
ENTER ART FAIR 2023

**CARLOS AMORALES • CHARLOTTE BRÜEL • GARDAR EIDE
EINARSSON • DARÍO ESCOBAR • FOS • PAUL FÄGERSKIÖLD
MADS GAMDRUP • NILS ERIK GJERDEVIK • JONE KVIE
MICHAEL KVIUM • REBECCA LINDSMYR • LEA PORSAGER
MATTHEW RONAY • TOVE STORCH • SUPERFLEX • ED
TEMPLETON • EDUARDO TERRAZAS**

BOOTH 33

NILS STÆRK





EDUARDO TERRAZAS

1.1.652

From the series: Possibilities of a Structure

Subseries: Cosmos, 2023

Wool yarn on wooden board covered with Campeche wax

90 x 90 cm

(35,43 x 35,43 in)

ET 23 001

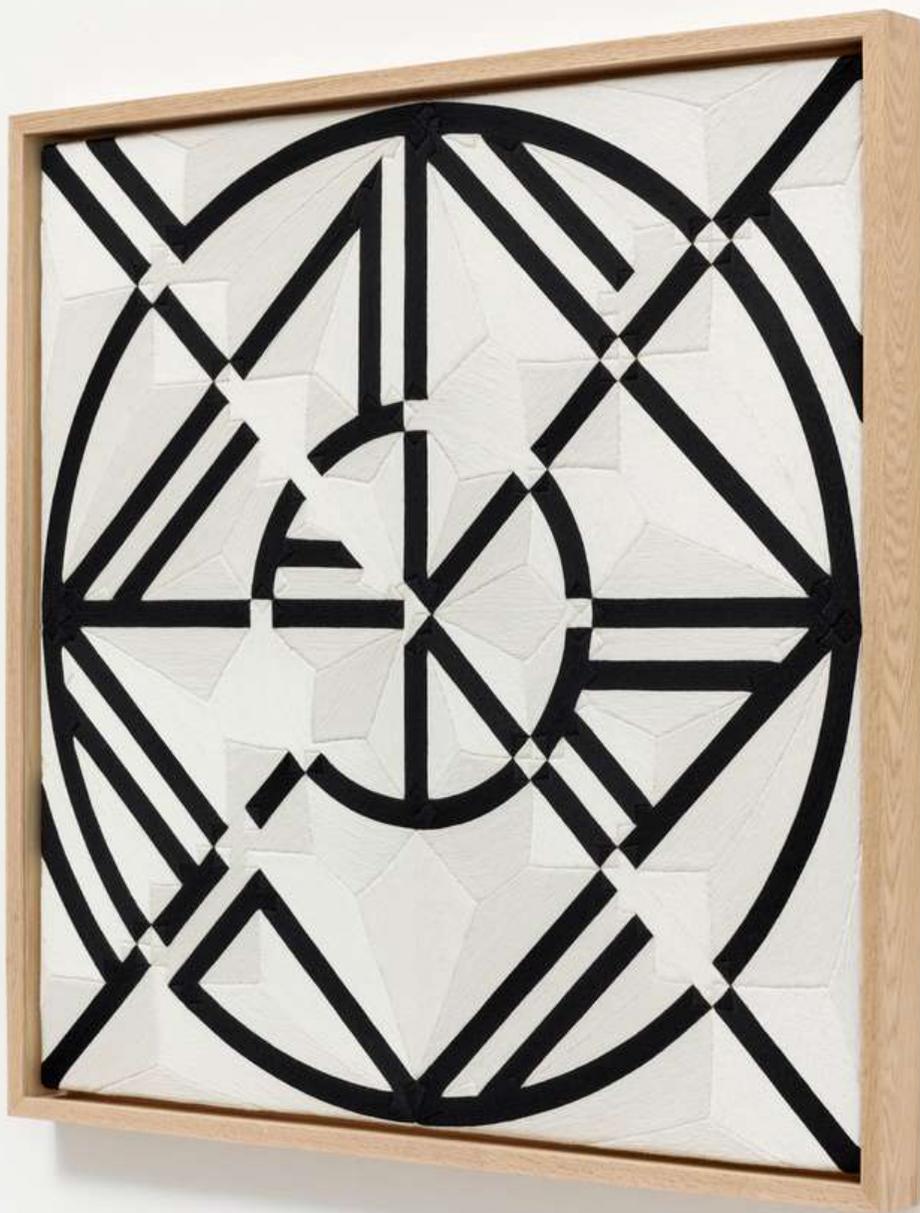
EDUARDO TERRAZAS

Born 1936, Mexico. Lives and works in Mexico City.

Terrazas 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.

Architect by training, he obtained his bachelor's degree at UNAM Mexico, and then a Master's, at Cornell University, New York. But his endeavors –for over fifty years- include an array of disciplines: design, architecture, urban and regional planning, visual arts, and environmental issues, responding and reflecting creatively to our changing reality, proposing alternate methods of inhabiting our world, different forms to relate one another, new ways to portray and understand our cosmos.





EDUARDO TERRAZAS

1.1.651

From the series: Possibilities of a Structure

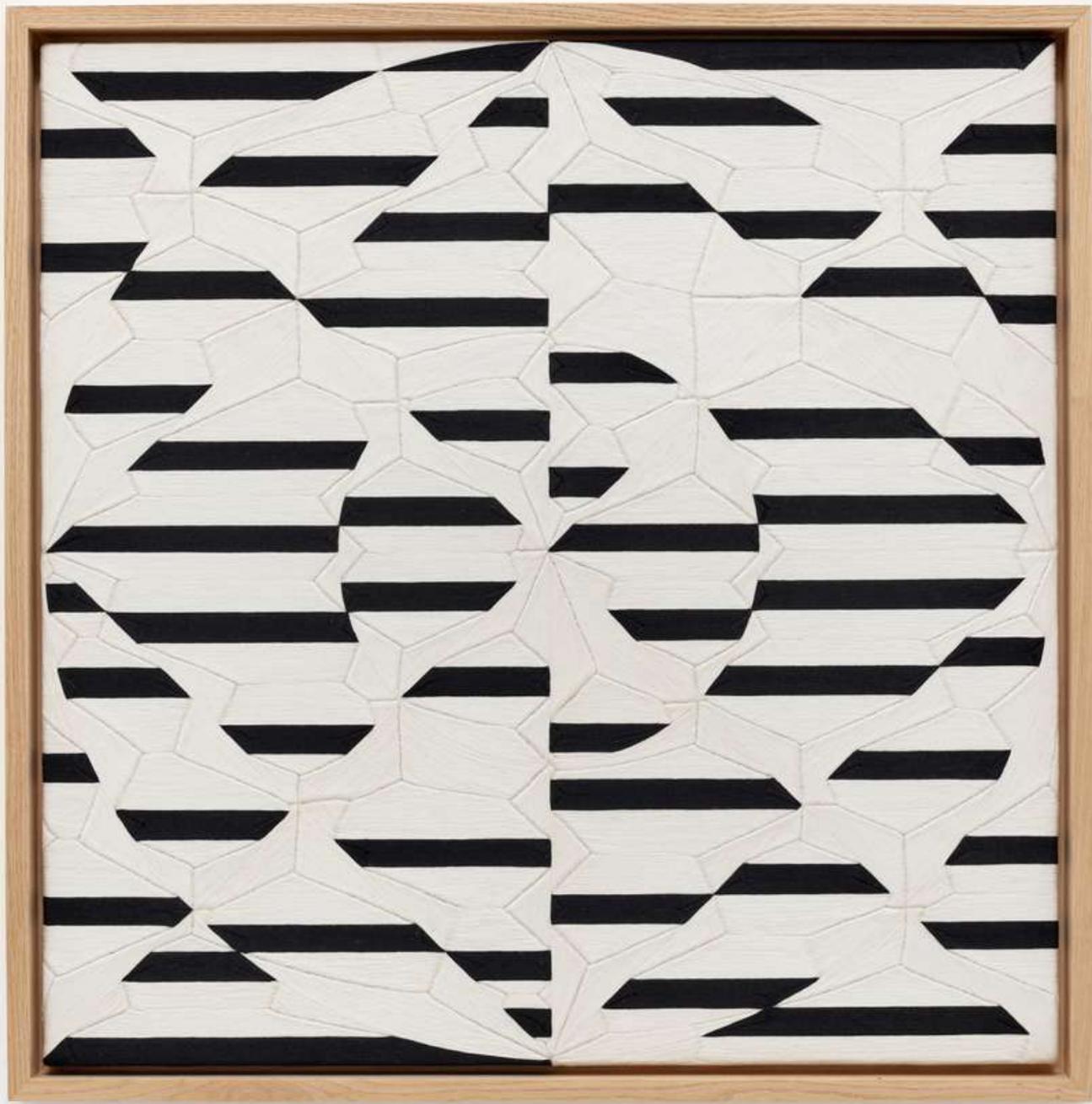
Subseries: Cosmos, 2023

Wool yarn on wooden board covered with Campeche
wax

90 x 90 cm

(35,43 x 35,43 in)

ET 23 002





EDUARDO TERRAZAS

1.1.650

From the series: Possibilities of a Structure

Subseries: Cosmos, 2023

Wool yarn on wooden board covered with Campeche wax

90 x 90 cm

(35,43 x 35,43 in)

ET 23 003



JONE KVIE

Born in 1971, Norway. Lives and works in Naples and Berlin.

With an ongoing interest in the workings of the world and our place in it, Jone Kvie explores both the means and the limitations of sculpture, by addressing various phenomena in the physical world and in society, many of which we still struggle to understand. How can we know or experience something abstract as a material fact and through this contemplate its significance?

Through the artist's process of material translation, Kvie's works gain an ambiguous presence in time and space, often evoking the unknown, hinting at what we yet do not know. Any relationship to their source material, be it the natural sciences, popular culture, or art history, remains inconclusive. Whilst Kvie strives to distil complex and often abstract concepts into concrete forms, he also expresses a desire to arrive at works that can be observed and experienced on their own terms – sculptures that feel immediate in how they occupy space, through their mere presence in terms of materiality, volume, and gravity.



JONE KVIE

Corner fragment, 2023

Carrara marble, aluminium and gold leaf

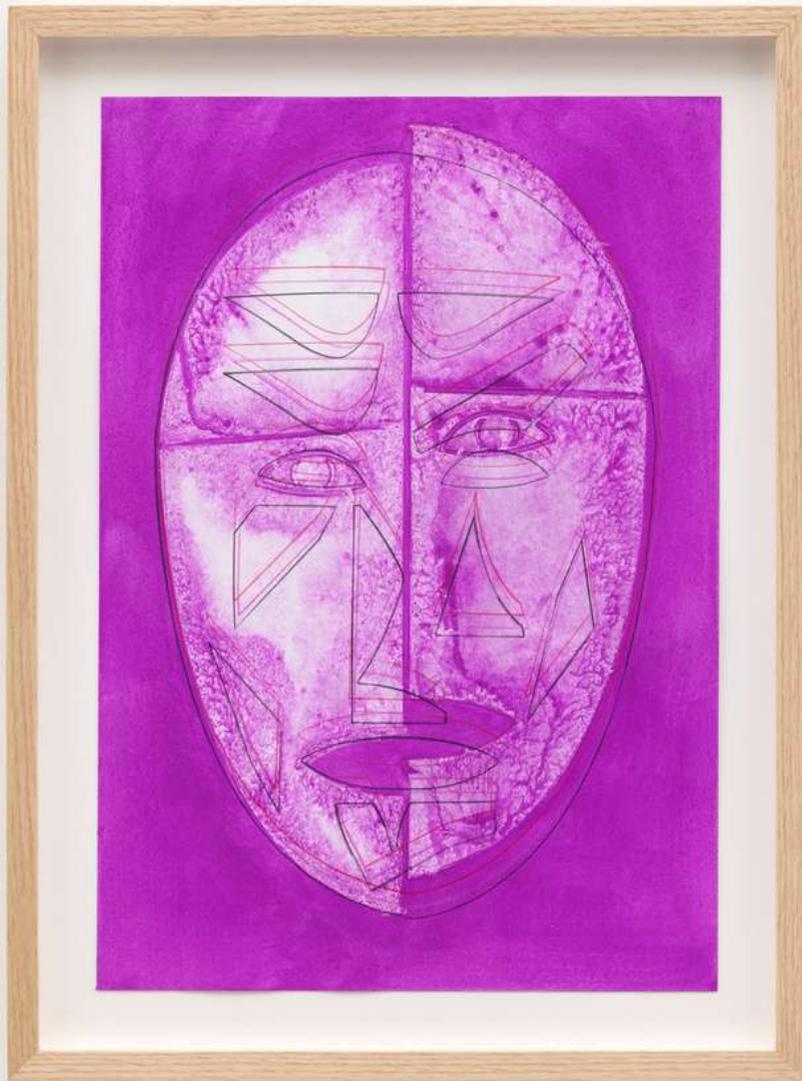
55 x 67 x 17,4 cm

(21,65 x 26,38 x 6,85 in)

Edition 2/3

JKv 23 002.2





CARLOS AMORALES

Candy Mask 03, 2016

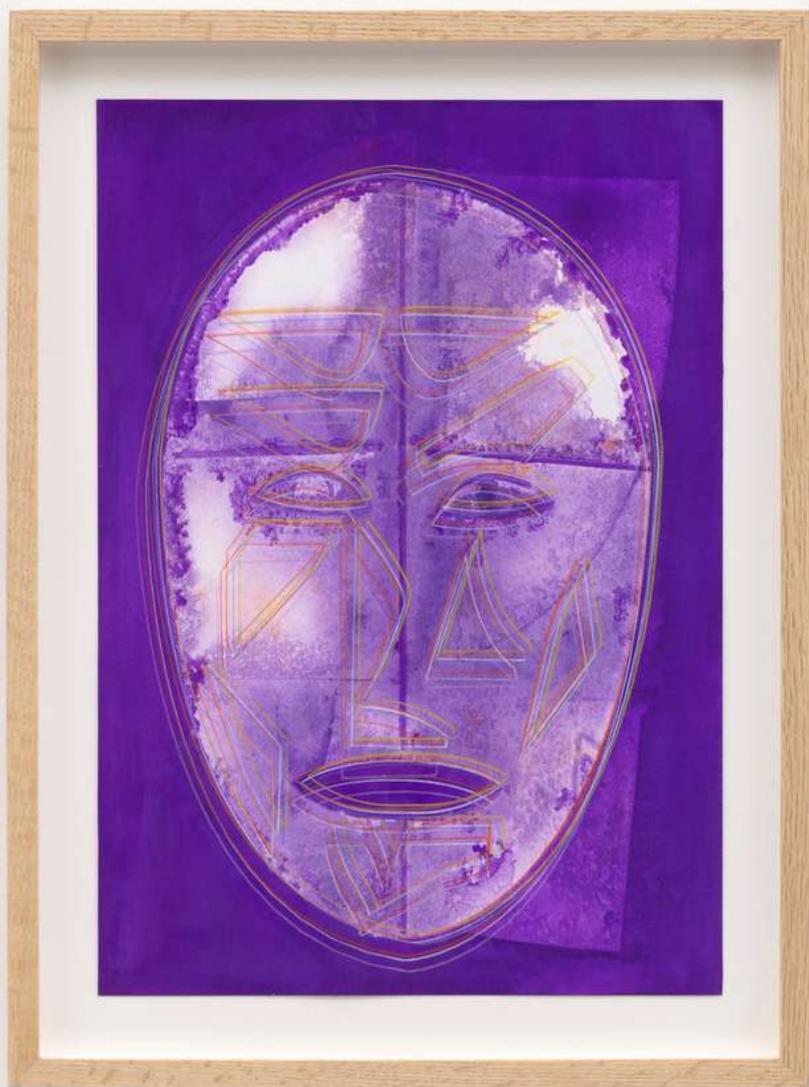
Gouache and color pencil on paper

Framed Dimensions:

49,7 x 37,3 cm

(19,57 x 14,69 in)

CAm 16 003



CARLOS AMORALES

Candy Mask 05, 2016

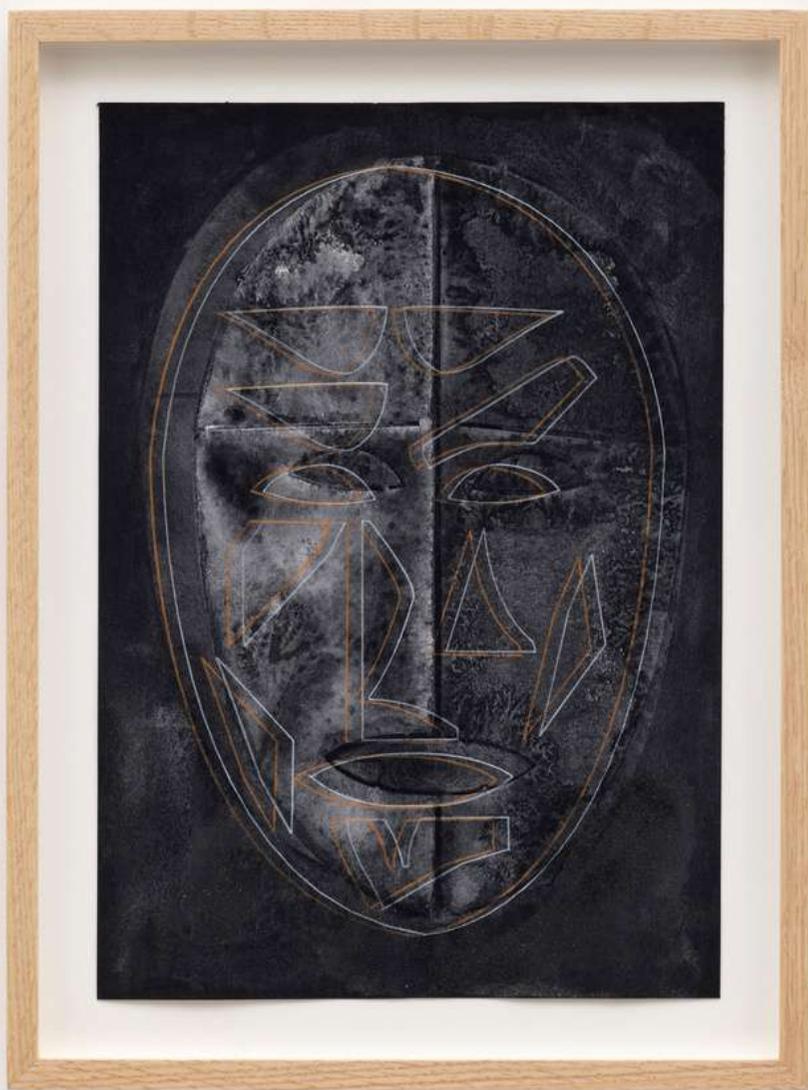
Gouache and color pencil on paper

Framed Dimensions:

49,7 x 37,3 cm

(19,57 x 14,69 in)

CAm 16 005



CARLOS AMORALES

Candy Mask 06, 2016

Gouache and color pencil on paper

Framed Dimensions:

49,7 x 37,3 cm

(19,57 x 14,69 in)

CAm 16 006

CARLOS AMORALES

Born 1970, Mexico. Lives and works in Mexico City.

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, among other non- traditional formats.



CARLOS AMORALES

Candy Mask 09, 2016

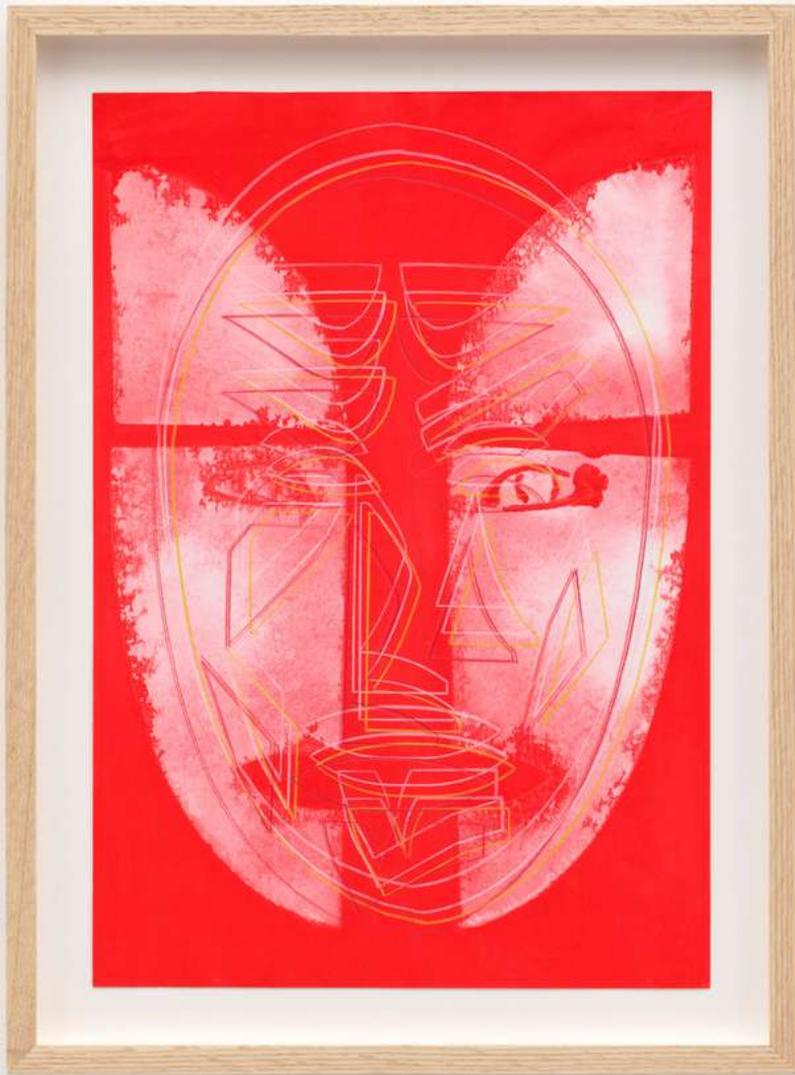
Gouache and color pencil on paper

Framed Dimensions:

49,7 x 37,3 cm

(19,57 x 14,69 in)

CAm 16 009



CARLOS AMORALES

Candy Mask 10, 2016

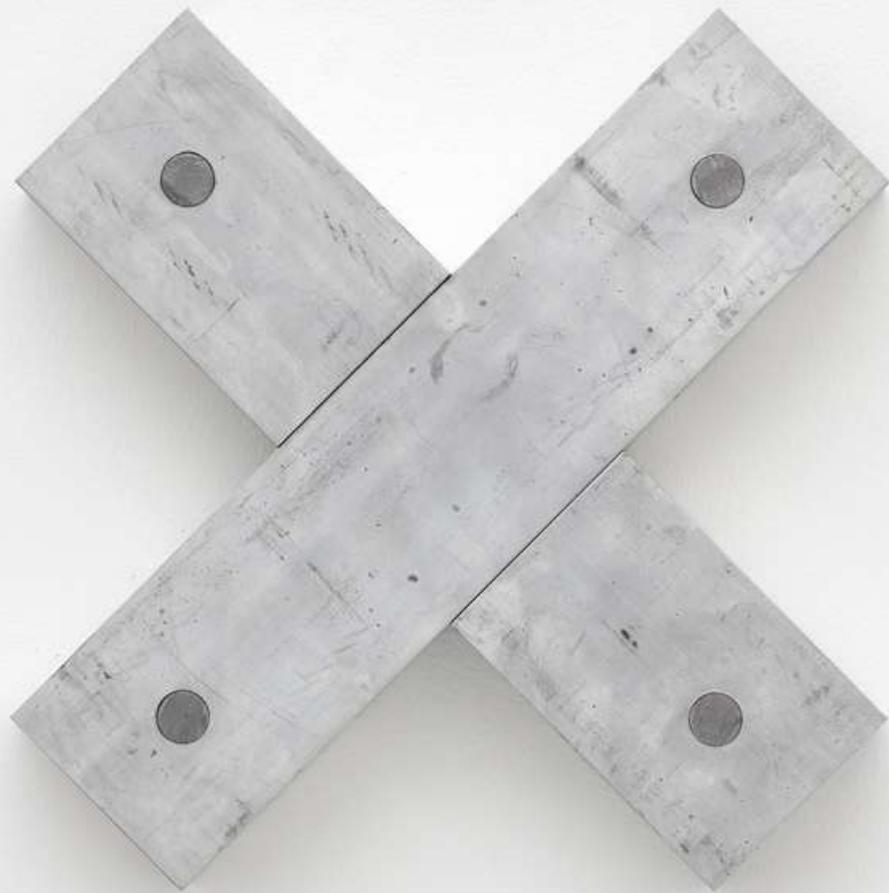
Gouache and color pencil on paper

Framed Dimensions:

49,7 x 37,3 cm

(19,57 x 14,69 in)

CAm 16 010



LEA PORSAGER

Born 1981, Denmark. Lives and works in Copenhagen.

Lea Porsager is an artist whose works play out in the triangular tension between quantum physics, tantric practices, and feminist theory. Her practice interweaves speculation, fabulation and materialization within a variety of mediums, including film, sculpture, text, and earth works. Porsager holds a PhD from Malmö Art Academy and Lund University (2021). Recently, she was awarded the Mads Øvlisen Postdoc Fellowship 2023 for practice-based research. Porsager's research project involves a collaboration with Arts at CERN, for which she received an Honorary Mention for the Collide International Award in 2018.



LEA PORSAGER

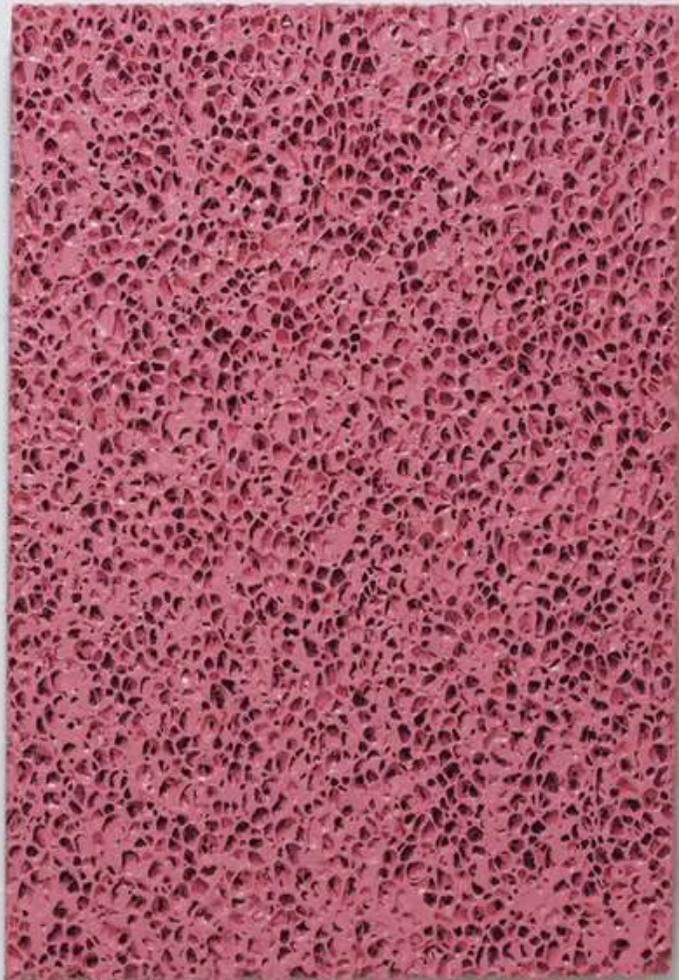
Tiny Surplus, 2023

Leftover aluminum

25 x 25 x 4 cm

(9,84 x 9,84 x 1,57 in)

LP 23 036



SUPERFLEX

Interface Painting, 2023

Aluminum foam, pink enamel, powder coated aluminium frame

96 x 66 x 6.5 cm

(37,8 x 25,98 x 25,59 in)

Edition 2/5

SF 23 005.2

SUPERFLEX

Founded in 1993, Denmark. Lives and works in Copenhagen.

Interface Painting is part of a series of monochromes that also serve as interfaces for meetings between species. Emerging from SUPERFLEX's research into underwater infrastructure, they are made from aluminum foam painted pink, creating subtle variations of shape and color. The paintings are designed to suit the preferences of underwater creatures: scientific research has suggested that coral polyps prefer to gather on hard surfaces that are the color pink, and structures with many holes provide marine life with places to hide, nest, and play. There is no inside and outside in the ocean: surfaces are interfaces, sites for interaction and congregation. What looks like art to humans is a home for fish.

The history of monochromatic painting is aimed at challenging human sensibilities and perception, but Interface Painting points beyond human perspectives to reimagine the two-dimensional surface of a painting as a three-dimensional space for sea creatures. They function as aesthetic objects while also providing places where humans and other species can meet.



SUPERFLEX

As Close As We Get LV (Black concrete), 2022

Black coloured concrete

60 x 30 x 20 cm

(23,62 x 11,81 x 7,87 in)

SF 22 013



SUPERFLEX

As Close As We Get LVII (Black concrete), 2022

Black coloured concrete

61 x 30 x 22 cm

(24,02 x 11,81 x 8,66 in)

SF 22 015

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.

Further, As Close As We Get is currently part of a scientific experiment to test the sustainability of materials for underwater construction. At the moment, a version is installed in the harbor in Copenhagen, and scientists are monitoring the materials' reaction to the water over time. The knowledge generated from this research will contribute to SUPERFLEX's larger Superrev project, which is a collaborative plan to build 55 km² of reef in the Danish oceans, approximately the amount of reef that's been removed by stonefishing over the last century.



SUPERFLEX

As Close As We Get LVIII (Black concrete), 2022

Black coloured concrete

46,5 x 22 x 20 cm

(18,31 x 8,66 x 7,87 in)

SF 22 016



SUPERFLEX on canvas was originally made for the exhibition *Maleri efter Maleri (Painting after Painting)* at Kastrupgaard Samlingen, Denmark. Superflex made an appropriation of one of the paintings by Yves Klein owned by the Louisiana Museum in Denmark. The size and technique is the same as the well known piece owned by the museum but the color is changed to the orange signature color of SUPERFLEX. The painting that was made in 1995 was destroyed and were re-created in 2013 for the exhibition *Working Title: "A Retrospective Curated by [REDACTED]"* at Charlottenborg, Denmark.

SUPERFLEX

SUPERFLEX on canvas, 1995 - 2023

Dry orange pigment, polymer medium on cotton over plywood

92,5 x 73,6 x 3,6 cm (36,42 x 28,98 x 1,42 in)

SF 23 009.3





CHARLOTTE BRÜEL

Invisible sculpture

Bifurcated sculpture, 2022

Acrylic plates 5 and 6 mm, acrylic tubes (2,5), gold base
and ultramarine blue with zinc white color pigment

46,6 x 36 x 76 cm

(18,35 x 14,17 x 29,92 in)

CBr 22 010

CHARLOTTE BRÜEL

Born 1945, Denmark. Lives and works in Kongelunden.

Charlotte Brüel works with the contradiction between nature and human processing. The industrial acrylic glass displays seem to enclose a carefully selected array of sculptural studies in clay along with a suspended arrangement of found bird feathers. It is, moreover, a comparative gaze that is activated when one studies the contents of Brüel's exhibited showcases. And it is the gaze, above all, and the nonverbal, sensual experience that, according to the artist, ensures the simple complexity of the works.

It is as if Brüel's sculptures never quite stop. On the contrary, it is like witnessing tableaux materialising in front of one's eyes. Her sculptures appear at once open, precise and unfinished in terms of their narrative. In Charlotte Brüel's practice, life and work are connected and born of each other. It is a life's work that invites the audience to take their time and enter the dialogue.





MADS GAMDRUP

Light brown and dark green, 2020

Acrylic paint on hand rolled glass

Framed Dimensions:

57 x 64 cm

(22,44 x 25,2 in)

MG 20 027

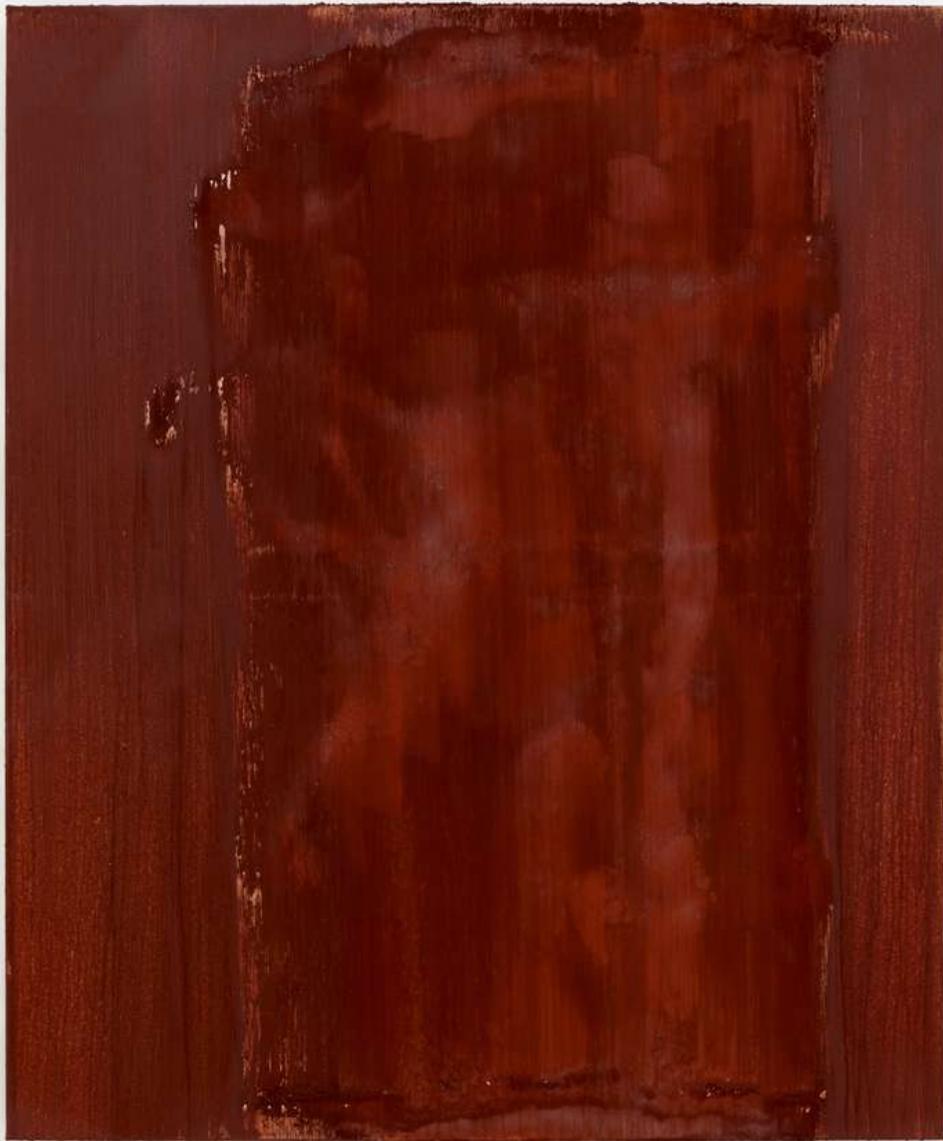


MADS GAMDRUP

Born 1967, Denmark. Lives and works in Copenhagen.

How do we perceive color? It is the characteristic of visual perception described through categories with names such as yellow, green, red. The perception of color derives from the stimulation of photoreceptor cells, in particular cone cells in the human eye, by electromagnetic waves radiating between two surfaces. Yet, this technical description does not explain the memory of a specific color when reminiscing a specific evening by the countryside, how we experience colors differently or even that we see colors in our dreams.

In a series of new paintings, Mads Gamdrup continues his lifelong occupation with color research yet moving into a radically new direction both formally and visually speaking. Each painting elaborates on Gamdrup's interest in monochrome color and its artistic potential in relation to phenomena such as materiality, both physically and psychologically.



MADS GAMDRUP

Light brown and dark green, 2020

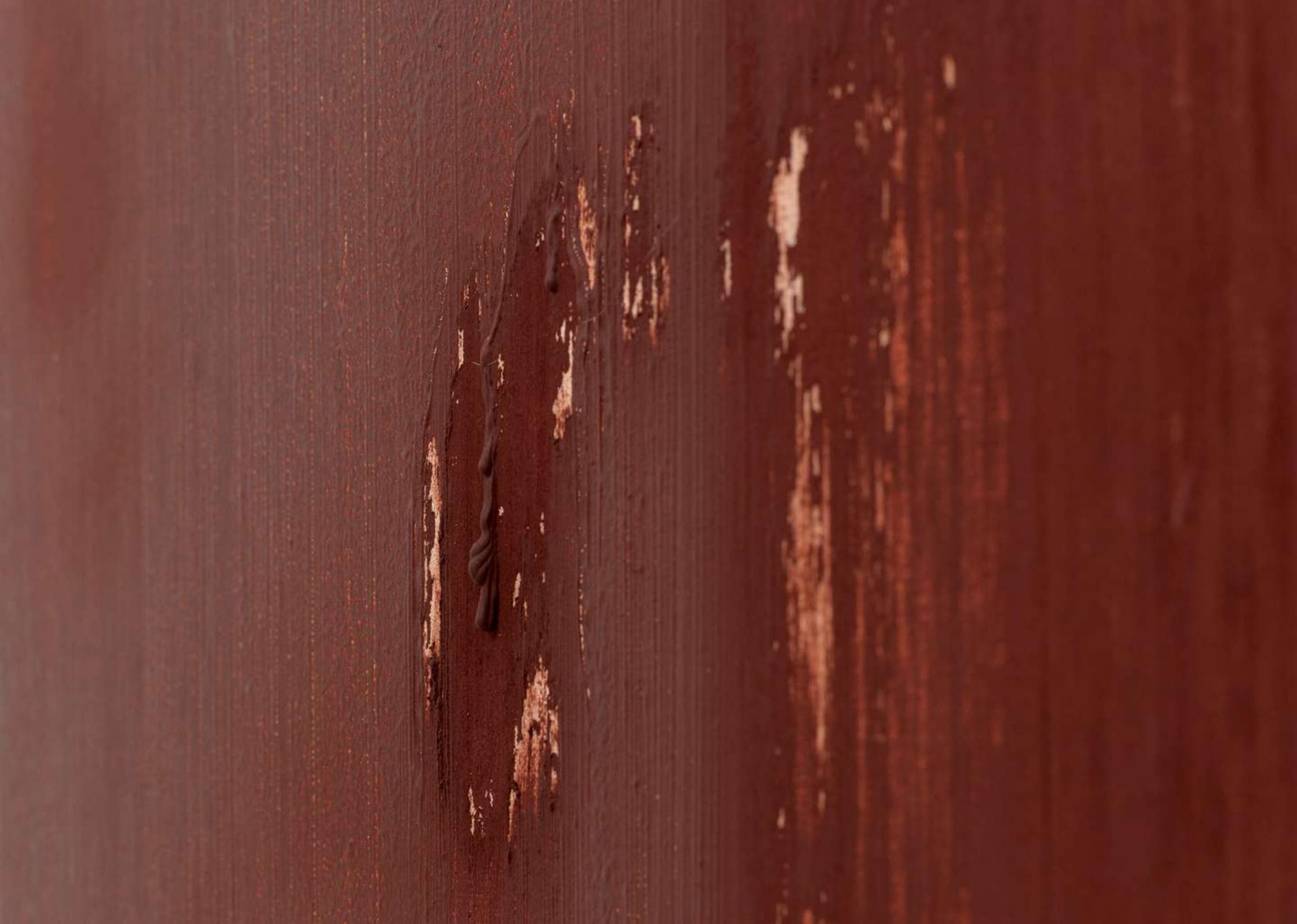
Acrylic paint on hand rolled glass

Framed Dimensions:

57 x 64 cm

(22,44 x 25,2 in)

MG 20 027





MATTHEW RONAY

Hatched Gestating and Heeded , 2022

Basswood, dye, gouache

53,3 x 43,5 x 4,1 cm

(20,98 x 17,13 x 1,61 in)

MRO 22 002

MATTHEW RONAY

Born 1976, USA. Lives and works in New York.

Matthew Ronay creates works that are derived from interacting with his subconscious. They begin as automatic drawings, done in many mediums, from small, quick pencil sketches to larger charcoal works. These form the basis for Ronay's softening of a membrane between the conscious mind and what lays beneath it. This practice generates a pool of representations that essentially evolve into sculpture.

Working primarily in basswood, Ronay creates all of his works unassisted, investing the sculptures with rhythmic textures and shapes that seem to have "grown" autonomously. The works are generally abstract and non-representational, but they vibrate heavily with nature's vocabulary, tubes, bumps, warts, eggs, orifices. The works also embrace nature's themes of reproduction and degradation and depend on the space between their parts, implying the intimacy of touch, in which viewers often intuit in a haptic way.





TOVE STORCH

Untitled, 2022

Dyed silk, metal

246 x 84 x 64 cm

(96,85 x 33,07 x 25,2 in)

TS 22 001

TOVE STORCH

Born 1981, Denmark. Lives and works in Copenhagen.

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 properly 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.



TOVE STORCH

Untitled, 2022

Wood and dyed cotton cord

23,5 x 58 x 42 cm

(9,25 x 22,83 x 16,54 in)

TS 22 112

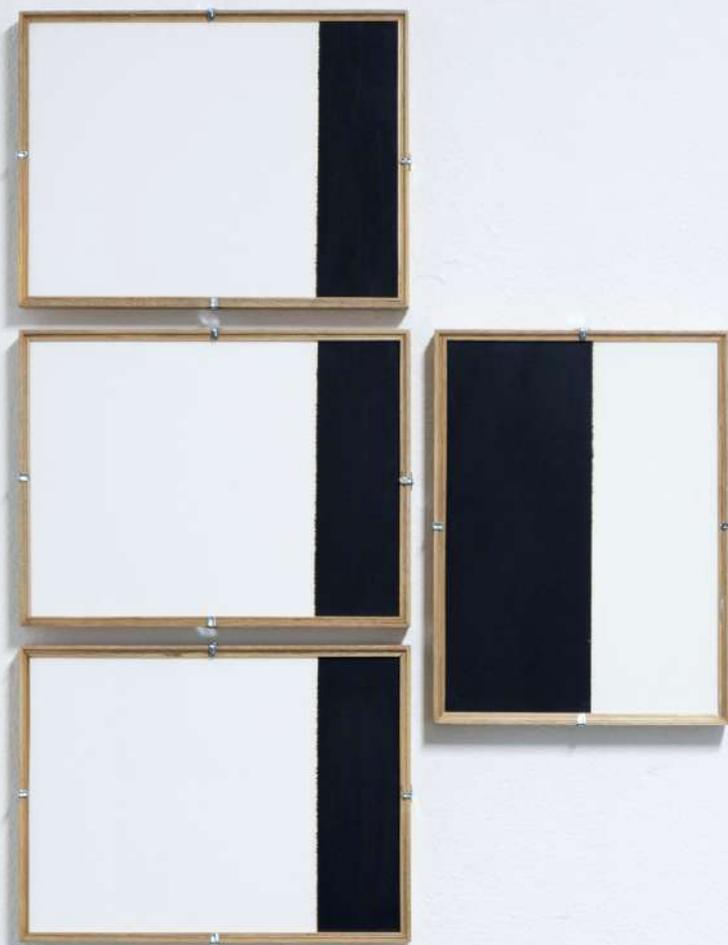


DARÍO ESCOBAR

Born 1971, Guatemala. Lives and works between Guatemala City and Mexico City.

Escobar works in various media: sculpture, installation, painting, and drawing. His work often makes use of the concept of the readymade, but the objects Escobar chooses 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 chosen objects.

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

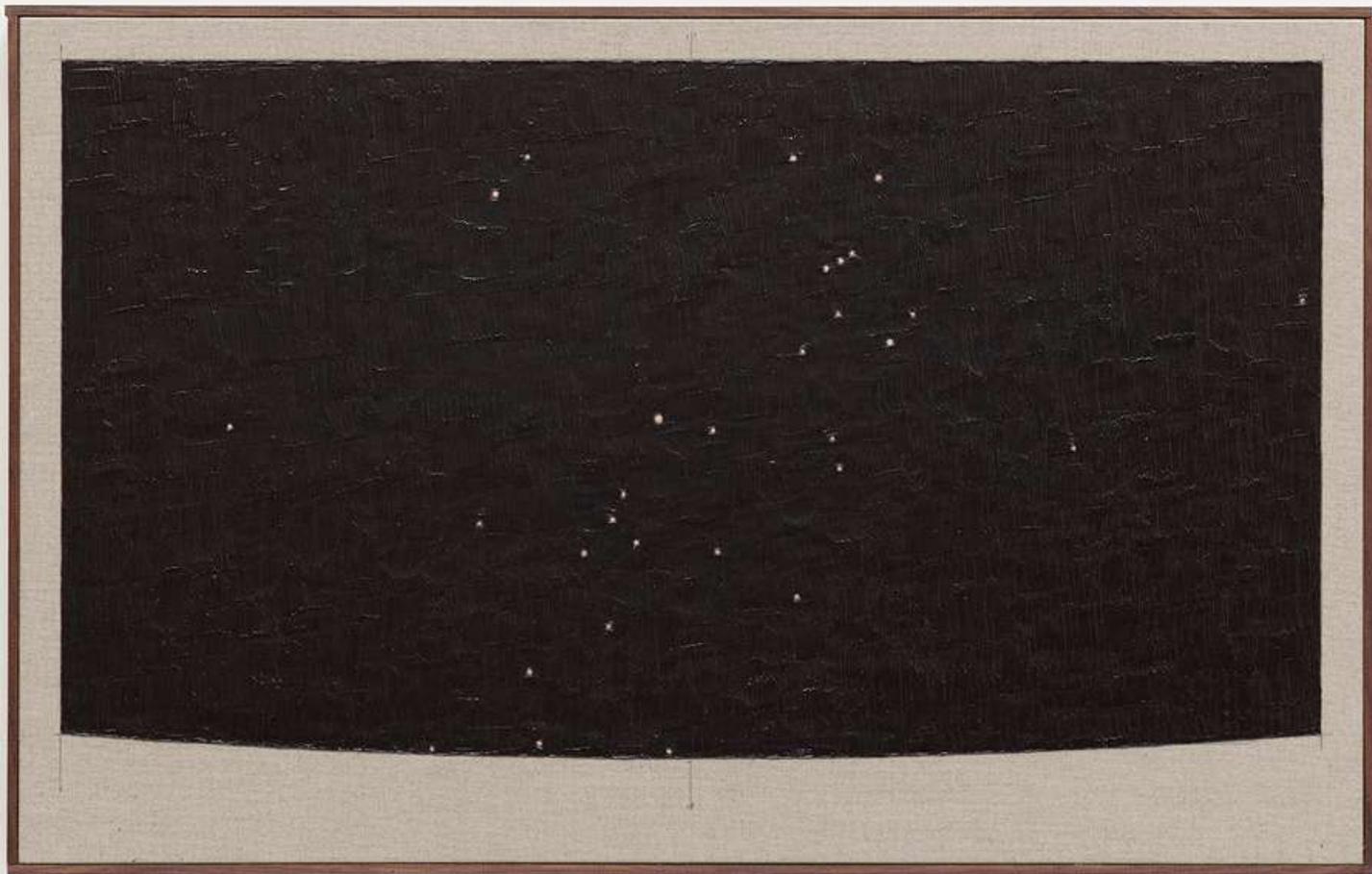
Composition No.83, 2015

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

92 x 70,5 cm

(36,22 x 27,76 in)

DE 15 047



PAUL FÄGERSKIÖLD

Born 1982, Sweden. Lives and works in Stockholm.

In Fägerskiöld's tactile imagery, the painting surface is emphasized with such passion that not only does it provide an image of nature, it almost gives the impression of being nature: seascapes or landscapes half-embedded in the material, like a world in the process of being created.

In terms of painting, the surface becomes fractural, resembling the texture of the earth. Fägerskiöld does not paint specific nature – his paintings are nature as behavior. No color is just one color. There is always a shadow and nuances. Its materiality and texture are always active, never just monochrome or flat. That is the true nature of painting.

PAUL FÄGERSKIÖLD

Pyongyang. View South. January 1 2100, 2021

Oil on linen with walnut frame

50 x 80 cm

(19,69 x 31,5 in)

PFä 21 015





PAUL FÄGERSKIÖLD

Singapore. Republic of Singapore. View South. 1 January 2100., 2023

Oil on linen with walnut frame

110 x 200 cm

(43,31 x 78,74 in)

PFä 23 001





A continuation of the artist's interest in the act of covering up the white canvas as painting in its most basic form, the work Permanent Green Light exists in relation to the Fluorescent Pink and Stainless Steel series. It, like those, takes the color itself as the "found" element and as the title of the work - a title that in this case also carries a message of anything goes. In addition the green has connotations of "green screen" an empty space that can be filled with whatever image is desired.

GARDAR EIDE EINARSSON

Permanent Green Light, 2022

Acrylic, gesso and graphite on canvas

220 x 180 cm

(86,61 x 70,87 in)

GEE 22 018



GARDAR EIDE EINARSSON

Born 1976, Norway. Lives and works in Tokyo.

Gardar Eide Einarsson works with found and appropriated source materials 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.

Permanent Green Light is a continuation of the artist's interest in the act of covering up the white canvas as painting in its most basic form. The work exists in relation to the Fluorescent Pink and Stainless-Steel series. It, like these, takes the color itself as the "found" element and as the title of the work - a title that in this case also carries a message of anything goes. In addition, the green has connotations of "green screen" an empty space that can be filled with whatever image is desired.

GARDAR EIDE EINARSSON

Mining Rig (RAL 6019 Pastel Green), 2022

Powder coated steel

24 x 60,5 x 27 cm

(9,45 x 23,82 x 10,63 in)

GEE 22 009





GARDAR EIDE EINARSSON

Mining Rig (RAL 5017 Traffic Blue), 2022

Powder coated steel

22,5 x 50 x 28,5 cm

(8,86 x 19,69 x 11,22 in)

GEE 22 006





FOS

Untitled, 2016

Brass

62 x 52,5 x 6 cm

(24,41 x 20,67 x 2,36 in)

FOS 16 001

FOS

Born 1971, Denmark. Lives and works in Venice and Copenhagen.

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'.





MICHAEL KVIUM

Born 1955, Denmark. Lives and works in Spain and Denmark.

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 would rather hide, than expose to observation. 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's when Kvium experienced his breakthrough as an artist. His works can often be read in the light of the 1980's 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

En anden grubler, 2023

Oil on canvas

150 x 230 cm

(59,06 x 90,55 in)

3 parts each 150 x 40 / 150 x 80 / 150 x 110 cm

MKv 23 020



MICHAEL KVIUM

Paper Tale, 2023

Framed collage; watercolor on paper, photo, various

Paper Dimensions:

40,1 x 24,9 cm

(15,79 x 9,8 in)

MKv 23 010



MICHAEL KVIUM

Paper Tale, 2023

Framed collage; watercolor on paper,
photo, various

Paper Dimensions:

40,9 x 45,7 cm

(16,1 x 17,99 in)

MKv 23 011



MICHAEL KVIUM

Paper Tale, 2023

Framed collage; watercolor on paper,
photo, various

Paper Dimensions:

30,2 x 32,9 cm

11,89 x 12,95 in)

MKv 23 012



REBECCA LINDSMYR

Untitled (Plansch #5), 2022

Oil on canvas

190 x 115 cm

(74,8 x 45,28 in)

Signed on the back of the canvas

Rli 22 024

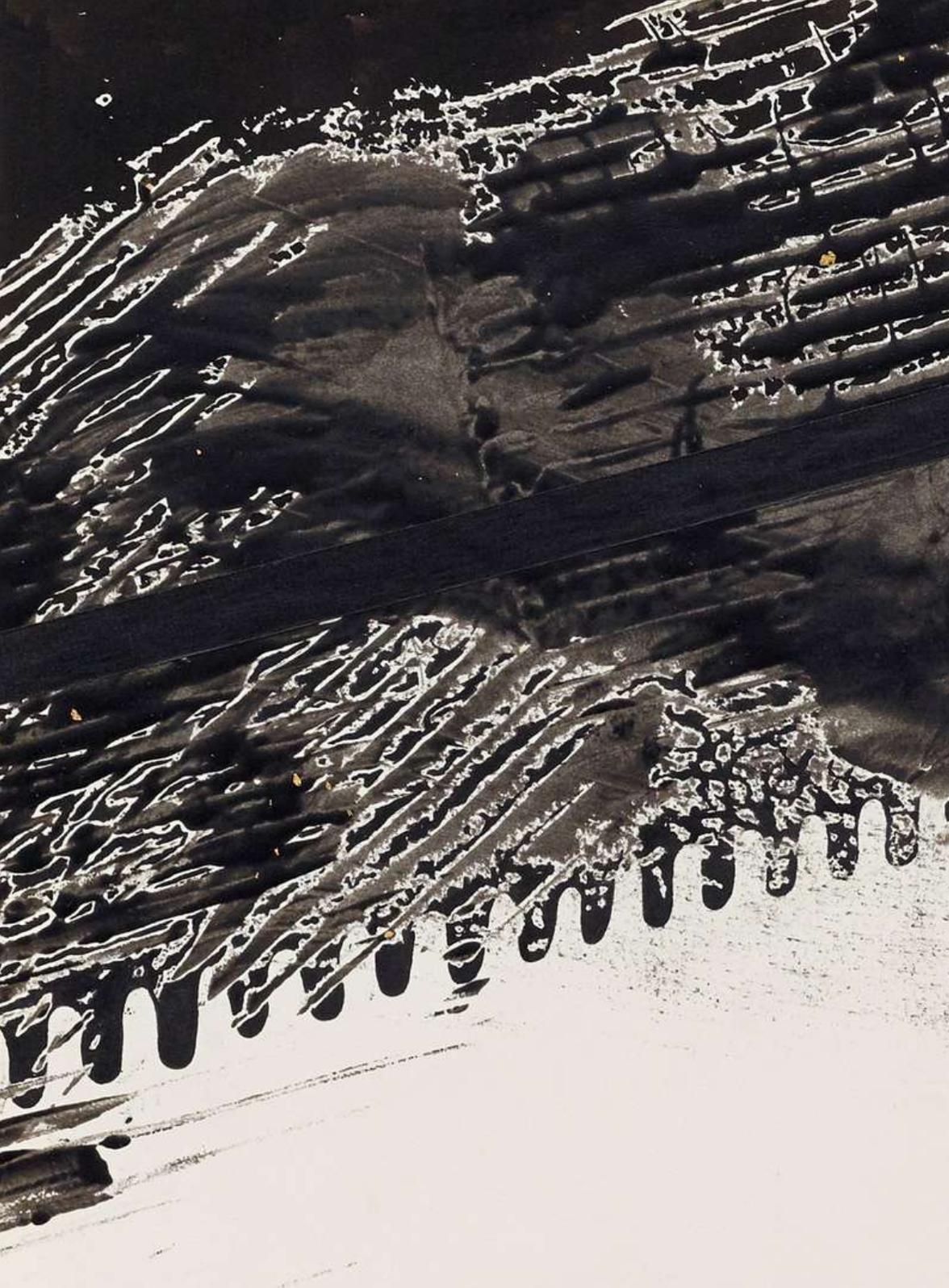
REBECCA LINDSMYR

Born 1990, Sweden. Lives and works in Malmö.

The work of Rebecca Lindsmyr evolves from an interest in the complexities of the embodied self - as simultaneously being a subject of experience and an object in the world. These dual, or multiple vantage points render the self sensitive to relations of power, as well as historically, politically, socially, and emotionally shifting understandings of the body. Due to this sensitivity, the embodied self becomes a mirror of its time and context as time penetrates it and continuously (re)shapes it.

In Lindsmyr's practice, this fluidity and sensitivity is explored in relation to painting. Significance is placed on the border between subject and object - a position of being neither, and simultaneously both. A position which the embodied self and the painting structurally can be argued to share.





NILS ERIK GJERDEVIK

Untiled, 2016

Acrylic, ink & pen on paper. Framed in maple wood, with splines in mahogany and Tru Vue Museum acrylic.

Paper dimensions:

28,5 x 38,5 cm

Framed Dimensions:

45,8 x 54,8 cm

(18,03 x 21,57 in)

NEG 16 027

NILS ERIK GJERDEVIK

Born 1962, Norway. Lived and worked in Copenhagen, Denmark.

The artistic practice of the Danish/Norwegian artist Nils Erik Gjerdevik (1962 – 2016) consisted of painting and ceramic sculptures, as well as individual works on paper. Gjerdevik was well known for his non-figurative paintings that challenge all the set rules and conventions of painting as a genre. He always confronted our idea of how a painting should be presented through his use of peculiar formats, alternative colors, and composition rarely built around the classical notion of harmony.

His paintings tend toward a more double-edged expression where seemingly divergent ideas and movement meet and become the same image. This practice applies to his drawings and his ceramic sculpture work as well. The sculptures and paintings function as different yet closely related points of entry into Gjerdevik's artistic thought and almost always come together as one expression when exhibited.





NILS ERIK GJERDEVIK

Untiled, 2016

Acrylic, ink & pen on paper. Framed in maple wood, with splines in mahogany and Tru Vue Museum acrylic.

Paper dimensions:

28,5 x 38,5 cm

Framed Dimensions:

45,8 x 54,8 cm

(18,03 x 21,57 in)

NEG 16 029





NILS ERIK GJERDEVIK

Untiled, 2016

Acrylic, ink & pen on paper. Framed in maple wood, with splines in mahogany and Tru Vue Museum acrylic.

Paper dimensions:

28,5 x 38,5 cm

Framed Dimensions:

45,8 x 54,8 cm

(18,03 x 21,57 in)

NEG 16 037





NILS ERIK GJERDEVIK

Untiled, 2016

Acrylic, ink & pen on paper. Framed in maple wood, with splines in mahogany and Tru Vue Museum acrylic.

Paper dimensions:

28,5 x 38,5 cm

Framed Dimensions:

45,8 x 54,8 cm

(18,03 x 21,57 in)

NEG 16 038





NILS ERIK GJERDEVIK

Untiled, 2016

Acrylic, ink & pen on paper. Framed in maple wood, with splines in mahogany and Tru Vue Museum acrylic.

Paper dimensions:

28,5 x 38,5 cm

Framed Dimensions:

45,8 x 54,8 cm

(18,03 x 21,57 in)

NEG 16 030



ED TEMPLETON

Atourina, yellow, 2013

Spray paint on silver gelatin print

152 x 127 cm

(59.84 x 50 inches)

ETe 13 027

ED TEMPLETON

Born 1972, USA. Lives and works in Huntington Beach.

Whether Templeton is carrying his camera on his daily tours in Huntington Beach, California, or bringing it on journeys abroad, Templeton points his lens at everyday scenes that are both absurd, humorous, and intimate. Smoking young people, lazy teenagers relaxing in the sun, the life of the homeless, dedicated Christians propagating their religion on the beaches or even nude sunbathing females – are all glimpses of everyday scenes captured by Templeton.

Templeton's professional career as a skateboarder opened the possibility of moving the culture from the underground to the public. In 1995 Templeton began experimenting with the photographic medium and once again Templeton found himself at the cutting edge of a new culture and photographic expression - a social documentation of the general life combined with a personal expression.



ED TEMPLETON

Lucy, silver, 2013

Spray paint on silver gelatin print

152 x 127 cm

(59.84 x 50 inches)

ETe 13 026

CONTACT

NILS STÆRK

NILS@NILSSTAERK.DK

+45 40 88 77 66

LAURA GOLDSCHMIDT

LAURA@NILSSTAERK.DK

+45 27 89 03 27

JOSEFINE JULIANE WIELL B MIKKELSEN

JOSEFINE@NILSSTAERK.DK

+45 28 88 28 42

CLARA SOFIE CHRISTIANSEN

CLARA@NILSSTAERK.DK

+ 45 28 83 19 29

LUDVIG HJORTH

LUDVIG@NILSSTAERK.DK

+ 45 53 66 01 64