

# NILS STÆRK

# Art|Basel Miami Beach

December 5 - 8, 2019

Booth D19

CARLOS AMORALES  
GARDAR EIDE EINARSSON  
DARÍO ESCOBAR  
FOS  
MADS GAMDRUP  
NILS ERIK GJERDEVIK  
MICHAEL KVIUM  
SEAN LANDERS  
MATTHEW RONAY  
TOVE STORCH  
SUPERFLEX  
ED TEMPLETON  
EDUARDO TERRAZAS

#### Opening Hours

Preview and vernissage (by invitation only)  
Wednesday, Dec. 4, 11am - 8pm  
Thursday, Dec. 5, 11am - 3pm

Public Days  
Thursday, Dec. 5, 3pm to 8pm  
Friday, Dec. 6, 12 to 8pm  
Saturday, Dec. 7, 12 to 8pm  
Sunday, Dec. 8, 12 to 6pm

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# NILS STÆRK



## **SUPERFLEX**

*We Are All In The Same Boat (Wall version), 2019*

Led lights, plexiglas, aluminum letters, power adaptor

37 x 232 x 8 cm (91,34 x 14,57 x 3,15 in)

Edition #1/5, 1AP

(Inv# SF 19 006.1)

## **ABOUT:**

We Are All In The Same Boat translates the suggestive sentence into an installation. It consists of an illuminated signboard made with ocean blue LED letters, mounted on an aluminum frame that are attached to the wall. It is reminiscent of the commercial signage frequent in urban landscapes and generally located on top of buildings. In this context, We Are All In The Same Boat transforms the nature of commercial signage and uses its captivating aesthetics for a more ambitious purpose. Descending from a rooftop and installed in a public space or institution, the sign confronts the viewer and invites to reflect on the meaning and reach of the famous expression. The sentence, suggestive of the common human condition is usually referring to unpleasant or difficult situations which affect us all, and acts as a reminder of our shared responsibilities. With a multilayered approach, the work subtly queries whether, as contemporaries, we suffer from the same issues, endure the same difficulties, and if we are equally equipped to facing them. challenging the certainty of the statement itself.

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 globalization and systems of power. The work We Are All In The Same Boat was presented in a large scale version in 2018 at MOAD in Miami. In 2017 they presented One Two Three Swing! At The Turbine Hall in London, UK. SUPERFLEX is presented in collections like MoMA NY, USA. JUmex Collection, MX. Stedelijk Van Abbemuseum, NL. Hammer Museum USA. Louisiana, DK a.o.

**WE ARE ALL IN THE SAME BOAT**

# NILS STÆRK



**NILS ERIK GJERDEVIK**

*Untitled*, 2013

Oil on canvas

83 x 123 cm

32.68 x 48.43 inches

(Inv# NEG 13 078)

**ABOUT:**

Challenged by the set of rules and conventions of painting as a genre, Nils Erik Gjerdevik's work through time has confronted the idea of how painting should be presented by using particular formats, alternative colors and compositions rarely incorporated into the classic notion of harmony. With extreme awareness, Gjerdevik's artworks unfold in a constant dialogue with art history, sampling the linear structures of constructivism, the grid formations of minimal art, the arabesques of art nouveau and the strong block colors of pop art.

The artistic practise of the Danish/Norwegian artist Nils Erik Gjerdevik (1962 – 2016) consisted of painting and ceramic sculptures, as well as individual works on paper. Gjerdevik has exhibited worldwide latest in Mexico at Instituto Cultural Cabañas in Guadalajara. He is represented in collections like PAMM Perez Art Museum, USA. Bergen Art Museum, NO. SMK - The National Gallery, DK.

# NILS STÆRK



Nils Erik Gjerdevik  
*Untitled*, 2013  
Oil on canvas  
180 x 97 cm  
70.87 x 38.19 inches  
(Inv# NEG 13 061)

# NILS STÆRK



## **MATTHEW RONAY**

*Pink Wink*, 2019

Basswood, dye, gouache, flocking, plastic, steel, cotton

73,7 x 61 x 40,6 cm (27 1/2 x 22 1/2 x 14 1/2 in)

Signature carved into bottom

(Inv# MRo 19 013)

## **ABOUT:**

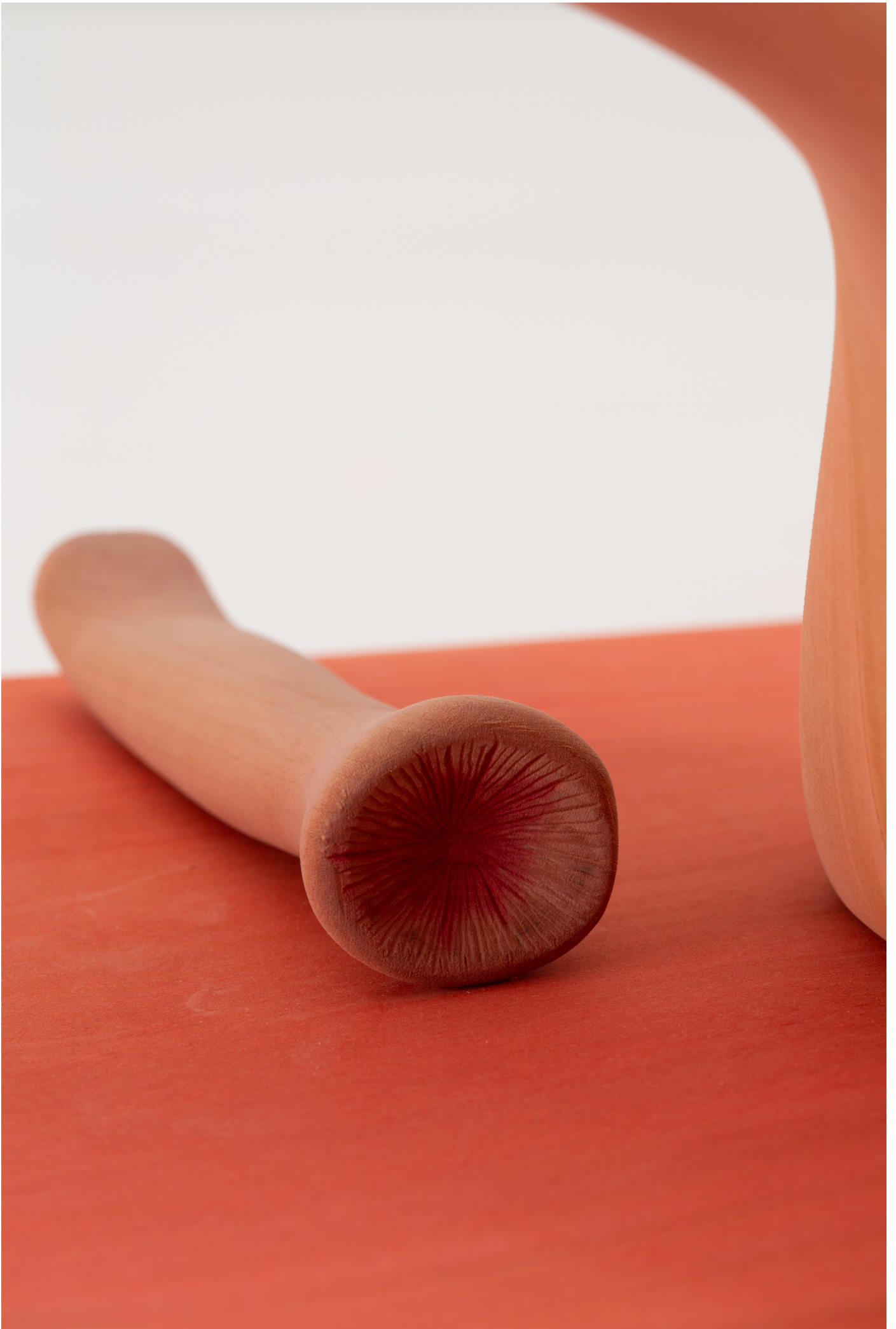
Vibrant, surreal abstract and a rich variation of references can be seen in *Pink Wink*. Ronay's hand-carved basswood sculpture combine playful color with organic forms and sexual references. *Pink Wink* is an expression used when a girl either consciencely or subconsciencely teases a boy with a glimpse of her vagina. Ronays sculptures often contain elements alluding to mysticism, and spirituality. At the center of these references is the idea of transformation from one state to another, both physical and phenomenological. Ronay's works function as gateways from one place to another, whether retinal or metaphysical, leaving viewers with associations to things based on their own experience of the world or their own systems of belief.

American New York based artist Matthew Ronay (b. 1976) is currently working on a solo exhibition at the Nasher Sculpture Center in 2021 and has previously exhibited at art institutions like the Blaffer Art Museum, Peirez Art Museum Miami, Crystal Bridges Museum of American Art, Kentucky Museum of Art and Craft and Sculpture Center, New York, USA. His works are in private and public collections in USA like Albright Knox, Dallas Museum of Art, Los Angeles County Museum of Art, Peirez Art Museum Miami, MoMA New York and Whitney Museum of American Art, New York. While in Europe AROs Art Museum, DK. Astrup Fearnley, NO and Kistefos Museum, NO are a few of the collections to be mentioned.









# NILS STÆRK



## **EDUARDO TERRAZAS**

*Possibilities of a Structure: Cosmos 1.1.286, 2018*

Wool yarn on wooden board covered with Campeche wax

90 x 90 x 4,5 cm (35,43 x 35,43 x 1,77 in)

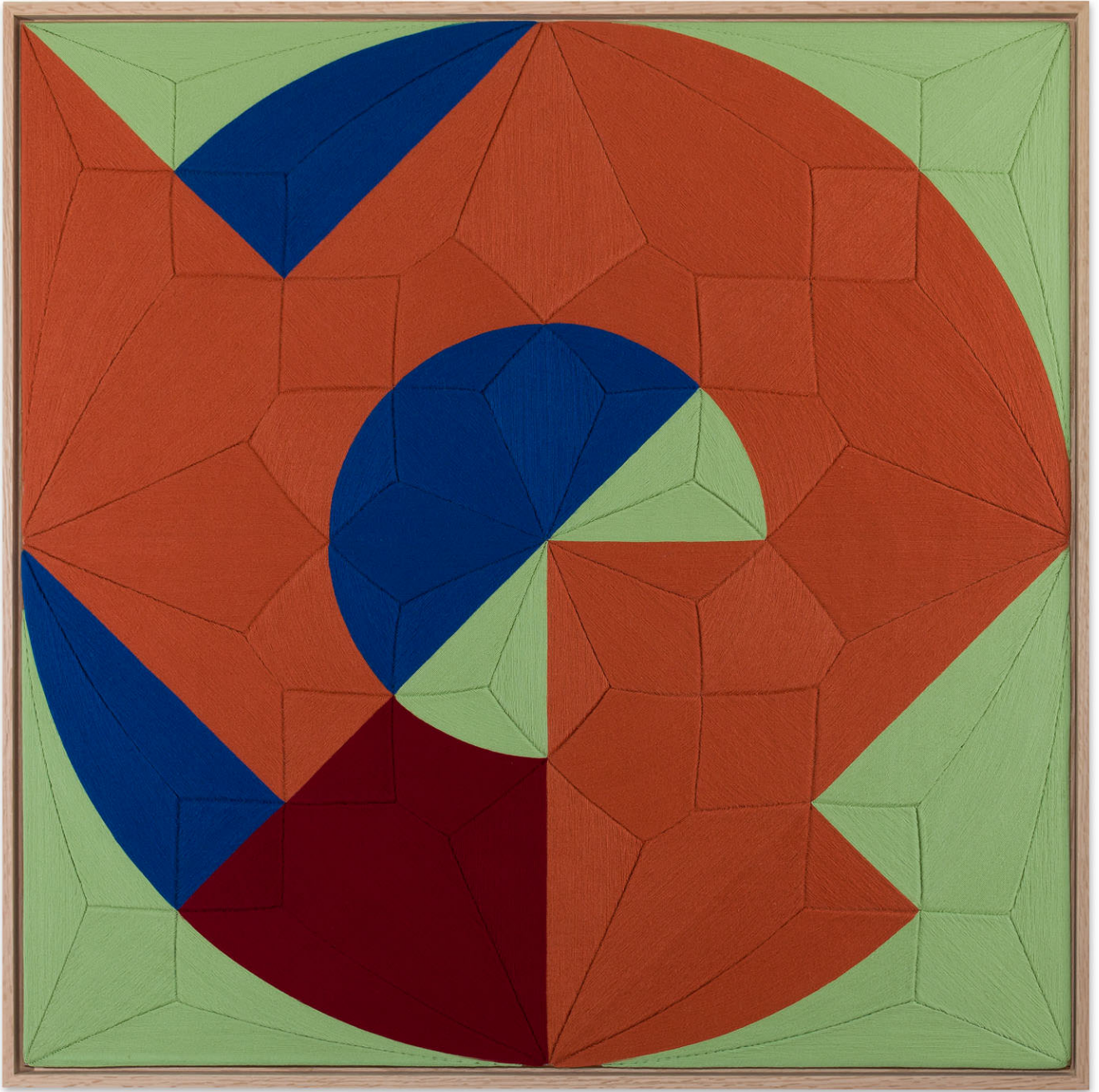
(Inv# ET 18 001)

### **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 work is from the series Cosmos, that belongs 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



## **GARDAR EIDE EINARSSON**

*Hey Iran*, 2017

Acrylic, gesso and graphite on canvas  
220 x 189 cm (86,61 x 74,41 in)  
(Inv# GEE 17 014)

### **ABOUT:**

The painting *Hey Iran* is based on a bumper sticker from the time of the Iran hostage crisis (1979-1981). The text would usually be accompanied by a Mickey Mouse character showing the middle finger but by removing the cartoon character the text becomes less clearly rooted in the specific context. The (rude) greeting to one of the world's oldest civilisations in the vernacular of one of its youngest stands as a reminder of perpetual human conflict.

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 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.

Gardar Eide Einarsson (b. 1976 NO) lives and works in Tokyo Japan. His solo shows include Kunsthalle Fridericianum in Kassel, DE. Kunstverein Frankfurt, DE. Centre d'Art Contemporain in Geneva, CH. Contemporary Art Museum St. Louis, USA. ARoS Aarhus Artmuseum, DK. Astrup Fearnley Museum of Modern Art, NO. Bergen Kunsthall, NO. Bonniers Konsthall, SE. Reykjavík Art Museum, IC. Einarsson's work is represented in numerous public collections including the MoMA NY, USA. SFMoMA SF, USA. LACMA and MoCA, LA, USA. Moderna Museet, Stockholm, SE. Nasjonalmuseet, Oslo and Museum für Moderne Kunst, Frankfurt. a.o.



# NILS STÆRK



## **TOVE STORCH**

*Untitled*, 2019

Dyed silk fabric, metal

160 x 70 x 40 cm (62,99 x 27,56 x 15,75 in)

(Inv# TS 19 030)

### **ABOUT:**

The pink sculptures oscillate between primordial and minimalistic, while adopting traditions of minimalism and modernist abstraction. Maintaining the kinetic act and physicality that has long defined her artistic oeuvre, from the earlier “rotating volume” sculptures to large-scale, site specific installations, Storch continues her investigation of the physical and spherical pieces and the phenomenological experience that is created through the sculpted object.

Building upon the heavily, male dominated tradition of Minimalism, Storch’s universe is less dominant, more fragile and hyper-feminine and confronts our bodily experiences. Her works evoke memories of physical encounters often found to recall physically or psychologically awkwardness such as sexuality, hesitation, nakedness or exposure. Dealing with these experiences, the sculptures carry a performative act which occurred the first time during the artistic creation and secondly in their encounter with its audience.

Danish artist Tove Storch (b. 1981) recently showed at the Art & design Biennale in Finland, while the last years have contained shows at Viborg Kunsthall, DK. La Mar de Musicas Cartagena, ES., AROS Museum, DK and Mount Saint Vincent University Gallery, CA followed by a residency at ISCP in NY, USA. Storch’s work can be seen in collections like The Philips Collection, Washington D.C., USA. S.M.A.K, BE. Louisiana Museum, DK a.o.







# NILS STÆRK



Tove Storch  
*Untitled*, 2019  
Dyes silk fabric, metal  
160 x 70 x 40 cm (62,99 x 27,56 x 15,75 in)  
(Inv# TS 19 031)





# NILS STÆRK



## ED TEMPLETON

*Man waters lawn HB, 2013, 2019*

Silver gelatin print with handwritten text

53,3 x 66 cm (21 x 26 in)

Edition #1/3, 2AP

Signed on certificate

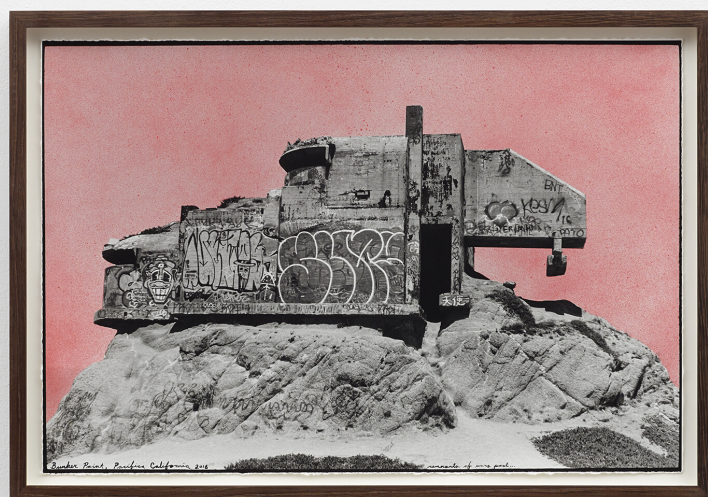
(Inv# ETe 19 016.1)

## ABOUT:

Whether Templeton is carrying his camera on his daily tours at Huntington Beach, California, or bringing it on journeys abroad, Templeton points his lens at everyday scenes that are both absurd, humorous and intimate. Throughout his works there is a disorder and imperfection that gives the work an authentic truth expression. The works are not composed or straight, but out of this imbalance, they develop an enormous vitality and expression of life. Templeton presents our time – the small details, awkward situations and coincident moments of all generations; images that he also shares through his Instagram stories with humorous comments, while others end up as photographic artworks and often with handwritten notes or colored areas, to give the silver gelatin prints a unique and even more personal approach.

Ed Templeton, b. 1972 in California, and lives and works in Los Angeles, USA. He has exhibited worldwide and got his first solo exhibition in Europe at the prestigious Palais de Tokyo in Paris. S.M.A.K. Museum of Contemporary Art, Gent, BE. Muscarnok Kunsthalle/ Ernst Muzeum, Budapest, HU. The Contemporary Museum, Baltimore, USA. Orange County Museum of Art, California, USA. KIASMA Museum of Contemporary Art, Helsinki, FI.

# NILS STÆRK



Ed Templeton  
*Bunker Point, Pacifica, CA 2016, 2019*  
Hand-colored silver gelatin print  
50,8 x 61 cm (20 x 24 in)  
Edition #4/4, 2AP  
Signed, dated, numbered on back with paint  
(Inv# ETe 19 018.4)

# NILS STÆRK



## **FOS**

*Untitled*, 2019

Salt, aluminium, plexiglass

61 x 61 x 7 cm (24,02 x 24,02 x 2,76 in)

A certificate should be issued

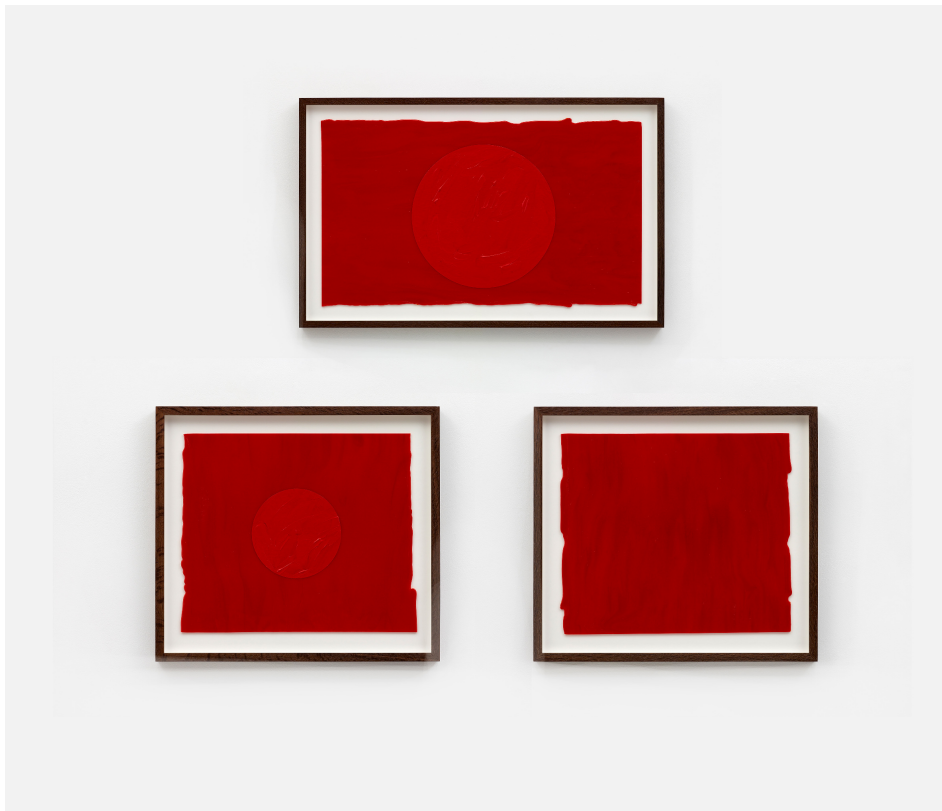
(Inv# FOS 19 022)

## **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 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



## MADS GAMDRUP

*Untitled, 2019*

Acrylic on hand rolled glass

63,6 x 101 cm (25,04 x 39,76 in)

56,6 x 63 cm (22,28 x 24,8 in)

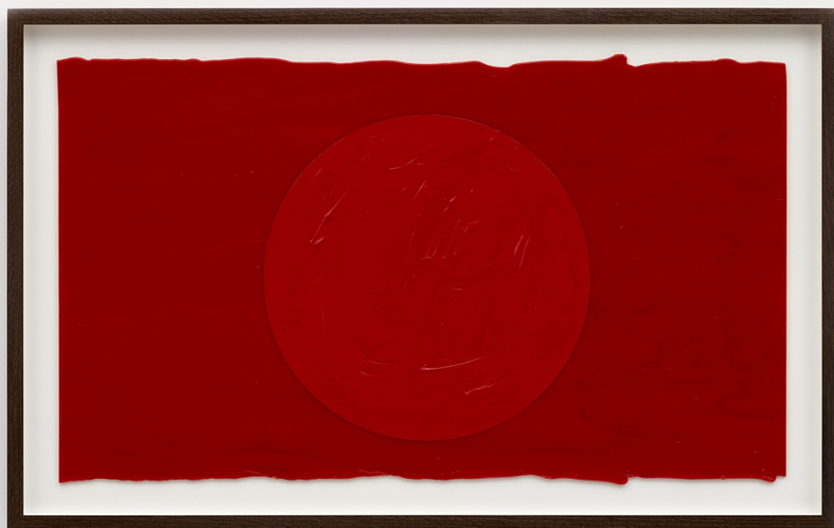
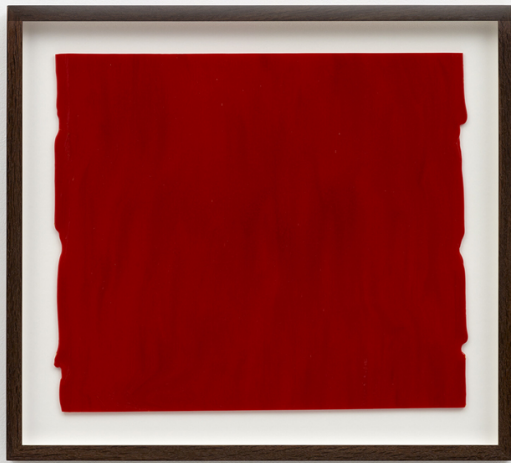
56,6 x 63 cm (22,28 x 24,8 in)

(Inv# MG 19 007)

## ABOUT:

Mads Gamdrup works with the potential of monochromatic in photography and glass works and its strength as artistic statement in relation to a number of phenomena, such as distance, transparency, spirituality and materiality. Gamdrup explores the boundaries and possibilities of a color using Newton's and Goethe's colour theories. In this new series of works Gamdrup has replaced the photographic medium with acrylic on hand rolled glass. The abstract appearance in this series as well as in his photographic works resemble artists like Klein and Rothko's monochromatic paintings. The work *Untitled* consists of three framed glass panels where the red dot become more blurred and disappears in the third work. The artist encourage the collector to play with the installation as long as all three works are in a combination.

Mads Gamdrup (b. 1967) is currently showing at the group exhibitions at Sala de Exposiciones Faro Vilán, ES and at American University Museum in Washington, USA. He is represented in collections like The Margulies Collection, USA. Katzen Arts center, USA. SMK – The National Gallery, DK. KIASMA Museum, FI a.o.





# NILS STÆRK



**MICHAEL KVIUM**

*The Balance*, 2019

Oil on canvas

100 x 90 cm (39,37 x 35,43 in)

Signed on back of work

(Inv# MKv 19 015)

**ABOUT:**

The Danish painter Michael Kvium has since the early 1980s created grotesque realistic works, depicting the darker side of life. He works in a conceptual narrative language with an inspiration and interest in classical paintings and techniques. Kvium draw on personal experiences and everyday life in an expression where the lines are blurred between reality and fantasy - The twin strategies of personal material and formal multiplicity allow the artist to infiltrate his viewers' consciousness with raw truths about contemporary society.

Michael Kvium's (b. 1955) works have been exhibited worldwide from Kunsthal Rotterdam in The Netherlands, to ARKEN Museum in Denmark, Tang Contemporary in Hong Kong, Kunsthalle Göppingen in Germany, Horst-Janssen Museum in Germany, Red Brick Museum, Beijing and Shenzhen Guan Shanyue Art Museum in China a.o. His works are in collections like Espoo Museum of Modern Art, FI. Red Brick Contemporary Art Museum, Beijing, CN. Today Art Museum, Beijing, CN. Shenzhen Guan Shanyue Art Museum, CN. Fondation Frances Hervei, Senils, FR. Gothenburg Art Gallery, Gothenburg, SE. ARoS Museum, DK a.o.

Michael Kvium will present the solo exhibition Pale Male Tales at Nils Stærk opening in January 2020.





# NILS STÆRK



## **SEAN LANDERS**

*19th Century Sailor*, 2019

Oil on linen

86,4 x 71,1 cm (34 x 28 in)

(Inv# SL 19 006)

## **ABOUT:**

The work *19<sup>th</sup> Century Sailor* is a metaphor of the artist as a solo sailor, one who risks everything to achieve a life's work, which is a central and recurring symbol throughout Landers's work. Sean Landers caught the attention of the New York art scene during the 1990's with his text and video works, in which he confessed his personal insecurities with becoming an artist and his struggles with the art world. Through the 90's he started to transfer his text based works to canvas and later figurative elements started to show up in between the writings. In his newest work the figurative elements have taken over and in the works where text is still found this is incorporated into the figurative.

Sean Landers (b. 1962 USA) has had solo exhibitions at Contemporary Art Museum St. Louis and Kunsthalle Zürich and participated in group exhibitions at MoMA, New York, The New Museum, New York, Schirn Kunsthalle, Frankfurt and Deichtorhallen Hamburg. Landers's work is represented in collections including the Whitney Museum of American Art, NY, USA. Brooklyn Museum of Art, USA. Walker Art Center, Minneapolis, USA. Seattle Art Museum, USA. Tate Modern, London, UK. La Colección Jumex, Mexico City.

# NILS STÆRK



Sean Landers  
*The Immigrant* , 2019  
Oil on linen  
86,4 x 71,1 cm (34 x 28 in)  
(Inv# SL 19 002)

# NILS STÆRK



**CARLOS AMORALES**

*Celebrity Pet 17, 2019*

Color pencil on paper

35,5 x 28,5 cm (13,98 x 11,22 in)

signed on back of work

(Inv# CAm 19 021)

**ABOUT:**

Celebrity Pet is a series of color pencil on paper. At Art Basel Miami beach a grid of nine drawings will be presented. In the series Carlos Amorales shows a female figure drawn in colored lines that mark the simple silhouette – They appear both figurative and abstract in the way they duplicate themselves so several breasts, legs, arms create an abstract universe that draws the viewers curiosity. Amorales is know for his multidisciplinary artistic practice, where he explores the limits of language and translation systems to venture into the field of cultural experimentation. He uses graphic production as a tool to develop linguistic structures and alternative working models that allow new forms of interpretation and foster collectivity. In his projects, Amorales examines identity construction processes, proposes a constant re signification of forms present in his work, and provokes a clash between art and pop culture.

Carlos Amorales (b. 1970 MX) lives and works in Mexico City. He is represented in public art collections like; MoMA New York, Guggenheim Museum, TATE London, Museo Tamayo and MUAC a.o.

**Stedelijk Museum** in Amsterdam, NL is currently presenting The Factory - this is the first European retrospective exhibition by multidisciplinary artist Carlos Amorales. It showcases the work of one of Mexico's most important contemporary artists from the 1990s to the present day –the most recent piece was made especially for the exhibition.







# NILS STÆRK



## **DARÍO ESCOBAR**

*Composition No. 111, 2018*

Motor oil on paper

69 x 69 x 4.2 cm (27,17 x 27,17 x 16,54 in)

Signed on back

(Inv# DE 18 019)

## **ABOUT:**

The series Composition are painted with an organic material in this case with motor oil. The idea is here to make a minimal drawing that does not respect the lines as the motor oil will always sort of reshape itself. Here is the most important part of the series, that the works are traces from an object – a car, so it becomes an object turned into a drawing.

Guatemalan artist Darío Escobar's (b. 1971) lives and works in Guatemala City and Mexico 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. 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. Escobar has been included in numerous solo and group exhibitions, and is represented in collections like Centre Pompidou, FR. Thyssen-Bornemisza Art Contemporary, AT. Fundacion Jumex, MX. MoCA LA, USA.

