
NILS STÆRK

ART BASEL ONLINE VIEWING ROOMS 2020

CARLOS AMORALES

MIRIAM BÄCKSTRÖM

OLAF BREUNING

GARDAR EIDE EINARSSON

DARIO ESCOBAR

FOS

MADS GAMDRUP

JONE KVIE

MICHAEL KVIUM

RUNO LAGOMARSINO

MATTHEW RONAY

TORBJØRN RØDLAND

TOVE STORCH

SUPERFLEX

EDUARDO TERRAZAS

GERT & UWE TOBIAS

WIN



Gardar Eide Einarsson
Whip Inflation Now, 2017
Acrylic, gesso and graphite on canvas
220 x 180 cm (86,61 x 70,87 in)



Gardar Eide Einarsson's painting Whip Inflation Now is based on a 1974 button promoted by the Ford administration. With inflation in the United States at 12%, Gerald Ford launched his Whip Inflation Now campaign to urge citizens to take voluntary action to reduce inflation. The campaign has been described as "one of the biggest government public relations blunders ever" and Alan Greenspan recalled thinking at the time that: "This is unbelievably stupid". The public quickly detoured the buttons by wearing them upside down turning WIN into NIM - Need Immediate Money.

The graphics, language and specific context of the source image eerily echoes both the current economic and political situation and previous populist moments in history. The painting continues Einarsson's fascination with the language of propaganda and how it is undermined by popular resistance as well as the relation between modern(ist) painting and real world politics.



Gardar Eide Einarsson
We Are The Silent Majority, 2019
Silkscreen on hand painted paper
60 x 245 cm (23,62 x 96,46 in)
Edition #1/2, 1AP



Based on a car bumper sticker from 1969 which the artist has found on eBay, the sentence; 'We Are The Silent Majority' forms a tri-color sign in white, red, and blue.

The work consists of three individual panels hung side by side, where a mass-produced bumper sticker is transformed into an original silkscreen print on hand-painted paper. By this transformation, the artist creates an artistic reenactment where the materiality and context of a found object are translated into an artistic practice. The reenactment appears by changing the context, at the same time Einarsson also succeeds with changing the subject matter; the tri-color system that looked more like an advertisement for gasoline is now being read as a political statement in which Einarsson examines and raise questions about how individuals relate to state control, sometimes desiring it, sometimes resisting it, sometimes falling victim to it. Einarsson was attracted to the generality of the message; In politics, everyone somehow thinks that they are the silent majority, the non-represented, the commonsensical.

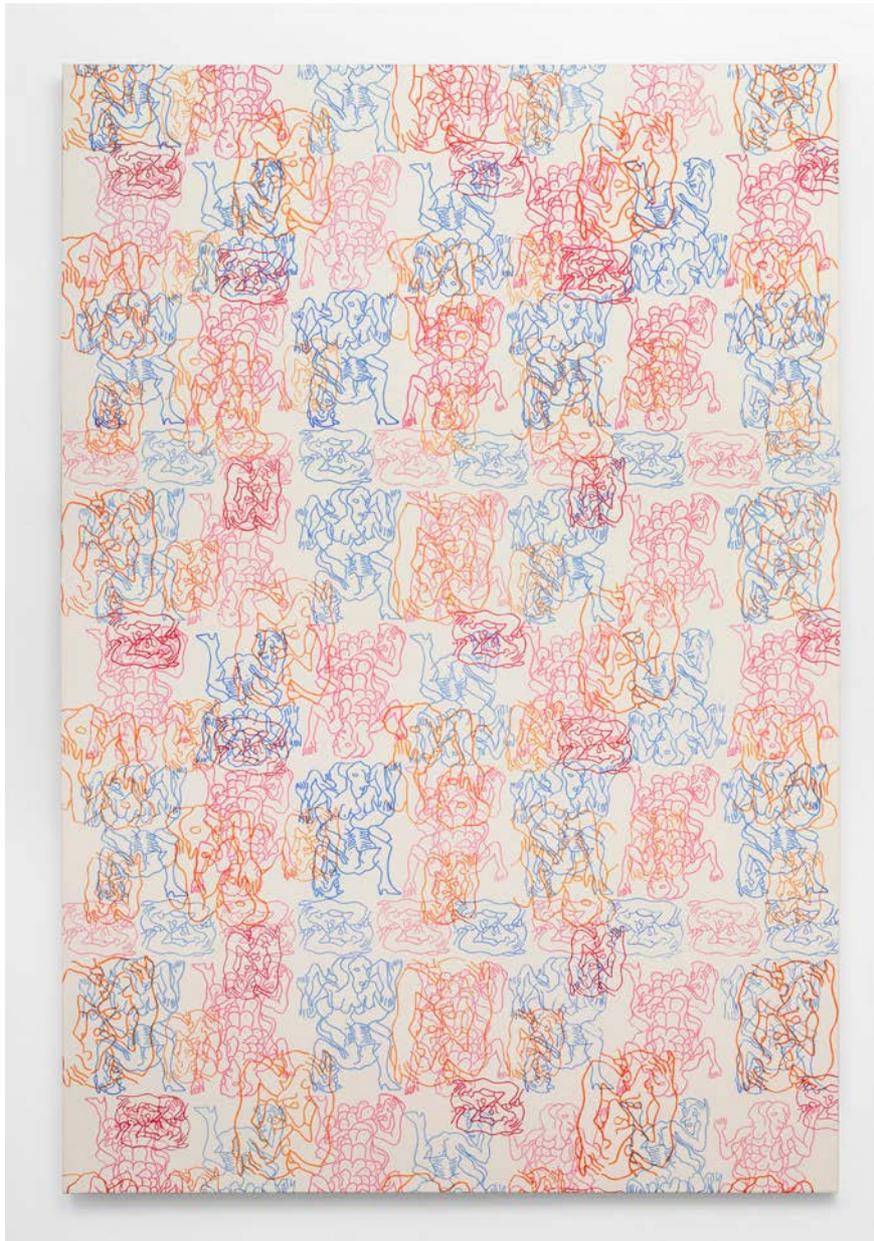
The physical work also dialogues with the history of art, where the combination of three panels was formerly used in Ancient art to communicate Christian culture. In Einarsson's work, he would then play with the idea of a postmodern triptych where the political content is changing the message. The notion of subversion and the undermining of the establishment is present, yet without being an aspiration of the artist, this points to the classical notion of the artist's position in society. All his works relate to the anti-institutional and the interference of concepts of freedom and the structures and organizations in society.

WE ARE THE

IT MAJ

Gardar Eide Einarsson appropriates advertisement aesthetics into the field of painting where the graphics, language, and specific context of the source image eerily communicates both the current economic and political situation and populist moments in history. The painting echoes Einarsson's fascination with the language of propaganda and the relation between modernist painting a real-world politics.

Carlos Amorales 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 provokes a clash between art and pop culture where stencil-graffiti and retro aesthetics are being reinterpreted into a present now.



Carlos Amorales
Orgy of Narcissus (Repetitive Patterns 1), 2020
Silkscreen on linen
220 x 150 cm (86,61 x 59,06 in)





Carlos Amorales 'Narcissus' Orgy', Stedelijk Museum, Amsterdam, 2020

Orgy of Narcissus (Repetitive Patterns 1) is related to the installation *Narcissus' Orgy* that was recently exhibited in Carlos Amorales' retrospective solo exhibition *The Factory* at Stedelijk Museum Amsterdam. In this work, Amorales is investigating the contemporary cultural phenomenon of "memes" distributed over the Internet in the form of images or video clips. In this way, their meaning can change very rapidly and become wholly incomprehensible to outsiders. The artist chose the most analog of media: woven fabric. *Orgy of Narcissus* was made especially for Amorales exhibition, in collaboration with the TextielLab, the professional workshop of the TextielMuseum, in the Dutch city of Tilburg.

Carlos Amorales 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.

His research processes are complex - they are based in an ample repertoire of empirical methodologies to develop extensive projects that conjugate historical, cultural, and personal references. His practice expands to diverse media such as drawing, painting, sculpture, or collage; as well as performance, installation, animation, sound art, film, writing, a.o.





Carlos Amorales
Orgy of Narcissus (Repetitive Patterns 2), 2020
Silkscreen on linen
220 x 150 cm (86,61 x 59,06 in)





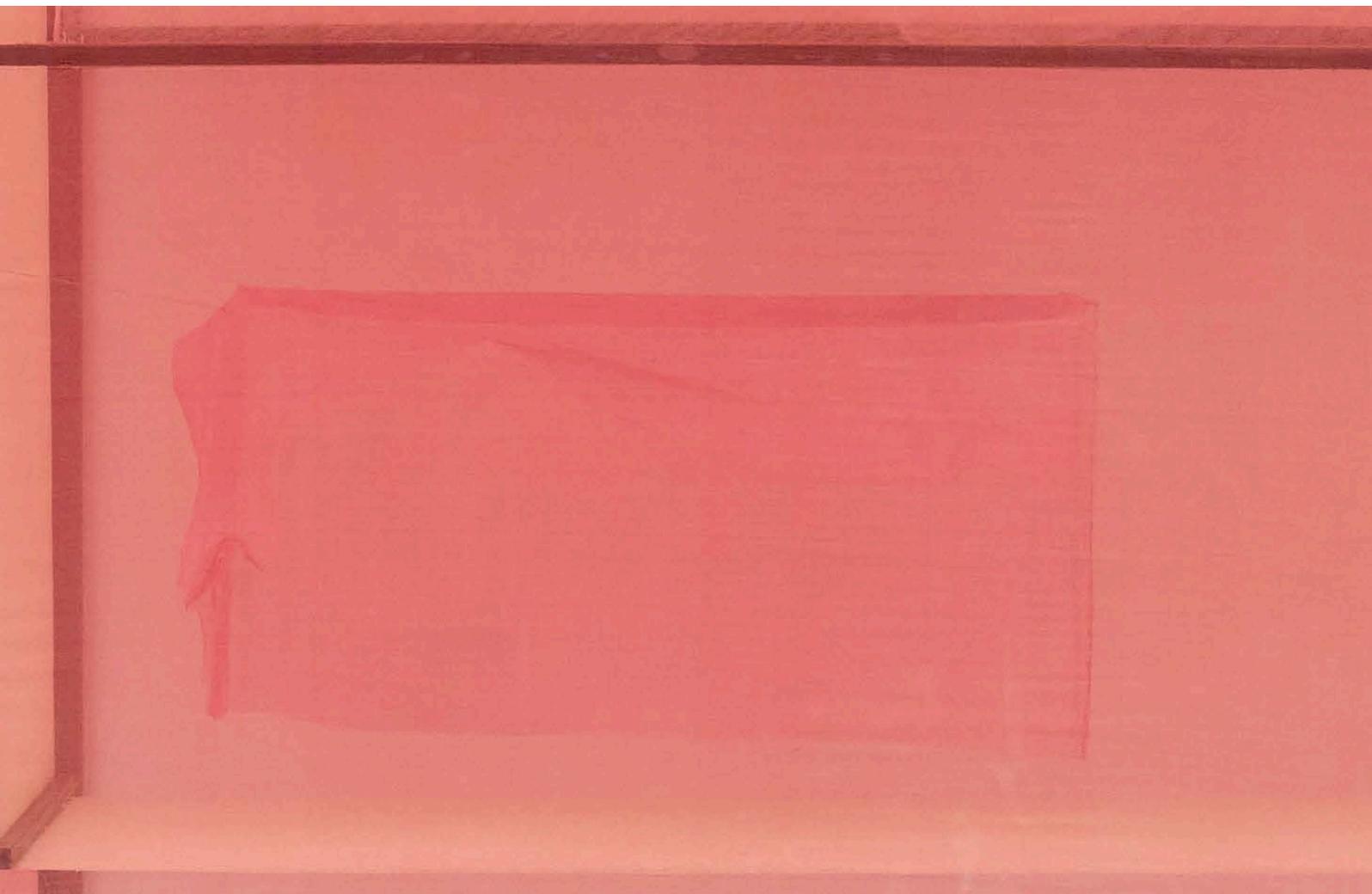


Tove Storch
Untitled, 2019-2020
Dyed silk, metal
160 x 70 x 40 cm (62,99 x 27,56 x 15,75 in)

Arguing that Tove Storch's artistic approach is open-ended and metamorphic could come across as misplaced when observing her sculptures, which often appear neutral and self-contained in their final shape. Superficially, the repetition of basic geometric structures and the use of standardized or factory-produced materials might suggest deliberate complacency, if not even a lack of pulse. In fact, the sculptures vibrate 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.

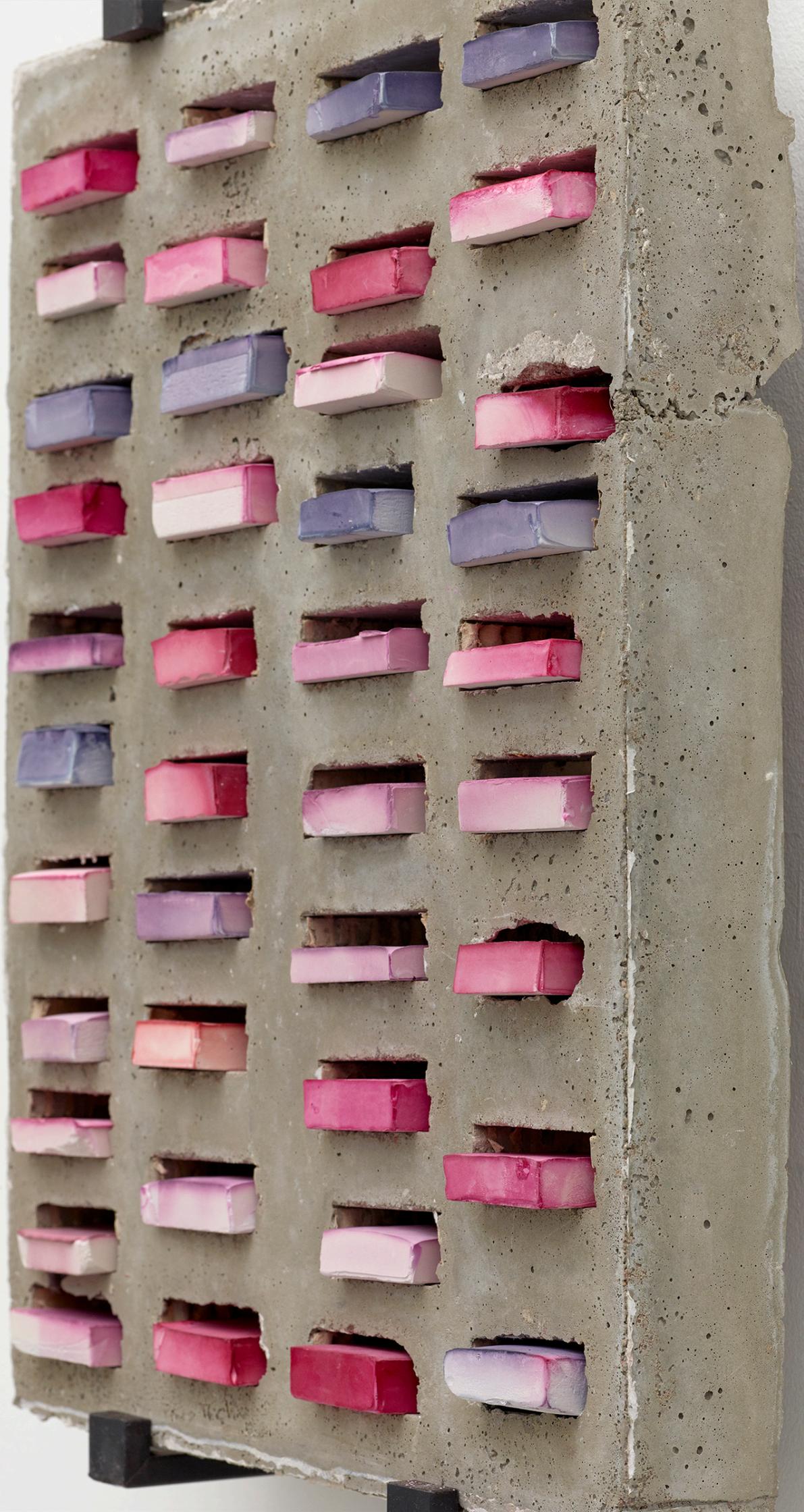
The objects we are presented with are the tangible translation of a state of potentiality, where the discernible simplicity of materials and forms is employed to wedge and balance the inherent force of physical matter. In this process, the artist is both witness and accomplice. If, on the one side, she 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.

To some extent, the artist's inquisitiveness might explain the audacity of certain material combinations, as well as the intuitive and at times emotive nature of her outputs. But, most importantly, it is what makes the beholder feel at ease in the presence of her creations. Carrying no imposition of value, they are unbiased in the way they come to light, and devoid of the pressure to perform in how they occupy the space. Their meaning is embedded in their being. No matter if the gesture applied by the artist operates by subtraction or addition: it always reveals a fragment of purpose that existed beforehand, offering a circumstance of non-verbal understanding.





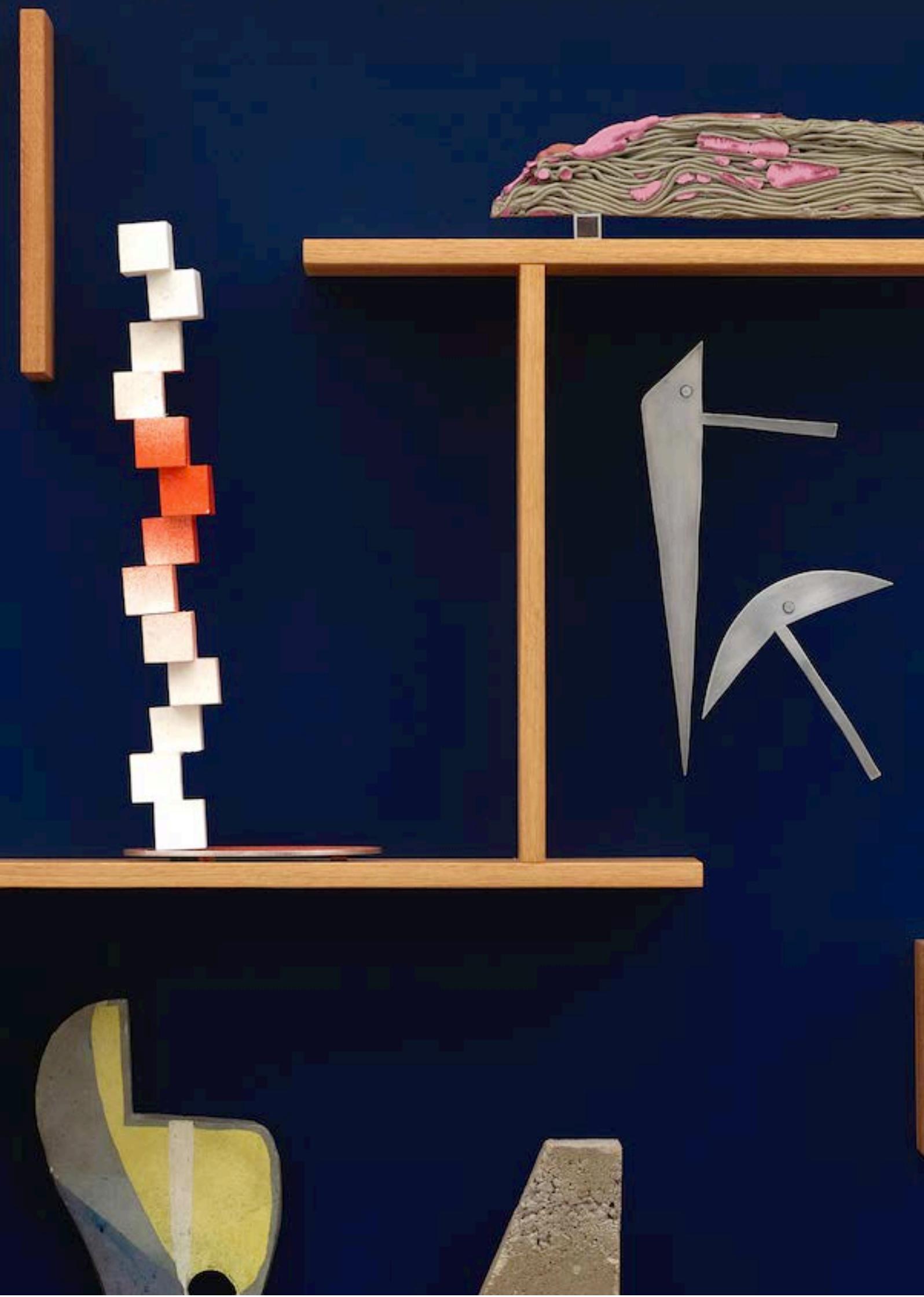
Tove Storch
Untitled, 2020
Concrete, colored plaster, steel
49 x 36,5 x 11,5 cm (19,29 x 14,37 x 4,53 in)





In **Tove Storch's** objects, the tangible translation of a state of potentiality, where the discernible simplicity of materials and forms is employed to wedge and balance the inherent force of physical matter.

FOS' handcrafted curiosa cabinet invokes a scene from the modernist painter's ateliers where the acquisitions of small, and often exotic objects were used as inspiration. Within the context of the online art fair, the presented artworks by FOS and Tove Storch bring forward a meta-idea of collecting – with the same wonder and curiosity as of the viewer, the artworks manifest *recollection* within a collection.





FOS
One Language Traveller, 2012
Clay, acrylic, wood, glass
122 x 122 x 20 cm (48,03 x 48,03 x 7,87 in)



Archaeological aesthetics is a terminology central in FOS' work.

One Language Traveller accumulates objects created by the artist and presents them like a cabinet of curiosities. The display itself is considered as a language, where the collection and placement of these artifacts in the grid system work in a similar way as the language with placing words in a particular order divided by punctuations. FOS' work explores the lack of an accurate vocabulary by pairing objects that each holds a hidden meaning. In doing so, he creates a language of objects and form.

In his practice, he often merges functionality with popular appeal and explores how our physical surroundings and social relations influence each other. His work has a direct connection to society and our everyday life which is why the artist would often refer to his works as social design.





Matthew Ronay
A Circular Muscle, 2019
Basswood, dye, gouache, flocking, steel
66 x 58,4 x 38,1 cm (22 1/4 x 21 1/2 x 15 in)

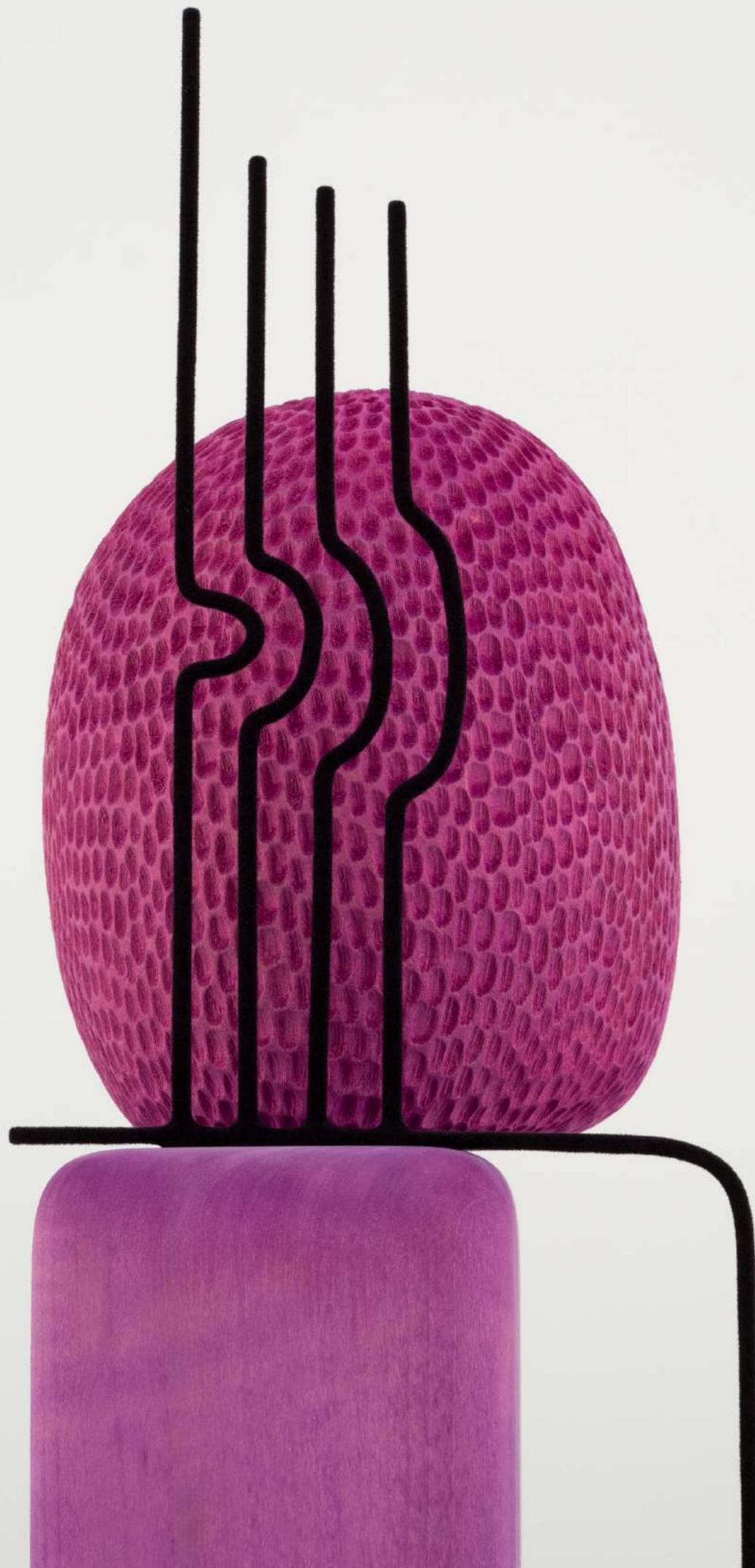
If traditional examples of natural beauty are no longer relevant, what might their progeny look like? The detritus of the constructed environment from decaying technologies to new organisms born from a polluted gene pool, forms the backbone of the syntax used in the sculpture by Matthew Ronay.

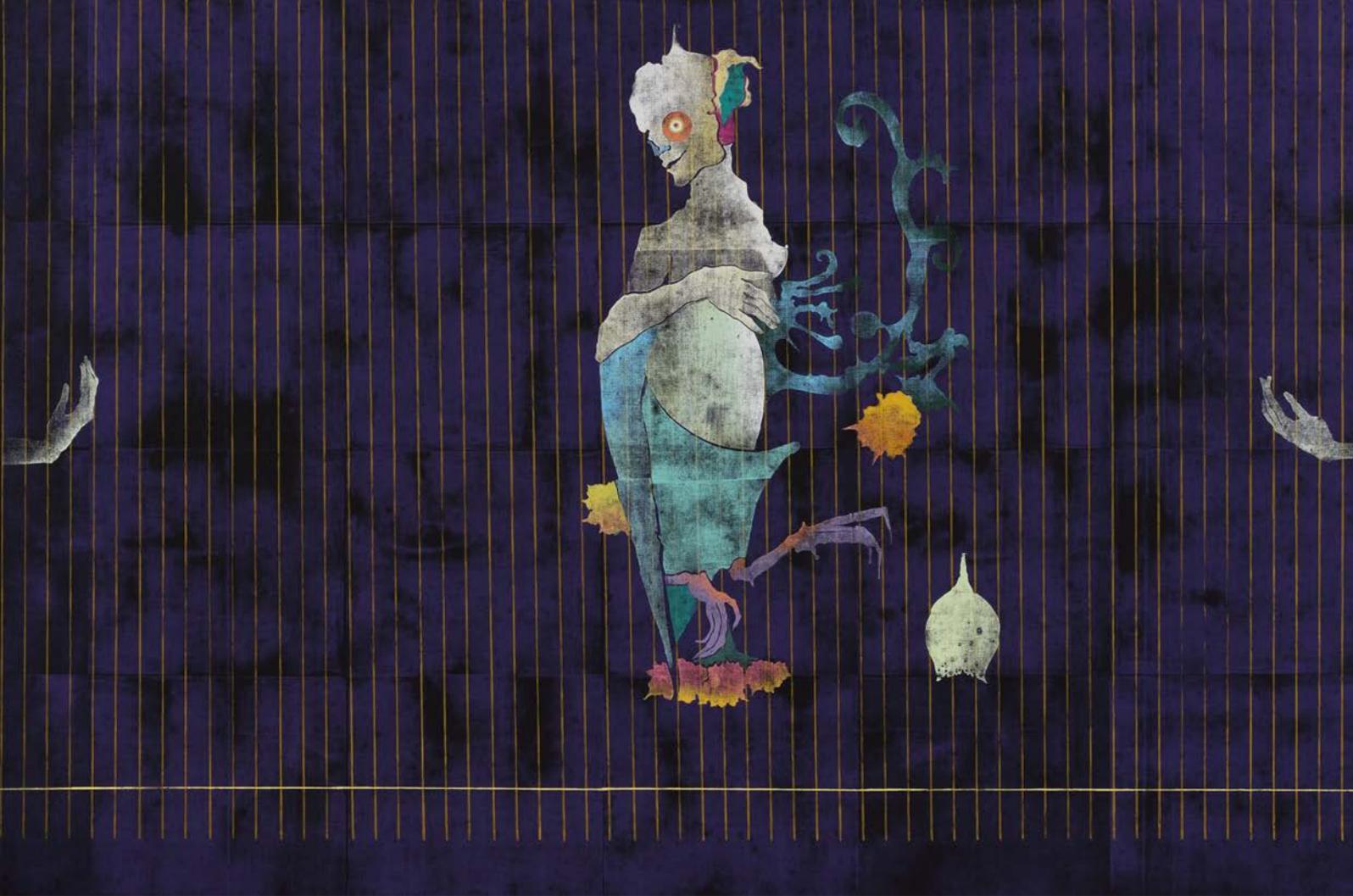
The reading of the sculptures is a remembrance of analog technologies - rendered in a bright palette of colors that alternates between warmth, desolation, discomfort, and joy. The otherwise abstract works are composed of sinuous forms that emulate the grasping of polluted air, a figure reclining in highly surveilled terrain, caged organisms, intelligent plant life, and mutated musical instruments, radar arrays, and antennae. Thus, the utopias they encapsulate are both welcoming and horrific, peaceful and disruptive, pristine, and diseased.



Matthew Ronay's sculptures is a remembrance of analog technologies often relating to rural life. Drawing out the totemic and surreal qualities of objects through his distinctive use of form and color, which conjure traditions of non-western art-making and American folk art, as well as spirituality and psychedelia.







Gert & Uwe Tobias are German-Romanian twin-brother artists living and working in Cologne, Germany.

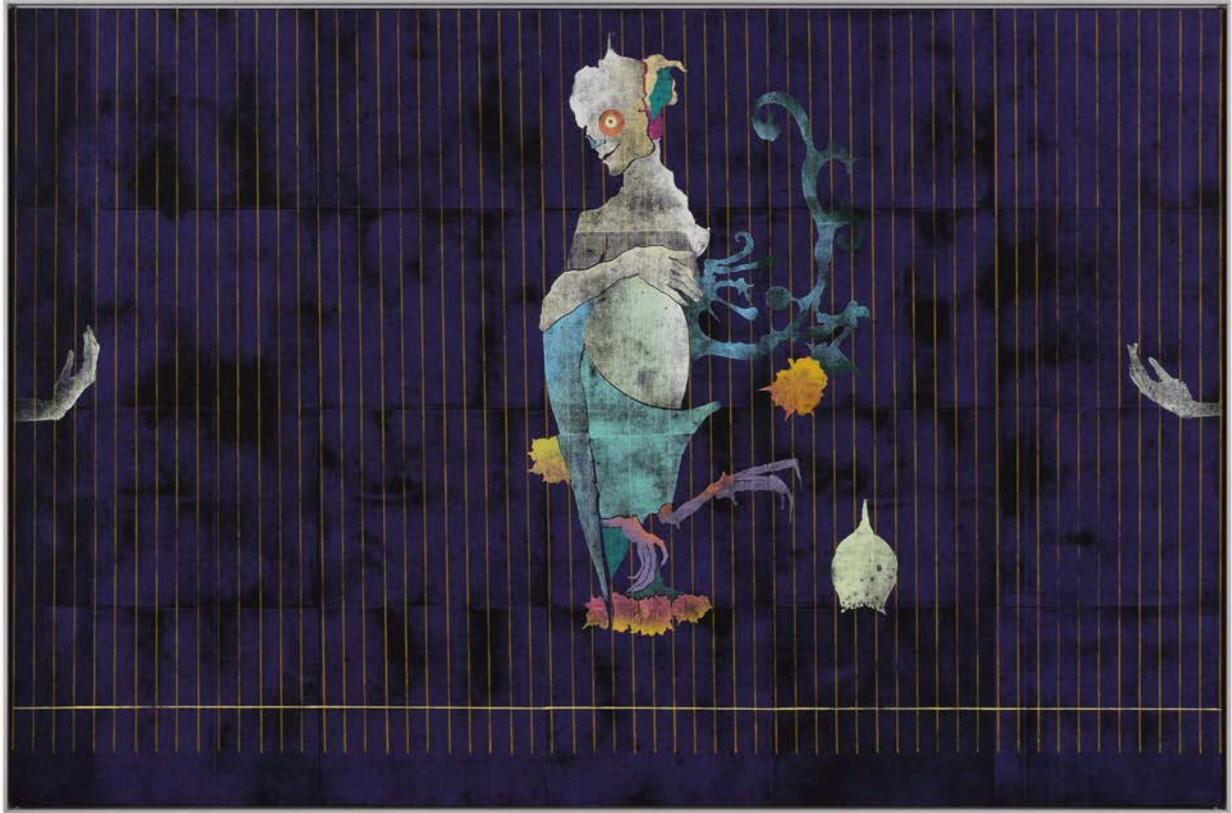
Their works gather inspiration from Eastern European folklore, ranging in mediums such as woodcut, ceramic, collage and paintings. Their fascination with myths draws influence from their birthplace and especially the myth of Dracula. After seeing the legend spread from their home country to across Europe, due to Bram Stoker's adaptation of the story, they also became aware of the effects pop culture has on distorting reality. The twins share living space together, the arrangement mirroring that of the 17th-century fairy tale writers, the brothers Grimm.

Tobias' joint love for woodcarving inspires them to develop a new approach to the medium. Rather than carving into a wooden block, the Tobias cut out individual shapes. They then use a roller to apply ink, layering paint onto the canvas with their hands and feet. The imagery produced communicates a narrative rich with ghoulish characters that take asymmetrical forms and are rendered in bold colors and patterns.

Adventuring in the current society where pop culture and overwhelming imagery invade our life, Gert & Uwe collages and typewriter drawings juxtapose images from fashion magazines and newspapers creating the union of old and new, still rooting into the heritage of their own country of birth.

The artists work individually to the different phases of the process, even though compositions, patterns, and figures are originally conceived together. Ideas flow between their individual creative minds creating a dialogue, which challenges the collaborative process and is essential for the final result.

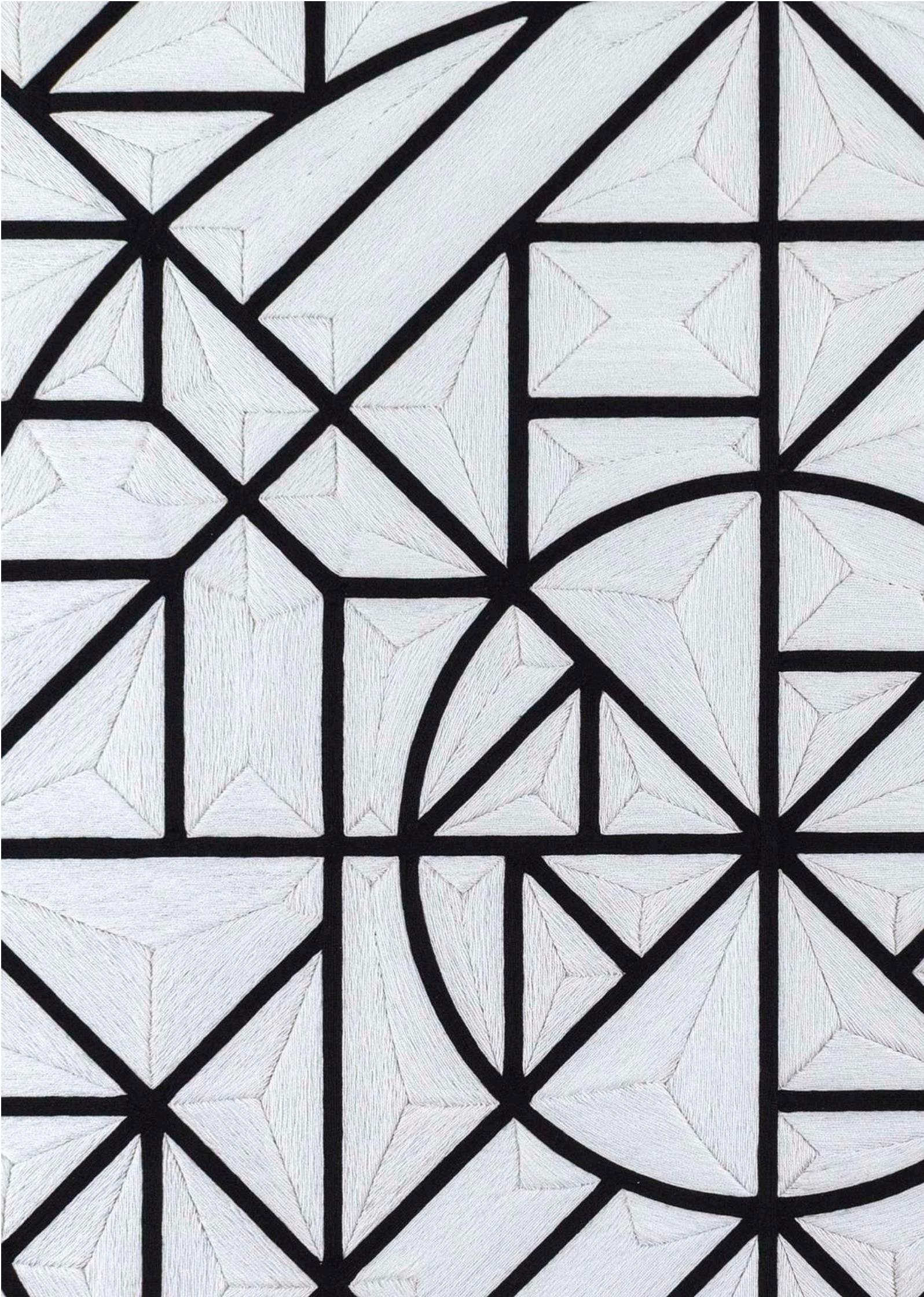


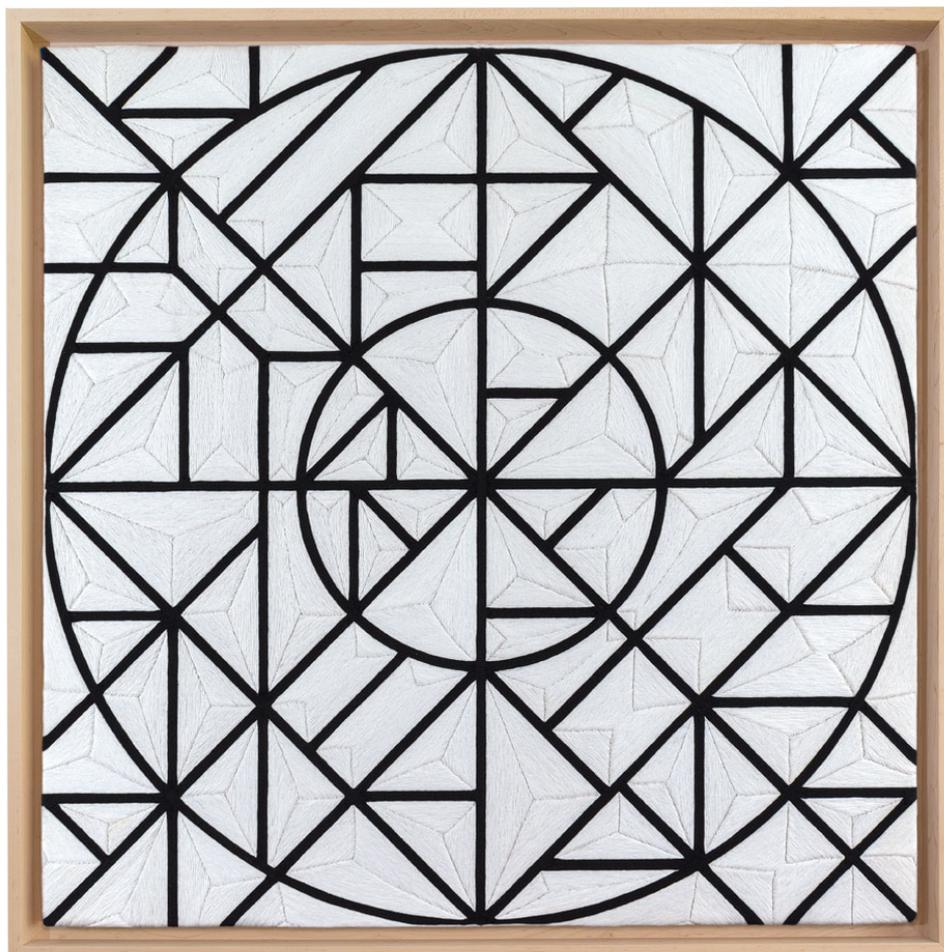


Gert & Uwe Tobias
Untitled/Ohne Titel, 2019
Colored woodcut on canvas
200 x 300 cm (78,74 x 118,11 in)
Edition #1/2



Gert & Uwe Tobias play with the language of traditional handicraft drawing attention to graphic printing techniques creating imagery with strong references to painting throughout art history. Like the renaissance art is defined by its linear perspective, **Eduardo Terrazas'** geometric yarn pieces show the search for distant horizons as science undertook in medieval times where humans were preoccupied with a religious conception of heaven and hell.





Eduardo Terrazas

Possibilities of a Structure: Cosmos 1.1.384, 2020

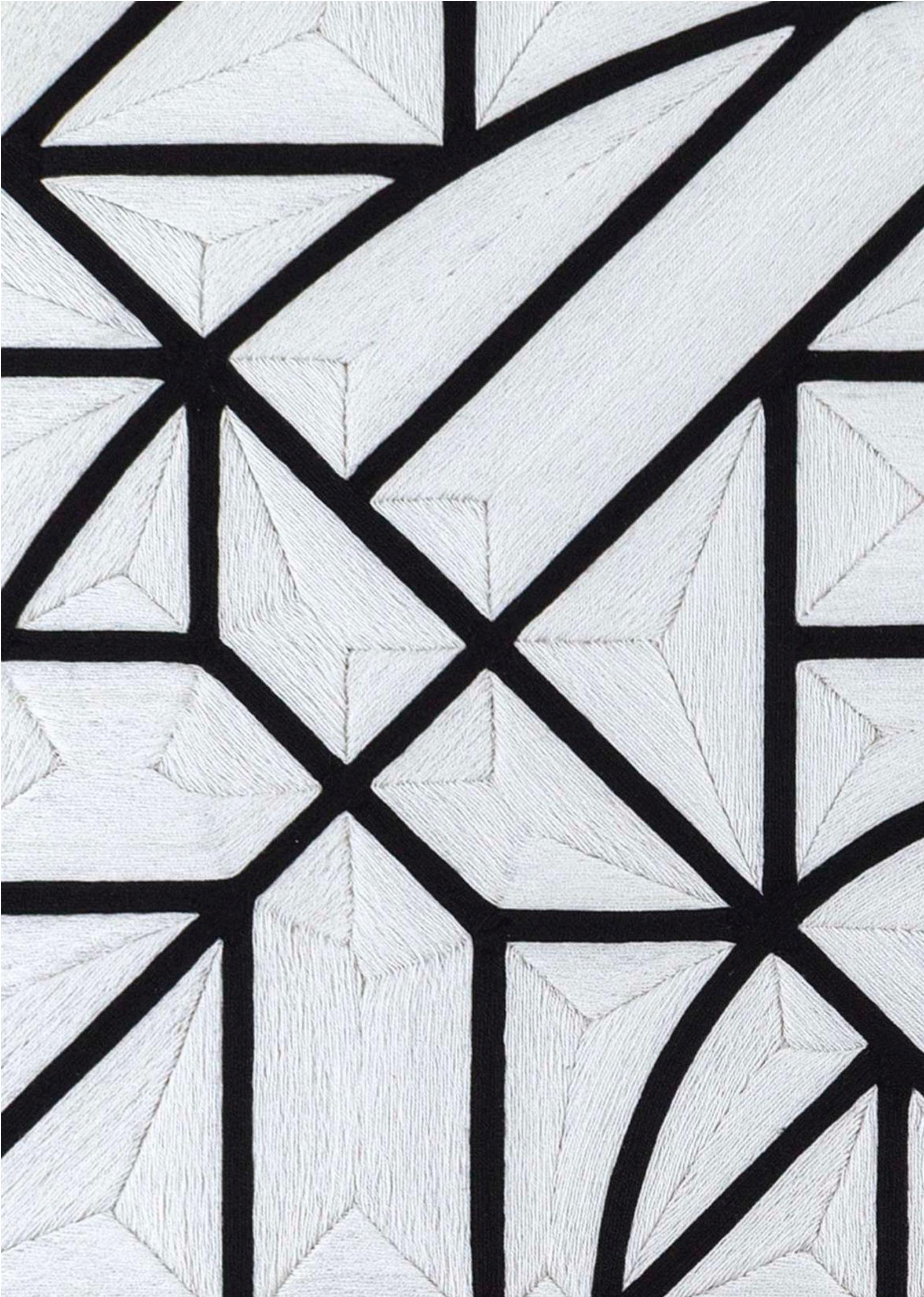
Wool yarn on wooden board covered with campeche wax

90 x 90 x 3,5 cm (35,43 x 35,43 x 1,38 in)

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. Spirit, beauty, order and technique are the cornerstones, which define the visual universe of Eduardo Terrazas.

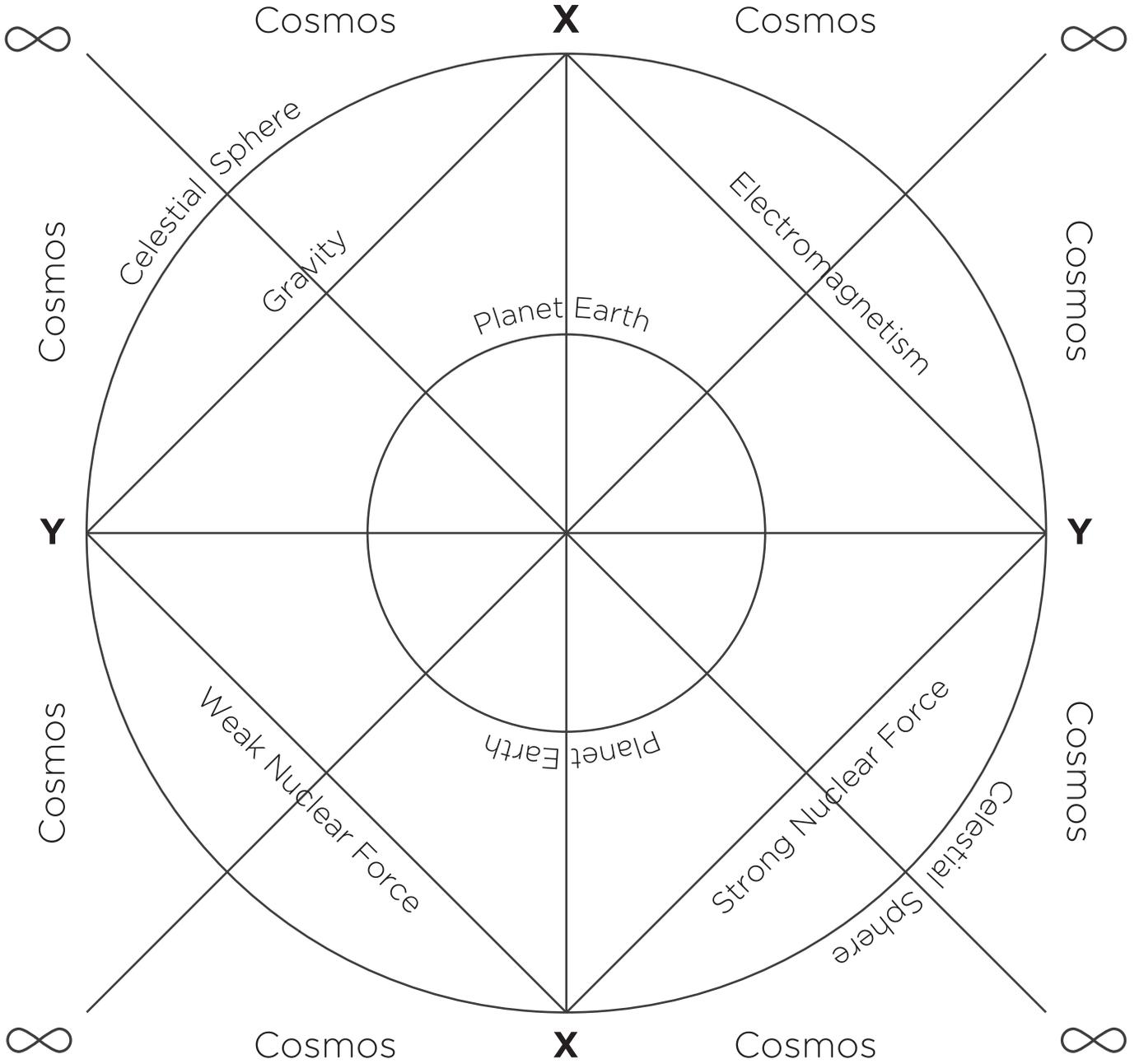


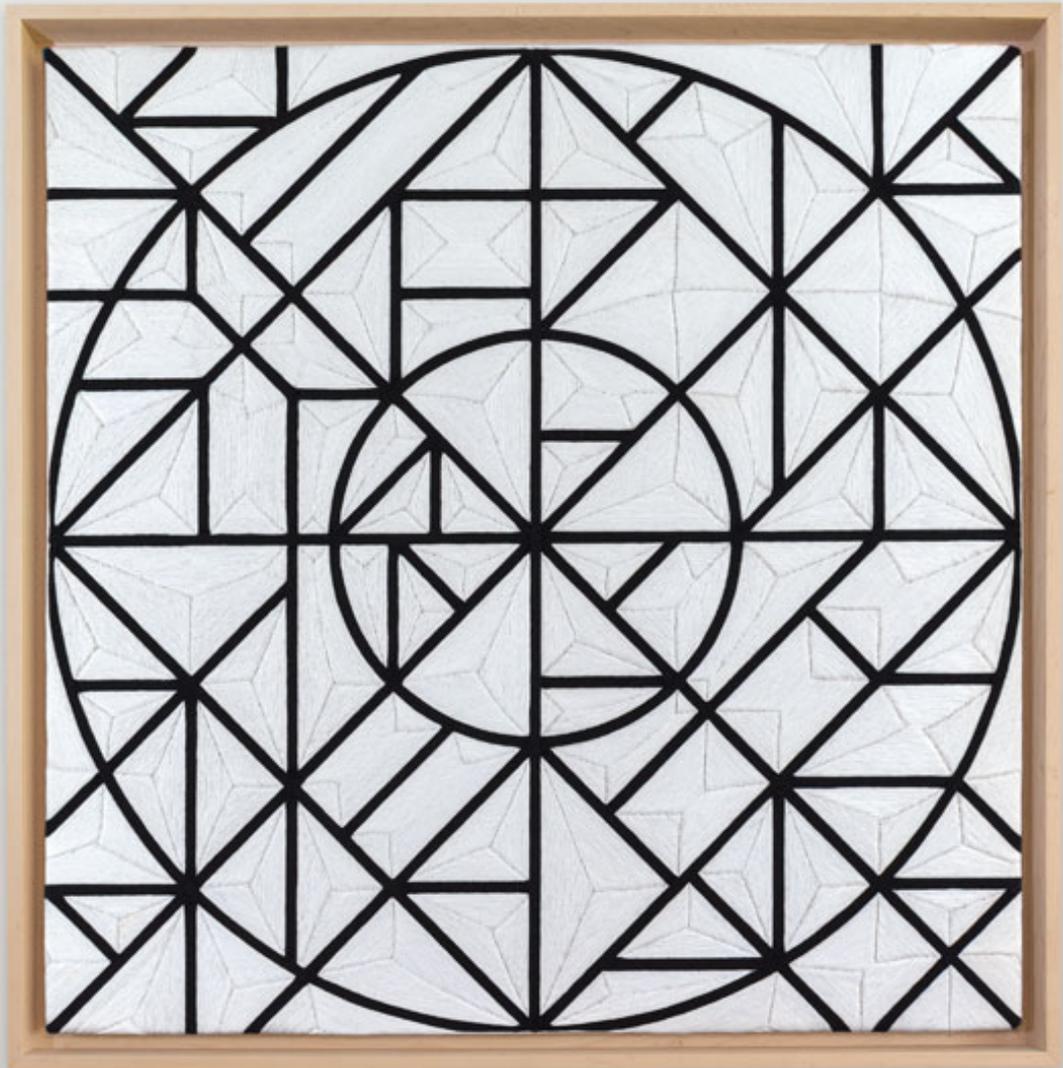


COSMOS

Art - Science - Philosophy - Poetry

Beauty





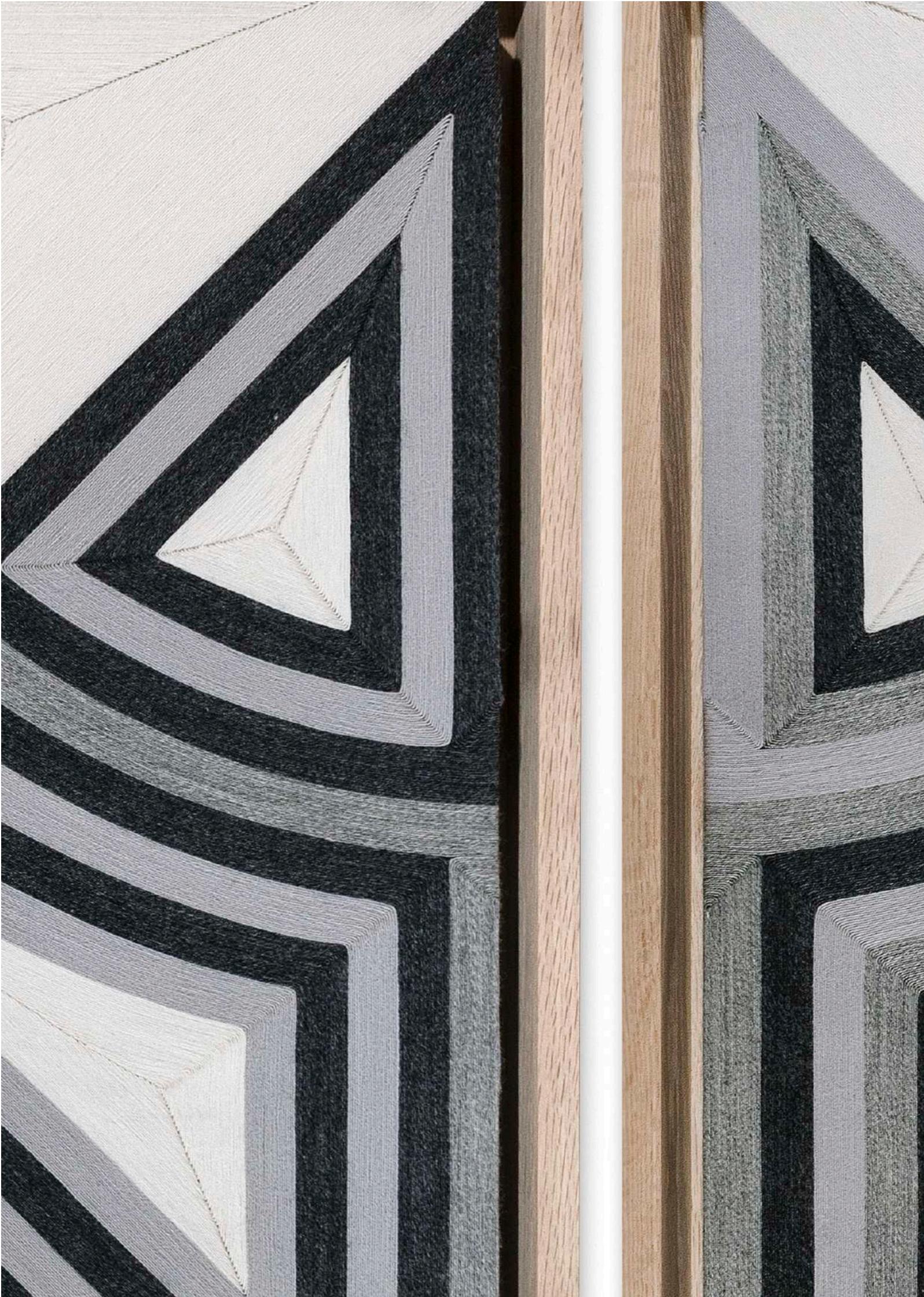


Eduardo Terrazas

Possibilities of a Structure: Cosmos 1.1.229, 2016

Wool yarn on wooden board covered with Campeche wax

4 panels each: 90 x 90 x 4.5 cm (35,43 x 35,43 x 1,77 in)



Possibilities of a Structure: Cosmos 1.1.229 is part of the ongoing series of works that Eduardo Terrazas began in 1974. This work is in four parts. The work can be installed in a number of ways and create new Possibilities of a Structure.

Eduardo Terrazas got his broad breakthrough in 1968 when he designed the visual identity for the Olympic Games in Mexico. In general Terrazas' art exists in a constant dialogue with the society that surrounds him: one example being his Huicholes yarn images that comment on Mexican traditions and national sentiment. His process being wooden plates covered in tree sap overlaid with colored wool thread fixed to the plate. Such processes reference the Huicholes people who are one of the oldest ethnic groups in Mexico and through use of their particular artistic expression Terrazas establishes a connection between the Mexican art and craft tradition and modernistic constructivism. The weavings can still be considered to set themselves apart from constructivism however due to their lack of industrial characteristics that was so often the target of this version of modernism.







Runo Lagomarsino
Americamnesia, 2017
Neon
26,5 x 315 cm (10,43 x 124,02 in)
Edition #3/5, 1AP

AMERICAMNESIA

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, posses an unfinished and fragmented aspect, and act as provocative and open reflections on relations of territory and exclusion.



Darío Escobar
Construcción Modular No.23, 2019
Wood, pigments and metal
182 x 203 x 10 cm (71,85 x 79,92 x 3,94 in)



“This project consists of wooden panels that form a structure attached to the wall. The geometric designs are made with oil-based paint, which is inspired by the bodies of the popular trucks of Guatemala and Central America. This type of design is commonly found in trucks that transport fruits, vegetables, textiles, and other types of cargo from the distant Guatemalan provinces to the capital, where almost the main businesses that support the economy of most of the Guatemalans, are done.

These works of art are the result of using the same technique the same chromatic, formal and structural aspects that the carpentry workshops use to decorate and manufacture these panels, which make up bodies for commercial trucks. The main idea of this project is fundamentally to investigate the idea of an abstract criterion, or rather, of a geometric consciousness in a country like Guatemala, which is still waiting for modernity as a promise of wellbeing and progress.

It is interesting to see how in a good part of the territory that makes up Latin America, the idea of a geometric art develops very effectively. It will be necessary to think, among many things, the Pre-Hispanic background, the fusion of two forms of thought, and the idea of interpreting the reality of a purer vector such as color.

These bodies of trucks become true geometric reliefs where the chromatic, formal and structural aspects are mixed to make us think if this modern promise is yet to come, or if the joyful modernity that we hope so much has already arrived and we never realized, at least through its pure and balanced structures of color and shape.”

- Darío Escobar





By applying and activating both the context of everyday life objects and the context of art, **Dario Escobar** shows a critical dissemination of the relationships between consumption and history. The penetrated signs that range from promotional advertisement for shops, road signs and beverage brands that were used as daily gunshot receptors are appropriated and re-contextualized ready-mades turned into a new idiom by gold leaves to remind of something beyond what the advertised.



Darío Escobar
Mensajes Cifrados No. 04, 2020
Metal, gold and pigments
70 x 59 x 39 cm (27,56 x 23,23 x 15,35 in)





"The work that I have been doing throughout these 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 was to propose, with the contrast of these products and the old Baroque techniques, 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 "comandante" (commander) during the final decade of the 20th century. That dialogue with Art History, from my Central American context, has been a constant. Two years ago, in Mexico, I had access to the work of the German artist Mathias Goeritz, and I discovered a series of ideas that seduced me in terms of thought and sensitivity. In the works that the artist developed at the end of the 1950s, entitled *Mensajes dorados* (golden messages), Goeritz applies gold leaf on metal sheets, which he then rhythmically perforates based on a coded message that imbues the works with a spiritual function, and which impregnates a halo of light that is refracted by the gold surface. I was captivated. For many years I collected, along the roads of eastern Guatemala and southern Mexico, signs that ranged from promotional advertisements for small shops to road signs and beverage brands, which were used as daily targets, gunshot receptors, either for fun or intimidation. Initially, these signs were, for me, the support of something beyond what they advertised. They were like the marks on the skin of a gang member. They represented things that I did not understand. From these signs, I made an analogy between what these bullet holes are trying to tell us in everyday life and the Mathias Goeritz series. I discovered that, like Goeritz's *Mensajes dorados*, there are tangible readings from a literal perspective, but threatening ones from a sensitivity viewpoint. Texts that we don't know, but that we understand. So, I applied, like Goeritz, gold leaf to one face of a sign, and left the other exposed as-is. Basically, I decided to dialogue openly with the artist on a formal and conceptual level. In this series of works that I have been making since 2019, my fundamental interest is to return the blow, in some way. It is using the opportunity of a second reading to rethink everything that is written, and we still cannot learn. A manner in which the threat deviates from the meaning, and violence and poetics coexist in the same space of daily life."

- Darío Escobar







Darío Escobar
Mensajes Cifrados No. 03, 2020
Metal, gold and pigments
297 x 10 x 67 cm (116,93 x 3,94 x 26,38 in)







Torbjørn Rødland
Holy Acedia, 2016 - 2018
Chromogenic print, Kodak Endura paper
57 x 45 cm (22,44 x 17,72 in)
Edition #3/3, 1AP

Attempts to seize and to integrate truth, rather than to deconstruct it, accompany Torbjørn 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. These ritualistic candle/egg-hybrids are temporal sculptures produced by Rødland in his studio in order to be photographed.

Rødland's touring solo exhibition *Fifth Honeymoon* which was first presented at Bergen Kunsthall in 2018 has recently toured during the last year to both the Museum of Contemporary Art Kiasma (Finland) and Bonniers Konsthall (Sweden) after its originating presentation at Bergen Kunsthall (Norway). He is now planning an upcoming solo exhibition with The Contemporary Austin (USA) to open early 2021.





Torbjørn Rødland
Eggs, 2019
Chromogenic print, Kodak Endura paper
60 x 76 cm (23,62 x 29,92 in)
Edition #3/3, 1AP





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



There are several photographic strategies present in the exhibition; **Torbjørn Rødland's** stages photographs that demand viewer participation, simultaneously inhabiting and defamiliarizing everyday life, his pictures keep you in the process of looking. 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. The uncanny photographs are saturated with symbolism, lyricism, and eroticism showing attempts to seize and to integrate truth, rather than to deconstruct it, accompanied by the inclination to delve into problematic aspects of contemporary photography and the history of art.

Miriam Bäckström's work of the past decade has focused on portraiture, interviews, and semi-improvised theatrical situations. In the series *Negatives*, the images are distorted to an extent that makes them lose their recognisability. The positive and the negative images are woven together and create two versions of the same character that can be described as opposites. **Olaf Breuning's** photographic work is a staged reality, addressing problems of human existence through a media-modeled pop-culture society. In the works-series by **SUPERFLEX** photographic triptych is used as a way to address a similar narrative around the challenged co-existence of humans and nature. Devoid of human presence it appears as a memory of a time in the early history of our planet, or a glimpse into a future era beyond us.





As the polar ice sheets are unable to absorb water from the ocean as a result of high temperatures, sea levels will rise all over the globe as melt water flows into the ocean, leaving large parts of land submerged.

Humans in our current form have roamed this planet for a mere period of 300,000 years – less than 0.01 % of the history of Earth. During our relatively short stay we have managed to create a footprint on the entire ecosystem comparable to that of major natural disasters such as volcanic eruptions, earthquakes and meteor impacts.

A dystopian future seems to approach as the end of the era of humans draws nearer. But from a larger perspective, this finality can be questioned. Throughout history Earth has shown its ability to transgress and redefine life again and again, and will most likely do so in a post-human era.

The photographic work *Every End Is A New Beginning* depicts the barren landscape of the world's youngest island Hunga Tonga. Devoid of human presence it appears as a memory of a time in the early history of our planet, or a glimpse into a future era beyond us.

The work is one outcome of SUPERFLEX's expedition to Hunga Tonga aboard the ship *Dardanella* in 2018 as part of a larger research project, *Deep Sea Minding*, commissioned by TBA21-Academy under the programme *The Current*.





SUPERFLEX

Every End Is a New Beginning, 2020

Photograph, archival ink print on Hahnemuhle fine art baryta 325g

70 x 180 cm (27,56 x 70,87 in)

70 x 60 cm (27,56 x 23,62 in)

Edition #1/5, 1AP

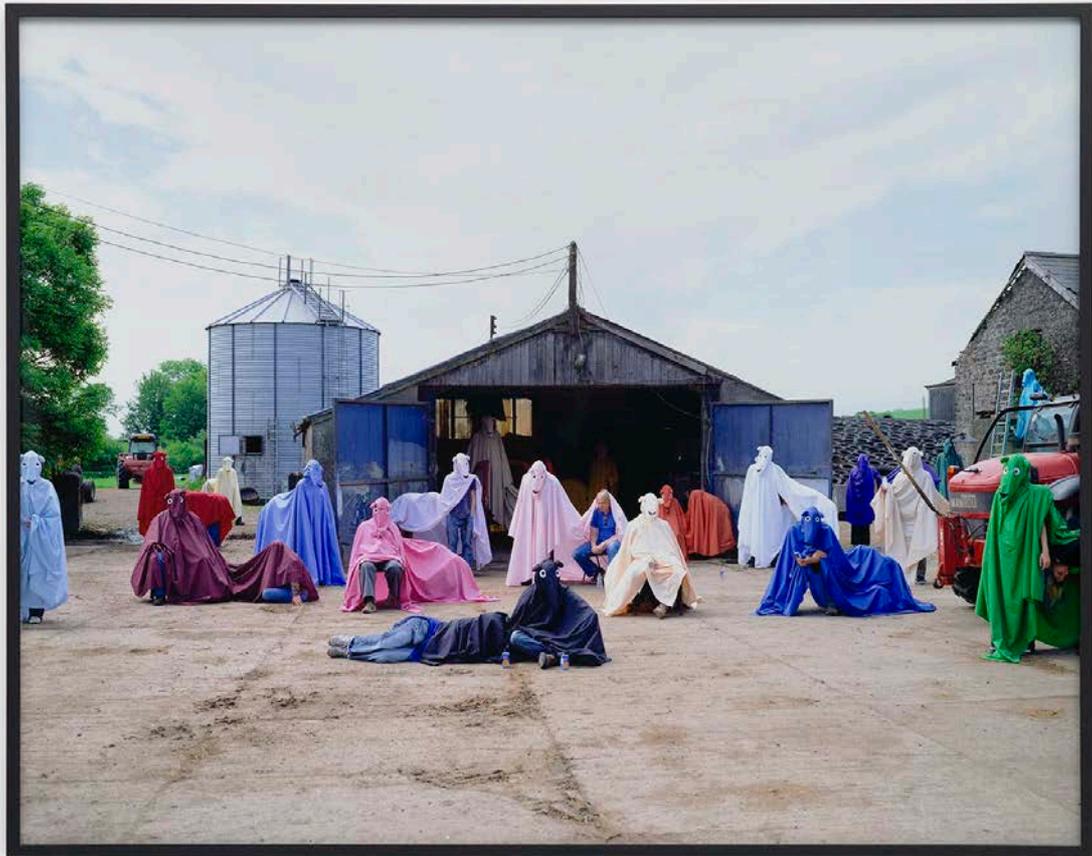


At first sight, Olaf Breuning's humoristic self-irony may appear simplified and accessible. When entering his imagery, one discovers that it is rather more complex.

Breuning's multilayered photographic work is a staged reality, addressing problems of human existence through a media-modeled pop-culture society reflecting on western society.

While Breuning possesses the ability to see through our smug and hypocritical society, he does not dissociate himself from it. Instead, he takes part in it, accepting the conditions of our time and seemingly enjoying them. Breuning takes us into the contradictions of his own position within the Western contemporary art world: problems of human existence are seemingly addressed, and with an undeniably self-ironic undertone.





Olaf Breuning
Horse Farm, 2004
Laminated C-print on aluminium
122 x 155 cm (48,03 x 61,02 in)
Edition #1/4, 2 AP



Miriam Bäckström's early work was conspicuously devoid of human life, but her work of the past decade has focused on portraiture, interviews and semi-improvised theatrical 'situations'. Her subjects have mainly been actors – after all, these are the people (like the set designs and architecture she explored before) most visibly 'constructed' for particular situations.

In Bäckström's series *Negatives* the images are distorted to an extent that makes them lose their recognisability. The positive and the negative images are woven together and creates two versions of the same character that can be described as opposites.

Negatives let us meet characters in a way that allow us more freedom than the depicted that aims for identification and recognition. It establishes a condition where the positive and the negative coexist and together creates an elevated reality.



Miriam Bäckström

Negatives, 2013

Round C-print, silicon mounted on round optiwhite glass

75 x 75 cm (29,53 x 29,53 in)

Edition #1/1



Jone Kvie
Meteor (M181119), 2019
Marble dust, jesmonite
29 cm (11,42 in)
1AP, Edition of 3, 1AP (each in unique color)





Jone Kvie
Vessel (Columbia), 2014
Patinated bronze
25 x 70 x 70 cm (9,84 x 27,56 x 27,56 in)
Edition #1/3, 1 AP (Each with unique patina)



The sculpture *Vessel* is inspired by the data recorder (the black box) from the space shuttle Columbia, which exploded in 2003 as it was re-entering the atmosphere of the earth. All seven members of the crew died.

The title has a reference to the vessels found in Egyptian tombs, the so called "solar boats" should transport the deceased over to "the realm of the dead" and the Pharaoh to join the Sun God Ra during the day. The two holes in the front of the sculpture that remain from cables entering the black box has reference to urns in certain cultures which has a pair of holes, appearing almost like eyes, thought to be for the spirit of the deceased to be able to navigate in the afterlife.



Jone Kvie's sculptures often depict scientific phenomena. The works are seductive, even though the phenomena they depict often confront us with the impermanence of humanity. As such the sculptures by Kvie articulate the classical contrast between culture and nature. At the same time, they also point beyond this dichotomy and showcase a deep connection between the human and the universe. In the end, the attempt to measure astronomical phenomena exposes the insignificance of humanity against the universe as well as nature.





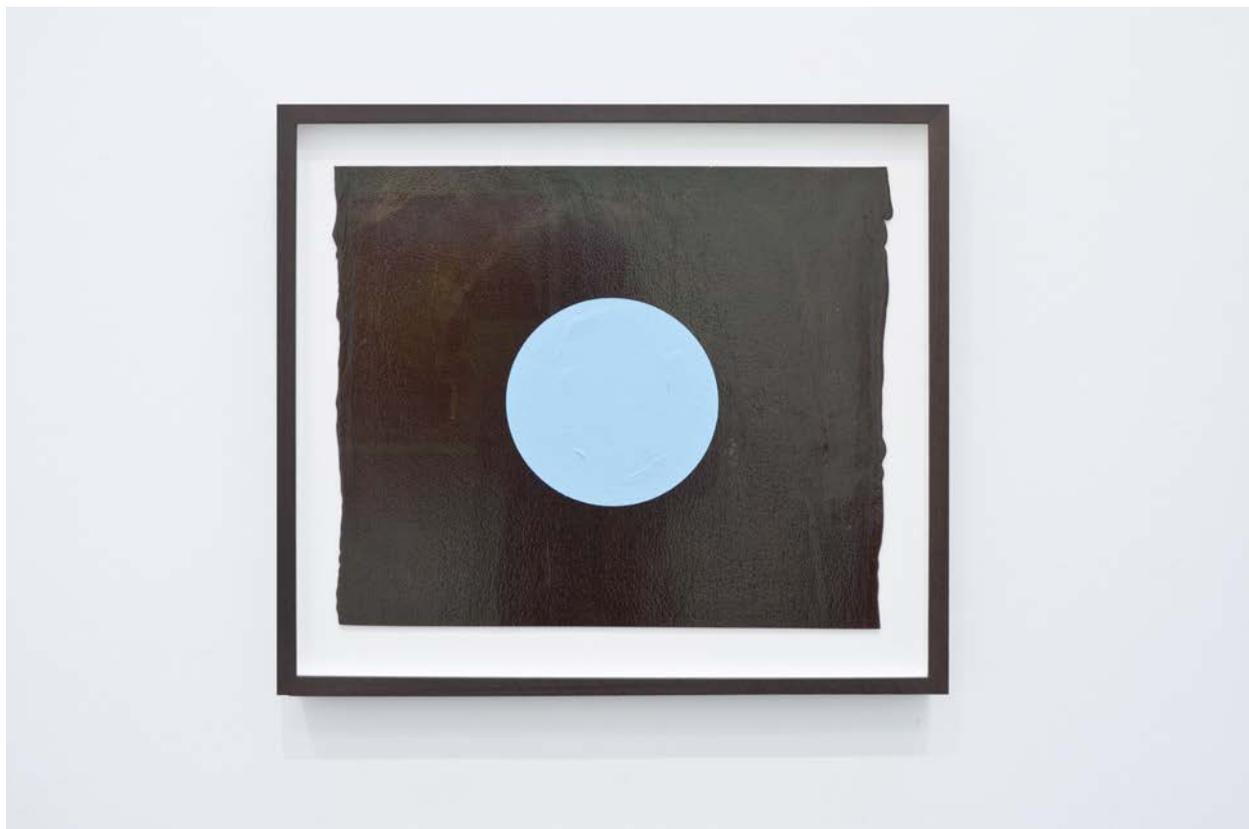
Mads Gamdrup
Untitled (yellow and blue), 2019
Acrylic paint on hand rolled glass
57 x 64 cm (22,44 x 25,2 in)



Mads Gamdrup
Untitled (orange and pink), 2019
Acrylic paint on hand rolled glass
57 x 64 cm (22,44 x 25,2 in)



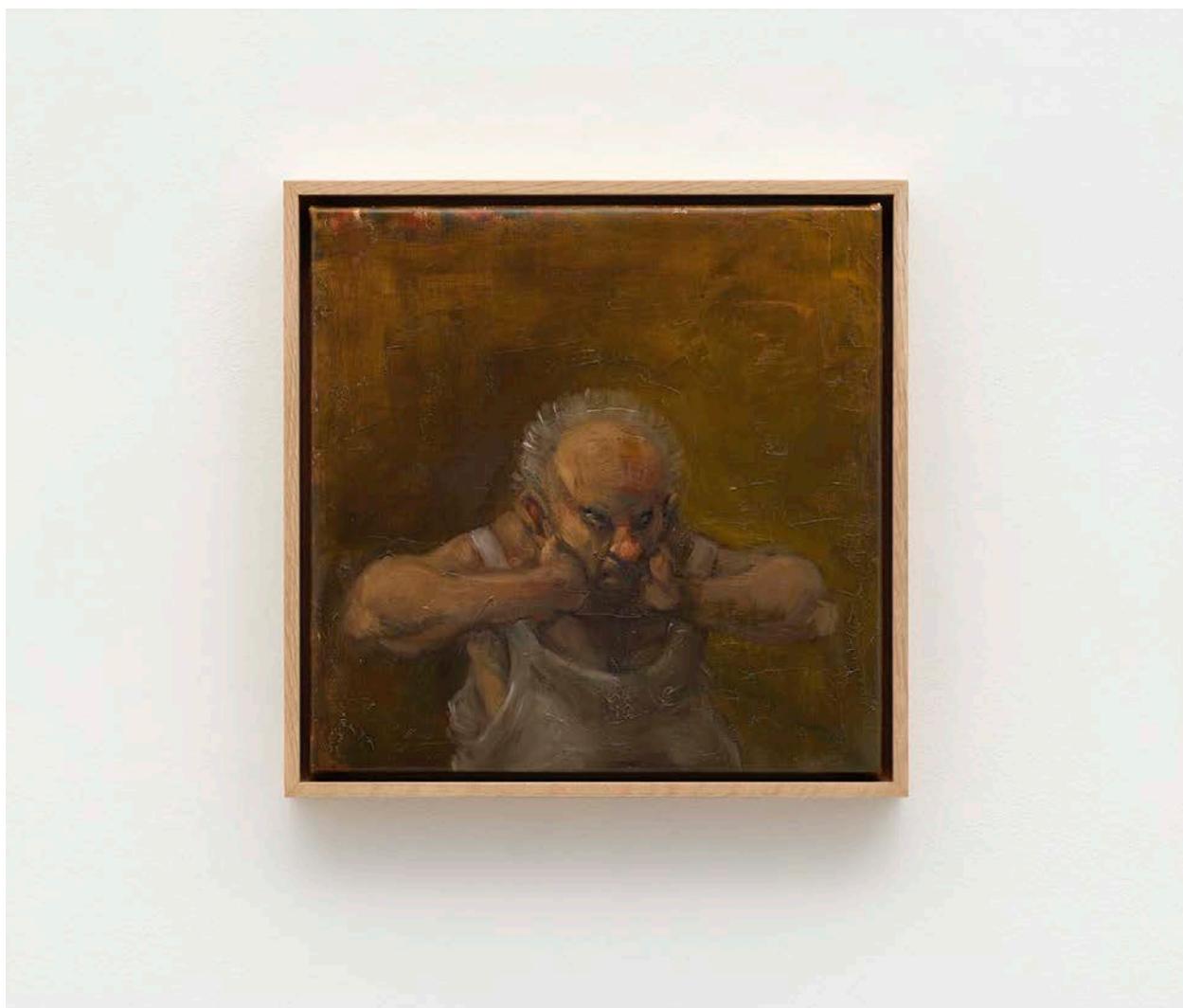
Mads Gamdrup works with the potential of monochromatic photography and its relation to several phenomena, such as distance, transparency, spirituality, and materiality. In this new series of works, Gamdrup has replaced the photographic medium with acrylic on hand-rolled glass in new studies of color theory. By using the photo's technical starting point as an explicit basis for color compositions, Gamdrup singles out a historical ambiguity between art and technology.



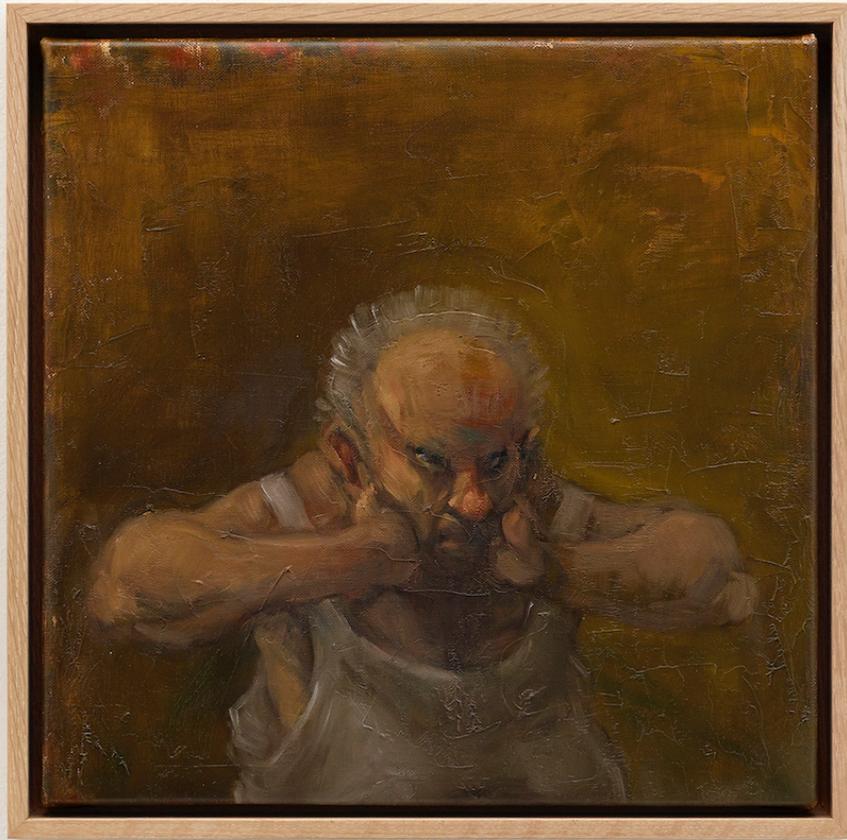
Mads Gamdrup
Untitled (brown and blue), 2020
Acrylic paint on hand rolled glass
57 x 64 cm (22,44 x 25,2 in)



Mads Gamdrup
Untitled (blue and purple), 2020
Acrylic paint on hand rolled glass
57 x 64 cm (22,44 x 25,2 in)



Michael Kvium
Dude, 2019
Oil on canvas
30 x 30 cm (11,81 x 11,81 in)



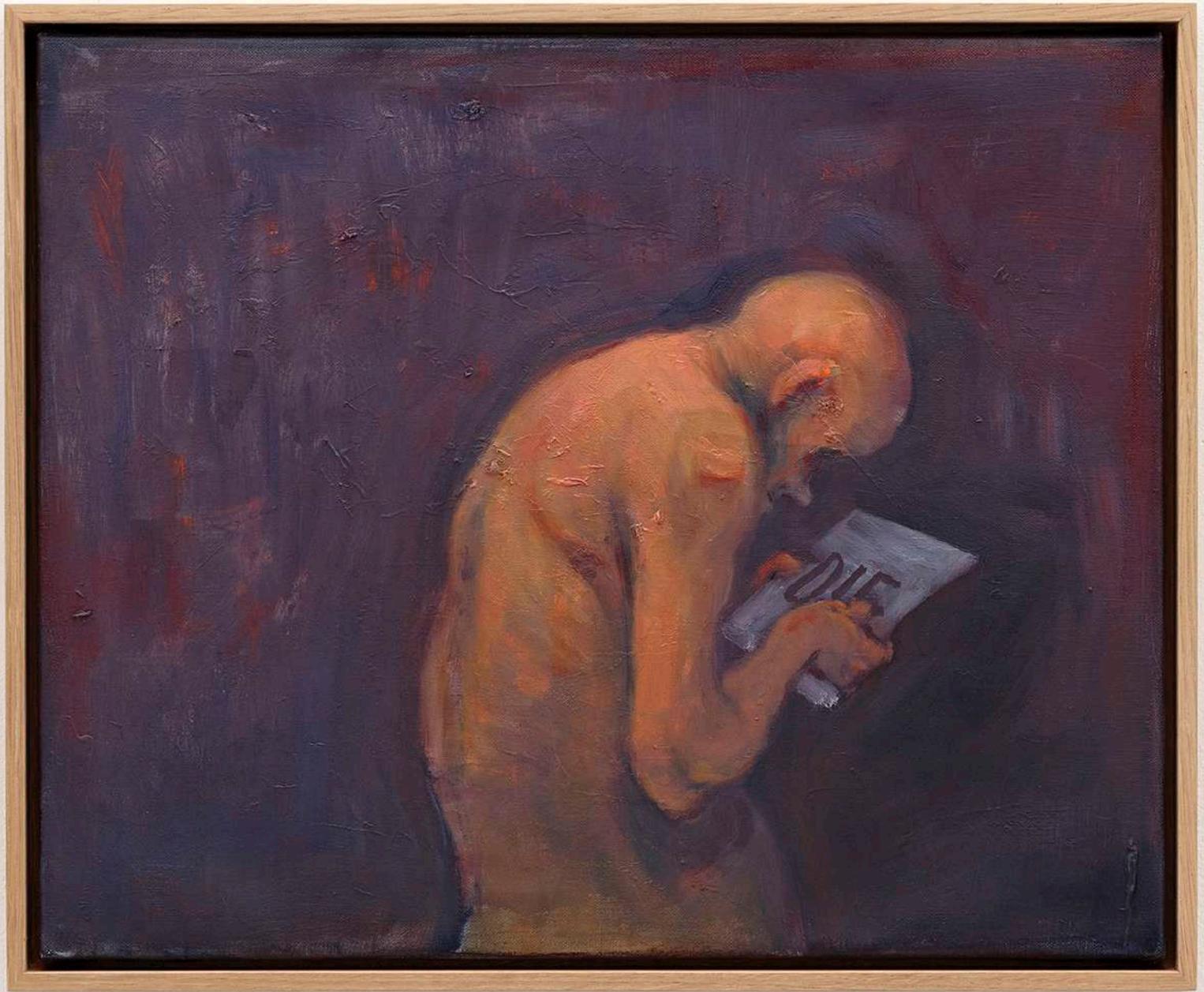
Michael Kvium's almost medieval representation of an extravagated main character could resemble a hellish figurative detail from a Flemish Renaissance painting. A narrative that is highlighted by the format.

Kvium's paintings contain a depth comparable with that of the human mind. In his paintings, Kvium often forces associative thinking in which what is depicted can remind us of situations we recognize, either within ourselves or others.

As humans, we can imagine situations, places, and feelings as if they were happening at the same moment. In the same way, Kvium's paintings can evoke memories, or initiate a reflection. Therefore, Kvium's paintings can be considered narrative, telling a story about both the art world and the human interior.



Michael Kvium
Dusk scene, 2020
Oil on canvas
41 x 49 cm (16,14 x 19,29 in)



NILS STÆRK

CONTACT

Nils Stærk, nils@nilsstaerk.dk, +45 4088 7788

Laura Goldschmidt, laura@nilsstaerk.dk, +45 2789 0327

Nina Nørreby, nina@nilsstaerk.dk, +45 2622 7220

**NILS STÆRK APS
GLENTEVEJ 49
DK-2400 COPENHAGEN NV**

**VAT# DK-31498538
TEL +45 3254 4562
MAIL GALLERY@NILSSTAERK.DK
WEB NILSSTAERK.DK**