
NILS STÆRK

ENTER ART FAIR 2021

CARLOS AMORALES

OLAF BREUNING

GARDAR EIDE EINNARSSON

DARÌO ESCOBAR

PAUL FÄGERSKIÖLD

FOS

MADS GAMGRUP

JONE KVIE

MICHAEL KVIUM

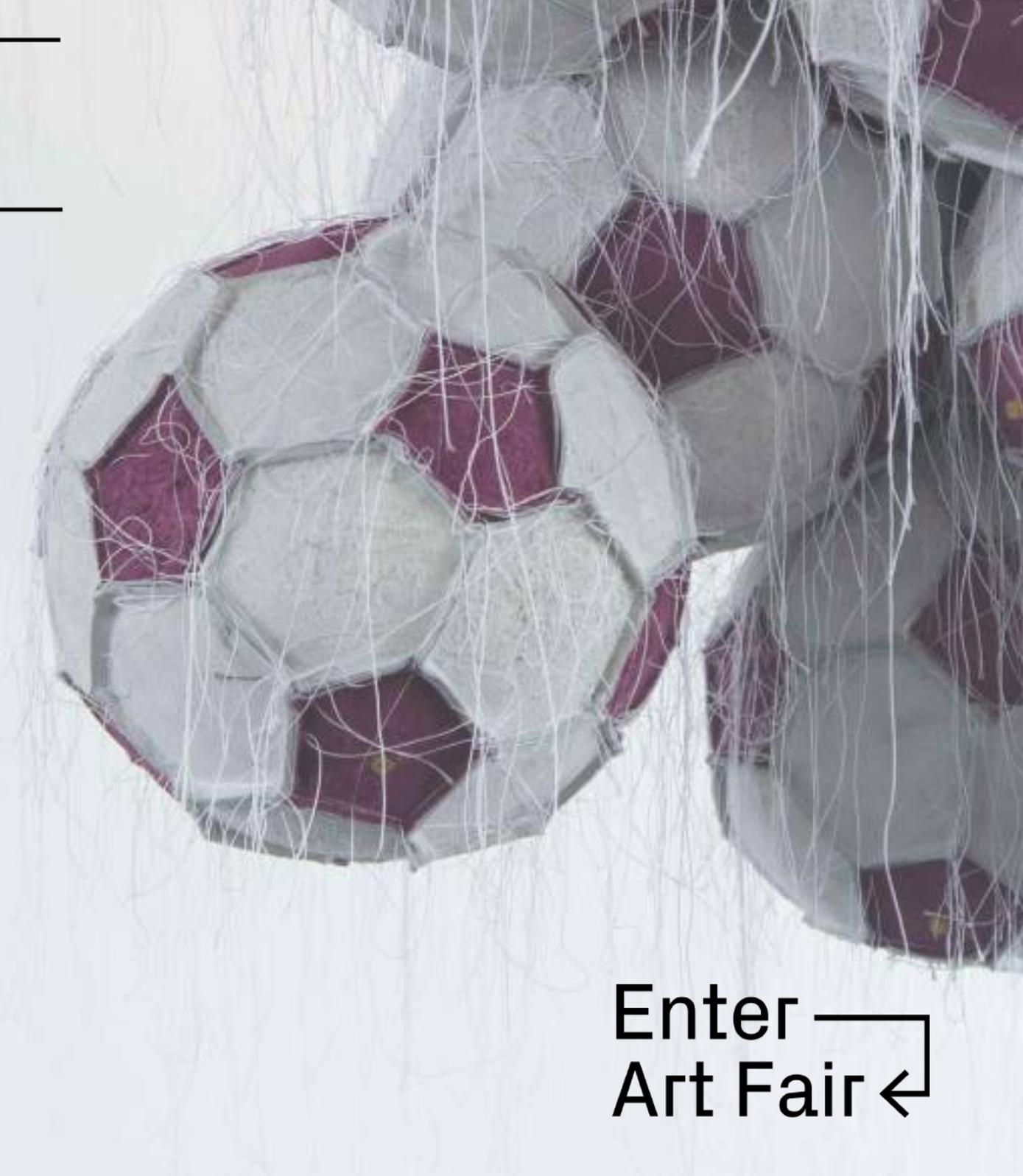
LEA PORSAGER

TOVE STOCH

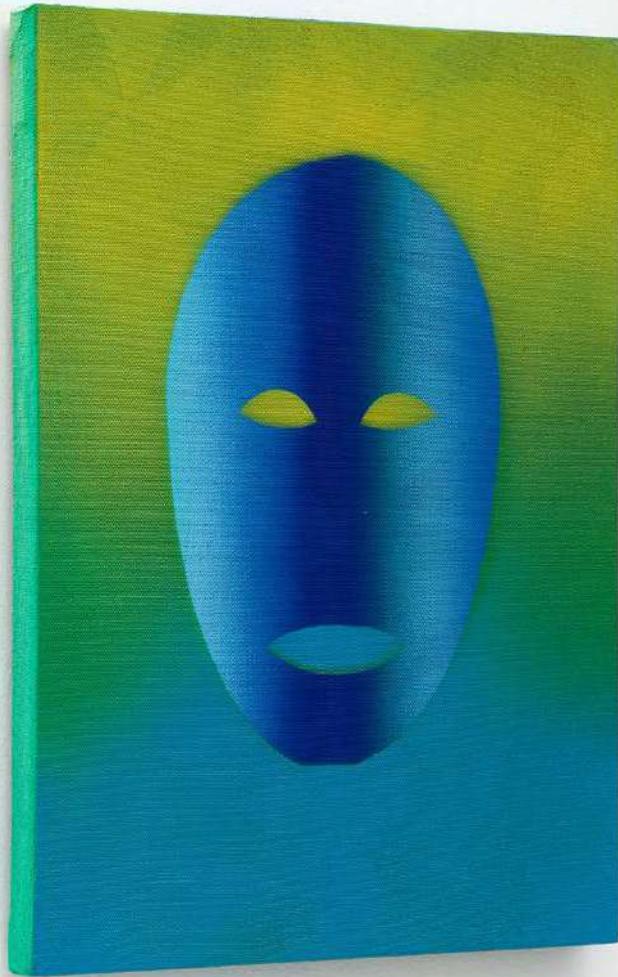
SUPERFLEX

EDUARDO TERAZZAS

GERT OG UWE TOBIAS



Enter 
Art Fair 

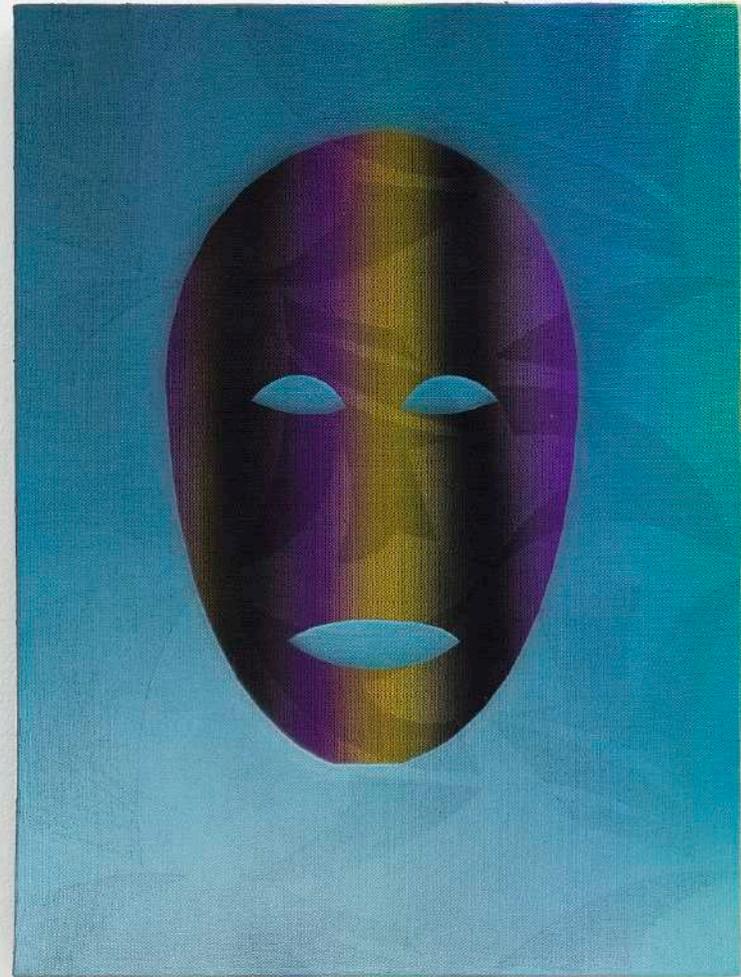


Bubble Mask is another variation, yet they operate in a different color plane of gradients. Placed in the foreground of the painting, a mask seems to be the most acute part. Yet, a mask conceals something from view to cover up a similar linguistic pattern in the background. The mask also appears in the artist's latest video work as a connector image between two worlds, the digital and physical, articulating current shifts in representation.

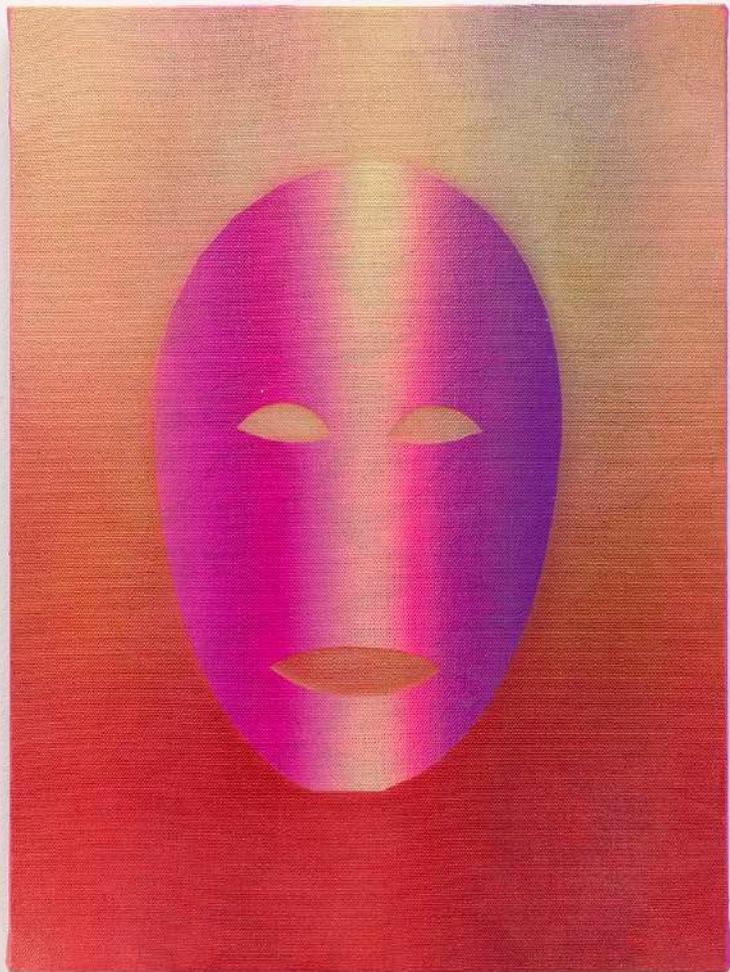
Carlos Amorales
Bubble Mask 01, 2021
Acrylic and enamel paint on canvas
40 x 30 cm (15,75 x 11,81 in)



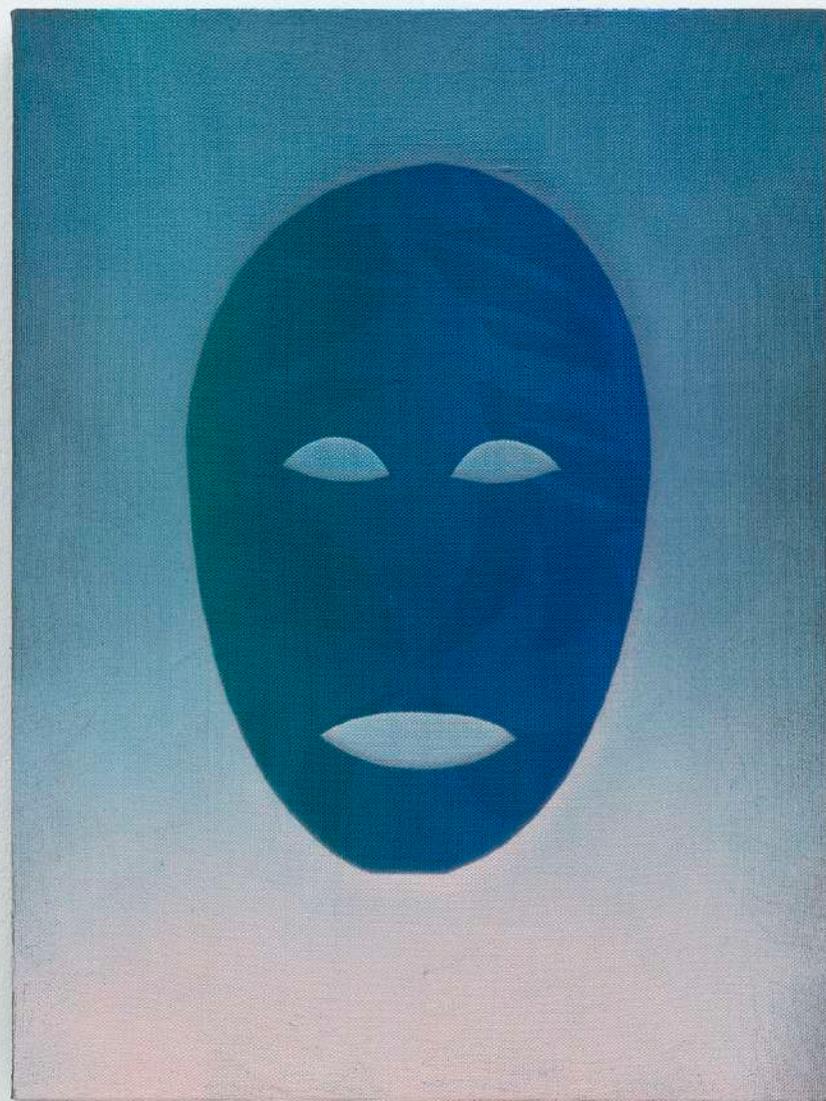
Carlos Amorales
Bubble Mask 03, 2021
Acrylic and enamel paint on canvas
40 x 30 cm (15,75 x 11,81 in)



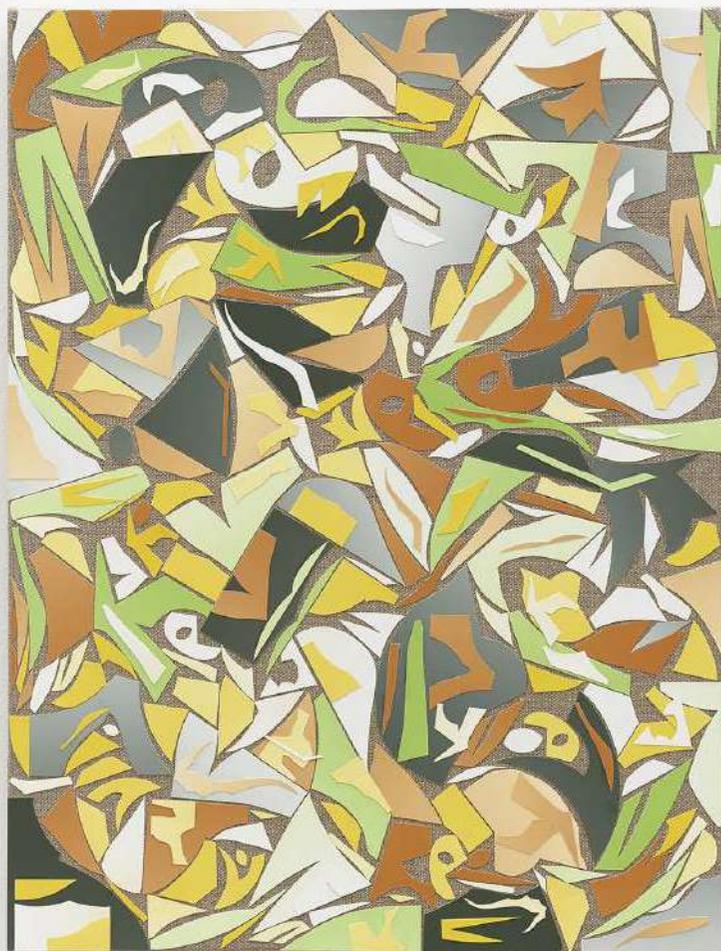




Carlos Amorales
Bubble Mask 03, 2021
Acrylic and enamel paint on canvas
40 x 30 cm (15,75 x 11,81 in)



Carlos Amorales
Bubble Mask 03, 2021
Acrylic and enamel paint on canvas
40 x 30 cm (15,75 x 11,81 in)



Working on these painting series during the height of the pandemic provided an outlet giving consistency and certainty in the most uncertain time. The practice provided a concentrated emotional and energetic outlet, a routine to get lost and find relaxation by literally bringing order to chaos. The centrality of color allowed Amorales to react to the different stimuli of the various hues while detaching from anxiety-ridden reality.

Carlos Amorales
Jungla de estrellas (Star Jungle) 18, 2021
Collage of printed cardboard on canvas
40 x 30 cm (15,75 x 11,81 in)



In recent years, Carlos Amorales has investigated the possibilities of color. His latest series, *Jungla de estrellas* (*Star Jungle*), uses fragmented abstraction as a visual language. Each canvas begins with collage, a part of the artists' practice for years, which is itself a repetitive act with cycles of cutting, placing, and pasting. The compositions are highly intuitively guided by aesthetics to formulate indecipherable typography defined by fragmentation.



Carlos Amorales
Jungla de estrellas (*Star Jungle*) 20, 2021
Collage of printed cardboard on canvas
40 x 30 cm (15,75 x 11,81 in)





Carlos Amorales
Jungla de estrellas (Star Jungle) 17, 2020-2021
Collage of printed cardboard on canvas
40 x 30 cm (15,75 x 11,81 in)





OLAF BREUNING

Leaves, 2020

Wood cut print, gesso and
acrylic on canvas

161 x 132 cm (63,39 x 51,97 in)

Edition of Unique



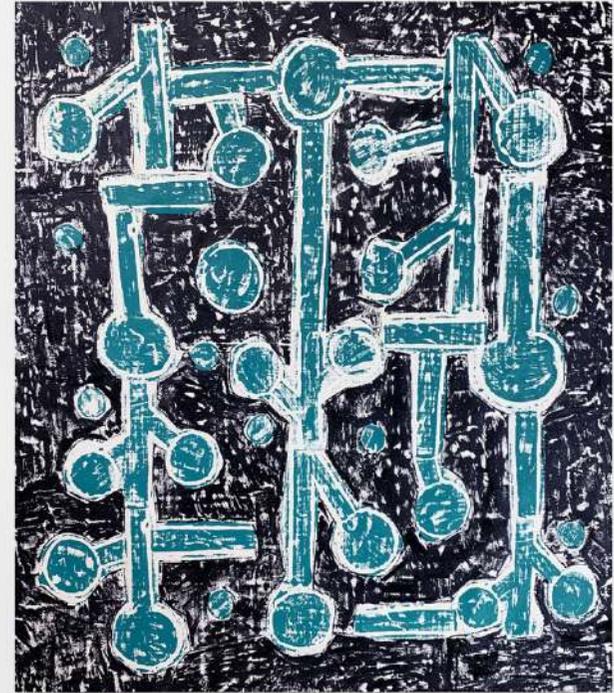
Breuning returns to a more raw mode of production for his paintings, using rough-hewn, chainsaw-cut woodblocks to stamp out vivid and chaotic compositions. The imagery made with the carved blocks—shapes of waves, stars, raindrops, and blades of grass—conjures a time before technology was at the heart 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.

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)







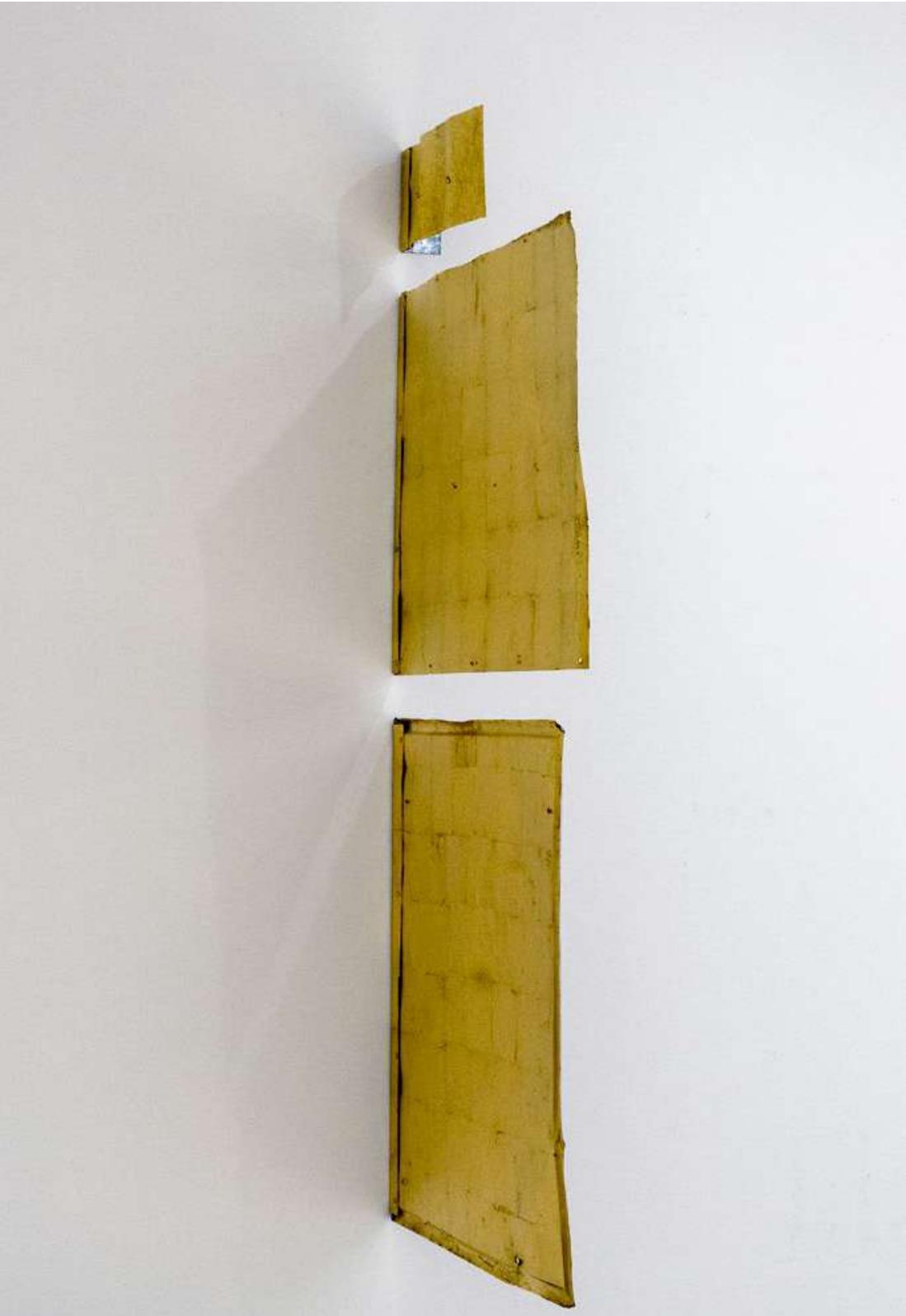


Dario Escobar works in various media: sculpture, installation, painting, and drawing. His work often makes use of the concept of the readymade, but the objects Escobar choose are always altered in some way or another. Through the alterations as well as the placement in an artistic context the objects 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.

DARÍO ESCOBAR
Obverse & Reverse XXVIII, 2016
Latex, leather, string and steel
140 x 135 x 90 cm
55.12 x 53.15 x 35.43 inches





DARÍO ESCOBAR

*Mensajes cifrados No. 14 (Encrypted Messages
No. 14), 2021*

Metal, pigments & gold

131 x 66 x 5 cm (51,57 x 25,98 x 1,97 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.





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.



PAUL FÄGERSKIÖLD

Spirit In The Sky, 2021

Oil on linen with walnut frame 120 x 120
cm (71,26 x 71,26 in)

Paul Fägerskiöld's paintings can be seen as an ongoing attempt to build up a lexicon of visual language. He employs elements from moments in the history of painting as much as symbols and signs from visual culture outside the discourse of painting from sources both "high" and "low".

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.





FOS
x- bench small, 2021
Concrete, stones, teak wood,
kvadrat fabric
160 x 78 x 45 cm (62,99 x
30,71 x 17,72 in)
Edition #11/15



A paradox item, that can embody an idea of a welcome loneliness as well as welcome company. A bench is the most archetypal item of furniture – a name that's inscribed in our language and through time been a part of our social surroundings. The word bank even derives from the word bench, that was once used to trade from.

x- bench small is a social space and generous furniture with no front or back – a place where you invite someone else into your private space and create a space to talk, watch and feel the rhythm of the life around you.

FOS works with objects and architectural projects that interact with its physical surroundings and explore how social relations influences each other.

MADS GAMDRUP

Oxide Yellow, 2021

Pigment and linseed oil on canvas
180 x 150 cm (70,87 x 59,06 in)

Signed on the back of the painting





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. Working with raw color pigments in the extended field of contemporary art, color can be perceived as a material substance with abstract qualities, giving the pictorial expression a spatiality that opens up, allowing for an individual interpretation.



MADS GAMDRUP

Dark blue and light blue, 2020

Acrylic paint on hand rolled glass

Framed Dimensions:

57 x 64 cm (22,44 x 25,2 in)

Signed on a label on the back of the work



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)

Signed on a label on the back of the work

In his stained-glass paintings, Mads Gamdrups examines the transparency and texture of colors. In both the monochrome and the multicolored paintings, Gamdrup works to create a space where the colors and differences in the texture of the glass are challenged by the painted circles. In the relationship between the glass and the painted circles, space is created in itself - and another space is created when the individual works are part of a serial context. This gives the pictorial expression a spatiality to use diversity as a quality - and opens up for individual interpretations.





MADS GAMDRUP

Light purple and dark blue, 2020

Acrylic paint on hand rolled glass

Framed Dimensions:

57 x 64 cm (22,44 x 25,2 in)

Signed on a label on the back of the work



MADS GAMDRUP

Black and blue, 2020

Acrylic paint on hand rolled glass

Framed Dimensions:

57 x 64 cm (22,44 x 25,2 in)

Signed on a label on the back of the work



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?

JONE KVIE
Evolution, 2017
Carrara Marble
77 x 25 x 60 cm (30,31 x 9,84 x
23,62 in) Edition #1/3, 1



The sculpture is based on an image I saved from a Newspaper of a protest in Turkish Kurdistan, when Erdogan bombed the area to start a conflict with the Kurds. It is of two rolling and burning tires, with a young boy, a teenager running behind it. It reminded me of the old children's play, where you run after a tire with a stick. So, this image has this aspect of both play and political violence. I molded the tire and cast it in plaster. Then I modeled the fire in wax and had it all carved in white marble.

- Jone Kvie





MICHAEL KVIUM

Blue Glove Blues, 2021

Oil on canvas

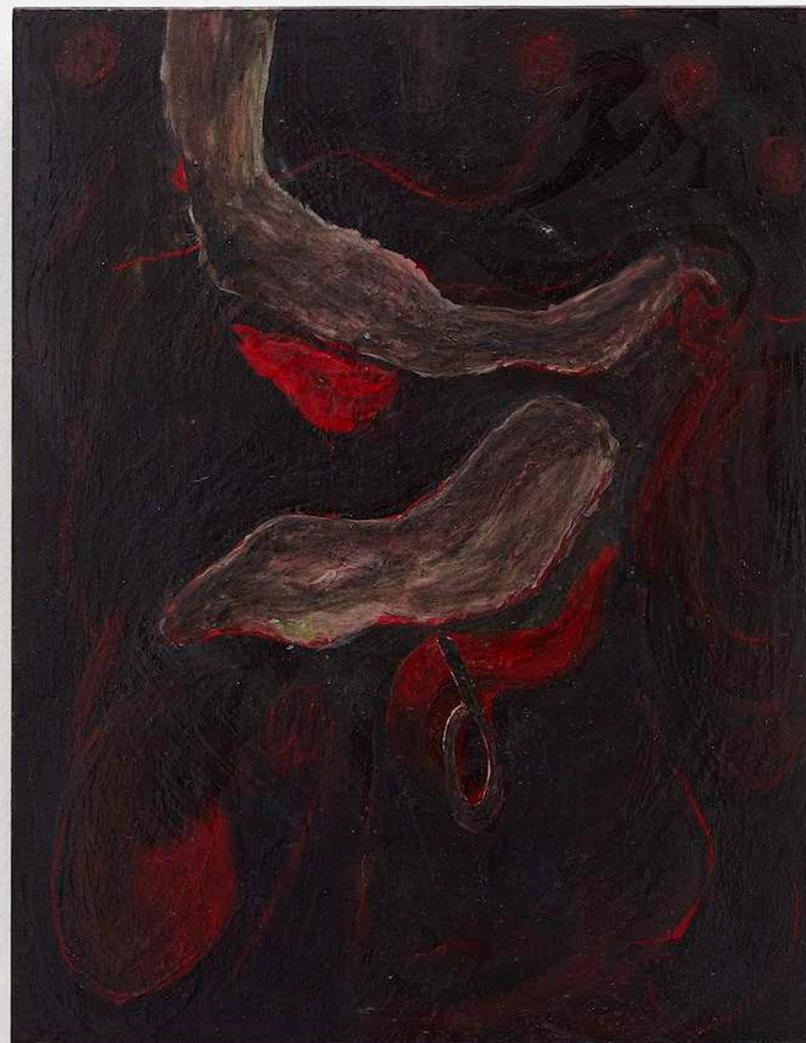
170 x 310 cm (66,93 x 122,05 in) Painting in
parts each 170 x 160 cm / 170 x 110 cm /
170 x 40 cm

Signed on the back of the canvas



Kvium's work points towards a certain figurative realism with clear narrative elements. This narrative element was uncommon in the 1980'es when Kvium experienced his breakthrough as an artist. His works can often be read in the light of the 1980'ies 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.

LEA PORSAGER
GLOSSOLALIC ICU_nTS VII, 2020
wood, egg, soil
28 x 21 cm (11,02 x 8,27 in)



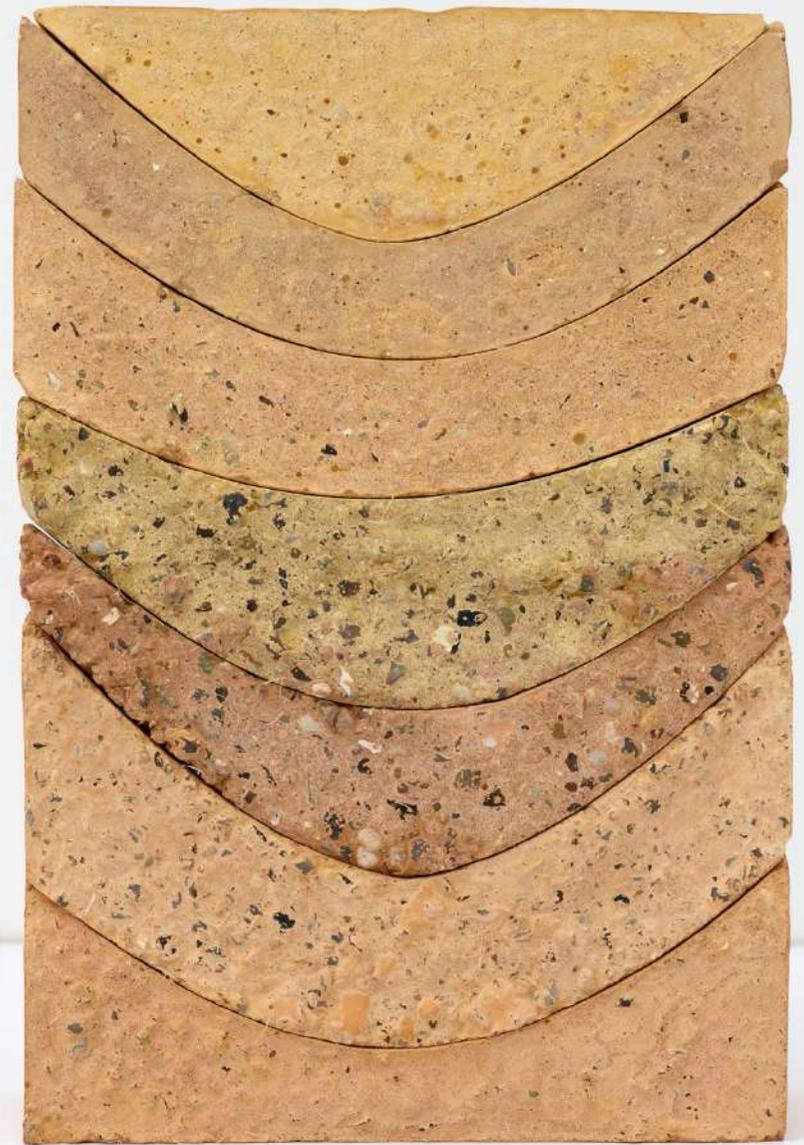
The spirit of an artwork "Ignites on what is opposed to it, on materiality" the philosopher Theodor W. Adorno wrote in the middle the 20th century. There is plenty of both matter and wind in Porsager's exhibition to turn the spirit on - but when you consider materiality from the point of view of what is imperceptible, the relationship between matter and spirit becomes a slippery issue. It is by no means a given what spirituality means today. In the exhibition, another route to the spiritual is indicated by a series of paintings that, with a sexually explicit pun, sample the forms of religious icons as a pictorial system to open the soul and make the divine appear: GLOSSOLALIC ICU_nTS I-X.

Between the seen and the unseen, and between states of excitement and exhaustion, we might find an entry point to the spiritual - understood as the need to imagine and re-create ways of sensing the deep material dimensions of the world: an exercise in cosmic attunement and humility.





TOVE STORCH
Untitled, 2020
Concrete
44 x 30 x 11 cm (17,32 x
11,81 x 4,33 in)



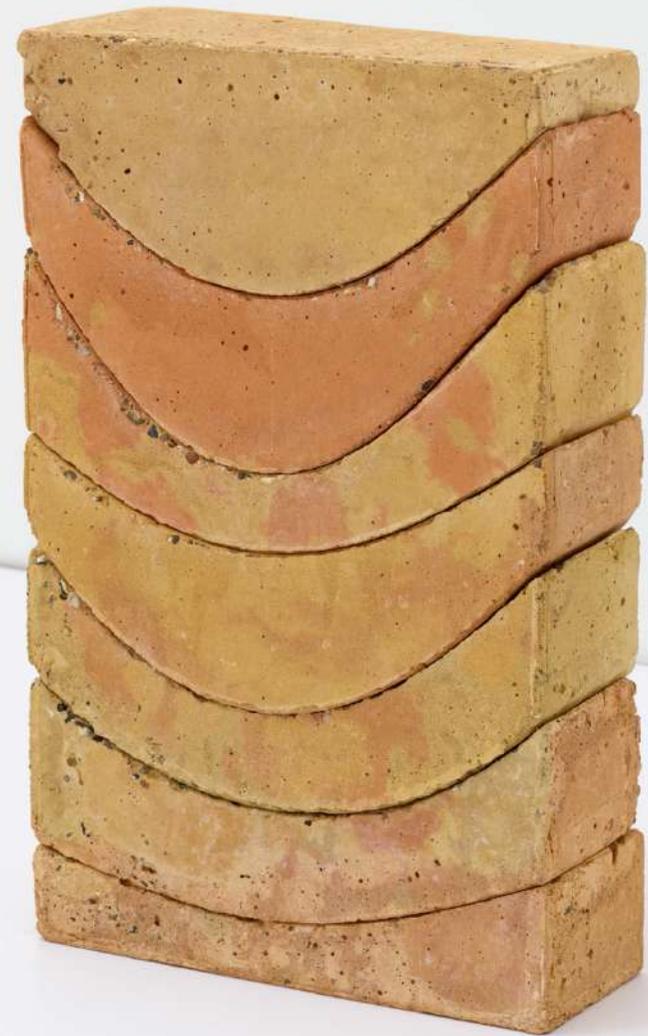
The first elements the eye registers in its encounter with Tove Storch's sculptures are the repetition of basic geometric structures and the use of standardized or factory-produced materials. By letting the eye rest on the formal features, the sculptures appear neutral and self-contained in their final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

Text by Paola Paleari

TOVE STORCH
Untitled, 2020
Concrete
43 x 27 x 9 cm (16,93 x
10,63 x 3,54 in)



EDUARDO TERRAZAS

Possibilities of a Structure: Cosmos

1.1.515, 2021

Wool yarn on wooden board

30 x 30 cm (11,81 x 11,81 in)





EDUARDO TERRAZAS

Possibilities of a Structure: Cosmos 1.1.516, 2021

Wool yarn on wooden board
30 x 30 cm (11,81 x 11,81 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.

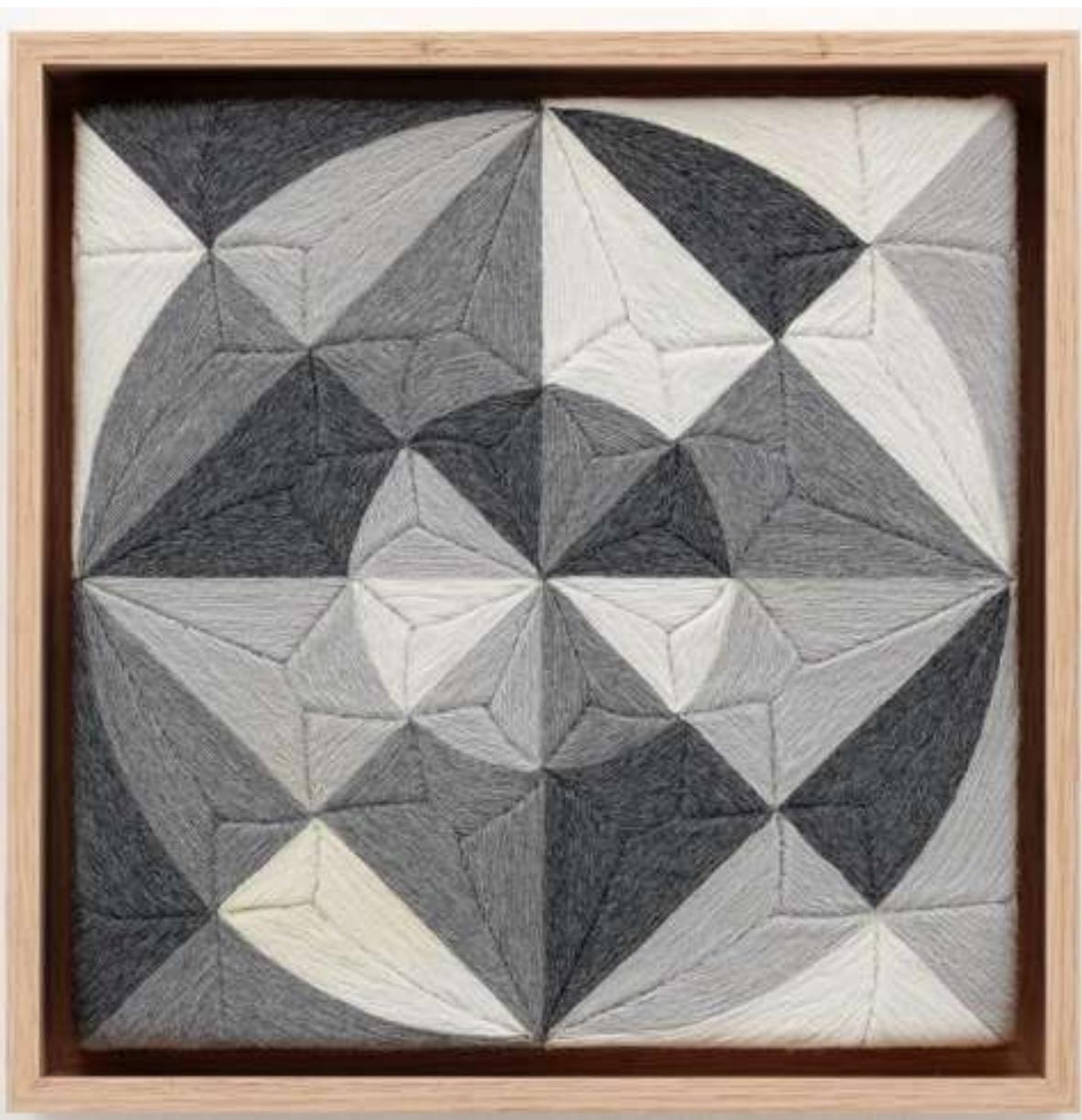
His endeavors –for over fifty years- include an array of disciplines: design, architecture, urban and regional planning, visual arts and environmental issues, responding and reflecting creatively to our changing reality, proposing alternate methods of inhabiting our world, different forms to relate one another, new ways to portray and understand our cosmos.



EDUARDO TERRAZAS

Possibilities of a Structure: Cosmos 1.1.517,
2021

Wool yarn on wooden board
30 x 30 cm (11,81 x 11,81 in)

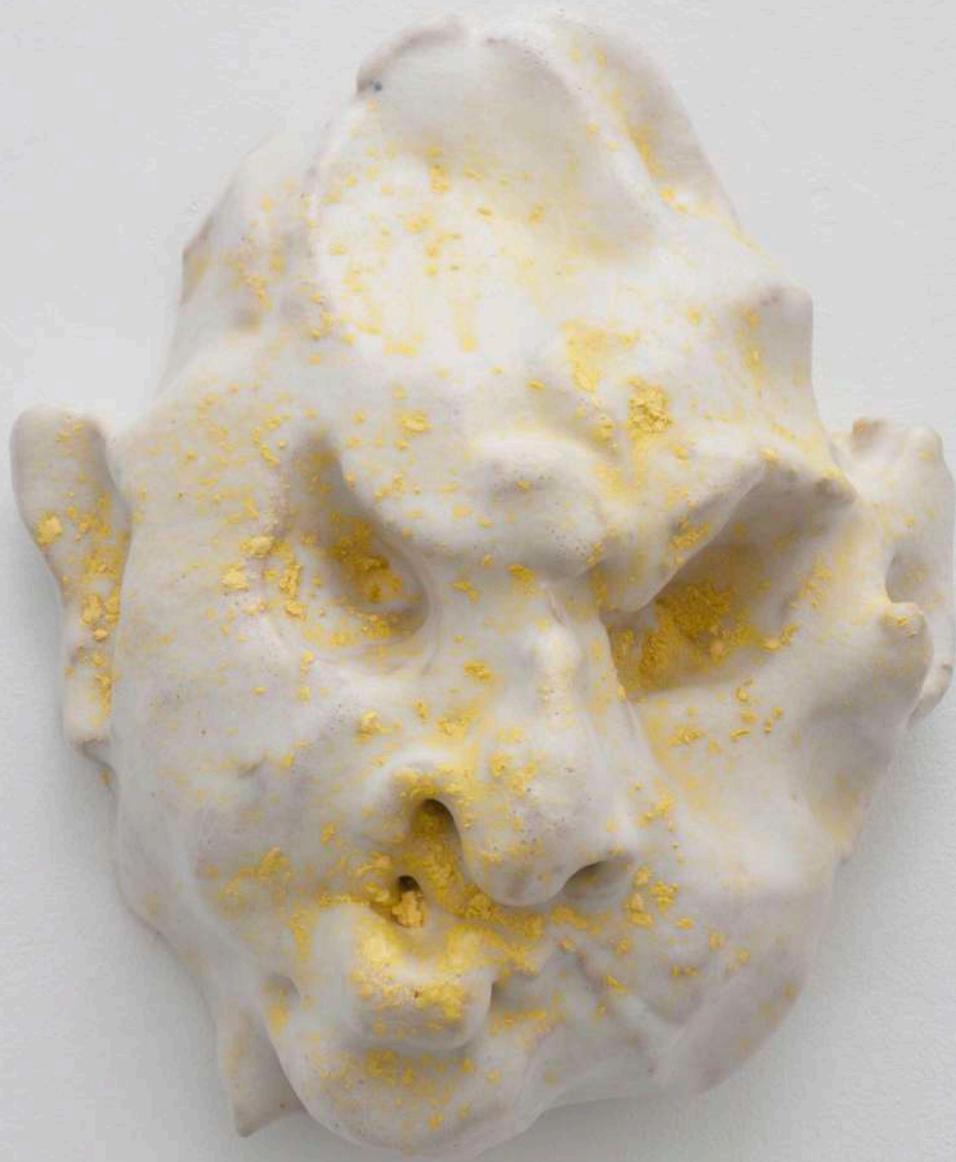


EDUARDO TERRAZAS

Possibilities of a Structure: Cosmos 1.1.518, 2021

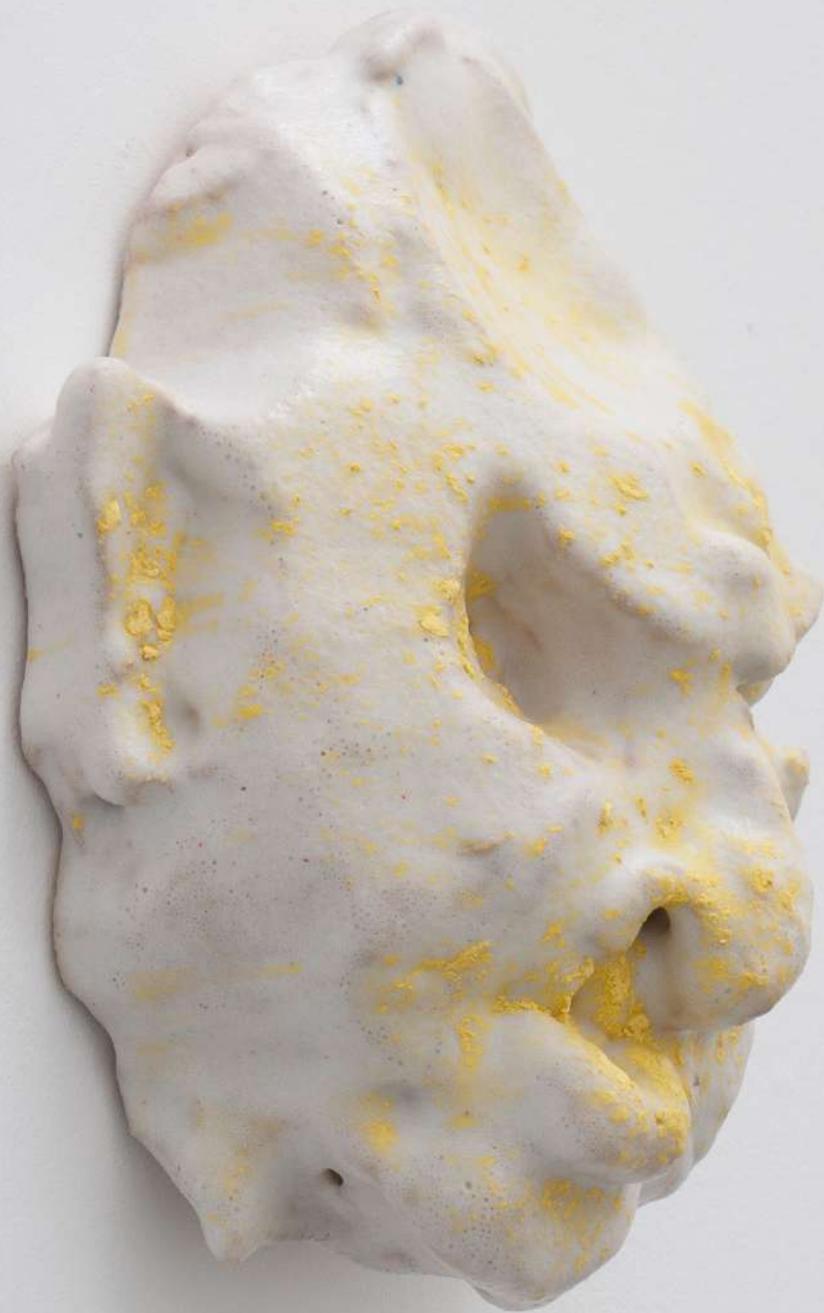
Wool yarn on wooden board

30 x 30 cm (11,81 x 11,81 in)



Gert & Uwe Tobias
Untitled, 2020
Glazed ceramic
30 x 24 x 12 cm (11,81 x 9,45 x 4,72 in)
Inv# GUTo 20 007

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.





Gert & Uwe Tobias
Untitled, 2019
Glazed ceramic
49 x 27 x 17 cm (19,29 x 10,63 x 6,69 in)
Inv# GUTo 19 026





Gert & Uwe Tobias
Untitled, 2019
Glazed ceramic
38 x 27 x 12 cm (14,96 x 10,63 x 4,72 in)
Inv# GUTo 19 029



Gert & Uwe Tobias
Untitled, 2020
Glazed ceramic
29 x 24 x 11 cm (11,42 x 9,45 x 4,33 in)
Inv# GUTo 20 009





GERT & UWE TOBIAS
Untitled, 2021
Mixed media on paper
29,7 x 21 cm (11,69 x 8,27 in)





GERT & UWE TOBIAS

Untitled, 2021

Mixed media on paper

29,7 x 21 cm (11,69 x 8,27 in)

GERT & UWE TOBIAS
Untitled, 2021
Mixed media on paper
29,7 x 21 cm (11,69 x 8,27 in)



GERT & UWE TOBIAS
Untitled, 2021
Mixed media on paper
29,7 x 21 cm (11,69 x 8,27 in)





GERT & UWE TOBIAS
Untitled, 2021
Mixed media on paper
29,7 x 21 cm (11,69 x 8,27 in)





GERT & UWE TOBIAS

Untitled, 2021

Mixed media on paper

29,7 x 21 cm (11,69 x 8,27 in)

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