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GARDAR EIDE EINARSSON

DARÍO ESCOBAR

MADS GAMDRUP

EDUARDO TERRAZAS

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BOOTH A4

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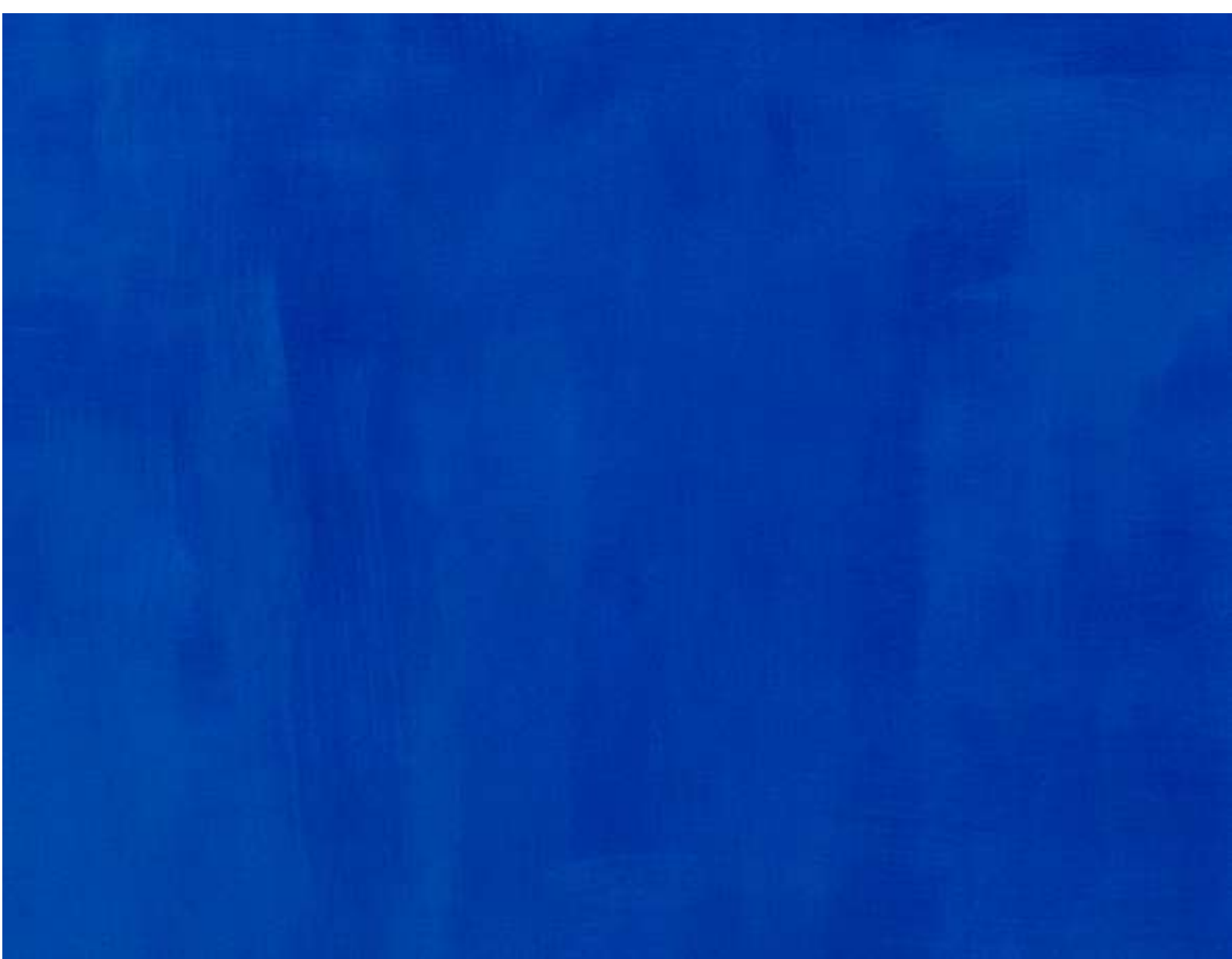
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**NILS STÆRK**

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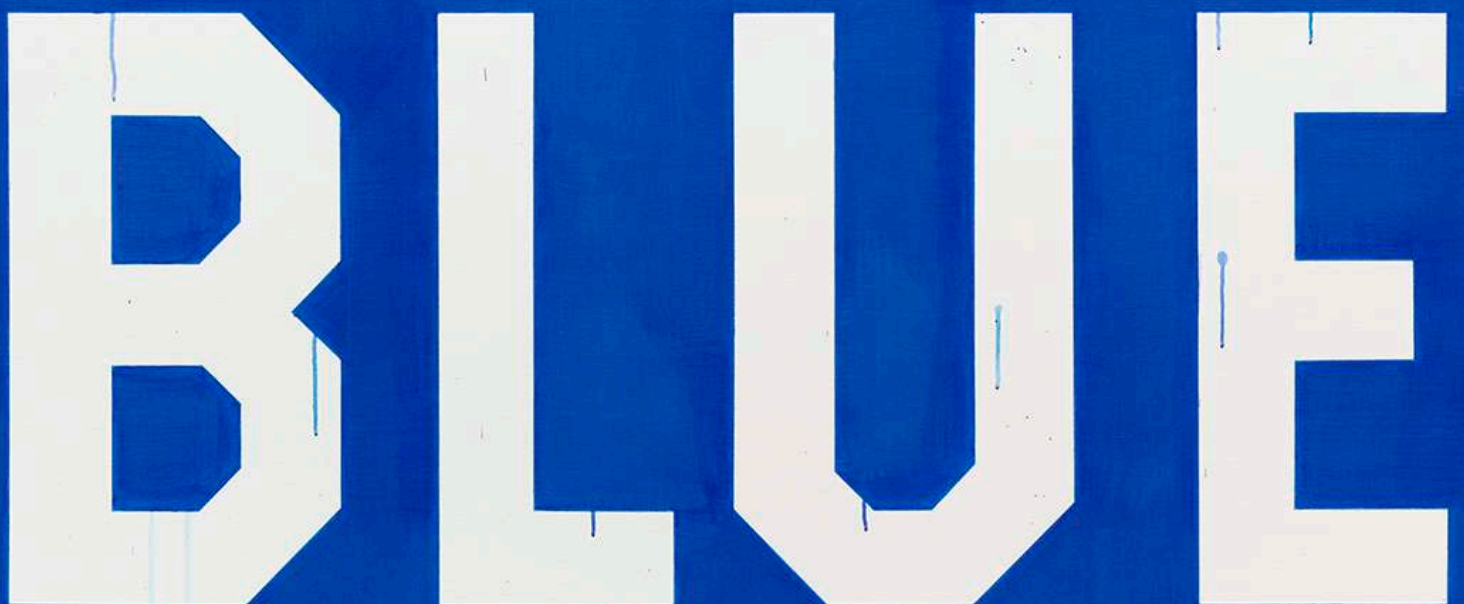
**BLUE**

An important point of reference in the presentation is the repetition of the color blue. In Gardar Eide Einarsson's painting "The LAPD and the Battle to Redeem American Policing", the seemingly narrow perceptual framework, however, reveals itself as one of extraordinary conceptual complexity. The conceptual approach is the pivotal point in Einarsson's practice. The literal declaration conveys an abstract set of rules that resonate well with the tradition of new artistic departures.



Based on the cover of a book about the problems of American policing as seen through the lens of the Los Angeles Police Department from the 1992 riots and onwards, the painting *The LAPD and the Battle to Redeem American Policing* continues Einarsson's exploration of art and painting's ability (or not) to contain and describe the political world it exists within. All other information is removed and the only text remaining is this now loaded four letter word "blue" which brings to mind both recent conservative and/or right wing pro-police rhetoric as well as pure formal references to the actual color and it's usage by other artists through art history.

Gardar Eide Einarsson works with the notion of subcultures and how to access these environments. He addresses this subject matter through diverse media as installation, paintings, sculptures, etc. 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 to the interference of concepts of freedom and the structures and organizations in society. The artist makes apparent the communicative strategies of inclusion and exclusion dominant in the culture we live in and the parallel systems existing on the border of the well known society. With a view on the institutions of society, Einarsson explores how they are negotiated and how ways are found to escape them and work with different degrees of belonging and non-belonging.

The image shows the word "BLUE" in a large, white, sans-serif, blocky font. The letters are set against a solid, vibrant blue background. The 'B' has a unique shape with a pointed right side. The 'L' is a simple vertical bar with a horizontal base. The 'U' is a simple U-shape with a pointed bottom. The 'E' is a simple blocky shape with three horizontal bars. The overall effect is high-contrast and graphic.

# NILS STÆRK



Gardar Eide Einarsson

*The LAPD and the Battle to Redeem American Policing* , 2019

Acrylic, graphite and gesso on canvas

220 x 180 cm (86,61 x 70,87 in)

\$52.000



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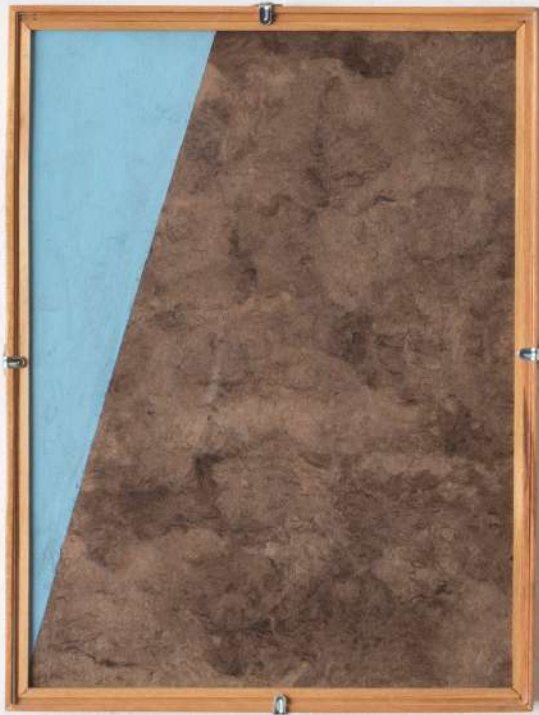


Darío Escobar  
*Composiciones Azules No.3*, 2016  
Gouache on amate paper in artist's frame - four parts  
101 x 80,5 x 3,7 cm (39,76 x 31,69 x 1,46 in)  
\$12.000

While Einarsson studies conceptual painting, Dario Escobar, in an equally conceptual practice of communicating through color, explores the language of space









# NILS STÆRK



Darío Escobar

*Composiciones Azules No.8, 2016*

Gouache on amate paper in artist's frame - three parts

80,3 x 70,6 x 3,7 cm (31,61 x 27,8 x 1,46 in)

\$9.000

The Guatemalan artist Dario Escobar (b. 1971) 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.

The series *Composition Azules* make use of amate paper – a type of paper made out of bark from fig-trees and widely used and produced in Mesoamerica in pre-Columbian times, where it was both used for writing and in religious rituals. The paper used by Escobar is produced in Oaxaca, Mexico.

Maya blue is the name of the light blue color that has been used in painting across Mesoamerica. It's only very recently that the color has become possible to recreate.

Escobar's works often combine elements linked to Latin-American culture with an aesthetic connected to international contemporary art.





# NILS STÆRK



Darío Escobar

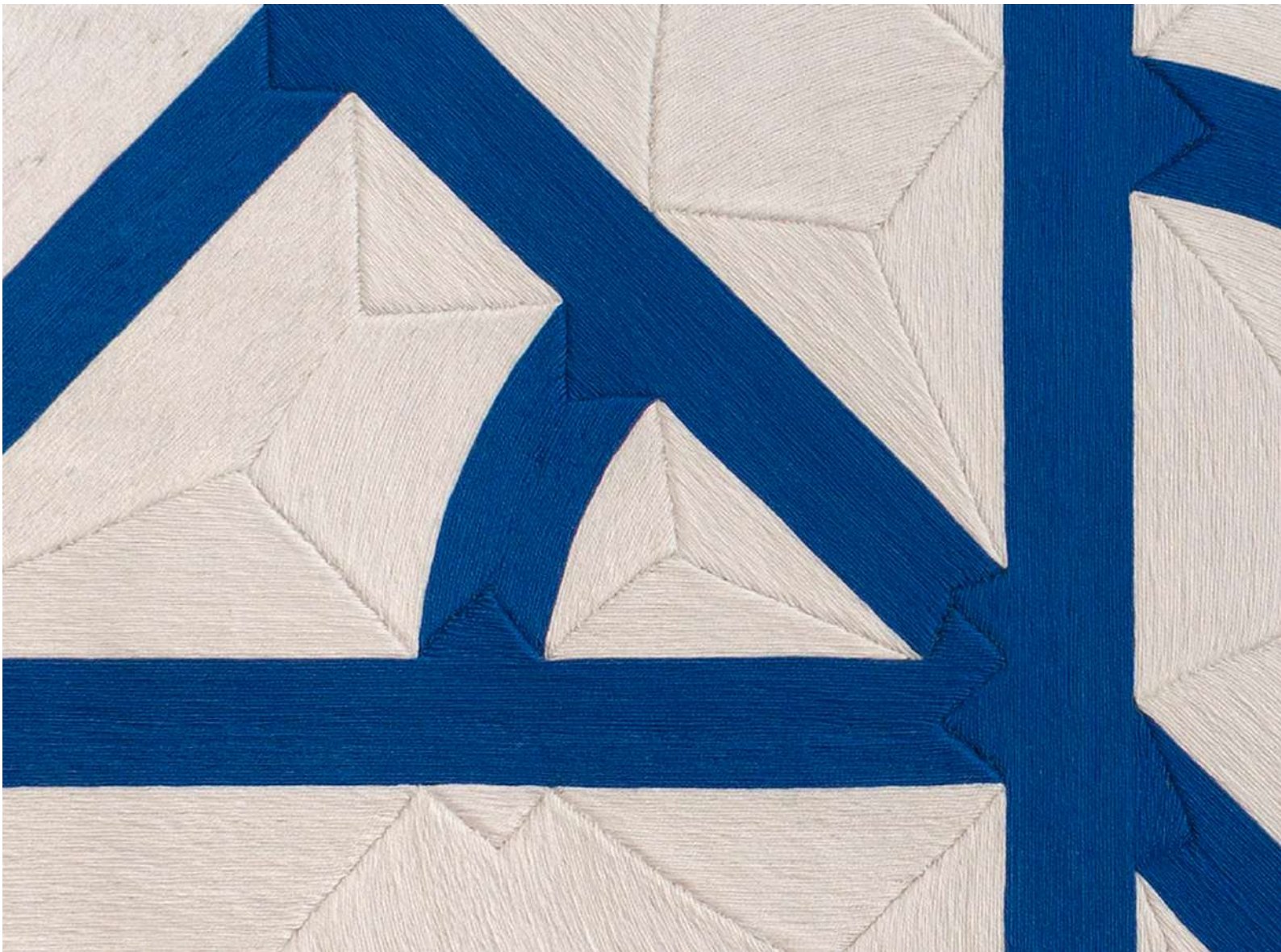
*Composiciones Azules No.2, 2016*

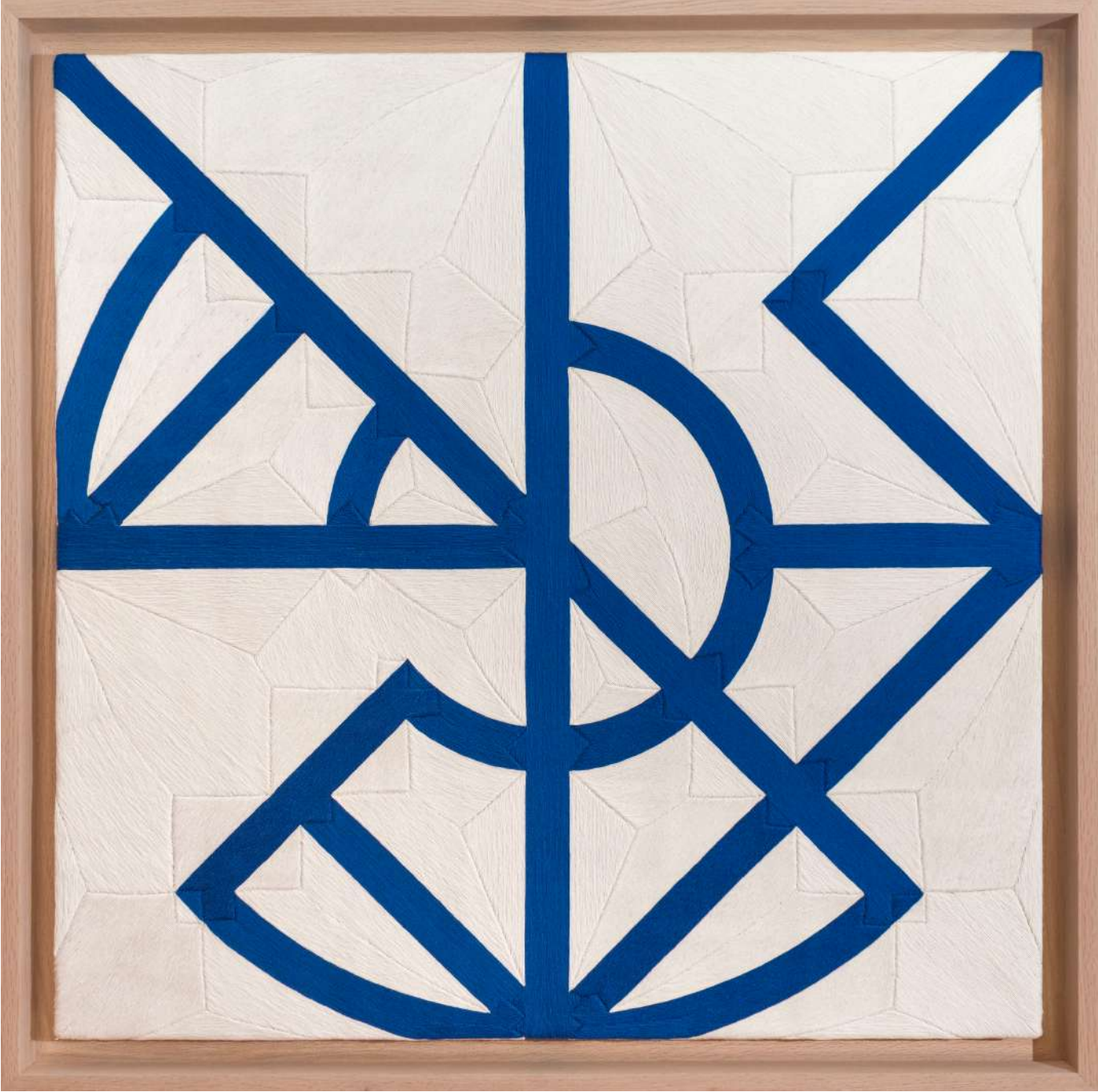
Gouache on amate paper in artist's frame - three parts

70,5 x 70,5 x 3,7 cm (27,76 x 27,76 x 1,46 in)

\$9.000

Ultimately, the various approaches in American minimalism in the 1960s were deeply concerned with space. This notion receives distinctive renderings in the paintings by artists such as Eduardo Terrazas and Mads Gamdrup, both of which are represented in the exhibition with diagrammatic works in dyed yarn and colored glass. The use of 'other' materials insists on another foreign space beside the pictorial one. Like in the merely conceptual approach by Einarsson and Escobar, the works in the exhibition continue the tradition of abstraction as a way to expand the field of painting.









Eduardo Terrazas (1936) is a Mexican creator who has taken a 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.

An architect by training, he obtains 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.

Terrazas sees his transit through these disciplines, as different pathways that nevertheless run parallel, as resources to approach concerns that range from philosophy to science.

He is one of the few Mexicans who work with the geometric abstraction to establish a dialogue between the formal occidental aesthetics and the techniques of the indigenous craft.

He was the co-author of the Design and Identity Program Mexico'68, working for architect Pedro Ramírez Vázquez, President of the Organizing Committee of the Games of the XIX Olympiad in Mexico in 1968.

# NILS STÆRK



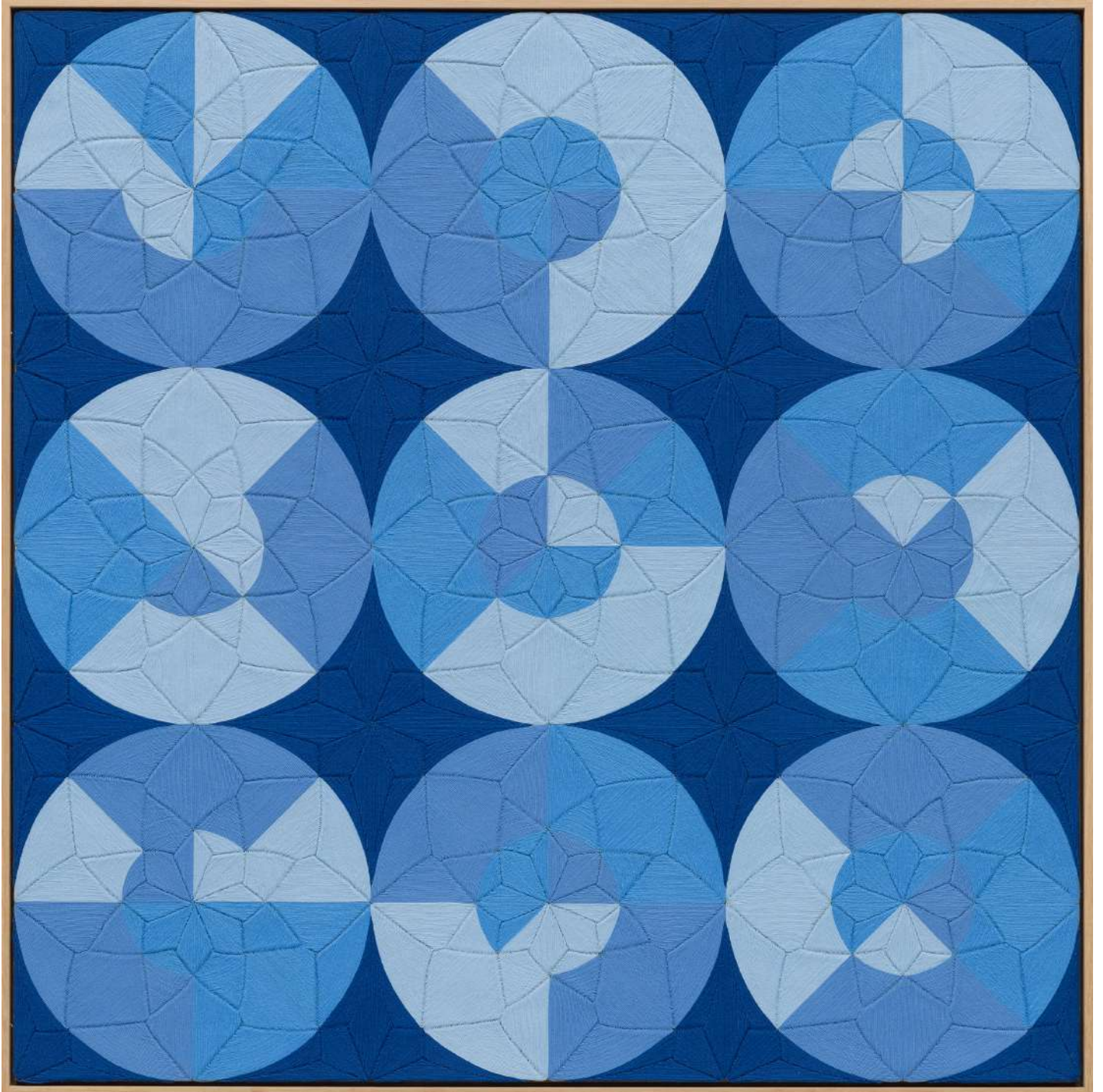
Eduardo Terrazas

*Possibilities of a Structure: Cosmos 1.1.194*, 2020

Wool yarn on wooden board covered with campeche wax

100,5 x 100,5 x 7 cm (39,57 x 39,57 x 2,76 in)

\$42.000



His first exhibition *Tablas* (1972 Palacio de Bellas Artes, Mexico) presents a series of compositions focused on basic forms, all of them produced with the Huichol technique (wool yarn on wooden board, covered with Campeche wax), a collaboration between Terrazas and the Huichol artisan Santos Motoaapohua de la Torre de Santiago.

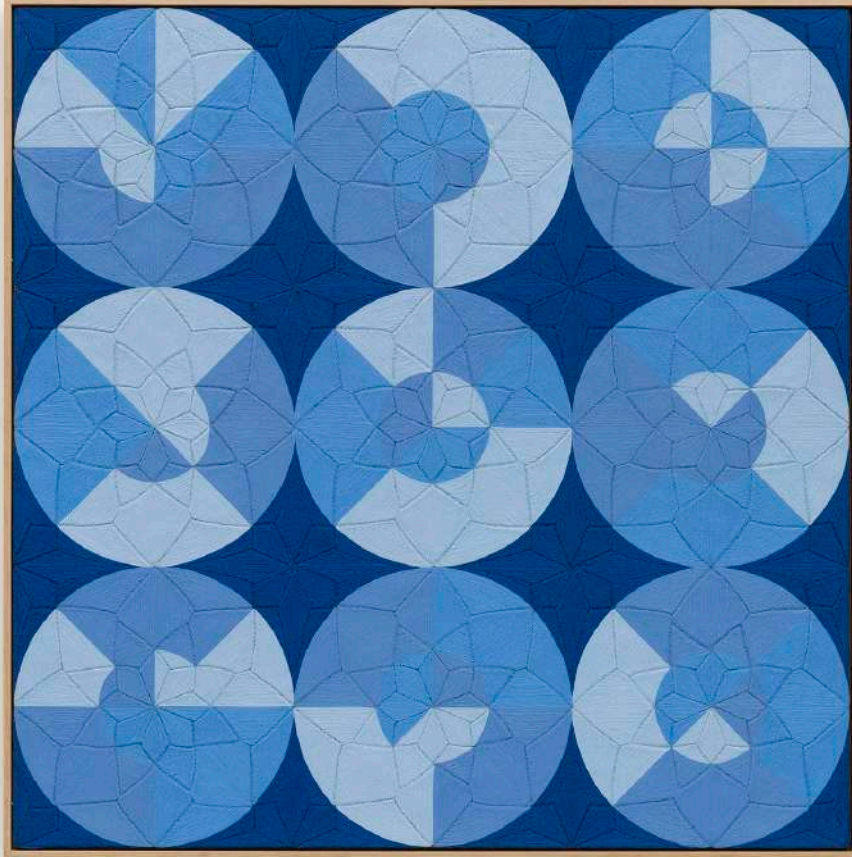
His broad artistic production includes works as heterogeneous as *Possibilities of a Structure* (1974 - ), a pictorial investigation of the characteristics that allows a specific structure to be developed and transformed to the infinite.

From that time on, Terrazas has produced more than 20 different series like *Exponential Growth*, *Organic Growth*, *The predicaments of mankind*, *Multiplications*, *Deconstruction of an Image*, *Everyday Museum*, *Imagen México*, *Traces*, *Universe*, and *Toscana*, among others.

Terrazas creates images that serve as a testimony of his interest in thinking in an interdisciplinary way to establish visions of the future through a universal visual language.



# NILS STÆRK



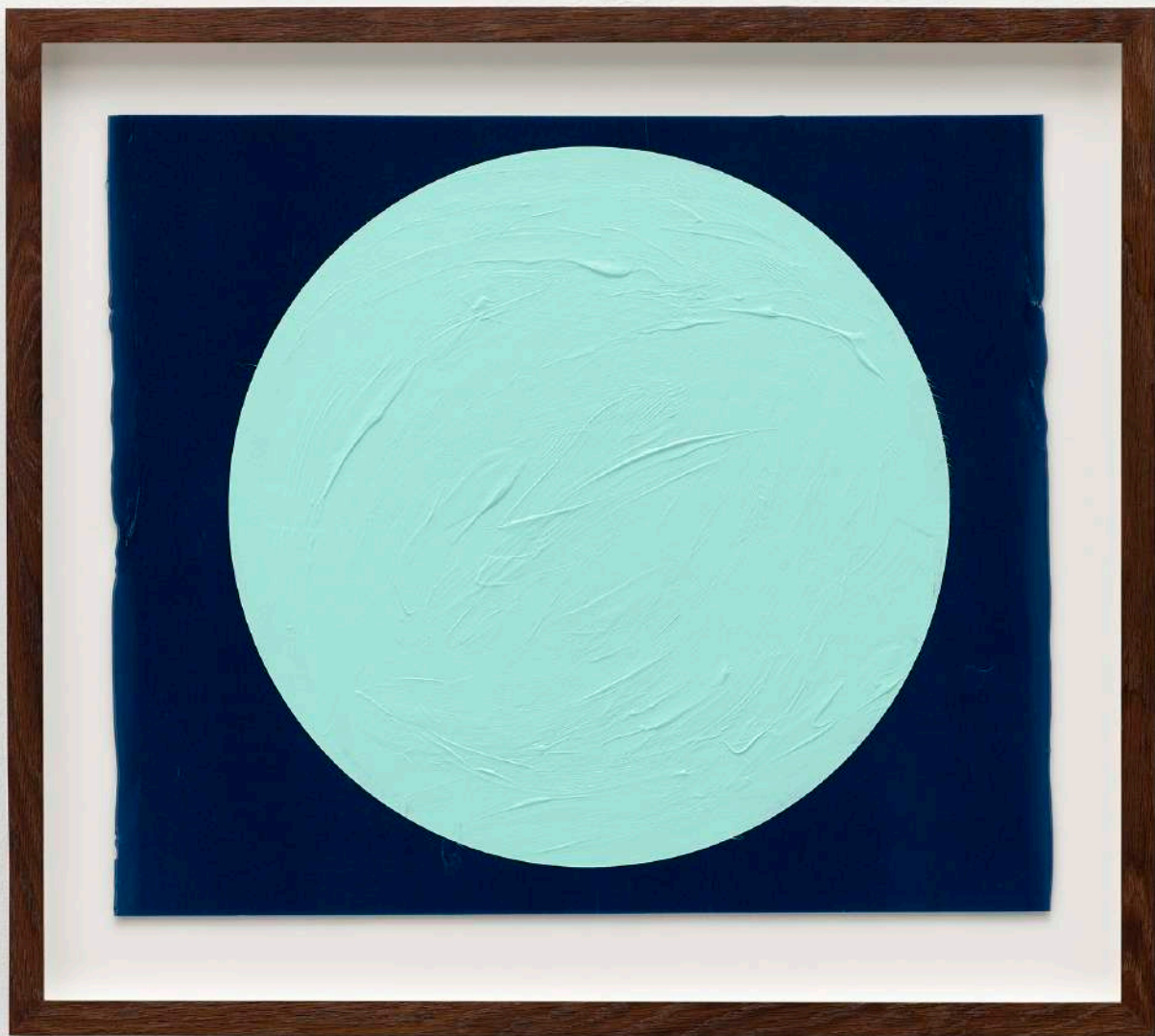
Eduardo Terrazas

*Possibilities of a Structure: Nine Circles:1.2.44, 2017*

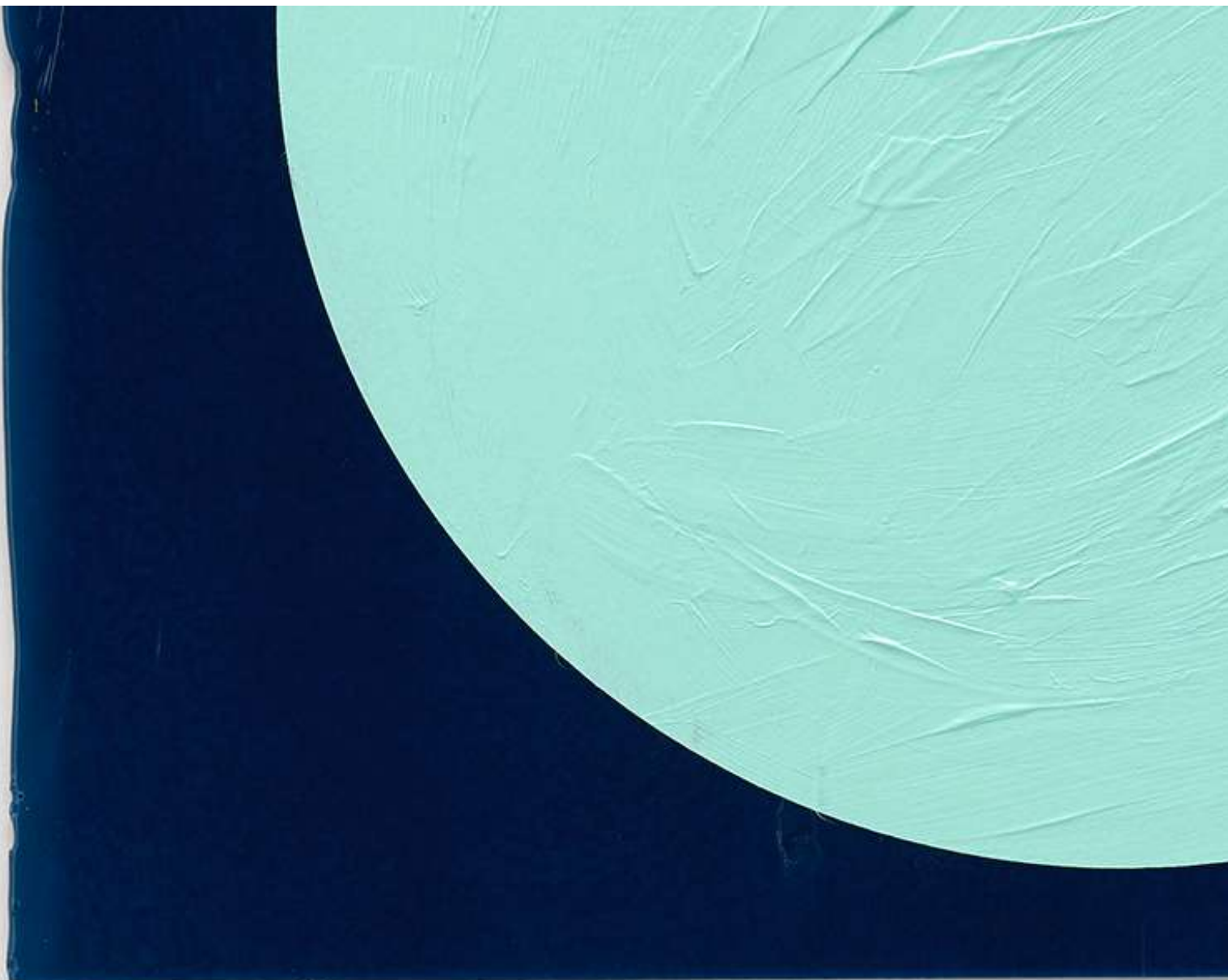
Wool yarn on wooden board, covered by Campeche wax

120 x 120 x 5,5 cm (47,24 x 47,24 x 2,17 in)

\$55.000



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.



# NILS STÆRK



Mads Gamdrup  
*Untitled (dark blue and light blue)*, 2020  
Acrylic paint on hand rolled glass  
57 x 64 cm (22,44 x 25,2 in)  
\$6.000

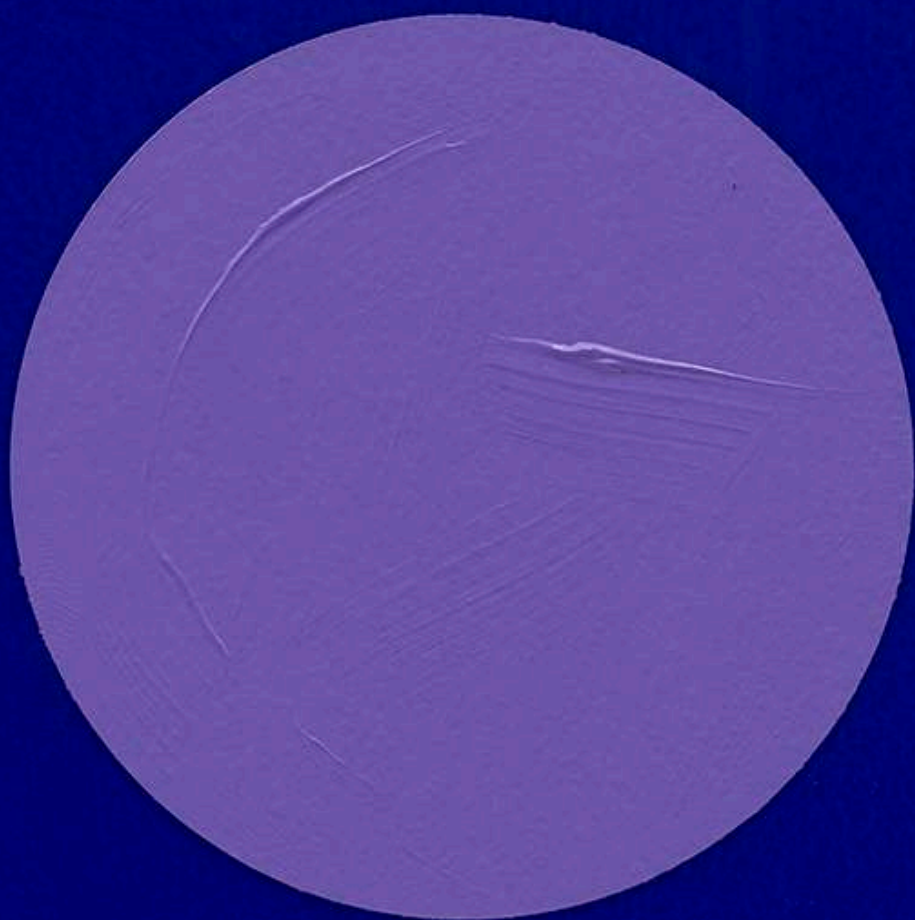


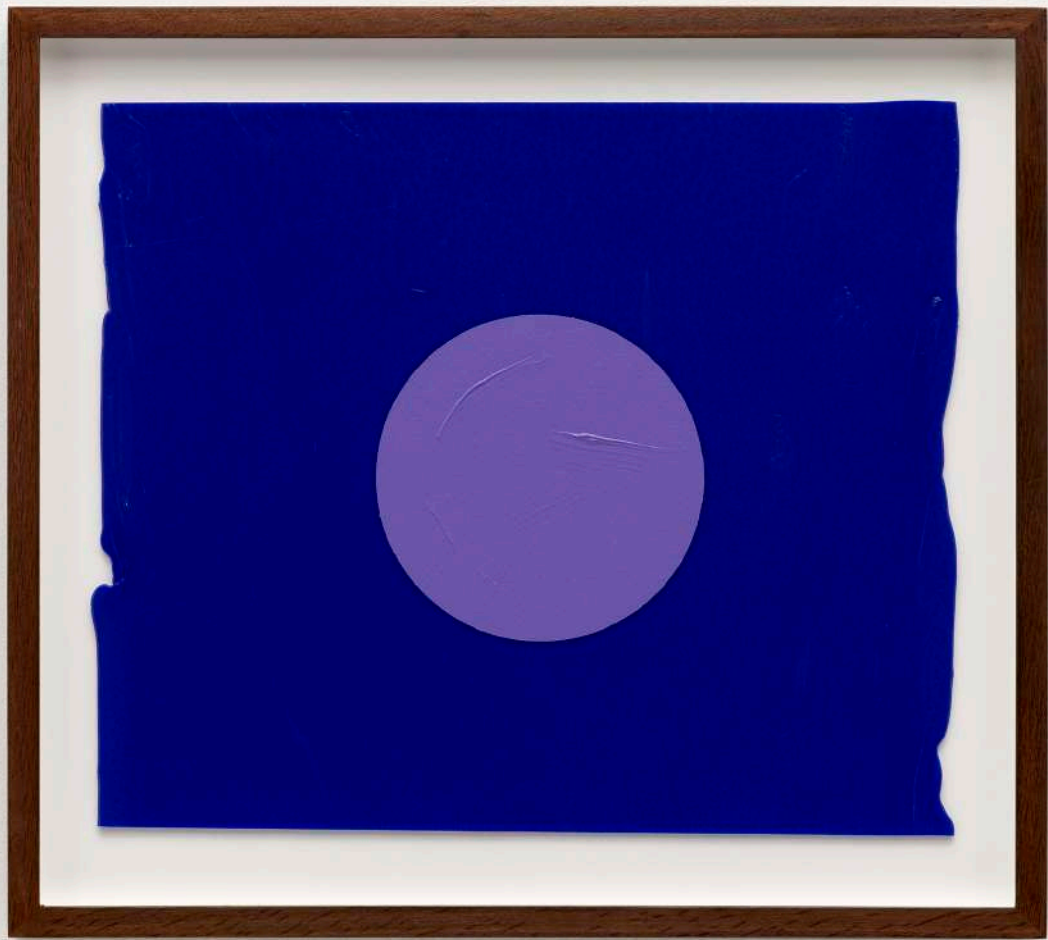


# NILS STÆRK



Mads Gamdrup  
*Untitled (blue and purple), 2020*  
Acrylic paint on hand rolled glass  
57 x 64 cm (22,44 x 25,2 in)  
\$6.000

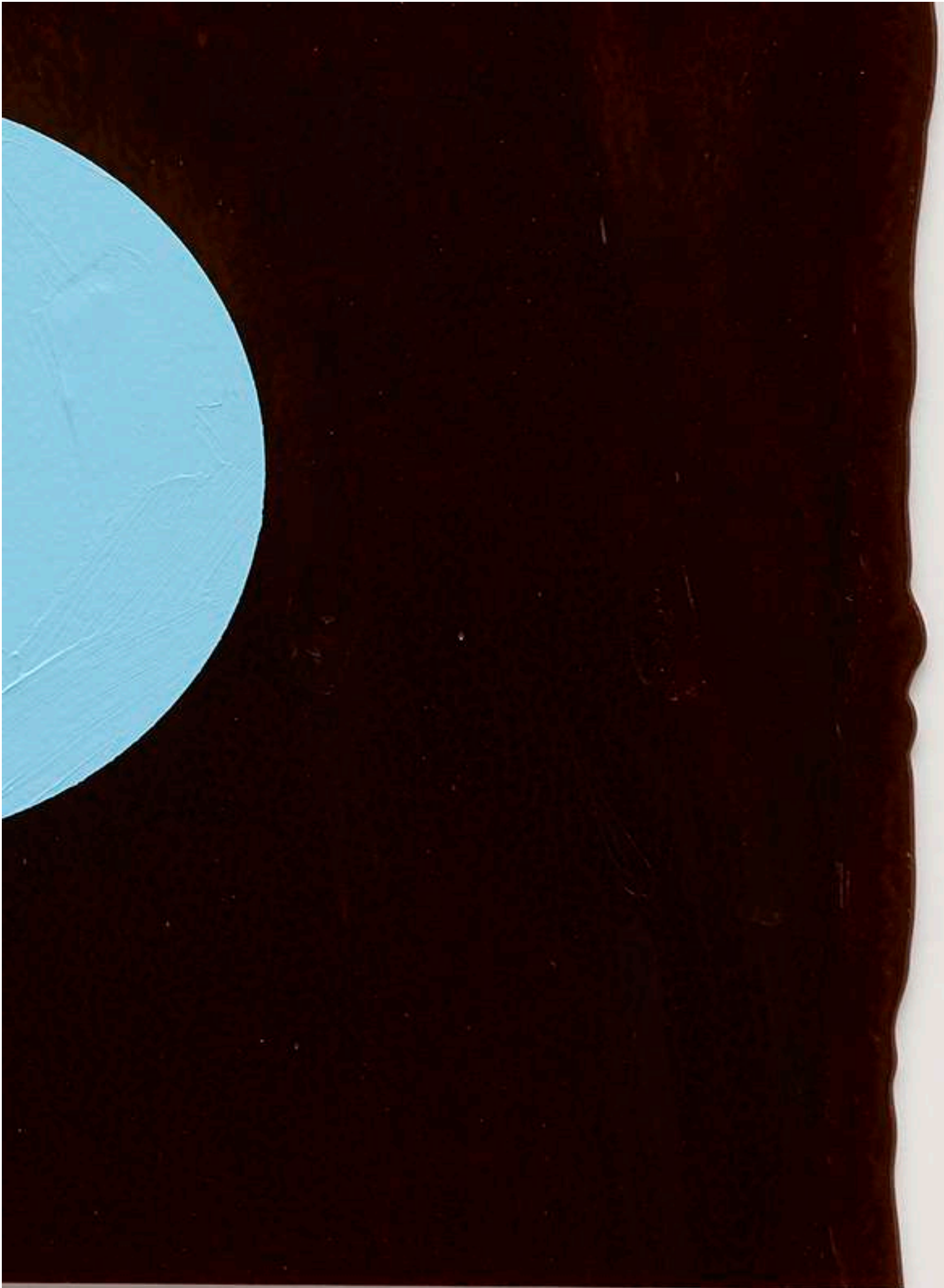


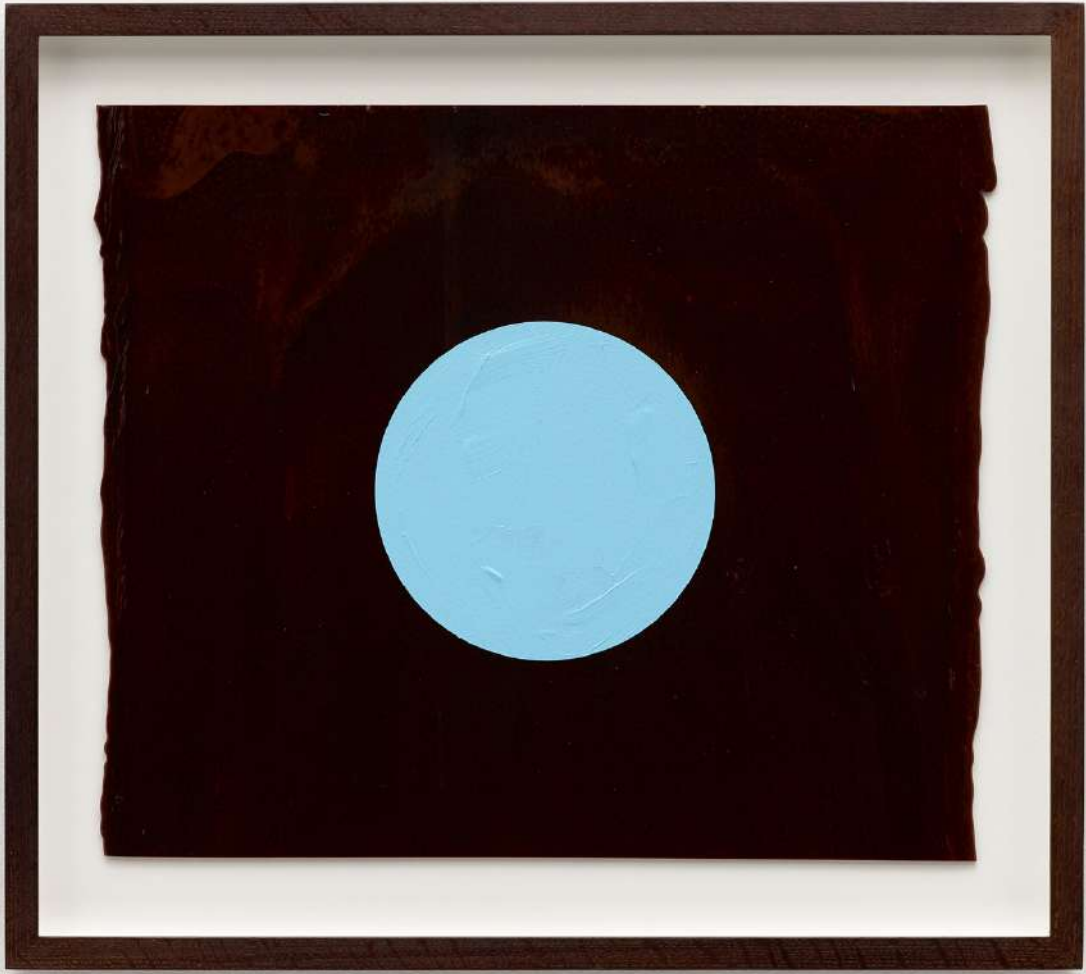


# NILS STÆRK



Mads Gamdrup  
*Untitled (brown and blue)*, 2020  
Acrylic paint on hand rolled glass  
57 x 64 cm (22,44 x 25,2 in)  
\$6.000





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