
ENTER ART FAIR 2024

**CARLOS AMORALES · TANIA PÉREZ CÓRDOVA ·
FOS · MADDS GAMDRUP · NILS ERIK GJERDEVIK
· JONE KVIE · MICHAEL KVIUM · RUNO
LAGOMARSINO · REBECCA LINDSMYR · LEA
PORSAGER · MATTHEW RONAY · TORBJØRN
RØDLAND · TOVE STORCH · SUPERFLEX ·
EDUARDO TERRAZAS**

BOOTH 33

NILS STÆRK





Gently place an egg in the porcelain vessel. Leave it on display, as a sign, a marker, a reminder.

TOVE STORCH

Untitled, 2024

Porcelain

3 x 13 x 13 cm

1.18 x 5.12 x 5.12 in

(TS24022)

Tove Storch continually explores sculptural possibilities, challenging perceptions of space and reality. Her work, which combines minimalism with delicate materials, gives physical shape to complex ideas about form, time, and space, straddling the line between formal precision and emotional connection.

Her series of thin porcelain shells in which the egg yolks slosh around metaphorically reflect Storch's interest in the mutual relationship between the hard, shaping shell and the soft, malleable mass that allows itself to be shaped. Both the reproductive organ and yolk represent a sense of future potential.





TOVE STORCH

Untitled, 2024

Porcelain

3 x 15 x 11 cm

1.18 x 5.91 x 4.33 in

(TS24026)

TOVE STORCH

Untitled, 2024

Metal, crayon, unique
drawing on vellum paper
29 x 32 x 35 cm 11.42 x
12.6 x 13.78 in
(TS24017)





Stacked between metal bars and arranged in layers, Tove Storch's drawings become archival components of a larger system rather than concrete depictions. This approach highlights her interest in distinguishing between storing content and conveying significance. Rather than making a specific statement, her work offers a formal structure for ongoing drafts of reality, accommodating errors and corrections. By transforming images into sculptural forms, Storch shifts perspective, making the processes of thinking and being visible to the viewer.



MADS GAMDRUP

Ocher, 2024

Pigment and linseed oil
on canvas

180 x 220 cm

86.61 x 70.87 in

(MG24013)





In his monochrome paintings, Mads Gamdrup advances his exploration of color, taking it in a bold new direction both formally and visually. With a background in photography, Gamdrup has crafted an abstract language by investigating how light and color interact in various contexts.

Ocher, 2024 continues this exploration, delving into the artistic potential of monochrome color and its relationship to materiality, both physical and psychological. By using raw color pigments, Gamdrup treats color as a tangible substance with abstract qualities, creating a pictorial expression that offers spatial depth and invites individual interpretation.







EDUARDO TERRAZAS

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

Wool yarn on wooden board
covered with Campeche wax and
framed with Optium Museum Acrylic
90 x 90 cm
35.43 x 35.43 in
(ET24011)



Eduardo Terrazas explores the complexity of our contemporary world. His work, grounded in spirit, beauty, order, and technique, draws from a geometric language and is inspired by the Huichol tablas of a Mexican indigenous tribe.

Terrazas' technique involves fixing colored wool onto wooden panels coated with Campeche wax as an adhesive. The wool is meticulously laid down in lines and curves to create intricate patterns, with each strand tightly glued to the next. While the Huichol use this method to depict their cosmogony, Terrazas employs it to map the universe. Though his forms are abstract compared to the figurative nature of the Huichol art, both aim to reveal unique perspectives on their worlds. Terrazas' work reflects his deep curiosity about the universe and a hope for an underlying order amidst chaos.



REBECCA LINDSMYR

*Sincerely yours
(overflowing the lip and
sucked back in) (1), 2024*
Acrylic and oil on canvas
160 x 115 cm
63 x 24 in
(RLI24015)



Rebecca Lindsmyr's new series, *Sincerely yours (overflowing the lip and sucked back in)*, explores the fluid nature of identity through two versions of her handwritten signature—one from childhood and the other from early adulthood. These signatures act as painterly gestures, echoing different stages of her life and illustrating how identity is both chosen and taught. The series invites viewers to contemplate the complexities of identity, the tension between individuality and societal influence, and the deep, often unconscious forces that shape the contours of a hypothetical self.

Lindsmyr examines how the signature acts as a stand-in for an individual while also reflecting their integration into a symbolic order of language and societal norms. This negotiation translates the self into a readable line. She investigates how thoughts and feelings cycle between repression and resurfacing, akin to the inhale and exhale of breath—the internal and external merging and dynamically impacting our identity and behavior. Lindsmyr further engages with the concept of the "hyposubject," signifying a shift from rigid identities to a more undefined and primal state, suggesting a connection to ideas questioning humanity's elevated position from a broader ecological perspective.

REBECCA LINDSMYR

Sincerely yours

*(overflowing the lip and
sucked back in) (2), 2024*

Acrylic and oil on canvas
160 x 115 cm (63 x 24 in)
(RLI24016)







Sincerely yours (overflowing the lip and sucked back in) considers the indexical and signifiatory aspects of the signature and its relationship to painterly gestures, examining its place within the history and discourse of painting. The signature, like the painterly mark, serves as an indexical trace of the person behind it and hints at something 'before' language in a psychoanalytical sense, while the signature simultaneously functions as a linguistic representation. By utilizing the signature as a painterly gesture, the work broadens the perception of gestural traditions in painting. Through incorporating screen printing, Lindsmyr additionally transforms her signature from a personal mark into a mass-produced image, engaging with themes such as repetition, performativity, fragmentation, and labor. This process exhausts the signature, turning it into both a definitive statement and a reflective, overflowing surface.



REBECCA LINDSMYR

*Sincerely yours
(overflowing the lip and
sucked back in) (3), 2024*
Acrylic and oil on canvas
160 x 115 cm
63 x 24 in
(RLI24017)







TANIA PÉREZ CÓRDOVA

Inhale 7, 2024

Blown glass, breath of a
person, aluminum cast

32 x 29 x 38 cm

12.6 x 11.42 x 14.96 in

(TPC24006)

Tania Pérez Córdova's 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.

Breath is the unseen force that sustains life, connecting us in ways we often take for granted. In a new series of blown glass sculptures, Tania Pérez Córdova captures this intangible essence. These works transform breath into both material and action, turning glass into a medium that embodies the ephemeral nature of air.



WE DIDN'T CROSS THE BORDER

THE BORDER CROSSED US

A framed artwork is mounted on a wall. The background of the wall is a soft, multi-colored gradient, transitioning from light blue at the top to light green, then yellow, and finally to a light pinkish-orange at the bottom. The artwork itself is a black square with white text. The text is arranged in two lines, both in all caps and a sans-serif font. The first line reads "WE DIDN'T CROSS THE BORDER" and the second line reads "THE BORDER CROSSED US".

WE DIDN'T CROSS THE BORDER
THE BORDER CROSSED US

RUNO LAGOMARSINO

*We didn't cross the border,
the border crossed us, 2023*

Silkscreen on hand-painted
paper, cuts

75 x 105 cm

29.53 x 41.34 in

Edition of 3

(RLA23001)

Runo Lagomarsino's work *We didn't cross the border, the border crossed us* quotes the 2010 movie *Machete*, directed by Robert Rodriguez and Ethan Maniquis. The film tells the story of an ex-cop hired to assassinate a U.S. senator who supports strict immigration policies along the Mexican border. This statement raises important questions about contemporary discourse surrounding borders and immigration policies. It implies that borders, and the regulations governing them, are human constructions. In this context, the border is depicted as crossing individuals, rather than the individuals crossing the border. Furthermore, the statement underscores the idea that borders are not fixed or permanent entities. Instead, they are subject to change and are often determined by political or economic interests.





LEA PORSAGER

Old, grey ICU nTS IV, 2023

Wood, egg, soil, aluminum

30 x 24 cm

11.81 x 9.45 in

(LPO23040)

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.

Porsager's *Old, grey ICUntS* series explores the relationship between matter and spirit, delving into contemporary notions of spirituality. Using egg tempera, the paintings sample the forms of religious icons as a pictorial system to open the soul and reveal the divine. The works interweave fabulation and speculation, creating a dialogue on the nature of the spiritual.



MICHAEL KVIUM

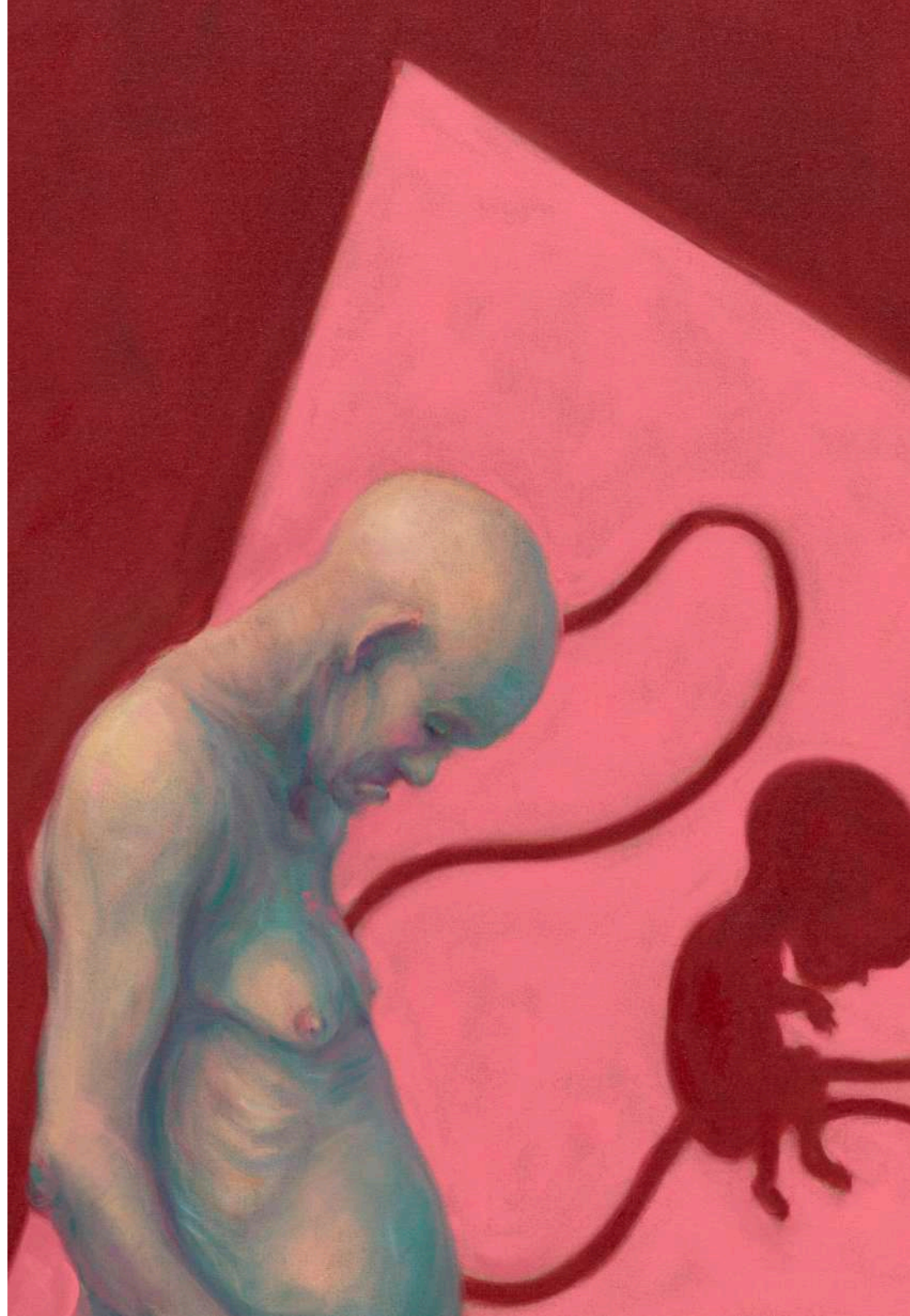
Shade Tale, 2024

Oil on canvas

Signed on back of
canvas 80 x 90 cm

31.49 x 35.43 in

(MKV24016)



Michael Kvium has explored the follies of humanity across painting, drawing, sculpture, film, and performance for over four decades. His work delves into aspects of life that society often suppresses, making a profound impact on both art history and viewers.

Kvium's narrative paintings, akin to theatrical performances, trace the arc of life from birth to death. This theatricality, rooted in his early work in performance art during the 1990s, connects his visual art with the performance realm. By examining the rise and fall of Western civilization, Kvium invites viewers to engage in deep introspection through the dramatic quality of his work.

MICHAEL KVIUM

Shade Tale, 2024

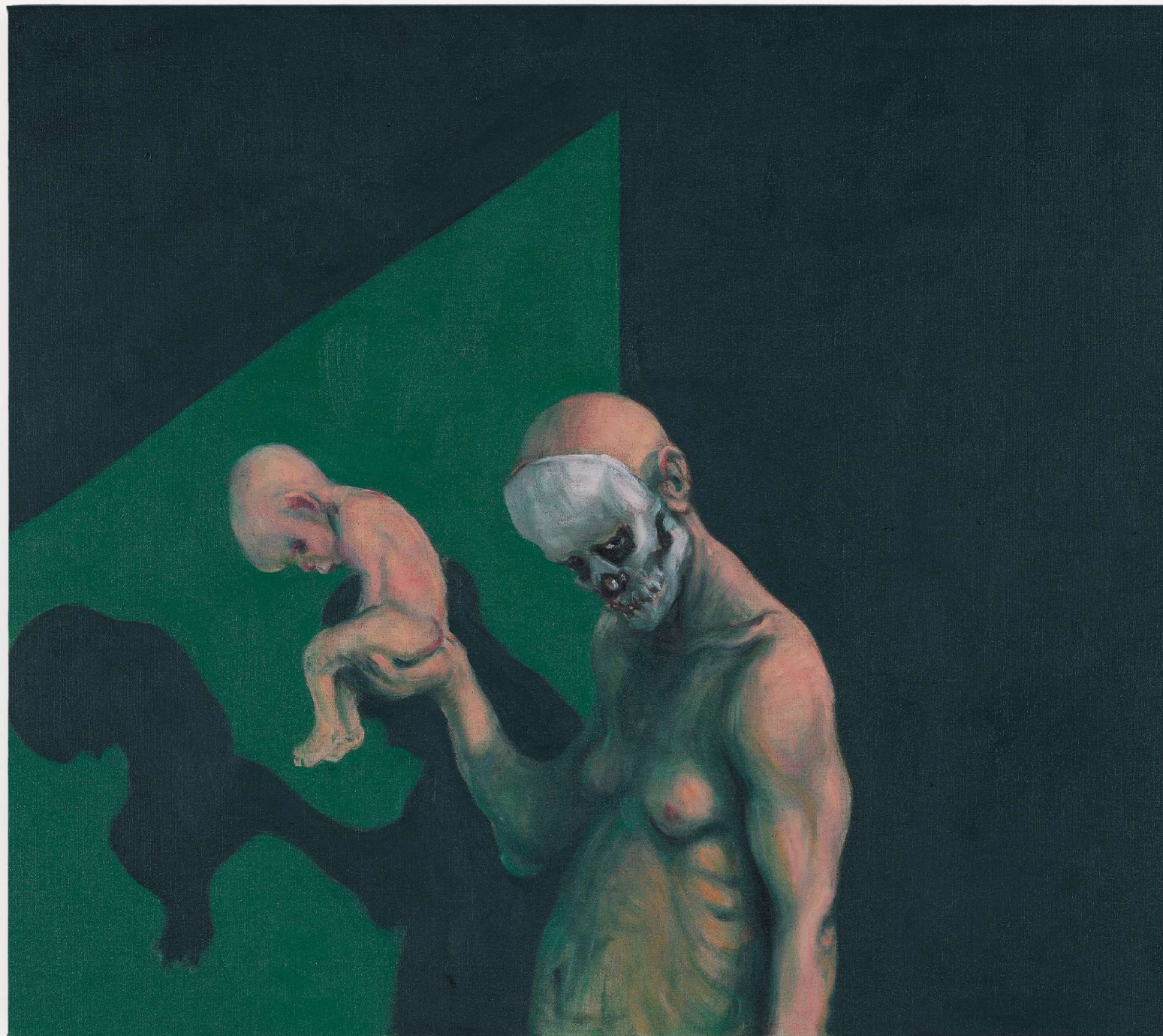
Oil on canvas

Signed on back of canvas

80 x 90 cm

31.49 x 35.43 in

(MKV24015)







JONE KVIE
Helmet, 2005
Painted bronze and black
pigment on inside
38 x 38 x 38 cm
Edition of 5
(JKV05003)

Jone Kvie 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.



Torbjørn Rødland's 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

The Tube, 2022

Chromogenic print,
Kodak Endura paper 45
x 57 cm

17.72 x 22.44 in

Edition of 3

(TRØ22004)



CARLOS AMORALES
Buried Mythologies 07,
2024 Oil on linen
160 x 120 cm
62.99 x 47.24 in
(CAM24007)



Carlos Amorales, 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.



FOS

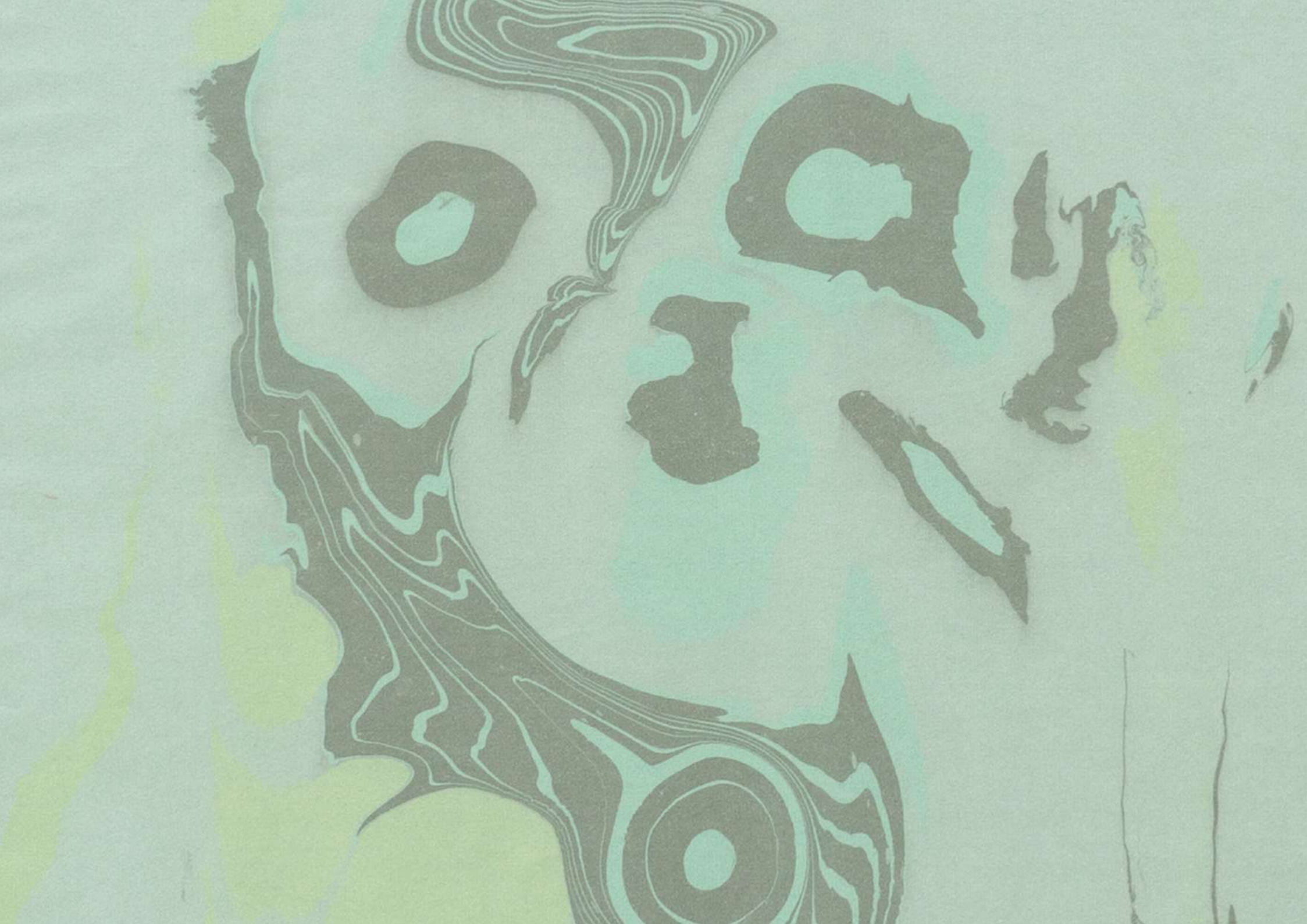
Afternoon and Evenings 2, 2024

Acrylic on paper in artist-made
smoked oak frame

73.3 x 59.2 x 4.8 cm

28.74 x 23.23 x 1.89 in

(FOS24010)



FOS' 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.'



SUPERFLEX

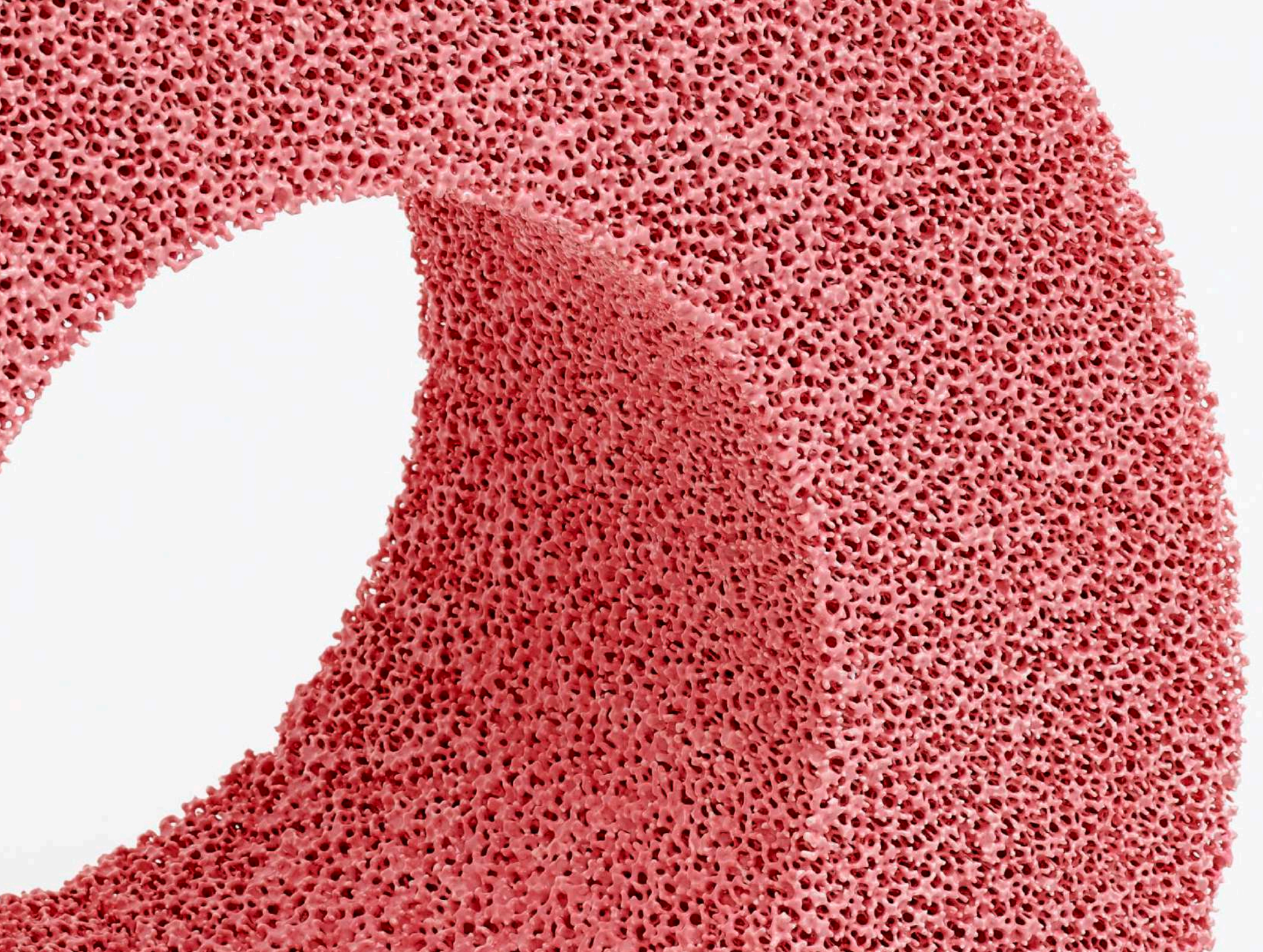
Cut Tube (Figure 1), 2024

Pink glazed ceramic foam

50 x 48 cm

19,68 x 18,89 in

(SF24007)



SUPERFLEX's *Cut Tube* (Figure 1) resembles a fragment of a tube, as if it were part of a longer section of infrastructure, such as underwater cables or piping. The tube is an ancient technology, but also completely contemporary: the work points to humans' reliance on simple but ingenious tools for carrying resources over long distances. The shape is both an elementary geometric form and an indispensable machine.

Cut Tube (Figure 1) reimagines the function of a tube. Made of glazed ceramics, its surface is a labyrinth of cracks and holes. Water would flow right out of it. The edges of the work are cut at sharp angles, so that it resembles a part of tubing that has yet to be connected to a larger structure, or a part that has been separated as the result of maintenance or sabotage. Suggesting both functionality and non-functionality, *Cut Tube* (Figure 1) continues SUPERFLEX's history of working with forms and materials that are not only aesthetic, but utilitarian—necessary to architecture, industry, and basic services.

NILS ERIK GJERDEVIK

Untitled, 2007

Oil on canvas

21 x 18 cm

8.27 x 7.09 in

(NEG14024)





NILS ERIK GJERDEVIK
Untitled, 2014
Oil, alkyd, and acrylic on
canvas
50 x 90 cm
19.69 x 35.43 in
(NEG14024)



The artistic practice of Danish/Norwegian artist Nils Erik Gjerdevik (1962–2016) spanned painting, ceramic sculpture, and works on paper. Renowned for his non-figurative paintings, Gjerdevik challenged conventional rules of the genre, using unconventional formats, alternative colors, and compositions that rarely adhered to classical harmony. His work often merged divergent ideas into unified images, a theme consistent across his drawings and sculptures.

Gjerdevik explored the preconditions and potential of the non-figurative, drawing on diverse art historical systems of abstraction—from constructivism and art nouveau to minimalism and pop art. He broke with classical composition, blurring distinctions between foreground and background, and creating perspectives that seem to extend both into and out of the painting. His work often engaged with a psychedelic architectural universe, where gravity was defied, and unexpected encounters between subjects, styles, and techniques took place. This architectural principle was a constant in both his three-dimensional sculptures and two-dimensional paintings.



MATTHEW RONAY

Arborescent, 2024

Basswood, dye, shellac-based
primer, primer, plastic, steel

Signature carved into bottom

65.4 x 51.4 x 18.1 cm

25.75 x 20.24 x 7.13 in

(MRO24002)

Matthew Ronay's dyed basswood sculptures invite viewers into a realm where tangible forms intertwine with metaphysical energies. Rooted in automatic drawings, his works tap into deeper layers of consciousness, unveiling hidden aspects of the psyche.

Arborescent (2024) leaves viewers uncertain: Is it an underwater formation, a plant-like structure, or perhaps something not carbon-based at all? By deconstructing context, Ronay creates parables of the family, ultimately challenging perceptions of reality. This interplay reveals the core of his artistry, grounded in a profound understanding of form. Seemingly disparate objects come together in a surprisingly synthesized way, immersing viewers in a tactile experience that prompts reflection on the interconnectedness of humanity and the natural world.





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