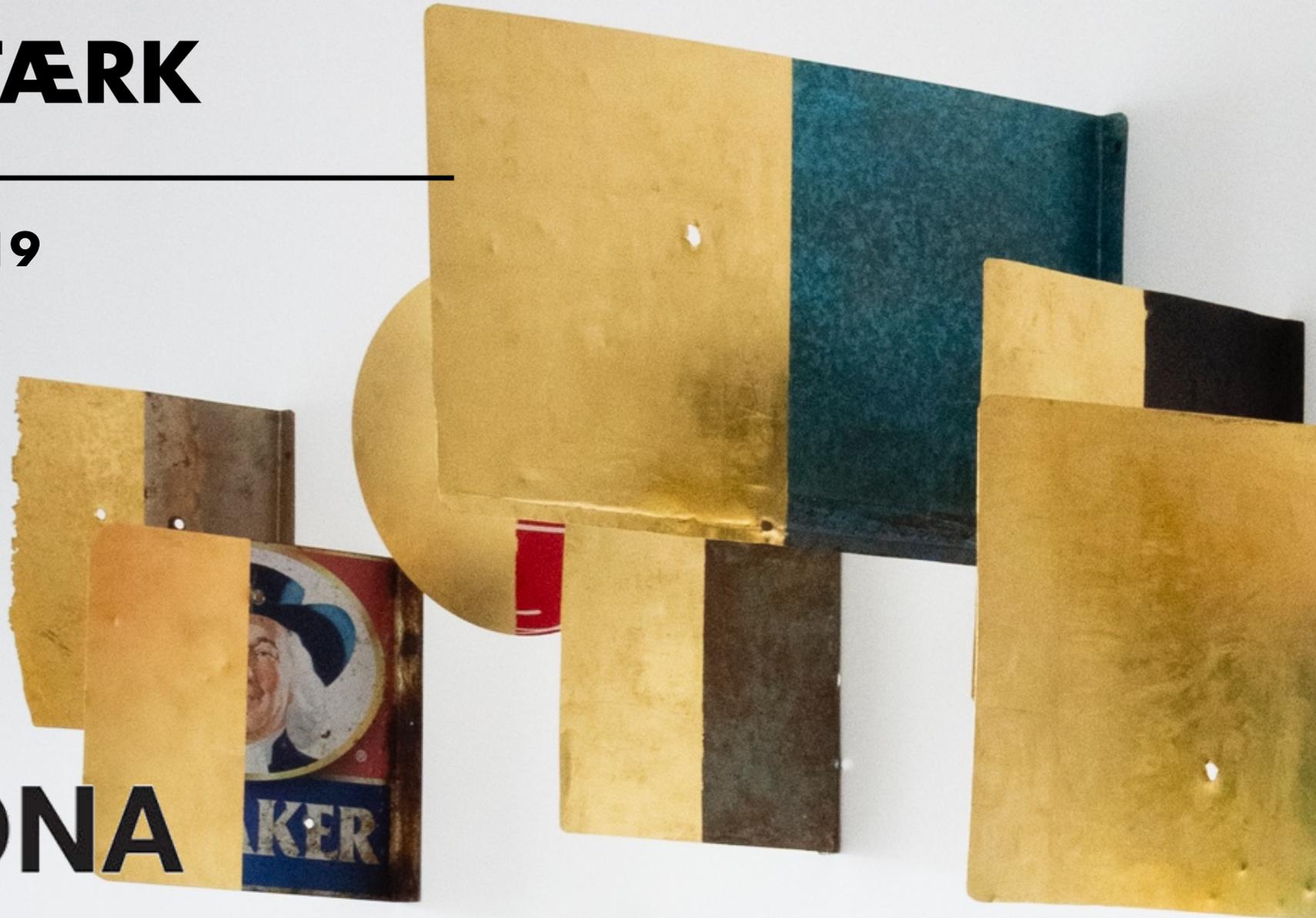


---

# NILS STÆRK

---

BOOTH #B119



 **ZONA**  
**MACO.**



## **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.”



**DARÍO ESCOBAR**

*Mensajes cifrados N°17, 2022*

Metal, pigments and gold

100 x 350 x 73,5 cm

(39,37 x 137,8 x 28,94 in)

“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**

*Las tres gracias, 2022*

3 soccer balls, leather, plastic,  
and gold leaf

Dimensions variable





AMERICAMNESIA

**RUNO LAGOMARSINO**

*Americamnesia*, 2017

Neon

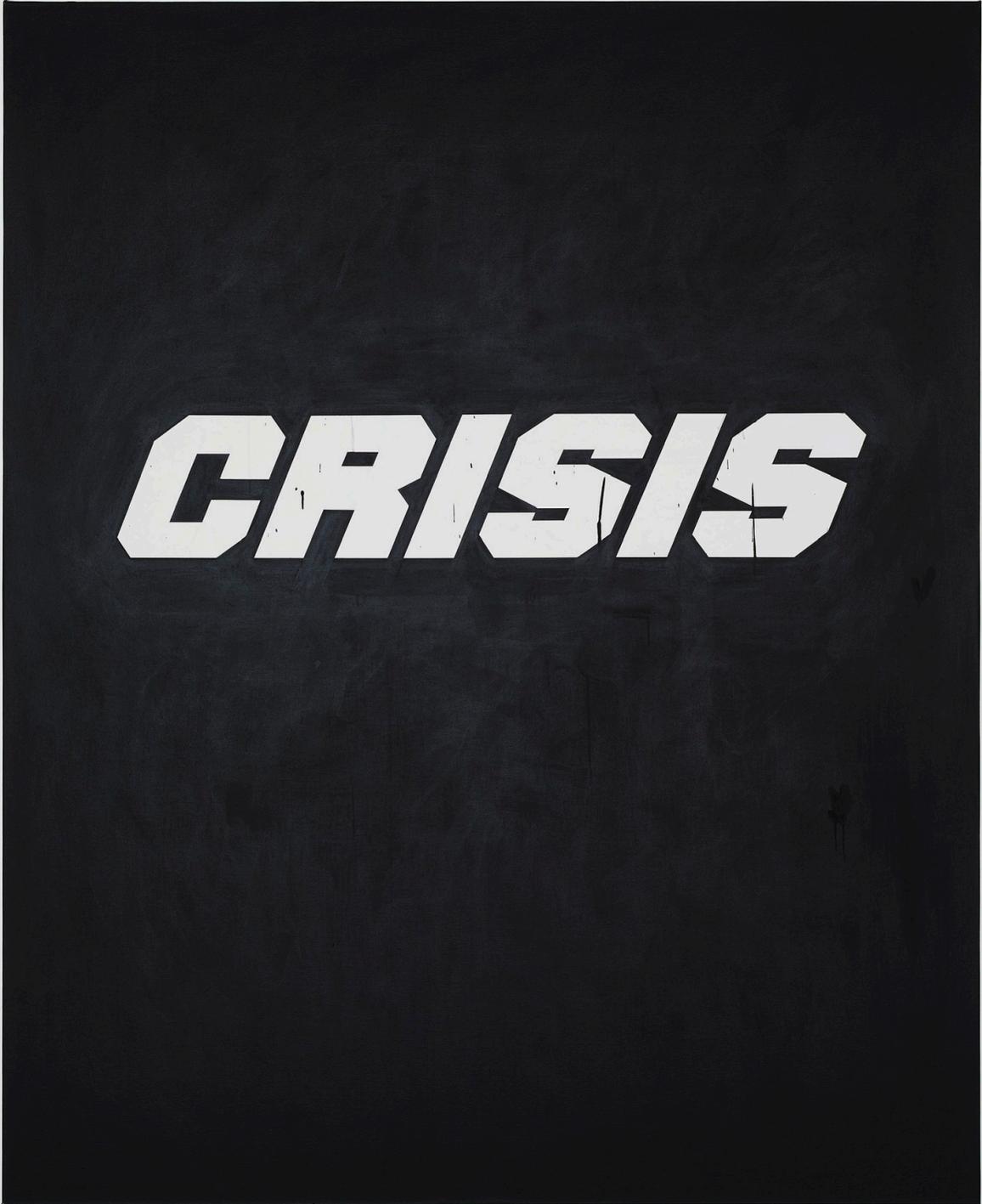
26,5 x 315 cm

(10,43 x 124,02 in)

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.





**CRISIS**

**GARDAR EIDE EINARSSON**

*Crisis*, 2020

Acrylic, gesso and graphite on  
canvas

220 x 180 cm

(86,61 x 70,87 in)

Appropriated from the title page of a series of superhero comics, the word 'CRISIS' is rendered in white primed canvas surface while the surrounding area is covered in black paint. Devoid of context, we are left to wonder if the word describes our current situation, modernity, or indeed painting itself.

**CRISIS**



Lagomarsino's work uses an illustration by Adalbert von Rößler depicting the Berlin Conference 1884-1885 and juxtapose it with a line from the poem *Map* by the Polish poet Wisława Szymborska.

The Berlin conference was organized by the German chancellor Otto von Bismarck and included 14 European countries and the United States. The conference sought to discuss the partitioning of Africa, establishing rules to amicably divide resources among the Western countries at the expense of the African people. It can be seen as the formalization of the scramble for Africa, the conquest of Africa.



I LIKE MAPS BECAUSE THEY LIE

**RUNO LAGOMARSINO**  
*I like maps because they lie,*  
2021  
Print / Silk screen print  
45,7 x 62,3 cm  
(17,99 x 24,53 in)

**GARDAR EIDE EINARSSON**

*The World of Raymond Chandler,*  
2020

Acrylic, gesso and graphite on  
canvas

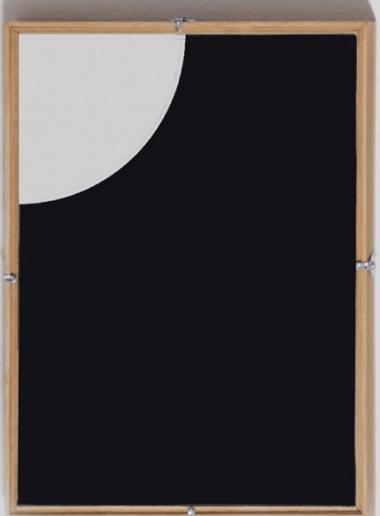
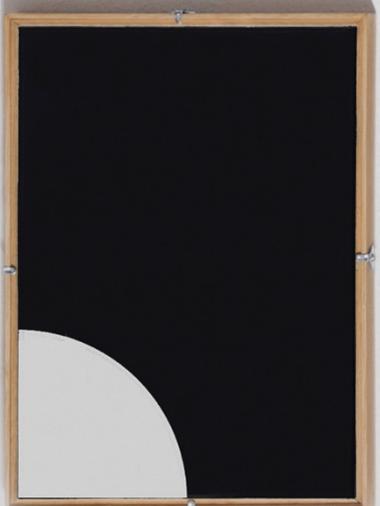
220 x 180 cm

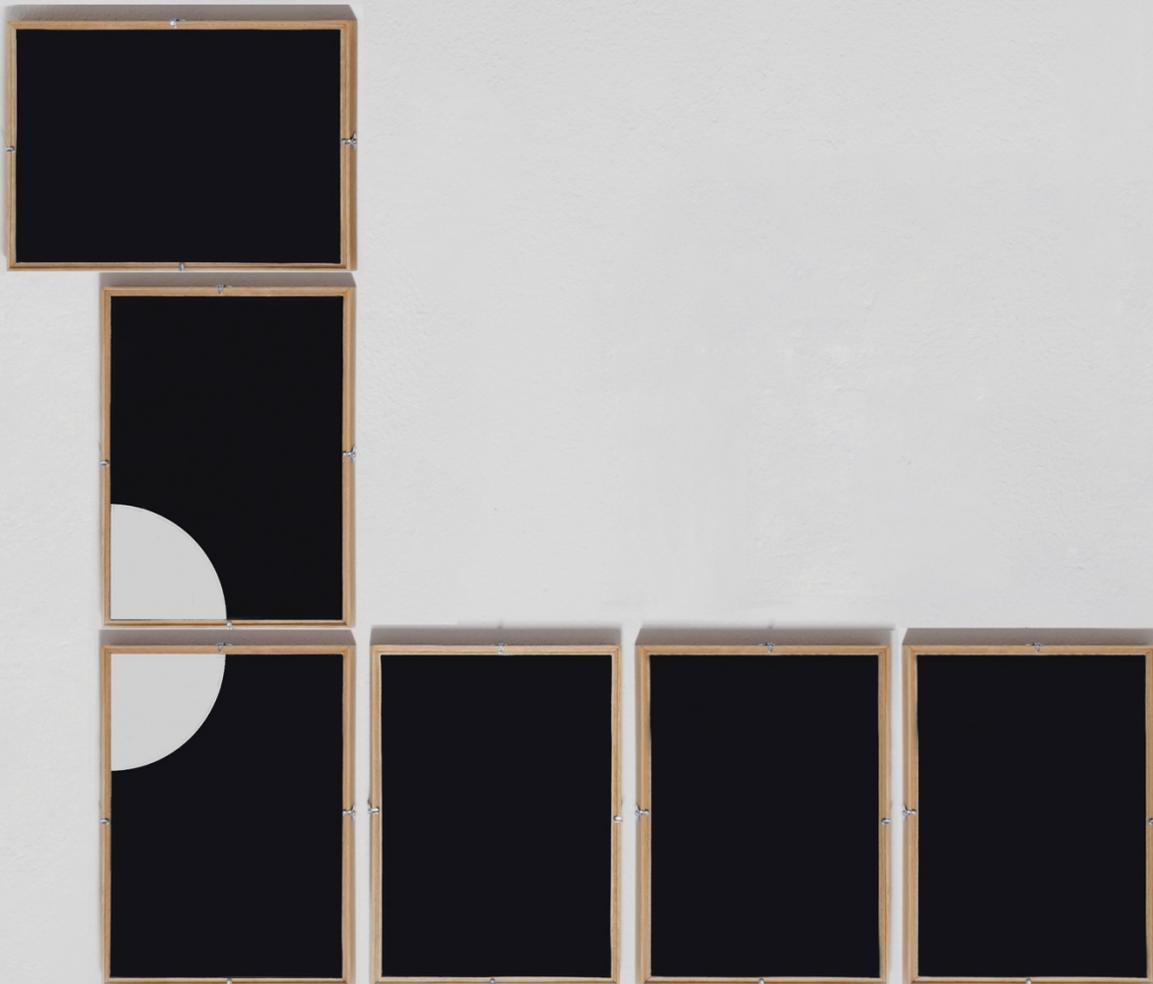
(86,61 x 70,87 in)



The painting "The World of Raymond Chandler" is based on the background detail of the cover of a biography of Raymond Chandler, one of the artist's favorite authors. Done in just red paint over white gesso, the painting resembles a broken pane of glass recalling (and rejecting) the classical trope of the painting as a window and remaining mute as to its connection to the source of the appropriation.





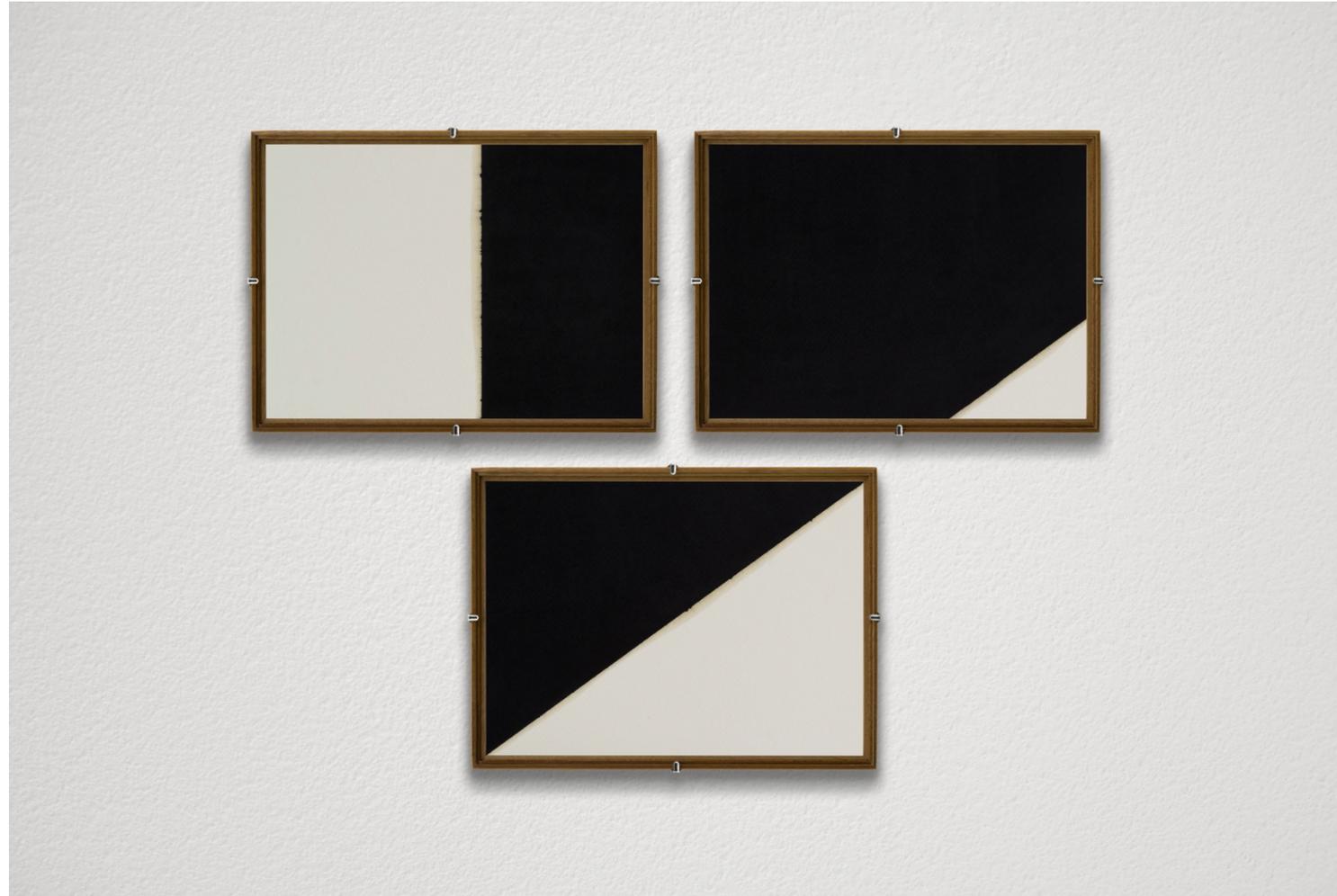


**DARÍO ESCOBAR**  
*Circular Composition No 03,*  
2019  
Motor oil on paper in artist's  
frames (six parts)  
110 x 130 x 5 cm  
(43,31 x 51,18 x 1,97 in)

The ongoing series 'Composition' is paper works made with organic materials, in this case with motor oil. The idea is to make a minimal drawing that does not respect the lines as the motor oil will always reshape itself. When added to the paper, the oil never dries out entirely, and therefore it will remain organic, and the idea of constant movement is kept alive. Dario Escobar's point of departure in the object, and this particular series of works, the motor oil traces back to a car. Escobar's works on paper are tightly connected to his sculptural and even architectural work making the object become an object turned into a drawing.



**DARÍO ESCOBAR**  
*Composition No. 132*, 2020  
Motor oil on paper  
56,5 x 76,5 x 4 cm  
(22,24 x 30,12 x 1,57 in)





**CONTACT**



**NILS@NILSSTAERK.DK**