

Tobias Madison

— Riven: The Sequel to Myst

A Californian Citrus Summer Encyclopedia

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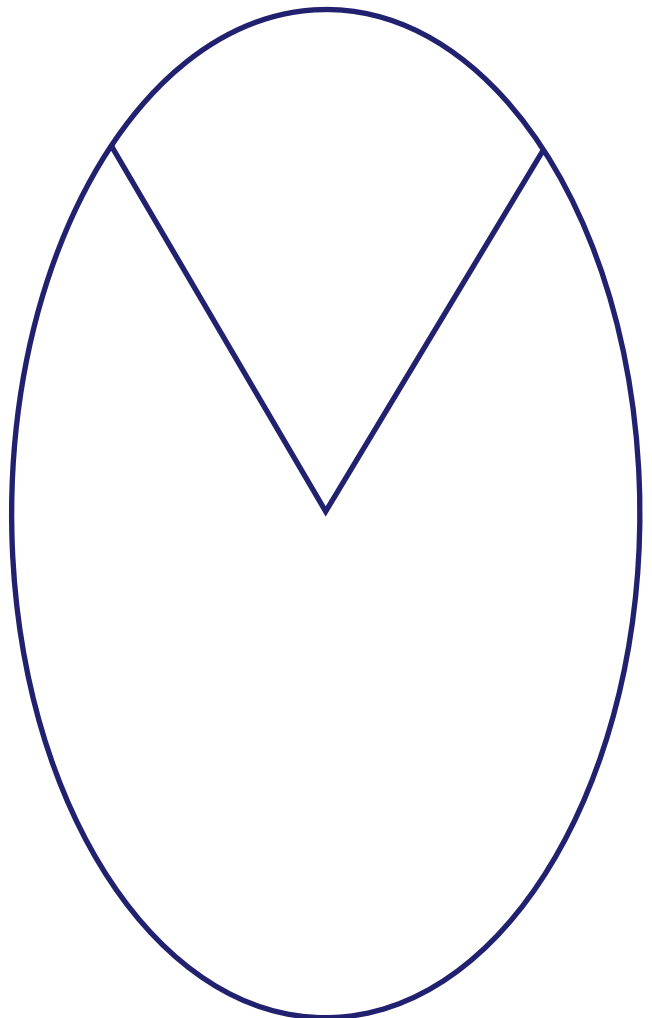
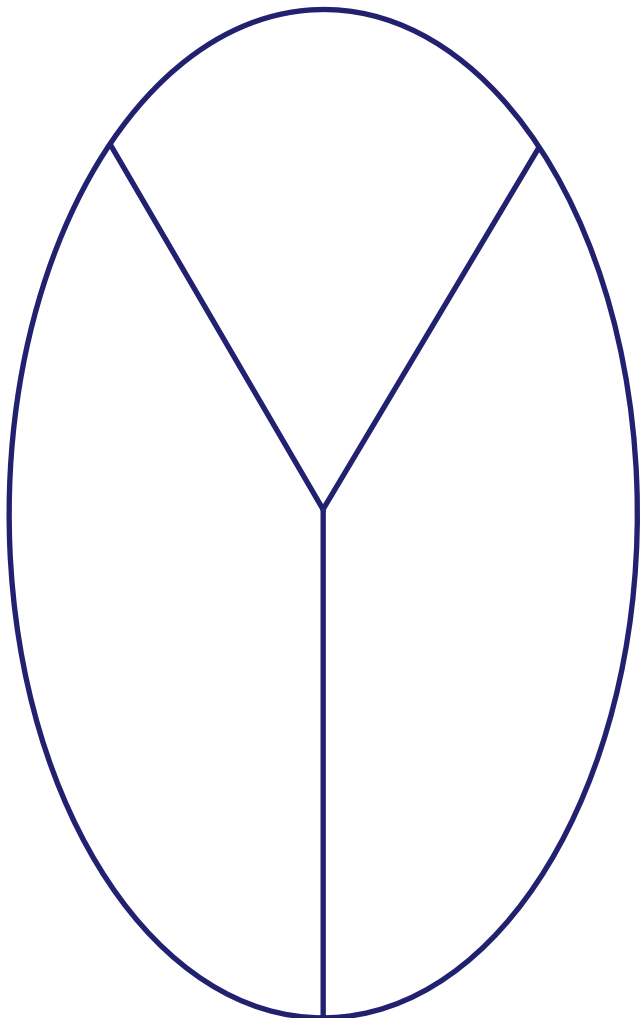
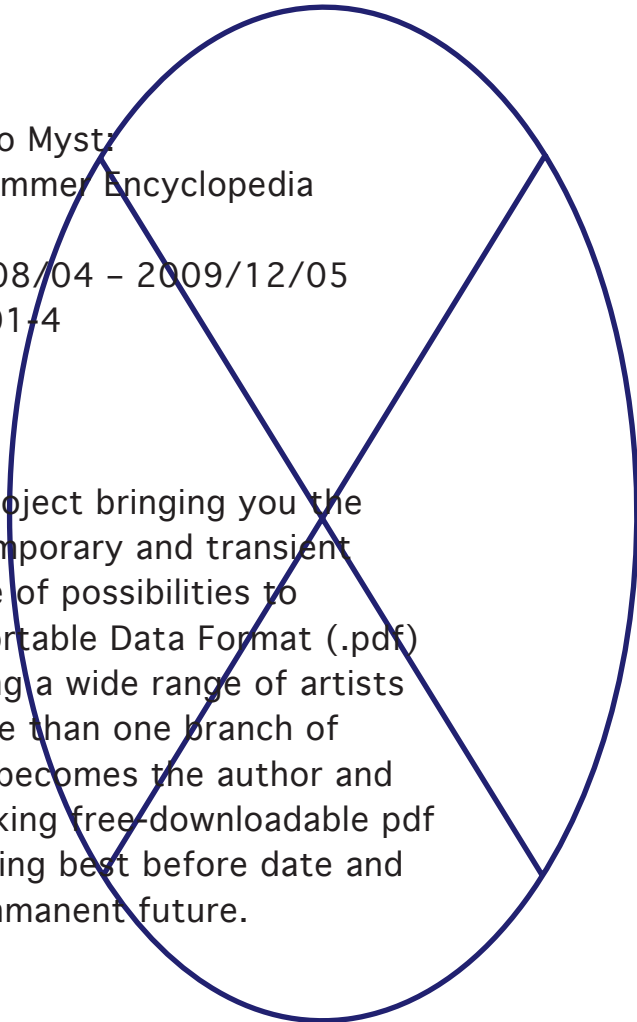
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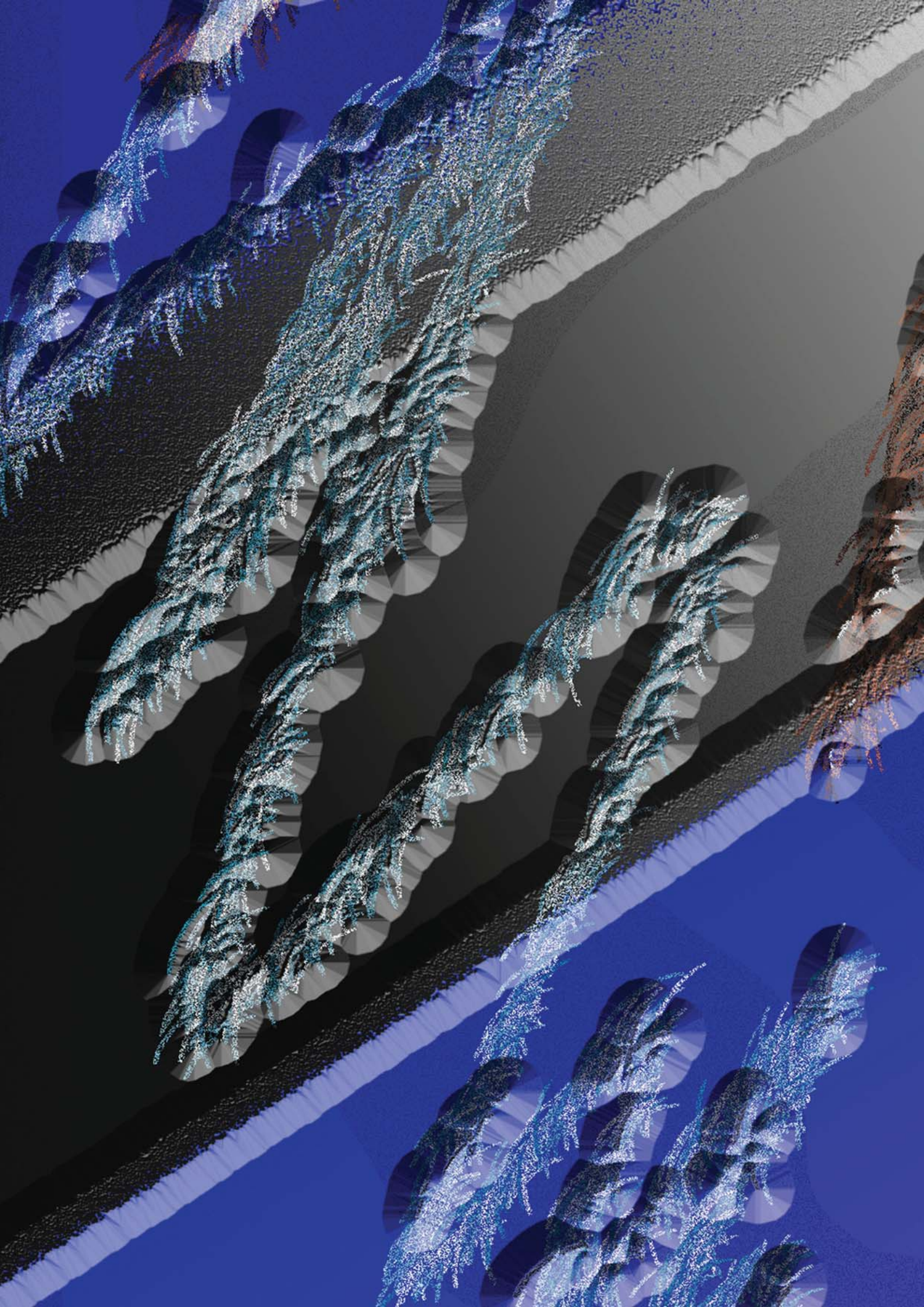
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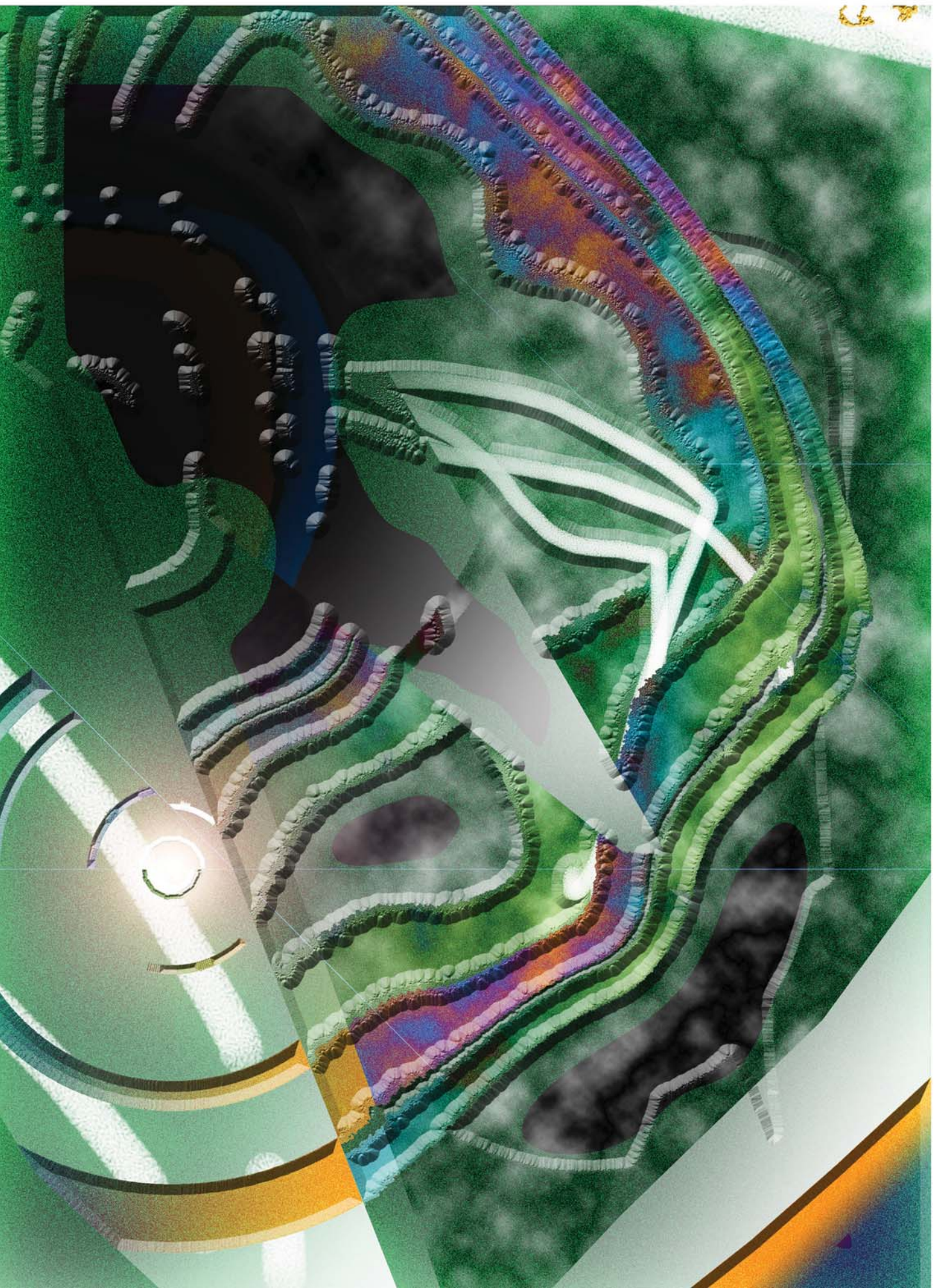
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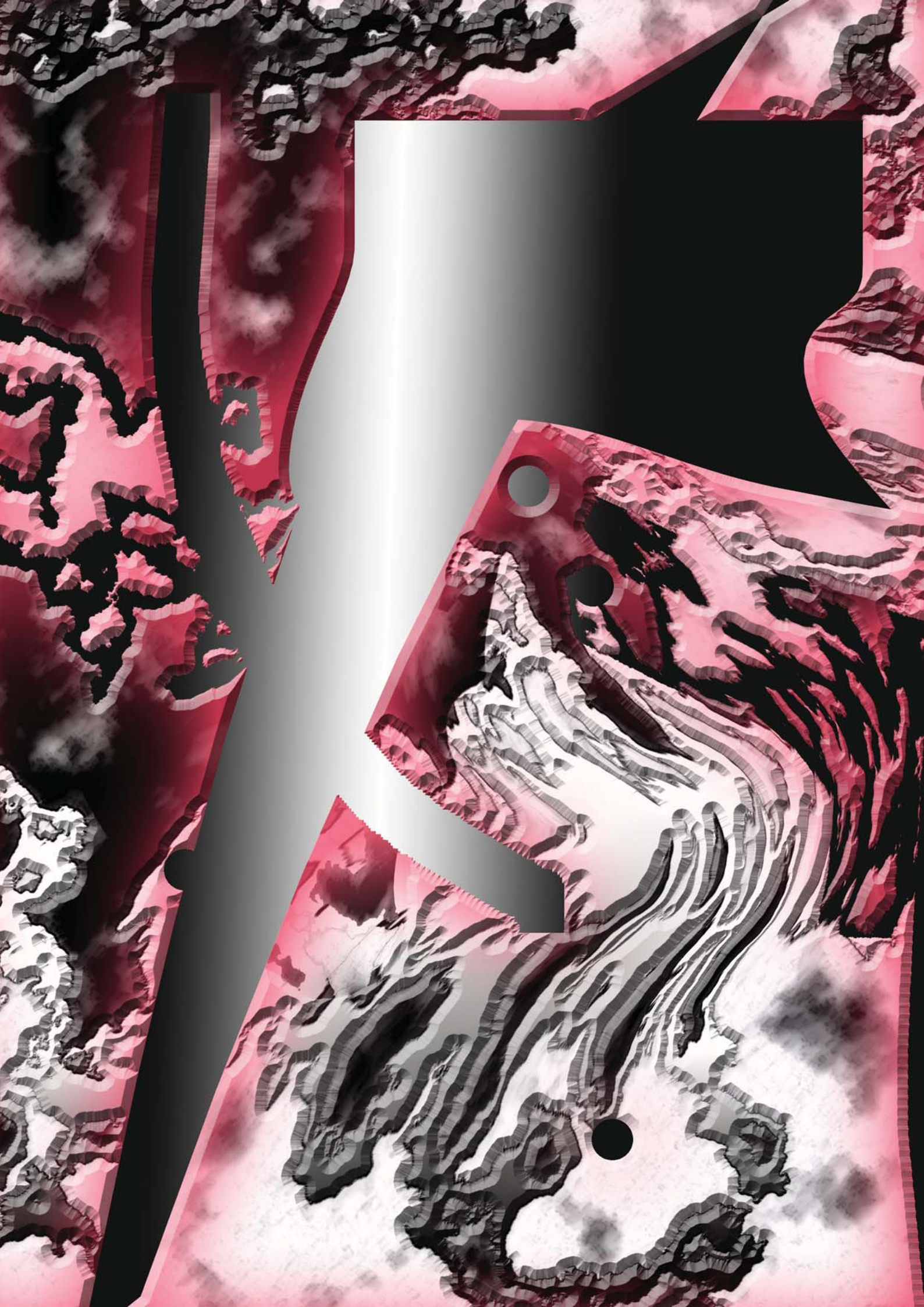


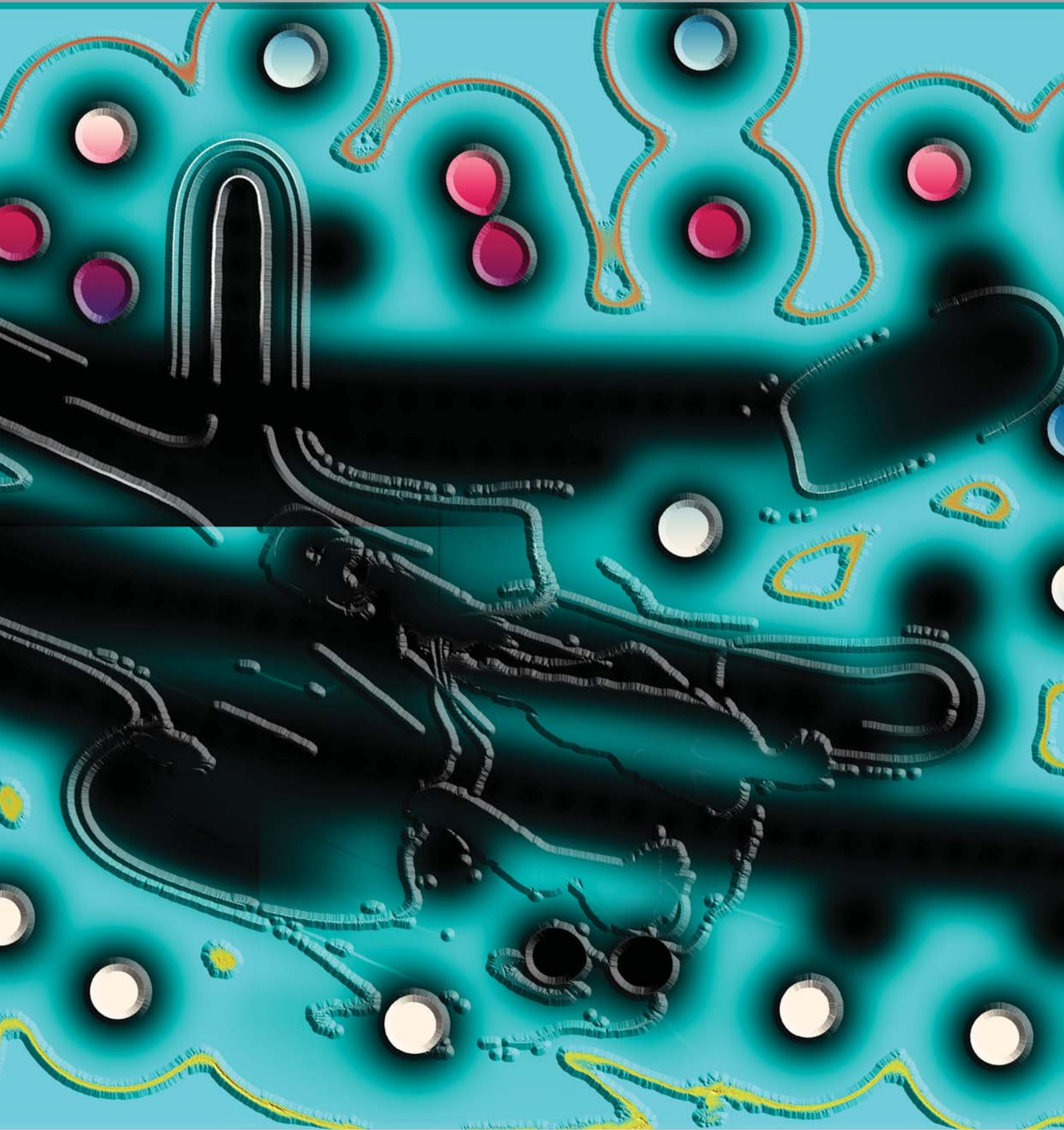


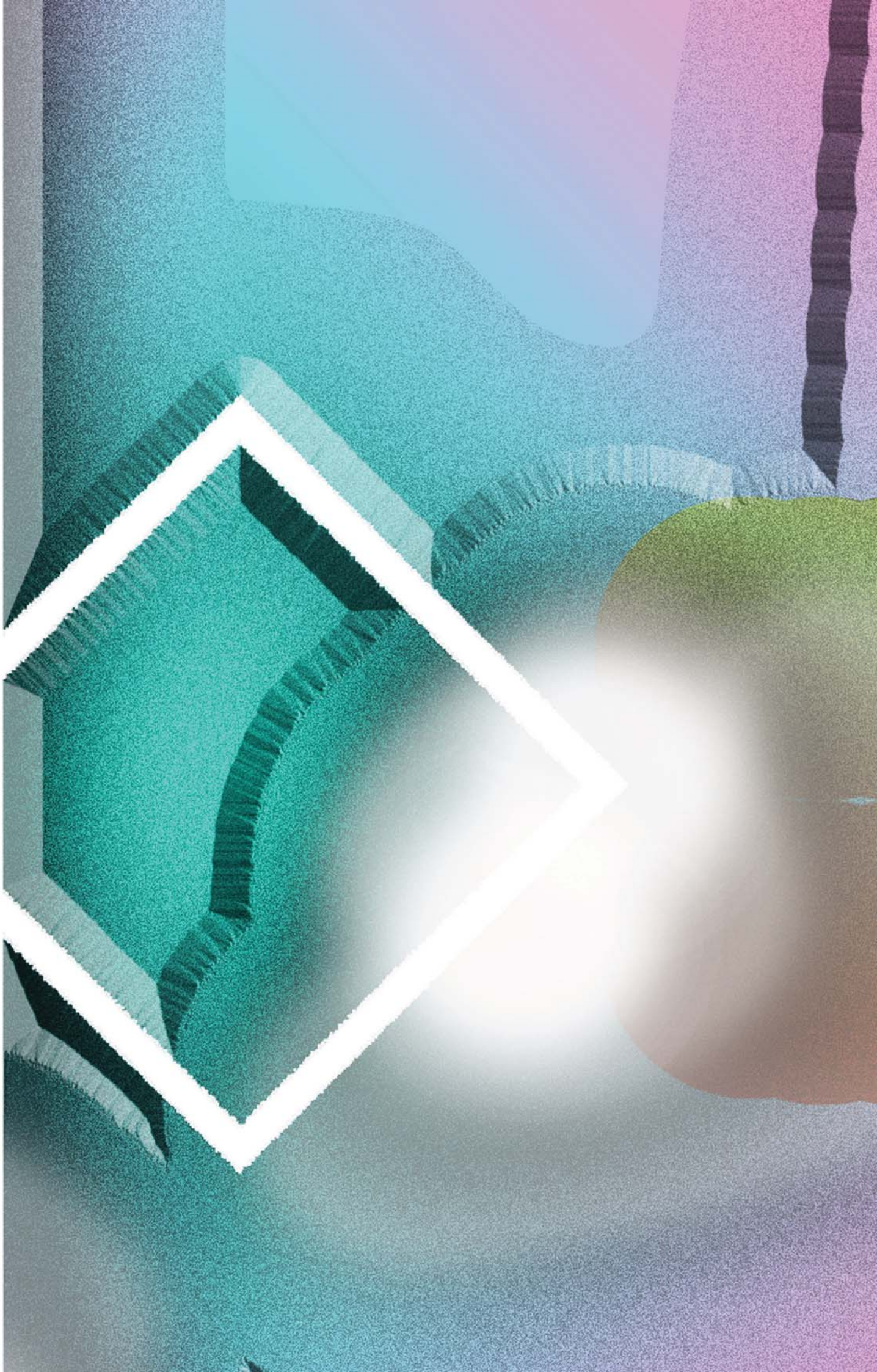




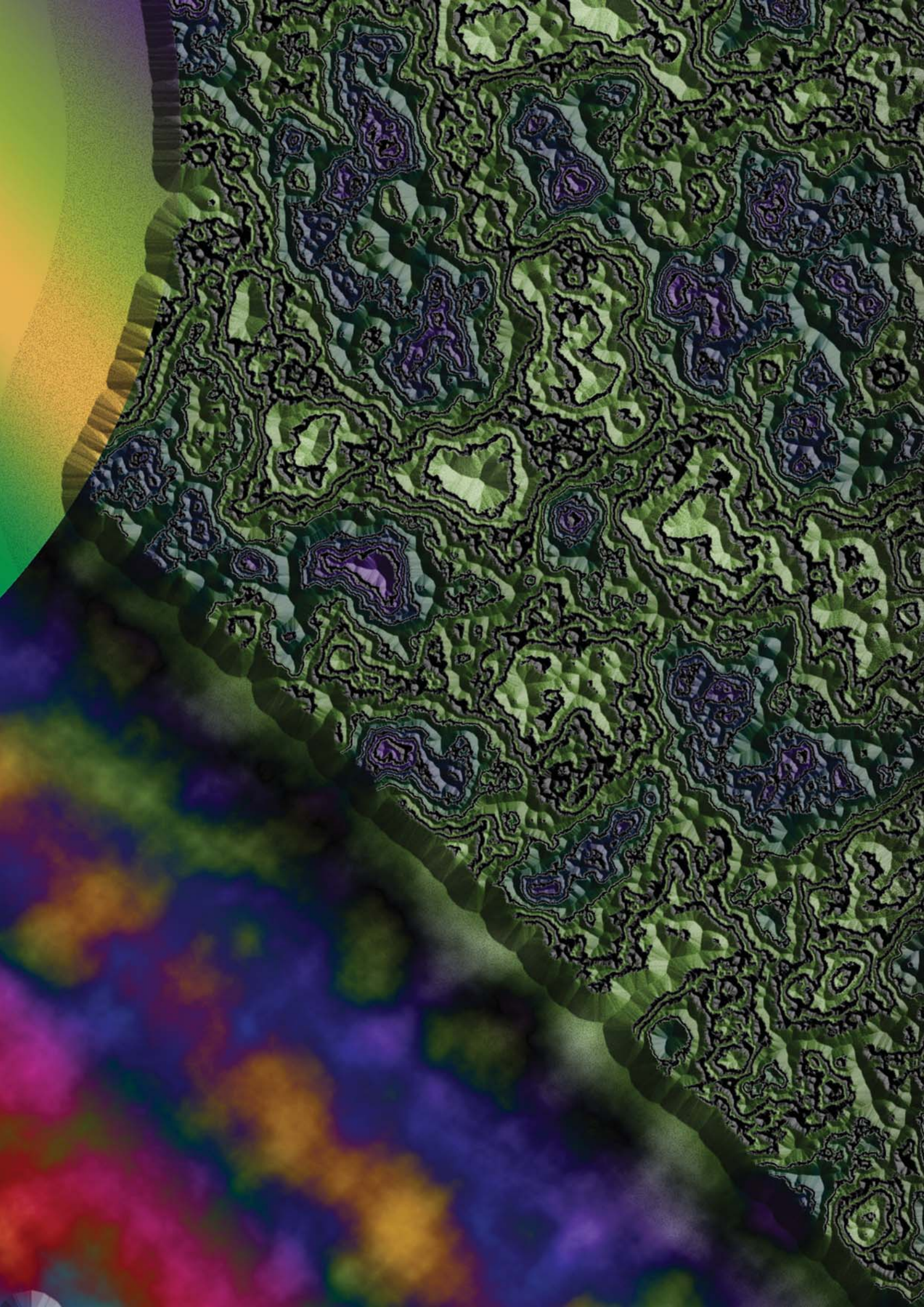






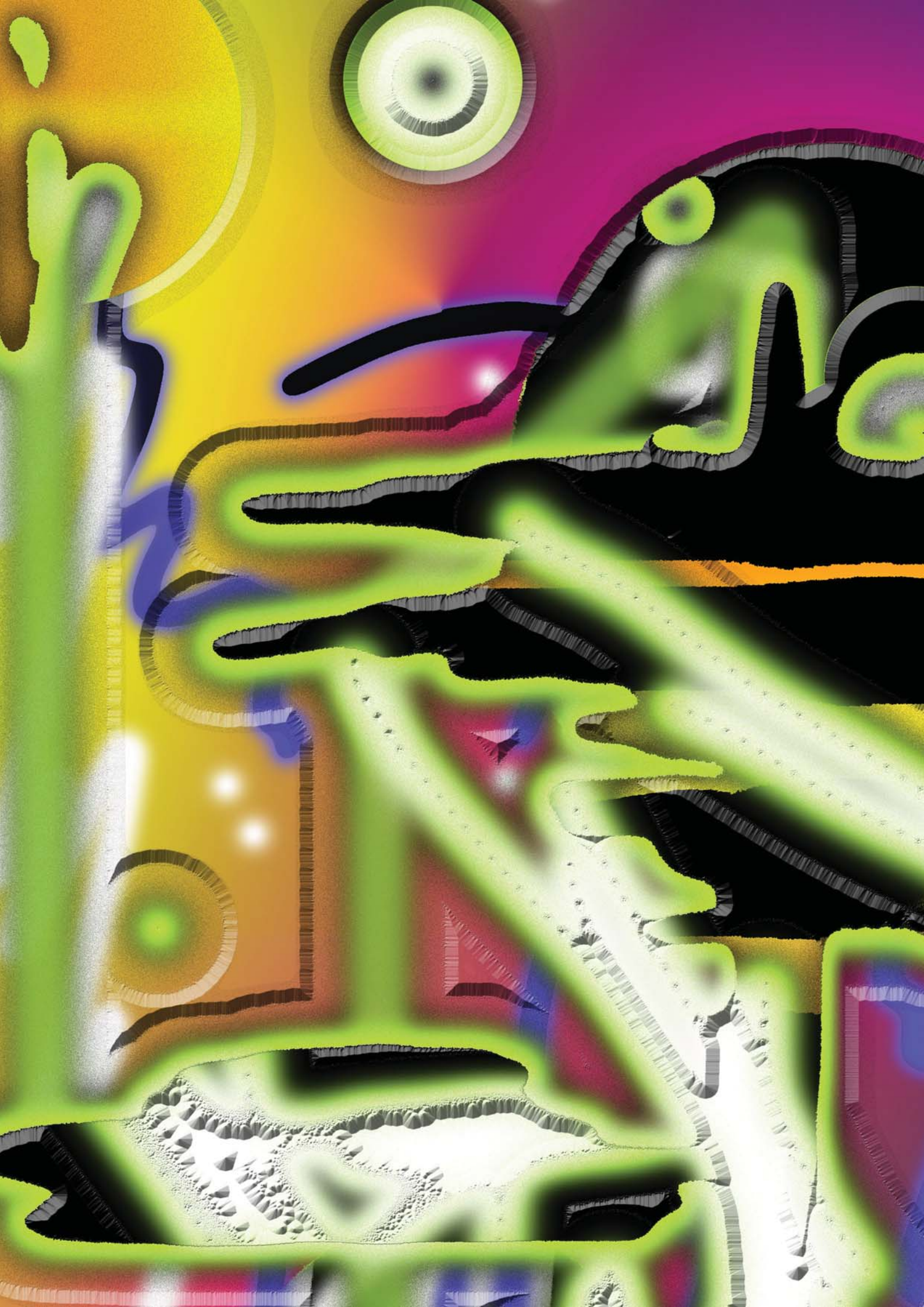


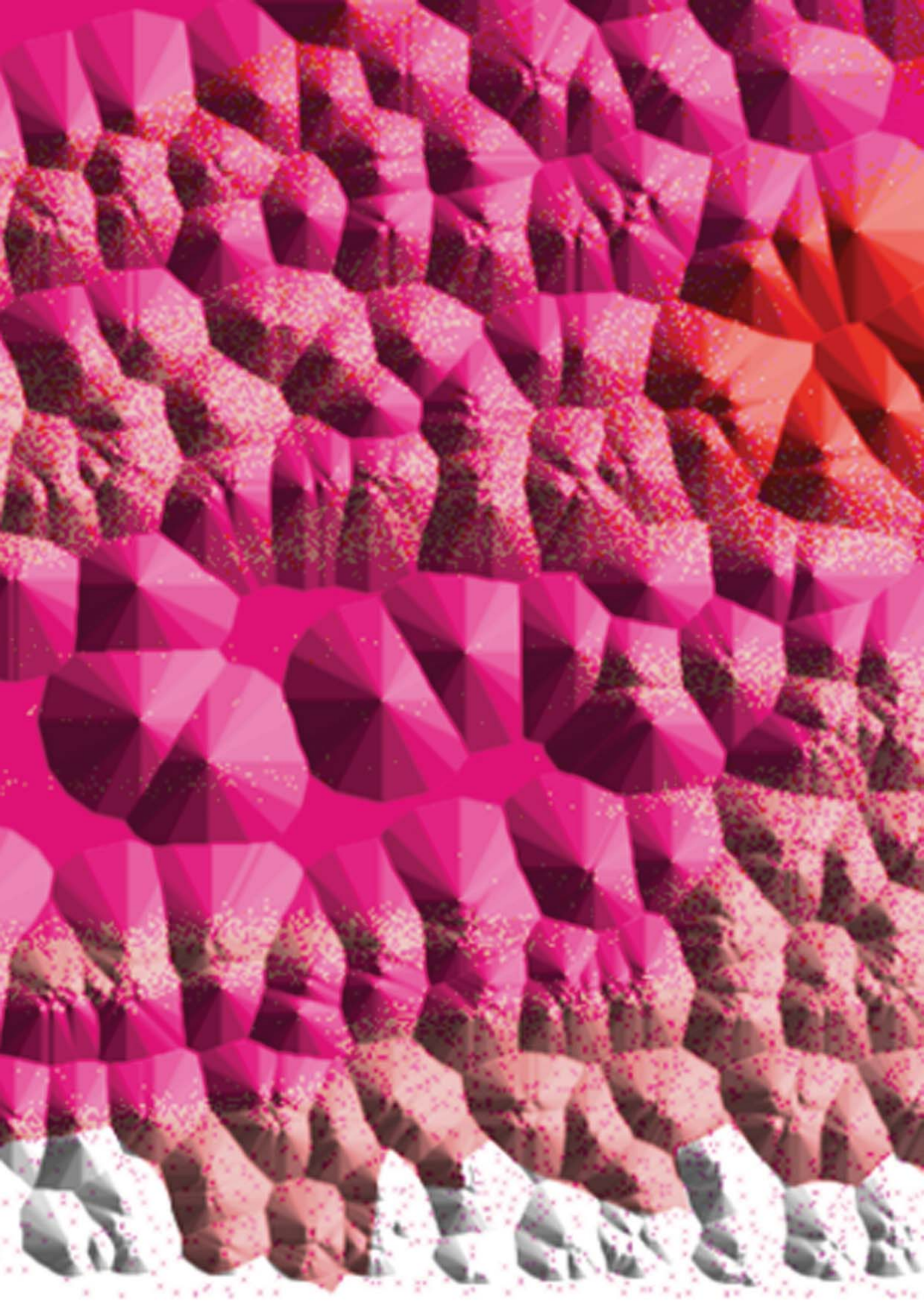




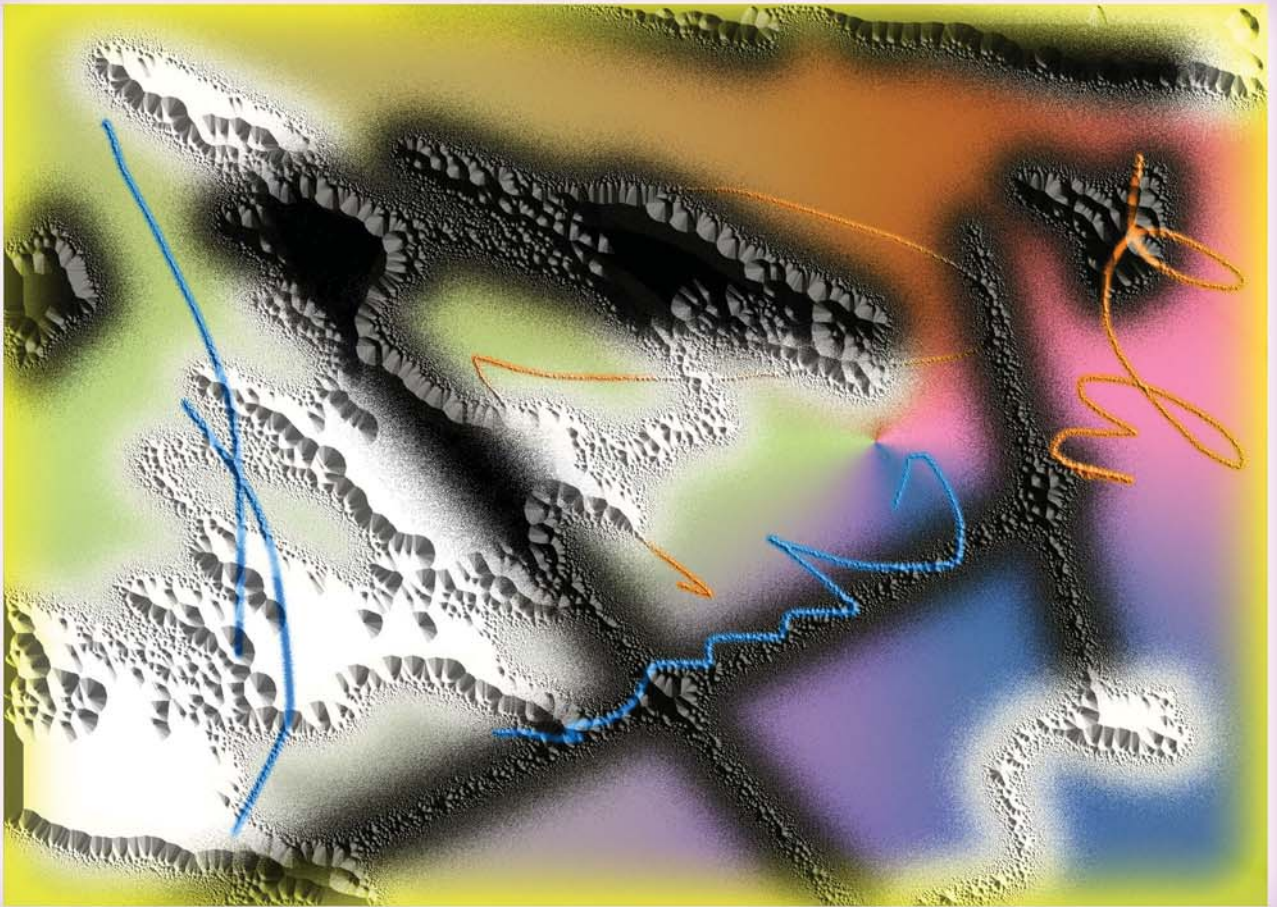


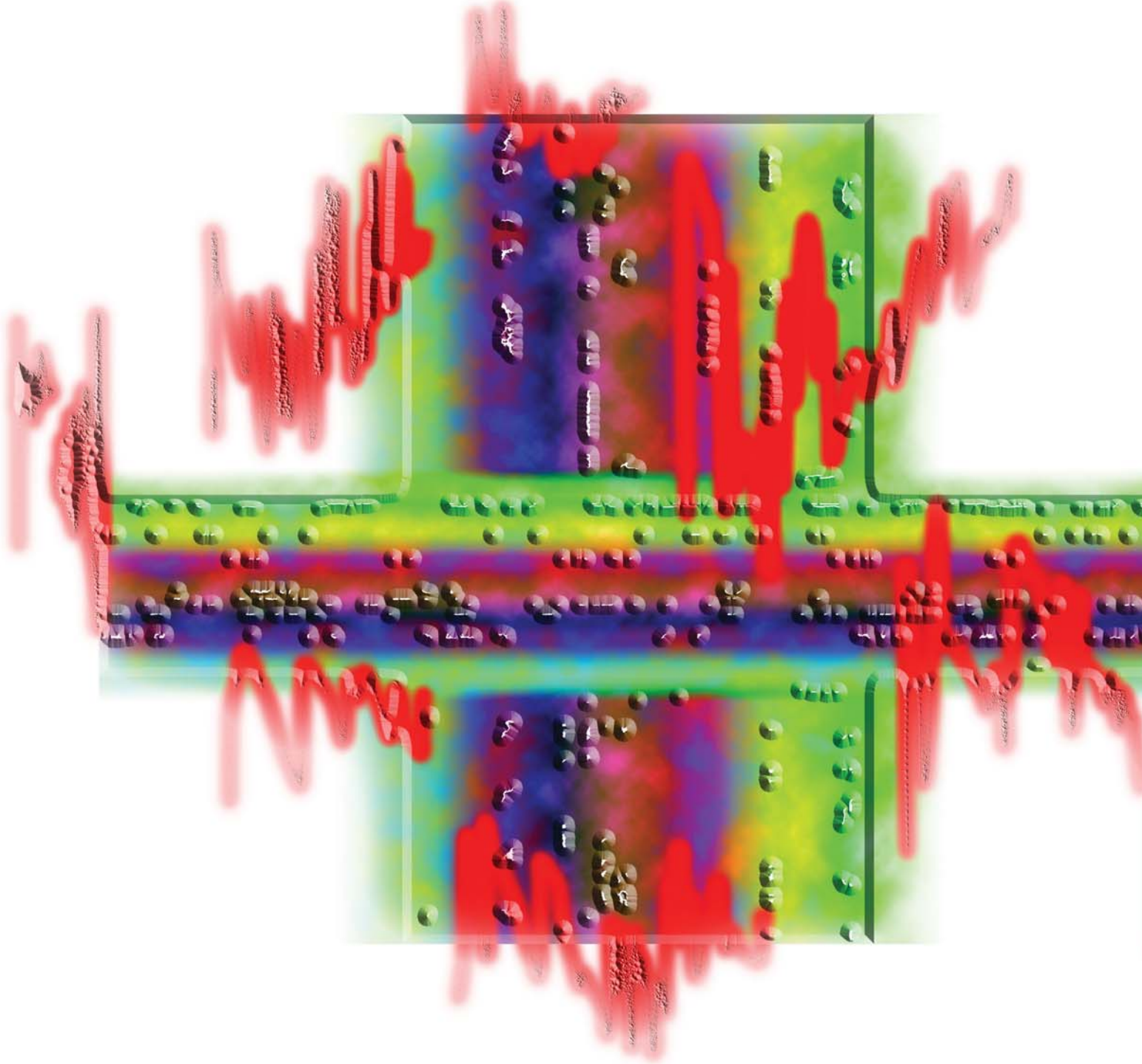




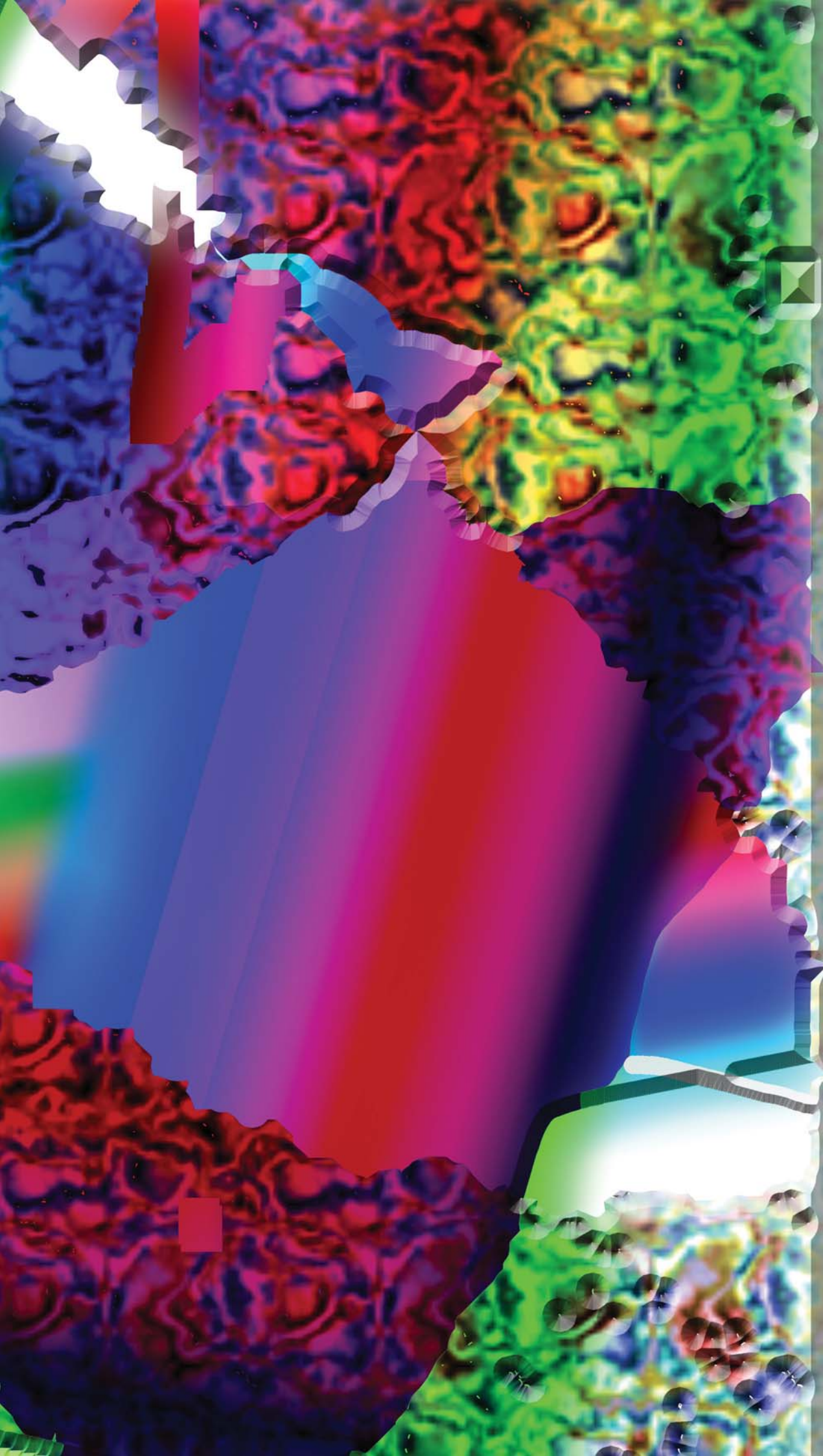


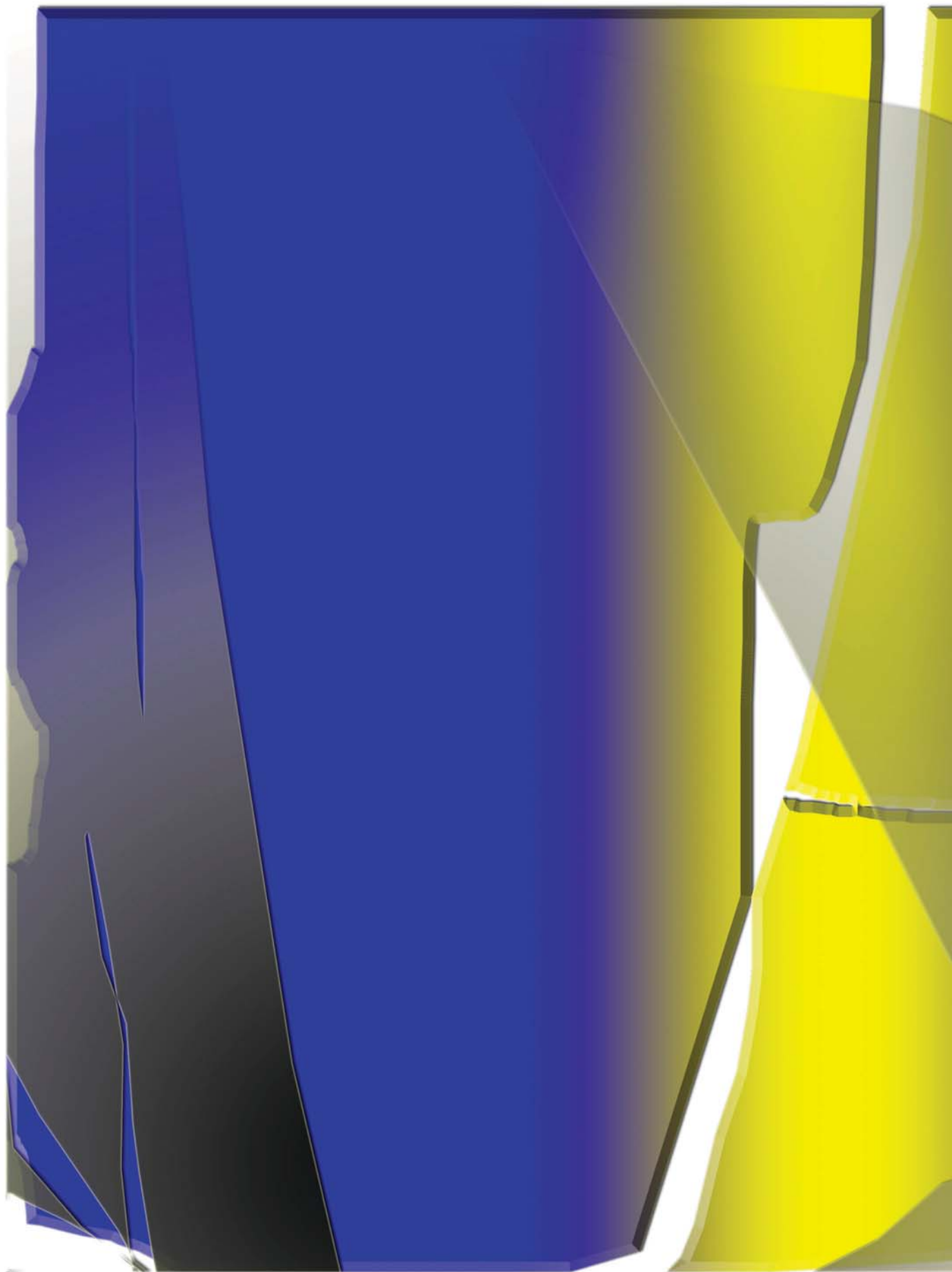








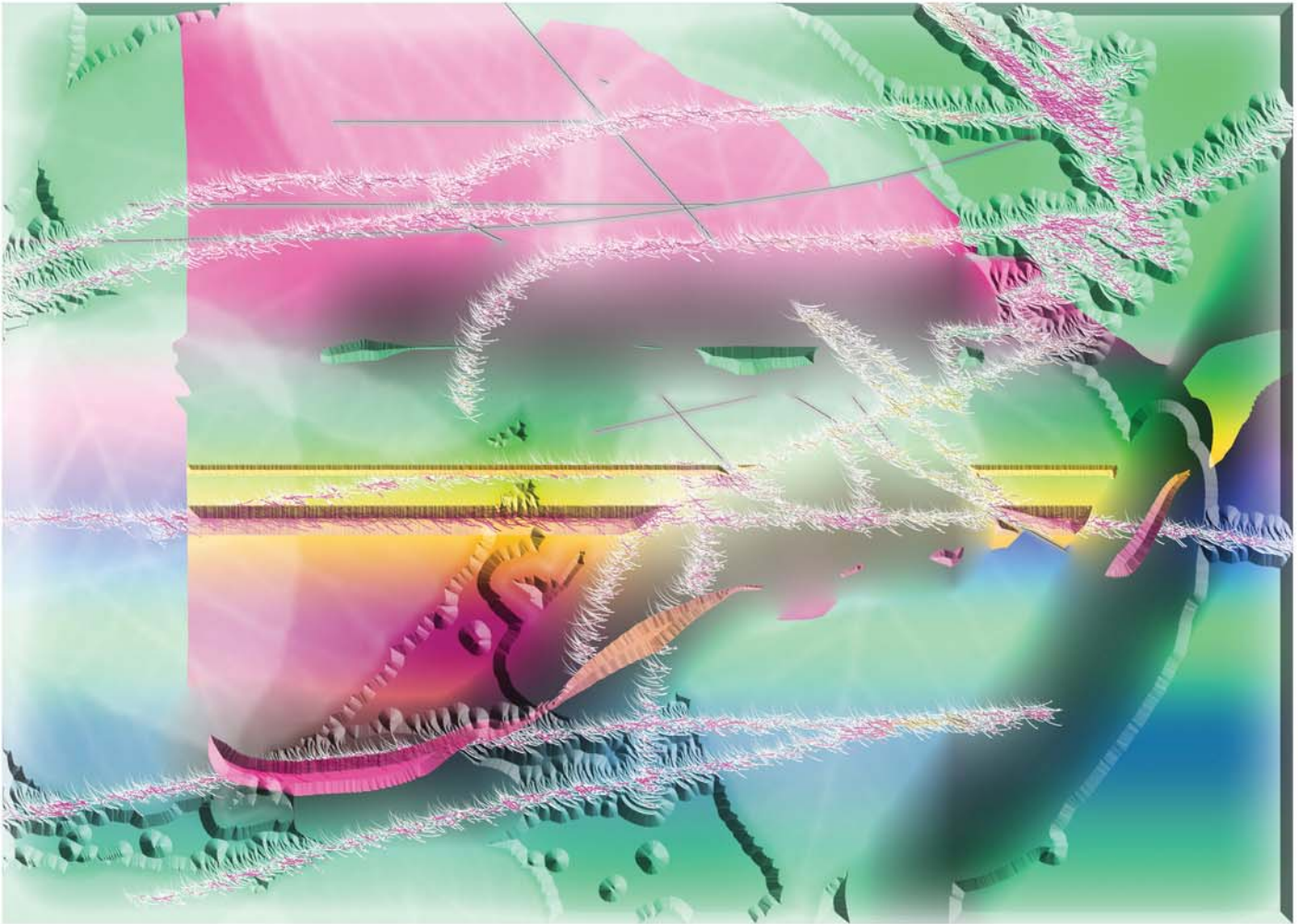


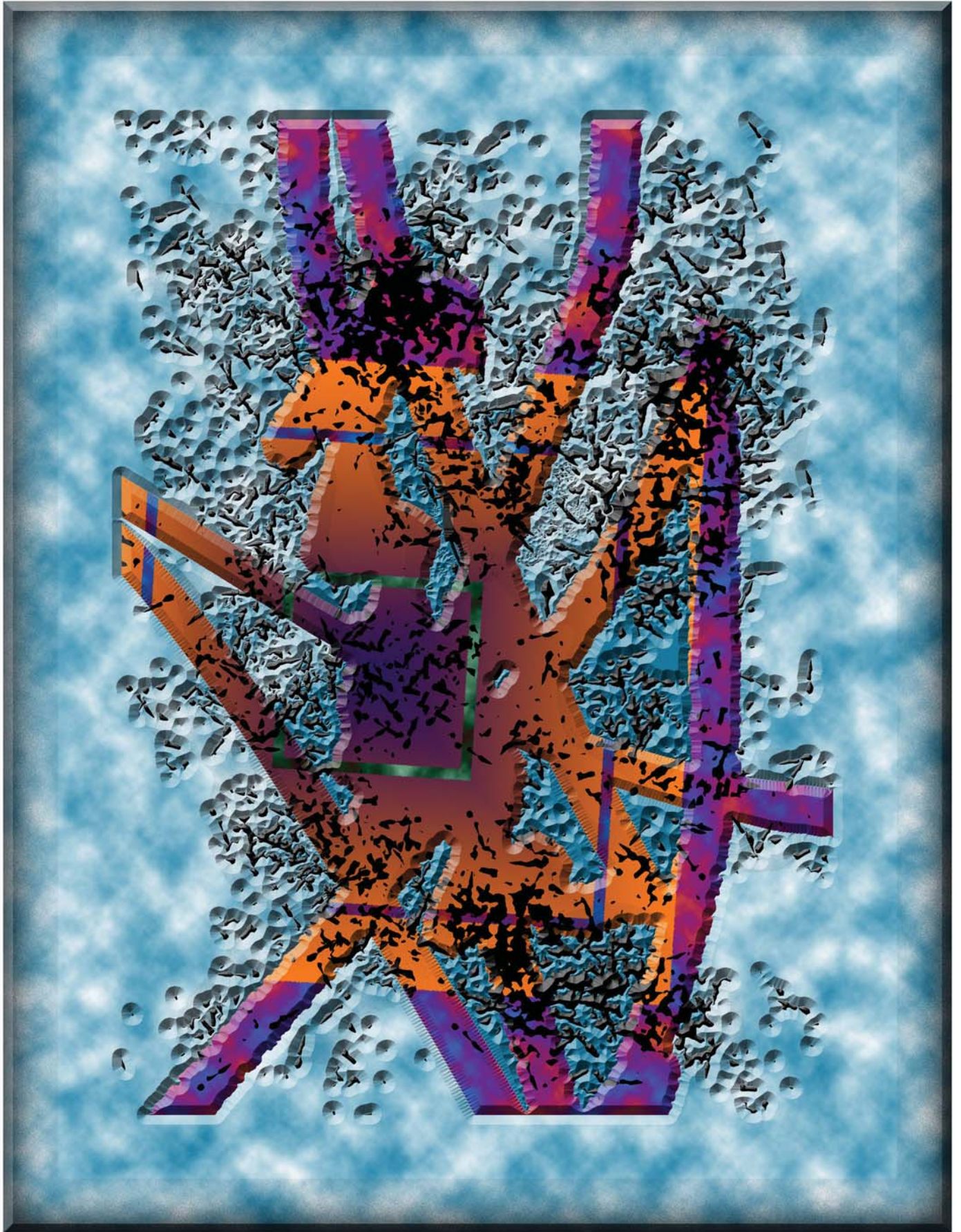










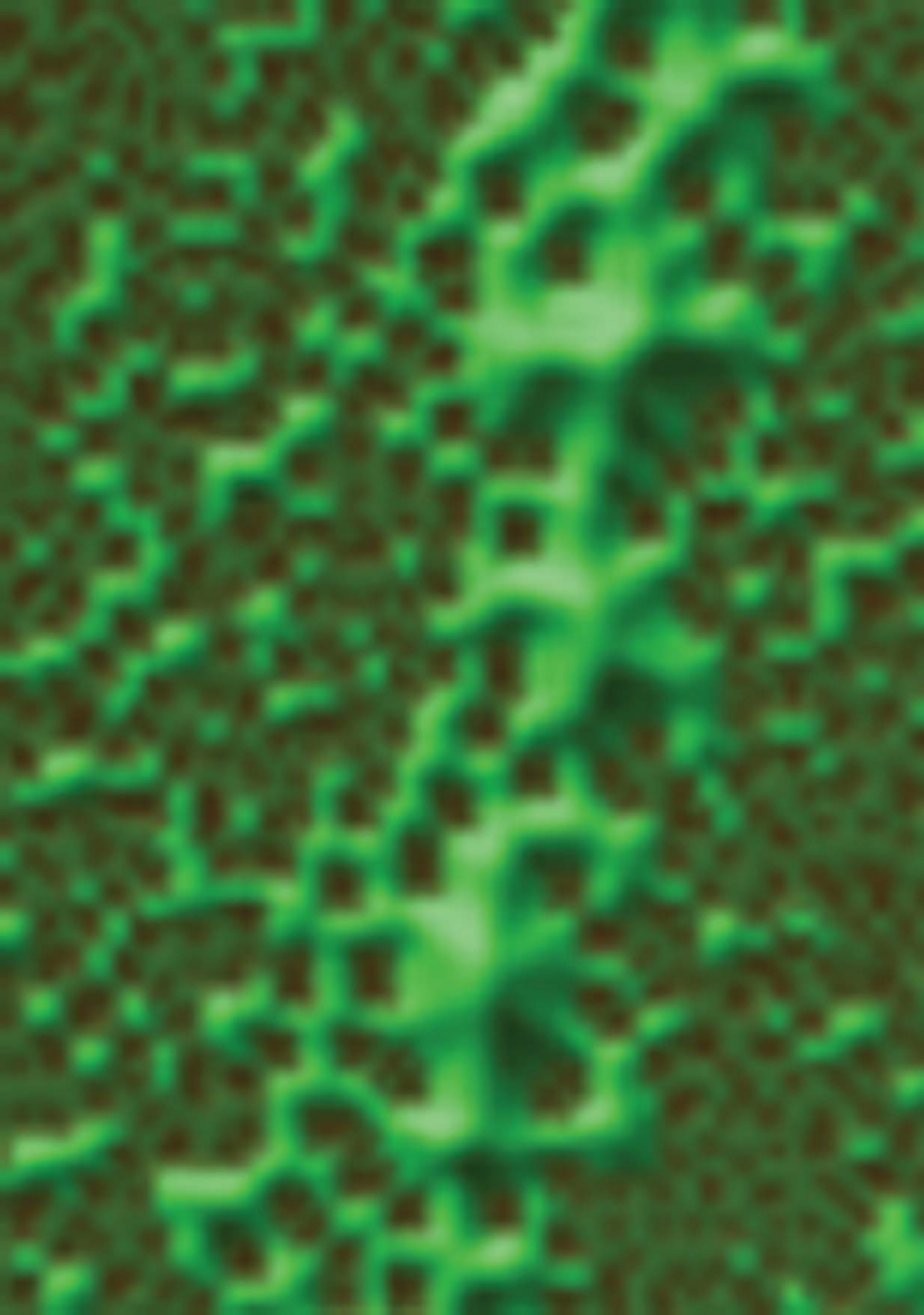












Tobias Madison

Yes I Can!

The Industrial Revolution, new production technologies and distribution channels so as the general economic uprise, multiplied the landscape of the object in the 20th century to infinity. It was only a matter of time (and less of high and low) until the arrival of what is called Pop-Art. The pressure of affliction and pleasure became unavoidable and art took its position in the name of thought and decoration. Ever since then the love for the object multiplied to infinity. More precisely, it expanded to the love for software and the people using it. But still we ask the same old question: Who did it and how did he do it? Of course the who and the how don't exist anymore, it was the software, developed and used by many, misunderstood in a glorious way (or not). So while the post-war time belonged to the object our time belongs to software and data modification. Did art already notice it? Probably not but few artists certainly did. And now you want a name? Tobias Radisson.

Tobias Madison is producing vitrines, wallpapers, pictures, sculptures, texts, scans, photographs, films etc. They are full of references (Huysmans, Oakley, aestheticism, music, pose, french naturalism, Radisson, display) and there is no respect, not for drafts neither for idols, for nature, the thinking figures or even the own work. Everything is material that can and will be accelerated while its authority is constantly drawn out. An I is appearing, incarnated in the form of a young artist from Basel, pondering about today's world. But even there, sometimes it is just data that is shifted.

Daniel Baumann

