

adngaleria

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Tobias Bernstrup

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Obras / Works

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Faith

2018

Wood fibreboard

91 x 28 x 29 cm

Edition of 3

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BELIEF

2015

Wood paint

120 x 40 x 30 cm

Unique piece

Have This One On Me

2015

Wood

289 x 79 x 79 cm

"Have This One On Me" is a replica of a 'Cookie' bomb, a high capacity bomb used by the British air force during World War II. The sculpture hangs from the ceiling next to the video work "South of Heaven". The bomb also appears in the video, where it's being dropped from a Lancaster Bomber. The video projection measures 9 meters wide which makes the miniature model landscape appear as in natural size.



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South Of Heaven

2014

HD video with sound

Link to video: <http://vimeo.com/105573827>

The video "South Of Heaven" is based on the painting "Monastery Graveyard in the Snow" by German Romantic painter Caspar David Friedrich (1774-1840). The painting was destroyed in 1945 during the Allied bombing of Berlin during World War II. The only remaining evidence of the painting is a black and white photograph. Bernstrup have recreated the painting's motif in the form of a miniature model, which becomes the scene of the video. The video becomes a like a memory of the fictional place that once the painting depicted as well as a reminder that man's dreams of idealized worlds again and again ends with death and destruction.



The exhibition's "South of Heaven" also included a series of watercolor paintings of Lancaster planes, one of the heavy bombers that were used during the intensive bombing of Germany during World War II.



Lancaster & Predator series

2014

Watercolour

35,4 x 44,8 cm c.u. each

Unique piece

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Oxygen

2012

Cardboard, wood, paint, motor, colored light.

210 x 210 x 100 cm.

The sculpture Oxygen is a replica of an industrial fan from the computer game Portal 2, fitted into one of walls of Uppsala Art Museum rotating slowly to a heavy fan noise. The fan measuring 2 meters in diameter seems to be made of rusty metal, but in fact it is built out of lightweight cardboard patinated and painted to give us an illusion. The fan is lit from behind by a shaft of green fluorescent light. From the exhibition "Sing My Body Electric", Uppsala Konstmuseum.



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HOPE

2012

Cardboard, wood, acrylic paint

700 x 250 x 40 cm

Here's a wink to, and a paraphrasing of the American pop artist Robert Indiana's art, or rather sculptural poems. His works often consist of numbers or short words like EAT, HUG and LOVE. Sometimes he used a symbolic color language where different colors represent different stages of human life. The colors Bernstrup has used in the sculpture are the same Robert Indiana used as symbols of life's final stages, decay and death. There are also references to existing buildings in the world, such as AT & T Building in Manhattan, the world's first bomb-proof skyscraper, Lloyds Building in London, Centre Pompidou in Paris.



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PROMISE

2012

Wood, cardboard, paint.

40 x 40 x 178 cm

Permanently installed at Bonnierhuset, Stockholm.

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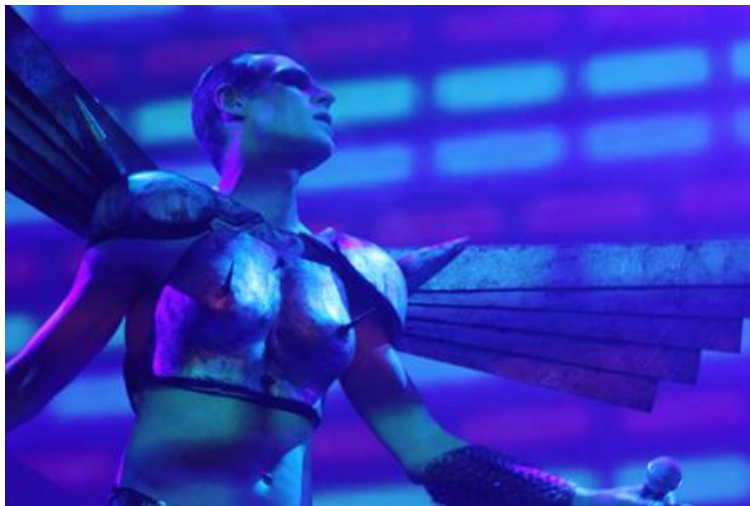
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Friktioner

2012

Performance at Uppsala Konsert Kongress

Organized by SU-EN Butoh Company & Uppsala konstmuseum

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Heels

2011

Plaster, natural size

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Sing My Body Electric

2011

Gouache on paper

198 x 130 cm

Unique piece

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Life Size Costume Painting (Riche)

2011

Gouache on paper

198 x 130 cm

Unique piece

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White on Black (3)

2011

Gouache on paper

51 x 38 cm

Unique piece

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Body 5 Arrives

2010

Performance at Galería Roca, Barcelona. Organized by ADN Galería

Walking Ego (Body 5)

2010

DVD

Edition of 5

In 'Walking Ego (Body 5)', we see Bernstrup's digital alter ego, dressed in a robotic costume, with exposed breasts, walking endlessly towards the viewer. The animation is made by modifying the famous video game Half-Life2 and using its tools for character animation in order to create an avatar textured with the artist's face and performance outfit. Bernstrup's musical performances and animations have since many years addressed issues on gender, sexuality, reality, fiction, the production of desire and the sexual fetishisation of dreams through drag and melancholic synth-disco. 'Walking Ego (Body 5)' extends the artist's previous work as the body that appears has further transformed away from clear gender categories and become more queer. Bernstrup's art/drag performances have also reached a more abstracted, symbolic stage, and drifted away from addressing trans-gender and 'real' life to more fictive, hybrid references.

Catalogue text by Jesper Nordahl from the exhibition New Gravity at NCCA, Moscow



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No Soul For Sale

2010

Performance at Tate Modern, London. Curated by Maurizio Cattelan

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Flesh & Black PVC Monochromes

2010

PVC stretched on frames

49 x 49 x 4 cm

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Body 5 Arrives

2010

Fiber glass, mixed media

180 x 90 x 35 cm

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Performance at Badischer Kunstverein

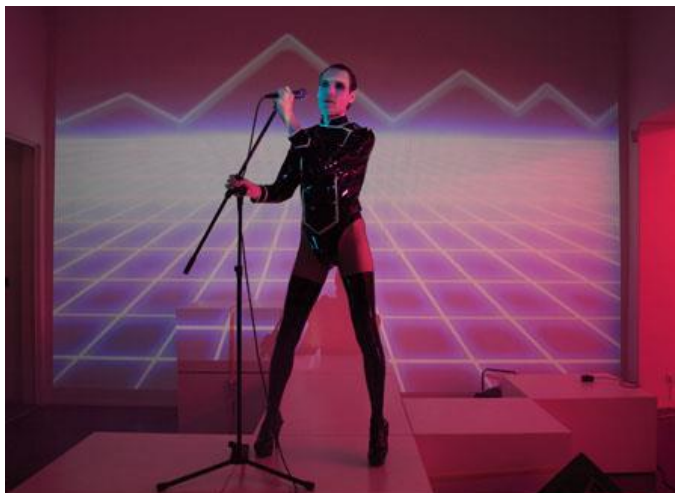
2008

DVD, 4:35 min.

Music by T. Bernstrup

Edition of 5

Filmed during Tobias Bernstrup's performance at Badischer Kunstverein, Karlsruhe February 15th 2008. In the video Bernstrup is performing his song 'Enemies Of The Earth' dressed shiny latex and makeup accompanied by theatrical smoke and animated stage visuals inspired by early computer animation effects as seen in the classical sci-fi movie TRON. The video was produced in collaboration with Badischer Kunstverein. The performance took place during the opening night of the exhibition 'Pop! Goes The Weasel' curated by Anja Casser.



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A Night With K48

2007

Performance at The Kitchen, New York. Organized by Scott Hug/K48

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Shanghai Cosplay

2006

DV-Cam/DVD 4:3, Dur. 6:15 min. Music by T. Bernstrup

Edition of 5

Performance at Shanghai Duolun MoMA.

Filed during Tobias Bernstrup's performance at Shanghai Duolun MoMA, October 27th 2006. In the video Bernstrup is performing his song 'The Sniper' dressed as a praying mantis and flanked by the local *Cosplay* group SkyWaterTown. The performance took place during the opening night of Bernstrup's solo exhibition 'Mantis City' at the museum curated by Biljana Ciric. *CosPlay* (from Costume Play) started as a Japanese subculture where participants dressed up as manga, anime or video game characters. It is nowadays a world wide spread cultural phenonema.



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Killing Spree

2006

DVD 16:9, Dur. 14:36 min. Music by T. Bernstrup

Edition of 5

Performance at Debaser Stockholm. Organized by Andréhn-Schiptjenko

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Mantis City

2006

HDV/DVD 16:9, Dur. 12:58 min. Music by T. Bernstrup

Edition of 5

Tobias Bernstrup adopts the language and low-tech special FX techniques of early science fiction movies such as; *Godzilla*, *Mothra* and *King Kong*. Set in a 1:1000 scale model over Shanghai's futuristic skyline we see two giant praying mantids fighting each other and climbing the Oriental Pearl and Jin Mao towers. The dramatic lighting of the video recalls an atmosphere from Fritz Lang's *Metropolis* (1927) and Carol Reed's *The Third Man* (1949). Like in several of Bernstrup's earlier works, he raises questions about physical representation, how reality mimics fiction and vice versa in a world where the border between fiction and reality is getting more and more blurred.



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Mantis City (Production stills)

2006

C-Print mounted on plexi glass

100 x 75 cm

Edition of 4

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Biografía / Biography

TOBIAS BERNSTRUP (Gothenburg-Sweden, 1970)

L'obra de Tobias Bernstrup utilitza el cos com element principal d'expressió, contribuint a la seva redefinició crítica i presentant identitats mutades i híbrides. L'ús de la performance, entesa com una pràctica de resistència, ofereix a l'artista un espai ideal per la dematerialització de l'obra. Els seus treballs prenen elements de la cultura popular, els videojocs i internet per jugar amb la poètica de la tecnologia digital i la seva influència sobre el cos. L'aspecte musical, present al llarg de la seva carrera artística, conflueix amb la seva recerca sobre l'espai, tan físic com social, i la seva indissociable relació amb el cos polític. Així, Bernstrup investiga la tirania de la imatge, utilitzada com a tecnologia de control i repressió, i la subverteix per desnaturalitzar la diferència sexual, i al mateix temps capgirar les convencions i codis socials dominants.

La obra de Tobias Bernstrup utiliza el cuerpo como elemento principal de expresión contribuyendo a su redefinición crítica y presentando identidades mutadas e híbridas. El uso de la performance, entendida como una práctica de resistencia, ofrece al artista un terreno ideal para la desmaterialización de la obra. Sus trabajos toman elementos de la cultura popular, los videojuegos e internet para jugar con la poética de la tecnología digital y su influencia sobre el cuerpo. El aspecto musical, presente a lo largo de su carrera artística, confluye con su investigación del espacio, tan físico como social, y su indisoluble relación con el cuerpo político. Así, Bernstrup investiga la tiranía de la imagen, utilizada como tecnología de control y represión, y la subvierte para desnaturalizar la diferencia sexual y al mismo tiempo dar un vuelco a las convenciones y los códigos sociales dominantes.

Tobias Bernstrup uses his body as a main medium that contributes to critical redefinition and showing muted and hybrid identities. By performing, understanding performance as a practice of resistance, the artists gets an ideal territory for the work's dematerialization. His works takes elements of folklore, videogames and internet to play with digital technology's poetics and its influence over the body. Throughout his career the musical aspect conflues with the space investigation, physical and social, and its indissoluble relationship with the political body. Thus, Bernstrup investigates the tyranny of the image, used as a technology for control and repression, and subverts it to denaturize sexual difference and at the same time confronts the dominating conventions.

EXPOSICIONES INDIVIDUALES / SOLO SHOWS

2017

Museum Meltdown Revisited, in collaboration with Palle Torsson, Andréhn-Schiptjenko, Stockholm
South Of Heaven, ADN Galeria, Barcelona

2016

South Of Heaven, Galleri Underlandet, Kulturhuset, Stockholm

2015

Romanticism, Sigtuna Museum
South Of Heaven, Ängelholms Flygmuseum
South Of Heaven Mk.II, Konsthallen Bohusläns museum, Uddevalla

2014

South Of Heaven, Andréhn-Schiptjenko, Stockholm

2012

Sing My Body Electric, Uppsala Art Museum, curated by Elisabeth Fagerstedt

2010

Body 5 arrives, ADN Galeria, Barcelona
Almost Human, Gothenburg Art Museum, curated by Johan Sjöström
Almost Human, Andréhn-Schiptjenko, Stockholm

2009

Performance at MADRE Museum, Naples, curated by Adriana Rispoli & Eugenio Viola

2008

Performance at Feinkost, Berlin

2007

YAMA, Hotel Marmara Istanbul, curated by Mark Aerial Waller
The Hall, Istanbul, curated by Derya Demir
Mantis City, White Project Arte Contemporanea, Pescara
Enemies of the Earth, ADN Galeria, Barcelona

2006

Mantis City, Shanghai Duolun MoMA
Killing Spree, Artium DA2, Salamanca
Killing Spree, Performance, Stockholm, presented by Andrehn-Schiptjenko

2005

Killing Spree, Performance & CD-Release, La Paloma / LOOP-Barcelona 2005, ADN Galeria
Killing Spree, Performance & CD-Release, Zwinger Bar, organized by Kunsthalle Nürnberg
Performance at Rothko NYC

2004

Art Basel Miami Beach, Art Positions, Andrehn-Schiptjenko
Performance at Centre d'art contemporaine, Geneva

2003

Galeria Sogospatty, Rome
Performance at Area, organized by Museum fur Gegenwartskunst, Basel
Animate Me No.2, Museum fur Gegenwartskunst, Basel

2002

Artissima, Present Future, Cosmic Galerie, Turin
Nekropolis, Palais de Tokyo, Paris
Re-Animate Me, Performance/CD-release, Färgfabriken, Stockholm
In the dead of night, Moniquemeloche, Chicago

2001

Performance, Sparwasser HQ, Berlin

2000

Performance, Bukowskis, Stockholm

1999

Super Twins, Galleri Axel Mörner, Stockholm.
Museum Meltdown, Moderna Museet, Stockholm (with Palle Torsson)

1998

Galleri Mejan, Stockholm
Dancing Boulevard Café Symphony, Galleri FC, Malmö

1996

Galleri Moment, Ängelholm

1995

Lovely Me, Station Skelderhus Magasinet, Munka Ljungby
Electric Boogie, Gallery TRE, Stockholm

EXPOSICIONES COLECTIVAS / GROUP EXHIBITIONS

2019

Nordic Contemporary Art Collection - NoCo, Kristianstad Konsthall, Kristianstad

2018

Untitled Art Fair, ADN Galeria, Miami Beach

2017

Nordic Contemporary Art Collection - NoCo, Vestfossen

2016

Manifesta 11, Performance, Zürich

2015

Death & Beauty, KUMU Art Museum of Estonia

Chercher Le Garçon, Musée d'Art Contemporain du Val-de-Marne

Art Basel Hong Kong Film Section

2013

No Temple, The Breeder Gallery Athens

Where Dreams Cross, Färgfabriken Stockholm in collaboration with Johan Wik

Armory Show, New York, Andréhn-Schiptjenko

2012

Battleground States, Utah Museum of Contemporary Art, Salt Lake City

Musique Plastique, Agnès B Gallery New York

Friktioner Performance Festival, Uppsala

2011

Revólver, Casino Metropolitano, Mexico City

You Are Free Kunsthalle Exnergasse, Vienna

Intervalli, Palazzo Mezzopreti, a Montepagano Roseto degli Abruzzi

Musique Plastique, Agnès B Gallery Paris

Stockholm Diaries, Steen & Strøm Magasin, Oslo

Market Stockholm, Andréhn-Schiptjenko

2010

12th Cairo Biennale

Fame Family Vaudeville, Darb, Cairo

Home & Origin, Bukowskis, Stockholm

New Gravity/Interesting Thing, National Centre for Contemporary Art, Moscow

No Soul For Sale, Tate Modern, London

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2009
Narcotica, Forgotten Bar Project, New York
Embassy of Piracy, Internet Pavilion, Collateral Events at the Venice Biennale
Northwave, Overview of Video Art in The Nordic Countries, Venice
Forgotten Bar Project, ALP Gallery, Stockholm

2008
Crossing, Centro de l'Arte Contemporanea, Prato
Avatar, Australian Center of Photography, Paddington
The Practice of Everyday Life, Feinkost, Berlin
Try Again, La Casa Encendida, Madrid
Eastern Standard Western Artists in China, MASS MoCA, Massachusetts
Pop! goes the weasel, Badischer Kunstverein, Karlsruhe

2007
Acceleration, CAN / Karting, Neuchatel, Switzerland
+Insects, Centre d'art la Panera, Lleida, Spain
Art Feminism, Gothenburg Art Museum
Meme: Romanticism, EFA Galery, New York
Switch on the Power!, Centro Cultural Montehermoso, Vitoria

2006
Switch on the Power!, CAAM, Las Palmas
Art Feminism, Liljevalchs, Stockholm
Switch on the Power!, MARCO, Vigo

2005
Trouble with Fantasy, Kunsthalle Nurnberg
Art Feminism, Dunkers Kulturhus, Helsingborg
Culture as Play, Microwave International Media Art, Hong Kong
Future for cities, Nancy 2005, Le temps de lumieres
Armory Show, Andrehn-Schiptjenko

2004
Version 2004, Centre pour l'image contemporaine, Geneva
I need You, Kunsthalle, Biel. (with Palle Torsson)
Live, Palais de Tokyo
Another Zero, GAMeC, Bergamo

2003
Fantastic Prophecy, BAK, Utrecht
Attack!, Wien Kunsthalle, Wien, in collaboration with Palle Torsson
Phantom of Desire, Neue Galerie am Landesmuseum Joanneum

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2002

Busan Biennale, Metropolitan Art Museum, Busan
Game Over City, FRAC Champagne/Ardenne, Reims
On the top of the world, Gio' Marconi, Milan

2001

9th Biennale of moving images, Centre pour l'image contemporain, Geneva
Tirana Biennale, Albania, organised by Giancarlo Politi
Disco, Arena Gallery, Chicago

2000

And She Will Have Your Eyes... Galerie Analix Forever, Geneva
Organising Freedom, Charlottenborg, Copenhagen
Teleport Diner, In collaboration with Creative Time, Chelsea Active Worlds and Färgfabriken Stockholm
Shoot, Moving Images by Artists, Malmö Konsthall

1999

Blick, Moderna Museet, Stockholm

1998

7th Muestra internacional de performance Ex-Teresa Arte Actual, Mexico City
Swedish Mess Arkipelag, Nordiska Museet, Stockholm
Pakkhus, Momentum, Moss

1997

Performance Festival, Odense
The Male of The Species MUU Gallery, Helsinki (with Palle Torsson)
Funny vs Bizarre, The Contemporary Art Centre of Vilnius and Art Hall of Riga (with Palle Torsson)
Smart Show Goes To Sea, Gallery TRE, Stockholm-Helsinki
Projekt III, Gallery TRE, Stockholm

1996

The Scream Arken, Museum of Modern Art, Copenhagen (with Palle Torsson)
Electronic Undercurrents Statens Museum For Kunst, Copenhagen
Breaking Eyes Färgfabriken, Stockholm
Artgenda, Oksnehallen, Copenhagen

1995

Oslo-One Night Stand, Kunstnerernes Hus (with Lova Hamilton)
Re-View Gallery TRE, Stockholm
Stockholm Art Fair

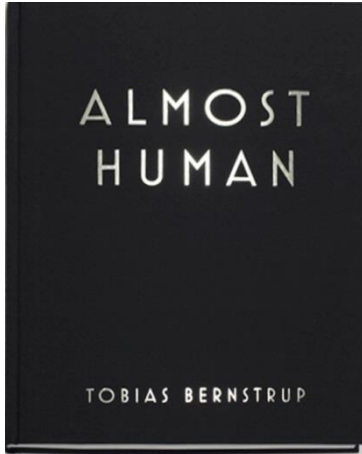
DISCOGRAFÍA / DISCOGRAPHY

- 2018, "Technophobic" LP, CD, Digital, Nadanna/Tonight Records.
- 2017, "Utopia" 12", DiscoModernism.
- 2015, "Romanticism" LP+12" and CD, Gooiland Elektro/Tonight Records.
- 2013, "Destruction" 12" EP, Gooiland Elektro/Enfant Terrible.
- 2012, "Sing My Body Electric" CD/LP/MC, Other Voices Records.
- 2011, "Strangeland" with Martial Canterel, 7" vinyl single, Mannequin Records.
- 2011, "Fat Boy" with Saralunden, vinyl 12" EP, Enfant Terrible.
- 2010, "1984", vinyl 12" EP, Enfant Terrible.
- 2009, "Hitman", mp3 single, Black Leather Records, BLR-018.
- 2008, "Midnight Blue", 12" Vinyl single, Falco Invernale Records, FIR-001.
- 2008, "The Wierd Compilation vol.II: Analogue Electronic Music 2008", Wierd Records.
- 2007, "Neon Love", 12" Vinyl single.
- 2007, "Neon Love", collector's Edition", 12" Vinyl single (edition of 100).
- 2007, "Enemies of The Earth" CD-single multiple, North Drive Press #4.
- 2006, "Wierd Compilation 1", Wierd Records, VR-001.
- 2005, "Killing Spree", Audio CD, Produced by Kunsthalle Nürnberg.
- 2005, "SUV", mp3 single.
- 2003, "Ventisette", Italian version, 12" Vinyl single.
- 2003, "Ventisette", collector's Edition", 12" Vinyl single (edition of 100).
- 2002, "Re-Animate Me", Audio CD, Produced by Färgfabriken.
- 2002, "27 remix", 12" Vinyl single (edition of 500).
- 2002, "27 collector's Edition", 12" Vinyl single (edition of 100).
- 1998, "Images of Love", Audio CD (edition of 20).
- 1997, "The Heat of the Night", Audio CD (edition of 25).

COLECCIONES / COLLECTIONS

- FRAC, Champagne/Ardenne, Reims, France
- NoCO, Nordic Art Collection
- Moderna Museet Stockholm
- Malmö Museer
- Bonnierhuset, Stockholm
- Helsingborgs Konstmuseum
- Statens konstråd
- Ängelholms Kulturnämnd

Bibliografía / Bibliography



Almost Human. Tobias Bernstrup

Gothenburg Museum of Art: Göteborg, 2010.

Artitude, 10-4-2010



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NEWSLETTER

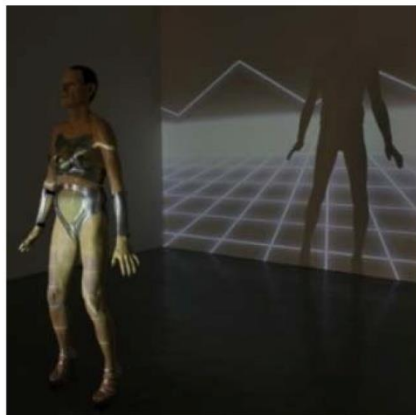
Il tuo è vuoto



'Body 5 Arrives': gli avatar di Bernstrup in mostra a Barcellona

2010/10/04

[Elenco articoli](#)
[Condividi](#) |



Il potenziale sovversivo e liberatorio del fine artistico inteso come mitologia di un'autorealizzazione personale. L'ambiguità del genere sociale attraverso una lettura performativa e vitale.

La seconda personale dell'artista svedese **Tobias Bernstrup**, alla Galleria Adn di Barcellona fino al 16 ottobre, gioca con la dialettica tra identità e alterità rendendo porosa la separazione tra vita e assenza di vita, tra materiale e immateriale, e offuscando i confini di genere. "Le questioni di genere sono sempre state presenti nei suoi lavori - osserva il curatore della mostra, **Miguel Angel Sanchez** -. Non tanto come posizione rivendicativa e di confronto, quanto piuttosto come apertura verso ciò che è possibile, verso la libertà di scelta e di realizzazione personale".

Bernstrup mescola avatar fantascientifici, latex lucido e trucchi sgargianti dagli echi sadomaso. "Alla riflessione sul genere si aggiungono espliciti riferimenti all'estetica cyborg - prosegue Sanchez -. L'artista affronta la sua carriera come il vissuto di una volontà individualizzante, in cui ci si può travestire impersonificando avatar al di fuori delle convenzioni sociali". L'identità sessuale assume tratti indefiniti e sfumati. "Si impone un'ambiguità cercata e voluta - sottolinea il curatore della mostra - ottenuta miscelando e incrociando diversi segni di identificazione, che corrispondono alle categorie sociali escluse".

Body 5 Arrives è un percorso espositivo animato da sedici opere: performance, dipinti, bozzetti, costumi, video e sculture. "La produzione si concentra principalmente attorno alle performance, con l'aggiunta di oggetti artistici creati per l'occasione - nota Sanchez -. Bernstrup si appropria di iconografie e identità appartenenti a immaginari diversi e le introduce in scenari reali o virtuali attraverso il suo corpo, la superficie ideale per realizzare progetti e fantasie".

Arte e realtà assumono una declinazione particolare nei suoi lavori. "Affiora una doppia relazione di retroalimentazione - dice l'esperto d'arte - non tanto come ambiti opposti, ma come ambiti che si contaminano e si informano vicendevolmente nella contemporaneità".

La video-installazione evoca una performance "congelata", il cui personaggio principale è una scultura dalle dimensioni reali che raffigura l'artista. Un secondo video documenta la performance A.S.F.R. tenutasi l'anno scorso nel Museo Madre di Napoli. In mostra anche una serie di dieci gouaches su carta e quattro dipinti monocromatici di impronta minimalista, tutti realizzati in Pvc. "E' il materiale-feticcio dell'artista - conclude Sanchez -: evoca una seconda pelle attraverso la quale Bernstrup personifica i suoi avatar sul momento".

[Il sito ufficiale dell'artista](#)

[Per ulteriori informazioni sulla mostra *Body 5 Arrives*](#)

Translate

STEFANO BUDA for ARTITUDE

Artnotes, 6-2008

[AN] EXPOSICIONES NACIONALES

TRY AGAIN

LA CASA ENCENDIDA. MADRID. HASTA EL 8 DE JUNIO
KOLDO MITXELENA. SAN SEBASTIÁN-DONOSTIA. DESDE EL 26 DE JUNIO HASTA EL 27 DE SEPTIEMBRE

Try Again: Otra esfera de actuación

Inscrito en una genealogía reciente de proyectos similares y cercanos por su interés en la investigación acerca de los nuevos paradigmas de comportamiento estético y sus efectos en la producción de nuevos discursos críticos, desde disciplinas y soporte aparentemente ajenos al campo del arte, *Try Again* viene a ser entonces un proyecto cultural y visual en extremo complejo de cara al panorama expositivo español, y lo es por varias razones de poder que así lo validan. Por una parte se trata de una exposición que no hace sino burlar el esquema ortodoxo de la exposición al uso, al menos de ese modelo que responde con demasiada vehemencia a unos indicadores de articulación harto recurrentes y que ya manifiestan más de un signo de cansancio; mientras que, en otro sentido, se aventura en la especulación conceptual alrededor de nuevas posibilidades discursivas dentro del terreno del arte contemporáneo que, del mismo modo, amplían el paradigma circulante de este último. El claro desplazamiento del formato y de la perspectiva tradicional de la representación artística hacia un registro permanente de simulación y de ficción, es uno de los indicadores de identidad más recurrentes del discurso estético actual, sobre el que esta muestra propone una reflexión de gran envergadura.

¿Qué es la creación contemporánea sino una zona de cruzamientos, contaminaciones, préstamos, interdisciplinariedad avasallante y espacio de simulación? Este proyecto, que incluye en su estructura narrativa multifacética los ámbitos de la performance, el cine y la música, a tenor de la influencia que la industria del videojuego ha terminado por ejercer en estos campos de producción de sentido, consigue poner en evidencia el alto rendimiento del que disfrutaban los modelos de 'transversalidad' e 'interdisciplinariedad' a la hora de leer e interpretar el estado de la cultura contemporánea. Ironía, parodia, simulación, subversión y lectura crítica de los enunciados culturales y políticos, son acaso herramientas referenciales o puntos de partida para la mayoría de los artistas que hoy desean producir discurso sobre el contexto en el que se desarrolla su propuesta. Tal es el caso de los incluidos en este proyecto, quienes parten de un soporte ya existente en la cultura mediática para operar sobre éste una intervención -casi quirúrgica- de desajuste y modificación de su estructura narrativa, que termina por alterar el enfoque ideológico original a favor de una estela de asociaciones y de perspectivas críticas más humanistas, inclusivas y mucho más emancipada de la dictadura de los estereotipos.

Estamos, sin dudas, en una era en la que se registran continuos cambios, modificaciones, influencias y vasallajes entre muchos campos y frentes del saber contemporáneo. Las nociones tradicionales de artista, obra, exposición de arte e institución arte, están siendo cada vez más interrogadas por los agentes intelectuales encargados de generar nuevas plataformas críticas que cuestionan la validez de ciertas estructuras y narrativas hegemónicas, promovidas por los centros de poder. De ahí que esta muestra, en modo alguno pensada desde fuera del campo de las artes visuales (aspecto este que la diferencia de sus homólogas), supone la puesta en escena de una estrategia de manipulación, cambio y reajuste ideológico a cargo de un grupo de artistas que buscan subvertir -con absoluta desfachatez- los discursos impuestos



TORSSON Palle + BERNSTRUP Tobias. *Museum Meltdown* (1996-1999). Instalaciones de juego para ordenador Museum Meltdown

por el modelo dominante de la cultura del ocio.

Visto así, y como afirma su comisario, Juan Antonio Álvarez Reyes, "esta exposición intenta reflexionar desde una perspectiva crítica, sobre la relación entre: la simulación y el espectador, la violencia y el jugador, el riesgo y el contexto artístico". Por tanto, los conceptos de 'simulación', 'violencia' y 'riesgo', quedan activados entonces como premisas analíticas que sustentan la operatoria ideológico-estética de transformación, modificación y relectura-crítica, que hacen estos artistas de los videojuegos ya existentes en el panorama mediático y globalizado. Partiendo de la tesis de que los videojuegos, como otros soportes de la industria del ocio, resultan una poderosa herramienta de difusión ideológica, de irrevocable incidencia sobre la subjetividad colectiva, este grupo de artistas los toma como 'materia prima' para generar nuevos enfoques críticos que cuestionan de un modo radical las paradojas que se suscitan en el ámbito de la realidad. De ahí que lo más destacado de esta propuesta, es el hecho mismo de la modificación y transformación del medio para su desarticulación ideológica, en virtud de otorgar otros sentidos o generar un discurso crítico de raigambre antropológica que cuestiona el proyecto político, el modelo cultural dominante y el rendimiento discursivo de los estereotipos culturales. En este afán revisionista se 'ponen en juego' un modelo de articulación estética que atraviesa -sin complejos de culpa- un amplio espectro de disciplinas artísticas habitualmente segregadas o tenidas como ámbitos periféricos o complementarios dentro del quehacer contemporáneo. La exposición se convierte así en un laboratorio de investigación y de transformación de los aspectos normativos de la realidad, alterándola y/o modificándola. Su disposición conceptual y su sofisticado diseño museográfico a cargo del arquitecto Fernando Muñoz (*Intervento*), e inspirado en la primera pieza que inaugura el recorrido, advierten del carácter multidisciplinar y lúdico de la escena contemporánea del arte. Todo hace pensar que "el juego no es un texto que se lee, sino una experiencia que se tiene".

Andrés Isaac Santana

Tobias Bernstrup:
Mantis City 3,
2007. Impresión
Lambda.



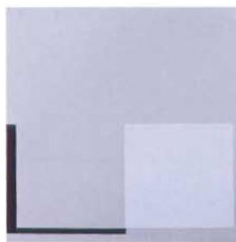
TOBIAS BERNSTRUP

ADN

ENRIC GRANADOS, 49. BARCELONA

6 ABRIL AL 5 MAYO

Tobias Bernstrup (Gothenburg, 1970), formado como artista en Estocolmo, Suecia (1993-1998), vive y trabaja en Berlín y Nueva York. Es un creador polifacético: artista, "performer", creador de juegos de vídeo, incluso compositor musical. En España, su trabajo se ha presentado, por un lado, en eventos musicales y festivales de vídeo. Y por otro, en muestras colectivas en espacios institucionales como el MARCO de Vigo o el CAAM de Canarias, pero hasta ahora no había realizado ninguna exposición individual en nuestro país. Posiblemente Tobias Bernstrup sea más conocido como "performer" que artista. En efecto, como cantante, recrea una puesta en escena que mezcla elementos fetichistas y sadomasoquistas con el cabaret alemán y una imagen androide. Sus álbumes *Re-Animate me* (2002) y *Killing Spree* (2006) gozan de una relativa popularidad. Ahora, la galería ADN de Barcelona, presenta su exposición, titulada *Enemies of the Earth*, en que se visualiza un mundo fantástico amenazado por un agente exterior—insectos— con todas sus connotaciones metafóricas. Tobias Bernstrup adopta un lenguaje inspirado en la estética *kitsch* de las primitivas películas de ciencia ficción y en la de los videojuegos. J.V.O.



César Paternosto:
Desplazamientos
VI, 2004. Óleo
sobre lienzo, 57 x
57 cm.

CÉSAR PATERNOSTO

ARTUR RAMÓN ART CONTEMPORANI

PALLA, 10. BARCELONA

HASTA 28 ABRIL

César Paternosto (La Plata, Argentina, 1931) desarrolló parte de su trayectoria en la ciudad de Nueva York, entre los años 1967 y 2004, pero en la actualidad reside en Segovia. Además de su faceta como pintor, César Paternosto ha desarrollado una labor de investigación centrada en el entorno de los sistemas abstractos de las civilizaciones precolombinas, resultado de la cual es el libro *Piedra abstracta* (1989) y el comisariado de exposiciones como, *Abstracción: el paradigma amerindio*, realizada en el IVAM durante 2001. Desde el inicio de su carrera artística trabajó en el ámbito de la abstracción, sintonizando con algunos referentes del arte abstracto sudamericano como Joaquín Torres García y el movimiento Madi. Con el paso del tiempo, su obra fue evolucionando: por un lado ha derivado a una pintura cada vez más esencial y, por otro, ha utilizado los cantos de los lienzos como recurso expresivo. Sin embargo, su obra dio un giro cuando, alrededor de 1977, descubrió el arte abstracto del continente sudamericano, anterior a la colonización europea. A partir de entonces —se ha dicho— César Paternosto trata de vincular sus investigaciones abstractas —y el arte moderno en general— con el arte abstracto precolombino. J.V.O.

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[AR] EXPOSICIONES NACIONALES

TOBIAS BERNSTRUP

ADN GALERÍA. BARCELONA_HASTA EL 30 DE ABRIL

La obra de Tobias Bernstrup, construida bajo mitologías personales, incide sobre aquellas angustias y paradojas que habitan en la sociedad actual. La manipulación que realiza de diferentes elementos insiste en esa ansiedad de acreditar lo imposible. La realidad virtual y la estética de videojuegos germinales, como *Space Invaders*, son importante referentes para este artista. Bajo la batuta de la experimentación y trasgresión plantea cuestiones en torno a la fusión entre elementos reales o ficticios, entre lo humano y lo animal, debilitando las fronteras entre ambos mundos.

Enemies of the Earth es un trabajo de Tobias Bernstrup donde adopta los procedimientos de los elementales efectos especiales empleados en las primeras producciones del cine de ciencia ficción.

En la propuesta de Tobias Bernstrup para ADN Galería se encuentra como pieza central una maqueta (escala 1:1000) que desarrolla una visión futurista de la ciudad de Shanghai. En ella dos insectos, dos mantis religiosas, son grabadas análogicamente por el artista mientras estas se pelean con una iluminación que nos remite al expresionismo dramático de la luz en obras como *Metropolis* de Fritz Lang (1927).

El color plateado e irisado del cuerpo de estas mantis religiosas se ajusta al diseño arquitectónico elegido por el artista Bernstrup, un estilizado skyline urbano y cosmopolita.

Una piezas sonoras acompañan estas piezas que remiten a las tendencias de los años ochenta, del tipo techno Synth. En la exposición puede verse un video con el *making off* y otro con la documentación de una performance en la que el artista personifica a una mantis mientras interpreta su propia música.

El video *Mantis city* ha sido producido en colaboración con Duolun Museum of Modern Art in Shanghai con la ayuda del comité de ayudas al arte de Suecia.

Tobias Bernstrup (Göteborg, Suecia, 1970) ha expuesto entre otros lugares en el Palais de Tokyo, Basel Museum für Gegenwartskunst o la Biennale de Lyon. Recientemente ha realizado una muestra individual en el DuolunMOMA de Shanghai.

Tobias Bernstrup's work, created from personal mythologies, emphasizes those distresses and paradoxes of present society. With the manipulation of different elements he insists on the anxiety of proving the impossible things. The virtual and aesthetic reality of germinal videogames, such as *Space Invaders*, are important referents for this artist. Under the baton of experimentation and transgression he raises some questions around the fusion between real or fictitious elements, between the human and the animal, weakening the frontiers between both worlds.

Enemies of the Earth is a piece by Tobias Bernstrup in which he takes the methods of the basic special effects used in the first science fiction films.

In Tobias Bernstrup's proposal for ADN Gallery, the central piece is a scale model (scale 1: 1000) that develops a futurist vision of Shanghai. In it, two insects, two praying mantis, are analogically recorded by the artist while they are fighting, using an illumination that reminds us of the dramatic expressionism of light in pieces such as *Metropolis* by Fritz Lang (1927).

The silver and iridescent colour of these two praying mantis is within the architectural design chosen by the artist Bernstrup, a stylized urban and cosmopolitan skyline. Some sound pieces accompany these pieces and remind us of the eighties trends, like the techno Synth.

In the exhibition you can also see a video with the making off and other with the documentation of a performance in which the artist personifies a mantis while he is playing his own music.

The video *Mantis City* has been produced in collaboration with the Duolun Museum of Modern Art in Shanghai with the aid of the Swedish Committee of Art Assistance.

Tobias Bernstrup has exhibited his pieces in the Palais de Tokyo, the Basel Museum für Gegenwartskunst of the Biennale de Lyon. Recently he has made an individual exhibition at the DuolunMOMA in Shanghai.



Tobias Bernstrup. Cortesía del artista



Modern Painters, 12-2005



EMERGING
ARTISTS

TOBIAS BERNSTRUP

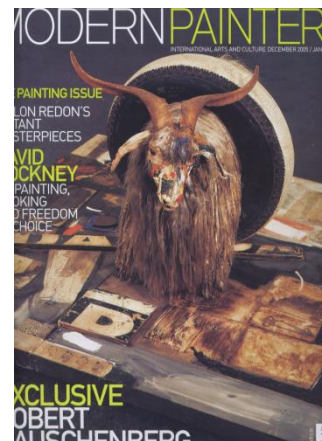
Sally O'Reilly meets a real Gameboy

Virtual reality continues to provide a free space for experimentation, desire and transgression at many levels and to many ends. You might compare it to the painted realms of pre-Renaissance art, where the laws of physics were warped to convey the transcendence of the profane. In the multimedia worlds of Tobias Bernstrup there is a similar sense of manipulation through desire and a will to believe in the improbable. His videos, interactive works and live performances reveal the malleability of the artist, as he appears to cross gender boundaries and traverse anachronistic cityscapes.

Bernstrup's videos adopt the aesthetic of computer games; their sci-fi vistas with prominent vanishing points are a familiar, yet nonetheless odd, mix of classicism and gothic noir, or digitized De Chirico. Bernstrup's live performances, on the other hand, borrow more from the musical trajectory of fin-de-siècle Weimar to Kraftwerk, with a touch of Robocop camp. His video and live works are obviously interrelated, but there is a graphic expansiveness to the videos that is replaced by a pared-down physical contingency on stage. It is as though the virtual space affords room for desires to roam semi-formed, while on stage the presence of the artist identifies its stylistic specificities. It seems contradictory, perhaps,

that the external expression of fetish and cross-dressing, of buckles and skin-tight rubber, is entirely generic, cliché even, rather than a reflection of the peccadilloes of the individual.

The empty space of games draws on a history of paranoia and surveillance, from Piranesi's *Carceri* of 1745 to contemporary-thriller film vernacular. Bernstrup infects these regions of alienation with images of himself, inverting the notion of the avatar as a representation of an individual that has never existed. Through digital self-portraits rendered in 3D, he creates a conduit between the simulacra of fantastical architecture and the performative artist. Similarly, live performances hint at immaterial worlds brought momentarily into actuality. Rubber gear, with the smooth surface of a computer simulation, emphasizes its own inherent lack: its perfectly glossy surface hints at its own besmirchment and the rough truth that it surely covers – artifice is ingrained with its own eventual demise. Bernstrup talks of such leakage between the virtual and the actual as though there is no sense in seeking authenticity. 'Today I see a lot of paradoxes in our concepts of reality, for example when looking at architecture in computer games and in real life. The software developers keep pushing limits



Modern Painters, 12-2005



to achieve more and more realism in the games; at the same time, architecture and design moves towards fiction, i.e. the skyline of Shanghai's Pudong district looks like a scene from an early sci-fi movie... There's no clear border or difference anymore - fiction or reality, virtual space or real space, it's all blurred.'

In the performance *Re-Animate Me* (2004), Bernstrup encourages the space of video and stage to collude, reflexively extending the experience of both. The opening video game sequence, projected onto the stage backdrop, takes the audience on a flight through a futuristic city, the camera's point of view like a rollercoaster simulation. We swoop up the face of a billboard that advertises 'RealDoll - Silicone and steel, it feels so real', through nooks and gullies into a gothic interior emblazoned with a neon 'Bernstrup', where an Amazonian RealDoll in a red fetish outfit rises out of the floor. The screen then fades to black, the stage lights come up and Bernstrup appears, an automaton programmed to perform for the Stockholm audience.

Bernstrup's hermetic worlds, like those of the gaming industry, are developed through current technologies, yet look back to the older dystopian aesthetics of *Blade Runner* (1982). The cold-war

Clockwise from top left:
Friedrich Passage, 2001,
computer animation

Re-Animate Me, 2004,
lambda print, 150 x 120 cm

Nekropolis, 2002,
interactive computer game

Re-Animate Me, 2002,
computer animation

Facing page:
Killing Spree, 2005,
C-print, 150 x 120 cm
ALL IMAGES COURTESY COSSING
GALLERIE PARIS AND ANDRÉ HIL-
SCHPETERNO, STOCKHOLM

morality associated with technology persists: outcomes are as impossible to adjudicate as thought and invention are to control and, while obviously offering salvation from the destructive tendencies of nature, it also gives rise to horror and annihilation itself. This is a line that computer games often tread - wavering between representations of the influential, but culpable, entity and the power-crazed misanthrope. Bernstrup approaches a portrayal of this, performing monolithically in costumes of control - a dominatrix, perhaps, or an intergalactic warlord. The cover of a CD recently produced by Bernstrup and Kunsthalle Nürnberg, *Killing Spree* (2005), for instance, features the artist dressed in grim futuristic fighting gear - huge shoulders draped in strips of bullets and a ridiculously wide-bore gun. Bernstrup pouts with his lantern jaw and glowers under his heavy brow. This is the vocabulary of schlock theatre, yet it is this element of pantomime that renders the work more immersive. Now that more invisible virulent methods of domination are extant, previous mechanist modes have become entrenched in filmic entertainment, affording Bernstrup the aestheticized virtual space in which to pursue the double-edge fantasy of marginalized individuals.



© Tobias Bernstrup (Courtesy: Adngaleria, Stockholm)

TEMA OM KONSTEN, TEKNIKEN OCH VETENSKAPEN



Dataspelsgenerationen i konstens högborg

DATASPELSKULTURENS INVERKAN PÅ ANDRA KONSTARTER har under de senaste åren varit stor. Inom arkitekturen har man sedan några år tillbaka närmast sig dataspelen när det gäller tekniken att bygga upp 3D-modeller och virtuella miljöer. Många dataspel har nämligen kraftfulla program inbyggda, som gör att spelaren själv kan skapa egna banor eller miljöer till spelen. Dessa program har lockat både arkitekter och konstnärer att utforska nya rumsliga och arkitektoniska lösningar.

Vid arkitekturskolan vid KTH kunde man under 2005 läsa en kurs som handlade om sambandet mellan dataspel och arkitektur. Kursdeltagarna fick under ledning av Tor Lindstrand och Pallo Torsson med hjälp av 3D-verktyg från dataspellet Unreal skapa miljöer som undersökte begränsningar och möjligheter i arkitekturen. Resultatet av kursen presenterades sedan på hemsidan www.unrealstockholm.org.

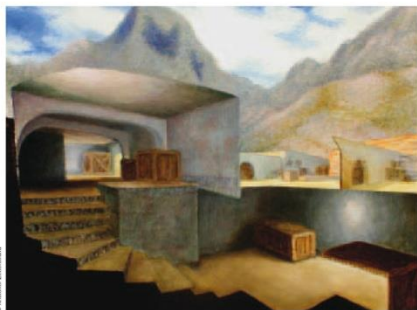
TILL VÄNSTER Tobias Bernstrup, XSEED-4000 (2004).
ÖVERST Johan Löfgren, Geometrical vogelhest.

Det är nu inte bara på grundutbildningen i arkitektur som man finner denna fascination för dataspel, utan även på de internationellt stora arkitektkontoren. När Anders Fern och Jani Kristoffersen i tidskriften Arkitekten 2003 skrev om »Spel om arkitekturen«, intervjuade de bland annat Andrew Hartness från Jean Nouvels arkitektkontor. Hartness menar att spelindustrin befruktar arkitekturen och att de två håller på att börja närma sig varandra. I artikeln påpekas också att historiskt sett så har arkitekter lånat teknik från filmens värld för att presentera arkitektur, men idag lånar man i allt större grad idéer och inspireras från dataspelindustrin.

I Sverige är det konstnärerna Pallo Torsson och Tobias Bernstrup som först tänker på när det gäller kopplingen konst, arkitektur och dataspel. Redan 1995 >

Konstperspektiv, Issue No. 04/05, 2005

DATASPELSGENERATIONEN I KONSTENS HÖGBORG



© Rem Koolhaas/Hoover

skapade de konstverket *Museum Meltdown*, som räknas till ett av de allra första dataspelsbaserade konstverken. Under perioden 1995-1999 gjorde Torsson och Bernstrup tre dataspelsversioner av olika museer. I spelen springer du omkring i museets samlingar utrustad med kofot eller maskingevär och dödar olika monster som dyker upp i rummet, eller så ägnar du dig åt att skjuta sönder och förstöra de dyrbara konstverken. Spelen blir på så vis en visuell och symbolisk sammansmältning av dataspels populärkultur och konstens absoluta finkultur.

OVAN OCH NEDAN Kristoffer Zetterstrand, från utställningen *Free-look mode*.
TILL HÖGER Tobias Bernstrup, *XSEED-4000* (2004).



© Kristoffer Zetterstrand

EFTER 1999 AVSLUTADES samarbetet mellan Torsson och Bernstrup, men de har på var sitt håll fortsatt att undersöka sambandet mellan arkitektur, konst och dataspel ur olika aspekter.

– Det som intresserar mig är frågor kring identitet och rummet. Spelens arkitektur som nya fysiska rum och mötesplatser säger Tobias Bernstrup.

I några av sina senaste verk har Bernstrup förvandlat befintliga platser som Berlins Potsdamer Platz och La Defense i Paris till dataspel.

– Potsdamer är mer som en bild av det nya Berlin än som en verklighet menar Bernstrup, vilket gör att det är lätt att förvandla en sådan plats till ett dataspel.

Det är arkitekten Rem Koolhaas idé om »Generic City» som Bernstrup har tagit fasta på. Koolhaas menar att staden håller på att reduceras till en generell bild av vad som är en stad, det finns inte längre några särdrag kvar i stadsmiljö, utan staden blir en yta, en skyline som ser ut på samma sätt var man än befinner sig i världen.

– Det finns en intressant paradox, dataspels utveckling strävar mot ökad realism samtidigt som mycket av dagens arkitektur rör sig mot fiktionens värld. Något som kanske är mest synligt i Asien idag. I Shanghai, där till exempel Pudong-distriktets skyline ser ut som den hämtats från filmen *Blade Runner*. Vi får en slags »icke-platser» som faktiskt kan vara ganska vackra, poetiska och meditativa att vistas i, säger Bernstrup.

Dataspellet *Xseed 4000* från 2004 speglar en sådan »icke-plats» Bernstrup har hämtat inspiration från ett byggprojekt från 90-talet, där man utanför Tokyo skulle uppföra en 4000 meter hög byggnad med plats för en miljon människor. I *Xseed 4000*, liksom i många av Bernstrups verk, smälter idéer från arkitektur, konst och dataspel samman till en ny form av interaktiv konstupplevelse.

PALLE TORSSONS har även han fortsatt att skapa konstverk med hjälp av olika dataspels konstruktionsverktyg där interiörer och virtuella miljöer står i fokus. I verket *Logo city* har Torsson med hjälp av spelet *Half-Life* skapat en stad som man kan vandra omkring i, helt uppblyggd av olika logotyper från Coca-Cola till Barbie. I *Evil interior* från 2003 är kända filmmiljöer från *Psycho*, *Reservoir Dogs* och *Scarface* återskapade med hjälp av spelverktyg från Unreal, och i dataspellet *SAM* spelar du den 5-årig flickan SAM som går omkring i kända scenerier och dödar alla som kommer i din väg.

På frågan varför han valt att arbeta med just spelverktyg svarar Torsson: – Det är väldigt roligt att jobba i spelverktyg därför att man snabbt får resultat och det känns väldigt nytt, spännande och utforskat.

Torsson menar att dataspelen och spelverktygen speglar samtida frågeställningar kring våld och relationer kring konsu-

mentsamhället vilket gör att det bli ett intressant redskap att använda för en konstnär.

– Mitt konstnärskap handlar om en slags hacking. Det viktiga för mig är att utveckla, förstöra och dekonstruera reaktionen mellan produktion och verktyg.

JOHAN LÖFGREN och Kristoffer Zetterstrand är två andra konstnärer som använder sig av dataspelsmiljöer i sin konst. Liksom Bernstrup och Torsson är de 70-talister och tillhör dataspelsgenerationen som växte upp när hemdatorn och dataspelen introducerades.

– Vi som föddes i tidigt 70-tal och växte upp under 80-talet har ett behov att redovisa våra erfarenheter från de ändlösa timmarna bland ettor och nollor, säger Löfgren.

Han är en konstnär som älskar det klassiska måleriets färgmedium, och som gör målningar inspirerade av 20-arkitekturerna man hittar i de tidiga 80-talsspelen. I ett av sina senaste verk har han dock

lämnat måleriet och byggt upp en 3D-version av banan från det kända arkadspelet »Donkey Kong».

Även Kristoffer Zetterstrand ägnar sig åt måleri. I ett antal målningar med titeln *Free-look mode* har han målat motiv hämtade från spelet »Counter-strike». I utställningen *Terragen* hittar vi målningar av realistiska landskap framtagna för dataspel. Liksom i *Free-look mode* finns svarta områden i tavlor som bryter illusionen av verklighet och signalerar att man befinner sig utanför den datagenererade bilden. Zetterstrand menar att dataspels grafik de senaste åren blivit så bra att den nästan blivit ointressant i sin perfektion, till skillnad från de tidiga spelens förenklade grafik. Därför är det mer intressant att utforska de medel med vilka spelers grafik görs, för att själv med spelverktygen kunna skapa ett tydligare möte mellan det abstrakta och det illusoriska i bilderna.

– I dataspelsarkitekturen är det så uppenbart att allt är konstruerat, men man

ser ändå försöken att till varje pris ge en illusion av ett verkligt rum, och det är de där försöken som jag tycker är intressanta.

BERNSTRUP, TORSSON, Zetterstrand och Löfgren är exempel på fyra konstnärer som har vuxit upp med dataspel och som avänt dessa erfarenheter på olika sätt i sitt konstnärskap. Dataspel har under de senaste åren också visats sig vara en viktig inspirationskälla för många olika konst-arter och kanske kommer, något som Johan Löfgren menar, den pappersbit som Pac-Mans skapare Toru Iwatani ritade sina första skisser att ha större inflytande på vår kultur än Picassos *Guernica*.

MATTHIAS JANSSON
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för Sveriges Konstföreningar och
Konstperspektivs hemsida

www.bernstrup.com
www.palatorsson.com
www.artgame.se
www.zetterstrand.com



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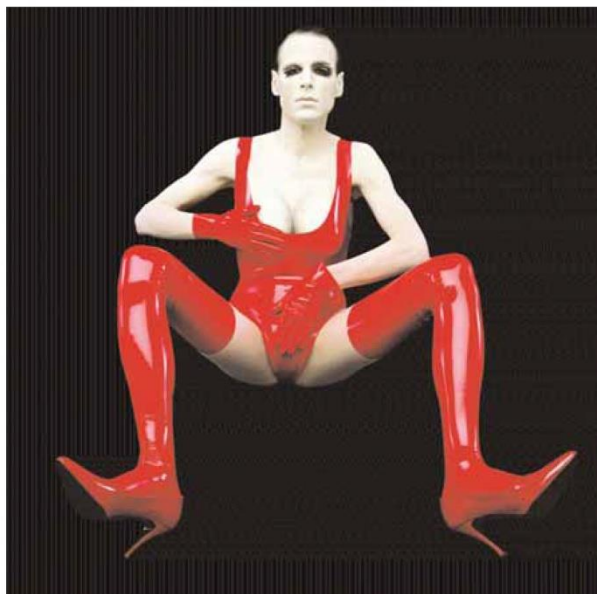
Art News, 11-2004

TRENDSETTERS

SINGING THE BODY ELECTRONIC



Tobias Bernstrup
*is acclaimed
 for his edgy
 digital videos,
 genre-bending
 performances,
 and dance
 tracks that
 get stuck in
 your head*



EXCEPT FOR the fact that Tobias Bernstrup occasionally performs electronica music in a red latex teddy and a blond-streaked scarlet wig, he could easily be typecast as a geeky digital artist, creating his work from keystrokes and mouse clicks. Comandeering software intended for video games, the 34-year-old Swede designs 3-D environments such as nightclubs, wintry city streets, and Modernist skyscrapers. Each features a distinctive, original sound track and androgynous characters in fetish gear—often bearing a strong resemblance to the artist's stage personae. "Games are like a fetish version of reality to me," Bernstrup says. "And in performances I use materials that resemble those in my videos."

Jerome Sans, codirector of the Palais de Tokyo museum in Paris, says Bernstrup's work stands out as an innovative exception in digital art, a medium he finds generally un compelling. "Most digital work merely mimics reality," Sans explains. "But Tobias is inventing something new. He has a broader perspective, dealing with landscape, architecture, desire, and fear."

Born in Göteborg, Bernstrup was studying video at Stockholm's Royal University College of Fine Arts when the makers of the shoot-'em-up computer game Doom included an editing function allowing players to model the virtual spaces where the combats took place. "I bought a copy of the video game and started working with its software to make video art," he recalls. In 1995 Bernstrup began collaborating with a classmate, Palle Torsson; they rebuilt museums as virtual spaces, giving them the look of video-game fighting arenas. In 2001 Bernstrup, by then working solo, built his first interactive piece. Viewers could use a mouse to navigate his virtual spaces, stocked with life-size characters and futuristic structures—all projected on the walls in front of them.

As a video and installation artist, he has had solo shows in museums such as the Palais de Tokyo, the Vienna Kunst-halle, and Basel's Museum für Gegenwartskunst. And he has exhibited at the moniquemeloche gallery in Chicago, Stockholm's Andréhn-Schiptjenko, and Cosmic Galerie in Paris. Bernstrup's interactive pieces sell for between \$15,000 and \$18,500, while his digital videos cost

between \$10,000 and \$12,500, all in editions of five. His musical works sell at standard record-store prices. The dance tracks are released on vinyl for the DJs in the fetish-scene nightclubs favored by Bernstrup, now a Brooklynite.

"I think of music as a very essential component of my work," he says. "If you see one of my shows, whatever medium I use—video, computer game, or performance—there's always the music, a song that will be stuck in your head after you leave the exhibition."

Several times a year the artist performs live, usually in venues like Stockholm's Färgfabriken contemporary-art space. Wearing transvestite fetish gear—or other outlandish costumes—Bernstrup sings over tracks of original compositions, often with his own videos playing on the back-drop. "The concerts are like seeing David Bowie in the '70s," says Jan Åman, director of Färgfabriken. "Tobias goes fully into this Eurotrash disco character, not holding back." Yet there's still a strong connection with Bernstrup's digital work. "Onstage, Tobias is behaving like an android, neither man nor woman," Sans says. "He really becomes one of the characters in his videos." —Marc Spiegler

LEFT: JOSHUA JORDAN/COURTESY ANDRÉHN-SCHIPTJENKO; COSMIC GALLERY, PARIS ©2002 TOBIAS BERNSTRUP. RIGHT: LOTTIA ANTONSSON/COURTESY ANDRÉHN-SCHIPTJENKO; COSMIC GALLERY, PARIS ©2002 TOBIAS BERNSTRUP. OPPOSITE PAGE: COURTESY ANDRÉHN-SCHIPTJENKO; COSMIC GALLERY ©2002 TOBIAS BERNSTRUP

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FAR LEFT Portrait of the artist.
LEFT Bernstrup poses for the CD
Re-Animate Me, 2002. RIGHT A
character in the computer
animation *Re-Animate Me*,
Intro, 2002.