

# FACTORY-ART gallery

Mommsenstraße, 27 charlottenburg 10629 BERLIN

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## J Tobias Anderson

b. 1971 in Gothenburg, Sweden

Living and working in Stockholm, Sweden

### Artistic education:

1998-1999 Royal Collage of Art, Post Graduate, Stockholm, Sweden

1993-1998 University Collage of Arts, Crafts & Design, Art Department, Stockholm, Sweden

1991-1993 Gotland Art Scool, Visby, Sweden

### Selekted works

#### THE WIND



Digital Video, 3'44", Black & White, Stereo, Aspect Ratio 4:3

© 2009

These words are all true. These words are all used. This is the way the wind is blowing. This is the wind of the reality in which we live. All words are already spoken. All things are already said. Nothing is original. Nothing is new.

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### THE VANISHING POINT *FLYKTPUNKTEN*



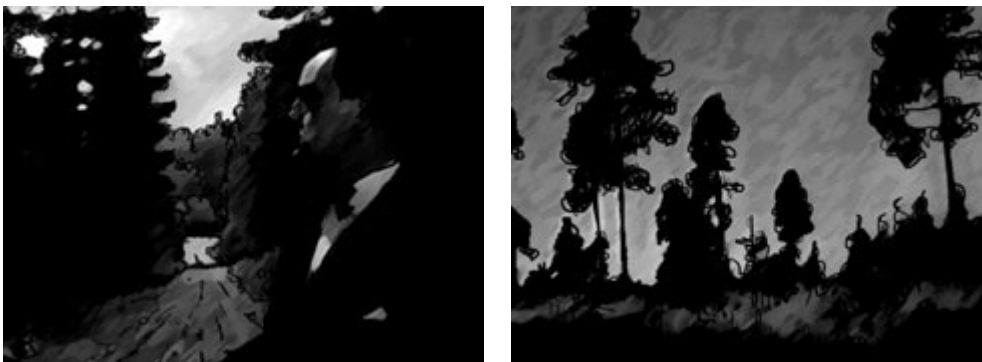
Digital Video, Loop 2'20", Colour, Stereo, Aspect Ratio 4:3

© 2008

Four people are lost in a desolate landscape, waiting for someone to come to their rescue. When an airplane finally approaches, their hope is lightened and at the same time, so is their despair.

"The Vanishing Point" is a looped video dealing with issues of humanity, hope, selfishness and inability to see the needs of others.

### DELUSION DISILLUSION



Digital Video, 3'33", Black & White, Stereo, Aspect Ratio 4:3 or 16:9

© 2008

Link to the video: <http://tobiasanderson.com/delusion-disillusion/>

A dark forest, a neverending road, two men with differing ideas on how to approach a problem. The outline of "Delusion Disillusion" is quite simple, but the possibilities of interpretation are more complex. Are the men referring to a matter of more personal character, or are they speaking of something much more general?

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## WHERE AM I TO GO?



Digital Video, 3'20", Black & White, Stereo, Aspect Ratio 4:3 or 16:9

© 2008

Link to the video: <http://tobiasanderson.com/where-am-i-to-go/>

An intriguing mixture of events before, during and after a confrontation between a man and his own self. The riddle evolves and expands into a maze of possible interpretations, and the clues on how to solve the puzzle lie deeply woven within the words that are spoken. Where are we to go now?

## GOING NOWHERE FAST



Digital Video, 4'22", Colour, Stereo, Aspect Ratio 4:3 or 16:9

© 2007

An animated video telling the story of days to come, maybe already our future. The world is moving without direction, led by a superpower that lacks a global philosophy. A society is shattered into fragments of what it was. Pieces are scattered over a desolate landscape, where four people are searching for the remains and answers to what has happened. It is now up to us to decide the path of tomorrow. Perhaps time is important, more so than we realize.

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## INSTITUTION



Digital Video, 3'33", Black & White, Stereo, Aspect Ratio 4:3

© 2006

"Institution" evolves around the mind of a person, and explores situations within a confined sterile environment, much resembling a mental institution. The main focus of the work is a woman and her insecurity in her own sanity, illustrated mainly in the soundtrack, where we can hear the woman's voice speaking in short contradicting sequences.

"Institution" also spins around the fact that mental institutions provide intensive mental care which may be very helpful to some, but at the same time there are many who oppose such treatment. Some of the techniques used in certain institutions, for example forced medication, may be what these people oppose to. In some countries judgments by therapists may sometimes tend to be on the safe side, due to the fact that if anything happens outside the walls of the institution, they may be liable. This might in turn lead to hospitalization and treatment which may be unnecessary and even harmful. Hospitalization is the most intensive and intrusive form of treatment.

## FREEDOM'S STEEL?



2-channel installation, Loop 6'48", Colour, Stereo, Aspect Ratio 4:3

© 2006

With shootings at workplaces happening more and more often in the U.S.A, the National Rifle Association of America are still fighting for the right for people to bring concealed firearms to these environments. Based on sayings and slogans from this organization, and incidents happening over recent years, "Freedom's Steel?" leaves you to wonder about how a legislation like that could ever be just.

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## WHERE I AM

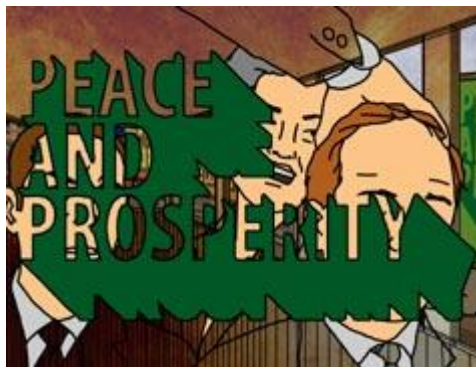


Digital Video, Loop 1'02", Black & White, Stereo, Aspect Ratio 4:3

© 2006

"Where I Am" is a looped video that investigates bewilderment within your own self. The work is a follow-up to the video "Where to I Go" from 2005, and shows a man's dealings with his own confusion, before or after the confrontation that was shown in "Where to I Go".

## A SMALL PART OF THE WORLD



Single-channel installation, Loop 1'21", Colour, Stereo, Aspect Ratio 4:3 or 16:9

© 2006

Link to the video: <http://tobiasanderson.com/a-small-part-of-the-world/>

"A Small Part of the World" is a video full of statements and slogans. Which should we believe in, and which should we not? In an overpopulated world, how shall we find the true way to live our lives in harmony? Don't treat the sayings of religious or political leaders as truths and let them steer you off your way to what's right in life. The Chinese Communist Party's slogan: "Seek truth from facts" might be a statement to follow, but which are the "right" truths - which is the way you choose in life?

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## CHASE



Digital Video, 2'24", Colour, Stereo, Aspect Ratio 4:3 or 16:9

© 2005

The famous high speed car chase of "Bullitt" from 1968, cars roaming in the streets of San Francisco. "Chase" has, like "Prairie Stop, Highway 41" and "Bodega Bay School" from 2004, an animated setting, and excludes the essential items that the original version focused on - the cars.

## WHERE TO I GO



Digital Video, 4'46", Black & White, Stereo, Aspect Ratio 4:3

© 2005

A video that displays a man's confrontation with his own self. A meeting that is not always as rewarding as one might have hoped. Classic filmsequences have been re-cut and animated to illustrate this dilemma, and the final imagery is created in a highly contrasted style, with characters echoing of decades from long ago.

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## AL LADRO!



Single-channel installation, Loop 1'26", Colour, Aspect Ratio 4:3 or 16:9

© 2005

"Al ladro!" is a short loop, only showing the absolute climax of a movie. The components used are strictly the main ingredients from a scene in Vittorio De Sica's "The Bicycle Thief" from 1948. These are animated and looped, buildings and other objects have been removed from the original scene.

## PRAIRIE STOP, HIGHWAY 41



Digital Video, 9'26", Colour, Stereo, Aspect Ratio 4:3

© 2004

The famous cropdusting scene from North by Northwest, one of the most classic action sequences ever made - but in this version in an animated setting and without the people, vehicles and dialogue that originally create the action.

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## STATE OF FEAR



Digital Video, 6'40", Colour, Stereo, Aspect Ratio 4:3

© 2004

Inspired from George W Bush's 2004 State of the Union speech, "State of Fear" creates a message of its own, dealing with events happening in the contemporary world, a quite different statement than the original text's. Who has really got ambitions of empire in our world?

## A NORTH WINDOW FOR THE MAN WITH VERTIGO



Single-channel installation, 43'30", Colour, Stereo, Aspect Ratio 4:3

© 2004

Created from eight Alfred Hitchcock classics, "A North Window for the Man With Vertigo" takes a vast step into exploring ways of using material that usually is not visible.

Only the very edges of the movies are used, edges one usually never sees, or at least never thinks very much about while viewing the original movie. A regular TV-monitor generally always crops the image on the inside of the parts used.

In "A North Window for the Man With Vertigo" these extremely forgotten parts create the whole image, which becomes almost entirely abstract, and in constant transformation. The images, as well as the sound, take on a life of their own.

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## BODEGA BAY SCHOOL



Digital Video, 5'29", Colour, Stereo, Aspect Ratio 4:3

© 2004

A classic build-up for a classic thriller sequence. However, in this animated setting the main ingredients are missing - there are no birds, no people, no dialogue. What happens with the scenery when a setting is altered in this way? Where does the tension go, and what atmosphere is left to echo through the lingering images?

## ÖGONBLICK/MOMENTS



Digital Video/3-channel installation, Loop 2'00", Colour, Stereo, Aspect Ratio 4:3

© 2003

The project "Ögonblick/Moments" takes off in a will to mediate different aspects of time, and what happens when you freeze the time - trying to find out what a moment is, and of what it consists. Life is made of a tremendous number of moments where most pass us without any greater notice. The intention with the project is to visualize some of these rather ordinary and seemingly unimportant moments - a try to hold on to something passing and transient.

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## SLICED CLASSICS



Single-channel/8-channel installation, 45', Colour/Black & White, Stereo, Aspect Ratio 4:3

© 2003

Imagine a work made entirely from parts of old movies that has never before been seen. In "Sliced Classics" this is applicable, atleast when it comes to viewing the appropriated originals on a TV-monitor.

"Sliced Classics" is a work with the same conceptual take-off as "Nine Piece Rope" - which is to move the focus of the viewer from the centre to the peripheral areas of the image. In "Sliced Classics" this idea is carried to extremes.

Eight classic Hollywood movies make the base of the new work, but only the very edges of the movies are used, edges one usually never sees, or atleast never thinks very much about while viewing the original movie. A regular TV-monitor generally always crops the image on the inside of the parts used.

In "Sliced Classics" these extremely forgotten parts create the whole image, which becomes almost entirely abstract - a completely new work. The project "Sliced Classics" is an extensive work containing eight separate parts, and the total length is around 45 minutes.

## NINE PIECE ROPE



Digital Video, 2'24", Colour, Stereo, Aspect Ratio 4:3

© 2002

In September 2002 the video "Nine Piece Rope" was finished. It's Alfred Hitchcock's "Rope" compressed into two minutes and ten seconds, cut into nine pieces, and put together again in a non-chronological order. The work is trying to move the focus of the viewer from the place the original filmmakers had in mind, to other, more peripheral areas of the image.

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879 COLOUR 879 FÄRG



Digital Video, 1'23", Colour, Stereo, Aspect Ratio 4:3

© 2002

"879" is based upon 879 drawn still images from Alfred Hitchcock's classic "North by Northwest", originally made in a transparent black and white version in 1998. This is the colour version of the same work. The images, that were chosen from the Swedish translation of the movie, were replaced in chronological order, two frames per illustration, and through this a completely new expression and a new work is created.

EVERYBODY WANTS TO BE GRANT



Digital Video, 2'53", Colour, Stereo, Aspect Ratio 4:3

© 2002

"Everybody Wants to Be Grant", is a further development of "My Name Is Grant", and goes farther in investigating the pros and cons of celebrityhood, with basis in identity in general and specifically Cary Grant. The work is formed by a simple imagery, which in diffuse slow-motion sequences interplay with a more complex soundtrack. The title comes from a statement made by a journalist whilst interviewing Grant. "Everybody wants to be Cary Grant", the journalist is supposed to have said, at which Grant replied: "So would I".

"Everybody Wants to Be Grant" was originally made in 2001, but re-edited in 2002 into a new work.

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## ACTIVE PASSIVE PASSAGE CONVERSATION



Digital Video, 2'04", Colour, Stereo, Aspect Ratio 4:3

© 2000

"Active Passive Passage Conversation" is a two-minute video that deals with people's inability to communicate with each other in common situations. How we speak beside one another, do not listen to what is really said, and do not say what we really mean. A big problem in everyday life, for far too many. Visually the work is made in a colourful, highly contrasted style, with characters reminding us of past decades. The dialogue is created only from cut-out lines of movies from the 40s, 50s and 60s.

## MY NAME IS GRANT



Digital Video, 1'52", Colour, Stereo, Aspect Ratio 4:3

© 1999

"My Name Is Grant" is a mansided work, which investigates the icon role, that Cary Grant had already during his lifetime, and that puts the spectator in an imaginative centre to be on the same level as the subject of the video.

The work is the first in a series of works, which with basis in Grant investigates things like celebrityhood, identity, dual personalities and media hype. The take-off from Grant is partly because Cary Grant really was an alias for Archibald Leach, something that occasionally made him confused in the search of his own self.

Originally being a soundwork, with the central point in Grant's monologue, the video is illustrated by aesthetically put sceneries, that do not interfere with the video's soundtrack. All pictures are chosen and created frame by frame, the same procedure as in animation.

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## CV

### J TOBIAS ANDERSON

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Living and working in Stockholm, Sweden

#### Artistic education:

1998-1999 Royal Collage of Art, Post Graduate, Stockholm, Sweden

1993-1998 University Collage of Arts, Crafts & Design, Art Department, Stockholm, Sweden

1991-1993 Gotland Art School, Visby, Sweden

#### Solo exhibitions & screenings (selection):

#### Current and Upcoming

Factory-Art gallery, *Time Line - double solo show*

15/5 - 31/07 2010, Berlin, Germany

Riksställningar, *SHOW UNIT - ANIMATIONSINAVATION*

18/9 2009-18/10 2010, Different locations, Sweden

Tour @ Folkets Hus och Parker, *DOLLY ZOOM*, cur. by twochange

21/9 2009-2010, Different locations, Sweden

Centrum för fotografi, *FOTOGRAFI: NU 2009*, cur. by Liv Stolz & Aura Seikkula

1/10-8/11 2009, Stockholm, Sweden

Uppsala Short Film Festival

Okt. 2009, Uppsala, Sweden

EESC, The European Economic and Social Committee, *FOTOGRAFI: NU 2009*, cur. by Liv Stolz & Aura Seikkula

Nov. 2009, Brussels, Belgium

Brest European Short Film Festival

7-15/11 2009, Brest, France

State Art Gallery/Kaliningrad Art Gallery, *LIVING IN A MODERN SOCIETY*, cur. by Martin Schibli

13/11-23/12 2009, Kaliningrad, Russia

Centre Pompidou, Jeu de Paume, Théâtre du Châtelet

*RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID*, cur. by roARaTorio

30/11-9/12 2009, Paris, France

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Skanstull Underground Station, *ILLUSION*, cur. by Frida Cornell & Stefan Otto  
1/12 2009-31/10 2010, Stockholm, Sweden

Young Projects Los Angeles/Pacific Design Center, *REMOTE VIEWING*, cur. by Paul Young  
Jan. 2010, Los Angeles, USA

Centre d'Art Santa Mónica, *REMOTE VIEWING*, cur. by Paul Young  
May 2010, Barcelona, Spain

Glenbow Museum & Art Gallery, *REDIRECT*, cur. by Sarah Joyce & Gordon Duggan  
Nov. 2010-Feb. 2011, Calgary, Canada

## **2009**

twochange Showroom, *879 COLOUR*, Stockholm, Sweden

## **2008**

Espaivisor @ LOOP, Barcelona, Spain

## **2006**

Uppsala Art Museum, Sweden with Cecilia Lundqvist, cur. by Anders Jansson

Jönköpings Länsmuseum, *RE-ACTION*, Sweden, cur. by Helena Holmberg

Konst Gävleborg, Galleri Slottet, Hälsinglands Museum, *RE-ACTION*, Gävleborgs Län, Sweden

Centre Culturel Francois, *VIDEO DIA LOGHI*, Torino, Italy, cur. by Branka Bencic

## **2005**

MMC Luka, *DEACTION*, Pula, Croatia, cur. by Branka Bencic [cat.]

ak28, *ACTION*, Stockholm, Sweden, cur. by Felice Hapetzeder

Cork Film Centre, *PERIPHERAL VISIONS*, Ireland, cur. by Cliodhna Shaffrey [cat.]

Blackbox Video, *CHASE*, Norrköping, Sweden

Edith-Russ-Haus für Medienkunst, *879 COLOUR*, Oldenburg, Germany

Filmbutikén, *AL LADRO!*, The Swedish Film Institute, Stockholm, Sweden, cur. by Filmform

## **2004**

VKS, Toulouse, France

Blackbox Video, Norrköping, Sweden

Teatro Odisseia, Rio de Janeiro, Brazil, screening with Cecilia Lundqvist

## **2003**

Museo de Arte Moderno, Buenos Aires, Argentina, screening with Cecilia Lundqvist, cur. by Claudio Caldini

## **Group exhibitions & screenings (selection):**

## **2009**

Highlanes Gallery, *FLICKS - THE CINEMATIC IN ART*, Drogheda, Ireland, cur. by Cliodhna Shaffrey [cat.]

Haus der Kulturen der Welt, *RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID*, Berlin, Germany, cur. by roARaTorio[cat.]

VIS, Vienna Independent Shorts, Austria

Scuola dei Calegheri, *NORTHWAVE*, Venice, Italy, cur. by Lorella Scacco [cat.]

EMAF, European Media Art Festival, Osnabrück, Germany

Museo Nacional Centro de Arte Reina Sofía, *RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID*, Madrid, Spain, cur. by roARaTorio [cat.]

Dumbo Arts Center, *VIDEO\_DUMBO*, Brooklyn, New York, USA, cur. by Caspar Stracke & Gabriela Monroy

Universidade Católica Portuguesa - Escola das Artes, *BLACK & WHITE FESTIVAL*, Porto, Portugal

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Bio Rio, *GREAT DOLLY ZOOM*, Stockholm, Sweden, cur. by twochange

Filmfest Dresden, *EXPERIMENTAL FILMS*, Germany

Vienna Independent Shorts, *KURZFILMZIMMER #2*, Vienna, Austria

Hamburg International Short Film Festival, Germany

Backup Festival, *BACKUP AWARD*, Weimar, Germany

## 2008

Museo Nazionale di Castel Sant'Angelo, *SCONFINAMENTI*, Rome, Italy, cur. by Sergio Rossi, Cristina Zadro [cat.]

Espaivisor, *GLIMPSE*, Valencia, Spain

Austrian Filmmuseum, *HITCHCOCK EXPERIMENTAL*, Vienna, Austria

Moscow International Biennale for Young Art, *QUI VIVE?*, Moscow, Russia

Universidade Católica Portuguesa - Escola das Artes, *BLACK & WHITE FESTIVAL*, Porto, Portugal

NCCA, *LIVING IN A MODERN SOCIETY*, Nizhny Novgorod, Russia, cur. by Martin Schibli

Camjap, Centro de Arte Moderna José de Azeredo Perdigão, *E-FLUX VIDEO RENTAL*, Lisbon, Portugal

Villa San Michele, *ON AIR*, Anacapri, Italy, cur. by Lorella Scacco

Rencontres Internationales Paris/Berlin/Madrid, Paris, France [cat.]

Uppsala Short Film Festival, Sweden

Art Centre of Palacky University, *PAF 2008 Festival of Animated Films*, Olomouc, Czech Republic

## 2007

Museo de Colecciones ICO, *FANTASMAGORIA*, Madrid, Spain, cur. by Juan Antonio Álvarez Reyes [cat.]

Le Fresnoy Centre, *HISTOIRES ANIMEES*, Tourcoing, France, cur. by J. A. Álvarez Reyes, Neus Miró, Marta Gili, Laurence Dreyfus [cat.]

Kunstverein Freiburg, *AUSGEZEICHNET!*, Germany, cur. by Felicity Lunn [cat.]

MuHKA, Antwerp Museum of Contemporary Arts, *THE WRONG ARTIST: HITCHCOCK EN VIDEOKUNST*, Belgium

Director's Lounge, *DIRECTOR'S LOUNGE - CONTEMPORARY ART & MEDIA*, Berlin F'hain, Germany, cur. by Kim Collmer

Circulo de Bellas Artes, *MADRID-PARIS-BERLIN LES RENCONTRES INTERN.*, Madrid, Spain [cat.]

Internationale Kurzfilmtage Oberhausen, Germany

CaixaForum Palma, *HISTORIES ANIMADES*, Palma de Mallorca, Spain, cur. by J. A. Álvarez Reyes, N. Miró, M. Gili, L. Dreyfus [cat.]

Centre Culturel Suisse de Paris, *E-FLUX VIDEO RENTAL*, Paris, France

Hamburg International Short Film Festival, Germany

Portland Center for the Performing Arts, *PLATFORM INTERNATIONAL ANIMATION FESTIVAL*, USA

Curtas Vila do Conde - International Film Festival, Portugal

Skandinaviska Föreningen in Rome, *ON AIR*, Italy, cur. by Lorella Scacco

## 2006-2007

Sala Rekalde, *ISTORIO ANIMATUAK*, Bilbao, Spain, cur. by J. A. Álvarez Reyes, N. Miró, M. Gili, L. Dreyfus [cat.]

Mucsarnok/Kunsthalle Budapest, *DREAMLANDS BURN*, Hungary, cur. by Edit Molnár, Livia Páldi [cat.]

Edith-Russ-Haus für Medienkunst, *RE-VISION*, Oldenburg, Germany

Arthouse Texas, *E-FLUX VIDEO RENTAL*, Austin, USA

## 2006

CaixaForum, *HISTORIES ANIMADES/ANIMATED STORIES*, Barcelona, Spain, cur. by J. A. Álvarez Reyes, N. Miró, M. Gili, L. Dreyfus [cat.]

Australian Center for Photography, *SYNCITY*, Sydney, Australia, cur. by Mark Titmarsh [cat.]

Linköpings Konsthall Passagen, *ME MYSELF AND I*, Sweden, cur. by Åsa-Viktoria Wihlborg [cat.]

Champ Libre, *CITE INVISIBLE CITY*, Montreal, Canada

Rencontres Internationales Paris/Berlin, France & Germany [cat.]

Site Gallery, *HIS LIFE IS FULL OF MIRACLES*, Sheffield, UK

EMAF, European Media Art Festival, Osnabrück, Germany

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Viper Festival, Basel, Switzerland

Les Inattendus, Lyon, France

Backup\_Festival, Bauhaus-University Weimar, Germany

Le Cinematograph, *CONTRECHAMP 3*, Nantes, France

## **2005**

Biennial of Moving Images, Geneva, Switzerland [cat.]

The Video Art Foundation @ Centre d'Art Santa Monica, *VIDEODICTIONARY*, Barcelona, Spain

Edith-Russ-Haus für Medienkunst, *COPY AND PASTE*, Oldenburg, Germany

Galleria Sogospatty, *ANIMArTION*, Rome, Italy, *cur. by Raffaele Gavarro*

Galleri 21, Malmö, Sweden, *cur. by Anders Olofsson*

Filmform @ Cinemateket, *NEWS*, Stockholm, Sweden

Moderna Museet, *ONEDOTZERO\_STOCKHOLM*, Stockholm, Sweden

Prenelle Gallery, *ISLAND ART FILM & VIDEO FESTIVAL*, London, UK

Uppsala Short Film Festival, Sweden

O Eins, *VIDEO VISIONS*, Oldenburg, Germany

Rencontres Internationales Paris/Berlin, France & Germany [cat.]

The Video Art Foundation @ La Casa Encendida, *VIDEODICTIONARY*, Madrid, Spain

International Festival of New Film, Split, Croatia

Impakt Festival, Utrecht, Holland

Sopot Film Festival, Poland

## **2004**

Film Fylkingen, Stockholm, Sweden

St Martins Hotel, London, UK, *cur. by Sarah Wood*

Cambridge Film Festival, UK

Liljevalchs Konsthall, *VÅRSALONGEN*, Stockholm, Sweden [cat.]

Il Cinema Ritrovato, Bologna, Italy

Västerås Art Museum, *SAMTIDIGT*, Sweden

Rencontres Internationales Paris/Berlin, France & Germany [cat.]

Sesc Vila Mariana, *IMAGENS QUE VOCE JAMAIS VERA NA TV*, Sao Paulo, Brazil

International Film Festival of Fine Arts, Szolnok, Hungary

Microwave Festival, Videotage, Hong Kong

Uppsala Short Film Festival, Sweden

## **2003-2005**

Riksställningar, *SHOW UNIT*, Sweden

## **2003**

Royal Hibernian Academy, *GREYSCALE/CMYK*, Dublin, Ireland, *cur. by Rebecca Gordon Nesbitt* [cat.]

Kunst-Werke Berlin, *ANIMATIONS*, Germany, *cur. by Carolyn Christov-Bakargiev, Larissa Harris* [cat.]

Glasgow Print Studio, *HITCH*, UK

dLux Media Arts, *d>art 03*, Sydney, Australia

The Video Art Foundation, *25 HRS*, Barcelona, Spain [cat.]

The Changing Room, *PAST STANDING*, Stirling, UK

Mmc Gallery LUKA, *CINEMANIA(C)*, Pula, Croatia, *cur. by Branka Bencic* [cat.]

Rencontres Internationales Paris/Berlin, France & Germany [cat.]

Dissonanze, Rome, Italy, *cur. by Daniela Cascella*

Filmform @ Elverket, Stockholm, Sweden

Source Video Magazine Live c/o Stockholm Art Fair, Sweden

## **2002-2003**

Galerie der Stadt Backnang, *BILDER-CODES*, Germany [cat.]

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*RIGHT ABOUT NOW/BEYOND PARADISE: NORDIC ARTISTS TRAVEL EAST* [cat.]

2002

Tramway, *GREYSCALE/CMYK*, Glasgow, UK, *cur. by Rebecca Gordon Nesbitt* [cat.]

Champ Libre @ CRAIG pumping station, *CITE DES ONDES*, Montreal, Canada

Kalmar Art Museum, Sweden, *cur. by Karin Faxén*

Modern Museum of Art & Riksställningar, *KONSTMOBILEN*, 13 towns in Sweden

Chiangmai University Art Museum, *THE SWEDISH ART WEEK*, Thailand

NOASS, *SNOWFLAKES*, Riga, Latvia

Modern Museum of Art c/o Stockholm Art Fair, Sweden

Magasin 3, Project Djurgårdsbrunn, *RIGHT ABOUT NOW*, Stockholm, Sweden

Artgenda @ Metropolis, Hamburg, Germany

Videoex, Zürich, Switzerland

International Film Festival of Fine Arts, Szolnok, Hungary

2001-2002

P.S.1 Contemporary Art Center, *ANIMATIONS*, New York, USA, *cur. by Carolyn Christov-Bakargiev, Larissa Harris* [cat.]

*BLICK TOUR*, *cur. by Rebecca Gordon Nesbitt, Maria Lind, Cecilia Widenheim* [cat.]

2001

Center for Contemporary Art, *VIDEO AGAINST VIDEO*, Kiev, Ukraine, *cur. by Olga Zhuk, Nadya Prigodich*

dLux Media Arts, *d>art01*, Sydney, Australia

adHocArts.org @ Side Street Live, *VIDEACY*, Los Angeles, USA, *cur. by Andrew Bucksbarg*

NIFCA, *BLICK*, Helsinki, Finland, *cur. by Rebecca Gordon Nesbitt, Maria Lind, Cecilia Widenheim* [cat.]

Rencontres Internationales Paris/Berlin, France & Germany [cat.]

Modern Museum of Art, *BLICK*, Stockholm, Sweden, *cur. by Rebecca Gordon Nesbitt, Maria Lind, Cecilia Widenheim* [cat.]

J Paul Getty Museum, Los Angeles, USA

[plug in], *>>REPLAY>>*, Basel, Switzerland

VIPER, Zürich, Switzerland

Clermont-Ferrand Short Film Festival, France

Microwave Festival, Videotage, Hong Kong

Bangkok Experimental Film Festival, Thailand

*>>backup2001\_festival.new media in film<<*, Bauhaus-University Weimar, Germany

2000

Kino Riga, *KRIS TAPA TAPA*, Latvia

Odenplan Underground Station, Stockholm, Sweden

EMAF, European Media Art Festival, Osnabrück, Germany

Media City, Windsor, Ontario, Canada

Dreamcatcher, Kiev, Ukraine

bitfilmFestival, Hamburg, Germany

Hamburg International Short Film Festival, Germany

1999

Modern Museum of Art, *BLICK*, Stockholm, Sweden, *cur. by Maria Lind, Cecilia Widenheim*

Stockholm Electronic Arts, *NORTH ANIMA*, Sweden

Mala Galerija, *NON STOP VIDEO CLUB*, Ljubljana, Slovenia, *cur. by Maria Lind*

EMAF, European Media Art Festival, Osnabrück, Germany

Manifestation Internationale Video et Art Electronique, Montreal, Canada

VIPER, Luzern, Switzerland

Videoex, Zürich, Switzerland

# **FACTORY-ART gallery**

**Mommensenstraße, 27 charlottenburg 10629 BERLIN**

**+49.(0)30.31809794 factory-art.com info@factory-art.com**

Videography (selection):

**2009**

The Wind

**2008**

The Vanishing Point

Delusion Disillusion

Where Am I to Go?

**2007**

Going Nowhere Fast

**2006**

Institution

Freedom's Steel?

Where I Am

A Small Part of the World

**2005**

Chase

Whereto I Go

Al ladro!

**2004**

Prairie Stop, Highway 41

State of Fear

A North Window for the Man With Vertigo

Bodega Bay School

**2003**

Moments/Ögonblick

Sliced Classics

Ett ögonblick./Wait a minute.

**2002**

Vänta./Well, just a second.

Nine Piece Rope

879 Colour

Everybody Wants to Be Grant

**2001**

Ett ögonblick./One moment.

Privacy and Dreams

Grant Standing Falling Lying

**2000**

Active Passive Passage Conversation

What People Want

**1999**

My Name Is Grant

The Breeding School

**1998**

The First and Last Minute and Every Minute Inbetween

879

# **FACTORY-ART gallery**

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1997

He Dies at the End

## **Awards & residencies:**

2009

The Wind - Best Experimental Video, *BLACK & WHITE FESTIVAL*, Escola das Artes, Porto, Portugal

2008

Institution - Best Experimental Video, *BLACK & WHITE FESTIVAL*, Escola das Artes, Porto, Portugal

2005-2006

IASPIS Residency @ ACME, London, UK

2005

Bodega Bay School - Nomination for *International Media Award for Science and Art*, SWR & ZKM, Karlsruhe, Germany

879 Colour - 1st Price *Total Experimental/Video Art*, Sopot Film Festival, Poland

Prairie Stop, Highway 41 - Special Mention, Biennial of Moving Images, Geneva, Switzerland

2004

Prairie Stop, Highway 41 - Special Mention, Lausanne Underground Film & Music Festival, Switzerland

NIFCA, Sleipnir, Residency at Hollufgård, Odense, Denmark

2003

879 Colour - Nomination for *Diesel New Art*, Sweden

2002

879 Colour - Nomination for *International/Media/Art/Award*, ZKM, Karlsruhe, Germany

NIFCA, Network North, Residency at Glasgow School of Art, UK

2000

My Name Is Grant - Jury's 3rd Nomination in Video, Dreamcatcher, Kiev, Ukraine

## **Bibliography (selection)**

2009

Northwave (IT), Lorella Scacco, published by Silvana Editoriale June 2009

2007

Der Sonntag (DE), "Die Zeichnung ist zurückgekommen", Annette Hoffmann, 1 April 2007

Regioartline (DE), "Linie mit Perspektive", Yvonne Ziegler, #4 20 April 2007

2006

Independent essay: "Blinded by Movie Magic - the Inventions of J Tobias Anderson" (SE), Daniel Lundström, 17 Nov 2006

Jönköpings-Posten (SE), "Konstvideor nytt festivalinslag", Nina Marjavaara, 1 Sep 2006

Östgöta Correspondenten (SE), "Egocentrism som imponerar", Lars-Ola Johansson, 22 Aug 2006

Östgöta Correspondenten (SE), "Porträtt på åtta sätt", Helena Lundberg, 19 Aug 2006

Catalogue "Me Myself and I" (SE), "Samtal med J Tobias Anderson", Anders Olofsson, published by ArtPlatform Aug 2006; ISBN 978-91-976421-0-1

Catalogue "Histories Animades" (ES), published by Fundaciòn "la Caixa" June 2006; ISBN13:987-84-7664-905-3; ISBN 10:84-7664-905-3

Dagens Nyheter (SE), "J Tobias Anderson & Cecilia Lundqvist", Jessica Kempe, 18 March 2006

Uppsala Nya Tidning (SE), "På riktigt och på låtsas", Sebastian Johans, 25 Feb 2006

Nollarton (SE), "Klippt för konsten", Tomas Kindenberg, #1 2006

Uppsala Nya Tidning (SE), "Konst utanför ramen", Lena Köster, 3 Feb 2006

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## **2005**

Norrköpings Tidningar (SE), "Biljakt genom San Francisco utan McQueen", Mats Granberg, 6 Dec 2005

Artphoto (RO), "Portfolios", #6-7 2005

Catalogue "DeAction" (HR), "Cinemanía[c]05", Branka Bencic, published by MMC Luka July 2005 ISBN1845-5875

[www.konsten.net](http://www.konsten.net) (SE), "Den moderna världens pulsslag", Anders Olofsson, 5 June 2005

Svenska Dagbladet (SE), "Vad händer med Fåglarna utan fåglar?", Jeanette Gentele, 28 May 2005

## **2004**

Norrköpings Tidningar (SE), "Mystiska landskap och rörliga bilder", Ellika Kyndel, 9 Nov 2004

Konstperspektiv (SE), "Videokonstens väg in i vardagsrummet", Catrin Lundqvist, #2 May 2004

## **2003**

Sunday Herald (UK), "Under the light of the moon", Catriona Black, 12 Oct 2003

## **2002**

Catalogue "bilder\*codes#" (DE), "Short texts/Nominees: J Tobias Anderson", Barbara Könches, published by ZKM Nov 2002 ISBN 3-928201-28-X

The Scotsman (UK), "Lost for words", Duncan McMillan, 10 Sep 2002

Catalogue "Greyscale/CMYK" (UK/FI) "J Tobias Anderson", Mats Stjernstedt, published by NIFCA Aug 2002 ISBN 951-8955-64-6

Barometern (SE), "Nya bildlagar väcker frågor", Tina Jeppsson, 12 April 2002

Östran (SE), "Fyra unga konstnärer visar konstvideofilmer", Karin Asmundsson, 12 April 2002

Dagens Naeringsliv/DN-Magasinet (NO), "Kjappere videokunst", Jonas Ekeberg, 23-24 Feb 2002

## **2000**

Space (SE), "Han dör på slutet", Samuel Dahlberg, #2 2000

## **1999**

Svenska Dagbladet (SE), "Med blick för video", Malena Janson, 24 Sep 1999