

FACTORY-ART gallery

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Factory-Art gallery is pleased to present a double solo exhibition **TIME LINE** by Swedish artist **J. Tobias Anderson** and the Italian artist **Beatrice Crastini**.

The exhibition will be opened on **Saturday, 15th May at 6pm** and will run until **17th July 2010**.

Time as a sense of extraordinary change. **Line** as division that separates two interlocutors who speak but don't hear each other. **TimeLine** that separates the instants of time lived, riding the **line** of photocopy days, running for chores that seem important. Why is the choice between what you believe to know and an unknown 'real' truth so fascinating? How could a choice possibly be made?

J. Tobias Anderson

In this exhibition he will present 3 of his video-installations: **"A small Part of the World", 2006**; **"The Wind", 2009** and the newest of all **"A Veracity A Mendacity", 2010**.

All of the 3 videos share a view on spoken words and the ideas and norms expressed through them. It is interesting that, nowadays, in the computerized world of video animation his videos look almost old fashion. By looking at them you might feel reminded of cartoons. Often times his figures are expressed through simple lines, no shadows and the background shows no specific area or place, as in the video "The Wind".



around? "A Veracity A Mendacity" questions if there, in the name of reason, can exist only one truth to any situation, and who should have the mandatory to tell others what is right and what is wrong.

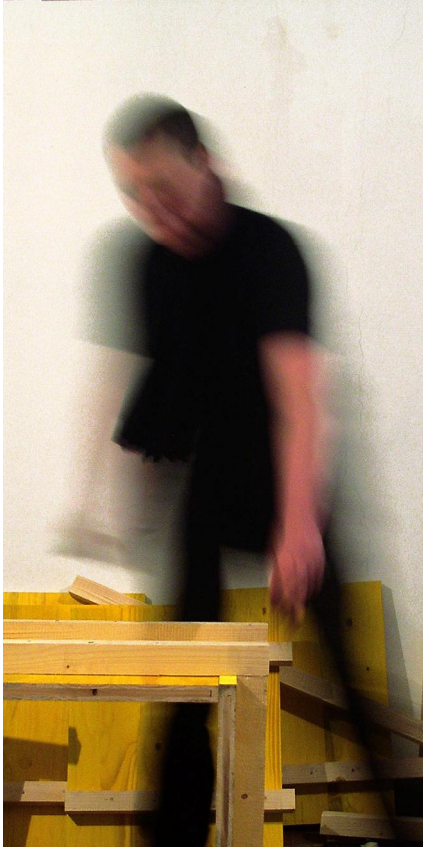
The work from 2009 "The Wind" again examines spoken words. It questions originality as well as the idea if something created is your own or whether it all has been there before.

The 2-minute video "A small Part of the World" is a video full of statements and slogans. The 3 people are in no real interaction. Instead they act as a surface for the statements which you can listen to and see on the monitor.

"A Veracity" and "A Mendacity" is a dual channel installation, where a man is in confrontation with two women. One is vulnerable and easily influenced, the other hesitant and questioning. On one hand the man is preaching a veracity to the already converted and on the other a mendacity to the doubtful. Or is it the other way



Beatrice Crastini



She presents her last installation: “28 days”. This installation highlights more clearly the artists research: isolate a piece of collective daily, de-context it, amplify the meaning and return it for a new reading.

In this project the focus is on the concrete. Beloved by builders, architects, mafia killers, speculators, Ministry of public Works, hated by environmentalists, green, public opinion. The concrete has a strong emotional charge, the concrete is strongly been abused. The cement is generally seen and experienced as a finished product, not recyclable, inert, dead.

But the mixture of Portland cement, aggregate (gravel or sand) and water, in its initial phase of realization that lasts 28 days, subject to maximum tension and reactions in its inside, also have a voice: this artwork gives us the magic of hearing.

For this project the artist have built with the wood used in construction two crates, with the workers of a real quarry threw the concrete. Within the crates were placed a microphone, connected to a sound card and with a Mac she has championship sounds.

All steps have been documented, and now with a headphone, it's possible listen the reality sound.

In another space the artist present also some painting of her last production that is the natural

evolution of works where *“memoirs of gestures...maybe not actually observed, but, following some kind of strange and tortous, have remained indelible in the folds of our ego and reappear suddenly recalled to the present by some kind of unexpected connection. Martina Ganino-Corriere dell'arte*

