

Art|Basel

Miami Beach | Dec|7-10|2017

NILS STÆRK

BOOTH B19

DARÍO ESCOBAR

EDUARDO TERRAZAS

FOS

RUNO LAGOMARSINO

SUPERFLEX

TORBJØRN RØDLAND

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NILS STÆRK

Torbjørn Rødland

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.

Norwegian artist Torbjørn Rødland (b. 1970) lives and works in Los Angeles, USA. Rødland studied at the National College of Art and Design, Bergen and Rogaland University Centre, Stavanger. He has exhibited extensively in Europe and the US at venues such as the Centre Pompidou, Paris; the 48th Venice Biennale, Venice; Astrup Fearnley Museum of Modern Art, Oslo; Stedelijk Museum, Amsterdam; Reina Sofa Museum, Madrid, Contemporary Art Museum St. Louis, St. Louis; Musée d'Art Contemporain de Lyon and Museum of Contemporary Art, Chicago. Lately at Serpentine Galleries in London, UK.

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Torbjørn Rødland
Goo Black, 2015 - 2017
Framed chromogenic print / Kodak Endura paper
57 x 45 cm
22.44 x 17.72 inches
Edition #1/3, + 1AP
(Inv #TRø 15 019.1)

Torbjørn Rødland holds the viewer's gaze through a pleasure in the act of looking, as well as the enigmatic and uncertain nature of their meaning. His works often inhabits and plays with the familiar space of commercial photography with its highly constructed, predetermined and at times fetishistic approach to subjects, objects and materials. His visual compositions initiate a desire and curiosity in the viewer - they are embedded with an underlying lyrics and poetic language that emerges from the artist's reconfiguration of cultural symbols and imagery.

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Torbjørn Rødland
Goo Black, 2015 - 2017
Framed chromogenic print / Kodak Endura paper
57 x 45 cm
22.44 x 17.72 inches
Edition #1/3, + 1AP
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Torbjørn Rødland
Sitting, Linging, 2007 - 2017
Framed chromogenic print / Kodak Endura paper
76 x 60 cm
29.92 x 23.62 inches
Edition #1/3, + 1AP
(Inv #TRØ 17 012.1)

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Darío Escobar

Guatemalan artist Darío Escobar's (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 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.

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 solo and group 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)

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NILS STÆRK



Darío Escobar
Red Star No. 01, 2017
Wood, metal and pigments
110 x 125 x 105 cm
43.31 x 49.21 x 41.34 inches
(Inv #DE 17 018)

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 the last decades, while blurring the distinction between the local and the global.

For Escobar, sports and the culture of sport are inseparable from the worldwide consumerism that offers itself as a ticket to an international community if one is willing to pay the price of admission. By using these contemporary artifacts from the culture of sport Escobar calls attention to this relationship. Escobar's work is to be seen as a sincere investigation of complex power structures and the relationships between art and consumerism.

NILS STÆRK



Darío Escobar
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Wood, metal and pigments
110 x 125 x 105 cm
43.31 x 49.21 x 41.34 inches
(Inv #DE 17 018)

NILS STÆRK



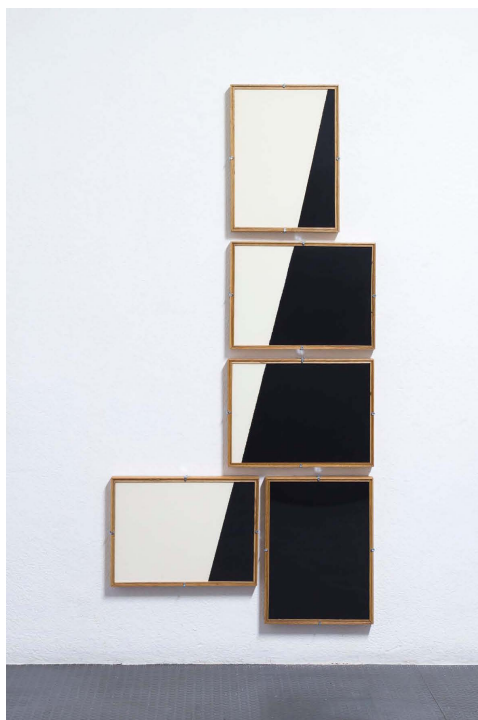
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NILS STÆRK



Darío Escobar
Composition N° 74, 2015
Oil on paper in artists frames (five parts)
145.5 x 71 cm
57.28 x 27.95 inches
Signed on backside of one of the parts
(Inv #DE 15 040)

About the works in this series Escobar writes: "*These drawings are made from motor oil. The idea is to make a minimal drawing that does not respect the lines as the oil will always sort of reshape itself. The important thing about these drawings is that they are traces from an object, a car. It's an object made into a drawing.*"

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 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.

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SUPERFLEX

With a diverse and complex practice that engages art, design, commerce and economic structures of dependency, the Danish artist group SUPERFLEX by Rasmus Nielsen, Jakob Fenger, Bjørnstjerne Christiansen, challenges the role of artists in contemporary society and explore the nature of globalization through ongoing collaborative projects.

Since 1993 SUPERFLEX has been working on a series of projects to do with economic forces, democratic production conditions and self-organization. The artists have examined alternative energy production methods and commodity production plants in Brazil, Thailand and Europe in their projects both exposing and questioning the existing economic structures. Working in and outside the physical location of the exhibition space, Superflex reinterprets the role of artists in contemporary society through professional collaborations and unusual types of activation of their audience.

SUPERFLEX is currently presenting *One, Two, Three Swing!* at the Turbine Hall at TATE London, UK until April 2nd 2018.

They have been shown at art institutions like Jumex Art Foundation, Mexico City, MX. 21st Century Museum of Contemporary Art, Kanazawa, Japan. Museum of Contemporary Art in Oslo, Norway. LOUISIANA Museum of Modern Art, Humlebæk, DK and Kunsthal Charlottenborg, Copenhagen, DK, followed by art biennales and film festivals.

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NILS STÆRK



SUPERFLEX

If value then copy, 2017

Silkscreen on canvas

Three parts each: 230 x 180 cm / 90.55 x 70.87 in

No. 2 in a series of 10, Each unique

(Inv #SF 17 014)

If Value Then Copy is a series of triptychs with a motif of the text “If value then copy”. First conceived as a slogan for the work COPYSHOP, 2005 it now takes shape as a transforming black and white work on canvas. Each edition in the series is unique and shows an increasingly distorted version of the design in a chronological order. From the original 100 photocopies were made – each a copy of the preceding one – and a selection was chosen to describe the evolution of copies.

The first edition featuring the original design is hand-painted with the following editions being silk screened to represent the nature of the analogue photocopy machine, originally bought and used in the first COPYSHOP in Copenhagen.

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SUPERFLEX

If value then copy, 2017

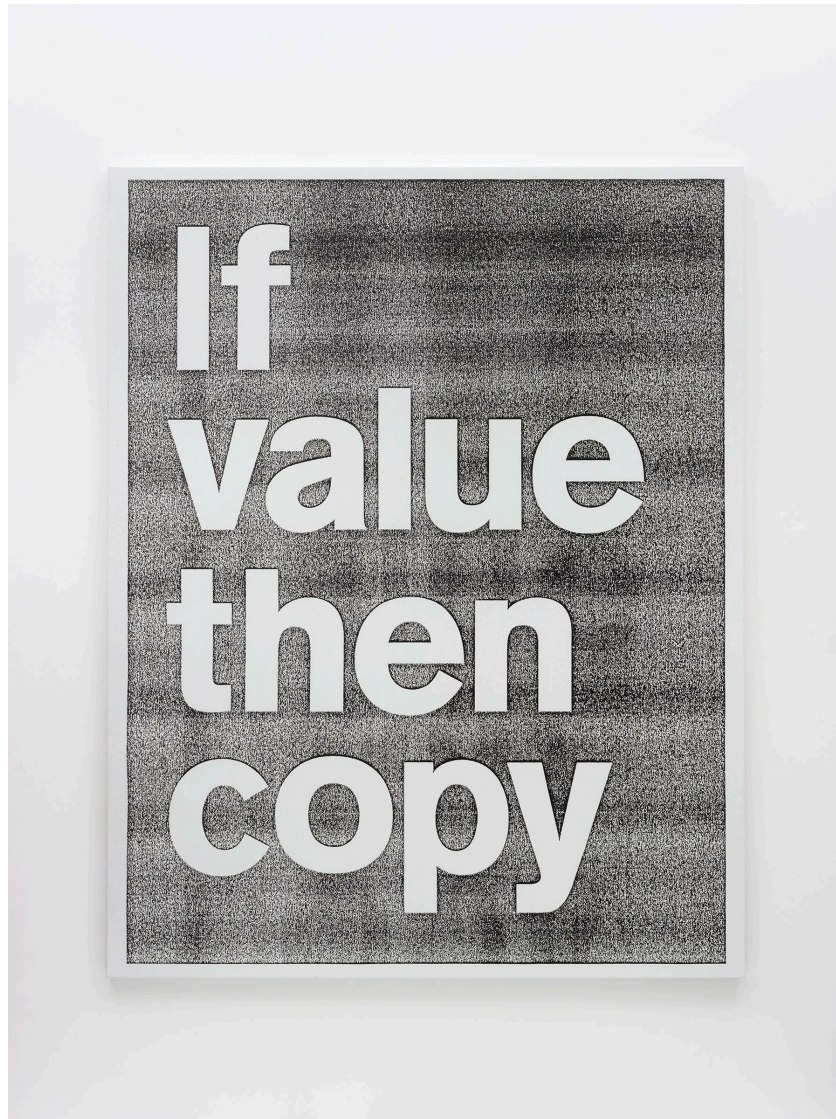
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SUPERFLEX

If value then copy, 2017

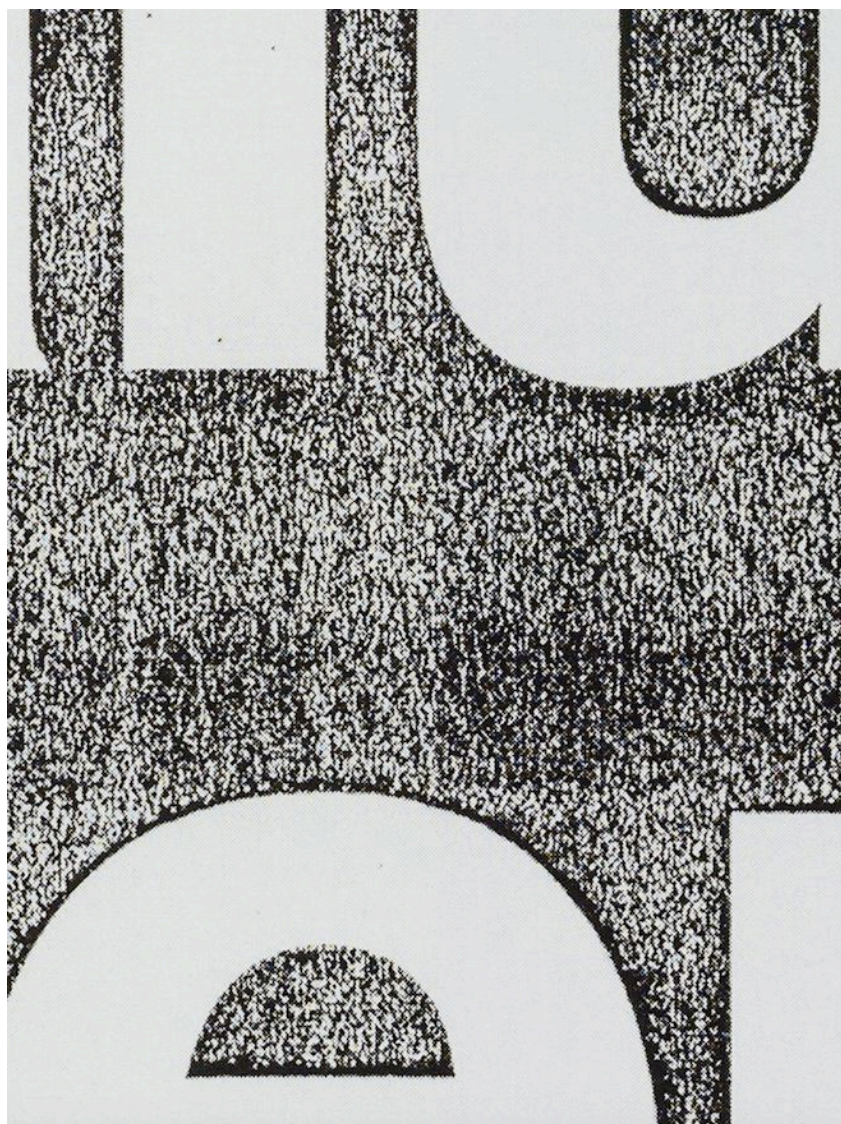
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Detail of *If value then copy*

SUPERFLEX

If value then copy, 2017

Silkscreen on canvas

Three parts each: 230 x 180 cm / 90.55 x 70.87 in

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(Inv #SF 17 014)

NILS STÆRK

FOS

FOS (Thomas Poulsen, b. 1971, DK) is internationally acclaimed for his uncompromising artworks that investigate the crossroads between art and design. In his practice, he often merges functionality with popular appeal and explores how our physical surroundings and social relations influences each another. The works reach out to the society and our everyday life with a common point of departure in what FOS refers to as social design.

FOS' 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).

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NILS STÆRK



FOS
Mobile, 2010
Brass, acrylic
200 x 150 x 170 cm
78.74 x 59.06 x 66.93 inches
Edition of 3
Each unique
(Inv #FoA 10 005)

Mobile - a kinetic sculpture constructed to take advantage of the principle of equilibrium. It consists of a number of brass and acrylic rings fasten to a wooden branch that contains a lamp in the opposite end. The lamp and the rings installed in each end of the wooden branch hangs in a string from the ceiling. It gives it a freedom to rotate freely in space, designed without coming into contact with each other. The light from the lamp illuminates the brass and acrylic rings and creates a game of shadows on the wall behind.

The meaning of the term mobile has evolved since it was first suggested by Marcel Duchamp in 1931 used to describe a creation of Alexander Calder, and was a synonymous with the term kinetic art, describing sculptural works in which motion in a defining property.

FOS' art works balance in the field between architecture, design and art where it often merges functionality with popular appeal and explores how our physical surroundings and social relations influences each other.

NILS STÆRK



FOS
Mobile, 2010
Brass, acrylic
200 x 150 x 170 cm
78.74 x 59.06 x 66.93 inches
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FOS

Angst er en del af fællesskabet, 2007

woodcut print, artist frame

90.5 x 67 cm

35.63 x 26.38 inch

Edition of 2

(Inv #FoA 07 003)

NILS STÆRK

Runo Lagomarsino

Composed of continuously re-contextualized documental elements, the work of Runo Lagomarsino seeks to render visible the historical and discursive processes that sustain geopolitical relationships. Lagomarsino's practice is focused on the different processes and regressions that shape the contemporary political and social environment – as well as on the metaphors and images through which we read history and contemporary society. Lagomarsino develops works that presents a critical vision on the construction of history-based themes such as the colonialist heritage, in another series the artist analyses connections between modernism and current geopolitics.

With certain relativism that keeps his oeuvre consistently ambivalent. Lagomarsino's work present a well-defined political position presents an unfinished and fragmented aspect, and act as provocative and open reflections on relations of territory and exclusion.

Runo Lagomarsino (b.1977, Sweden) lives and works in São Paulo, Brazil and Malmö, Sweden. Lagomarsino has recently participated in exhibitions at institutions such as LACMA, Los Angeles, Museum of Contemporary Art Chicago, Fondazione Trussardi, Milan, Moderna Museet, Malmö, The South London Gallery, Institute of Contemporary Art University Pennsylvania and Museo Nacional Centro de Arte Reina Sofia, Madrid. In 2015 he participated in *All the World's Futures* the 56th International Art Exhibition, La Biennale di Venezia.

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NILS STÆRK



Runo Lagomarsino
New World, 2017
Sun printed paper
9 pieces, each :
91.5 x 61 cm
36.02 x 24.02 inches

(Inv #RLa 17 006)

The word Mundo Novo has carefully been formed, each letter of the word has been shaped using a metric ruler. By using a specific paper that is sensitive to sun the papers were laid out on the street and exposed to the sun. Afterwards the papers were submerged into water making the development on the blue color to stop.

Mundo Novo was what the European colonizers titled the American Continent, it was the new, the undiscovered. It was the place that was empty and could be filled with the desires and narratives of the Europeans.

The blue papers here can be seemed as the place for struggle, a place were words also creates worlds.

NILS STÆRK



Runo Lagomarsino
New World, 2017
Sun printed paper
9 pieces, each :
91.5 x 61 cm
36.02 x 24.02 inches

(Inv #RLa 17 006)

NILS STÆRK

Eduardo Terrazas

The works are 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. Terrazas got his broad breakthrough in 1968 when he designed the visual identity for the Olympic Games in Mexico.

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' 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: Diagonals: 1.3.28, 2017
Acrylic on canvas
60 x 60 x 4.2 cm
23.62 x 23.62 x 1.65 inches
(Inv #ET 17 013)

Eduardo Terrazas (b. 1936, Mexico) 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.

Terrazas establishes a connection between the Mexican art and craft tradition and modernistic constructivism. Especially his paintings with acrylic on canvas has an extremely minimal characteristics and reflects his education as an architect.

Whether it's the Cosmos yarn series or Deconstruction of an Image made with acrylic lacquer to give them their smooth surface they are all based on drawings some even from the 1970's. Through out the series Terrazas explores the seemingly unending possibilities and variations of a basic structure

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Possibilities of a Structure: Diagonals: 1.3.28, 2017
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(Inv #ET 17 013)

NILS STÆRK



Eduardo Terrazas
Possibilities of a Structure: Cosmos: 1.1.269, 2017
Acrylic on canvas
60 x 60 x 4.2 cm
23.62 x 23.62 x 1.65 inches
(Inv #ET 17 002)