

NILS STÆRK

Art | Basel
Basel | June | 16-19 | 2016

NILS STÆRK BOOTH M4

WORKS BY:

OLAF BREUNING

GARDAR EIDE EINARSSON

DARIO ESCOBAR

NILS ERIK GJERDEVIK

JONE KVIE

RUNO LAGOMARSINO

LEA PORSAGER

TORBJØRN RØDLAND

SUPERFLEX

EDUARDO TERRAZAS

**NILS STÆRK APS
NY CARLSBERG VEJ 68
DK-1760 COPENHAGEN**

**VAT# DK-31498538
TEL +45 3254 4562
MAIL GALLERY@NILSSTAERK.DK
WEB NILSSTAERK.DK**

NILS STÆRK



Eduardo Terrazas

Possibilities of a Structure: Cosmos 1.2.229, 2016

Wool yarn on wooden board covered with Campeche wax

4 panels each:

90 x 90 x 4.5 cm

35.43 x 35.43 x 1.77 inches

(Inv #ET 16 005)

Eduardo Terrazas got his broad breakthrough in 1968 when he designed the visual identity for the Olympic Games in Mexico. In general Terrazas' art exists in a constant dialogue with the society that surrounds him: one example being his Huicholes yarn images that comment on Mexican traditions and national sentiment. His process being wooden plates covered in tree sap overlaid with colored wool thread fixed to the plate. Such processes reference the Huicholes people who are one of the oldest ethnic groups in Mexico and through use of their particular artistic expression Terrazas establishes a connection between the Mexican art and craft tradition and modernistic constructivism. The weavings can still be considered to set themselves apart from constructivism however due to their lack of industrial characteristics that was so often the target of this version of modernism.

Eduardo Terrazas (1936, Guadalajara, MX) lives and works in Mexico City, MX.

His work has been shown at 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



Gardar Eide Einarsson
Japanese Political Style, 2016
Acrylic, gesso and pencil on canvas
220 x 180 cm
86.61 x 70.87 inches
(Inv #GEE 16 003)

The painting *Japanese Political Style* 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.

Japanese Political Style is based upon a book of the same title from 1966 by author Warren M. Tsuneishi and is an introduction to the government and politics of modern Japan.

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.

NILS STÆRK



Runo Lagomarsino
Yo es otro / I is another, 2016
2 wooden stamps, thread and nail
Each: 4 x 10 cm / 1.57 x 3.94 inches
Edition 2/3, 1AP
The work comes with a certificate of authenticity
(Inv #RLa 16 004.2)

Runo Lagomarsino's practice focuses on the different processes that shape the contemporary political and social environment by questioning the images and metaphors that contribute to our understanding of history and contemporary society. Lagomarsino takes a critical look at different constructions of history. His point of departure is often to re-contextualize found or acquired objects, all objects that somehow connote heritage, identity, colonial relations, national borders and their construction.

The work consists of two wooden stamps hanging by the same nail on the wall. One with the phrase Geometry is Hope and the other with the phrase Geometry is Fear. They hang there waiting to be used. The work comments on the duality of Geometry. At once; a place for possibilities and utopias, and at the same time a place of restrictions, rules and hegemony. The phrase *Geometry is Fear* comes from a text by the English art critic Herbert Read on artists like Alberto Giacometti and Henry Moore, artist that had turned away from Geometry after the second world war. A Geometry (Modernity) that in so many ways was connected to the war. While in countries like Brazil and Venezuela, around the same time Geometry was the place for the future and promises. The phrase Geometry is Hope was the title of an exhibition in 2007 from Patricia Phelps de Cisneros Collection presenting an overview of Latin American Geometric Abstraction from the 1930s to the 1970s.

Runo Lagomarsino (b. 1977, Lund, SE) lives and works in Sao Paulo, BR, and Malmö, SE. He has exhibited at Guggenheim, New York, US; The Bronx Museum, New York, US; Museo Nacional Centro de Arte Reina Sofía, Madrid, ES; Malmö Konsthall, SE; La Criée Centre d'art Contemporain, Rennes, FR; Museum of Contemporary Art Detroit, Detroit, US; a.o. In 2015 he participated in at the 56th Venice Biennial, IT.

NILS STÆRK ApS · NY CARLSBERG VEJ 68 · DK-1760 COPENHAGEN
NILSSTAERK.DK · GALLERY@NILSSTAERK.DK · +45 3254 4562

NILS STÆRK



Darío Escobar
Obverse & Reverse XXVIII, 2016
Latex, leather, string and steel
140 x 135 x 90 cm
55.12 x 53.15 x 35.43 inches
(Inv #DE 16 004)

Dario 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 choose 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 objects chosen.

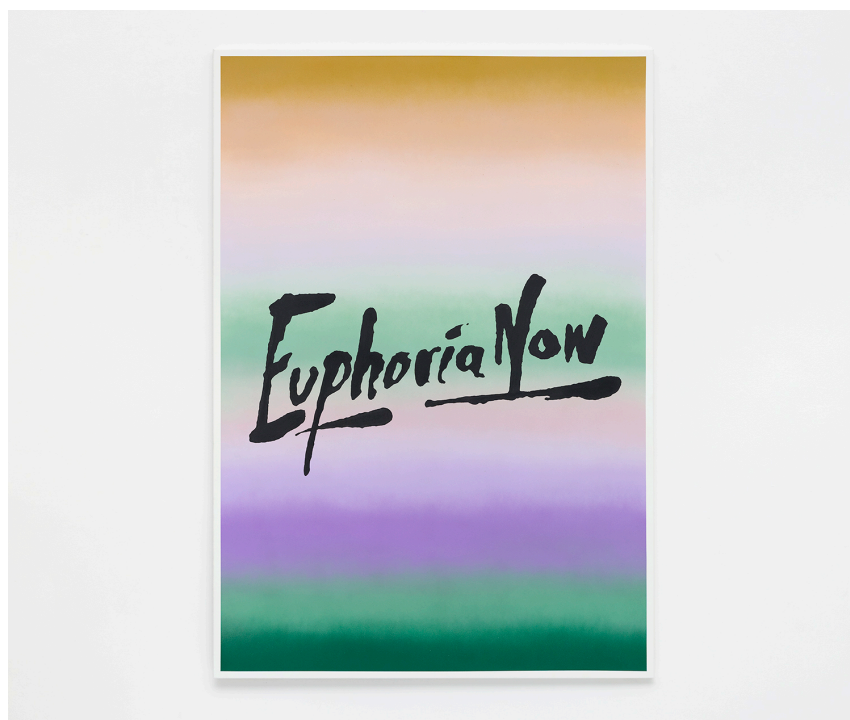
About his works in the *Obverse & Reverse* series Dario Escobar writes:

The work starts from a reflection about the industrial object, in this case a sculpture formed by football soccer balls sewn among them to form a cloud. It dialogues about the insistence in thinking of the same object in a sculptural operation; a new configuration of an element repeated obsessively, as when exhibiting a product in supermarkets or sport stores. I'm impressed by the space solutions for aisles that can be seen in this kind of places and by the way these solutions also try to make the product more appealing to the eye. This series of works also tell us about the accumulation not from a point of view centered in the ready-made individuality but from the accumulation of the merchandise as raw prime for a contemporary sculpture.

Dario Escobar (b. 1971) lives and works in Guatemala City, GT. He has exhibited at Museo de Arte Contemporáneo de Santiago, CL; Museum of Art, Savannah, US; Bass Museum of Art, Miami, US; LACMA, Los Angeles, US; Museo Jumex, Mexico City, MX; MOCA, Los Angeles, US; a.o.

NILS STÆRK ApS · NY CARLSBERG VEJ 68 · DK-1760 COPENHAGEN
NILSSTAERK.DK · GALLERY@NILSSTAERK.DK · +45 3254 4562

NILS STÆRK



SUPERFLEX

Euphoria Now / U.S. dollar, 2016

Enamel spray paint, acrylic ink and synthetic matte finish on coated canvas

170 x 120 cm

47.24 x 66.93 inches

(Inv #SF 16 001)

With a diverse and complex practice that engages art, design, commerce and economic structures of dependency, the Danish artist group Superflex challenges the role of artists in contemporary society and explore the nature of globalization through ongoing collaborative projects.

Euphoria Now / U.S. dollar is part of an ongoing series of works in which the background colors are based on the color schemes of national banknotes. In this case the colors derive from dollar bills.

Superflex was formed in 1993 by Bjørnstjerne Reuter Christiansen (b.1969), Jakob Fenger (b.1968), and Rasmus Nielsen (b. 1969). Superflex has exhibited at Museum of Tomorrow, Rio De Janeiro, BR; The Jumex Foundation, Mexico City, MX; Thyssen-Bornemisza Art Contemporary, Vienna, AU; Musée d'Art Moderne, St-Etienne, FR; The Science Museum, London, UK; Hirshhorn Museum and Sculpture Garden, Washington, US; Sprengel Museum, Hannover, DE; Vanabbe Museum, Eindhoven, NL; Columbus Museum of Art, Ohio, US; MoMA, New York, US; a.o.

Superflex currently has two solo exhibitions: *SUPERFAKE/THE PARLEY* at Lunds Konsthall, Lund, SE and *One Year Project - The Liquid State* at 21st Century Museum of Contemporary Art Kanazawa, JP.

NILS STÆRK



Nils Erik Gjerdevik
Untitled, 2016
Oil on canvas
190 x 190 cm
74.8 x 74.8 inches
Signed on the back
(Inv #NEG 16 010)

The artistic practise of Danish/Norwegian artist Nils Erik Gjerdevik consists of painting and ceramic sculptures, as well as individual works on paper. Nils Erik Gjerdevik is well known for his non-figurative paintings that challenge all the set rules and conventions of painting as a genre. He always confronts our idea of how a painting should be presented through his use of peculiar formats, alternative colours and composition rarely built around the classical notion of harmony. His paintings tend toward a more double-edged expression where seemingly divergent ideas and movement meet and become one and the same image.

Nils Erik Gjerdevik (b. 1962 in Osl, NO) lives and works in Copenhagen, DK. Gjerdevik has exhibited at The National Gallery, Copenhagen, DK; Stavanger Art Museum, NO; Rostock Kunsthalle, DE; Frise Künstlerhaus Hamburg, DE; Bergen Kunstmuseum, NO; a.o.

NILS STÆRK



Olaf Breuning
Mr. Hand, Mrs. Ass, Mrs. Knee, Mr. Foot, 2004
Laminated C-print on aluminium
122 x 155 cm
48.03 x 61.02 in.
AP 2, Edition of 4, + 2 AP
(Inv #OBr 04 002.AP2)

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. The multilayered works comprise reflections on western society. While Breuning possesses the ability to see through our smug and hypocritical society, he does not dissociate himself from it. Instead, he takes part in it, accepting the conditions of our time and seemingly enjoying them.

Breuning takes us into the contradictions of his own position within the Western contemporary art world: problems of human existence are seemingly addressed, and with an undeniably self-ironic undertone Breuning confronts us with the consequences of a media-modelled pop-culture society.

Olaf Breuning (1970, Schaffhausen, C. Lives and works in New York, US.
His work has been shown at The Public Art Fund, Firedman Plaza, New York, US; Zentrum Paul Klee, Bern, ICA London, UK; PS1 MOMA, New York, US; Migros Musum für Gegenwartskunst, Zürich, CH; Haus der Kunst, Munich, DE; Tinguely Museum, Basel, CH a. o.

Olaf Breuning's retrospective solo exhibition THE MADNESS THAT WE CALL REALITY opens at NRW Forum Düsseldorf, DE on June 11th 2016. The exhibition comprises a catalogue that has *Mr. Hand, Mrs. Ass, Mrs. Knee, Mr. Foot* on the cover.

NILS STÆRK



Lea Porsager
#jet_lagged four_fold cunni_lingua, 2016
wool, latex, wood
Dimension of woolen underlay:
80 x 50 cm
31.5 x 19.69 inches
(Inv #LPo 16 016)

Lea Porsager's artistic practice is one of speculative fabulation within esoteric and occult systems of ideas. Her mediums include film, sculpture, photography and text. While extensive research into chosen subject matters is a vital part of Porsager's work, her objective is not to illustrate or explain spiritual concepts but to engage in mental, physical and social experiments. To do and undo through anarchy, entanglement, paranoia, nearness and "mad, non-violent speculation."

Lea Porsager (b. 1981. Frederikssund, DK) lives and works in Copenhagen, DK. Porsager has exhibited at Kunstverein Göttingen, DE; Heine Onstad Kunstsenter, NO; The Emily Harvey Foundation, New York, US,; MUMA, Melbourne, AU; Moderna Museet Malmö, Malmö, SE; Kumu Art Museum, Tallinn, EST ao. In 2012 Lea Porsager participated at dOCUMENTA 13 in Kassel, DE.

Currently Porsager has two related solo exhibitions; E(AR)THERIC SLIME ~ PRE-OP at Nils Stærk, Copenhagen, DK, and E(AR)THERIC SLIME ~ POST-OP at Brandts Konsthalle, Odense, DK.

NILS STÆRK



Torbjørn Rødland
Hands and Eyes, 2010
Kodak Endura paper on dibond, framed
5 works:
each 58.4 x 46.4 cm/23 x 18 1/4 in.
Edition 3/3
Signed on the back
(Inv #TRø inst 10 002.3)

Rødland's carefully composed photographs convert seemingly everyday scenes into something more heightened than their status in ordinary life. His meticulous attention to color, texture and the quality of light elevates otherwise mundane subjects into beautiful and seductive images. Yet his juxtaposition of disparate objects and heraldic lighting makes his scenes not only alluring, but also unsettling and uncanny. Rødland's photographs are conceptually based; he chooses objects and settings for their cultural connotations and psychological potential, charging each image with seemingly incompatible references and unexpected emotional impact.

Torbjørn Rødland (b. 1970 in Stavanger, NO) lives and works in Los Angeles, US.

His work has been shown at Heine Onstad Konstsenter, Oslo, NO; MCA Chicago, US; Casino Luxembourg, L; Stavanger Konsthalle, NO; Contemporary Art Museum, St. Louis, US, Malmö Art Museum, SE a.o.

Torbjørn Rødland is currently participating at the 9th Berlin Biennial, DE and will be part of *Manifesta 11 - The European Biennial of Contemporary Art* that opens on June 11th 2016 in Zürich, CH.

NILS STÆRK



Jone Kvie
Epic, 2016
Marble, jesmonite, crystal
38 x 51 x 38 cm
14.96 x 20.08 x 14.96 inches
(Inv #JKv 16 001)

As a sculptural artist Jone Kvie is engaged in material specificity, utilizing the traditional sculpting material marble and bronze as well as the more modern materials steel, and aluminum in combination with contemporary mutant materials. The artist is engaged in both the physical nature and characteristics of the materials, and also the psychological connotations of the materials and forms and how they affect our relationship with the objects we experience and the environments we inhabit. Kvie relates strongly to the development of sculptural agendas in art - historical as well as contemporary - and strives to extend the field through pushing it outward to the edge where the sculptures dissolve or are contracted to a closed unit that almost implodes.

The visual and sculptural motifs in the works of Jone Kvie often reflect phenomena and form in nature, from stalactite caves to drifting ice blocks, whirlpools, mountain landscapes and meteors. As you experience the sculptures, 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 Malmö, SE.
Kvie has exhibited at Sörländets Art Museum, Kristiansand, NO; ARoS Aarhus Art Museum, Aarhus, DK; Gothenburg Art Museum, SE; Bergen Art Museum, NO; The National Museum of Art, Architecture and Design, Oslo, NO; Malmö Art Museum, SE; a.o.

NILS STÆRK

FOR MORE INFORMATION PLEASE CONTACT:

CAROLINE BØGE: CAROLINE@NILSSTAERK.DK / + 45 2883 1929

REPRESENTATIVES AT THE FAIR:

NILS STÆRK: NILS@NILSSTAERK.DK / + 45 4088 77 66

CAROLINE BØGE: CAROLINE@NILSSTAERK.DK / + 45 2883 1929

PHILIP PIHL: PHILIP@NILSSTAERK.DK / + 45 2888 28 42

SARA ZELMER ABBAN: SARA@NILSSTAERK.DK / +45 2712 33 37

NILS STÆRK APS
NY CARLSBERG VEJ 68
DK-1760 COPENHAGEN
VAT# DK-31498538
TEL +45 3254 4562
MAIL GALLERY@NILSSTAERK.DK
WEB NILSSTAERK.DK