

NILS STÆRK

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Booth B19

CARLOS AMORALES

DARÍO ESCOBAR

EDUARDO TERRAZAS

FOS

RUNO LAGOMARSINO

TORBJØRN RØDLAND

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CARLOS AMORALES

Carlos Amoraless (1970) is a multidisciplinary artist who 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, Amoraless examines identity construction processes, proposes a constant re signification of forms present in his work, and provokes a clash between art and pop culture.

His research processes are complex; they are based in an ample repertoire of empirical methodologies to develop extensive projects that conjugate historical, cultural, and personal references. His practice expands to diverse media such as drawing, painting, sculpture, or collage; as well as performance, installation, animation, sound art, film, writing, among other non- traditional formats. He studied visual arts in the Gerrit Rietveld Academie and the Rijksakademie van Beeldende Kunsten, both in the city of Amsterdam, Netherlands.

His works are available in international collections such as Museo Tamayo and the Museo Universitario de Arte Contemporáneo, Mexico City; Tate Modern, London; The Museum of Modern Art and the Guggenheim Museum, New York; Walker Art Center, Minneapolis; Museum Boijmans van Beuningen, Rotterdam; among others.

Upcoming institutional shows include solo at The Stedelijk Museum in Amsterdam and MARCO El Museo de Arte Contemporáneo de Monterrey, Mexico.

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CARLOS AMORALES

Backdrop for Ghosts VII, 2018

Silkscreen ink on wooden panels

178,3 x 129 cm (70,2 x 50,79 in)

(Inv# CAm 18 007)

ABOUT:

Carlos Amorales explores the limits of language systems and uses graphic production as a tool to develop alternative linguistic structures that allow new forms of interpretation. Amorales has invented a form of abstract typography as a strategy to preserve contents that would be silenced if they were in legible form.

This becomes evident in the series of three-dimensional paintings *Backdrops for Ghosts I-VIII* (2018) where silkscreen ink on wooden panels unveil a set of abstract forms that define the graphic quality of the painting. The work appears before us as an abstract set of forms, which gives it a performative element. However, when you look closer, an alphabet of more than 50 different signs unveils, and the work suddenly allow new poetic forms of interpretation.

As a multidisciplinary artist, Amorales works within a wide range of media such as painting, drawing and sculpture; as well as performance, installation, sound art, film and writing. He seeks to explore the limits and coherence of art and society in relation to language and the individual.







NILS STÆRK



Carlos Amorales
Backdrop for Ghosts V, 2018
Silkscreen ink on wooden panels
178,3 x 129 cm (70,2 x 50,79 in)
(Inv# CAm 18 005)







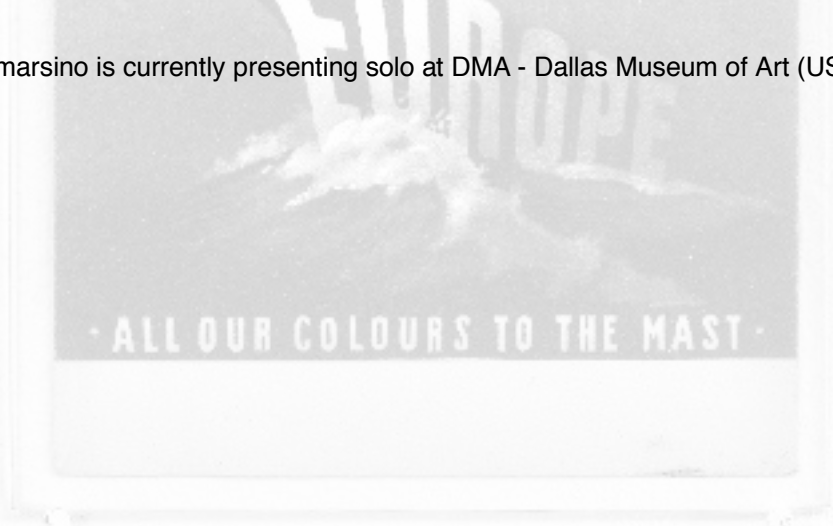
NILS STÆRK

RUNO LAGOMARSINO

Runo Lagomarsino (b.1977, Lund, Sweden) lives and works in Malmö, Sweden and São Paulo. He was born in Scandinavia to Argentinian parents descended from Italian émigrés who fled Europe during the First World War. Lagomarsino's biography charts the colonial histories that he examines in his works that all present a critical vision on the construction of history-based themes. The works strive to strike a balance between political arguments and carefully considered formal composition. The artist works in a range of media and moves effortlessly between collage, drawing, installation, performance and video. Lagomarsino's works especially analyses connections between modernism and current geopolitics. The works present a well-defined political position, possess an unfinished and fragmented aspect, and act as provocative and open reflections on relations of territory and exclusion.

Lagomarsino's works are represented in art institutions such as DMA - Dallas Museum of Art (USA), The Solomon R. Guggenheim Museum (USA), Moderna Museet Stockholm (SE) and The National Museum of Art (NO). He has had solo exhibitions at Galeria Luisa Strina, São Paulo, The Swedish Contemporary Art Foundation, Stockholm, Nils Stærk, Copenhagen and Mendes Wood DM, São Paulo. Furthermore, Lagomarsino has participated in a number of art biennials such as The Venice Biennial, Gwangju Biennial and The São Paulo Biennial.

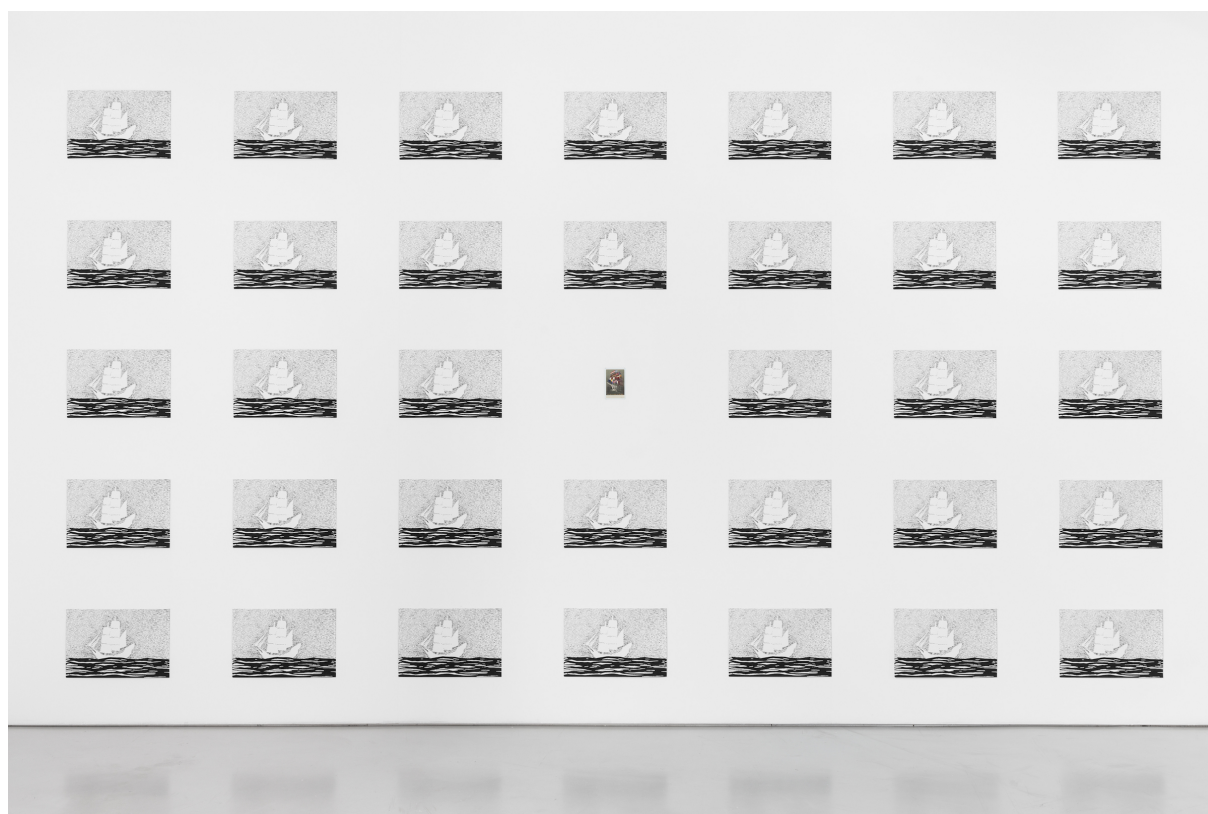
Runo Lagomarsino is currently presenting solo at DMA - Dallas Museum of Art (USA).



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RUNO LAGOMARSINO

La Neblina, 2018

34 silkscreen prints, 1 original postcard from 1950

190 x 355 cm (74,8 x 139,76 in)

Edition #2/3

(Inv# RLa 18 002.2)

ABOUT:

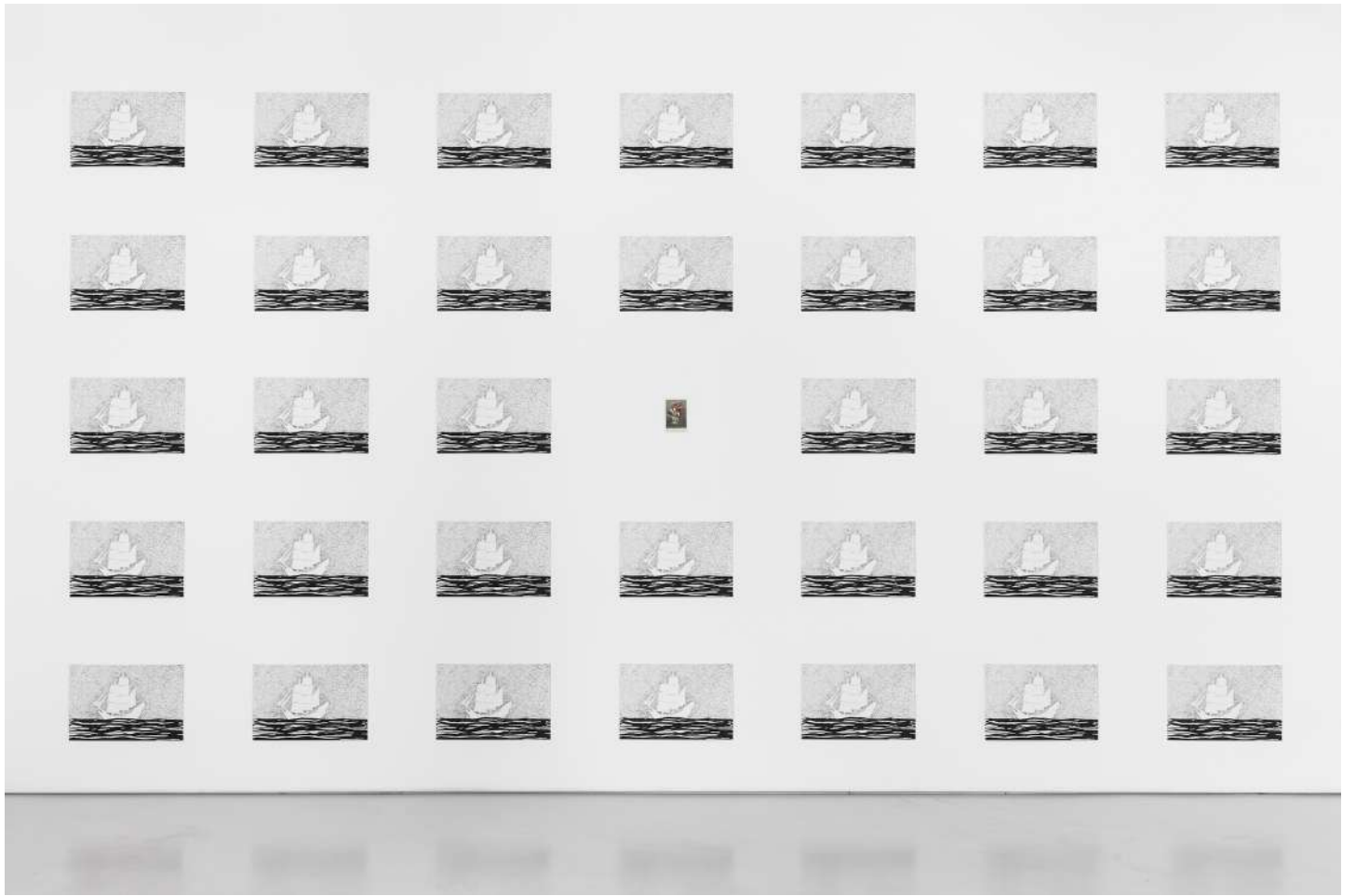
In *La Neblina* Lagomarsino combines two images of vessels. One silkscreened and repeated on the wall and the other centered in the middle, an original postcard from 1950.

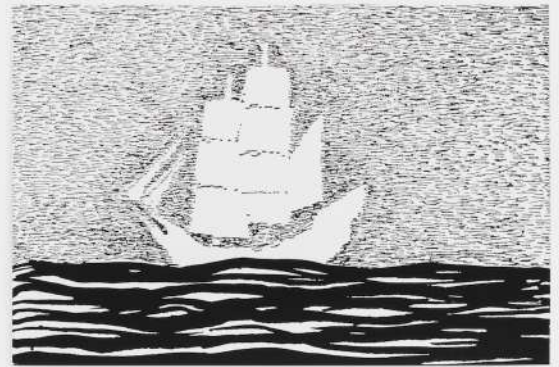
The silkscreened image contains no information - we don't know where it is going, its purpose, and its identity. At the same time, it can also be interpreted as the moment of the "voyages to the unknown", the European discourse of conquest of "the new world" across the Atlantic, that started in 1492. We can imagine the repetition of the print as a moment of tabula rasa, of amnesia and of erasure. There is no past and no present.

The postcard, an add for the Marshall help in Europe after the second world war is in the middle on the wall between the empty vessels, as an allegory of Europe as the center as the space with a voice, with an identity. The one that carries a language. At the same time, the artist inspired by de-colonial emphases on the idea of modernity as an European narrative that hides its darker side, coloniality.

EXHIBITED:

2018: La Neblina, Galeria Avenida da Índia, Lisboa, Portugal







· ALL OUR COLOURS TO THE MAST ·

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DARÍO ESCOBAR

Guatemalan artist Darío Escobar (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 chooses 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 chosen objects.

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.

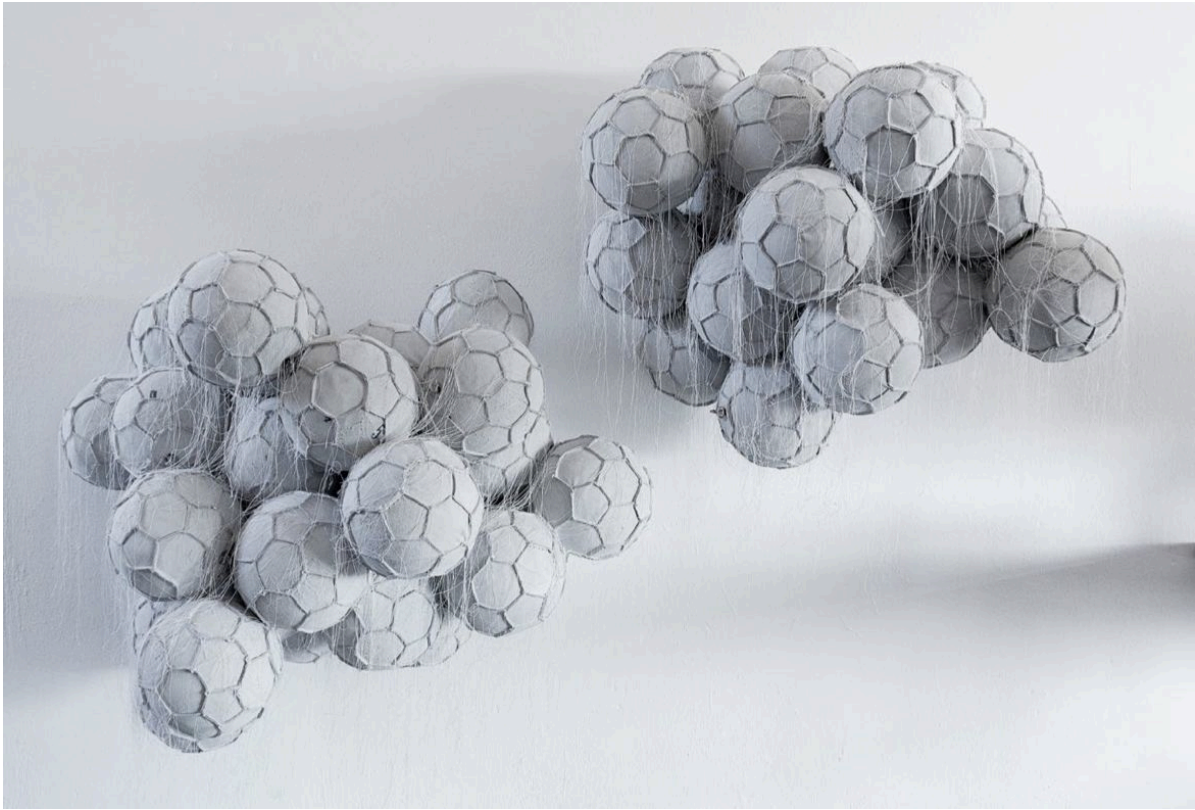
Escobar has been included in numerous institutional exhibitions, and is represented in collections like Centre Pompidou, Paris (FR), Thyssen-Bornemisza Art Contemporary, Vienna (AT) Fundacion Jumex, Mexico City (MX), The Museum of Contemporary Art (MOCA), Los Angeles (US).

Darío Escobar is currently showing at FEMSA Collection at Museo de Arte Historia de Guanajuato, León, Mexico and as a part of the Open Spaces Kansas City, USA

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DARÍO ESCOBAR

Obverse & Reverse XXXI, 2017

Leather, nylon, polystyrene, stainless steel

140 x 185 x 64 cm (55,12 x 72,83 x 25,2 in)

(Inv# DE 17 001)

ABOUT:

The artwork consists of leather soccer balls sewn together with strong nylon thread. The filling is lightweight, durable polystyrene that prevents the soccer balls from losing their round shape over time. There are two clouds, each hung on the wall.

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. Escobar is 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. 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.





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Darío Escobar

Composiciones Azules No.8, 2016

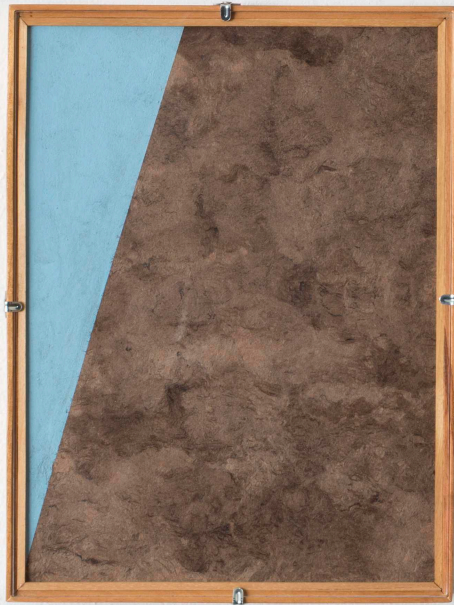
Gouache on amate paper in artist's frame - three parts

80.3 x 70.6 x 3.7 cm

31.61 x 27.8 x 1.46 inches

Signed on back of work

(Inv# DE 16 027)



NILS STÆRK

FOS

The Danish artist FOS' (Thomas Poulsen, b. 1971) 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 hereby connects art, design and architecture in a hybrid form, which he calls 'Social Design'.

FOS has made several outdoor commissions in the public space, where he takes on an architectural approach by creating lines that define space and create a direction, while the shell of the body, object and space will be challenged to a place where the nerve and tantalizing tactility play an important role.

FOS' artistic practice is characterized by a fascination for creating social scenarios in the meeting between room, object and viewer. His work has through-out time circled around and questioned what constitutes a sociality and his explorations with language. Most recently the relationship between speed and our image of the future have marked the practice. This focus was visualized in the latest exhibition *Ayrton* at Museo Tamayo in Mexico City in 2017, where a membrane of textile accelerated like a timeline through the space. 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. In particular the exhibition *One Language Traveller* at the National Gallery in Copenhagen in 2011 was an example of this. Here FOS brought us on a one-language journey, through objects in a paradox universe. FOS challenges and encourages us to be curious and seduces us with his total installations. This was also the case in the installation *Osloo* – a boat with an intensive performance program created in 2011 for the Venice Biennale.

FOS' recent exhibitions include SCAD Museum, Savannah, USA. Museo Tamayo, Mexico City, MX. The National Gallery, Copenhagen, DK. ARKEN Museum of Modern Art, Ishøj, DK o.a. His works are in several private and public collections like Museo Tamayo, MX. The National Gallery, DK. ARKEN, DK.

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FOS

In Di''z pE''rz (ions in the cliffs) Di''z trl''p/@ts, 2018

Bronze in two parts on ceramic column

16,5 x 10 x 22 cm (6,5 x 3,94 x 8,66 in)

1, Edition #1/5

(Inv# FoA 18 017.1)

ABOUT:

The double bronze sculpture is from the artist's solo exhibition /pal'm(p)sest/ at Nils Stærk. The title *In Di''z pE''rz (ions in the cliffs) Di''z trl''p/@ts* refers to a dialog between human activities and the materials we use, and question how they always been inseparable. Today it continues through the materiality of the digital representation of our realities. Like our phone, that's being used as an extra set of eyes, so we end up with double eyes and double bodies which is what the two sculptures refer to.

The double bronze sculpture is placed on a pedestal of clay and concrete as a found archaeological treasure or as a remembrance of our materiality and presence.



NILS STÆRK



FOS

The Hesitation Bench, 2018

Concrete, wood, fabric

212 x 90 x 46 cm (83,46 x 35,43 x 18,11 in)

Edition #3/5

(Inv# FoA 18 042.3)

ABOUT:

A paradox item, that can embody an idea of a welcome loneliness as well as welcome company. A bench is the most archetypal item of furniture – a name that's inscribed in our language and through time been a part of our social surroundings. The word bank even derives from the word bench, that was once used to trade from.

The Hesitation bench is a social space and generous furniture with no front or back – a place where you invite someone else into your private space and create a space to talk, watch and feel the rhythm of the life around you. FOS works with objects and architectural projects that interact with its physical surroundings and explore how social relations influences each other.

The Hesitation bench is an edition of 5 each with a unique color concrete texture.



NILS STÆRK

TORBJØRN RØDLAND

Norwegian artist Torbjørn Rødland (b. 1970) lives and works in Los Angeles, USA and Oslo, Norway. Rødland studied at the National College of Art and Design, Bergen and Rogaland University Centre, Stavanger. Torbjørn Rødland's photographic work is informed by the American "Pictures Generation" that included Sherrie Levine, Cindy Sherman and Richard Prince. This generation had great artistic success with conceptual and staged or appropriated photography in the 1980s. Building on the criticality and deep self-awareness of postmodern appropriation, Rødland's images have since the mid-90s quietly reintroduced lyricism, psychology, eroticism and spirituality.

Rødland's approach to the photographic medium, where he uses analogue photography in mostly staged scenarios, draws attention to the constructed nature of the image, while leaving open the potential for unexpected outcomes. His images hold the viewer's gaze and as the artist states, his photographs aim to 'keep you in the process of looking'.

Rødland has exhibited extensively in Europe and the US at venues such as The Serpentine Sackler Gallery (UK), Centre Pompidou (FR), The 48th Venice Biennale (IT), Astrup Fearnley Museum of Modern Art (NO), Stedelijk Museum Amsterdam (NL), Reina Sofia Museum (ES), Contemporary Art Museum St. Louis (USA), C/O Berlin (DE), The Museum of Contemporary Art Chicago (USA), Fondazione PRADA (IT).

Rødland will have upcoming institutional solo exhibitions at Bonniers Konsthall (SE), KIASMA Museum (FI).

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TORBJØRN RØDLAND

Captain, 2011-2012

Framed C-print on Kodak Endura Paper

105 x 82 cm

41.34 x 32.28 inches

Edition #1/3

(Inv# TRø 12 012.1)

ABOUT:

The work *Captain* belongs to a series of works from Torbjørn Rødland's exhibition *American Photography* at Nils Stærk. In making and combining photographs, Rødland's practice is a subversive one. Familiar images and motifs are tapped for intuitive internal connections and mythological connotations - this often leads to hybrid genres. With its wilfully generic title, this new collection of photographs builds a loose but symbolically saturated weave of culturally recognizable and sometimes stolen visuals from American politics, nature and religion. Like propaganda posters from the 1980 U.S. presidential election, one from each of the two main political parties, are physically interrupted and re-photographed. Rødland's practice interrogates commercial photography and its longing for and representation of authenticity alongside certain overfamiliar tropes bound to contemporary visual culture. While mainly concerned with the visualization and ambiguity of moral conflicts and issues both personal and collective.



CAPTAIN

CARTER
MONDALE

REMEMBER THE PUEBLO!

NILS STÆRK



Torbjørn Rødland
Expendables, 2013
Framed C-print / Kodak Endura paper
110 x 140 cm
43.31 x 55.12 inches
Edition #1/3
(Inv# TRø 13 018.1)

NILS STÆRK



Torbjørn Rødland
Corpus Gnosticum, 2013-2015
Silver gelatin print
57 x 45 cm (22,44 x 17,72 in)
Edition #2/3, 1
(Inv# TRø 13 023.2)



NILS STÆRK



Torbjørn Rødland
An Old Form, 2017
C-print on Kodak Endura paper
57 x 45 cm 57 x 45 cm
22.44 x 17.72 inches
1, Edition #2/3
(Inv# TRø 17 020.2.2)



NILS STÆRK

EDUARDO TERRAZAS

Mexican artist Eduardo Terrazas (b. 1936, Guadalajara, MX) lives and works in Mexico City. As one of the founding members of the Mexican contemporary art scene, Terrazas' art exists in a constant dialogue with the society that surrounds him. Throughout his career, Terrazas has worked within the fields of architecture, design, museology, urban planning, and art. Terrazas artworks are bound together through an interest in structure and tactility – themes that seem to connect Eduardo Terrazas' work as both an artist and an architect.

In 1968, the young Terrazas came to prominence by designing the visual identity for the Olympic Games in Mexico. The circles designed for the games, were inspired by an ancient technique used by the indigenous Mexican tribe Huichol. The technique, where wooden panels are covered with Campeche wax into which threads of yarn are laid to compose a geometric pattern, have come to define the artist's visual language. 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.

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.

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EDUARDO TERRAZAS

Possibilities of a Structure: Nine Circles: 1.2.43, 1974 - 2017

Wool yarn on wooden board, covered by Campeche wax

120 x 120 cm

47.24 x 47.24 inches

(Inv# ET 17 008)

ABOUT:

Eduardo 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. A wooden panel is 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.

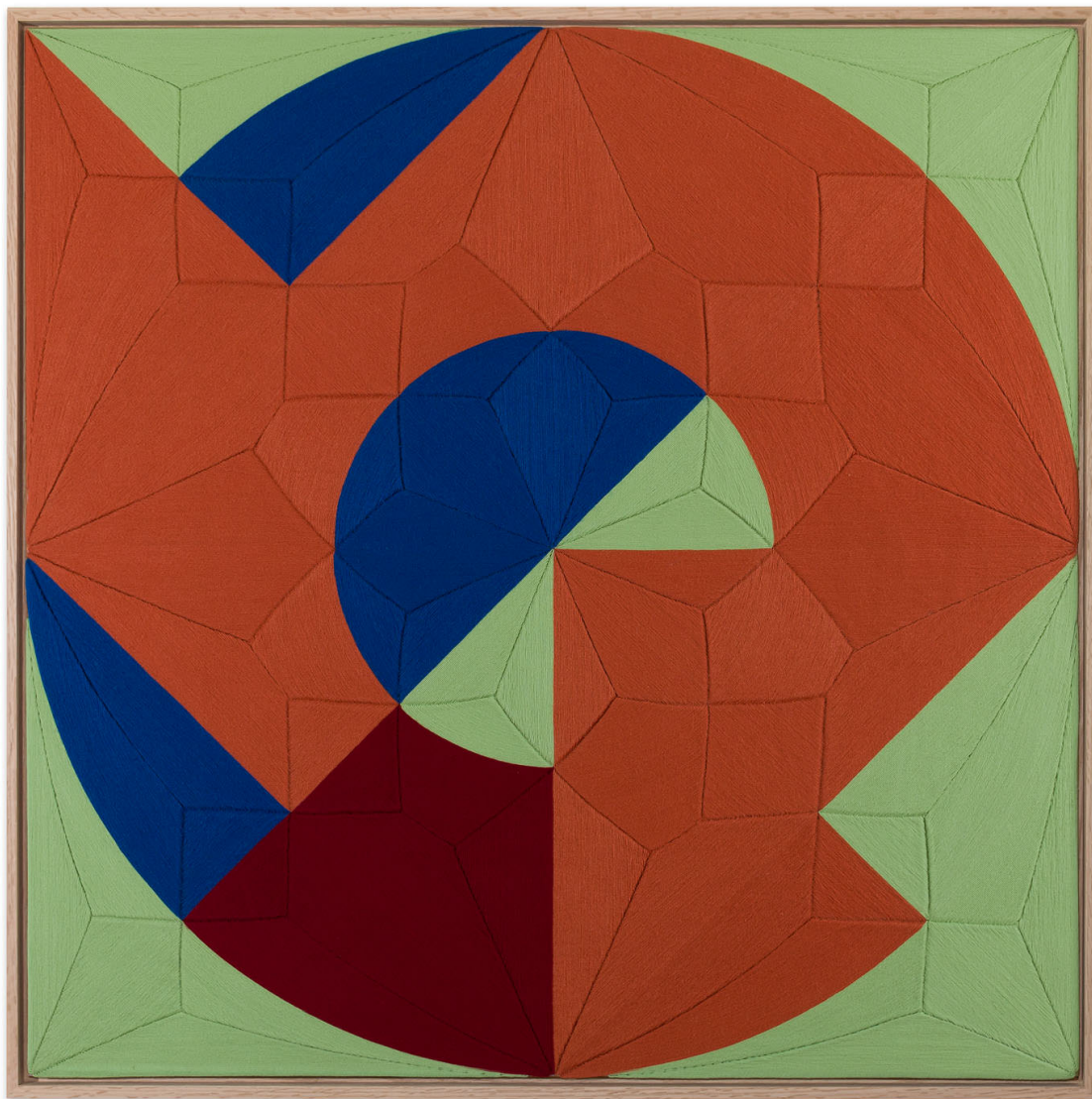


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Eduardo Terrazas
Possibilities of a Structure: Diagonals: 1.3.30, 2017
Acrylic on canvas
60 x 60 x 4.2 cm
23.62 x 23.62 x 1.65 inches
(Inv# ET 17 015)

NILS STÆRK



Eduardo Terrazas

Possibilities of a Structure: Cosmos 1.1.282, 2017

Wool yarn on wooden board covered with Campeche wax

90 x 90 x 4.5 cm

35.43 x 35.43 x 1.77 inches

(Inv# ET 17 021)