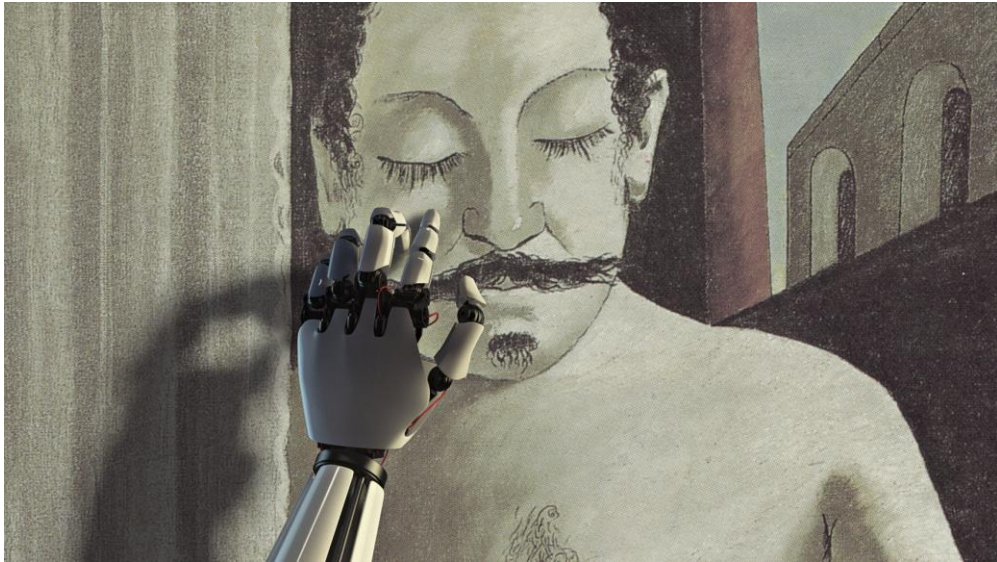


Christian Andersson

JUNE 15 – JULY 30 / 2016



Christian Andersson, *Dreamcatcher* (still), 2015, HD video, 10:46 min, courtesy of the artist and von Bartha, Cristina Guerra Contemporary Art, Galerie Nordenhake

Christian Andersson presents an exhibition of new and recent works at von Bartha, Basel. The artist employs a mixture of sculpture, installation and video to examine the relationship between science, reality and fiction. Often appropriating tropes from science fiction, Andersson's work speaks of an intermediary space existing on the periphery of our everyday experience. Rather than presenting a singular approach to reality, the artist explores multiple viewpoints simultaneously, providing the viewer with a broader perception of the world as we know it.

For this exhibition, the artist has created distinctive realms within von Bartha's 850m² gallery space. The gallery's entrance hosts *Column Shred* (2015), six hanging floor-to-ceiling prints. Creating the illusion of architectural columns, the installation is in fact a series of paper documents, printed on one side and shredded at the bottom. Here architecture and history are reduced to a printed sourcecode. Yet, these fragile membranes charge the space with a binary function; seen from one side they seem to be architectural structures, seen from the back, blank pieces of paper. Passing through the space, the visitor constantly has to reconfigure their perspective moving through this changing landscape.

In the mid-part of the gallery we encounter a new set of works. In *Now Wait for Last Year* (2016), a pair of funnel-shaped objects in wood is the result of months of labour where the artist worked together with a woodturner to hollow out the annual rings of 120-year old oak trees. By carving progressively deeper from the bark to the trunk's core each ring is revealed separately. The artist suggests that these objects might be seen as three dimensional representations of the relationship between space and time - for example, a black hole as it is described in Einstein's theory of relativity.

Another major new work, *Chroma Key Twine* (2016), is based on green screen backdrops, commonly used in TV and film production to create virtual backgrounds. By braiding two

screens together, which both allude to the existence of an imaginary world, Andersson suggests the existence of two future universes in parallel. With *Chroma Key Twine* Andersson reflects upon the virtual nature of our world today, identifying with the author David Foster Wallace's observation, "For our generation, the entire world seems to present itself as 'familiar' but since that's of course an illusion...maybe any 'realistic' fiction's job is opposite what it used to be – no longer making the strange familiar but making the familiar strange again."

At the rear of the gallery the film *Dreamcatcher* (2015) plays on a double-sided screen. Described by the artist as a recorded dream inside the mind of an artificial intelligence, *Dreamcatcher* tracks a journey through a montage of imagery, including paintings by the Surrealist artist Giorgio de Chirico, science fiction illustrations and animations, all of which evoke the feeling of a space beyond their two dimensional form. The final moments of the film focus on one of de Chirico's paintings in particular - *Le Creveau de L'Enfant* (*The Child's Brain*, 1914) – which depicts a male figure facing forward, his eyes closed. As the camera hones in on the figure, the hand of a robot reaches out to touch the painted face and as it does the man's eyes open suddenly and stare vacantly at the viewer.

The exhibition will coincide with Art Basel 2016. A special Open House event takes place on 14 June to celebrate the exhibition opening.

In 2016 Andersson will participate in group shows at the Kunstmuseum Wolfsburg, Boymans van Beuningen Museum in Rotterdam and The Living Art Museum in Reykjavik. He is currently working on a project in Le Havre curated by Marc-Olivier Wahler and a solo exhibition at CIAJG, Guimaraes in 2017.

About Christian Andersson

Christian Andersson (b. 1973, Stockholm) is an artist based in Malmö, Sweden, who graduated from the Malmö Art Academy in 2001.

The artist has recently presented solo exhibitions at Kunstmuseum Thun, Switzerland (2015); La 12e Biennale de Lyon, France (2013); Palais de Tokyo, Paris, France (2011); and Moderna Museet, Malmö, Sweden (2011).

Recent group shows include *Mirror Image*, Medizinhistorisches Museum, Berlin, Germany (2015); *Room Service*, Kunstverein Baden-Baden, Germany (2014); *Six Memos for the Next...*, Magazin 4, Bregenz, Austria (2014); *Arqueológica*, Matadero, Madrid, Spain (2013); *Dieu est un fumeur de havanes*, MUDAM, Luxembourg (2012); *Inside and Out*, Kim? (Contemporary Art Centre), Riga, Latvia (2012) and; *Magritte – Foucault / Om Orden och tingen*, Moderna Museet, Stockholm, Sweden (2011).

This is the artist's third solo exhibition with von Bartha.

About von Bartha

Representing over twenty artists, *von Bartha* is a contemporary gallery with locations in Basel and S-chanf active in both the primary and secondary markets.

Co-founded in 1970 by Margareta and Miklos von Bartha, the gallery initially gained recognition for showing historically significant groups such as the Asociación Arte Concreto-Invención and Arte Madí, the ZERO group and the Hungarian Avant-Garde. They also worked with significant contemporary artists of their own era such as Olle Baertling and Aurelie Nemours. The gallery built on its foundations to establish a contemporary programme now directed by the second generation of the family, Stefan von Bartha. Today it maintains a focus on Concrete Art, Op Art, Kinetic Art, Activist Art, Installation Art and Light Art.

VON BARTHA

The gallery represents an international roster of artists that includes Christian Andersson, Andrew Bick, Terry Haggerty, John Wood and Paul Harrison, Imi Knoebel, Sarah Oppenheimer, Florian Slotawa, Bob and Roberta Smith, Superflex, and Bernar Venet as well as important Swiss artists such as Daniel Robert Hunziker, Karim Noureldin, Boris Rebetez and Beat Zoderer. Von Bartha continues to represent European modern artists such as Olle Baertling, Camille Graeser, Gerhard von Graevenitz and Bernhard Luginbühl.

Von Bartha's location in Basel is a 850m² converted garage which has been used to great effect to present large-scale installations by gallery artists. The gallery has a second space located in S-chanf in the Engadin Alps used for special exhibitions and projects. By commissioning and exhibiting ambitious new works, the gallery nurtures successive generations of artists, while supporting the continually evolving practice of their established artists.

Von Bartha publishes art books, exhibition catalogues and its own newspaper featuring commissioned essays and interviews.

Press contact: Kara Reaney at Pelham Communications
+44 (0)20 8969 3959
kara@pelhamcommunications.com

Exhibition Facts

Title: Christian Andersson

Address: von Bartha, Kannenfeldplatz 6, 4056, Basel, Switzerland

Telephone: +41 61 322 10 00

Website: www.vonbartha.com

Dates: 15 June 2016 – 30 July 2016

Preview: Open House Event, 14 June 2016, 8-10 pm

Opening Hours: Tuesday to Friday 2 – 6pm, Saturday 11 am – 4pm, or by appointment

Admission: Free

Twitter: [@vonbartha](https://twitter.com/vonbartha)

Facebook: [galleryvonbartha](https://www.facebook.com/galleryvonbartha)

Instagram: [vonbartha](https://www.instagram.com/vonbartha)