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# NILS STÆRK

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BOOTH # S21

Art | Basel  
Basel







**TOVE STORCH**

*Untitled, 2021*

Concrete, powder pigment,  
stainless steel

130 x 110 x 65 cm

(51,18 x 43,31 x 25,59 in)



**TOVE STORCH**

*Untitled, 2021*

Concrete, powder pigment,  
stainless steel

85 x 110 x 65 cm

(33,46 x 43,31 x 25,59 in)





**TOVE STORCH**

*Untitled, 2021*

Concrete, powder

pigment, stainless steel

130 x 90 x 65 cm

(51,18 x 35,43 x 25,59 in)

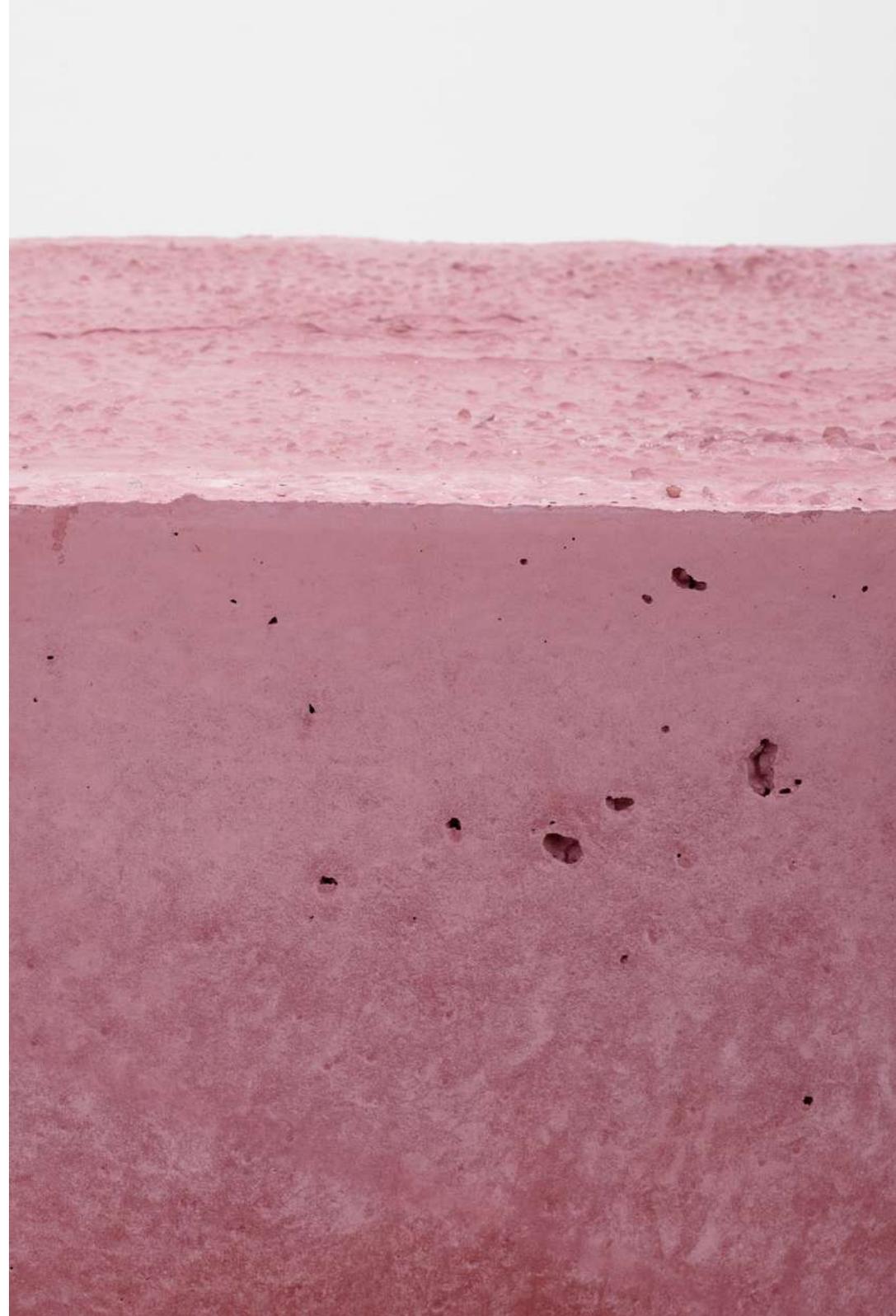
The first elements the eye registers in its encounter with Tove Storch's sculptures are the repetition of basic geometric structures and the use of standardized or factory-produced materials. By letting the eye rest on the formal features, the sculptures appear neutral and self-contained in their final shape. And indeed, they are orderly and well-behaved.

But when disanchoring the gaze from the spell of simplicity, it occurs that the sculptures vibrate. They are charged with the artist's awareness that things are in constant development, and if they sit or stand straight and proper is just as in the wait of an imminent release, like the pupil the second before the bell rings.

The objects we are presented with are the tangible translation of a state of potentiality, where the intelligibility of materials and forms is employed to wedge and balance the inherent force of physical matter.

In this process, which is open-ended and vividly metamorphic, the artist is both witness and accomplice. If, on the one side, she lends her hand to the establishment of the infrastructure, on the other she steps back and lets the forces at play take their course, observing their manifestation with the same wonder of the viewer.

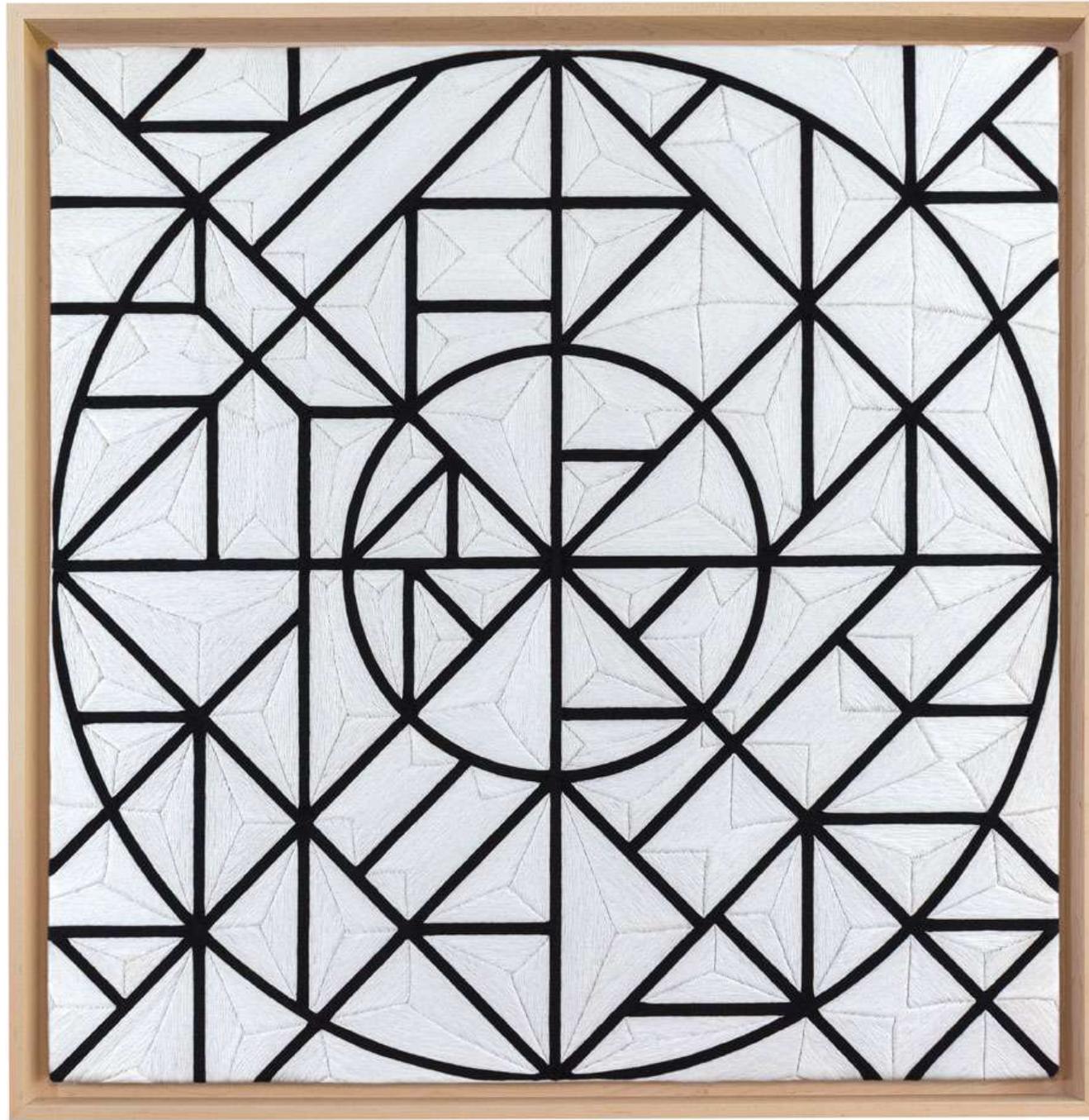
Curiosity is the hidden drive that animates Storch's installations, and the red thread that connects all of them.





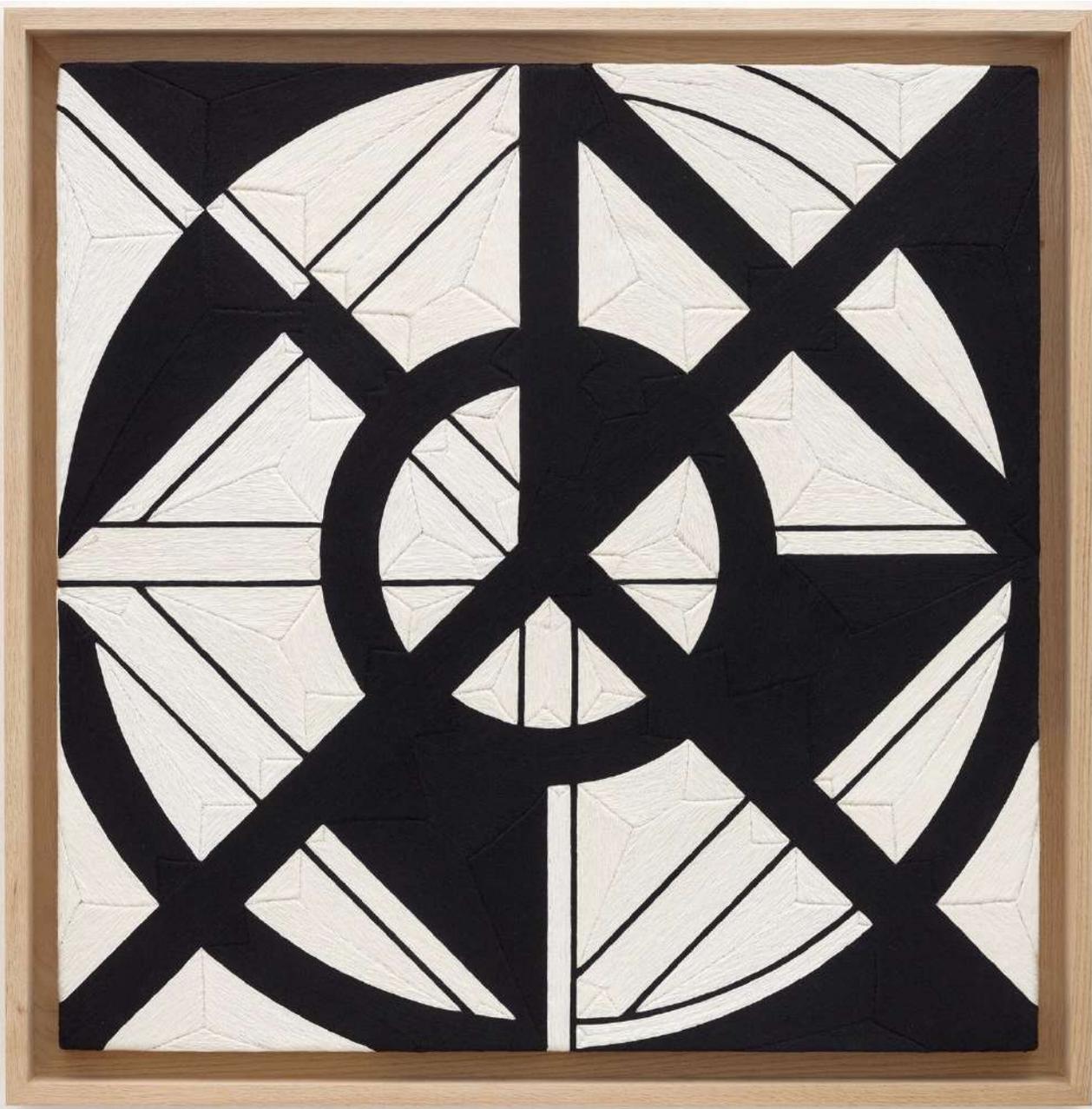


**EDUARDO TERRAZAS**  
*Possibilities of a Structure:*  
*Cosmos 1.1.384*, 2020  
Wool yarn on wooden  
board covered with  
campeche wax  
90 x 90 x 3,5 cm  
(35,43 x 35,43 x 1,38 in)





Eduardo Terrazas (1936) is a Mexican creator who has taken genuine interest in studying and contemplating the complexity of our contemporary world. Spirit, beauty, order, and technique are the cornerstones that define his visual universe.



**EDUARDO TERRAZAS**

*Possibilities of a Structure:*

*Cosmos 1.1.383 , 2020*

Wool yarn on wooden board

covered with campeche wax

90 x 90 x 3,5 cm

(35,43 x 35,43 x 1,38 in)

These works are bound together through the common interest in structure and tactility – themes that seem also to connect Eduardo Terrazas' work as an artist and as an architect. They evolve from the geometric structure *Cosmos*, which Terrazas created in 1974 by playing with its main components: diagonals of a square which represent the lines of infinite; the coordinate axes X and Y; a sphere tangent to the square as the celestial dome; a rotated 45° square which symbolizes the 4 fundamental forces that underpin the universe: gravity, electromagnetism, strong nuclear force and weak nuclear force; and at the center, a small circle representing planet Earth.

The passion of Terrazas in craftsmanship took him to develop this series with the ancient technique of wool yarn glued to a wooden board covered with a layer of Campeche wax, used by the indigenous pre-Hispanic Huichol tribe. Some works are created in black and white and others in multiples shades of color.





**DARÍO ESCOBAR**

*Mensajes cifrados No. 16, 2021*

Metal, pigments & gold

234 x 60 x 7 cm

(92,13 x 23,62 x 2,76 in)

## Encrypted Messages / Dario Escobar

“The work that I have been doing throughout the years has been in constant dialogue with the universal History of Art. When I was beginning, at the end of the 1990s, I was interested in the relationships between "consumption" and "History." I made a series of works in which I used Baroque techniques, such as gold foil, easel painting, and embossed silver to cover everyday objects such as skateboards, stationary bicycles, and basketball hoops, among others. Mass-produced products that came from China, and which were distributed by the so-called "informal trade" of the urban markets in downtown Guatemala City.”

“The intention by using these contrasting products with old Baroque techniques, was to propose the idea of perpetuating a colonizing process. With the difference that, this time, colonization took place at a distance. A process in which the transnationals fulfilled the role of the colonial "comendador" (commander) during the final decade of the 20th century.”





**DARÍO ESCOBAR**

*Composition N° 71, 2015*

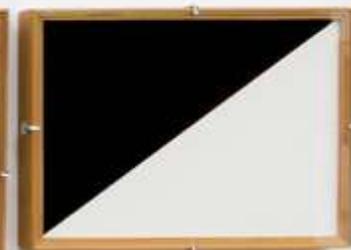
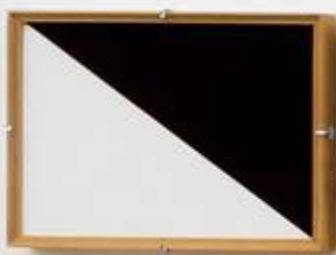
Motor oil on paper in artist's  
frames (five parts)

188 x 39.5 cm

(74.02 x 15.55 inches)

Guatemalan artist Darío Escobar's (b. 1971) lives and works in Guatemala City and Mexico City. He works in various media: sculpture, installation, painting, and drawing. His work often makes use of the concept of the readymade, but the objects Escobar choose are always altered in some way or another. Through the alterations as well as the placement in an artistic context the objects gain new meanings.

General themes in Escobar's work are the complex relations between globalization, aesthetics, colonialism, modernism and consumerism. The structural power relations between these concepts are investigated through attention to both materials and space as well as the different connotations connected with the objects chosen



The series Composition are painted with an organic material, in this case with motor oil. The idea is here to make a minimal drawing that does not respect the lines as the motor oil will always sort of reshape itself. Here is the most important the part of the series, that the works are traces from an object – a car, so it becomes an object turned into a drawing.

**DARÍO ESCOBAR**

*Composition No. 105, 2018*

Motor oil on paper on paper in  
artist's frames (eight parts)

38 x 261,5 x 4.2 cm

(14,96 x 102,95 x 16,54 in)





AMERICAMNESIA

**RUNO LAGOMARSINO**

*Americamnesia*, 2017

Neon

26,5 x 315 cm

(10,43 x 124,02 in)

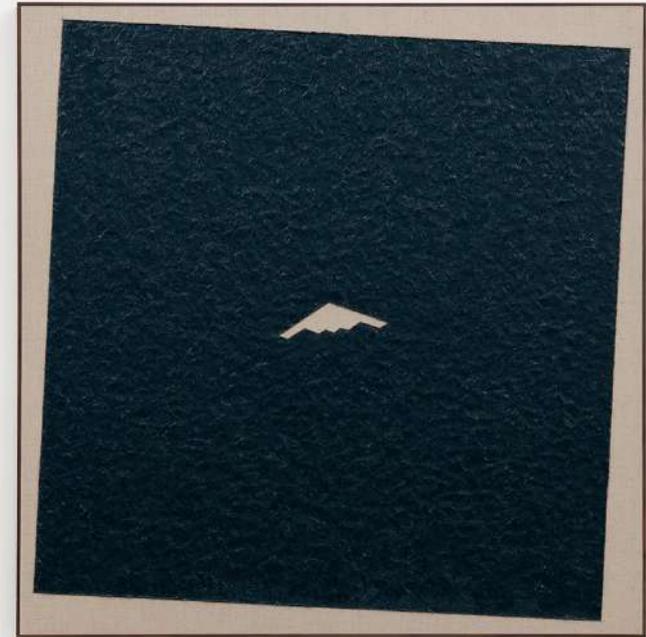
Edition #2/5, 1AP

By the simple poetic act of switching the light in the last A in America with the first A in Amnesia the work makes these two words inseparable and sets in motion questions regarding the forgotten history of America and the blind spots of historiography. On the other hand, it can also be read as a critique to the common misconception of referring to America when we mean the United States. In this way Lagomarsino both connects and dissolves them in one simple gesture.

Lagomarsino develops works that presents a critical vision on the construction of history-based themes or analyses connections between modernism and current geopolitics. Lagomarsino's work present a well-defined political position, possess an unfinished and fragmented aspect, and act as provocative and open reflections on relations of territory and exclusion.



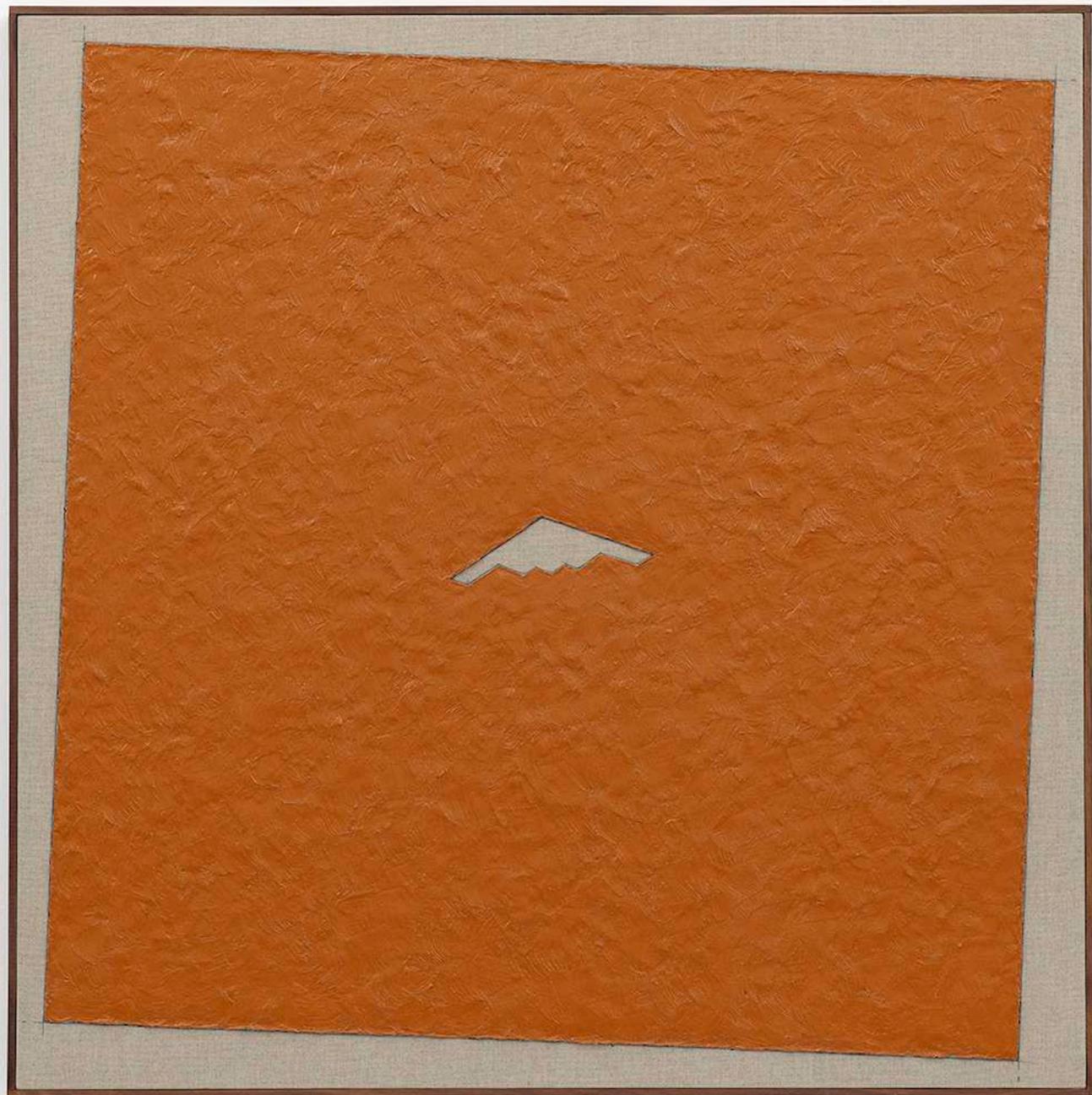
**PAUL FÄGERSKIÖLD**  
*Spirit in the sky*, 2021  
Oil on linen with walnut  
frame  
120 x 120 cm  
(47,24 x 47,24 in)





Through his art, Paul Fägerskiöld is exploring landscape painting and the relationship between man and nature in a time when human activities have had a significant impact on the climate and ecosystems on Earth.

In his artistic practice, he occasionally uses his personal archive; photographs and pictograms that he has collected from his own surroundings and during travels. His large-scaled, monochrome paintings are full of symbols and historical references that together create a network of narratives.



**PAUL FÄGERSKIÖLD**  
*Spirit in the sky*, 2021  
Oil on linen with walnut  
frame  
80 x 80 cm  
(31,5 x 31,5 in)



**PAUL FÄGERSKIÖLD**  
*Spirit in the sky*, 2021  
Oil on linen with walnut  
frame  
80 x 80 cm  
(31,5 x 31,5 in)



In his practice Fägerskiöld explores how meaning is created via language, how it can be generated in pictorial space, and how perception functions. There are no figures in the paintings which are instead dependent on the presence of an observer as co-creator of meaning, whether via thought or movement.

Fägerskiöld's work examines the ambivalence that exists between image, painting, idea, and material. There is only one subject in each of his paintings. Relationships do not exist within the paintings themselves but are generated between the surface, the image and the viewer.

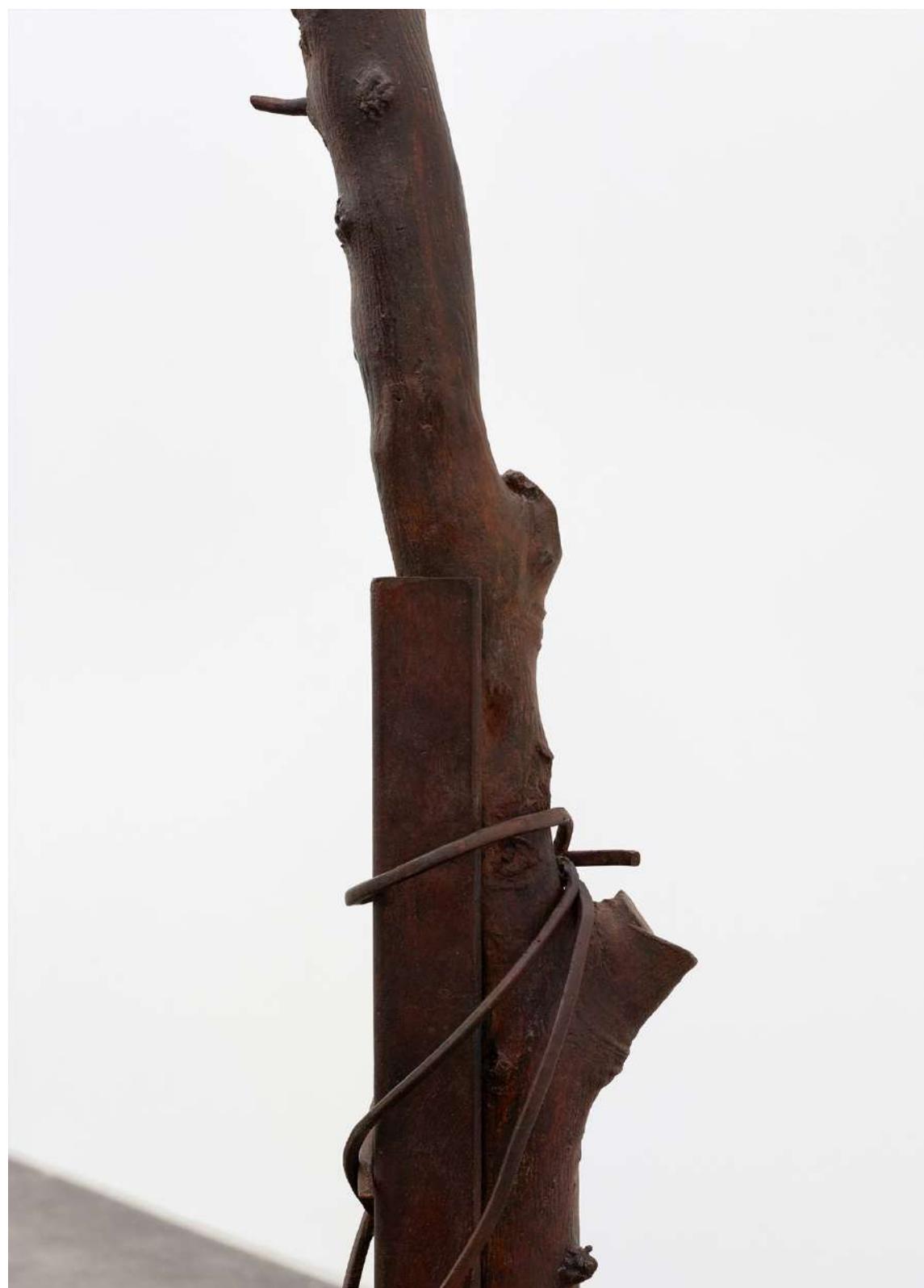


**JONE KVIE**  
*Here, here IV*, 2020  
Bronze, concrete  
205 x 35 x 30 cm  
(80,71 x 13,78 x 11,81 in)



*Here, here* is a series of sculptures based on photography of found objects that Kvie has collected, documenting markings in urban spaces. Wiry metal rods extending from a block of concrete or marble as if they have been dug up from the streets. Those sorts of man-made objects that are not made to draw attention, but rather implies that they are temporary solutions to problems or a need. When translating the original elements to other materials by sculpting and casting, Kvie creates sculptural works that carry witnesses to a different origin. Kvie lifts the original object away from its temporary function into another temporality and visibility.

Time is fundamental to consider with Kvie's sculptures; how the choice of materials and the specific way Kvie treats them affects the way we perceive his sculptural work. With our limited experience of time, Kvie is interested in the concept of time, in both geological and cosmic sense. What is often too vast to experience as a human, we are given a chance to encounter or glimpse in Kvie's work as time in various forms is embedded in his sculptures.







Since the paintings and performances of the 1980's Michael Kvium's works have focused on uncompromising descriptions of the aspects of life that we rather hide than expose to observation. Spanish baroque painters such as Goya, El Greco and Velazquez largely inspired his artistic practice from the beginning. In recent years Kvium's grotesque and perverted depictions of the human body are accompanied by beautiful landscapes and animal motives. The theme of death has a constant presence in Kvium's works, reminding us of the paradoxical consequence of conception.

Kvium's work points towards a certain figurative realism with clear narrative elements. This narrative element was uncommon in the 1980'ies when Kvium experienced his breakthrough as an artist. His works can often be read in the light of the 1980'es collapse of the ruling systems and the loss of meaning related to these collapses. Kvium's way of staging the motives in his paintings contain associations to a theatre stage. This theatrical touch underlines the prominent performative aspect of his practice.



**MICHAEL KVIUM**  
*Next to Orange*, 2021  
Oil on canvas  
130 x 240 cm  
(51,18 x 94,49 in)

**TORBJØRN RØDLAND**  
*Candlestick Pattern no. 1,*  
2020  
Chromogenic print,  
Kodak Endura paper  
105 x 80 cm  
(41,34 x 31,5 in)  
Edition #2/3, 1AP





Torbjørn Rødland's photographs are produced through film-based cameras and chemical processing. His self-aware and often uncanny photographs, films, and books are saturated with symbolism, lyricism, and eroticism. They take on existing visual forms and genres from still lifes to portraits to landscapes, but without the research tone of first-wave conceptual art or the ironic commentary of the subsequent Pictures Generation.

Attempts to seize and to integrate truth, rather than to deconstruct it, accompany Rødland's inclination to delve into problematic aspects of contemporary photography and the history of art. He probes popular visual languages in search of both spiritual and perverse qualities, so as to prolong our engagement with the single and the moving image.



**TORBJØRN RØDLAND**  
*Horse and Broom*, 2019  
Chromogenic print, Kodak  
Endura paper  
80 x 105 cm  
(31,5 x 41,34 in)  
Edition #3/3, 1AP

**GARDAR EIDE EINARSSON**  
*Socialism in Practice*, 2021  
Acrylic, gesso and graphite on  
linen  
60 x 50 cm  
(23,62 x 19,69 in)



These small-scale paintings share a pictorial starting point based on covers of anarchist and communist pamphlets from the 1930s -1970s. The text-based information from the original book cover is no longer visible, leaving only the graphic design backgrounds.

The connection to the original book or pamphlet is made present in each of the painting's titles. However, each painting seems disconnected from its origin. The combination of the domestic scale of the paintings and their simulacra geometry raises questions about the possibility (or impossibility) of communicating ideas and political content through painting as well as the ultimate fate of avant-garde ambitions.



**GARDAR EIDE EINARSSON**

*The Third Stage of  
Imperialism, 2021*

Acrylic, gesso and graphite on  
linen

73 x 60 cm

(28,74 x 23,62 in)

**GARDAR EIDE EINARSSON**

*How to Stop the Monopolies,*  
2021

Acrylic, gesso and graphite  
on linen

65 x 50 cm

(25,59 x 19,69 in)





**GARDAR EIDE EINARSSON**  
*Terrorism - is it Revolutionary,*  
2021  
Acrylic, gesso and graphite on  
linen  
65 x 50 cm  
(25,59 x 19,69 in)

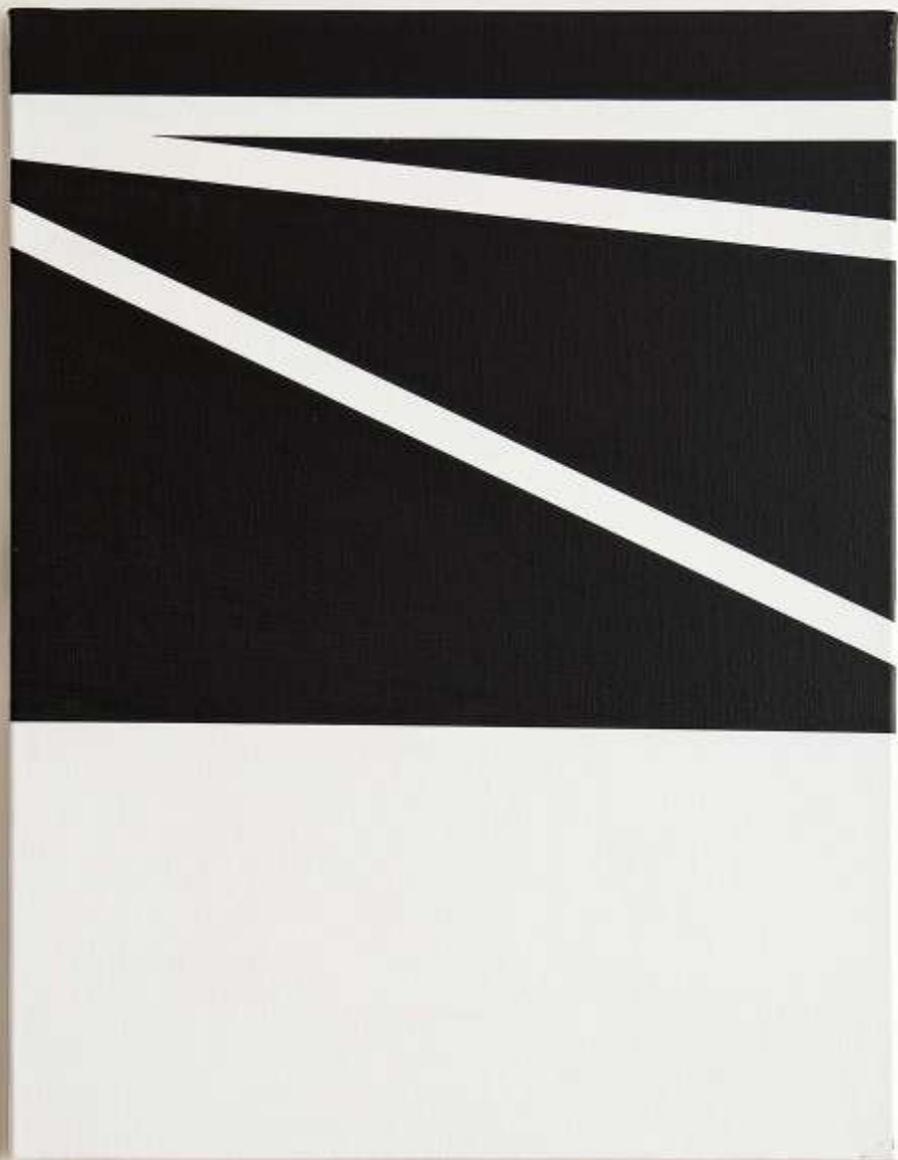
Gardar Eide Einarsson works with found and appropriated source materials in order to think about the images that surround us and the work they do to interpellate us.

Ideas around personal liberty, belonging, inclusion/ exclusion and propaganda are explored with a view to what role culture plays in ideological systems and how artists and art institutions both are implicated in the dominant structures while at the same time perhaps offering a way around and outside them. How do we as individuals navigate the course between our own personal freedom and our inscription in the symbolic structure of the societies we exist within?

He addresses this subject matter through diverse media such as installations, paintings, sculptures etc. in a deadpan and often humorous way and with an awareness of the institutional context of contemporary art.

**GARDAR EIDE EINARSSON**  
*The Path to Revolution*, 2021  
Acrylic, gesso and graphite on  
linen  
53 x 41 cm  
(20,87 x 16,14 in)





**GARDAR EIDE EINARSSON**

*Road to Revolution* , 2021

Acrylic, gesso and graphite  
on linen

53 x 41 cm

(20,87 x 16,14 in)



**GARDAR EIDE EINARSSON**

*Mezzo Secolo di Anarchia* ,  
2021

Acrylic, gesso and graphite  
on linen

53 x 41 cm

(20,87 x 16,14 in)

**GARDAR EIDE EINARSSON**

*Death to Bourgeois Society,*  
2021

Acrylic, gesso and graphite  
on linen

53 x 41 cm

(20,87 x 16,14 in)



**GARDAR EIDE EINARSSON**

*Our Enemy the State*, 2021

Acrylic, gesso and graphite  
on linen

65 x 50 cm

(25,59 x 19,69 in)



**MATTHEW RONAY**

*Tounging*, 2020

Basswood, dye, steel,  
shellac-based primer 29,5  
x 40,64 x 19,6 cm (11,61 x  
16 x 7,72)





Matthew Ronay's works are figurative and colorful objects meticulously painted and arranged as floor pieces (for the greater part, though some extend to incorporate the wall as a supporting element as well) in an installatory setting.

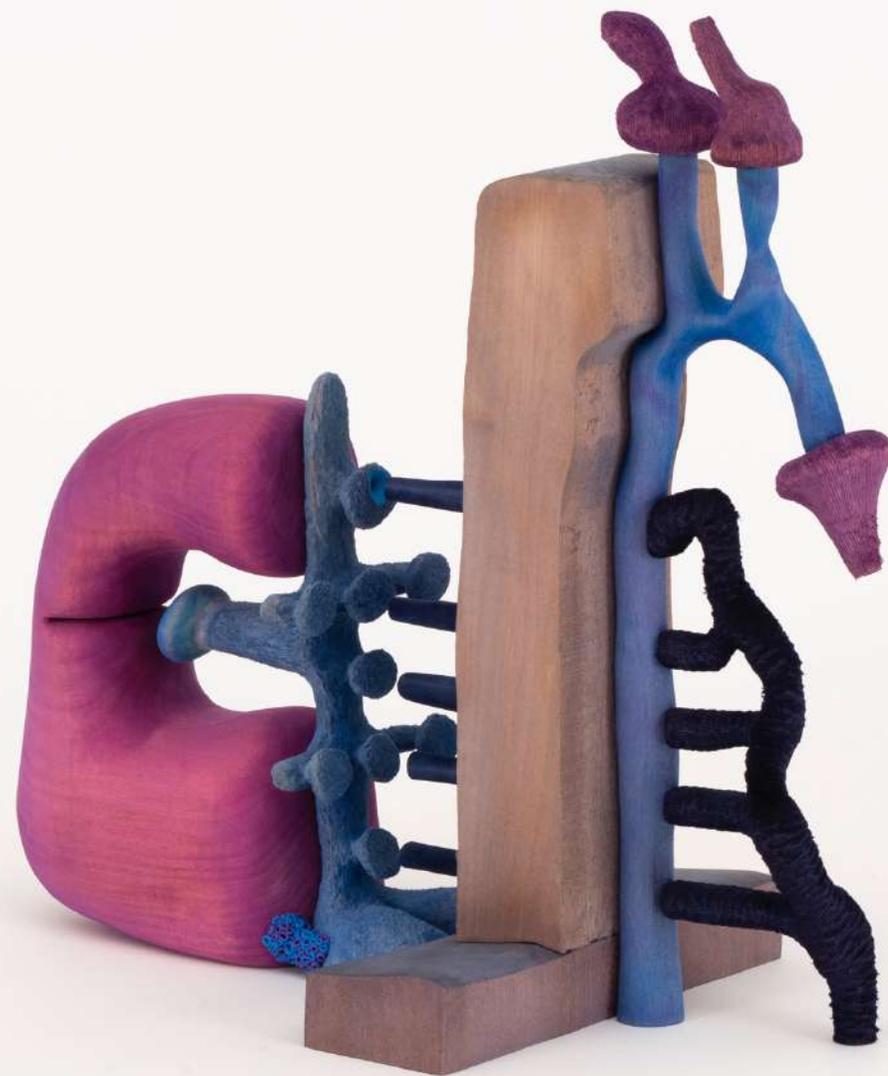
Though the visual appearances of the objects resemble the surrounding environment and are recognizable as existing elements in reality, the works are extremely animated objects that spin off into the fantasy of the artist as well as the spectator. As you look at the sculptures, the more specific references extend and lead quickly outward to abstract notions that retain a humorous, yet spooky and sometimes more culturally and politically ominous edge.

**MATTHEW RONAY**

*Network Terminal*, 2020

Basswood, dye, gouache, steel,  
plastic

39,37 x 38,73 x 22,22 cm (15,5 x  
15,25 x 8,75 in)





As a sculptural artist Matthew Ronay is engaged in material specificity - the subtractive process of carving and constructing wooden objects - and its importance to the emotional and physical impact of the work. Though working with the dilemmas of sculpture making, the artist goes far beyond the manual process of manifesting an idea in an object: the works embody preconceived narratives open for personal interpretation which feeds the physical resonance of the final object.

**GERT & UWE TOBIAS**

*Untitled*, 2019

Colored woodcut on  
canvas

200 x 168 cm

(78,74 x 66,14 in)

Edition #1/2



Gert & Uwe Tobias was born and raised in Transylvania and is currently living in Cologne. They are known for their unique imagery, inspired by both the traditional folk myths of their country of origin and popular culture.

Their artistic practice comprises ceramic sculptures, painting, paperwork and large color woodcuts on canvases, the latter which combine the classic painting genre with a well-known printing technique used for the traditional propaganda making as well as in pop art's repetition of motifs.

Instead of carving out the figure into the block of wood, they shape the individual motifs in plywood and use a roller to apply the paint to the surface of each form, which finally transfers the color to the canvas. In this way, Gert and Uwe Tobias develop a well-known tradition and method.



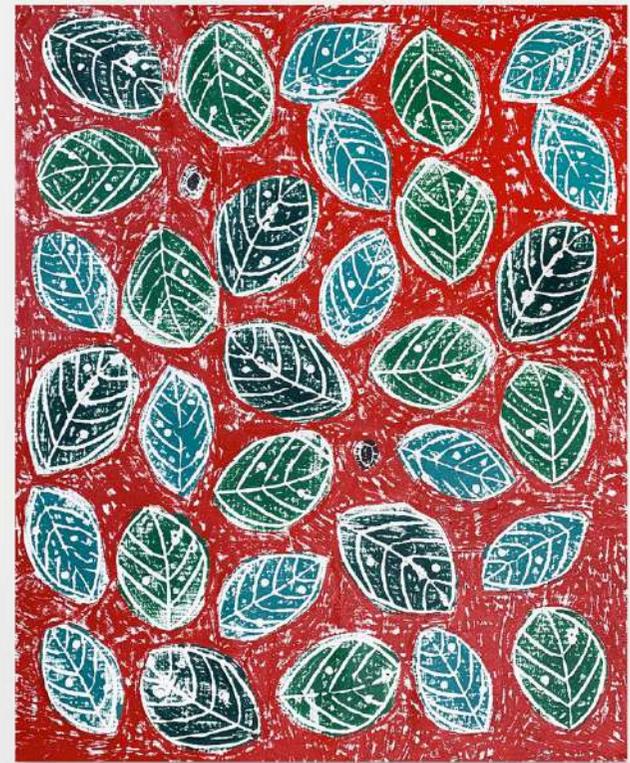
**OLAF BREUNING**

*Leaves, 2020*

Wood cut print, gesso and  
acrylic on canvas

161 x 132 cm

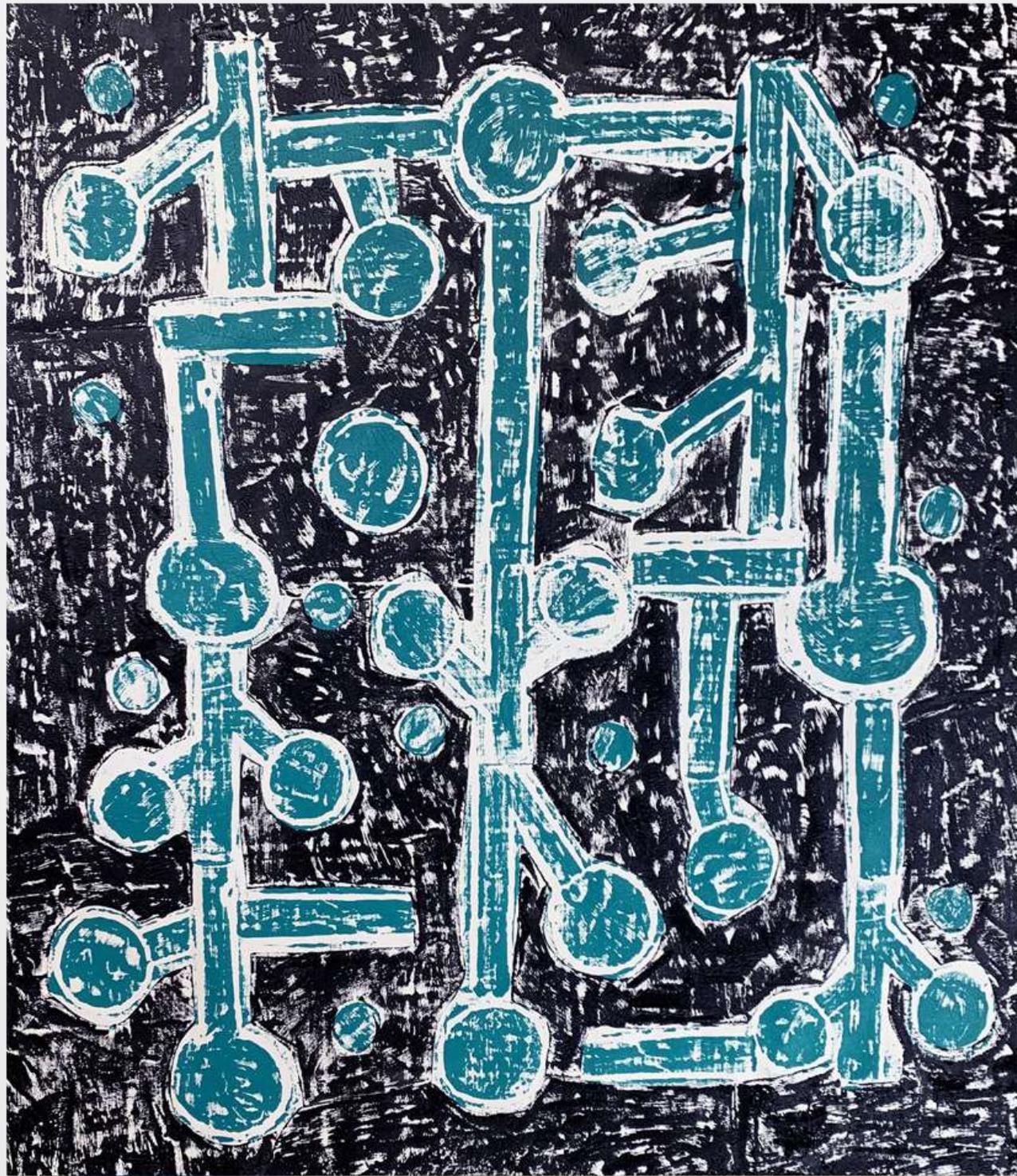
(63,39 x 51,97 in)





Breuning returns to a rawer mode of production for his paintings, using rough-hewn, chainsaw-cut woodblocks to stamp out vivid and chaotic compositions. The imagery made with the carved blocks—shapes of waves, stars, raindrops, and blades of grass—conjures a time before technology was at the heart of our lives, when we lived more in tune with our natural surroundings. Evoking meteorological maps of turbulent weather, the paintings are a metaphor for the rapid pace at which climate change is affecting our environment, which is in constant disarray. The artist hopes that they are also a call to action, or at the very least, a reason to rethink our relationship with nature and the consequences of our actions.

-Text by Metro Pictures



**OLAF BREUNING**

*Growing in the Dark*, 2020

Wood cut print, gesso and  
acrylic on canvas

145 x 130 cm "

(57,09 x 51,18 in)



**FOS**  
*Untitled*, 2020  
Aluminum and steel  
41 x 13 x 15 cm  
(16,14 x 5,12 x 5,91 in)  
Edition #1/5, 1AP



FOS' artistic practice is diverse and moves through many genres and materials. It encompasses, in the broadest sense, sculpture, installation, music, architecture, and design. FOS' works explore how the language of objects and space define us as social beings.

FOS is generally interested in how art can function as an alternative to the systems that normally regulate our behavior in our civil societies. His art often resides in social spaces, which enables new possibilities of sociality to arise – FOS hereby connects art, design and architecture in a hybrid form, which he calls 'Social Design'.



**FOS**

*Untitled, 2019*

Salt, aluminum, plexiglass

61 x 61 x 7 cm

(24,02 x 24,02 x 2,76 in)



FOS' artistic practice is characterized by a fascination for creating social scenarios that rely on human interaction to come to life between room, object and viewer. His work has throughout time circled around and questioned what constitutes a sociality and his explorations with language. FOS uses his objects as a tool to create a functional frame. He leads us on a journey through a set of frames, where the material is processed and continues becoming an object or a language that we in connection with one-another, create a relationship around.

The untitled wall object makes use of natural materials like salt, water and oxygen - together they create a chemical reaction and as the water evaporates a crystallized landscape of salt appear.



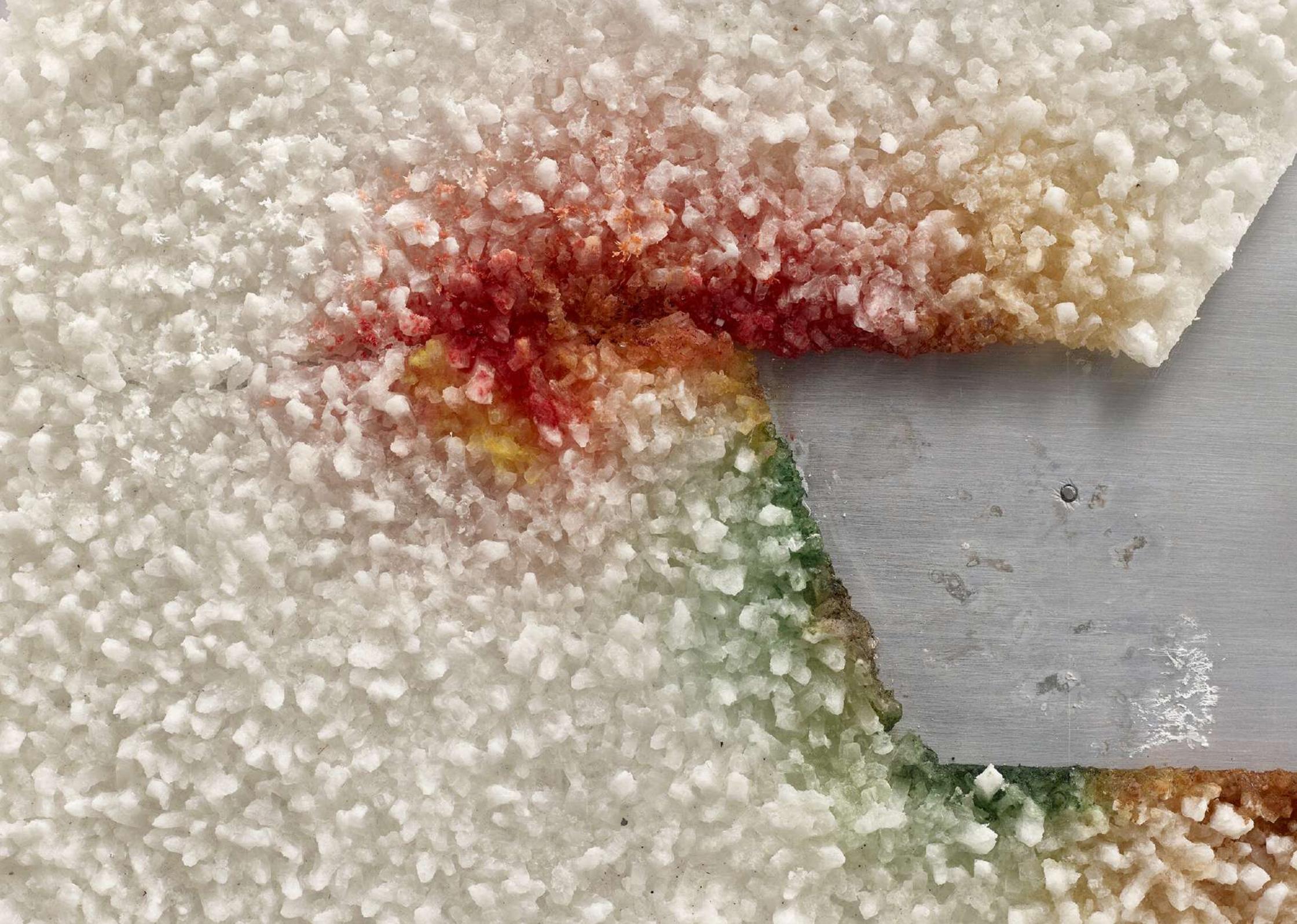
**FOS**

*Untitled, 2020*

Salt, acrylic, aluminium

46,4 x 36,4 x 6 cm

(18,27 x 14,33 x 2,36 in)





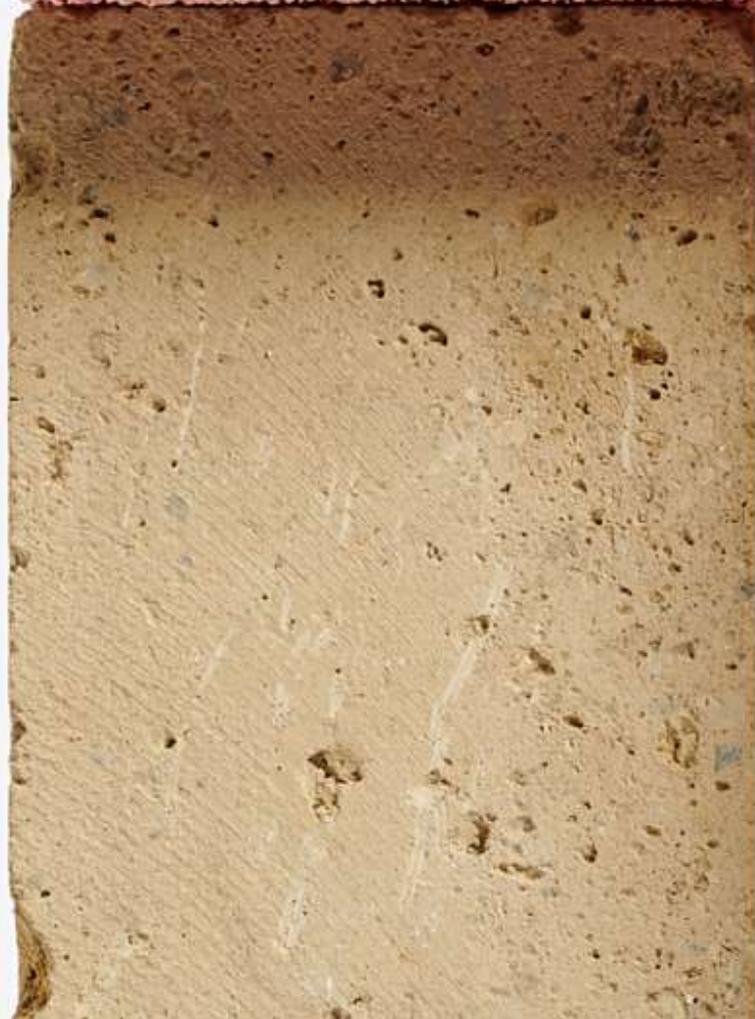
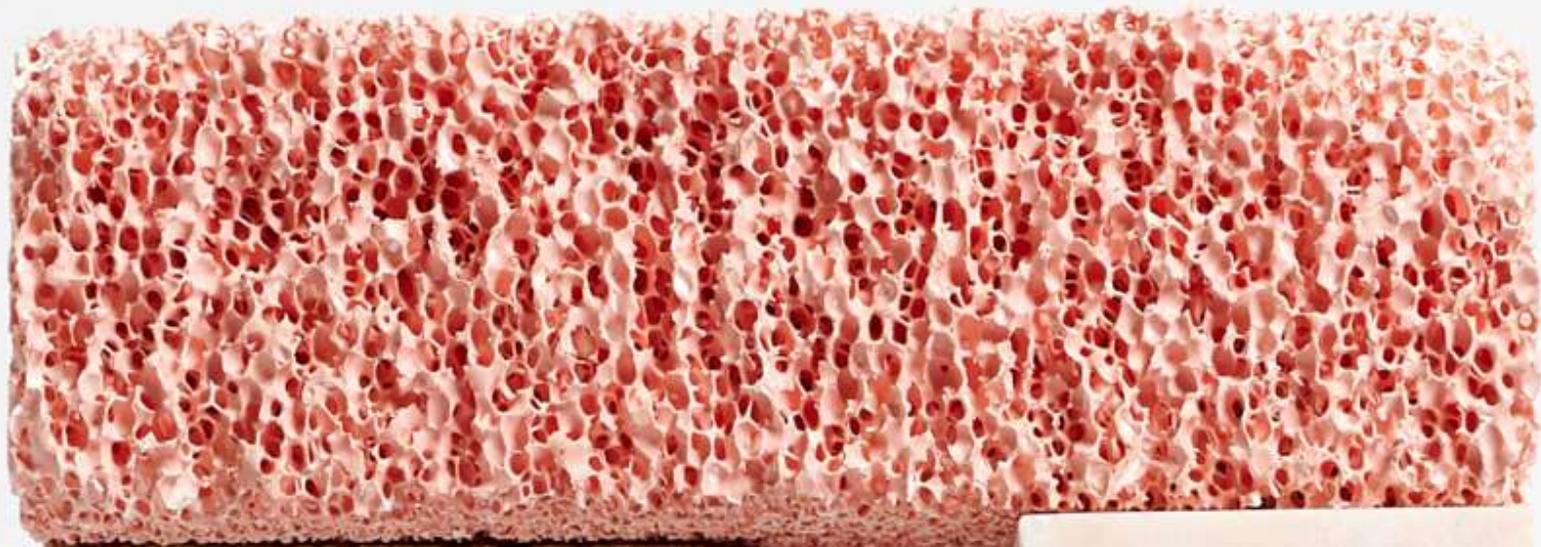
**SUPERFLEX**

*As Close as we get*, 2021

Pink glazed ceramic foam, tuff,  
Rosa Portugal marble, basalt

80 x 30 x 20 cm

(31,5 x 11,81 x 7,87 in)



**SUPERFLEX**

*As Close as we get*, 2021

Tuff, 3D printed sand, pink glazed  
ceramic foam, basalt, white glazed  
ceramic foam

80 x 30 x 20 cm

(31,5 x 11,81 x 7,87 in)



As sea levels continue to rise, human buildings will soon be underwater. For this reason, it is important to consider the needs and desires of marine life in our construction decisions. Fish are the future occupants of our houses.

*As Close As We Get* is a series of sculptures that function as art for humans and as potential homes for fish. Because ocean biodiversity thrives around structures with an abundance of surface area, the modular building blocks of *As Close As We Get* are designed to feature many flat, irregularly-sized planes.

Each sculpture consists of multiple stacked building blocks, forming artworks that can be transformed into underwater infrastructure.

**SUPERFLEX**

*As Close as we get*, 2021  
3D printed sand, Amarelo de  
Negrais (Limestone), basalt.  
77 x 30 x 30 cm  
(30,31 x 11,81 x 11,81 in)

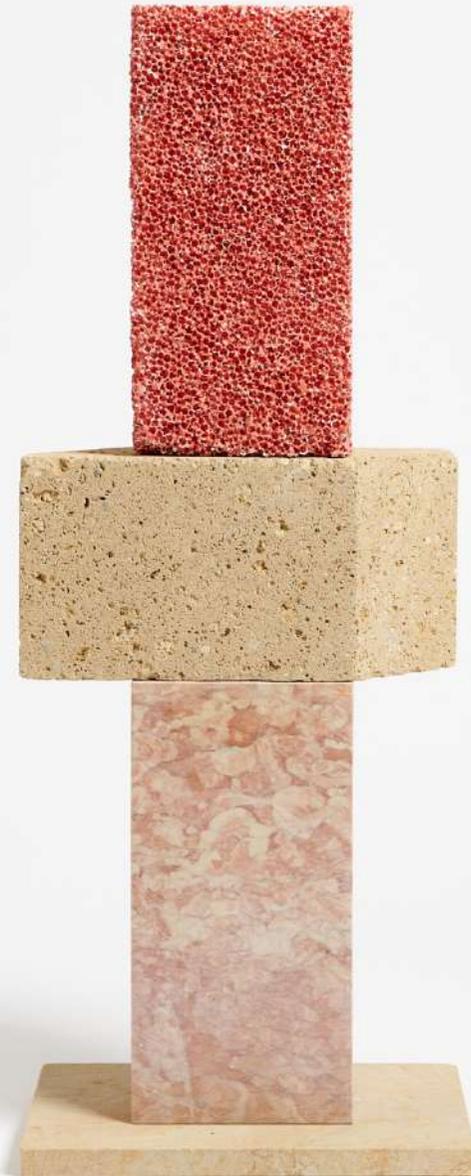


Looking beyond human perceptions of time, *As Close As We Get* utilizes materials with wildly various relationships to geological time, from stone to specially-made fish-friendly bricks. Many of these materials have been forged by the earth over the course of millennia, and others are brand new, products of human ingenuity.

*As Close As We Get* is part of SUPERFLEX's open-ended research examining the relationship between humans and other species, proposing a new kind of urbanism that reimagines how we live together.

**SUPERFLEX**

*As Close as we get*, 2021  
Pink glazed ceramic, Tuff,  
Lioz Coral  
72 x 30 x 30 cm  
(28,35 x 11,81 x 11,81 in)





**CARLOS AMORALES**  
*Jungla de estrellas 22*, 2021  
Collage of printed cardboard  
on canvas  
40 x 30 cm  
(15,75 x 11,81 in)







**CARLOS AMORALES**

*Jungla de estrellas 19*, 2021

Collage of printed cardboard  
on canvas

40 x 30 cm

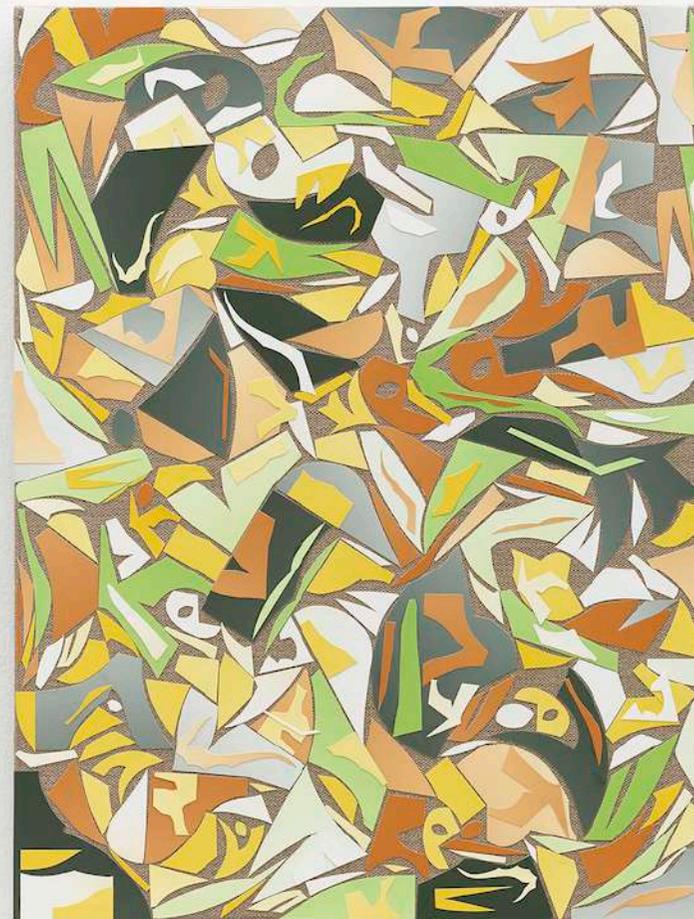
(15,75 x 11,81 in)

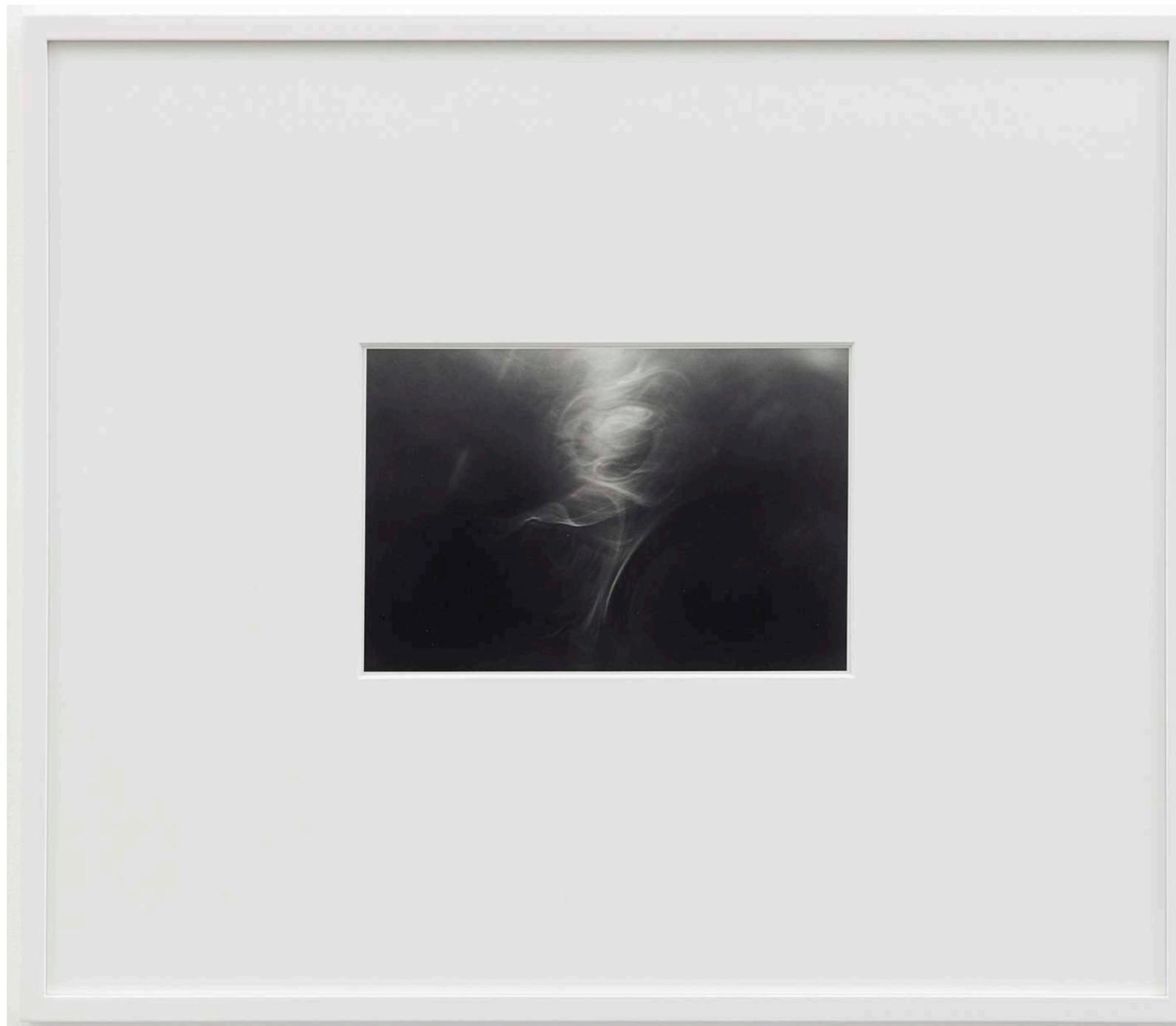
Carlos Amorales (1970) is a multidisciplinary artist who explores the limits of language and translation systems to venture into the field of cultural experimentation. He uses graphic production as a tool to develop linguistic structures and alternative working models that allow new forms of interpretation and foster collectivity.

In his projects, Amorales examines identity construction processes, proposes a constant re-signification of forms present in his work, and provokes a clash between art and pop culture.



**CARLOS AMORALES**  
*Jungla de estrellas 18*, 2021  
Collage of printed cardboard  
on canvas  
40 x 30 cm  
(15,75 x 11,81 in)





**TOM SANDBERG**

*Untitled*

Analogue silver gelatin print on  
baryta paper

Framed Dimensions:

57 x 67 cm

(22,44 x 26,38 in)





**TOM SANDBERG**

*Untitled*

Analogue silver gelatin print on  
baryta paper

Framed Dimensions:

57 x 67 cm (22,44 x 26,38 in)

Throughout his career Tom Sandberg has consistently worked with black and white photography. With authenticity in his medium and an affinity for complex visuality he explores photography as a language and works with his subjects abstractly as well as formally and sculpturally. His pictures strike a balance between dimensions of form and associations, in a dialogue between photography as semiotics and representation.





## **CONTACT**

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