

Theodor Nymark



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▲ Swab Barcelona 1-5 October 2025

Theodor Nymark

Theodor Nymark (b. 1997, DK) is a Danish artist, filmmaker, and curator based in Copenhagen, Denmark. He holds a Master's degree from the Royal Danish Academy of Fine Arts under Simon Dybbroe Møller's class. Selected exhibitions include Nivaagaard's Malerisamling, AAAA Nordhavn, RAINRAIN Gallery (New York), Servando Gallery (Havana, Cuba), Kerka Gallery (St. Petersburg), Den Frie Centre of Contemporary Art (Copenhagen), Magma Maria (Offenbach), Deutsche Film Institut (Düsseldorf), Zirka.Space (Munich), Kunsthal Charlottenborg (Copenhagen), Kur Space (Vienna), Garage 9 Gallery (Bologna), the International Biennale of Tashkent (Uzbekistan), and Partara Gallery (Tbilisi).

For Swab 2025 in Barcelona with Pachinko, Nymark presents a continuation of his *Impressionisms* series with seven new works made from flower imprints on birch plywood and acetone transfers. The earlier works, created with wildflowers collected in Copenhagen's urban meadows in summer 2024, are here followed by panels made with bouquets purchased at CPH Markets, a wholesale centre for agriculture and floriculture. Each bouquet is documented by trade name and country of origin, inscribing into the works the otherwise hidden trajectories of cut-flower circulation..

Before imprinting, the birch plywood is treated with alum, a mordant that prepares the surface to absorb pigment. On these prepared panels, flowers from Ecuador, Kenya, the Netherlands, and Germany are pressed, releasing their colours directly into the wood. The surfaces are further layered with acetone transfers of grid-like structures, evoking the speculative logic of maps, borders, and the territorialisation of land. What remains is not a representation of flowers but the flowers themselves consumed: their pigments absorbed, their forms dissolved, their presence lingering only as stain and absence.

The series also confronts a gap in visibility. In Europe, cut flowers are sold without any obligation to disclose their origin. Unlike food, floriculture is exempt from origin labelling under EU law (Regulation (EU) No 1308/2013). Instead, trade is governed through plant passports for phytosanitary control (Regulation (EU) No 2016/2031), designed to regulate health but not to inform consumer choice. This system renders the origins of cut flowers opaque: when a rose



Impressionisms: Champ de Fleurs Sauvages 2024

or tulip is purchased, the fact that it has travelled from Kenya, Ecuador, or the Netherlands remains concealed. Within the works, this erasure is inverted—the flowers name themselves through pigment, making the panels into vessels that both carry and are imbued with the landscapes from which they came.

The title *Impressionisms* signals not a stylistic reference but the literal act of imprinting, recalling Monet's poppy fields where painting became a carrier of place and atmosphere. Here the field is reconfigured: the flowers do not depict but impress themselves, leaving ghostly traces on birch panels. These traces point both to the poetry of vanishing meadows and to the persistence of international trade that continues to displace them.

The works occupy a spectral zone, echoing the ghost of a flower field—half presence, half disappearance—while exposing the infrastructures of commerce that shape their circulation.. They suggest that the field, whether agricultural, economic, or poetic, is not stable but

fugitive, always shifting between memory, material, and trade.

Rather than proposing a new kind of flower painting, the series turns painting inside out. It lets the field inscribe itself through pigment and absence, reminding us that even in disappearance, landscapes continue to leave their mark.



Impressionisms
Installation view
2024