
ENTER ART FAIR 2022

**CARLOS AMORALES, CHARLOTTE BRÜEL, GARDAR EIDE
EINARSSON, PAUL FÄGERSKIÖLD, MADS GAMDRUP,
MICHAEL KVIUM, REBECCA LINDSMYR, LEA PORSAGER,
TOVE STORCH, SUPERFLEX, EDUARDO TERRAZAS, GERT
& UWE TOBIAS**

25.08.22 – 28.08.22

NILS STÆRK



REBECCA LINDSMYR

Between Being and its Semblance (X), 2022

Oil on canvas

205 x 130 cm

(80,71 x 51,18 in)

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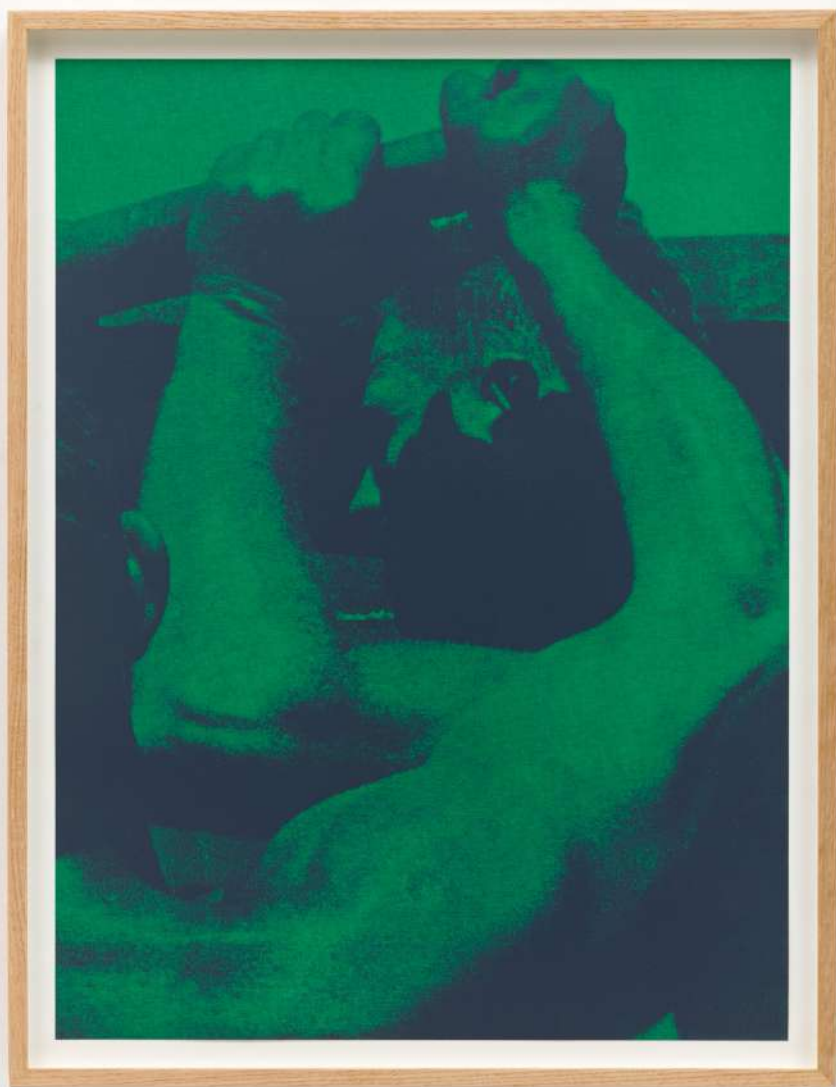
Between Being and its Semblance is an ongoing series of paintings, initiated in late 2020. The series has been developed in relation to close studies of the concept of The Mirror Stage. This is considered a stage in the psychological development of the self, in which one's material being breaks down and fragments, in order to (re)build.

The theory of The Mirror Stage was conceived by psychoanalyst Jaques Lacan, and later developed by feminist psychoanalyst and philosopher Julia Kristeva. The theory is based around the process of establishing a concept of self - through forming a connection between the self and the physical body; becoming aware of where one's own body ends and where the body of another begins. Through identifying one's own movements in a (mirroring) surface, an understanding and definition of one's self is outlined. It is a process of fragmentation and of unity; as we are confronted with our own materiality - moving from fragmented body parts into a united self.

The Mirror Stage places us between subject and object positions. In the process we exist between being subject and object - we are neither and both. The mirror itself also plays a role as being in-between subject and object; situated on the border, which it both erases and underlines.

The title of the series emanate from Lacanian 'screen theory' - originally from Lacan's essay on The Mirror Stage, and later developed into a Marxist-psychoanalytic film theory linked to, for example, the feminist film theories of Laura Mulvey - all revolving around identification through a 'mirror image'. Hence, The Mirror Stage opens for further readings of identification and representation.





GARDAR EIDE EINARSSON

Workers and the American Economy, 2021

Silkscreen on hand painted paper

75,4 x 56,4 cm

(22,83 x 31,5 in)

Gardar Eide Einarsson works with found and appropriated source materials to think about the images that surround us and the work they do to interpellate us. Ideas around personal liberty, belonging, inclusion/ exclusion, and propaganda are explored with a view to what role culture plays in ideological systems and how artists and art institutions both are implicated in the dominant structures while at the same time perhaps offering a way around and outside them. How do we as individuals navigate the course between our freedom and our inscription in the symbolic structure of the societies we exist within? He addresses this subject matter through diverse media such as installations, paintings, sculptures, etc. in a deadpan and often humorous way and with an awareness of the institutional context of contemporary art.



CARLOS AMORALES

Jungla de estrellas (Star Jungle) 17, 2020-2021

Collage of printed cardboard on canvas
40 x 30 cm
(15,75 x 11,81 in)

In recent years, Carlos Amorales has investigated the possibilities of color. His latest series, *Jungla de estrellas* (Star Jungle), uses fragmented abstraction as a visual language. Each canvas begins with collage, a part of the artists' practice for years, which is itself a repetitive act with cycles of cutting, placing, and pasting. The compositions are highly intuitively guided by aesthetics to formulate indecipherable typography defined by fragmentation.



EDUARDO TERRAZAS

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From the series: Possibilities of a Structure

Subseries: Cosmos, 2022

Wool yarn on wooden board covered in
Capeche wax

90 x 90 cm

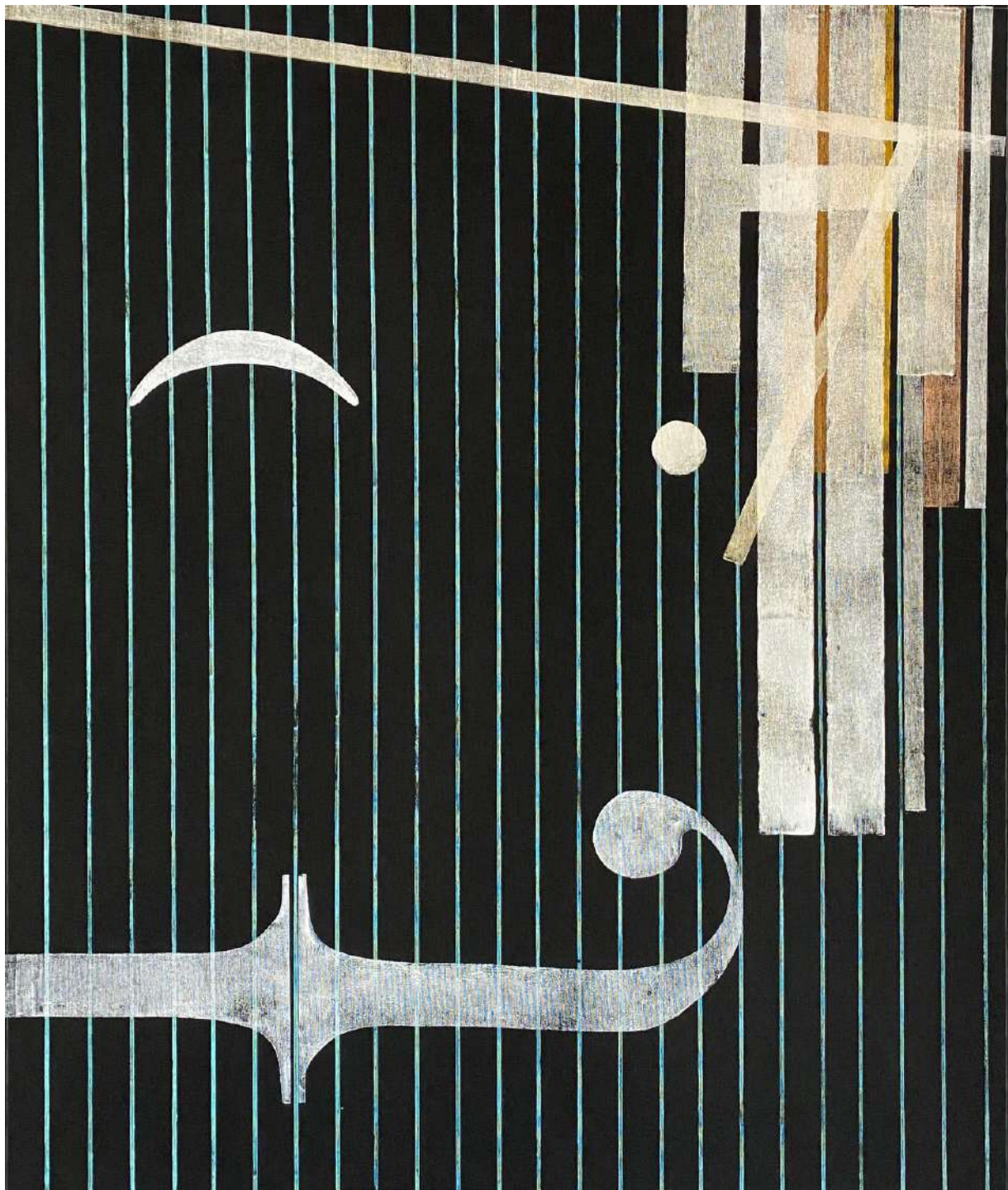
(35,43 x 35,43 in)



Eduardo Terrazas is devoted to studying and contemplating the complexity of our contemporary world. Spirit, beauty, order, and technique are the cornerstones of his visual universe.

His work, spanning an impressive 50 years, features an array of disciplines. Through design, architecture, urban and regional planning and visual art, he addresses environmental issues, responding and reflecting creatively to our changing reality, and proposing alternative methods of inhabiting our world, different ways of relating to one another, and new approaches to portraying and understanding our cosmos. Terrazas regards his transit through these disciplines as different pathways, which nevertheless run parallel. They are all resources for tackling concerns that range from philosophy to science, to benefit of social well-being and the environment.





GERT & UWE TOBIAS

Missing Parts 14, 2022

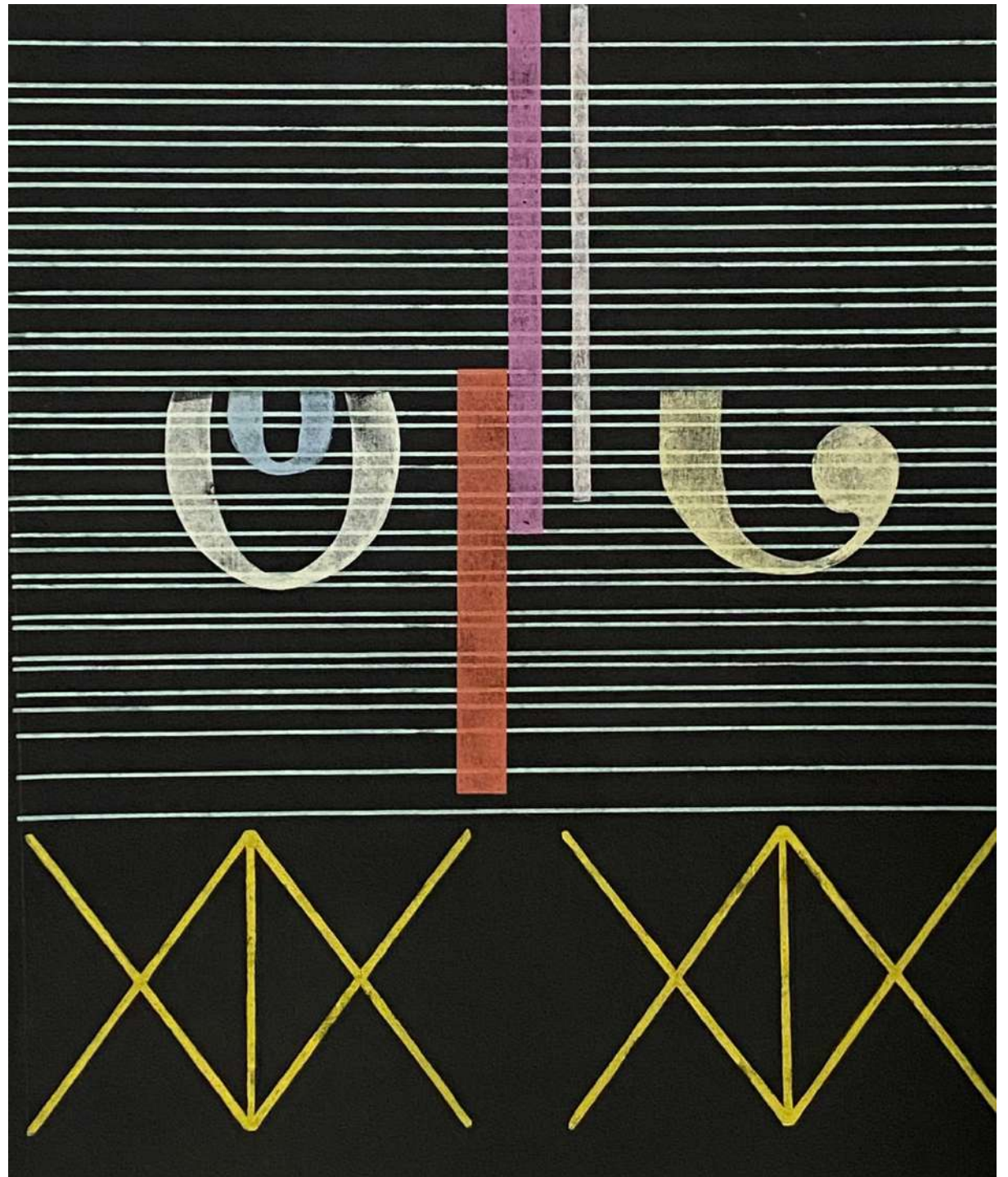
Colored woodcuts on canvas

144 x 120 cm

(56,69 x 47,24 in)

Gert & Uwe Tobias are known for their unique imagery, inspired by both the traditional folk myths of their country of origin and popular culture. Their artistic practice comprises ceramic sculptures, painting, paperwork and large color woodcuts on canvases, the latter which combine the classic painting genre with a well-known printing technique used for the traditional propaganda making as well as in pop art's repetition of motifs. Instead of carving out the figure into the block of wood, they shape the individual motifs in plywood and use a roller to apply the paint to the surface of each form, which finally transfers the color to the canvas. In this way, Gert and Uwe Tobias develop a well-known tradition and method.

GERT & UWE TOBIAS
Missing Parts 3, 2022
Colored woodcuts on canvas
144 x 120 cm
(56,69 x 47,24 in)



TOVE STORCH

Untitled, 2022

Dyed silk, metal, plexi

45 x 100 x 25 cm

(17,72 x 39,37 x 9,84 in)





The first elements the eye registers in its encounter with Tove Storch's sculptures are the repetition of basic geometric structures and the use of standardized or factory-produced materials. By letting the eye rest on the formal features, the sculptures appear neutral and self-contained in their final shape. And indeed, they are orderly and well-behaved. But when disanchoring the gaze from the spell of simplicity, it occurs that the sculptures vibrate. They are charged with the artist's awareness that things are in constant development, and if they sit or stand straight and proper is just as in the wait of an imminent release, like the pupil the second before the bell rings.



LEA PORSAGER

*CUT-SPLICE SUPERCLUSTER: CHOPPER
BLADES, 2022*

Aluminum, foam and book

51 x 52 x 102 cm

(20,08 x 20,47 x 40,16 in)



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. In *Cut-splice Supercluster*, Porsager quite literally cuts up and splices together various concepts from esoteric and occult doctrines. As mystical blades seem to be corrupting hermetic systems by assaulting their so-called "ring-pass-nots," Porsager deploys her cut-spliced laws of quantum mechanics on the imagined flight of an aerial pilgrim known as the Bird, *Cut-splice Supercluster's* puzzled agent and "eye in the sky."

SUPERFLEX

As Close As We Get, 2021

Basalt, Ataija Cream (Limestone), Brecha
Tavira Rosa (Marble), and metal plate

180 x 30 x 30 cm

(70,87 x 11,81 x 11,81 in)



As sea levels continue to rise, human buildings will soon be underwater. For this reason, it is important to consider the needs and desires of marine life in our construction decisions. Fish are the future occupants of our houses. As Close As We Get is a series of sculptures that function as art for humans and as potential homes for fish. Because ocean biodiversity thrives around structures with an abundance of surface area, the modular building blocks of As Close As We Get are designed to feature many flat, irregularly-sized planes. Each sculpture consists of multiple stacked building blocks, forming artworks that can be transformed into underwater infrastructure.

Further, *As Close As We Get* is currently part of a scientific experiment to test the sustainability of materials for underwater construction. At the moment, a version is installed in the harbor in Copenhagen, and scientists are monitoring the materials' reaction to the water over time. The knowledge generated from this research will contribute to SUPERFLEX's larger Superrev project, which is a collaborative plan to build 55 km² of reef in the Danish oceans, approximately the amount of reef that's been removed by stonefishing over the last century.



MADS GAMDRUP

Untitled (red & dark green), 2022

Acrylic on hand rolled glass

57 x 64 cm

(22,44 x 25,2 in)



In his stained glass paintings, Mads Gamdrup examines the transparency and texture of colors. In both the monochrome and the multicolored paintings, Gamdrup works to create a space where the colors and differences in the texture of the glass are challenged by the painted circles. In the relationship between the glass and the painted circles, space is created in itself – and another space is created when the individual works are part of a serial context. This gives the pictorial expression a spatiality to use diversity as a quality – and opens up for individual interpretations.



MADS GAMDRUP

Untitled (orange & light orange), 2022

Acrylic on hand rolled glass

57 x 64 cm

(22,44 x 25,2 in)



CHARLOTTE BRÜEL

Invisible, bifurcated sculpture with unifying plateau, 2022

Acrylic plates 5 and 6 mm, acrylic rods (7 cm),
gold base and dodenkop color pigment

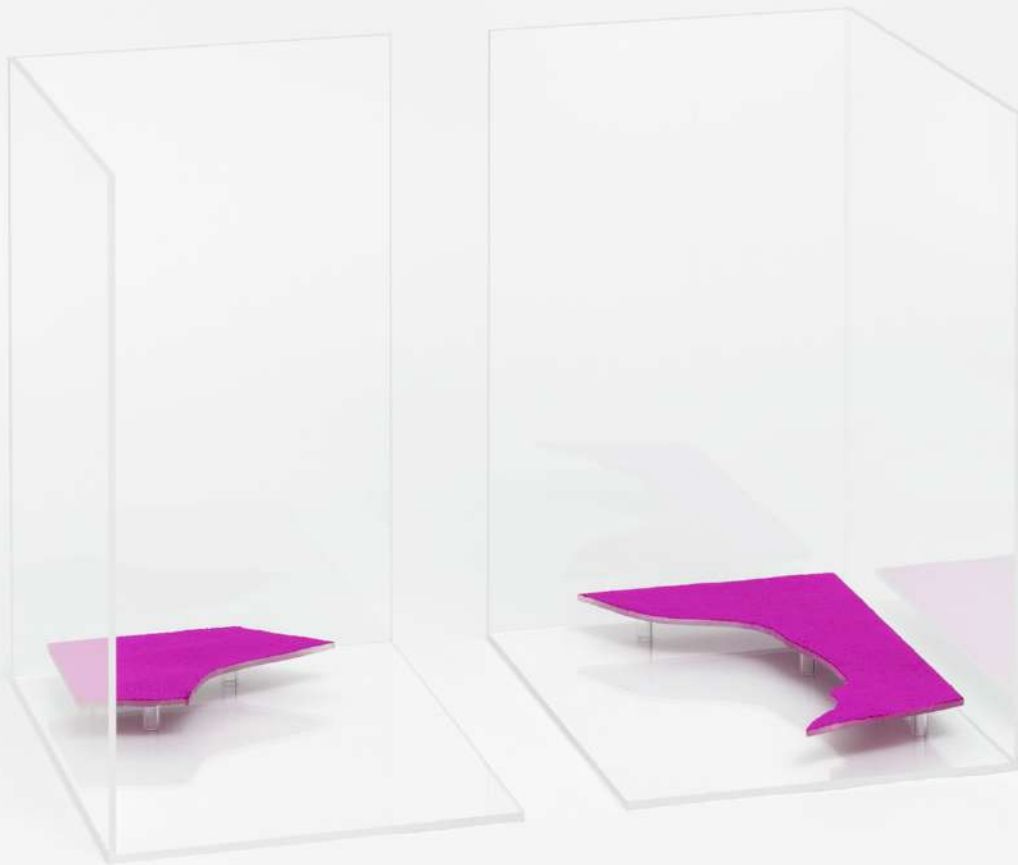
45,6 x 62 x 34 cm
(17,95 x 24,41 x 13,39 in)





It is a comparative gaze that is activated when one studies the contents of Brüel's exhibited showcases. And it is the gaze, above all, and the nonverbal, sensual experience that, according to the artist, ensures the simple complexity of the works.

It is as if Brüel's sculptures never quite stop. On the contrary, it is like witnessing tableaux materialising in front of one's eyes. Her sculptures appear at once open, precise, and unfinished in terms of their narrative. In Charlotte Brüel's practice, life and work are connected and born of each other. It is a life's work that invites the audience to take their time and enter the dialogue.



CHARLOTTE BRÜEL

Invisible, bifurcated sculpture with pointed forms, 2022

Acrylic plates 5 and 6 mm, acrylic tubes (2,5),
gold base and Chinese violet color pigment

45,6 x 62 x 34 cm

(17,95 x 24,41 x 13,39 in)





MICHAEL KVIUM

A Deeper Look, 2022

Ink, charcoal, chalk and pastel on paper

105 x 76,5 cm

(41,54 x 30,12 in)

Michael Kvium's works have focused on uncompromising descriptions of the aspects of life that we rather hide than expose to observation. The works paradoxically evoke feelings of both enthusiasm and disgust that can be impossible to shake from one's consciousness.

Kvium's works points towards a certain figurative realism with clear narrative elements. They unfold from the theater curtain rises to the second the curtain falls, as the course of life from birth to death. The theme of death has a constant presence in Kvium's works, reminding us of the paradoxical consequence of conception.

In recent years his grotesque and perverted depictions of the human body are accompanied by beautiful landscapes and animal motives.



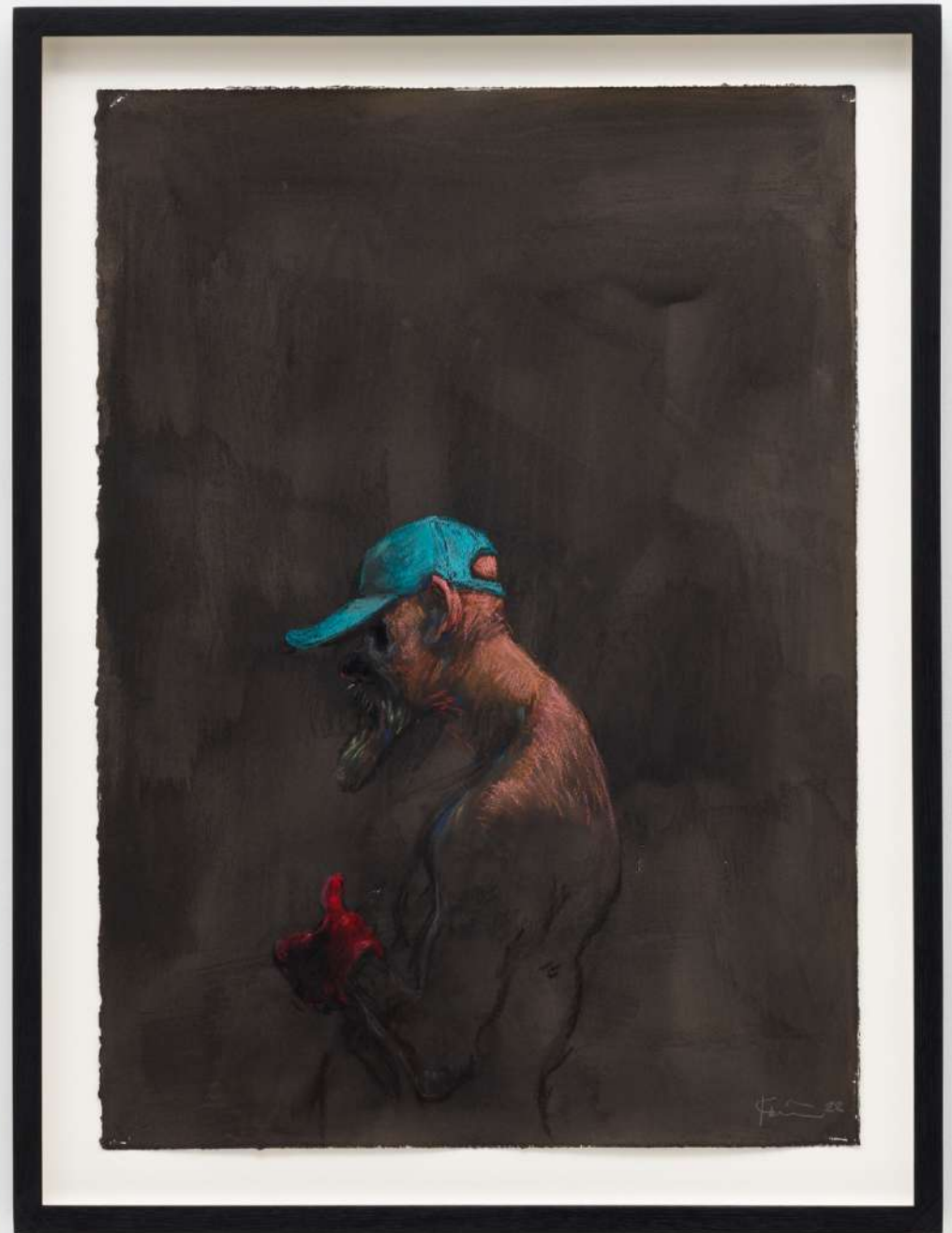
MICHAEL KVIUM

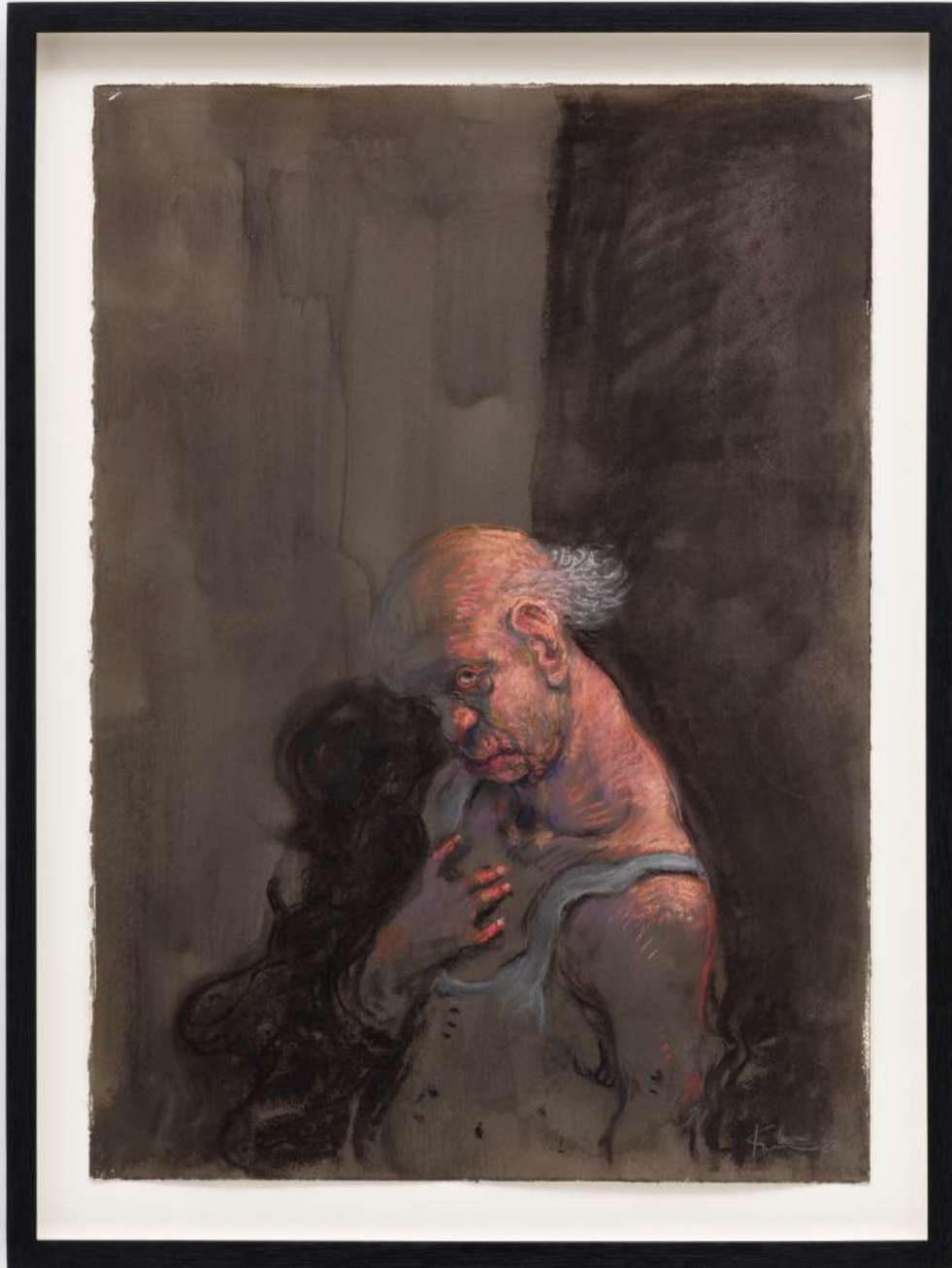
Happy Ignorant, 2022

Ink, charcoal, chalk and pastel on paper

84,5 x 63 cm

(33,27 x 20,28 in)





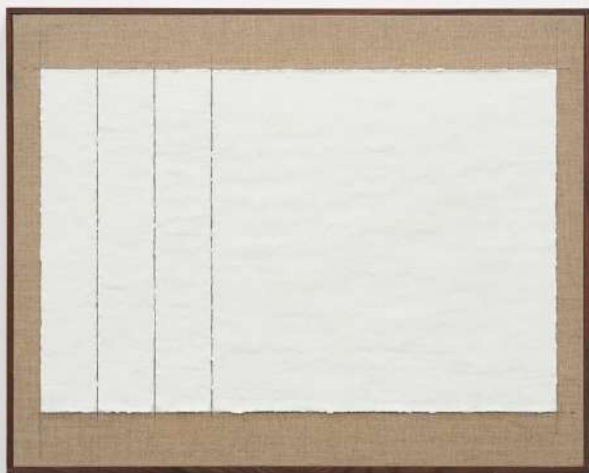
MICHAEL KVIUM

Cross My Heart, 2022

Ink, charcoal, chalk and pastel on paper

84,5 x 63 cm

(33,27 x 24,8 in)



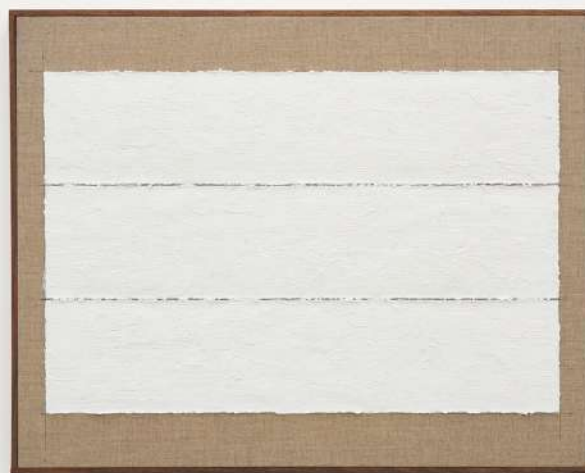
PAUL FÄGERSKIÖLD

Untitled (White Flag), 2019-2021

Oil on linen with walnut frame

43,5 x 54,5 cm

(17,13 x 21,46 in)



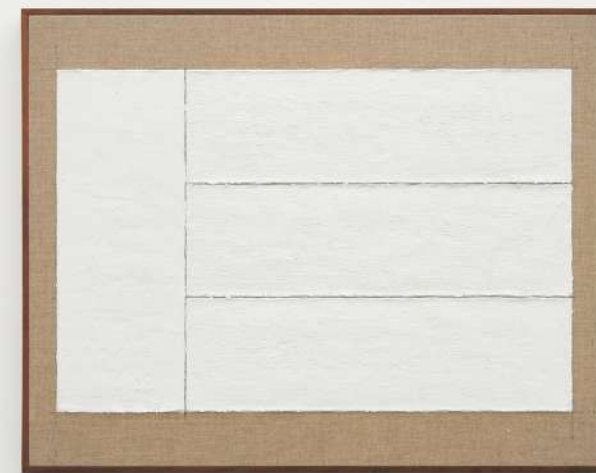
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(17,13 x 21,46 in)

Paul Fägerskiöld's "White Flags" relate to symbols whose meaning has gone obsolete. The works are made up of white paint of different textures on natural canvas. Their references are such as the 1861 provisional flag of Florida, whose design looked similar to today's US ensign except for displaying one large star where we are used to seeing a constellation of fifty; or the California Republic historical banner with a star and a standing bear in the top left section rather than the centered walking Ursus on today's flag. These former symbols are now devoid signs, freed of their charge that remains in the past without being updated in the present. They are available to be taken again and filled anew, or simply forgotten. Since the symbols are vacant, Fägerskiöld's "White Flags" can be just what they are: white paintings that do not refer to anything outside of themselves.



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