

NILS STÆRK

Art | Basel
Basel | June | 18-21 | 2015

NILS STÆRK - BOOTH M4

WORKS BY:

DARIO ESCOBAR

RUNO LAGOMARSINO

EDUARDO TERRAZAS

TOVE STORCH

LEA PORSAGER

GARDAR EIDE EINARSSON

TORBJØRN RØDLAND

SUPERFLEX

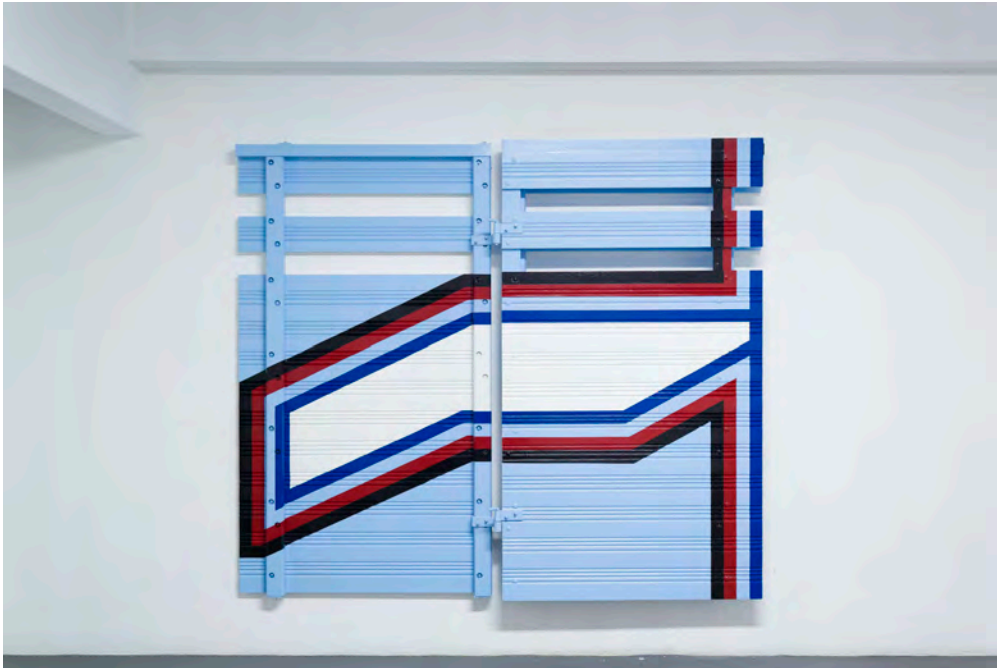
MIRIAM BÄCKSTRÖM

MICHAEL KVIUM

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



Darío Escobar
Construcción geométrica No. 8, 2015
Wood, iron and paint
177.5 x 207.62 cm
69.88 x 81.74 inches
(Inv #DE 15 011)

Dario Escobar works in various media: sculpture, installation, painting, and drawing. His work in general makes use of the concept of the readymade. The objects Escobar uses in his works are though always altered in some way or another and gain new meanings through both the alterations as well as the placement of the objects in an artistic context. General themes in Escobar's work are the complex relations between globalisation, 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 the works from the series *Construcción geométrica* Dario Escobar writes:

The works consist of wooden truck bodies composed of panels, which form a structure attached to the wall. Hinges make some of them movable, while others are fixed in place. The geometric designs are made with an oil-based paint, inspired by fields of pure colors, from adjacent to complementary.

These kind of bodies are commonly found in trucks that carry fruit, vegetables, textiles and other types of cargo from the Guatemalan provinces to the capital city, which is home to the businesses that support the economy of most Guatemalans.

The works use the same techniques, be it a chromatic pallet or the formal and

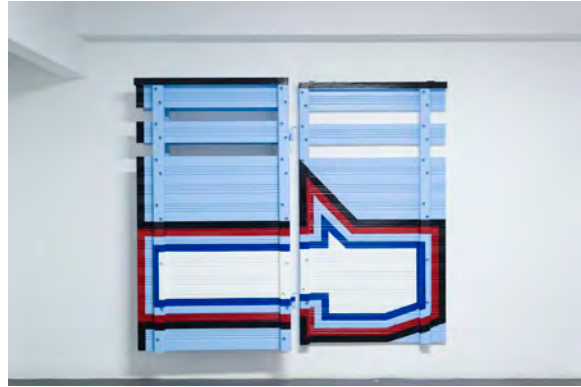
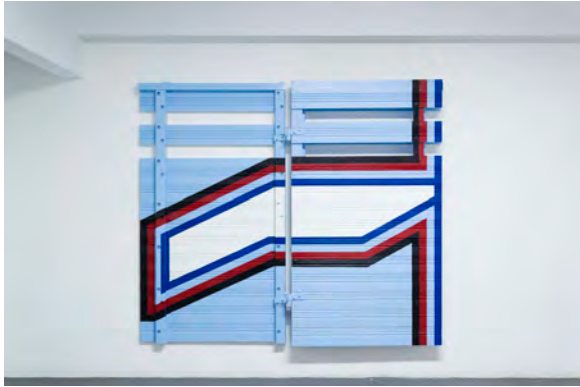
structural aspects that carpentry workshops use. These workshops build and decorate panels for commercial trucks.

The main idea of the project is to investigate the concept of an abstract standard and geometric consciousness in a country like Guatemala, which is still waiting for progress and modernity.

It is interesting to see how in a large part of Latin American territory geometric art is carried out very effectively. It is important to consider the fusion of two forms of thought in pre-Hispanic history, as well as the idea of interpreting reality from a more pure aspect such as color.

These truck bodies become true geometric reliefs on which chromatic, formal and structural aspects combine to make us think about whether modernism is yet to come, or if it may have already arrived without us realizing it.

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



NILS STÆRK



Darío Escobar

Pinturas que no obedecen al dibujo No. 1, 2015

Ancient prehispanic pigment (cinnabar) and graphite on paper

77 x 57 cm

30.31 x 22.44 inches

(Inv #DE 15 013)

Dario Escobar about the works:

This series of paint/drawings are about bringing back to life an archeological discovering of cinnabar pigment, found in a prehispanic vessel in a random finding by peasants who provide me this pigment.

The ancient mayan pigment is being reactivated, thinking about the drawing as a ritual space where the color is an element to be in touch with the past of this ancient civilization; This is also about talking about the spirituality in a territory as Guatemala where past and the present coexist in the day by day.

NILS STÆRK



Darío Escobar
Pinturas que no obedecen al dibujo No. 6, 2015
Ancient prehispanic pigment (cinnabar) and graphite on paper
77 x 57 cm
30.31 x 22.44 inches
(Inv #DE 15 017)

NILS STÆRK



Eduardo Terrazas

1.1.62, 2015

Wool yarn on wooden board covered with Campeche wax

120 x 120 cm

47.24 x 47.24 inches

(Inv #ET 15 003)

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, Mexico) lives and works in Mexico City. His work has been shown at Museum Carrillo Gil (Mexico City), the 11th Sharjah Biennial (Sharjah) and MoMA (New York).

NILS STÆRK



Eduardo Terrazas
1.1.169, 2015
Wool yarn on wooden board covered with Campeche wax
120 x 120 cm
47.24 x 47.24 inches
(Inv #ET 15 004)

NILS STÆRK



Runo Lagomarsino
I am getting closer to somewhere, 2014
6 prints, screen print on glass
68 x 127.5 cm
26.77 x 50.2 inches
(Inv #RLa 14 009)

Runo Lagomarsino's practice focuses on the different processes that shape the contemporary political and social environment - as well as this he questions 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 title of this work that is also inscribed in gold letters on the glass is from a poem by the Turkish poet Nazim Hikmet. The images show Columbus' three ships on their journey over the Atlantic for the first time.

Runo Lagomarsino (b. 1977) lives and works in Sao Paolo, Brazil and Malmo, Sweden.

He has participated in The Sao Paolo Biennial (Sao Paolo) and The 12th Cuenca Biennial (Cuenca) and exhibited at Guggenheim (New York), Museo Nacional Centro de Arte Reina Sofía (Madrid) a.o.. Lagomarsino is also a participant at the international exhibition *All the world's futures* at the current Venice Biennial.

NILS STÆRK



SUPERFLEX

SUPERFLEX on canvas, 1995 - 2013

Pigment, acrylic, and crushed quartz on canvas stretched on wooden board

199 x 153 cm

78.35 x 60.24 inches

Edition 1/3

(Inv #SF 13 010.1)

Exhibited:

2013-14: Working Title: "A Retrospective Curated by [REDACTED]", Charlottenborg, Denmark

1995: "Maleri efter Maleri", Kastrupgaard Samlingen, Denmark

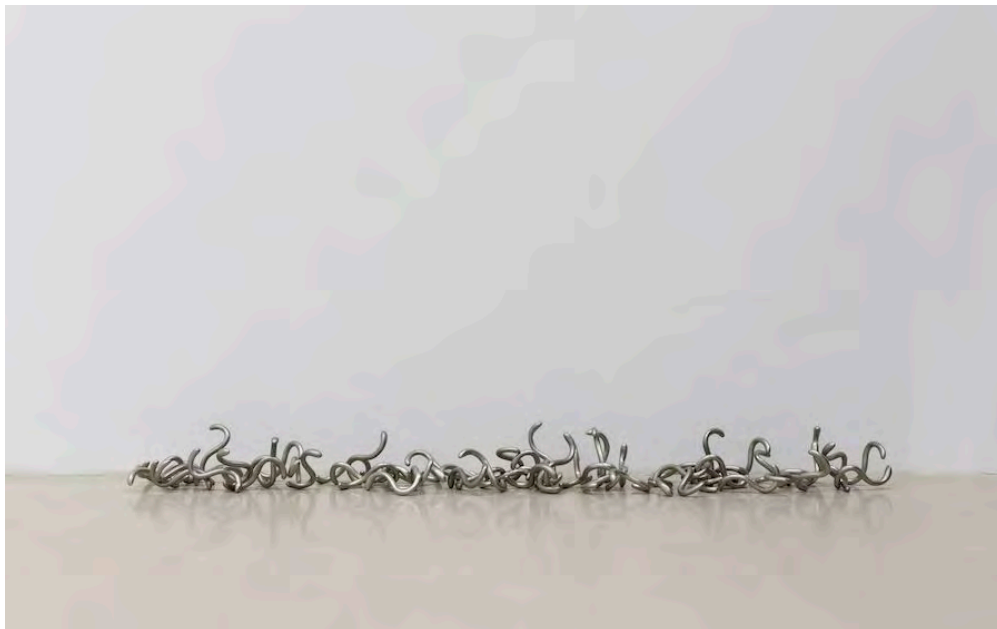
With a diverse and complex practice that engages art, design, commerce and economic structures of dependency, the Danish artist group Superflex challenges the role of artists in contemporary society and explore the nature of globalization through ongoing collaborative projects.

Superflex on canvas was originally made for the exhibition *Maleri efter Maleri (Painting after Painting)* at Kastrupgaard Samlingen, Denmark. Superflex made an appropriation of one of the paintings by Yves Klein owned by the Louisiana Museum in Denmark. The size and technique is the same as the well known piece owned by the museum but the color is changed to the orange signature color of Superflex. The painting that was made in 1995 was destroyed and were re-created in 2013 for the exhibition Working Title: "A Retrospective Curated by [REDACTED]" at Charlottenborg, Denmark.

Superflex as formed in 1993 by Bjørnstjerne Reuter Christiansen (b.1969), Jakob Fenger (b.1968), and Rasmus Nielsen (b. 1969). Superflex has exhibited at The Jumex Foundation (Mexico City), Thyssen-Bornemisza Art Contemporary (Vienna), Musée d'Art Moderne (St-Etienne), The Science Museum (London), Hirshhorn Museum (Washington), Sprengel Museum (Hannover), Vanabbe Museum (Eindhoven), Columbus Museum of Art, Ohio, Museo Tamayo (Mexico), MoMA (New York) a.o.

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

NILS STÆRK



Lea porsager
Golden Insider — 81 Inflated Facets, 2014
Aluminium, video, text
Variable dimensions
(Inv #Lp 14 004)

Exhibited:

The Moderna Exhibition, Society Acts - Moderna Museet Malmö, Malmö, Sweden 2014

Lea Porsager's practice is based on research on different occult as well as scientific methods, which she combines in order to create her own speculative fabulating systems. Her works form new networks and connections between different theories and ideas in order to shape new possibilities of thinking.

Using Kundalini Technology and the concept of Quantum Entanglement as kickoffs for the fabulations, *Golden Insider — 81 Inflated Facets* finds its nub in the world of mind-bending ideas. In Kundalini Technology, it is believed that the mind has 81 facets. Positive (“+”), negative (“-”) and neutral (“=”) emotions flood the mind, blurring and distorting thought-processes. *Golden Insider — 81 Inflated Facets* does not concern itself with the human mind, but with the matrixial mind of the microorganism slime mold. Metal and microorganisms become agents of thoughts in their various entangled materializations, generating an inflation of queer and coiling forms that trespass on the Golden Insider.

Lea Porsager (b. 1981) lives and works in Copenhagen.

Porsager has exhibited at Documenta 13 (Kassel), Heine Onstad Kunstsenter (Oslo), The Emily Harvey Foundation (New York), Moderna Museet (Malmö), Heidelberger Kunstverein a.o.

Currently Lea Porsager has a solo show at Overgaden - Institute for contemporary art (Copenhagen). This exhibition will travel to Kunstveriein Göttingen in November.

NILS STÆRK



Lea porsager
Golden Insider — 81 Inflated Facets, 2014
Aluminium, video, text
Variable dimensions
(Inv #Lp 14 004)

NILS STÆRK



Tove Storch
Untitled, 2015
Metal and dyed silk
240 x 120 x 100 cm
94.49 x 47.24 x 39.37 inches
(Inv #TS 15 001)

In a combination of a tight minimal mode of expression and delicate, fragile materials Tove Storch's artistic project can be viewed as a continuous investigation of sculptural possibilities.

In this new work rusty pigment is transferred from one material to another creating imprints and spatial repetitions.

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



Tove Storch
Untitled, 2015
Metal and dyed silk
240 x 120 x 100 cm
94.49 x 47.24 x 39.37 inches
(Inv #TS 15 001)

NILS STÆRK



Gardar Eide Einarsson
Black Poly Pickup and Dump Truck Tarp XI
, 2015
Acrylic and Silkscreen on Canvas
260 x 193 cm
102.36 x 75.98 inches
(Inv #GEE 15 007)

Exhibited:

A madman, a Patient, a Condemned Man, a Worker or a Schoolboy, AROS Museum of Modern Art, Århus, DK, 2015

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 installation's, 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 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.

In Einarsson's tarp-paintings (tarpaulin), pictures of black tarpaulins have been (silk screen) printed on top of the black paintings. In this way, Einarsson has superimposed an extra layer, thereby screening and concealing things. Looking at the works, you can see that the tarpaulins are the type used to protect against wind and weather and also to screen and conceal things. When the picture of a tarpaulin is added to a painting using the silk screen technique, it becomes an added layer concealing and protecting the painting beneath: a layer interposed between the artwork and our perception and enjoyment of it, thereby delaying the art experience and rousing our interest.

Gardar Eide Einarsson (b. 1976) lives and works in Tokyo. Einarsson has exhibited at Bergen Kunsthall, Kunsthalle Fridericianum (Kassel), Bonniers Konsthall (Stockholm), Reykjavik Art Museum (Reykjavik), Astrup Fearnley Museum of Modern Art (Oslo), Museum of Modern Art (Fort Worth), Kunsthalle Wien (Vienna), Museo Tamayo (Mexico City) a.o.

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

NILS STÆRK



Gardar Eide Einarsson
Black Poly Pickup and Dump Truck Tarp X
, 2015
Acrylic and Silkscreen on Canvas
260 x 193 cm
102.36 x 75.98 inches
(Inv #GEE 15 008)

NILS STÆRK



Torbjørn Rødland
Hat and Collar, 2014
Chromogenic print on Kodak Endura paper
Framed 47 x 59 x 4 cm
18.5 x 23.23 x 1.57 inches
Edition 3/3
(Inv #TRØ 14 008.3)

Torbjørn Rødland makes challenging and symbolically potent images from mundane material. Paradoxically employing pictorial conventions to access the world around him, he creates highly ambitious photography that seem both mystical and unpretentious.

Torbjørn Rødland (b. 1970) lives and works in Los Angeles.

Rødland's work has been shown at Heine Onstad Konstsenter (Oslo), MCA (Chicago), Casino Luxembourg (Luxembourg), Stavanger Konsthalle (Stavanger), Contemporary Art Museum (St. Louis) a.o.

NILS STÆRK



Torbjørn Rødland
Shadow Work no. 2, 2014
Chromogenic print on Kodak Endura paper
Framed 112.5 x 142.5 x 4.5 cm
44.29 x 56.1 x 1.77 inches
Edition 3/3
(Inv #TRØ 14 009.3)

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

NILS STÆRK



Miriam Bäckström

Negatives, 2013

Round C-print, silicon mounted on round optiwhite glass

ø 70 x 0,4 (glass) cm

ø 27.56 x 0,16 (glass) inches

Edition 1/1

Unique piece

(Inv #MBä 13 009.1)

Miriam Bäckström's early work was conspicuously devoid of human life, but her work of the past decade has focused on portraiture, interviews and semi-improvised theatrical 'situations'. Her subjects have mainly been actors – after all, these are the people (like the set designs and architecture she explored before) most visibly 'constructed' for particular situations.

In Bäckström's series *Negatives* the images are distorted to an extent that makes them lose their recognisability. The positive and the negative images are *woven* together and creates two versions of the same character that can be described as opposites.

Negatives let us meet characters in a way that allow us more freedom than the depicted that aims for identification and recognition. It establishes a condition where the positive and the negative coexist and together creates an elevated reality.

Miriam Bäckström (b. 1967) lives and works in Stockholm. She has exhibited at The National Museum of Art (Cardiff), Lunds Konsthalle (Lund), European Kunsthalle (Cologne), Preus Museum (Horten), Moderna Museet (Stockholm), Museum für Gegenwartskunst (Basel) a.o.

NILS STÆRK



Michael Kvium
Simpelt Portræt, 2015
Watercolor on paper
30 x 25 cm
11.81 x 9.84 inches
(Inv #MKv 15 009)

Michael Kvium's works have since his paintings and performances of the 1980's focused on uncompromising descriptions of the aspects of life that we rather hide than expose to observation. The general theme remains life and the double character of horror and redemption that death represents in comparison. 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. As a theater plays a story that unfolds in the interval between the curtain rise and fall, human life unfolds between life and death. It is this interval Michael Kvium holds focus on.

Michael Kvium (b. 1955) has exhibited at AROS Museum of Modern Art (Århus), Centro de Arte Contemporáneo Wifredo Lam (Havana), Horst-Janssen Museum (Oldenburg), Red Brick Museum (Beijing), Emsdettener Kunstverein, The Today Art Museum (Beijing), MUHKA (Antwerp) a.o.