

## ANNIKA ERIKSSON Bio and Artist Statement

Annika Eriksson was born in Malmö in Sweden in 1956, and has been a resident of Berlin since taking a residency at the Berliner Künstlerprogramm/DAAD in 2002. Her work is an investigation of how communities today constitute their identities and she is interested in the latent symbolics of daily life. The point of departure in her work is always a specific place, or rather, the meaning of the place. Recurrently, she develops her projects in collaboration with people who share a common denominator. The situations that she creates consist of strict frameworks and demarcated stages. Selected solo shows and commissions include Hannah Arendt Band, commission for Correct me if I'm critical, Basso, Berlin, 2010; Wir sind wieder da, DAAD Galerie, Berlin, 2010; I'm Still Waiting For You commission for Harward Gallery, London, 2010; The Prize of Forgiveness, commission for Dakar Biennale, 2008; Maximum Happiness, commission for Yes, No and Other Options, Sheffield Biennale, 2008; The Soundtrack, Cubitt Gallery, London, 2007; Games Machine, commissioned for IASPIS/Venice Biennale, 2005; Do you want an Audience? Commission for Frieze Art Fair Projects, Frieze Art Fair, London, 2004; The Session, commission for BerlinNorth, Hamburger Bahnhof, Berlin; 2004; Arbeitswelt, commission for Kunstverein München, 2003, Munich; Staff at Sao Paulo Biennale, commission for Moderna Museet, 25th Biennale de Sao Paulo, 2002; Collectors, commission for Moderna Museet Projekt, Stockholm, 1998; Copenhagen Postmen's Orchestra, commission for Now-Here/Work in Progress, Louisiana Museum of Modern Art, Copenhagen, 1996.

Selected group shows include Squatting/Erinnen, Vergessen, Besetzen, Temporäre Kunsthalle, Berlin, 2010; The Greenroom, Bard College, New York, 2008; Museum as a Medium, Vigo Museum of Contemporary Art, Vigo, 2008; The Sound I'm looking For, Emily Carr Institute, Vancouver, 2008; Traurig sicher: On Insecurity and other Fears, Grazer Kunstverein, Graz, 2006; People in Public Spaces, Ropphongi Hills/Moori Art Museum, Tokyo, 2006; Spectacle, Pleasure Principle or the Carnevalesque, Shedhalle, Zurich, 2005; Live, Palais de Tokyo, Paris, 2004; Everything can be different, Independent Curators International, New York, 2001.

"The Community" (2010) was shot in Istanbul, documenting the street cats who live in dwindling numbers throughout city. A regular urban presence, when removed from their environment they appear eerie, floating in darkness. In the context of this exhibition, they seem like creatures of the night; familiar sights on the streets of Istanbul, becoming familiars of a more supernatural kind. But perhaps they remain, after all, simply cats upon which we project our own realities.