

ANNIKA ERIKSSON

and order

June 27 – August 30, 2026

There are moments in which order appears less as a system than as a fragile agreement between things. A cat asleep on a window sill. A chair shifted slightly toward the open window. Three empty cardboard boxes that nobody remembers bringing into the room. A blanket preserving the outline of someone no longer there. For now, this is the order of things, while light continues to move through the room long after it has changed purpose.

For more than four decades, Annika Eriksson has developed work attentive to the unstable arrangements through which figures inhabit space alongside one another. Her films, performances, and installations observe how gestures, habits, and routines organize forms of living together: how proximity is negotiated, how behavior adjusts itself under observation, and how invisible structures shape everyday life.

Because the world is full of eyes.

In Eriksson's work, observation rarely functions as mastery. Instead, it circulates as exposure, vulnerability, and attachment. The distance required for observation is never secure. One begins by watching another creature only to discover that the creature has become a companion. Or a rival. Or a mirror. Animals stare back with a patience that unsettles the scene, while humans begin regulating themselves the moment they realize they are being watched. Someone observes from across the room while another refuses to return the gaze. Near a doorway, a dog waits without explanation: teeth, drool, language.

Yet beneath this fragile coexistence lies another tension. What first appears as attentiveness slowly darkens into fixation. A gaze lingers too long. Habits become compulsions. Attention turns into surveillance. Systems begin producing exceptions. Rules generate loopholes. The situation starts developing a life of its own. Meanwhile the cat keeps sleeping through the entire thing.

Because every order also contains a command.

In *and order*, Eriksson approaches these situations through a constellation of forms that continuously rearrange the relationship between image, object, and space. Moving-image works—described by the artist as “anti-videos”—coexist with small- and large-scale collages, dioramas, and a sculptural environment that extends

across the exhibition. If collage traditionally assembles fragments into a new image, here it also becomes a way of organizing the page, the wall, and the room itself. Images return in altered forms and unexpected scales. They cluster together, spill outward, and occasionally threaten to overwhelm the structures intended to contain them. What begins as an act of organization gradually approaches obsession; what appears orderly threatens, at any moment, to become absurd.

Throughout her career, Eriksson has approached such structures not through abstraction but through lived situations: through acts of observation, imitation, compliance, resistance, and refusal. For her first solo exhibition at Kunstverein München in 2003, Eriksson presented *Arbeitswelt*, turning her attention toward the behavioral structures surrounding labor and security through conversations with fifty-five employees at the Munich offices of the insurance company Swiss Re. Across a three-channel video installation lasting two hours, office routines, interviews, and everyday forms of conduct gradually accumulated into an unusual portrait of a workplace and the social relations that sustained it.

Twenty-three years later, similar questions emerge elsewhere. No longer located primarily in institutional structures, they surface in domestic interiors, among animals, and in the small habits through which everyday life is arranged.

1. *Innehåll*, 2026

Collage reproduced on blueback paper, reused wall structure; double-sided installation

Contents: Preface 7; Eurasian Eagle-Owl 8; Brown Bear 10; Beaver 12; Fallow Deer 14; Northern Goshawk 16; Common Eider 18; Red Squirrel 20; Common Pheasant 22; Norwegian Lemming 24; Arctic Fox 26; Sheep 28; Goat 30; Pig 32; Mallard 34; European Badger 36; Goose 38; Hare 40; Stoat (Ermine) 42; Dog 44; Horse 46; Hen 48; Hedgehog 50; Polar Bear 52; Short-eared Owl 54; Hazel Grouse 56; Wolverine 58; Rabbit 60; Cat 62; Common Goldeneye 64; Cow 66; Red Deer 68; Golden Eagle 70; Eurasian Lynx 72; Mink and Otter 72; Musk Ox 74; Black Grouse 78; Peregrine Falcon 80; Tengmalm's Owl (Boreal Owl) 82; Reindeer 84; Ptarmigan 86; Deer 88; Red Fox 90; Magpie and Crow 92; Black-headed Gull 94; Stork 96; Swan 98; Seal 100; Western Capercaillie 102; Common Crane 104; Wolf 106; Moose 108.

2. *and order*, 2026

Spatial collage: reused wall structures, cardboard, fabric, inkjet and laser prints, vitrines, found objects, and miscellaneous materials

3. *January, February, March, April, May, June, July, August, September, October, November, December*, 2026
Series of 12 risograph prints

4. *the exercises brought us joy*, 2015–2026
Single-channel video, 44 seconds, loop

5. *the weather was lovely so we decided to take ourselves to nature*, 2026
Collage reproduced on blueback paper, reused wall structure

6. *The embrace*, 2026
Collage reproduced on blueback paper

7. *How to raise an animal*, 2026
Photograph reproduced on blueback paper

8. *Waiting*, 2022
Single-channel video, loop

9. *My cats*, 2026
Single-channel video, 1 hour, loop
Part 1: *Osman* (2010–2024), 20 minutes
Part 2: *Taksim* (2012–), 20 minutes
Part 3: *Osman and Taksim*, 20 minutes

10. *Dog 1, 2, 3, 2026*

Photograph reproduced on blueback paper, cardboard;
double-sided installation

11. *Dog in house, 2026*

Photograph reproduced on blueback paper, cardboard

12. *Coco and Friend, 2026*

Collage reproduced on blueback paper, reused wall
structure

Coco, Mixed breed, Born approx. April 2014,
spayed female, Compatible with: Children: aged
14 and over, Other dogs: yes, depending on
compatibility, Cats: unknown, Other animals:
unknown, Car journeys: unknown, Being left alone:
not yet, At the shelter since: 9 December 2016

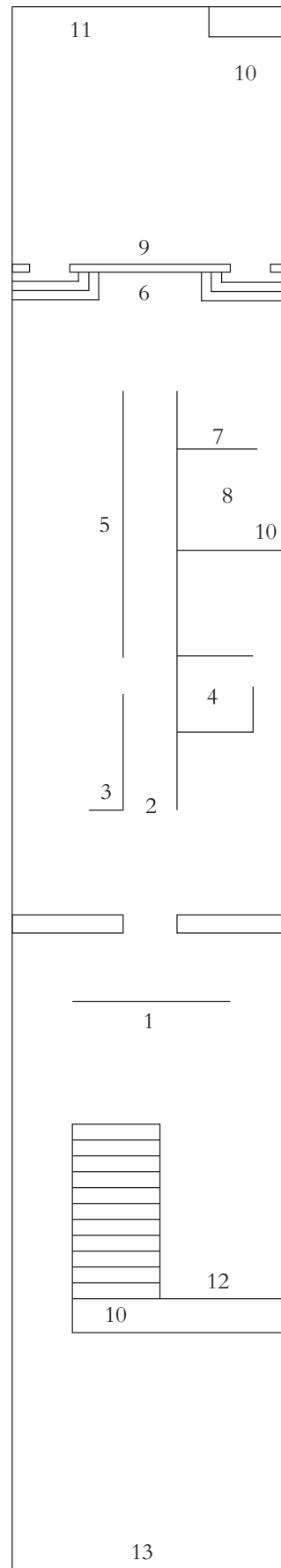
Coco lived on a construction site in Bucharest
alongside twelve other dogs, where she was fed daily
by the wife of a construction worker. When the
site closed down after a year, the animal welfare
activist took all the dogs to a shelter. Coco has been
there for the last three years – confined, yes, but at
least safe and with enough food. We have now taken
Coco from the Romanian animal welfare activist,
as this gentle dog unfortunately had no chance of
being adopted in Romania. Coco submissively licks
your hands when you kneel down next to her. As a
former stray, she is both cautious and curious when
meeting people for the first time. After all, you might
be carrying some food! Here with us, Coco has
learnt to walk on a leash in no time. She likes other
dogs, but she also has a strong personality, so with
Coco it's all about sympathy. She prefers male dogs
to other female dogs. On a leash, however, she walks
past other dogs without making a fuss. In situations
that are new to her, Coco always widens her eyes
and looks a bit startled, but she actually warms to us
humans quite quickly and is now learning just how
lovely it is to be stroked.

Coco is a dog with a lot of potential. Her future
caregivers should have some experience with dogs,
as well as the necessary patience and time to help
Coco settle into life in an apartment. But she will
certainly do her best to get everything right and learn
new things. Due to Coco's frightfulness, there should
be no small children living in the household. Coco
has a special charm and a cautious kindness that is
well worth discovering!

13. *and they were very loved, 2015–17 / 2019 / 2026*

Two-channel slide installation

Portraits of animals living in captivity or otherwise under
human control, drawn from home movies and amateur
films from the Media Archive for Central England
(MACE), University of Lincoln. Research initiated
in 2015. Commissioned by Moderna Museet Malmö
in 2017. Originally realized as a three-channel slide
installation; presented here in a two-channel version.



COLOPHON

and order is curated by Tom Engels.

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