

# CRISIS TOURISM - WORK LIST - A BILLION BROKEN HEARTS



Tobias Madison  
Crisis Tourism III 2017  
Epson print mounted on aluminium, plastic frame  
71 x 100 cm  
28 x 39.4 in

An original illustration by Amy Davis, commissioned for the show. The character is based on Delirium, the youngest of the seven Endless in Neil Gaiman's Sandman, which happened to be Amy's and my favorite character. She remains an child-like swirl for most parts and contradicts herself with every sentence, yet there is deeper meaning to what she says. I asked Amy to add the Member Berries to her dress, a gang of grapes that appeared in the latest season of South Park, triggering a remembrance of pop culture from the 80ies and 90ies and tumbling the Colorado mountain town into the delirium of nostalgia.

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Tobias Madison  
Screamadelica 2017  
Epson print mounted on aluminium, plastic frame  
85 x 60 cm  
33.5 x 23.6 in

Ed. of 2 + 1 AP

A shirt from the original Screamedelica tour, tie-dyed.

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Tobias Madison  
Red Dawn (Disambiguation) 2017  
Epson print mounted on aluminium, plastic frame  
60 x 85 cm  
23.6 x 33.5 in

Ed. of 2 + 1 AP

An Attempt at making an image that looks like a depressed North Face Ad. It's a bit hard to make out but she is wearing a necklace out of handmade barbed wire, with little birds as thorns. It's from Peru.

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Tobias Madison  
Industrielle Träumer II 2017  
Epson print mounted on aluminium, plastic frame  
70 x 100 cm  
27.6 x 39.4 in

Ed. of 2 + 1 AP

An Outtake of Industrielle Träumer I



Tobias Madison  
2016 2017  
Cast lead  
45 x 45 x 2 cm  
17.7 x 17.7 x 0.8 in

The Years of Lead is a term used for a period of social and political turmoil that lasted from the late 1960s until the early 1980s, marked by a wave of both left-wing and right-wing incidents of political terrorism. The strategy of tension is a theory that Western governments during the Cold War used tactics that aimed to divide, manipulate, and control public opinion using fear, propaganda, disinformation, psychological warfare, agents provocateurs, and false flag terrorist actions in order to achieve their strategic aims. Since ancient times, lead poisoning has been found to cause damage to the visual system and even blindness in humans and animals. These effects are collectively termed as "optic atrophy" or "blurred vision", appearing only in cases of lead poisoning severe enough to cause brain damage.



Tobias Madison  
Crisis Tourism I 2017  
Epson print mounted on aluminium, plastic frame  
71 x 51 cm  
28 x 20.1 in

The third illustration commissioned to the fantastic Amy Davis. The original plan for the show was to work with Scottish comic writer Grant Morrisson. However, he never replied to my heartfelt fan letter. So I decided to base the third illustration on him. The type is inspired by the Stone Island logo. A London loner, remembering the golden dawn of Britannia in the wake of Brexit

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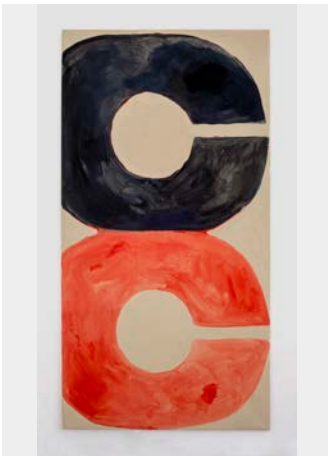
Tobias Madison  
Gentrified Psychedelia II 2017  
Spraypaint on velvet, morrocan linen, mounted  
120 x 200 x 3 cm  
47.2 x 78.7 x 1.2 in

Based of the Richard Hawkins work lg.red.matt.bus from 1995, a collage featuring images of Matt Dillon. The psychedelic pattern as an alternate route into the body.



Tobias Madison  
Industrielle Träumer I 2017  
Epson print mounted on aluminium, aluminium frame, glass  
128 x 91 cm  
50.4 x 35.8 in

The kids wearing three of my favorite shirts, two shirts from the SS 1996 Comme des Garçons collection mentioned above and a red Yohji shirt from the same era. I told them to think about the exact moment when the Lord of the Rings hit the stores and made all the washed up hippies dream. We looked at images in Ray Gun magazine and shot the picture.



Tobias Madison  
C 2017  
Oil on canvas  
200 x 110 cm  
78.7 x 43.3 in

The background of the Cover of Jesus and the Mary Chains Psychocandy in 5 Panels. I wanted to put something in the show that is so iconic that it triggers a lot of nostalgic sentiments, to cheat you into the show.

# CRISIS TOURISM - WORK LIST - A BILLION BROKEN HEARTS



Tobias Madison  
A 2017  
Oil on canvas  
200 x 117 cm  
78.7 x 46.1 in

The background of the Cover of Jesus and the Mary Chains Psychocandy in 5 Panels

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Tobias Madison  
N 2017  
Oil on canvas  
200 x 120 cm  
78.7 x 47.2 in

The background of the Cover of Jesus and the Mary Chains Psychocandy in 5 Panels

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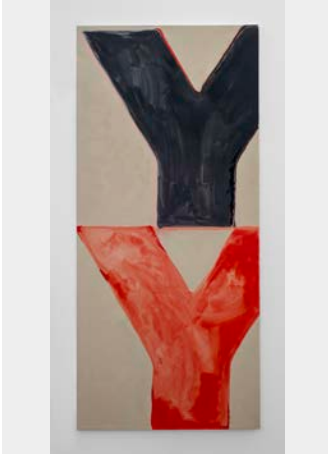


Tobias Madison  
D 2017  
Oil on canvas  
200 x 117 cm  
78.7 x 46.1 in

The background of the Cover of Jesus and the Mary Chains Psychocandy in 5 Panels

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# CRISIS TOURISM - WORK LIST - A BILLION BROKEN HEARTS



Tobias Madison  
Y 2017  
Oil on canvas  
200 x 90 cm  
78.7 x 35.4 in

The background of the Cover of Jesus and the Mary Chains Psychocandy in 5 Panels

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Tobias Madison  
1995 2017  
Epson print mounted on aluminium, aluminium frame, glass  
129 x 91 cm  
50.8 x 35.8 in

She's wearing a Stone Island Raso Gommato that I bought off eBay from a Manchester lad who needed money to buy a new MacBook. The jacket is from 1989 and he had washed it so many times that the plastic coating came off, only leaving the purple cotton lining. It is customized with a series of patches: a praying girl- scout, 1995 and the words „How to make friends and influence people“ in a psychedelic font (Not visible). The image itself is based on Balthus' Thérèse.

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Tobias Madison  
Epitaph for the Expanded Mind 2017  
Epson print mounted on aluminium, vinyl adhesive, plastic frame  
60 x 85 cm  
23.6 x 33.5 in

What if there is a limit to expansion, just physically, what if our expanding minds breach the division line of others expanding and the result is not a cosmic Come Together but instead the eroding banality of shitty nightmare.  
The Individual, oh the Individual.

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# CRISIS TOURISM - WORK LIST - A BILLION BROKEN HEARTS



Tobias Madison  
Subculture 2017  
Epson print mounted on aluminium, plastic frame  
80 x 80 cm  
31.5 x 31.5 in

Ed. of 2 + 1 AP

An image of My Bloody Valentine playing in Glasgow in 1989. The work is named after a piece in Georgie Nettel's show Multiple Choice, my favorite show in 2016.

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Tobias Madison  
Liberté est le Crime qui Contient tous les Crimes (Liberty Is The Crime that Contains all Crimes) 2017  
Epson print on canvas, oil paint, wooden frame  
140 x 200 cm  
55.1 x 78.7 in

Originally a photograph that Annie Leibovitz took of the fashion label Imitation of Christ (Matt Damhave and Tara Subkoff) in early 2000. The title is from an anonymous graffiti during May 1968 in Paris. The second slogan is from Raoul Vaneigem's Poetry of Everyday Life.

Matt Damhave and I quickly became friends after I reached out to him, a lot of shared sensibilities. We talked a lot about that image, how Self-Commodification was the hip thing to do but also how fashion saw itself as a means to politics. This was in the days leading up to the election of an american fascism. We talked about Psychedelia as a completely gentrified concept, Pedophilia as a completely gentrified concept in fashion.

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Tobias Madison  
The Knight, The Jester, The Jaguar and The Lady 2017  
Epson print mounted on aluminium, vinyl adhesive, plastic frame  
70 x 100 cm  
27.6 x 39.4 in

Based on a lesser known photograph that Lewis Carroll took of the Liddell family. The Mirrored Symbol hovering above the image is a projection and a joke, similar to how Debord used the ironic distance of images of chivalry to talk about his clique and their intentions.

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# CRISIS TOURISM - WORK LIST - A BILLION BROKEN HEARTS



Tobias Madison  
Jenny Haniver 2017  
Epson print mounted on aluminium, vinyl adhesive, plastic frame  
85 x 60 cm  
33.5 x 23.6 in

Again based on a Lewis Carroll photograph, probably his most famous one, the photograph of the young Alice Liddell as a beggar. The skirt is from the S/S 1996 Comme des Garçons collection, inspired by Medieval Clothing, while the top is a later Evergreen piece, remaking iconic pieces from the 1996 collection.

A Jenny Haniver is the carcass of a ray or a skate that has been modified and subsequently dried, resulting in a grotesque preserved specimen.

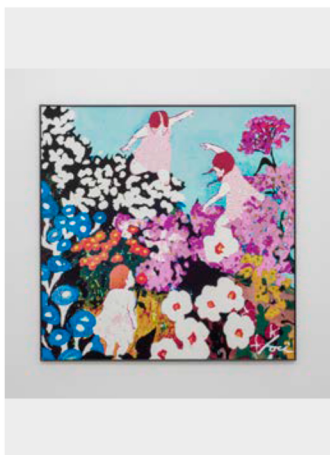
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Tobias Madison  
Crisis Tourism II 2017  
Epson print mounted on aluminium, plastic frame  
70.5 x 50.5 cm  
27.8 x 19.9 in

A promotional illustration commissioned to the marvelous Amy Davis. The pants are heavily fetishized rave flare pants featuring the psychedelic cartoon character Invader Zim. The shirt is based of a selfie that Amy took with her husband Jon Moritsugu, sporting a shirt that says „Eat Shit and Die“. Filled with a certain disgust over friends buying cheap flats in Athens I asked Amy to add the Acropolis to the shirt, making it as ambiguous as the question whether Greece should be allowed to go bankrupt.

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Tobias Madison  
Octopus' Garden 2017  
Epson print mounted on aluminium, plastic frame  
80 x 80 cm  
31.5 x 31.5 in

Ed. of 2 + 1 AP

A mysterious JPEG of a painting of 3 Children playing in a field of flowers. Somewhat echoing Henry Darger it also makes me think about how Melanie Klein said that all children want to destroy and devour the womb that they came from.

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## CRISIS TOURISM - WORK LIST - A BILLION BROKEN HEARTS



Tobias Madison  
Candy Coma 2017  
Epson print mounted on aluminium, plastic frame  
85 x 60 cm  
33.5 x 23.6 in

Ed. of 2 + 1 AP

Based on an online ad for boys selling themselves as slaves to adults, found on Dennis Cooper's blog.

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Tobias Madison  
Woman with a Parasol in a Garden 2017  
Epson print mounted on aluminium, aluminium frame, glass  
128 x 91 cm  
50.4 x 35.8 in

Based on a Balthus sketch that abruptly ends on the edge of a page. He's wearing a store-bought Marc Jacobs sweater customized with a pair of scissors in remembrance of Kurt Cobain and Courtney Love burning their clothes in their garden.

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