



TANIA PÉREZ CÓRDOVA

Thaumatophyllum bipinnatifidum, 2024

Iron, epoxy clay, plastic, acrylic, gold
plated brass chain, patterns of leaf
damage

60 x 36 x 35 cm

23,62 x 14,17 x 13,78 in

(TPC24002)



Tania Pérez Córdova (b. 1979, Mexico) lives and works in Mexico City, Mexico. Her artistic practice can be viewed as a continuous exploration of the connections between temporality and the existence of objects, through sculpture, photography, found objects and performance or activation. In her works, objects take on roles as characters, each with its own narrative and undergoing changes under her control, viewing objects as dynamic events rather than static entities. By embedding actions or situations into everyday objects, Córdova emphasizes their autonomy and performative nature and invites viewers into a contemplative journey through the processes that these objects undergo.

Her work reveals how everyday objects can become significant acts within the complex web of social and economic relationships. In doing so, she expands the boundaries between art and everyday life, uncovering deeper connections to social, economic and personal contexts. By working with objects' performative natures and their continuous interaction with the world around us, she provides a deeper understanding of the interconnectedness of time, space and human experience.



TANIA PÉREZ CÓRDOVA
Aglaonema nitidum, 2024
Iron, epoxy clay, plastic, acrylic,
gold plated brass chain, patterns of
leaf damage
100 x 46 x 45 cm
39,38 x 18,13 x 17,75 in
(TPC24001)





Artificial leaves are meticulously crafted to mimic the verdant beauty of nature, yet their serene appearance is disrupted by punctures and tears reminiscent of insect infestations or botanical infections. Through these ruptures, delicate gold chains are suspended from the ceiling, creating an enchanting yet unsettling effect that oscillates between appeal and unease. This juxtaposition of organic and artificial forms blurs the boundaries between the natural and the manmade, inviting contemplation of humanity's intricate relationship with the environment.

The barely visible brass links, steadfast in their stillness, evoke a sense of temporal suspension, while the leaf's surface abrasions serve as poignant reminders of the inevitability of decay and disease. Through these sculptures, viewers are offered glimpses of a multifaceted landscape characterized by intricate power dynamics and fragile beauty. Each work becomes a canvas for exploring the nuanced connections between human existence and the natural realm, prompting contemplation of our place within this complex tapestry of life.

EDUARDO TERRAZAS

1.1.207, 2024 (1.1.207b, 1985)

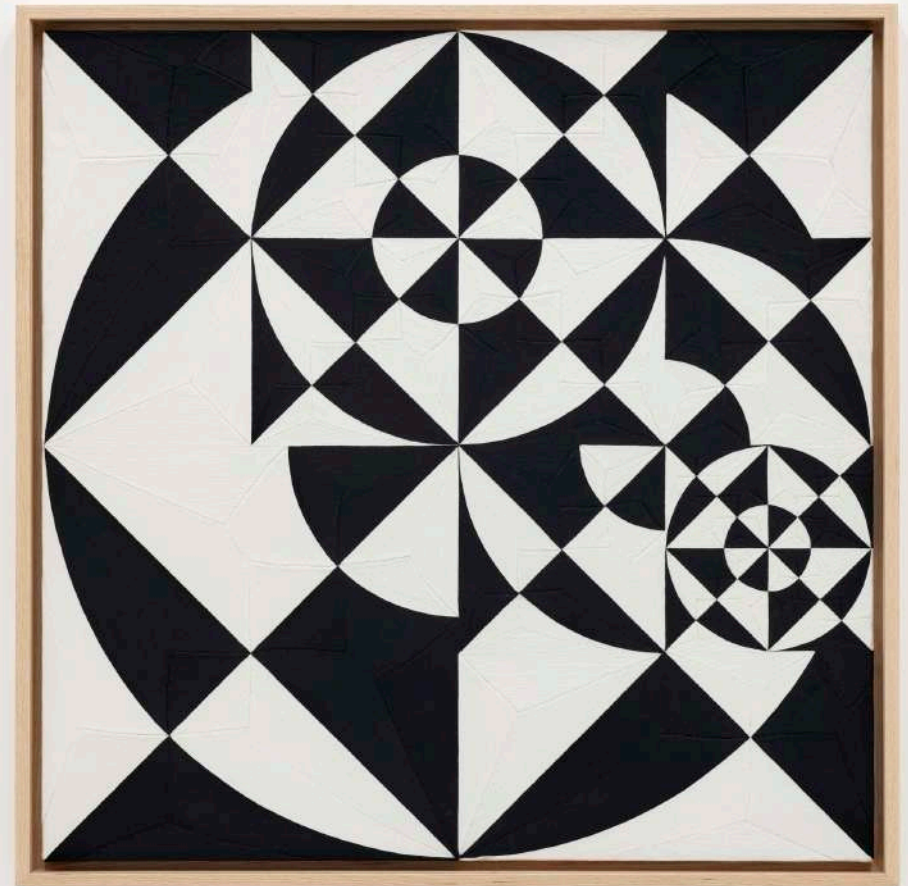
*From the series: Possibilities of a
Structure, Subseries: Cosmos,
1985-2024*

Wool yarn on wooden board covered
with Campeche wax

120 x 120 cm

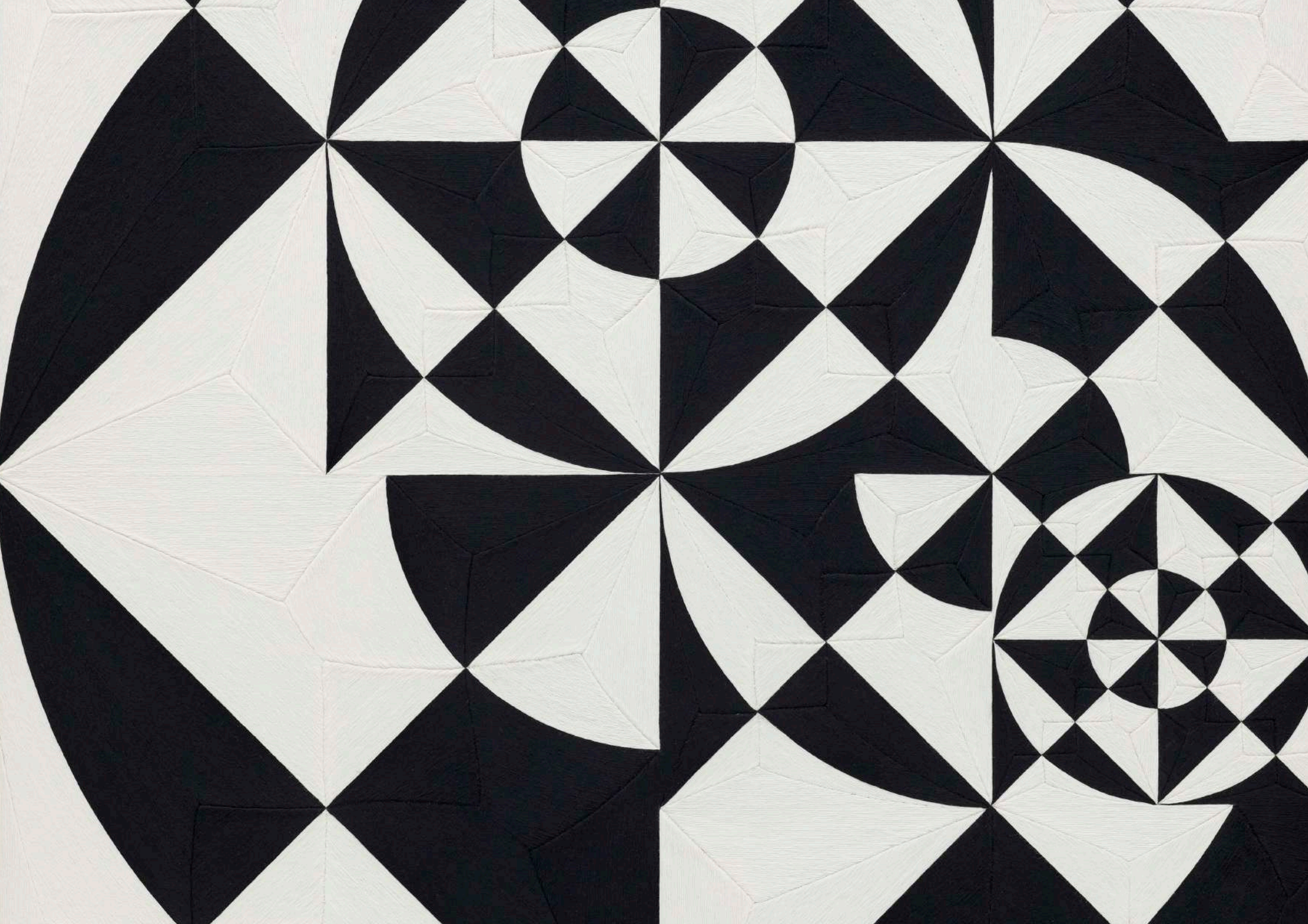
47,24 x 47,24 in

(ET24004)



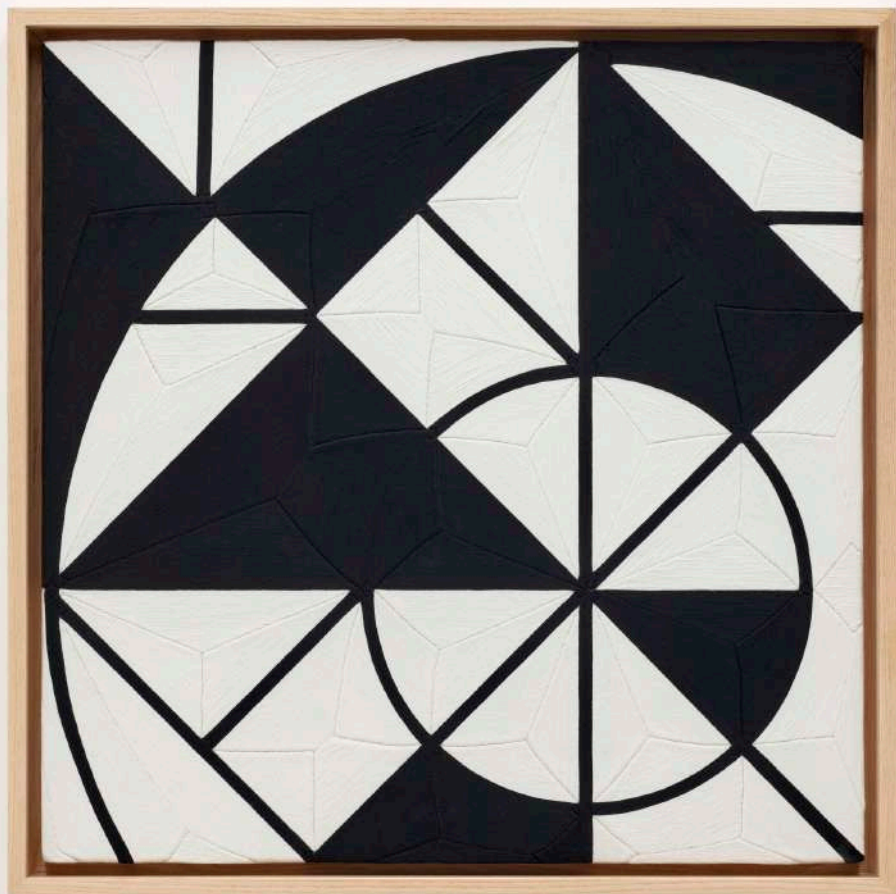


Trained as an architect, Eduardo Terrazas (b. 1936, Mexico), has taken genuine interest in studying and contemplating the complexity of our contemporary world. Spirit, beauty, order, and technique serve as the cornerstones defining his visual universe. His visual reflections stem from a geometric language and a technique inspired by the Huichol tablas, originating from a Mexican indigenous tribe.



Terrazas' technique involves fixing colored wool onto wooden panels coated with Campeche wax, acting as an adhesive. The thread snakes along, reproducing the lines, curves, meanders and changes of direction required by the motif. This process entails tirelessly repeating back and forth movement, during which each strand is tightly glued along the previous one, leaving no gaps or openings between them.

While the Huichol employ this process to represent their cosmogony and the sacred entities animating it, Terrazas uses wood, wax and wool to map the universe. Though the forms are distinct – the former resolutely figurative, the latter abstract – the goal in both cases remains the same: to reveal and share a vividly unique pictorial version of their respective world views. Terrazas has spent a lifetime exploring questions about the nature of the universe through the microcosm of his images. His work suggests both a curiosity about the fabric of our universe and a profoundly human hope for an underlying rationality behind the chaos of the world.



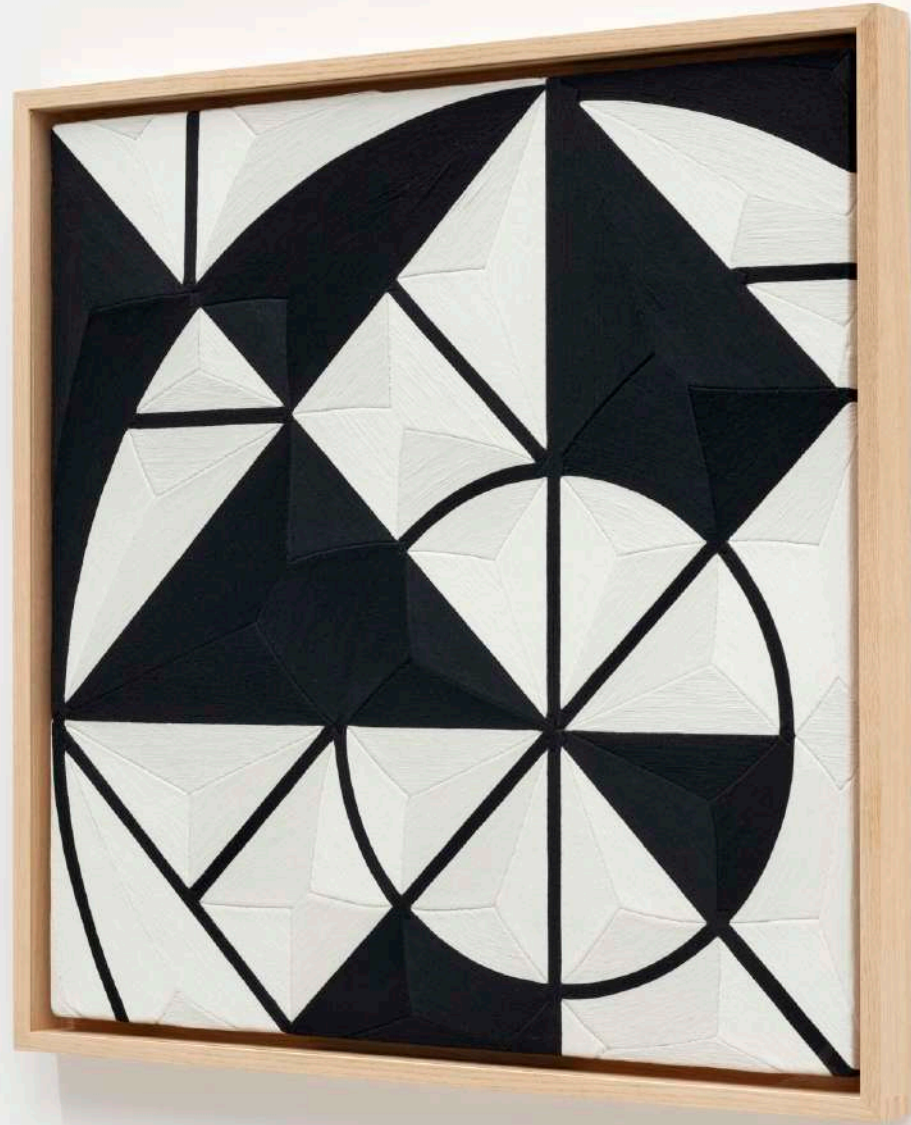
EDUARDO TERRAZAS

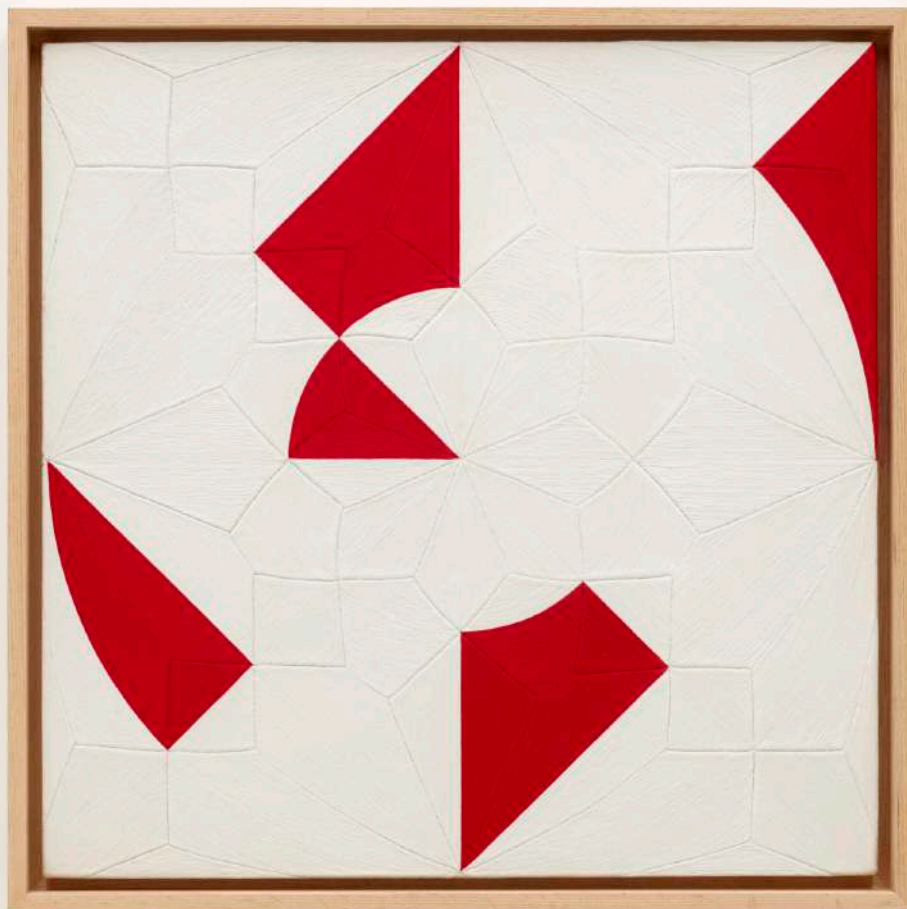
1.1.396, 2024

From the series: *Possibilities of
a Structure*, Subseries: *Cosmos*,
2024

Wool yarn on wooden board
covered with Campeche wax
90 x 90 cm
35,43 x 35,43 in
(ET24003)







EDUARDO TERRAZAS

1.1.502, 2024

From the series: *Possibilities of
a Structure*, Subseries: *Cosmos*,
2020-2024

Wool yarn on wooden board
covered with Campeche wax

90 x 90 cm

35,43 x 35,43 in

(ET24002)



TOVE STORCH

Untitled, 2018

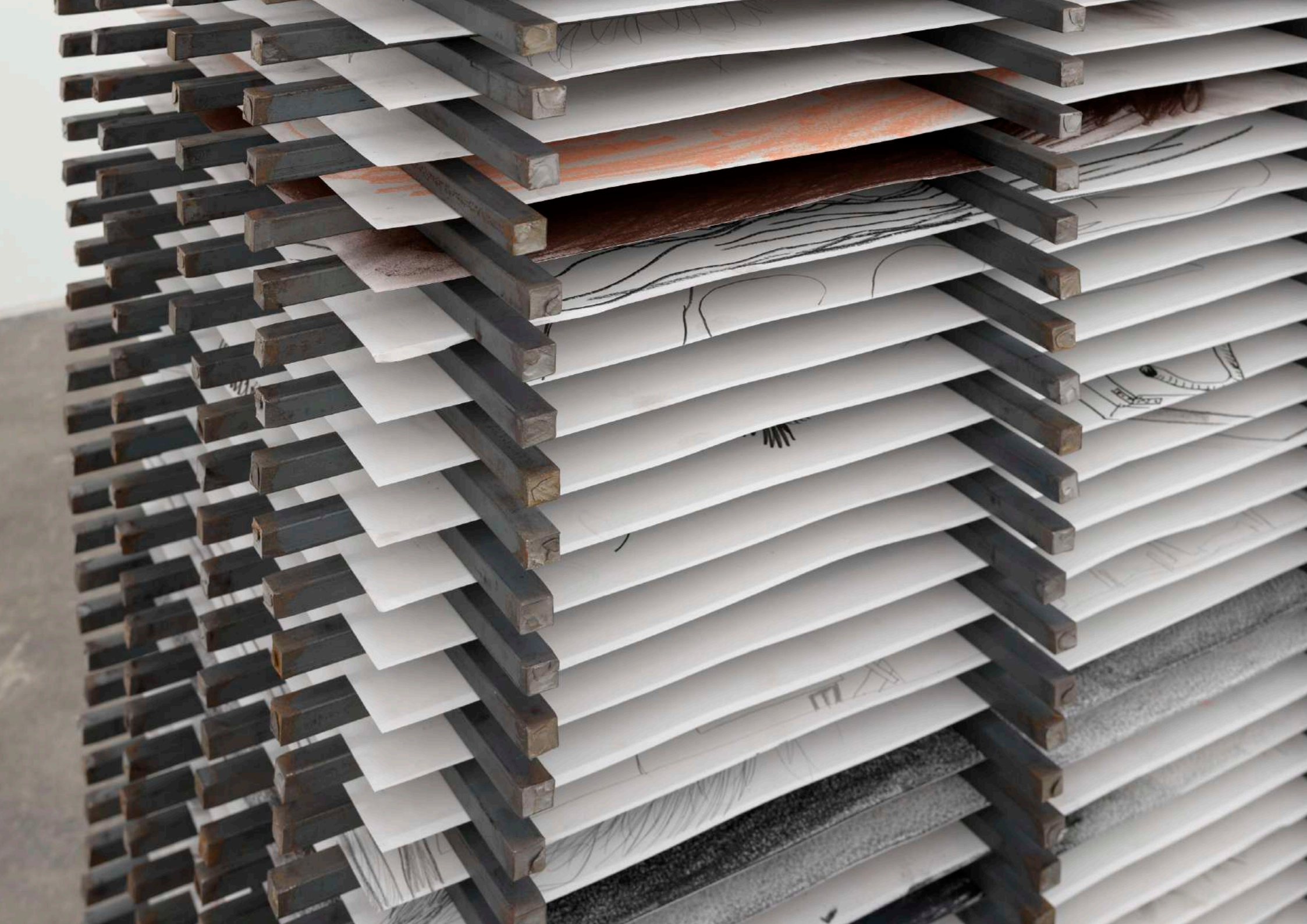
Steel, drawings on paper

169 x 78 x 58 cm

66,54 x 30,71 x 22,83 in

(TS18002)





Tove Storch's (b. 1981, Denmark) artistic project can be viewed as a continuous investigation of sculptural possibilities. Her works challenge the viewer's perception of space and reality, posing questions about what sculpture is and what it can do. Combining a tight minimal expression with delicate, fragile materials, her works give physical shape to complex reflections on form, time, and space. Her mode of expression is positioned between the strictly formal and something directly connected to the body and emotions.



With tight precision, drawings are stacked and laid in spans between raw bars in sharp-edged steel. Only the drawing at the top is fully visible, while the others can be seen only in glimpses through the sides. Organized in layers like an archival act, the drawings transform into objects or sub-components of a larger system rather than actual depictions of something concrete. This act is the artist's trademark, reflecting a general interest in the difference between storing content and carrying importance. Balanced between image and sculpture, the work appears as a hermetic mass of accumulated time and space, of impressions and expressions.

Instead of making a specific statement, the work establishes a formal and non-binding structure for the continuous production of drafts of reality, allowing room for both errors and corrections. Storch elegantly addresses how we understand an image by changing the perspective from which it is usually seen hanging on the wall and reorganizing it into a sculptural form, making the movement and process of being and thinking visible to the viewer.







CARLOS AMORALES
Buried Mythologies 05, 2024
Oil on linen
160 x 120 cm
62,99 x 47,24 in
(CAM24006)

Carlos Amorales (b.1970, Mexico), one of Mexico's most important contemporary artists from the 1990s to the present, explores the boundaries of language, translation systems, and the structure of the ubiquitous Internet to engage in cultural experimentation, placing his work very much in the midst of our times and drawing together aesthetic and ethical questions.



Amorales' Buried Mythologies is a series of paintings showcasing irregular patterns derived from encrypted alphabets, intentionally obscuring 'readable' prose poems that recount autobiographical events from the artist's experiences. The works are characterized by the application of multiple layers of oil stick on stenciled canvas, resulting in a unique fusion of typographical text and painting technique. The deliberate interplay blurs the boundary between legibility and illegibility, presenting a compelling narrative of fragmented meaning.



CARLOS AMORALES

Buried Mythologies 07, 2024

Oil on linen

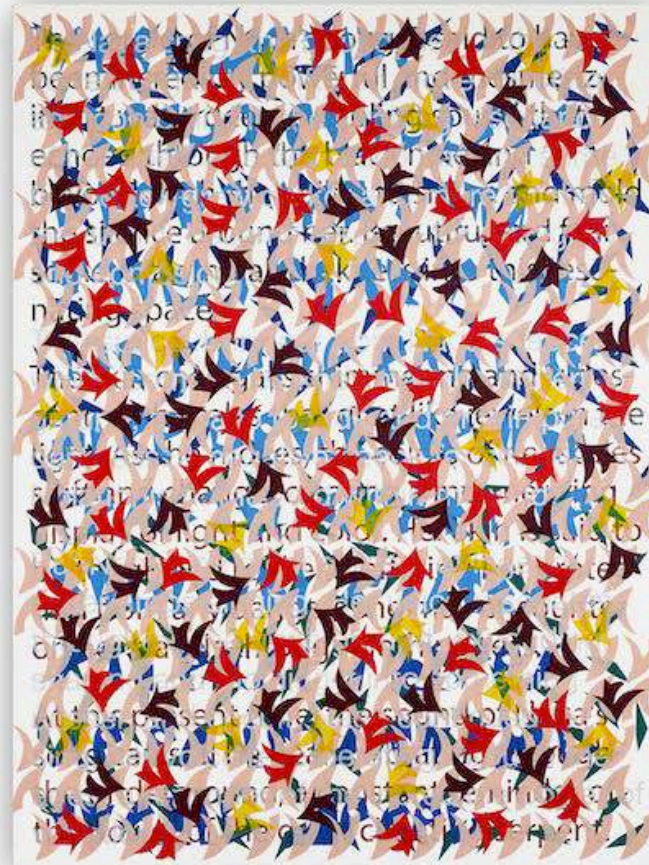
160 x 120 cm

62,99 x 47,24 in

(CAM24007)



CARLOS AMORALES
Buried Mythologies 02, 2024
Oil on linen
160 x 120 cm
62,99 x 47,24 in
(CAM24005)





TORBJØRN RØDLAND

Tree Python, 2023

Chromogenic print, Kodak

Endura paper

110 x 140 cm

43,31 x 55,12 in

Edition of 3

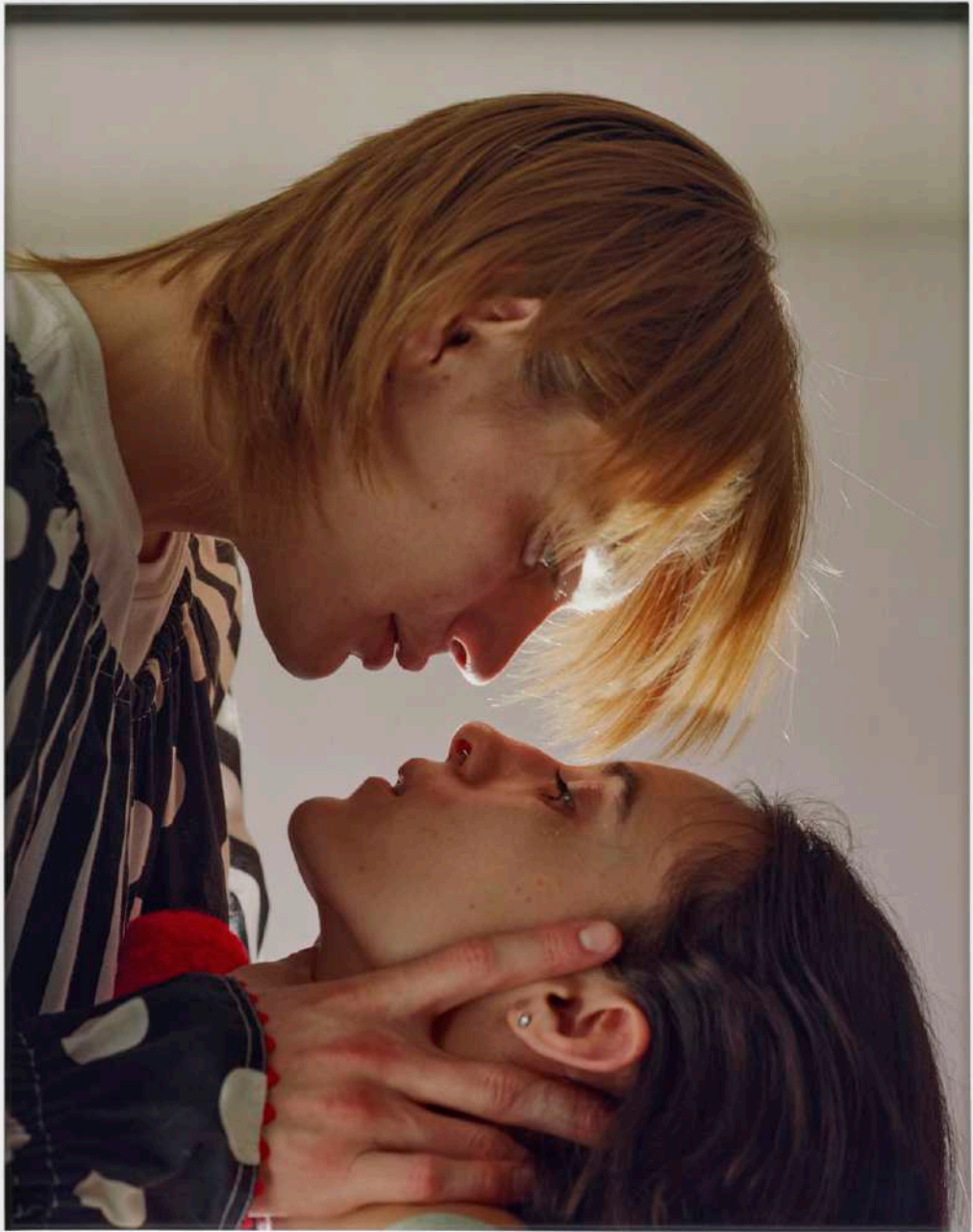
(TRØ23006)





Torbjørn Rødland's (b. 1970, Norway) 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.

In his work, Rødland attempts to seize and integrate truth, rather than deconstruct it, reflecting his inclination to delve into the problematic aspects of contemporary photography and the history of art. He probes popular visual languages in search of both spiritual and perverse qualities, aiming to prolong our engagement with both still and moving images. His works do not offer quick readings; instead, they invite us to explore the layered nature of each image, encouraging personal interpretations based on our cultural, political, and personal contexts.





TORBJØRN RØDLAND
Two Profiles, 2019-23
Chromogenic print,
Kodak Endura paper
57 x 45 cm
22,44 x 17,72 in
Edition of 3
(TRØ23007)



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 of 3
(JKV23002)



Jone Kvie (b. 1971, Norway) explores the understanding of the world and our place in it, delving into the means and limitations of sculpture. His *mise-en-scène* of objects sparks multiple associations, evoking uncertainty and defying a fixed narrative.

The artist examines natural phenomena, including meteors and star clusters, translating them into sculptures that evoke the unknown. Despite their inconclusive relationships to source materials, Kvie strives to distill complex concepts into tangible forms. He considers both the structural properties and the poetic potential of materials, creating sculptures that transcend immediate presence and explore the intersection of art and science.



JONE KVIE
Meteor (M270723), 2023
Bronze
21 x 23 x 21 cm
8,25 x 9 x 8,25 in
(JKV24001)



GERT & UWE TOBIAS

Untitled, 2024

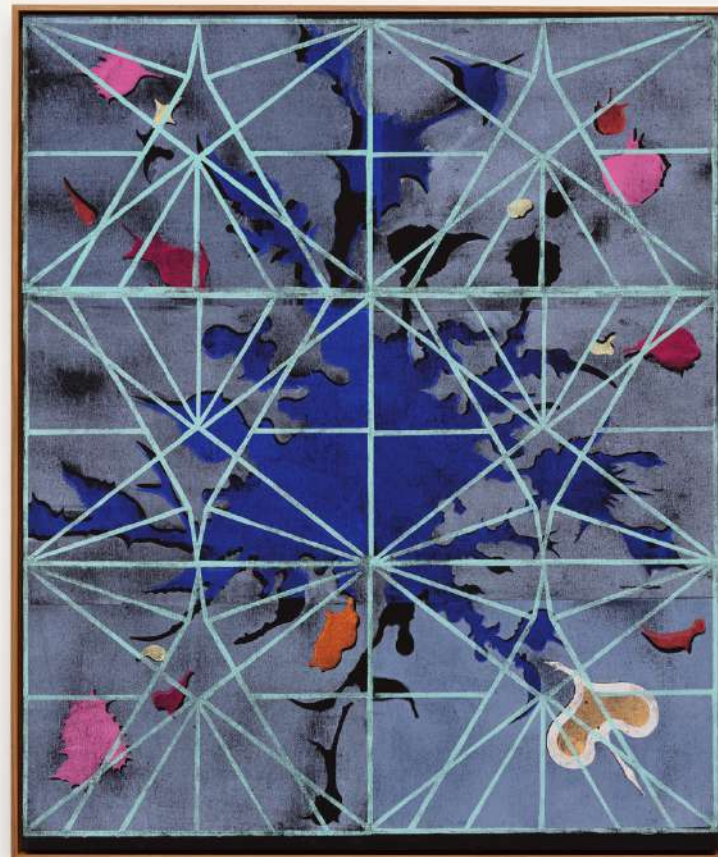
Colored woodcuts on canvas

145 x 120 cm

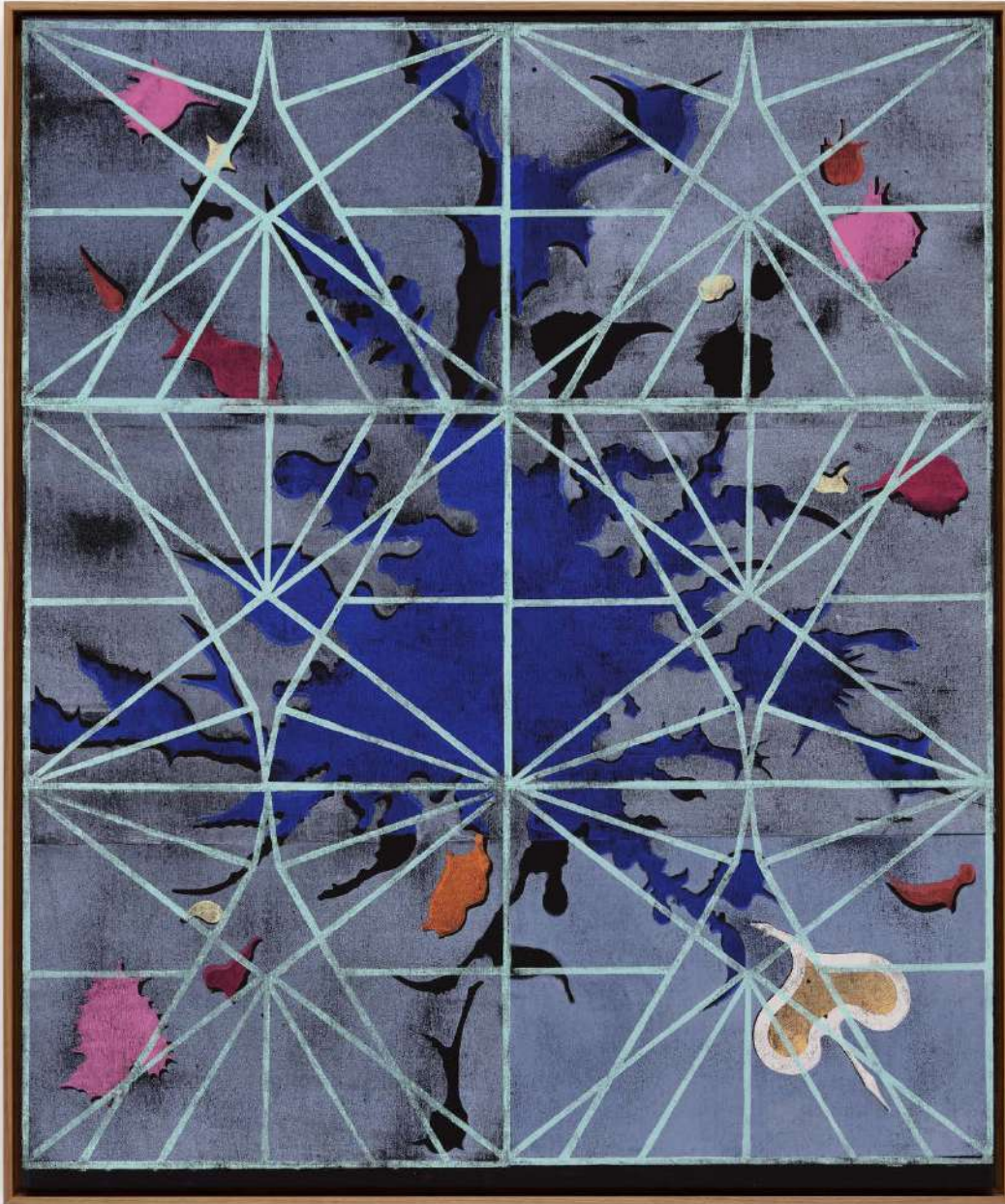
57,09 x 47,24 in

Edition of 2

(GUTO24003)







Gert & Uwe Tobias (b. 1973, Romania) 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, paintings, paper works, and large color woodcuts on canvases. The latter combines the classic painting genre with a well-known printing technique used for traditional propaganda as well as pop art's repetition of motifs. Instead of carving out the figure into the block of wood, they shape the individual motifs in plywood and use a roller to apply paint to the surface of each form, which finally transfers the color to the canvas.

The artistic universe of the duo has a direct connection to different art historical and cultural epochs, reflecting an anti-nostalgic use of images from current popular culture. Inspired by surrealism and abstract modernism, art history is an essential key to opening and grasping Gert & Uwe Tobias' distinctive imagery. This matrix of isms breaks down the conventional distinction between art and craft and provides a renewed opportunity for the imagery of the works to re-emerge on its own terms—as an allegory of the fluctuating character that defines the contemporary art experience.

GERT & UWE TOBIAS

Untitled, 2024

Colored woodcuts on canvas

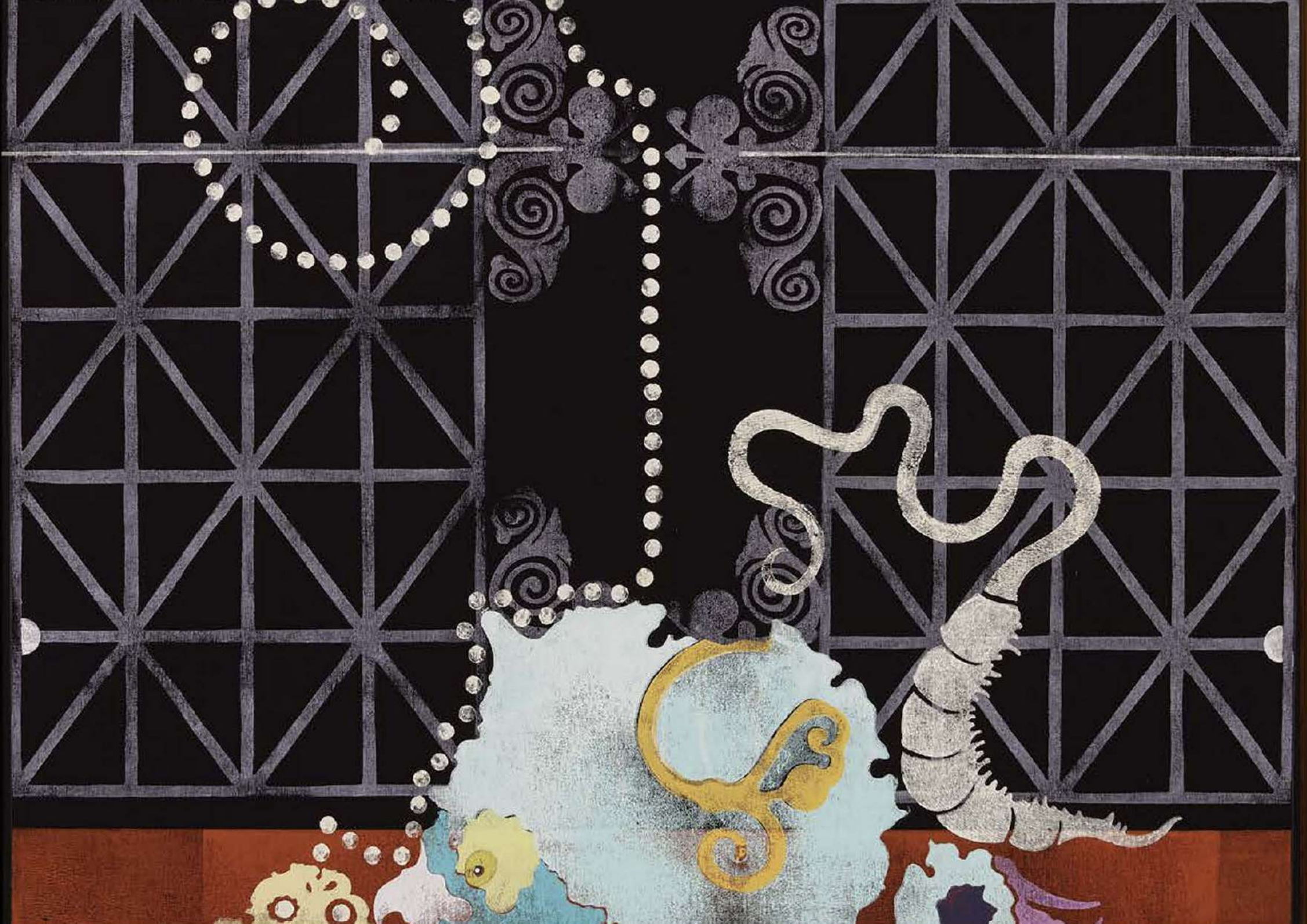
145 x 120 cm

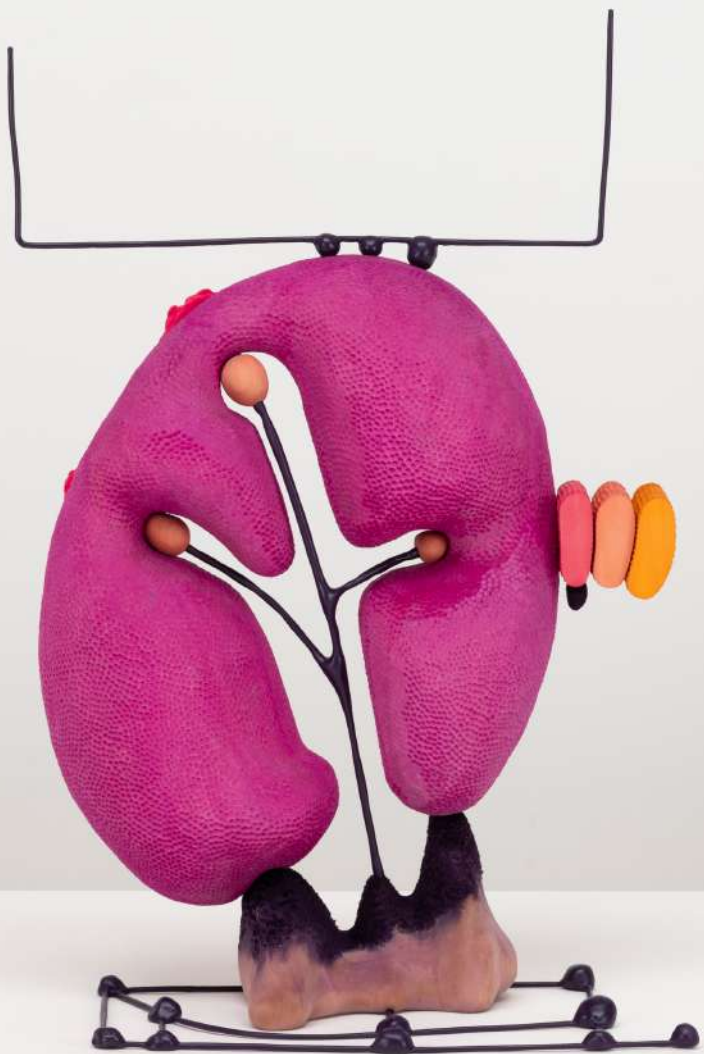
57,09 x 47,24 in

Edition of 2

(GUTO24002)







MATTHEW RONAY
Dispersal Range, 2024
Basswood, dye, acrylic paint,
plastic, steel
65,1 x 43,5 x 25,4 cm
25.63 x 17.13 x 10 in
(MRO24001)

Matthew Ronay's (b. 1976, US) dyed basswood sculptures invite viewers into a realm where tangible forms intertwine with metaphysical energies. Ronay's sculptures present unexpected, perplexing objects, revealing intriguing configurations, further enhanced by an appealingly unrelated yet harmonious color spectrum.

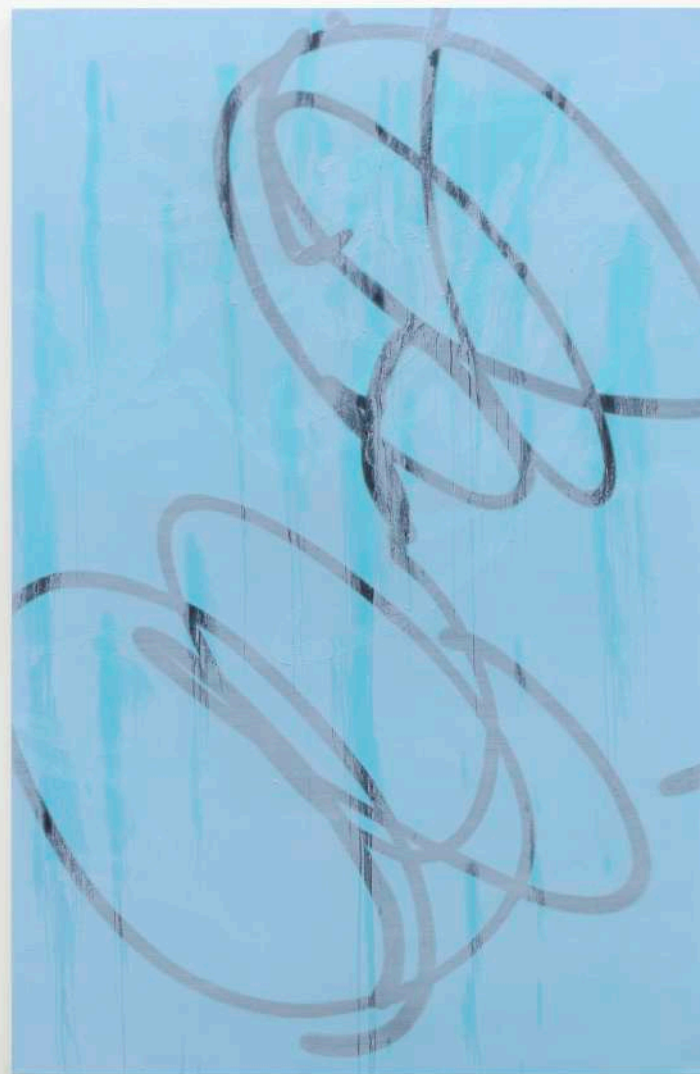


Ronay's sculptures are rooted in automatic drawings, allowing the subconscious mind to guide the hand without preconceived notions. By relinquishing control, the artist taps into deeper layers of consciousness, unveiling hidden aspects of the psyche.

Dispersal Range, 2024, leaves viewers uncertain: Is this an underwater formation, a plant-like structure, or perhaps something not carbon-based at all? Through the deconstruction of context, Ronay creates parables of the familiar and the uncannily bizarre, ultimately challenging perceptions of reality. This interplay brings forth the core of Ronay's artistry, grounded in his profound understanding of form. Seemingly disparate objects give rise to something surprisingly synthesized, immersing viewers in a haptic experience that prompts reflection on the interconnection of humanity and the natural world.



REBECCA LINDSMYR
Sincerely yours (2), 2024
Oil on canvas
230 x 150 cm
90,55 x 59,06 in
(RLI24001)





In her new body of work, *Sincerely Yours*, Rebecca Lindsmyr (b. 1990, Sweden) explores various parameters of the written signature: as language—symbolic and expressive, and as a bureaucratic, political, and social marker of subjectivity, in a negotiation between expressivity and readability. Deliberately deconstructing her own gestures, across contexts ranging from childhood drawings to legal documents, she probes the signature's complex relationship to notions of 'the self,' its invocations in painting, and its role as a core signifier of authenticity and value.

The series delves into possible overlaps between painting discourse and psychoanalytic theory. In her writings, art theorist Isabelle Graw describes the indexicality of painting: the means through which painterly marks have the capacity to carry the ghostlike presence of their absent author. Within psychoanalysis, the index belongs to the prelinguistic sphere—a stage before the acquisition of and submission to the symbolic structures of language, before the formation of an 'I.' Handwriting lingers on a boundary: its communicative aspects belong to the symbolic sphere, but in falling out of readability, handwriting becomes purely indexical.



Pondering the current position of gestural abstraction, as well as painting's potential ability to reflect and project its maker, the series approaches the signature's relation to notions of performativity, using it both as an expressive gesture and a possible stand-in for a subject.

REBECCA LINDSMYR

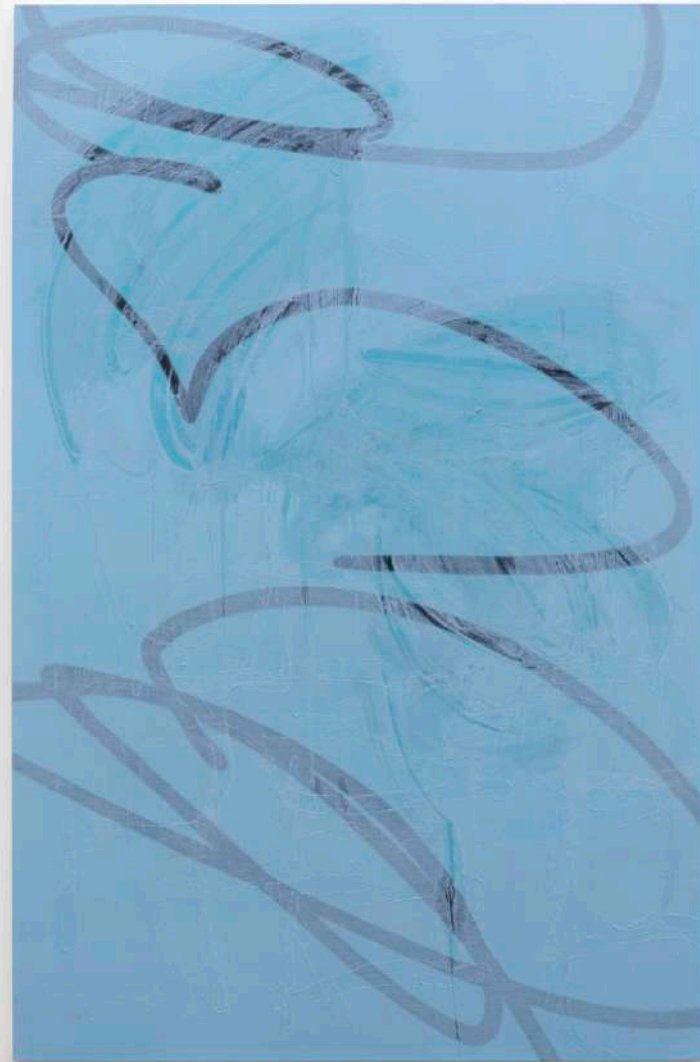
Sincerely yours (6), 2024

Oil on canvas

230 x 150 cm

90,55 x 59,06 in

(RLI24005)





REBECCA LINDSMYR
Sincerely yours (7), 2024
Oil on canvas
230 x 150 cm
90,55 x 59,06 in
(RLI24006)





DARÍO ESCOBAR
Obverse & Reverse LVII, 2023
Leather, nylon, polystyrene,
aluminium, stainless steel
100 x 135 x 130 cm
39,37 x 53,15 x 51,18 in
(DE23024)

Dario Escobar's (b. 1971, Guatemala) practice delves into the formal and conceptual exploration of objects and their insertion into the fields of visual arts and art history. It challenges viewers to reconsider key relations in contemporary life, such as our bonds to mass culture, the elaboration of new identities based on consumption, and the distinction between high and low culture.

The starting point of the work series *Obverse & Reverse* is a reflection on the industrial object, exemplified by a sculpture formed from soccer balls sewn together to create a large cloud. It explores the persistent contemplation of the same object within a sculptural context, presenting a new configuration of an element repeated obsessively, similar to the display of products in supermarkets or sports stores. This series also addresses the concept of accumulation, not from the perspective of ready-made individuality, but from the accumulation of merchandise as raw material for contemporary sculpture.







MICHAEL KVIUM
POV (Point of View), 2023
Oil on canvas
110 x 130 cm
43,31 x 51,18 in
(MKV23029)



Michael Kvium (b. 1955, Denmark) has persistently portrayed the follies of humanity for over four decades across various mediums, including painting, drawing, sculpture, film, and performance. His artistic exploration delves deep into all facets of life, particularly those aspects humanity tends to suppress. While the concealed reality remains acknowledged, Kvium's distinct portrayals have left a profound mark in art history and in the minds of viewers.

Kvium's narrative paintings, resonant with a theatrical performance, unfold on a stage from the rise of the theater curtain to its fall, mirroring the trajectory of life from birth to death. This theatrical quality is deeply rooted in his early engagement with performance art in the 1980s, seamlessly connecting his visual works to the realm of performance. As Kvium poses critical questions about the rise and fall of Western civilization, the theatricality in his oeuvre mirrors the course of life, inviting viewers to engage in profound introspection.



SUPERFLEX

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

Black colored concrete

61 x 30 x 22 cm

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

(SF22015)

SUPERFLEX

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

Black colored concrete

46,5 x 22 x 20 cm

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

(SF22016)



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. SUPERFLEX's (e. 1993, Denmark) *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. Looking beyond human perceptions of time, *As Close As We Get* utilises materials with wildly various relationships to geological time, from stone to specially-made fish-friendly bricks. Many of these materials have been forged by the earth over the course of millennia, and others are brand new, products of human ingenuity.

As Close As We Get is part of SUPERFLEX's open-ended research examining the relationship between humans and other species, proposing a new kind of urbanism that reimagines how we live together. The project is based on the research project *Deep Sea Minding*, commissioned by TBA21-Academy, as a continuation of their program *The Current*.



FOS

()., 2024

Patinated bronze

42 x 47 x 37 cm

16,54 x 18,5 x 14,57 in

Edition of 3

(FOS24002)

FOS' (Thomas Poulsen, b. 1971, Denmark) 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.'



