
ART BASEL 2023

**GARDAR EIDE EINARSSON • RUNO LAGOMARSINO
REBECCA LINDSMYR • LEA PORSAGER • MATTHEW
RONAY • TOVE STORCH • FOS • EDUARDO
TERRAZAS**

BOOTH R20

NILS STÆRK

NILS STÆRK is pleased to present our booth for this edition of Art Basel. The gallery is focusing on works by Gardar Eide Einarsson, Runo Lagomarsino, Rebecca Lindsmyr, Lea Porsager, Matthew Ronay, Tove Storch, FOS, and Eduardo Terrazas.

Moving from seemingly abstract paintings to freestanding sculptures and film-based media, the selection of works contemplates the body as both subject and image. Some works appear as mirroring the different states that we physically move between. Others confront our preliminary idea of the body as pure fiction. Shifting between narratives and formal expressions, the presentation brings forward an extensive survey of the human condition in a global context - peering directly into our physical presence.



RUNO LAGOMARSINO

Born 1977, Sweden. Lives and works in Malmö.

Runo Lagomarsino develops works that presents a critical vision on the construction of history-based themes or analyses connections between modernism and current geopolitics. Lagomarsino's work 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.

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. The artist works in a range of media and moves effortlessly between installation, collage, drawing, performance, and video.

RUNO LAGOMARSINO

America, I use your name in vain, 2019.

16 mm film transferred to HD with sound.

3 minutes, 11 seconds

RLa 19 014.1



'America, I use your name in vain' (2019) is a 16 mm film transferred to HD with sound in a 3,11-minute loop of the artist's hand trying to catch falling coins. Specifically, the inner circle of 1 Brazilian Real, one of the most unstable currencies in the global economy. The attempts fail many times.

The film reflects political changes in Latin America, from prosperity and hope for equality to hyper-neoliberalism and fascism. Or an attempt to capture something that has already been lost?

GEOMETRY IS ~~FEAR~~ GEOMETRY IS ~~FEAR~~

GEOMETRY IS **HOPE**

GEOMETRY IS **HOPE** GEOMETRY IS **HOPE**

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GEOMETRY IS **HOPE** GEOMETR

RUNO LAGOMARSINO

Geometry Is Hope, Geometry Is Fear, 2022

Wallpaper

RLa 22 002.1

The purging of words is something Runo Lagomarsino does carefully. Combinations of words are used to pry things open, used as small tools to trigger a spilling out of multidimensional stories from material objects and artifacts. The wallpaper with rows of the text Geometry is Hope, Geometry is Fear, sprawling up the walls as if the tidy lines of an obsessive linguist or poet had run off their notebook or typewriter. But also like the repetitive writing of a punished child on a blackboard. As if the words themselves, in the compulsive reiteration of the precise measuring and placement of their own components, longed for escape. A kind of geometrical mantra or pulsation.

Lagomarsino's interest in looking at different forms of modernities is also at the center in the wallpaper, when he combines the concept of Geometry as fear introduced by the British art historian Herbert Read after the Second World War in his writings on artists such as Henry Moore and Giacometti, with its counter-narrative; Geometry of hope which was simultaneously developing in Latin America, with artist such as De Soto and the construction of the new Brazilian capital, Brasilia.



GEOMETRY IS MORE GEOMETRY IS MORE



LEA PORSAGER

Born 1981, Denmark. Lives and works in Copenhagen.

Lea Porsager graduated from the Royal Danish Academy of Fine Arts, Copenhagen, and the Städelschule, Frankfurt am Main, in 2010. Porsager holds a PhD from the Malmö Art Academy and Lund University, 2021. 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.

LEA PORSAGER

mandOrla breaks Open, 2023

wood, egg tempera, red pigment, wool

wood object on wool: 15,5 x 90 x 7 cm

wool object: 19 x 127 x 65 cm (200 x 200 cm, unfolded)

wood object: 10,5 x 72 x 7 cm

LPo 23 005





mandOrla breaks Open plays with the loaded almond shape and egg tempera, which both connect to traditional icon painting. Frameless, these forms might be seen as wounds, vulvas, or mouths. While one mandorla gushes the woolen knitted cloth out, the other stays dry and formal. The spelling of the title and the work as such is connected to Porsager's winged exhibition *STRIPPED* and a series named *ICU^NTs*, which Porsager has described as a tantric meditation or "an icuⁿty iteration, a circulation of tongued spirits, energetic particles, and monstrous bodies."





MATTHEW RONAY

Hatched Gestating and Heeded, 2022

Basswood, dye, gouache

53,3 x 43,5 x 4,1 cm

(20,98 x 17,13 x 1,61 in)

MRo 22 002



MATTHEW RONAY

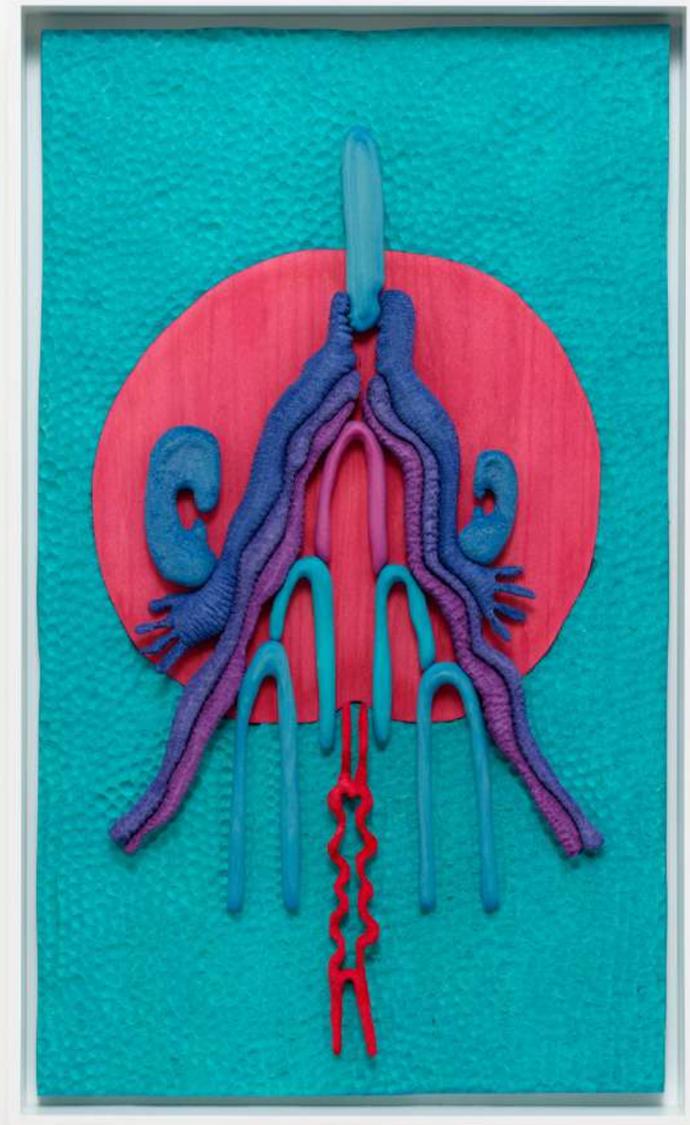
Born 1976, USA. Lives and works in New York.

Matthew Ronay creates works that are derived from interacting with his subconscious. They begin as automatic drawings, done in many mediums, from small, quick pencil sketches, to larger charcoal works. These form the basis for Ronay's softening of a membrane between the conscious mind and what lays beneath it. This practice generates a pool of representations that essentially evolve into sculpture.

Working primarily in basswood, Ronay creates all of his works unassisted, investing the sculptures with rhythmic textures and shapes that seem to have "grown" autonomously. The works are generally abstract and non-representational, but they vibrate heavily with nature's vocabulary; tubes, bumps, warts, eggs, orifices. The works also embrace nature's themes of reproduction and degradation and depend on the space between their parts, implying the intimacy of touch which viewers often intuit in a haptic way.

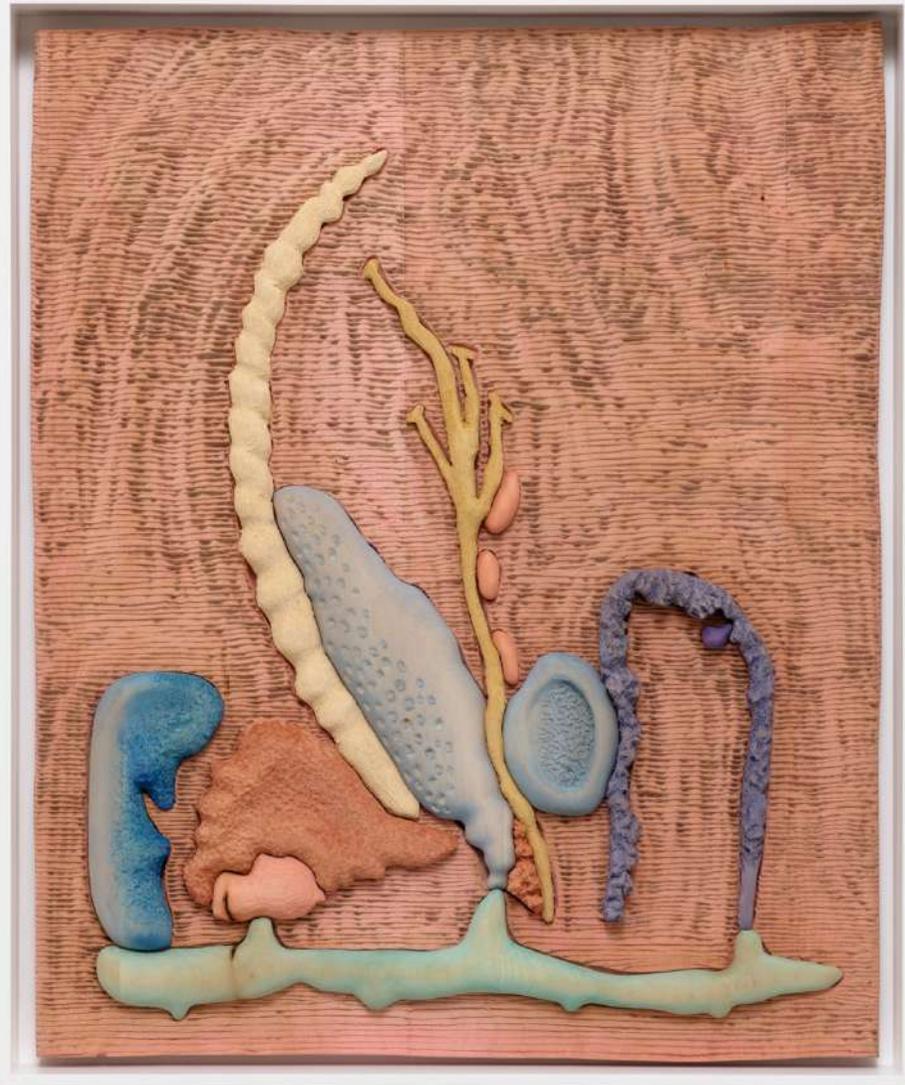


MATTHEW RONAY
On the Flowing Robes, 2022
Basswood, dye
63 x 37,5 x 4,5 cm
(24,8 x 14,76 x 1,77 in)
MRo 22 003









MATTHEW RONAY
The Three Songs, 2022
Basswood, dye
55 x 45,5 x 4,2 cm
(21,65 x 17,91 x 1,65 in)
MRo 22 004





Matthew Ronay's sculptural works are like mythological visions that embrace the mystical and strange without losing the ability to impact the viewer on a fundamentally human level. Ronay works with humble materials such as wood, paper mâché, and fabric and sets forth oppositions such as male/female; life/death; light/darkness; and reality/unreality.

Both formally and as regards to content Ronay's artistic universe is informed by the spirituality and design of some non-western cultures as well as the cosmology of science fiction. His interest in rites and ceremony is expressed in his works that often have talisman-like features.



MATTHEW RONAY
Downwards, 2022
Basswood, dye, steel
40 x 33,5 x 5 cm
(15,75 x 13,19 x 1,97 in)
MRo 22 005







MATTHEW RONAY

Lineage, 2022

Basswood, dye

38 x 28 x 4,8 cm

(14,96 x 11,02 x 1,89 in)

MRo 22 007







REBECCA LINDSMYR
Untitled (Plansch #15), 2023
Oil on canvas
190 x 120 cm
(74,8 x 47,24 in)
RLi 23 001





REBECCA LINDSMYR
Untitled (Plansch #16), 2023
Oil on canvas
190 x 140 cm
(74,8 x 55,12 in)
RLi 23 002

REBECCA LINDSMYR

Born 1990, Sweden. Lives and works in Malmö.

The work of Rebecca Lindsmyr evolves from an interest in the complexities of the embodied self - as simultaneously being a subject of experience and an object in the world. These dual, or multiple vantage points render the self sensitive to relations of power, as well as historically, politically, socially, and emotionally shifting understandings of the body. Due to this sensitivity, the embodied self becomes a mirror of its time and context as time penetrates it and continuously (re)shapes it.



In Lindsmyr's practice, this fluidity and sensitivity is explored in relation to painting. Significance is placed on the border between subject and object - a position of being neither, and simultaneously both. A position which the embodied self and the painting structurally can be argued to share. Here, theories of the abject are important, as both the in-between noun and the (violent) process of breaking away from binary categories or breaking away to form anew.

The abject makes possible a performative, plastic view on the self - where the materiality of the body becomes able to hold and tell a narrative. The materiality and process of paint(ing) is placed in relation to the materiality and process of embodiment - filtered through ideas formulated within psychoanalysis, medicine, gender, and queer studies, phenomenology, and philosophy. Through the work, one is confronted with one's own bodily being, where senses of intimacy, sensuality, discomfort, and disgust lie close at hand.

REBECCA LINDSMYR
Untitled (Plansch #10), 2022
Oil on canvas
190 x 140 cm
(74,8 x 55,12 in)
RLi 22 026







EDUARDO TERRAZAS

Born 1936, Mexico. Lives and works in Mexico City.

Terrazas has taken genuine interest in studying and contemplating the complexity of our contemporary world. Spirit, beauty, order, and technique are the cornerstones that define his visual universe.

Architect by training, he obtained his bachelor's degree at UNAM Mexico, and then a Master's, at Cornell University, New York. But his endeavors –for over fifty years- include an array of disciplines: design, architecture, urban and regional planning, visual arts, and environmental issues, responding and reflecting creatively to our changing reality, proposing alternate methods of inhabiting our world, different forms to relate one another, new ways to portray and understand our cosmos.



EDUARDO TERRAZAS

1.1.470

From the series: Possibilities of a Structure

Subseries: Cosmos, 2022

Wool yarn on wooden board covered with Campeche wax.

90 x 90 cm

(35,43 x 35,43 in)

ET 22 015

Eduardo Terrazas derives his visual reflections with a basic geometric structure and a technique that is inspired by the Huichol tablas from Mexican indigenous tribes. The original structure, perfectly symmetrical, serves as a matrix for hundreds of variations that Terrazas describes as cosmic.

The earth is situated in the center of the structure: while the celestial dome occupies the periphery, four essential forces respectively qualified as gravitational, electromagnetic, strong nuclear and weak nuclear, compete for the space in between.

The works are bound together through the common interest in structure and tactility, which is also what relates the body of the viewer to the artwork both on a physical level, and on a conceptual level. The body becomes center for contemplating the complexity of the contemporary world, as the world is experienced herethrough.





EDUARDO TERRAZAS

1.1.623

From the series: Possibilities of a Structure

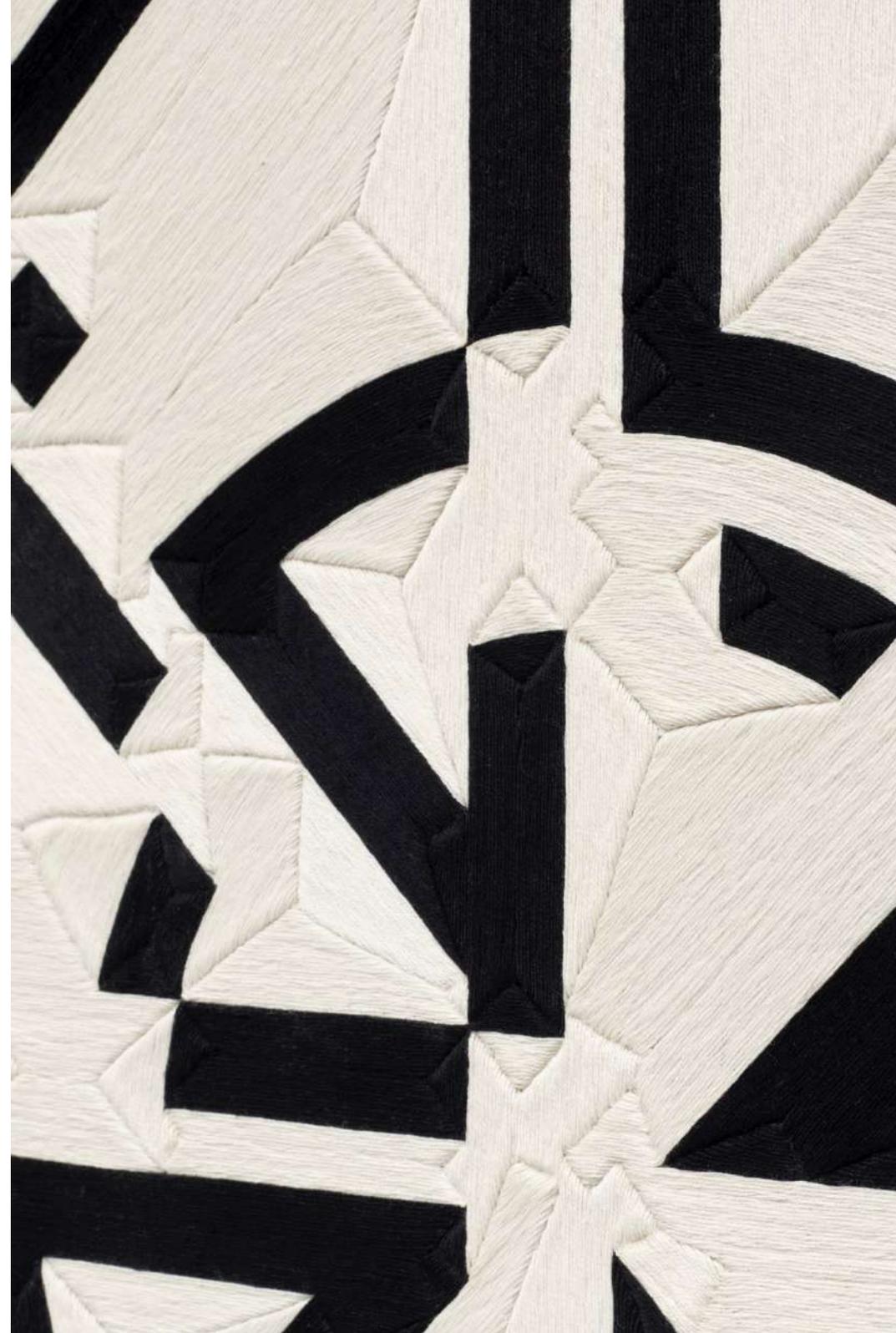
Subseries: Cosmos, 2022

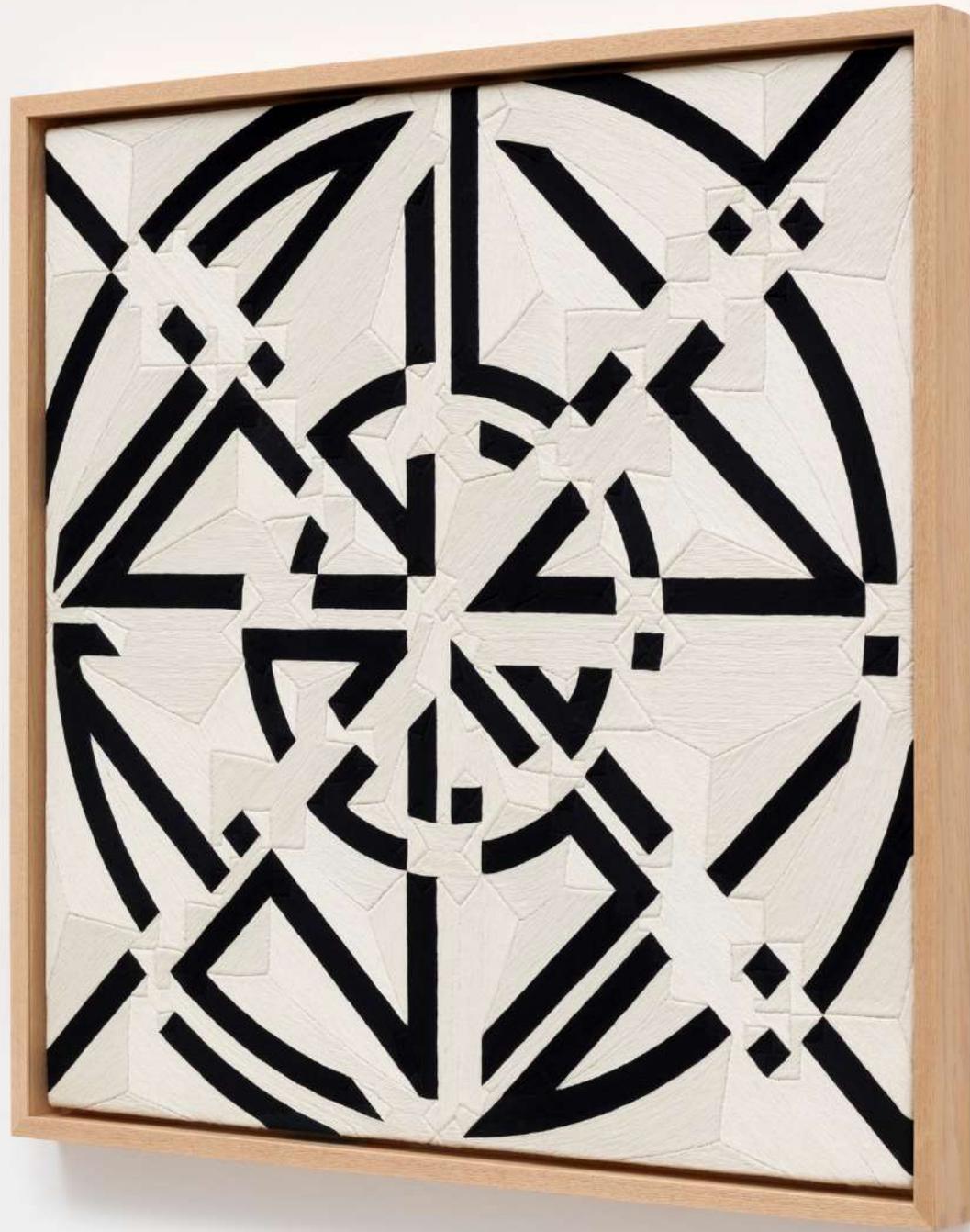
Wool yarn on wooden board covered with Campeche wax.

90 x 90 cm

(35,43 x 35,43 in)

ET 22 016







TOVE STORCH

Born 1981, Denmark. Lives and works in Copenhagen.

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.

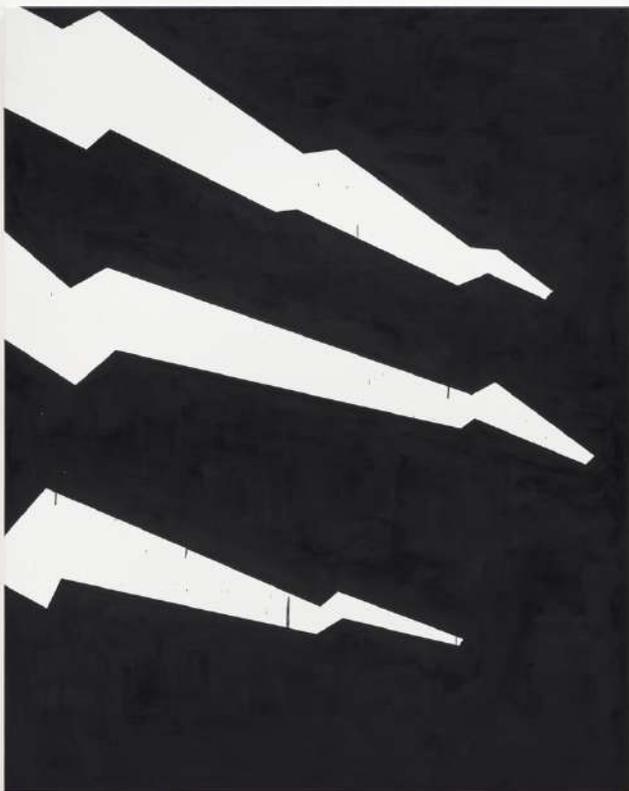


TOVE STORCH
Untitled, 2022
Silk, Plexiglas
220 x 95 x 110 cm
(86,61 x 37,4 x 43,31 in)
TS 22 078

Encountering '*Untitled*' (2022) by Tove Storch, the eye registers the repetition of basic geometric structures and the use of standardized or factory-produced materials.

Storch sculptures are charged with the artist's awareness that things are in constant development. Her sculptures investigate bodily presence both in the creation process and in its physicality. Activated by the viewer's movement, the sculptures will appear animated when the silky parts start moving and resolve the otherwise finished structure.





GARDAR EIDE EINARSSON

Gods of the Lightning (Sacco and Vanzetti), 2023

Acrylic, gesso, and graphite on canvas

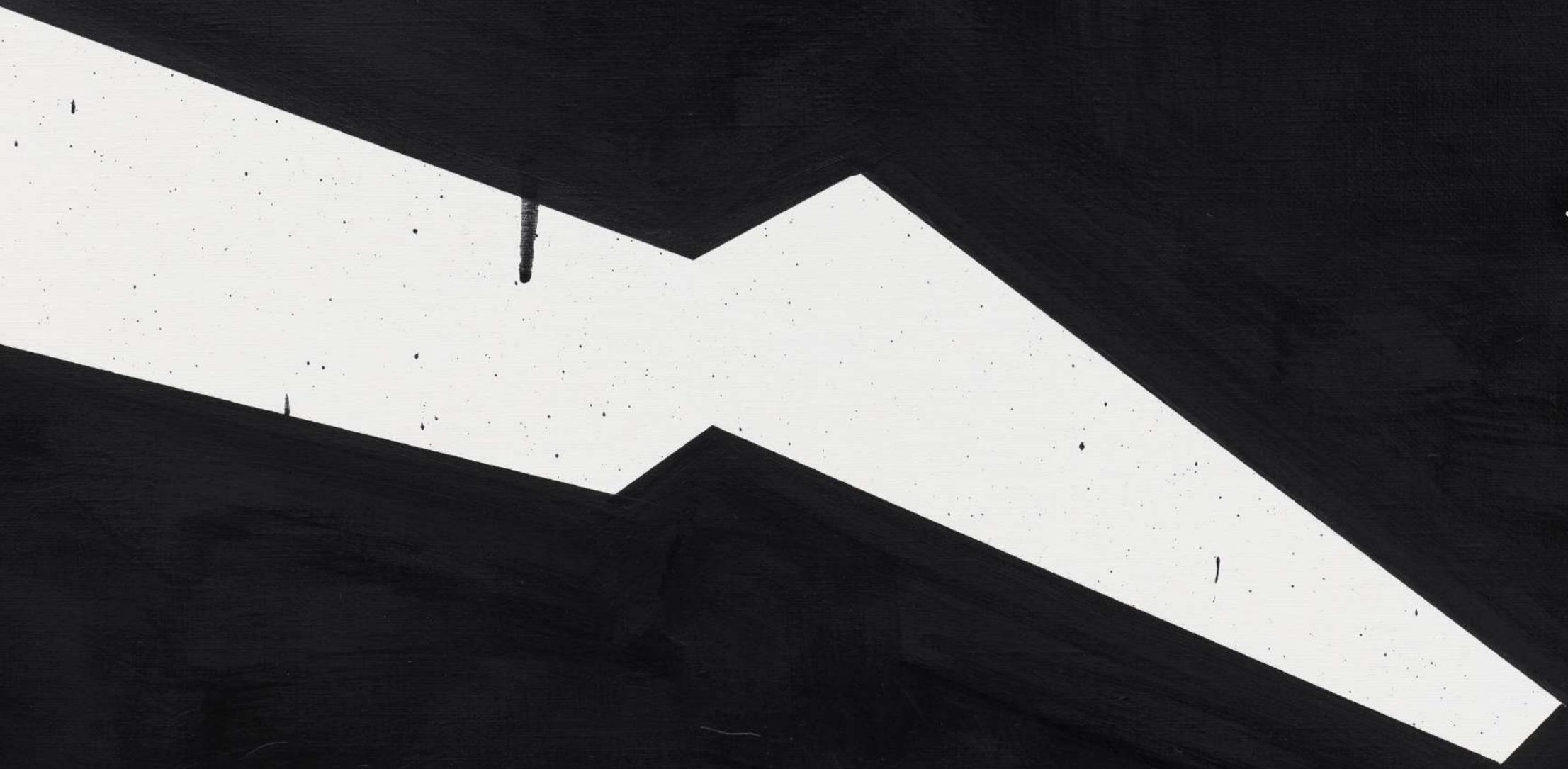
160 x 130 cm

(62,99 x 51,18 in)

GEE 23 001

The painting *Gods of the Lightning (Sacco and Vanzetti)* is based on the cover of a 1929 publication about the trial of anarchist martyrs Sacco and Vanzetti. All textual information has been removed and the remaining graphic has been rendered in Einarsson's binary, black/ white, paint/ no-paint technique.

Nicola Sacco and Bartolomeo Vanzetti, who were executed by electric chair in Charlestown State Prison in 1927 after a sham trial, are recurring characters in the oeuvre of Gardar Eide Einarsson, a case study of individual lives caught up in the political panic de jour and subsequently ground under the heel of the state apparatus.



GARDAR EIDE EINARSSON

Born 1976, Norway. Lives and works in Tokyo.

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.



GARDAR EIDE EINARSSON

Untitled (Grave), 2019

Acrylic, gesso and graphite on canvas

180 x 220 cm

(70,874 x 86,61 in)

GEE 19 018

Untitled (Grave), 2019 is based on a cell from an old comic book wherein a zombie rises from the grave. In the painting the zombie itself has been removed, leaving just the open grave. The viewer is left unsure of whether the grave is newly dug - an open grave to fall into - or whether it has been vacated by its previous (un)dead inhabitant - the scene of a resurrection.





The human body is a continuous motif in the work by Einarsson as the site where repression becomes a lived reality and is represented in a series of paintings with the collective title 'Common Errors'. These paintings, based on illustrations of common errors when firing handguns from a police and military training manual in the 1960s, have been penetrated where the bullets would have entered the target, recalling the real physical violence of the bullet as well as the pierced paintings of postwar-artist Lucio Fontana.

Gardar Eide Einarsson's works are direct and uncompromising in their interpretation of the social dichotomies of society. Einarsson presents a series of new works which raise questions about how individuals relate to state control, sometimes desiring it, sometimes resisting it, sometimes falling victim to it.

GARDAR EIDE EINARSSON

Common Errors; Too Wide Dispersion, 2018

Acrylic on wood

110,5 x 56 x 3 cm

(43,5 x 22,05 x 1,18 in)

GEE 18 008





FOS is continuously interested in exploring scales in his sculptures. Here, the focal point is the hand – an emblematic symbol that serves as a link between ourselves and the world around us. In the work *Hand*, FOS highlights the pervasive influence of our hands in everything we do, inviting the viewer to reflect upon the complex relationship between individuality and sociality.



FOS

Hand, 2021

Concrete, glaze

40 x 27 x 27 cm

(15,75 x 10,63 x 10,63 in)

FOS 21 003

FOS

Born Thomas Poulsen in 1971, Copenhagen, Denmark. FOS is currently based in Venice, while his studio is based in Copenhagen.

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 behaviour 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'.



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