

# Art | Basel Basel

## NILS STÆRK

BOOTH M8

CARLOS AMORALES  
GARDAR EIDE EINARSSON  
FOS  
GERT & UWE TOBIAS  
MATTHEW RONAY  
THORBJØRN RØDLAND  
TOM SANDBERG  
TOVE STORCH  
SUPERFLEX  
EDUARDO TERRAZAS

### SOLO PRESENTATIONS

JONE KVIE  
TUESDAY – THURSDAY

LEA PORSAGER  
FRIDAY – SUNDAY

### CONTACT

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# NILS STÆRK



## **TORBJØRN RØDLAND**

*Old Broom*, 2015 - 2018

Chromogenic print, Kodak Endura paper

60 x 76 cm (23,62 x 29,92 in)

Edition #2/3, 1AP

(Inv# TRø 18 007.2)

## **ABOUT:**

Rødland's approach to the photographic medium, where he uses analogue photography in mostly staged scenarios, draws attention to the constructed nature of the image, while leaving open the potential for unexpected outcomes. His images hold the viewer's gaze and as the artist states, his photographs aim to keep you in the process of looking. In the work *Old Broom* a little boy has sucked a pen in the ear with a tape stuck on it, trying to listen to the silents of the frozen sound on the ribbon of the tape. He looks straight forward with a gaze that is both questioning and wondering. Through out Rødland's work he creates a disruption off the realm, which simultaneously inhabit and defamiliarize the everyday life.

Torbjørn Rødland (b. 1970, Stavanger, Norway, lives and works in Los Angeles and Oslo) has been the subject of a number of institutional solo exhibitions, including shows at Serpentine Galleries (UK), Fondazione PRADA Osservatorio (IT), Whitney Museum's Public Art Installation (USA), Kunsthall Stavange (No), Hiroshima City Museum of Contemporary Art (JA), P.S.1 Contemporary Art Center (USA). Torbjørn Rødland is currently presenting his solo exhibition *The Fifth Honeymoon* at Bonniers Konsthall in Stockholm. The exhibition has previously been presented at Bergen Kunsthall and will travel to KIASMA in Helsinki in September 2019.



# NILS STÆRK



## **GERT & UWE TOBIAS**

*Ohne Titel/Untitled, 2019*

Coloured woodcut on canvas

200 x 168 cm (78,74 x 66,14 in)

Edition #2/2

(Inv# GUTo 19 004.2)

## **ABOUT:**

The Transylvanian-born Germany based artist duo, Gert & Uwe Tobias are collaborators and identical twins. The Tobias brothers paint, sculpt, draw with a typewriter and make large scale woodcuts. The duo is recognized for their renewed and colorful take on traditional media combining woodcut printing and painting. Their visual language appears like a surrealistic fairytale with animalistic and botanical figurations appearing on large-scale woodcuts on canvases – all of which display lush, vivid color and strong graphic compositions.

Drawing on sources as diverse as popular culture, traditional Eastern European folk art and art historical movements such as constructivism, the Tobias brothers create artworks that are both playful and haunting.

Gert & Uwe Tobias (b.1973, Transylvania) are collaborators and twin brothers. Since graduating from the art academy in Braunschweig in 2002, they have been seeking to redefine ways of making art. In March 2019 Gert & Uwe Tobias opened their first solo exhibition at Nils Stærk, at the same premiering in Scandinavia. The exhibition continues a large number of international exhibitions amongst others; Museum Morsbroich, Leverkusen, DE; FRAC Auvergne, Clermont-Ferrand, FR; Gemeentemuseum of contemporary Art, Den Haag, NL; La Conservera, Ceuti/Murcia, ES; Kunstmuseum Bonn, DE; MoMA Museum of Modern Art, New York, USA. Their work can be found in museum collections worldwide such as UCLA, Hammer Museum of Art, Los Angeles, USA; Sammlung Goetz, Munich, Germany; FRAC Auvergne, Clermont Ferrand, France; Kunstmuseum Bonn, Bonn, Germany; MoMA Museum of Modern Art, New York, USA.



# NILS STÆRK



Gert & Uwe Tobias  
*Untitled*, 2018  
Colored woodcut on canvas  
200 x 168 cm (78,74 x 66,14 in)  
Unique,  
(Inv# GUTo 18 025)

# NILS STÆRK



## **MATTHEW RONAY**

*Consent*, 2019

Basswood, dye, gouache, flocking, plastic, steel

Includes pedestal

115,6 x 48,3 x 25,4 cm (45,5 x 19 x 10 in)

(Inv# MRo 19 001)

## **ABOUT:**

Phenomenology as a continuous interest pervades Mathew Ronay's vibrant skillful handcrafted wooden sculptural work of bright colors. *Consent* is the latest work by American artist Matthew Ronay - based on a pedestal, incorporated into the work, the sculpture bend over, drip down into the cleft and raise on the other side the pedestal. Like two organic forms that simultaneously melt naturally together and are forced to be connected by the red line that holds the two parts together, before it slips down and into the open red hole in the inner part of the pedestal.

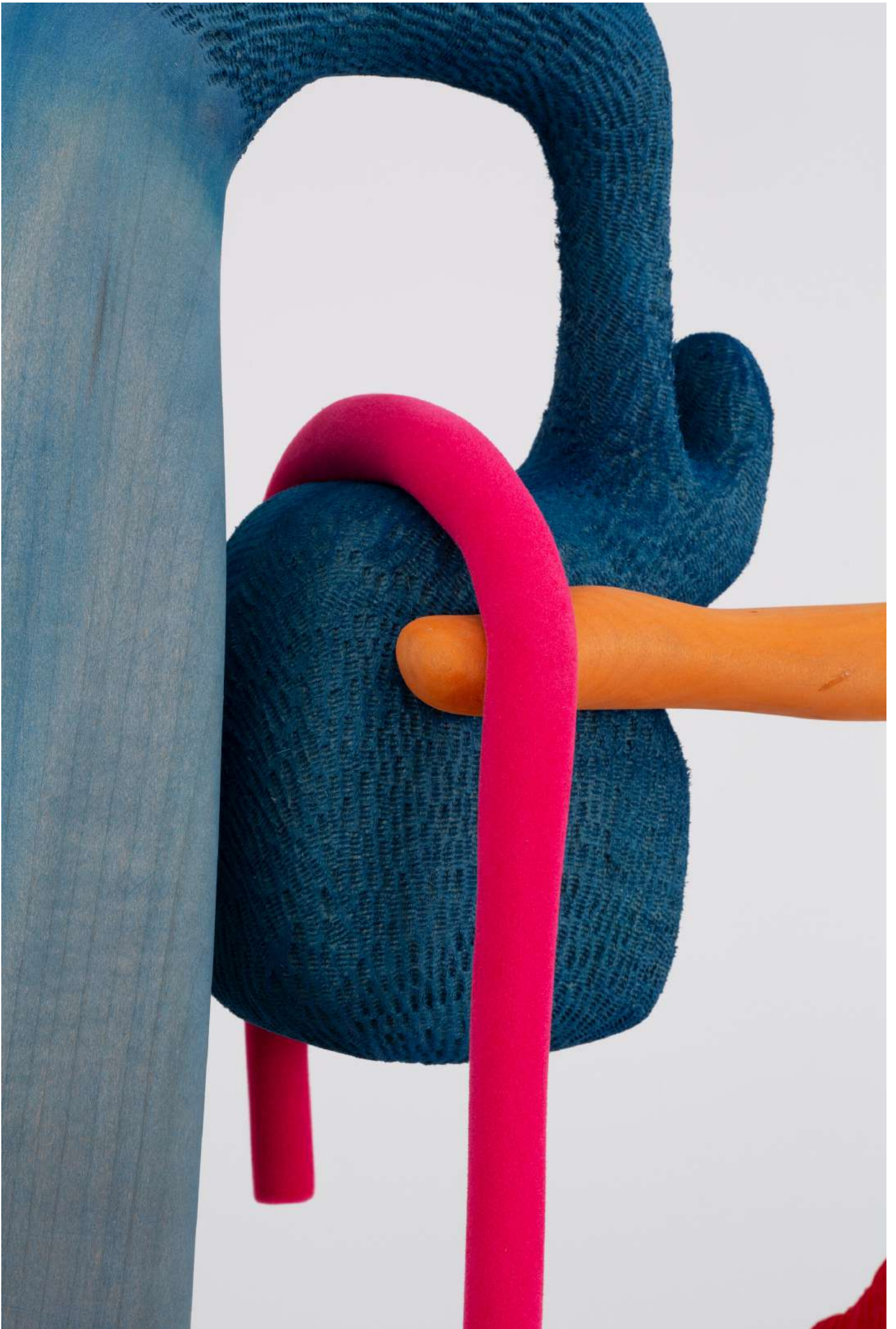
Ronay draws out the totemic and surreal qualities of objects that appear to be physically and psychologically uncomfortable, such as nakedness, sexuality, digestion, disease and aging. Through his distinctive use of form and color, they refer to traditions of non-western art making and American folk art, as well as spirituality and psychedelia. His works are structures of experience and consciousness transformed into abstract objects in wood and fabric, which range in scale from small free-standing and wall-based sculptures to immersive installations.

Matthew Ronay (b. 1976, Kentucky, USA. Lives and works in NY). He is represented in collections like AroS Art Museum in Aarhus (DK), The Whitney Museum of American Art, New York (US) and the Pérez Art Museum in Miami, Florida (US) a.o.

Matthew Ronay will open his 5th solo exhibition at the gallery with new works August 28, 2019.











# NILS STÆRK



**GARDAR EIDE EINARSSON**

*A Manual for Direct Action (pink)*, 2019  
Acrylic, gesso and graphite on canvas  
220 x 180 cm (86,61 x 70,87 in)  
(Inv# GEE 19 002)

**ABOUT:**

The painting is based on a book with the same name published in 1965. The tag line was “strategy and tactics for civil rights and all other non-violent protest movements.” I picked it of course for its contents related to protest and resistance but also because the phrase itself seems to speak about painting, with the three words Manual Direct Action in many ways describing the actual process of painting.

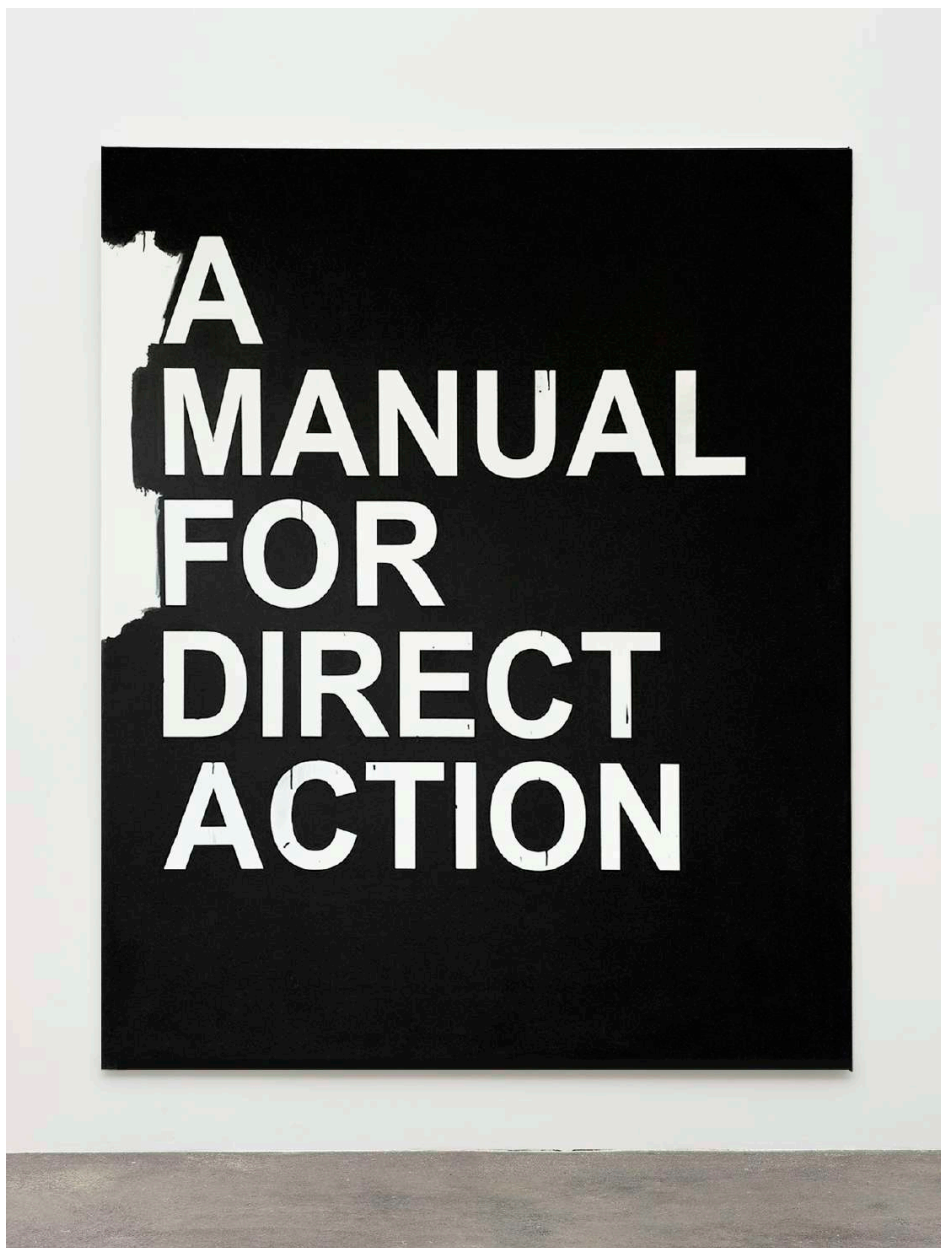
The notion of subversion and the undermining of the establishment is present, yet without being an aspiration of the artist, this obviously point to the classical notion of the artist’s position in society. All his works relate to the anti institutional and to the interference of concepts of freedom and the structures and organizations in society.

Gardar Eide Einarsson (b. 1976, Oslo, NO) lives and works in Tokyo, JP.

Einarsson has exhibited at Bergen Kunsthall, NO; Kunsthalle Fridericianum, Kassel, DE; Bonniers Konsthall, Stockholm, SE; Reykjavik Art Museum, IS; Astrup Fearnley Museum of Modern Art, Oslo, NO; Museum of Modern Art, Fort Worth, US; Kunsthalle Wien, AU; Museo Tamayo, Mexico City, MX; a.o.

**A  
MANUAL  
FOR  
DIRECT  
ACTION**

# NILS STÆRK



Gardar Eide Einarsson  
*A Manual for Direct Action (black)*, 2018  
Acrylic, gesso and graphite on canvas  
220 x 180 cm (86,61 x 70,87 in)  
(Inv# GEE 18 018)

**A  
MANUAL  
FOR  
DIRECT  
ACTION**





# NILS STÆRK



IT IS NOT THE END OF THE WORLD

## **SUPERFLEX**

*It Is Not The End Of The World (wall version), 2019*

Led lights, plexiglas, aluminum letters, power adaptor

250 x 37 x 8 cm (98,43 x 14,57 x 3,15 in)

Edition #1/5, 1AP

(Inv# SF 19 002.1)

## **ABOUT:**

As the Greenland ice sheet is unable to absorb water from the ocean as a result of high temperatures, sea levels will rise in the Northern hemisphere as melt water flows into the ocean, leaving large parts of Northern Europe submerged in The North Sea. Humans in our current form have roamed this planet for a mere period of 300,000 years – less than 0.01 % of the history of Earth. During our relatively short stay we have managed to create a footprint on the entire ecosystem comparable to that of major natural disasters such as volcanic eruptions, earthquakes and meteor impacts.

A dystopian future seems to approach as the end of the era of humans draws nearer. But from a larger perspective, this finality can be questioned. Throughout history Earth has shown its ability to transgress and redefine life again and again, and will most likely do so in a post-human era. IT IS NOT THE END OF THE WORLD is a work by SUPERFLEX that presents the familiar phrase as a LED light sign installation reminiscent of a commercial billboard. The viewer is invited to reflect upon our present role in a world of escalating climate change and an apocalyptic human future while imagining a future world of lively, diverse and perhaps even humanlike lifeforms.

IT IS NOT THE END OF THE WORLD is a work originally made for the exhibition platform Cisternerne in Søndermarken in Frederiksberg, Denmark. The Danish artist collective SUPERFLEX has reshaped and flooded the former water reservoir of the Danish capital, now functioning as an underground art hall. With sci-fi elements, SUPERFLEX creates a surreal, yet plausible, scenario where climate change has altered society drastically. A changing area is the first element you will encounter in the large-scale installation “It is not the end of the world”. Now, you’ll have to change into a pair of wellingtons before you can move on from here. The artist collective SUPERFLEX has staged a time travel into the future in the dark, underground halls of Cisternerne. A flood has occurred, decay has begun, and the visitor will encounter relics that seem to come from a distant past: our own present. In the cave-like and different climate of Cisternerne, the visitor will take in the exhibition not only with the eyes and mind but with the entire body.

# NILS STÆRK

The members of SUPERFLEX have used their position as artists to pose questions of political, economic, and environmental behavior and responsibility. The group has looked at how small changes within language can break daily patterns and routines; small linguistic “obstructions” enable us to act and think differently in social situations in daily life. The topics of workers’ rights, copyrights, human rights, and environmental rights are real, they are global, and they are important; by twisting them slightly from their original context SUPERFLEX playfully manages to create conversations around these pressing issues.

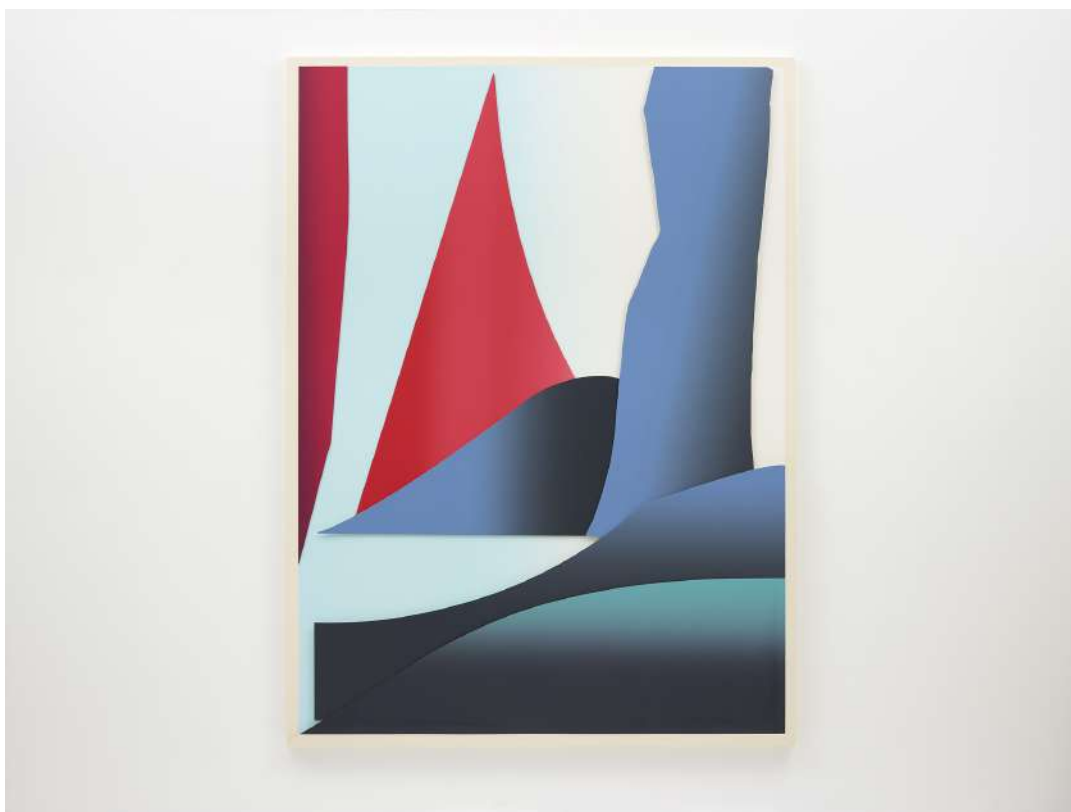
SUPERFLEX was founded in 1993 by Jakob Fenger, Bjørnstjerne Christiansen and Rasmus Nielsen. With a diverse and complex practice, SUPERFLEX challenges the role of the artist in contemporary society and explores the nature of globalisation and systems of power. SUPERFLEX has gained international recognition for projects and solo exhibitions around the world, including The Turbine Hall, TATE Modern London, Kunsthalle Basel, Basel; the Mori Museum, Tokyo; Van AbbeMuseum, Eindhoven; South London Gallery, London and the 21st Century Museum of Contemporary Art, Kanazawa. The group has participated in international biennials such as the Gwangju Biennale, Istanbul Biennial, São Paulo Biennial, Shanghai Biennial, and in the Utopia Station at the Venice Biennale. SUPERFLEX is represented in several public art institutions, such as MoMA, New York; Hirshhorn Museum, Washington; Louisiana Museum of Modern Art, Copenhagen; The Hammer, Los Angeles; Kunsthaus Zurich, Zurich; Museum Boijmans Van Beuningen, Rotterdam and Colección Jumex, Mexico City.

IT IS NOT THE END OF THE WORLD

IT IS NOT THE END OF THE WORLD



# NILS STÆRK



## CARLOS AMORALES

*Backdrop for Ghosts I*, 2018

Silkscreen ink on wooden panels

214 x 158 cm (84,25 x 62,2 in)

(Inv# CAm 18 001)

### ABOUT:

Carlos Amorales explores the limits of language systems and uses graphic production as a tool to develop alternative linguistic structures that allow new forms of interpretation. Amorales has invented a form of abstract typography as a strategy to preserve contents that would be silenced if they were in legible form.

This becomes evident in the series of three-dimensional paintings *Backdrops for Ghosts I-VIII* (2018) where silkscreen ink on wooden panels unveil a set of abstract forms that define the graphic quality of the painting. The work appears before us as an abstract set of forms, which gives it a performative element. However, when you look closer, an alphabet of more than 50 different signs unveils, and the work suddenly allow new poetic forms of interpretation.

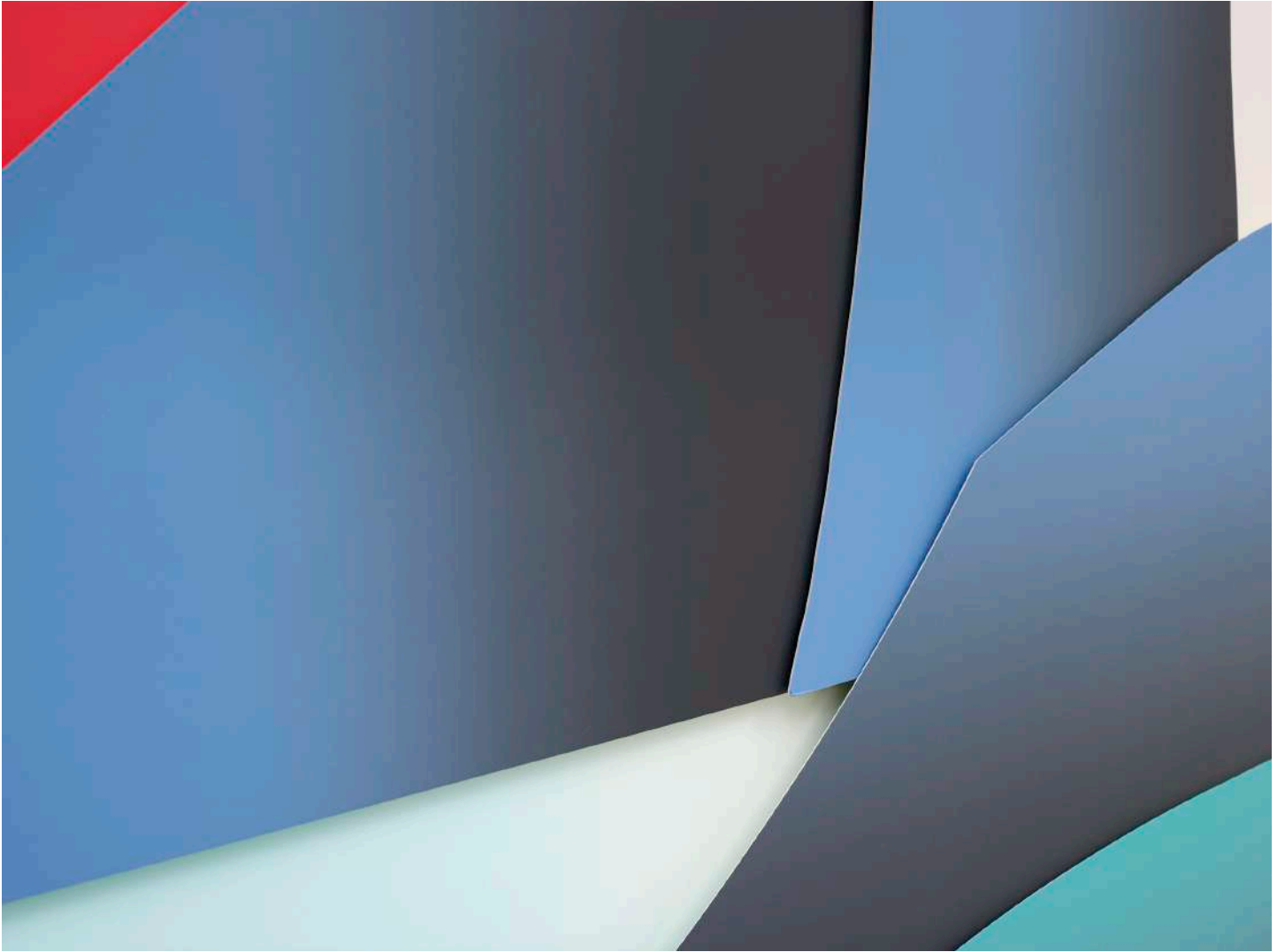
As a multidisciplinary artist, Amorales works within a wide range of media such as painting, drawing and sculpture; as well as performance, installation, sound art, film and writing. He seeks to explore the limits and coherence of art and society in relation to language and the individual.

Carlos Amorales (b. 1970, Mexico. Lives and works in Mexico City, MX).

Amorales is a multidisciplinary artist, working within a wide range of media such as painting, drawing and sculpture; as well as performance, installation, sound art, film and writing. Amorales represented Mexico at the 57th Venice Biennale in 2017. He is represented in public art collections like; MoMA New York, Guggenheim Museum, TATE London, Museo Tamayo and MUAC a.o.

Currently solo exhibitions at Fondazione Pini in Milan, Italy. MUAC in Monterrey, Mexico. Bampha ArtWall, Berkeley, USA. From November 2019 solo at Stedelijk Museum, Amsterdam, NL.









# NILS STÆRK



## **EDUARDO TERRAZAS**

*Possibilities of a Structure: Cosmos 1.1.350, 2019*

Wool yarn on wooden board covered with Campeche wax

120 x 120 cm (47,24 x 47,24 in)

(Inv# ET 19 002)

## **ABOUT:**

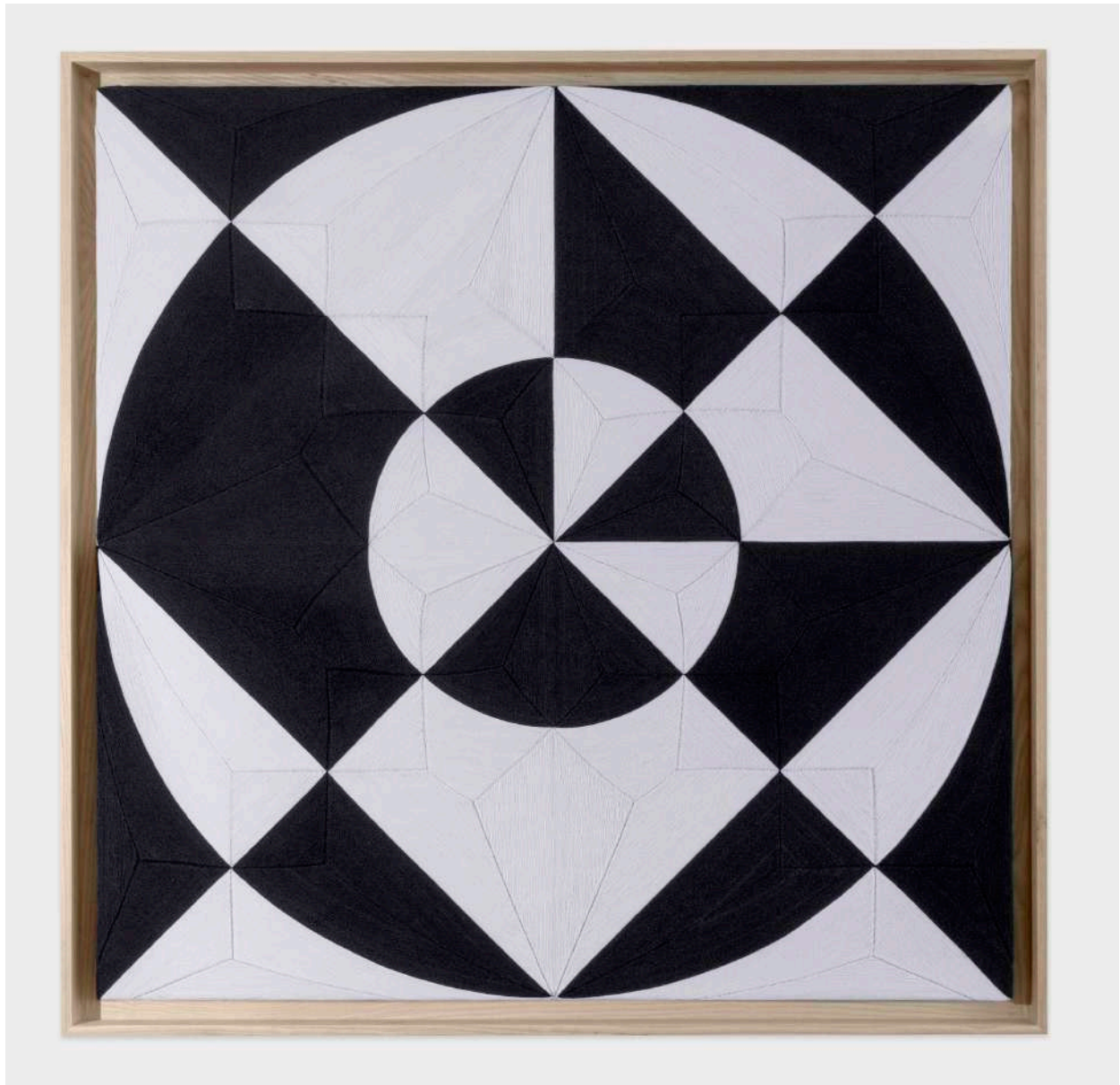
The work is bound together through the common interest in structure and tactility – themes that seem also to connect Eduardo Terrazas' work as an artist and as an architect. This black and white work from the series Cosmos belong to the series of one component within the overarching enquiry Possibilities of a structure, that Terrazas developed in the 70's. The work is a system of geometric combinations. An outer circle represents the celestial sphere, while two intersecting diagonals both vertical and horizontal, that cross each other in the center of the work as an equate reference to the center of the universe, gravity, atomic energy and electromagnetism. The second circle in the center of the work refers to the earth while in the gap to the next other circle is a space occupied by further substructures like the forces of life on earth. These gaps are in this work divided in lack and with spaces while in other of Terrazas works they will be filled with multiple colors.

Terrazas' art exists in a constant dialogue with the society that surrounds him. Like this work that applies a technique that has been used for centuries by the indigenous Mexican tribe Huichol. Wooden panels are covered with Campeche wax into which threads of yarn are laid to compose a pattern made by Terrazas. Terrazas works in series where he explores the possible variations of a chosen structure, which seem to become indefinite when lines and colors are juxtaposed.

Eduardo Terrazas (1936, Guadalajara, MX) lives and works in Mexico City, MX. Terrazas got his broad breakthrough in 1968 when he designed the visual identity for the Olympic Games in Mexico. His work has been shown at art institutions like Museum Carrillo Gil, Mexico City, (MX), The 11th Sharjah Biennial,( UAE), MoMA, New York (US), Museum of Contemporary Art (MCA), Denver (US), Jumex Museum, Mexico City, (MX) a.o.



# NILS STÆRK



Eduardo Terrazas

*Possibilities of a Structure: Cosmos 1.1.349, 2019*

Wool yarn on wooden board covered with Campeche wax

120 x 120 cm (47,24 x 47,24 in)

(Inv# ET 19 001)



# NILS STÆRK



## FOS

*Untitled*, 2019

Salt, aluminium, Plexiglas

46.5 x 36.5 x 7 cm (183,07 x 143,7 x 2,76 in)

(Inv# FoA 19 017)

## ABOUT:

FOS' artistic practice is characterized by a fascination for creating social scenarios that rely on human interaction to come to life between room, object and viewer. His work has throughout time circled around and questioned what constitutes a sociality and his explorations with language. FOS uses his objects as a tool to create a functional frame. He 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. The untitled wall object makes use of natural materials like salt, water and oxygen - together they create a chemical reaction and as the water evaporates drips of colors are added and a crystallized landscape of salt appear. FOS has been experimenting and developing the technique of the production of his significant unique salt pieces. These crystallized landscapes in round, squared and triangle formats captured within a brass frame were presented for the first time at his solo exhibition "Clutch" at London based gallery Max Wigram in 2010. When FOS opened his solo at The National Gallery in Copenhagen in 2011 the salt pieces appeared again as a primary representative of his practice as a continuous experiment with materials and consistencies. The salt piece has become a continuing series in his practice.

FOS' (Thomas Poulsen, b. 1971, DK) works have been shown at The Danish Pavilion at Venice Biennale, Venice (IT), The National Gallery, Copenhagen (DK), Museo Tamayo, Mexico City (MX) a.o. Followed by public, permanent installations like furniture design for CÉLINE, store worldwide. and a Champagne bar at The Royal Theater, Copenhagen (DK).



# NILS STÆRK



## TOVE STORCH

*Untitled*, 2019

Ceramics, wood

195 x 108 x 63 cm (76,77 x 42,52 x 24,8 in)

(Inv# TS 19 015)

### ABOUT:

In her most recent work, Tove Storch has placed 12 ceramic objects on a white painted metal shelf. She continues her investigations of a sculptural form, and the spatial possibilities and structures, by which she is finding new ways to explore how an object can take form and how it can be perceived.

The ceramic material marks a new direction in Storch's body of work, a way which allows her to keep tracing methods on how to materialize the process of creating. Storch also continues experimenting with the combination of materials, which often create the similar friction or movement she is aiming to reveal by allowing the working process to become visible. The meeting between metal and ceramics shows how contradictions of materials and structures can create a new spatial experience. In her most recent works, Tove Storch is interested in how clay changes from a soft material to a hard form, from wet to dry, and how movement can be shown in a static object. Movement is an essential part of these sculptures because it is how the working process reveals itself to the viewer, and the process itself marks an absolute center point in Storch sculptures; The sculptures stand there as if they were a frozen image of a movement, caught in the very moment when the ceramic and glaze feel into place. Storch then continues her investigations of how the character of a material changes accordingly to the counter material and how the combination of a soft and hard material affects our experience of a sculptural form.

Tove Storch's artistic project can be viewed as a continuous investigation of sculptural possibilities. Her works challenges the viewers perception of space and reality and ask questions to what sculpture is and is able to do. In a combination of a tight minimal mode of expression and delicate, fragile materials her works give physical shape to complex reflections on form, time and shape.

Tove Storch (b. 1981) lives and works in Copenhagen. Storch has exhibited at S.M.A.K. (Ghent), Museo de Arte Moderna (Rio de Janeiro), The Louisiana (Humblebæk), Centro de Arte Moderna - Fundacao Calouste Gulbenkian (Lisabon), Utah Museum of Contemporary Art (Salt Lake City) a.o.









# NILS STÆRK



## **TOM SANDBERG**

### *Untitled*

Analogue silver gelatin print on baryta paper

57 x 67 cm (22,44 x 26,38 in) Paper size: 40,4 x 30,3 cm

Print size : 26,3 x 33,9 cm

Framed 57 cm x 67 cm

(Inv# TSa 19 020)

### **ABOUT:**

Tom Sandberg is known for his seductive and tactile black & white photographs. The characteristic works in rich grey tones have since the 1970s been the Norwegian artist's undoubted signature.

Sandberg was a photographer and a human being in constant motion, drawn by the magic of the moment and always hunting for his next motif. The presented work originates from Sandberg's collection of photographic baryta prints created in his personal darkroom at his house at Ekely, Oslo. In Sandberg's classical in-depth process in the darkroom, he projected light by means of an enlarger through the carefully selected film negative onto the photographic paper. During exposure, the artist meticulously calibrated the amount of light and time projected onto the image.

In his work, Sandberg explored the surface and depth ratio in a motif and built an often ambiguous, yet very recognisable world of images. Sandberg's photographs reveal his fascination for a complex visual reality; he consistently managed to capture cloud formations in the very moment that they would take on a different and more personal presence. Both his figurative and non-figurative works bear the same high level of intensity. Even the seemingly abstract works attracts the eye and engage our own mental images. The counterpoints in Sandberg's recurring subjects range widely; clouds, smoke and shadows. The seemingly divergent subject matter shares a state of being in transit. Together they form an associative narrative – a translucence that travels through meteorological and urban scenes.

Tom Sandberg (Norway 1953-2014) has exhibited P.S. 1. MoMA, New York, US; The Astrup Fearnley Museum of Modern Art; Fondazione Fotografia Modena; Magasin 3, Stockholm Konsthall; Kunstnernes Hus, Oslo; Lillehammer Kunstmuseum

# NILS STÆRK



Tom Sandberg

*Untitled*

Analogue silver gelatin print on baryta paper

Paper size: 40,3 x 30,3 cm

Print size : 18,4 x 27,6 cm

Framed 57 cm x 67 cm

(Inv# TSa 19 014)

# NILS STÆRK

## SOLO PRESENTATION

### JONE KVIE

TUESDAY – THURSDAY

As a sculptural artist Jone Kvie engages in material specificity, utilizing traditional sculpting materials such as marble and bronze as well as more modern materials like steel, and aluminum in combination with contemporary mutant materials like concrete. Kvie is interested in our physical nature how materials coming from nature can be transformed into expressing the psychological connotations of the materials and forms – his sculptures can be read as a materialization of the way we humans inhabit environments. Kvie relates strongly to the development of sculptural agendas in art - historical as well as contemporary - and strives to extend the field of sculpture through pushing forward, sometime so far that the sculptures dissolve or are contracted to a closed unit that almost implodes.

The visual and sculptural motifs in the works by Jone Kvie often reflect phenomena and forms in nature; for many years Kvie was concentrated around the natural events such as stalactite caves, man's distance to the moon, drifting ice blocks, whirlpools, mountain landscapes and meteors. As you experience the sculptures by Kvie, the more specific references extend and lead quickly outward to abstract notions, and thus become a transformation of the reference as well as of the form.

*Jone Kvie (b. 1971. Stavanger, NO) lives and works in Marseille, FR.*

*Kvie has exhibited at American University Museum, Washington DC; ARoS Aarhus Art Museum; Gothenburg Art Museum; Bergen Art Museum; The National Museum of Art, Architecture and Design, Oslo; Malmö Art Museum, SE among other.*

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# NILS STÆRK



## JONE KVIE

*Evolution*, 2017

Carrara Marble

77 x 25 x 60 cm

30.31 x 9.84 x 23.62 inches

Edition #1/3, 1

(Inv# JKv 17 010.1)

## ABOUT:

Statement by Jone Kvie about the sculpture *Evolution*

"I found the image of a burning tire interesting and couldn't let go of it – this burning object is a universal symbol and a global phenomenon which expresses free will or the desire for transformation. I chose marble as material because the stone has been used for building monuments throughout history – with the flames coming out of it, the sculpture *Evolution* becomes sort of an anti-monument, which symbolizes man's will to change his own situation. During my residency in Rome, I saw the comprehensive marble monument of Vittorio Emanuele II, the first king of the united nation Italy where burning holes were placed on two sides of the foundation. The flames honouring an unknown soldier expressing the idea of eternal fire as a symbol of eternal life. Together these two images of burning round figures led me on to forming *Evolution*; because of both its form and material the sculpture continues the history of the monument at the same time manifesting human's desire for change."

Jone Kvie represents a generation of contemporary artists working in the field of sculpture and installation, reflecting classical and modernist practices to address contemporary notions of sculpture. As a sculptural artist Jone Kvie engages in material specificity, utilizing traditional sculpting materials such as marble and bronze as well as more modern materials like steel, and aluminum in combination with contemporary mutant materials like concrete. Kvie relates strongly to the development of sculptural agendas in art - historical as well as contemporary - and strives to extend the field of sculpture through pushing forward, sometime so far that the sculptures dissolve or are contracted to a closed unit that almost implodes. Jone Kvie investigate the possibilities of a structure though an often surprising combination of materials. His choice of materials always resembles his conceptual departure point.





# NILS STÆRK



## **JONE KVIE**

*Star Cluster II*, 2013

Patinated bronze

42 x 35 x 22 cm

16.54 x 13.78 x 8.66 inches

Edition #2/3 (each uniquely patinated), 1 AP

(Inv# JKv 13 002.2)

## **ABOUT:**

Star Cluster II is a three-dimensional representation of a star cluster. A star cluster is a group of stars bound together through gravity. It illustrates the human fascination with outer space and our urge and need to visualize the immeasurable and eternal space.

The visual and sculptural motifs in the works by Jone Kvie often reflect phenomena and forms in nature; for many years Kvie was concentrated around the natural events such as stalactite caves, man's distance to the moon, drifting ice blocks, whirlpools, mountain landscapes and meteors. As you experience the sculptures by Kvie, the more specific references extend and lead quickly outward to abstract notions, and thus become a transformation of the reference as well as of the form.

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# NILS STÆRK

## SOLO PRESENTATION

### LEA PORSAGER

FRIDAY – SUNDAY

Lea Porsager's practice interweaves fabulation and speculation with a variety of mediums including film, sculpture, photography and text. Her works encompass science, politics, feminism and esotericism.

While extensive research into chosen subject matters is a vital part of Porsager's work, her objective is not to illustrate or explain specific concepts. She often scrutinizes how the cut-splicing of seemingly conflicting phenomena—quantum physics, spiritual paradigms and feminist theory—can serve as trailblazers for radical tentacular thinking and practices. In that way she underlines a tense and uncomfortable relationship for instance between quantum physics and spirituality, pointing to a latent potential in precisely this frictional contact zone. Her work is often conceived as a bodily experience, where the physical space is occupied by heavy stuff, which serves as a vessel into a promiscuous play with multiple thought-forms.

Lea Porsager (b. 1981, Frederikssund, Denmark) graduated from the Royal Danish Academy of Fine Arts and Städelschule in Frankfurt am Main in 2010. She began her studies as a Ph.D. fellow at Malmö Art Academy and Lund University in September 2015.

Porsager has exhibited at dOCUMENTA(13), Kassel; Brandts13, Odense (E(AR)THERIC SLIME ~ POST-OP); the 14th Istanbul Biennial; Kunstverein Göttingen, Göttingen (Ring-Pass-Not); Overgaden – Institut for Contemporary Art, Copenhagen (SPIN); Henie Onstad Artcenter, Høvikodden (FOOD FOR THE MOON – Sluggish and Well-lubricated). 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 is invited to do a solo exhibition at Moderna Museet in Stockholm in 2020.

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# NILS STÆRK



## LEA PORSAGER

*HORNY VACUUM (3D animation with 3D glasses)*

*tOO straight thrOugh deep cOrrOding cOrridOrs (horn sculpture in stainless steel)*

*daybed (#masturbatOry\_pOwertOOl) (daybed with silicone cover)*

*messengers Of the thrObbing abyss (wall object with text and wool), 2019*

Stainless steel on silicon membrane, daybed in steel and foam madras with silicone membrane cover, 3D animation in 31. min. with 3D glasses and wireless headphone, wall object with text and wool

Variable dimensions; Horn sculpture is 300 cm high, Daybed measures 32 x 80 x 212 cm, Wall object is 30 x 21 cm

(Inv# LPo 19 002)

## ABOUT:

In her recent work, Lea Porsager is presenting an installation consisting of 3 main parts: a neutrino horn sculpture in stainless steel titled *tOO straight thrOugh deep cOrrOding cOrridOrs*, next to a daybed with a foam mattress covered by a silicone membrane titled *daybed (#masturbatOry\_pOwertOOl)*. On top of it is an iPad installed displaying a 31 minute long 3D animation titled *HORNY VACUUM* with a set of 3D anaglyph glasses to go with it. On the wall is a smaller text object with a piece of wool installed titled *messengers Of the thrObbing abyss*.

The installation contains of 4 individual works ;

*HORNY VACUUM* (3D animation 31 min. with 3D anaglyph glasses), *daybed (#masturbatOry\_pOwertOOl)*, *tOO straight thrOugh deep cOrrOding cOrridOrs* (neutrino horn, stainless steel), *messengers Of the thrObbing abyss* (wall object with text and wool).

Based on Porsager's stay at CERN - the European Organization for High Energy Physics - the work "*HORNY VACUUM*" is the second of Porsager's works that links to neutrinos and neutrino horns. The Neutrino is the mysterious elementary particle also called "The Ghost Particle", which physicist Wolfgang Pauli devised the existence of in 1930. The mass of the neutrinos are 100.000 times smaller than the ones of electrons and the body is constantly penetrated by these small particles coming from outer space. A neutrino horn is used for particle testing and research at the CERN institution. In short, the neutrino horn is used to focus a neutrino flow into a ray. In this way, it becomes possible to study these intangible particles that constantly penetrates the universe and earth.

The work invites us to experience neutrino imaginations — a strange mirage from the inside of the horn. The neutrino horn becomes a ghostly container of oscillation, vibrations and irritation, manifesting a collision of different technologies. *HORNY VACUUM* is a superposition of hard science and loopy mysticism which aims to invoke a repetitive, occult, and oddly interstellar scene. By disrupting quantum technologies with esoteric propositions, the work engages with a myriad of impossible and impassable worlds in a suggestive call for other perceptions.

In relation to the 3D animation, Porsager wished to thank you New Carlsberg Foundation, the Museum of Contemporary Art and the BLOOM Festival for their support and collaboration.

# NILS STÆRK

The display modus of the 3D animation can vary according to the specific context, and can be viewed on either iPad, a flat screen or as a video projection.

Link to 3D animation:  
<https://vimeo.com/339291871>  
Password: LEAP1981

Lea Porsager (b.1981, Frederikssund, Denmark) was educated at the Royal Danish Academy of Fine Arts in Copenhagen and the Städelschule in Frankfurt am Main. She received her MFA from the Royal Danish Academy of Fine Arts in 2010. Porsager's recent exhibitions include Göttingen Kunstverein (2015); Künstlerhaus Bethanien, Berlin (2015); Henie Onstad Kunstsenter, Høvikodden, Norway (2013); The Emily Harvey Foundation, New York (2013). In 2014, Porsager was awarded the Carl Nielsen and Anne Marie Carl-Nielsens Art Scholarship. In 2012, Porsager participated in dOCUMENTA (13) with the work Anatta Experiment. In 2015, Porsager was part of the 14th Istanbul Biennial SALTWATER: A Theory of Thought Forms as Annie Besant's "medium," recreating watercolors from the book Thought-Forms (1905). Porsager became a Ph.D. fellow in Fine Arts at Malmö Art Academy and Lund University in September 2015.





