

**NILS STÆRK**

**Art | Basel**  
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Darío Escobar

Eduardo Terrazas

FOS

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Runo Lagomarsino

SUPERFLEX

Tove Storch

Booth M8

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**SUPERFLEX**  
*The Nursery Garden/ Diarrhea, 2017*  
Oil on canvas  
200 x 200 cm  
78.74 x 78.74 inches  
(Inv #SF 17 007)

La Nurserie illustrates silhouettes of a combination of plants to cure diarrhea. The plants are listed by their local names in French and latin:  
Tandri a puruku bole - Liane cochon - Lygodium lanceolatum  
Pindza - Patte Lézard - Phymatosorus scolopendria.  
Rule massilifi - Basilic à grande feuille - Ocimum Gratissimum.  
Tindri - Papaye Songe - Tacca Leontopetaloides

The painting is a part of the project Jardin La Nurserie that began in 2014 when SUPERFLEX were invited by French Cultural Ministry to do a public arts commission on French islands – La Réunion et Mayotte, located between Madagascar and Mozambique.

Jardin La Nurserie is located as a neutral site within the hospital at the island, and contains a therapeutic and educational connotation – a place for treatment of people by using plants. The concept of the project is based on the development of human relationships between different people in the hospitals from the staff, patients to visitors. All invited to participate in this project by providing plants, their stories and virtues in the Nursery. Jardin La Nurserie contains native plants with medical and herbal effect and use. All kept, treated, registret and then distributed within the Hospital at Mayotte.

SUPERFLEX has developed a manual of illustrations of the plants that has been

painted on walls inside the hospital as way-finding towards Nursery and potentially if wanted towards specific departments of the hospital.

Danish artist group SUPERFLEX by Rasmus Nielsen, Jakob Fenger, Bjørnstjerne Christiansen, challenges the role of artists in contemporary society and explore the nature of globalization through ongoing collaborative projects. Since 1993 SUPERFLEX has been working on a series of projects to do with economic forces, democratic production conditions and self-organization.

In October 2017 SUPERFLEX will exhibit at the Turbine Hall at TATE London. They have been shown at art institutions like Jumex Art Foundation, Mexico City, MX. 21st Century Museum of Contemporary Art, Kanazawa, Japan. Museum of Contemporary Art in Oslo, Norway. LOUISIANA Museum of Modern Art, Humlebæk, DK and Kunsthal Charlottenborg, Copenhagen, DK, followed by art biennales and film festivals a.o.

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Eduardo Terrazas

*Possibilities of a Structure: Nine Circles:1.2.48, 2017*

Wool yarn on wooden board, covered by Campeche wax

120 x 120 cm

47.24 x 47.24 inches

(Inv #ET 17 018)

The works are 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. Terrazas got his broad breakthrough in 1968 when he designed the visual identity for the Olympic Games in Mexico. 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' 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

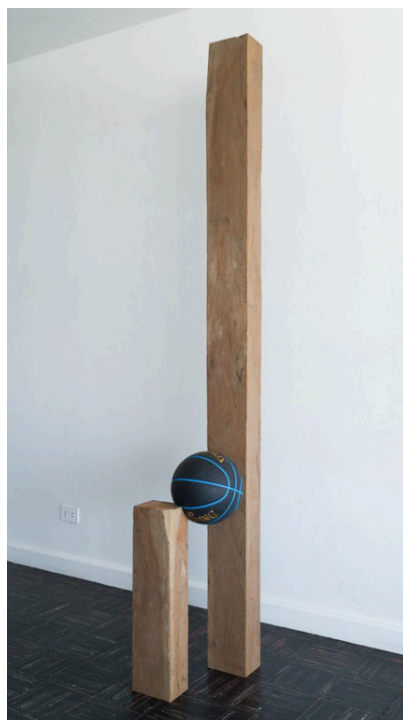


FOS  
*One Language Traveller*, 2012  
Clay, acrylic, wood, glass  
122 x 122 x 20 cm  
48.03 x 48.03 x 7.87 inches  
(Inv #FoA 12 011)

*One Language Traveller* accumulates objects created by the artist FOS and presents them like a cabinet of curiosities. FOS' work explores the lack of an accurate vocabulary by pairing artefacts that each hold a hidden meaning. In doing so, he creates a language of objects and form. Like the title indicates the *One Language Traveller* only has his own language as a reference point. Whenever he sees something he refers to it in his own language. That restricts his way of understanding what he sees. Perhaps man only has one language? FOS visualize the spoken language in the sculpture, by letting the objects speak its own language we are taken through time of history like a walk through a National Gallery.

FOS (Thomas Poulsen, b. 1971, DK) is internationally acclaimed for his uncompromising artworks that investigate the crossroads between art and design. In his practice, he often merges functionality with popular appeal and explores how our physical surroundings and social relations influences each another. The works reach out to the society and our everyday life with a common point of departure in what FOS refers to as social design. His 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).

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Darío Escobar  
*Untitled No. 4, 2015*  
Wood, rubber  
218 x 39 x 29 cm  
85.83 x 15.35 x 11.42 inches  
(Inv #DE 15 054)

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. For Escobar, sports and the culture of sport are inseparable from the worldwide consumerism that offers itself as a ticket to an international community if one is willing to pay the price of admission. By using these contemporary artifacts from the culture of sport Escobar calls attention to this relationship. Escobar's work is to be seen as a sincere investigation of complex power structures and the relationships between art and consumerism.

Guatemalan artist Darío Escobar's (b. 1971) lives and works in Guatemala City. He 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. Escobar has been included in numerous solo and group exhibitions, and is represented in collections like Centre Pompidou, Paris (FR), Thyssen-Bornemisza Art Contemporary, Vienna (AT) Fundacion Jumex, Mexico City (MX), The Museum of Contemporary Art (MoCA), Los Angeles, (US)

# NILS STÆRK



Gardar Eide Einarsson  
*Color Psychology And Color Therapy, 2017*  
Acrylic and graphite on canvas  
220 x 180 cm.  
On the back  
(Inv #GEE 17 001)

The painting *Color Psychology And Color Therapy* is from the series of paintings based on book covers. The surfaces are minimal and reduced, but the symbols of violence, politics, class struggle and revolution may be sensed. However you never feel completely in the know.

*Color Psychology And Color Therapy* is based upon a book of the same title from 1978 by author Faber Birren. It's a factual study of the influence of color on human life.

Gardar Eide Einarsson works with the notion of sub cultures and how to access these environments. He addresses this subject matter through diverse media as installations, paintings, sculptures etc. 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.

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Matthew Ronay  
*Monads, Yellowish Mound, Orb., 2016*  
Basswood, dye, gouache  
45 x 35.5 x 9 cm  
17.72 x 13.98 x 3.54 inches  
(Inv #MRo 16 003)

Matthew Ronay's sculptural works are like mythological visions that embrace the mystical and strange without losing the ability to impact the viewer on a fundamentally human level. Ronay works with humble materials such as wood, papier mâché and fabric and sets forth oppositions such as male/female; life/death; light/darkness; and reality/unreality. Both formally and as regards to content Ronay's artistic universe is informed by the spirituality and design of some non-western cultures as well as the cosmology of science fiction. His interest in rites and ceremony is expressed in his works that often have talisman-like features. Oftentimes Ronay 'activates' his works by performing at his exhibitions, where he transfers his energy to the works and infuses them with vitality.

Matthew Ronay (b. 1971, Louisville, US) lives and works in Brooklyn, NY, US. Exhibitions include Perez Art Museum, Miami, US. Blaffer Art Museum, Houston, US. Astrup Fearnley Museum for Modern Art, Oslo, NO. Schirn Kunsthalle, Frankfurt, DE. The Whitney Museum of American Art, New York, NY.



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Tove storch  
*Untitled*, 2017  
Silk, oilbar, metal  
148 x 100 x 73 cm.  
(Inv #TS 17 003)

Danish artist Tove Storch's (b. 1981) artistic project can be viewed as a continuous investigation of sculptural possibilities. Her works challenge the viewer's perception of space and reality and ask questions to what sculpture is and what it is able to do. In a combination of a tight minimal expression and delicate, fragile materials her works give physical shape to complex reflections on form, time and space.

This new sculpture considers the impact of drawing on her practice. Through a layering of silk sheets with oilbar drawings that are almost dissolved by adding water to the sheets and stretched between metal bars, Storch transforms two-dimensional images into a three-dimensional object. The work becomes a vibrant encounter between the sculptural and the painterly, between the intimate and the hard. It references the many sketches from her practice and at the same time plays with references to a museum's storage facilities as a filling cabinet, where the works are hidden.

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Jone kvie  
*Capsule*, 2015  
Patinated bronze  
30 x 30 x 30 cm  
11.81 x 11.81 x 11.81 inches  
Edition #1/3 (each uniquely patinated), 1 AP  
(Inv #JKv 15 001.1)

Norwegian artist Jone Kvie (b. 1971) work in the field of sculpture and installation, reflecting classical and modernist practices to address contemporary notions of sculpture.

Kvie's work is inspired by and contains references to a broad range of diverse subjects including the natural sciences and nature from stalactite caves to drifting ice blocks, whirlpools, mountain landscapes and meteors. He presents complex and often abstract concepts of the unknown into concrete forms, that gain an ambiguous presence in time and space. He expresses a wish to create works that can be observed and experienced on their own terms – sculptures that feel immediate in how they occupy space through their presence in terms of materiality, volume and gravity.

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Runo Lagomarsino

*In the middle of the lands*, 2015

28 sundrawings framed in 9 frames. Texts written by Asociación pro derechos humanos de Andalucía: APDHA, Spain. Exposed to Mediterranean sun in the summer of 2015

Frames: 50 x 37 cm, 67 x 49 cm, 49 x 67cm, 37 x 93cm, 67 x 92 cm, 67 x 92 cm, 67 x 92 cm, 80 x 92 cm, 49 x 171 cm.

(Inv #RLa 15 004)

The work originates in slogans written by activists from the human rights organization Asociación pro derechos humanos de Andalucía: APDHA, in Spain. They focus on issues such as migration, European border control and the many deaths of humans trying to cross the Mediterranean Sea. The slogans are not written on the papers, but have been transferred on to them through exposure to the sun. This leaves some of the slogans nearly impossible to read, while others are clear. In this way, the work invites or rather demands a committed reading. It is the vulnerability of the words, the fragility of arguments when exposed to the erosion of time and nature, but also to the diverse politics of amnesia and denial that creates the frame through which the artist acts upon the material.

Runo Lagomarsino (b.1977, Sweden) develops works that present a critical vision on the construction of history-based themes or analyses connections between modernism and current geopolitics. Lagomarsino's work presents a well-defined political position, possesses an unfinished and fragmented aspect, and acts as provocative and open reflections on relations of territory and exclusion.

## EXHIBITED:

2015: *A Story Within A Story*, Göteborg International Biennial for Contemporary Art, SE

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Olaf Breuning  
*Idiots*, 2016  
Archival ink on paper  
108 x 152 cm  
42.52 x 59.84 inches  
(Inv #OBr 16 016)

At first sight, Olaf Breuning's humoristic self-irony may appear simplified and accessible. But when one enters into his imagery, one discovers that it is rather more complex. Since the beginning of his career in the 90'ies Breuning has worked with drawings as a starting point for his photography and film production. Drawing as an independent media in Breuning's production has now for more than 10 years been an integrated part of his practise.

Olaf Breuning (b. 1970 Switzerland) is educated from Zürich University of the Arts, but lives and works in New York, USA. Most recent institutional solo exhibitions include: NRW-Forum, Düsseldorf, Kunsthall Stavanger. Haifa Museum of Art, Zentrum Paul Klee, Bern, Palais de Tokyo, Paris and Kunstmuseum Luzern. Represented in public collections like Louisiana Museum of Modern Art, DK. Kunsthall Hamburg, DE. Musée d'Art Moderne et Contemporaine, FR among others.

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Michael Kvium  
*In The Pants*, 2017  
Oil on canvas  
120 x 120 cm  
47.24 x 47.24 inches  
(Inv #MKv 17 003)

Since the paintings and performances of the 1980's Michael Kvium's works have focused on uncompromising descriptions of the aspects of life that we rather hide than expose to observation. In recent years Kvium's grotesque and twisted depictions of the human body are accompanied by beautiful landscapes, backgrounds of stripes or placed at monochrome backgrounds. Death acts as a constant presence in Kvium's works, reminding us of the paradoxical consequence of conception. Michael Kvium's painterly stagings contain associations to a theatre stage.

Michael Kvium (1955, Horsens, Denmark) lives and works in Spain and Denmark. Michael Kvium is currently working on a solo exhibition for ARKEN Museum of Modern Art in 2017. He has exhibited at Centro de Arte Contemporáneo Wifredo Lam (Havana), Kunsten Museum of Modern Art Aalborg (Aalborg), Horst-Janssen Museum (Oldenburg), Red Brick Museum, (Beijing), Horsens Art Museum (Horsens), Emsdettener Kunstverein (Emsdetten), The Kastrupgaard Collection (Copenhagen), Faeroe Islands Art Museum (Tórshavn), The Today Art Museum (Beijing) Shenzhen Guan Shanyue Art Museum (Shenzen), Ordrupgaard Collection (Charlottenlund) ARoS, (Århus), Rogaland Kunstmuseum, (Stavanger), DCA Gallery (New York), MUHKA (Antwerp) a.o.