

---

**ZONA MACO 2023**

---

**DARÍO ESCOBAR • FOS • LEA PORSAGER •  
TORBJØRN RØDLAND**

---

**08.02.23 – 12.02.23**

---

**NILS STÆRK**

**FOS**

*Untitled (Wall object), 2019*

Brass, clay

68,5 x 24 x 10 cm

(26,97 x 9,45 x 3,94 in)



## **FOS**

The Danish artist FOS' (Thomas Poulsen, b. 1971, Copenhagen, Denmark) is currently based in Venice, while his studio is based in Copenhagen. He graduated from the Danish Royal Art Academy in 1999.

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 behaviour in our civil societies. His art often resides in social spaces, which enables new possibilities of sociality to arise – FOS hereby connects art, design, and architecture in a hybrid-form, which he calls 'Social Design'.

FOS recent solo exhibitions include Le Bicolore (FR), Copenhagen Contemporary (DK), SCAD Museum of Art (US), Kunsthall Charlottenborg (DK), SMK-National Gallery of Denmark (DK) and Museo Tamayo (MX). Other than that FOS has contributed to art in several public and semipublic areas. His work is represented in the collections of SMK-National Gallery of Denmark (DK), Arken Museum of Modern Art (DK), Ny Carlsbergfondet (DK), ARoS (DK) and Museo Tamayo (MX).





**FOS**

*Untitled, 2020*

Salt, aluminium, plexiglass

46,3 x 36,3 x 6 cm

(18,23 x 14,29 x 2,36 in)

FOS' salt works makes use of natural materials like salt, water, and oxygen – together they create a chemical reaction and as the water evaporates a crystallized landscape of salt appear. A small series of events that moves through different states, these salt works have to be seen in the use and interest in social spaces and situations, where the artist make some analogies between these to varying, but somehow similar, processes. FOS leads us on a journey through a set of frames, where the material is processed and continues becoming an object or a language that we in connection with one-another, create a relationship around.









## **DARÍO ESCOBAR**

Guatemalan artist Darío Escobar (b. 1971, Guatemala City, Guatemala) lives and works between Mexico and Guatemala City. He works in various media: sculpture, installation, painting, and drawing.

Darío 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

Escobar's work has been featured in numerous solo and group exhibitions, and is represented in collections throughout the world, including Centre Pompidou, Paris (FR), Thyssen-Bornemisza Art Contemporary, Vienna (AT) Fundación Jumex, Mexico City (MX), The Museum of Contemporary Art (MoCA) (US), Museum of Fine Arts (Museum of Fine Arts, Houston) (US) and most recently, a retrospective solo-exhibition at Museo Nacional de Arte (MUNAL), Mexico City, in June 2022.

**DARÍO ESCOBAR**  
*Crash XXIII*, 2019  
Chrome iron and steel  
174 x 46 x 38 cm  
(68,5 x 18,11 x 14,96 in)









**DARÍO ESCOBAR**

*Sun No. 04, 2022*

Wood, grip tape, pigments

275 x 275 x 6,5 cm

(108,27 x 108,27 x 2,56 in)







**DARÍO ESCOBAR**

*Mensajes Cifrados N°27 [Encrypted Messages N°27], 2022*

Metal, gold, and pigments

90 x 140 x 5 cm

(35,43 x 55,12 x 1,97 in)



Sports have been a recurring theme in Darío Escobar's work in recent years. For Escobar the sporting equipment is used as tools to describe globalism. It becomes a sign of multinational brands and movement that have swept across cultures and countries the last decades, while blurring the distinction between the local and the global.



**DARÍO ESCOBAR**

*Strike No. 01, 2022*

Leather, iron, cork, and string

230 x 30 x 20 cm

(90,55 x 11,81 x 7,87 in)











**TORBJØRN RØDLAND**

*Pinned Chair, 2022*

Chromogenic print, Kodak Endura paper

60 x 76 cm

(23,62 x 29,92 in)

## **TORBJØRN RØDLAND**

Torbjørn Rødland (b. 1970, Stavanger, Norway) is a Norwegian-born photographic artist who has lived and worked in Oslo, New York, Berlin, and Los Angeles. He graduated from the National College of Art and Design in Bergen, Norway in 1995.

The photographs are produced through film-based cameras and chemical processing. His self-aware and often uncanny photographs, films, and books are saturated with symbolism, lyricism, and eroticism. They take on existing visual forms and genres from still lifes to portraits to landscapes, but without the research tone of first-wave conceptual art or the ironic commentary of the subsequent Pictures Generation. Attempts to seize and to integrate truth, rather than to deconstruct it, accompany Rødland's inclination to delve into problematic aspects of contemporary photography and the history of art. He probes popular visual languages in search of both spiritual and perverse qualities, so as to prolong our engagement with the single and the moving image.

Torbjørn Rødland's recent solo shows include Galerie Eva Presenhuber (CH), Air de Paris (FR), David Kordansky Gallery (US), The Contemporary Austin (US), Standard (NO), KIASMA (Museum of Contemporary Art) (FI) and Bonniers Konsthall (SE). Rødland's work is in the permanent collections of museums including Albright-Knox Art Gallery, Buffalo (US); Astrup Fearnley Museum of Modern Art (NO); Malmö Art Museum (SE); Museum of Contemporary Art Chicago (US); Stedelijk Museum (NL) ; and Museum of Modern Art (US).





In making and combining photographs, Rødland's practice is a subversive one. Familiar images and motifs are tapped for intuitive internal connections and mythological connotations - this often leads to hybrid genres.

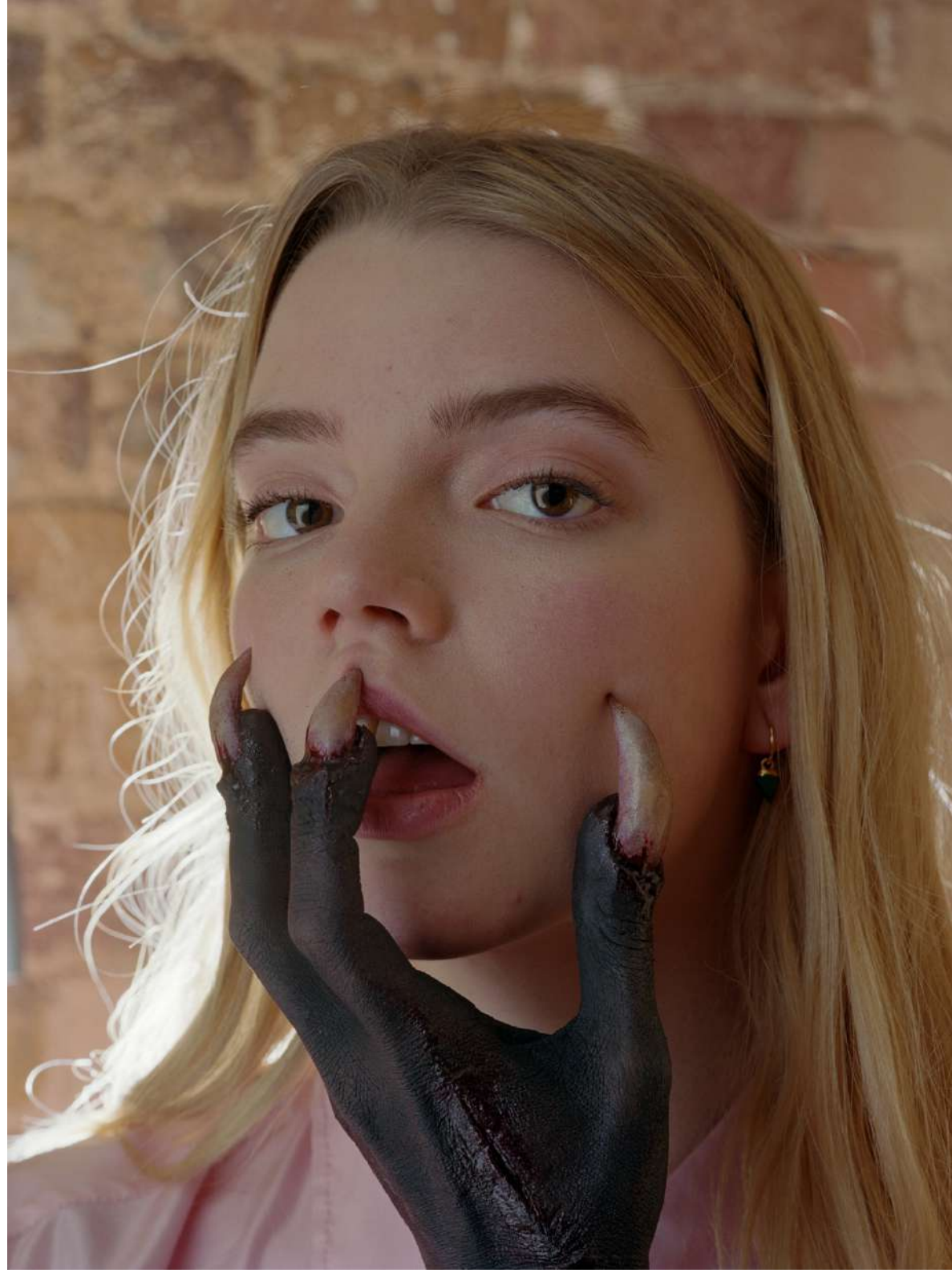
**TORBJØRN RØDLAND**

*Hand from Below*, 2018 - 2023

Chromogenic print, Kodak Endura paper

57 x 45 cm

(22,44 x 17,72 in)











**TORBJØRN RØDLAND**

*The Tube, 2022*

Chromogenic print, Kodak Endura paper

45 x 57 cm

(17,72 x 22,44 in)





## **LEA PORSAGER**

Lea Porsager (b. 1981, Frederikssund, Denmark) lives and works in Copenhagen, Denmark. Porsager graduated from The Royal Danish Academy of Fine Arts and the Stadelshule, Frankfurt am Main, in 2010. In 2015, she began her PhD studies at Malmö Art Academy and Lund University. She finished her PhD; *CUT-SPLICING THOUGHT-FORMS – Promiscuous Play with Quantum Physics and Spirituality*; in 2021.

Lea Porsager's works encompass science, feminism, esotericism, and politics. From dissected windmills to principles of quantum physics, Porsager's practice combines a variety of mediums, including film, sculpture, photography, and text, with scientific and spiritual ideas to examine ideas and phenomena.

Porsager's recent solo exhibitions include Kunsthal Charlottenborg (DK), Moderna Museet (SE) and FuturDome (IT) Museum of Contemporary Art, Roskilde (DK). Porsager's earthwork and memorial Gravitational Ripples was inaugurated in June 2018 in Stockholm, Sweden, commemorating the Swedish lives lost in the 2004 tsunami in Southeast Asia.



**LEA PORSAGER**

*Clutch [stripped bare], 2022*

Rubber, steel

35 x 35 x 10 cm

(13,78 x 13,78 x 3,94 in)



*Clutch [stripped bare]* originates from an industrial wind turbine. The wind turbine itself is on the one hand; one of the cleverest energy-producing machines humankind has developed. On the other hand, it holds great limitations; its dependency on wind, and its inability to save energy.

Situated in windless interiors, removed from the giant energy producer, this clutch is stripped bare, out of order, left to be powered by the sensual endless rotation of the mind, and beyond. If we subtract human perception from what exists, everything is in motion. What is solid and static is only apparently so; at the level of molecules, vibrations are what there is.



# CONTACT

---

**NILS STÆRK**

**NILS@NILSSTAERK.DK**

**+45 40 88 77 66**

**LAURA GOLDSCHMIDT**

**LAURA@NILSSTAERK.DK**

**+45 2789 0327**

**JOSEFINE JULIANE WIELL B**

**MIKKELSEN**

**JOSEFINE@NILSSTAERK.DK**

**+45 28 88 28 42**

**BOOTH B118**