEA Anno 0, LifeFoundation, Stockholm, Sweden.
False Friends, Galleria Nazionale d'Arte Moderna, Rome, Italy.
Blick, Moderna Museet, Stockholm, Sweden.
Silence, curated by Gigiotto Del Vecchio, Galleria Alberto Peola, Turin, Italy.
Art30Basel, VideoForum, Basel, Switzerland.
Wanås 1999, Wanås Skulpturpark, Wanås, Sweden.
Nordic Video, Stockholm ArtFair, Stockholm, Sweden.

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- 1998** 816, Galerie Analix, Paris, France.
MuuFestival, Kiasma Museum, Helsinki, Finland.
Highlights, Zita, Stockholm, Sweden.
Femmedia Video Festival, Stockholm, Sweden.
Konstautomaten, Stockholm, Sweden.
F.A.N Fantastic, Stockholm, Sweden.
- 1997** *A Grand Day Out*, Hide Kulturbrott, Gotland, Sweden.
- 1996** *På Tröskeln*, Edsvik Konsthall, Sollentuna, Sweden.

*Catalogue

Commissions

- 2013** *The Familiar Objects*, Video installation, Osram Art Projects, Munich, Germany.
- 2002** *BEND I*, Video installation, Stockholms University / KTH Royal Institute of Technology, IT-University Forum KISTA, Public Art Agency, Sweden.

Miscellaneous

- 2022** *Alien Laughter, Non-knowledge, Laughter & The Moving Image* – performance by Annika Larsson at Index Foundation, Stockholm; Kunstverein Harburger Bahnhof, Hamburg, Germany.
- 2021** *Alien Laughter* – performance by Annika Larsson at KANÔN, QĀNŪN, CANON, KW - Kunst Werke, Berlin, Germany.
- 2019** *It's After the End of the World* – a performance by Annika Larsson and Satch Hoyt a.o at Music for Future Images, Akademie Der Künste, Berlin, Germany; Encores, Teatro Goldoni, Venice, Italy.
- 2017** *The Discourse of the Drinkers*, book and video by Annika Larsson.
The Fuzzy Logics of an Organ – a performance by Annika Larsson at Music, Myth and Electricity, Herkules Saal, Munich, Germany.
- 2008** *Scenografi* - a film, a stage design and a book by Annika Larsson and Samuel Nyholm. A project supported by the Swedish Arts Grants Committee.
Dolls – a book by Annika Larsson published by Andréhn- Schiptjenko.
- 2000** *40-15 extract*, Zoo Magazine, #7 nov 2000.
CIGAR, Source Video Magazine 9.
- 1999** *Inbjudan till Herr B*, Source Video Magazine 7.
Chelsea World, creators Miltos Manetas/Andreas Angelidakis.
Galleri SVD, Svenska Dagbladet at www.svd.se.
SYNK at www.svt.se, Swedish Television SVT.
- 1998** www.annika.x-i.net.

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Grants and awards

- 2017** Senatsverwaltung für Kultur und Europa, Berlin, Germany, one year grant.
- 2014** German Academy Villa Massimo, Rome, Italy, one year fellowship.
- 2011** The Swedish Arts Grants Committee, five year grant.
- 2006** The Swedish Arts Grants Committee, five year grant.
- 2002** Beckers Art Prize, Sweden.
The Swedish Arts Grants Committee, two year grant.
- 2001** Baloise Art Prize, Basel, Switzerland.
IASPIS (International Artists' Studio Program in Sweden), Artist-in-residence six months, Stockholm, Sweden.
NIFCA (Nordic Institute of Contemporary Art), Artist-in-residence three months, Helsinki, Finland.

Public Collections:

- Beckers Collection, Sweden.
Borås Konstmuseum, Sweden.
Cantabria government collection, Cantabria, Spain.
Comunidad de Madrid, Madrid, Spain.
Dunkers Kulturhus, Sweden.
Fondazione Morra Greco, Naples, Italy.
FRAC, Bordeaux, France.
FRAC Île De France – La Plateau, Paris, France.
GAM / Galleria Civica d'Arte Moderna e Contemporanea, Turin, Italy.
Göteborgs Konstmuseum, Sweden.
HEART Herning Museum of Contemporary Art, Herning, Denmark.
Malmö Museer, Malmö, Sweden.
Moderna Museet, Stockholm, Sweden.
MUSAC - Museo de Arte Contemporáneo de Castilla y León, León, Spain.
Museum für Gegenwartskunst Basel, Basel, Switzerland.
Norrköpings Konstmuseum, Norrköping, Sweden.
Pierre Huber Collection, Switzerland.
Public Art Agency, Sweden.
Sammlung Goetz, Munich, Germany.
S.M.A.K - Stedelijk Museum voor Actuele Kunst, Gent, Belgium.
Stockholm Konst, Sweden.
Tony Podesta Private Collection, Washington D.C., USA.
Uppsala Konstmuseum, Uppsala, Sweden.

Andréhn-Schiptjenko

Andréhn-Schiptjenko, Paris

56, rue Chapon
75003 Paris, France

Tue-Fri: 11-18

Sat: 13-19

+33 (0) 1 81 69 45 67

paris@andrehn-schiptjenko.com

Andréhn-Schiptjenko, Stockholm

Linnégatan 31
114 47 Stockholm, Sweden

Tue-Fri: 11-18

Sat: 12-16

+46 (0)8 612 00 75

info@andrehn-schiptjenko.com