

THE PILL®

Eva Nielsen



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Eva Nielsen's paintings are at once cinematic, architectural and geological: fragments of built environment, desolate landscapes and utopian architecture are interwoven in her compositions through superimposed layers of opacity and transparency. Multiple scales and perspectives coexist, negate and displace one another in the dynamic indeterminacy of vanishing lines and fragmented projections, focusing the eye and the mind of the viewer simultaneously on the material density of the painting itself and on the affective matter of contemporary experience.

The artist has consistently focused her gaze on the interstitial zones of suburbia as liminal non-places, remnants of once utopian projections: landscapes in motion seen through obstructed windows and grids, empty playgrounds, fragments of infrastructure, abandoned wooden sheds and secondary homes. Combining screen-printing techniques with oil, acrylic and ink on canvas, Nielsen's process is one of consecutive fragmentations, concealments and revelations, positioning the final work as both reserve and residue in search for a pictorial fiction capable of holding multiple narratives and temporalities. Rendered through a superimposition of photographic capture, genre painting and techniques of assemblage, these subliminal landscapes offer a kaleidoscopic view over the

modernist project in all of its contradictions and achieve a semblance of arrested motion. An alternative history of land use and built environment emerges, touches our most intimate memories and borders on the sublime.

Her carefully crafted fracturing and rearticulation of the silk-screened image in disjointed assemblages is set in tension with painted substrates, both revealing the screen within the image frame, and introducing a temporal dimension wherein the image reaches our eyes and minds like a time lapse video. In her most recent work, Nielsen completes the canvas by stretching a final layer of print on silk fabric, echoing the silk screen technique at the ground layer and augmenting the textility of painting. She introduces peripheral memories, human figures and bodily postures into her vision of the periphery. Creases and folds left by the crumpled fabric that run through the paint appear like an additional substrate of vanishing lines distancing and re-arranging the image. The passage of time, through wear and tear, is at work here once again. Through all these substrates and microgestures, Eva Nielsen's work culminates in a form of painting that exceeds its own medium, remains receptive to the viewers' gaze and overflows into the imagination, as a metaphor for a topography of memory caught between fiction and materially inscribed traces.

Eva Nielsen (1983, Les Lilas) holds an MFA from Ecole nationale supérieure des beaux arts de Paris (2009) with a year of study at Central Saint Martins, London.

In 2025 she is a nominee for the prestigious Marchel Duchamp Prize. Her recent solo exhibitions include Alluvion, Fondation Bullukian-Fontevraux (Lyon, 2025); SpectroGéographies (with curator Marianne Derrien), BMW Art Makers Prize Exhibition (Rencontres d'Arles & Paris Photo 2023); INTARSIA Residency Exhibition, LVMH Métiers d'Arts (Paris, 2022); Hypersurface, Le Point Commun, (Annecy, 2020); Evergreen Plaza, Maison Salvan (Labège, 2019); Hard Sun, The Cabin, (Los Angeles, 2017); The Inventory, LKV, (Trondheim, 2012). Her work has been included in institutional group exhibitions such as Gallery of Time, Musée du Louvre Lens (Lens, 2024); Manifesto of Fragility - 16th Lyon Biennial (2022); Horizontes, 23rd Pernod Ricard Foundation Prize Exhibition (Paris, 2022); Spring, Fondation Thalie (Bruxelles, 2021); Fragments Ephémères, Fondation Schneider (Wattwiller, 2020); Persona Grata ?, MAC VAL (Lyon, 2019), Paroxysm of Sublime, LACE (Los Angeles, 2019), Recto-Verso #2, Fondation Louis Vuitton (Paris, 2018); Visions, Plymouth Contemporary (Plymouth, 2017); Painting, She said, Museum of Rochechouart (Rochechouart, 2015) and Spring Exhibition, Kunsthall Charlottenborg (Copenhagen, 2013).

Eva Nielsen's work has been recognized through multiple awards: LVMH Métiers d'Arts Prize and Residency Program (2021), Grand Prix de la Tapisserie d'Aubusson (2017), Art Collector Prize (2014) and Prix des Amis des Beaux-Arts/Thaddaeus Ropac (2009); and shortlisted for AWARE Prize (2017), Salomon Foundation Residency Award (2015) and Prix Science Po for Contemporary Art (2010). Her work is part of several public and private collections including MAC VAL, FMAC, Museum of Rochechouart, CNAP, Fiminco Foundation, FRAC Auvergne and François Schneider Foundation. Eva Nielsen is a Marcel Duchamp Prize nominee in 2025.

EVA NIELSEN

1983, Les Lilas.
Vit et travaille à Paris.

Education

2009 DNSAP, Ecole des Beaux-Arts de Paris, FR
2008 Bourse Socrate, Central Saint Martins School of Art, Fine Art, London, UK
2005 Master of European Studies, Sorbonne, Paris, FR
2003 BA Literature, Sorbonne, Paris, FR

Solo exhibitions (selection)

2026 Opsine, THE PILL, Paris, FR
DILUVIUM, ICICLE, Shanghai, CN
2025 Marcel Duchamp Prize exhibition, Musée d'Art Moderne de Paris, Paris, FR
Insolare, Three Shadows Photography Center, Beijing/Shanghai, CN
Alluvion, cur. Fanny Robin & Emmanuel Morin, Fondation Bullukian, Lyon, FR
2024 LIMESTONE, cur. Heike Munder, Galerie Peter Kilchmann, Zurich, CH
2023 INSOLARE, cur. Marianne Derrien, Les Rencontres d'Arles, Arles, FR
INTARSIA III, THE PILL, Istanbul, TR
2022 INTARSIA II, Jousse Entreprise, Paris, FR
INTARSIA I, Exhibition Residency LVMH Métiers d'Arts, Paris, FR
2020 Hypersurface, Le Point Commun, Annecy, FR
2019 Dipolar, duo show with Jennifer Caubet, curatrice Sophie Vigourous, Jousse Entreprise, Paris, FR
Evergreen Plaza, Maison Salvan, Labège
2018 Cosmovisions, duo show with Marion Verboom, curated by Marianne Derrien, THE PILL, Istanbul, TR
Squam, with Marion Verboom, Material, Mexico, MX
2017 Hard Sun, avec Raphaël Barontini, The Cabin, LA, USA
Unfolding Landscapes, curated by Nanda Janssen, Selma Feriani Gallery, Sidi Bou Said, TN
Les Fonds de l'oeil, Jousse Entreprise, Paris, FR
2016 Horizon, THE PILL, Istanbul, FR
Eva Nielsen & Clément Laigle, Espace Art & Essai, Rennes, FR
Eva Nielsen, Espace art contemporain Camille Lambert, Juvisy-sur-Orge, FR
2015 Moving in Space, Tajan Art Studio, Paris, FR
2014 Zones du doute, Art [] Collector Prize, Paris, FR
Kodak grey, green screen, with Rebecca Digne, Dominique Fiat, Paris, FR
The Road, Selma Feriani Gallery, London, UK
2012 Jardin Clos, curated by Daria de Beauvais, Galerie Saint-Severin, Paris, FR
The Inventory, with Mireille Blanc, LKV, Trondheim, NO
2011 Walden, Dominique Fiat, Paris, FR
Elvedon, Eva Nielsen/Marion Verboom, Maison des Arts de Grand Quevilly, Rouen, FR
2010 Feedback, Dominique Fiat, Paris, FR
2009 Florine Leoni/Eva Nielsen, Point de Fuite, Permis de Construire, Toulouse, FR
Let's talk about painting I, with Jean-Baptiste Bernadet, cur. Clément Dirié, Le Stand, Lyon, FR

Collective exhibitions

2026 Exhibition dedicated to French scene, Quai d'Orsay, French Ministry of Foreign Affairs, Paris, FR
Histories of Landscape, Musée Marmottan Monet, Paris, FR
2025 Dans le Flou, cur. Claire Bernardi, Emilia Philippot, Juliette Degennes, Musée de l'Orangerie, Paris, FR
Aster, cur. Joel Riff, La Verrière / Fondation d'entreprise Hermès, Brussels, BE
2024 Peintures Fraîches, Galerie du Temps, Louvre Lens, Lens, FR
In Between, Kunsthhaus Baselland, CH
Backstage Engelberg, Verein Backstage Engelberg, Hotel Bellevue-Terminus Bahnhofstrasse, Engelberg, CH
No Future, cur. Henri Van Melle, Titi M. Cerina, Adrien van Melle-Nehama, Les Jardiniers, Montrouge, FR
Aubusson Nouvelle Génération, Musée Jean Lurcat et de la tapisserie contemporaine, Angers, FR
2023 Immortelle, cur. Anya Harrison, MO.CO Panacee, Montpellier, FR
Voir en Peinture, La Jeune Figuration en France, Musée d'Art Moderne et Contemporain, Les Sables d'Olonnes, FR
The Cabin LA Presents: A Curated Flasback, Green Family Art Foundation, Dallas, USA
2022 Manifesto of Fragility, cur. Sam Bardaouil and Till Felrath, La 16e Biennale de Lyon, FR
Horizons, 23rd Pernod Ricard Foundation Prize, cur. Clément Dirié, Paris, FR
AS IF IT COULDN'T - 6th Year Anniversary Group Show, THE PILL, Istanbul, TR
2021 Accrochage(s), THE PILL, Istanbul, TR
Spring, Fondation Thalie, Bruxelles, BE
Tentatives de positionnement, Jousse Entreprise, Paris, TR
Varia/passage, cur. Mathieu Cherkit, galerie Jean Brolly, Paris, FR
Horizons, cur. Domitille d'Orgeval, Fond de dotations Franklin Azzi, Paris, FR
Etendue, corps, espace. Olivier Debré et les artistes architectes, cur. Isabelle Reiher and Marine Rochard, CCCOD, Tour, FR
2020 Untitled, Selma Feriani gallery, Tunis, TN
20 ans – 20 œuvres, les Abattoirs, Toulouse, FR
20 ans – 20 œuvres, Le Majorat, Villeneuve-Tolosane, FR
10 ans de créations contemporaines, Musée Départementale de la Tapisserie, Aubusson, FR
Fragments Éphémères, Fondation Schneider, Wattwiller, FR
Reality is Not What it Seems, Jousse Entreprise, Paris, FR
On n'y voit rien, Galerie Anne-Sarah Benichou, Paris, FR
2019 It's a wonderful life, Galerie de Multiples, Paris, FR
Persona Grata? cur. Alexia Fabre, Anne-Laure Flacelière, Ingrid Jurzak, MAC/AL, FR
16th International Triennial of Tapestry in Lodz, cur. Marta Kowalewska, Central Museum of Textiles Lodz, PO
Some of us, cur. Jérôme Cotinet-Alphaize AND Marianne Derrien, Kunstwerk Carlhütte, Hamburg, DE
Paroxysm of sublime, cur. Anna Milone, LACE, LA, USA
2018 Persona Grata, curated by Anne-Laure Flacelière and Isabelle Renard, Musée de l'Histoire de l'Immigration, Paris, FR
Affinités, cur. Sophie Vigourous, Jousse Entreprise, FR

Azur et Bermudes, cur. Joël Riff, Art-O-rama, Marseille, FR
 Recto-Verso #2, Fondation Vuitton, Paris, FR
 Voici venu le temps des assassins, cur. Alain Berland, Galerie Journiac, Paris, FR
 2017 Art [] Collector_ 5 x 2 + 1, Galerie Valerie Bach, Brussels, BE
 Collection n°7, Interior and the Collectors, Lyon, FR
 D'un instant à l'éternité, La Graineterie, Houilles, FR
 Surreal House, THE PILL, Istanbul, FR
 Plymouth Contemporary Biennial, Peninsula University & Karst, UK
 Aware Prize for women, Palais Royal, jury chaired by Alfred Pacquement, Paris, FR
 Peindre Dit-elle. Chap 2, cur. Julie Crenn & Annabelle Ténèze, Musée des Beaux Arts de Dole, FR
 Lucite, Musée de Rochechouart, FR
 Les épis Girardon, cur. Joël Riff, Moly Sabata, Albert Gleizes Fondation, Sablons, FR
 Architopie, Rosa Bonheur Museum, Chevilly-Larue, FR
 Territoire, cur. Sophie Vigouroux, Jousse Gallery, Paris, FR
 Oblique, Autour de Claude Parent, cur. David Liaudet, Ecole supérieure des Beaux-arts, Le Mans, FR
 2015 Le pied dans le plat, cur. Stéphanie Airaud, Le Form, Le Havre, FR
 Ligne aveugle, cur. Hugo Schüwer-Boss and Hugo Pernet, ISBA, Besançon, FR
 Fantôme, cur. Sarah Mercadante and Benoît Blanchard, L'île, Paris, FR
 Painting, She said, cur. Annabelle Teneze and Julie Crenn, Museum of Rochechouart, FR
 Outrage, cur. Mathieu Buard, Cité Internationale des Arts, Paris, FR
 Outrage, cur. Mathieu Buard, galerie Jeune Création, Paris, FR
 Présente, with Julien Meert, Charlotte Moth, Romain Vicari, Carsten Balle Nielsen, Eva Nielsen, Shanta Rao, Valérie Snobeck, Maxime Thieffine, Anne-Charlotte Yver and Raphaël Zarka, La Traverse, Alfortville, FR
 Hospitalités 2015 - Hors d'Oeuvre, Camille Lambert space, in collaboration with Mac/Val, FR
 Avec et sans peinture, Mac Val - Musée d'art contemporain Val de Marne, FR
 Electives affinities, with Anne Neukamp and Mireille Blanc, cur. Marc Desgrandchamps, Tajan, FR
 2014 Saxifraga Umbrosa #2, cur. Marianne Derrien, La Générale, Sèvres, FR
 Art is Hope, Piasa, Paris, FR
 Les esthétiques d'un monde désenchanté, CAC de Meymac, FR
 2013 Plus jamais seul, Standards expositions, Rennes, FR
 La Belle Peinture II, Phoenix des Halles, Port St Louis, Mauritius, FR
 Foutre, cur. Mathieu Buard and Joël Riff, Dïo, Paris, FR
 La Belle Peinture II, Palais Pisztoy, Bratislava, SK
 Spring exhibition, Kunsthall Charlottenborg, Copenhagen, DK
 N'habite plus à l'adresse indiquée, Centre Albert Chanot, Clamart, FR
 Let's talk (again) about painting, Musée de Guyancourt, FR
 2012 La peinture française contemporaine, combinaisons de l'histoire, Perm Museum, Perm Krai, RU
 Perceptions vives, cur. Marion Daniel, La Couleuvre, FR
 Christmas Jewels, Au 8 rue Saint-Bon, Paris, FR
 Grands Formats, L'Atelier, Nantes, FR
 Guasch Coranty, Centre d'Art Tecla Sala de l'Hospitalet, Barcelona, SP
 Athématique, Espace Brochage Express, Paris, FR

Oui à la peinture/Yes to painting, Tajan, Paris, FR
 Man-Ma de, Dominique Fiat Gallery, Paris, FR
 Géométries variables, Plot HR, Rouen, FR
 Babel, Palais des Beaux-arts de Lille, cur. Régis Cotentin, Lille, FR
 2011 Et si l'espace n'était qu'une dimension intérieure, Abbaye Saint-André, Meymac, FR
 Outre-Forêt, cur. Mathieu Buard and Joël Riff, 6b, Saint-Denis, FR
 Infiltration – le privilège des chemins, cur. Marianne Derrien, Plataforma Revolver, Lisbonne, PT
 Tandem, 31 rue de La Concorde, Bruxelles, BE
 Dessins Exquis, 40 rue de Richelieu, cur. Laurent Boudier, Paris, FR
 2010 Paravents, La Source, Palais de Tokyo, Paris, FR
 La Photographie au scalpel, Espace Immix, Paris, FR
 Nocturne(s), Nuit Blanche, 104, Paris, FR
 Res Publica, Museum of Modern Art, Moscow, RU
 Summer show, Dominique Fiat gallery, Paris, FR
 Paysage 2 : Imminence de la catastrophe, Espace Croix-Baragnon, Toulouse, FR
 Mouvements des atomes, mobilité des formes, cur. Marc Desgrandchamps, ENSBA, Paris, FR

Awards & Prices

2023 BMW Art Makers Prize
 2021 LVMH— Métiers d'Art
 2017 Short-listed Meurice Prize
 Short-listed AWARE Prize
 2015 Short-listed Salomon Award Prize
 2014 Collector Prize
 2010 Short-listed Prix Sciences Po pour l'Art Contemporain, Paris
 2009 Short-listed Audi Talents Awards
 Prix des Amis des Beaux-Arts, under the direction of Agnès B. & T. Ropac, Paris

Residencies

2021 LVMH — Métiers d'Art, Paris, FR
 2019 Flax Foundation, LA, USA
 2017 The Cabin, LA, USA
 2013 La Pratique, Vatan, FR
 2012 LKV, Trondheim, NO
 PLOT, School of Design & Art, Rouen, FR
 Workshop, School of Fine Art, Toulouse, FR

Collections

FRAC Auvergne
 Fimenco Fondation
 Mac/Val
 Museum of Rochechouart
 Beaux-Arts de Paris
 Fonds Municipal d'Art Contemporain, Paris
 Centre National des Arts Plastiques
 Société Générale

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Works and exhibitions



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Evan Hecox
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Exhibition view, *Diluvium*, ICICLE, Shanghai, 2026.

Exhibition view, *Diluvium*, ICICLE, Shanghai, 2026.





Exhibition view, *Prix Marcel Duchamp*, Musée d'Art Moderne, Paris, 2025.



Eva Nielsen
Opsine, 2025
Oil and latex on canvas
74 x 64 cm

Eva Nielsen
Slikke II 2025
Silkscreen on organza on acrylic and oil on canvas
180 x 130 cm

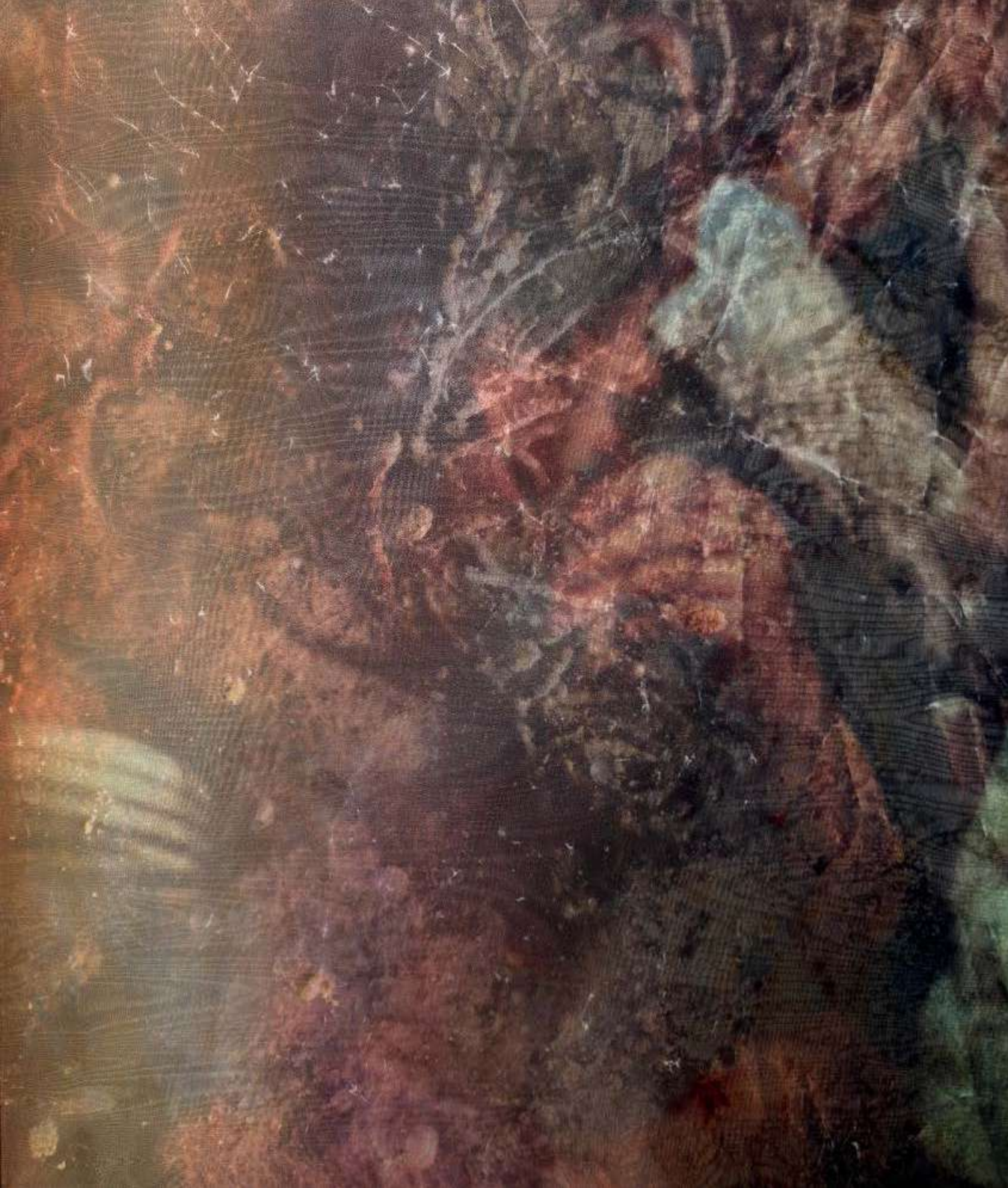




Eva Nielsen
Rift, 2025
Oil, acrylic and silkscreen on canvas
300 x 370 cm

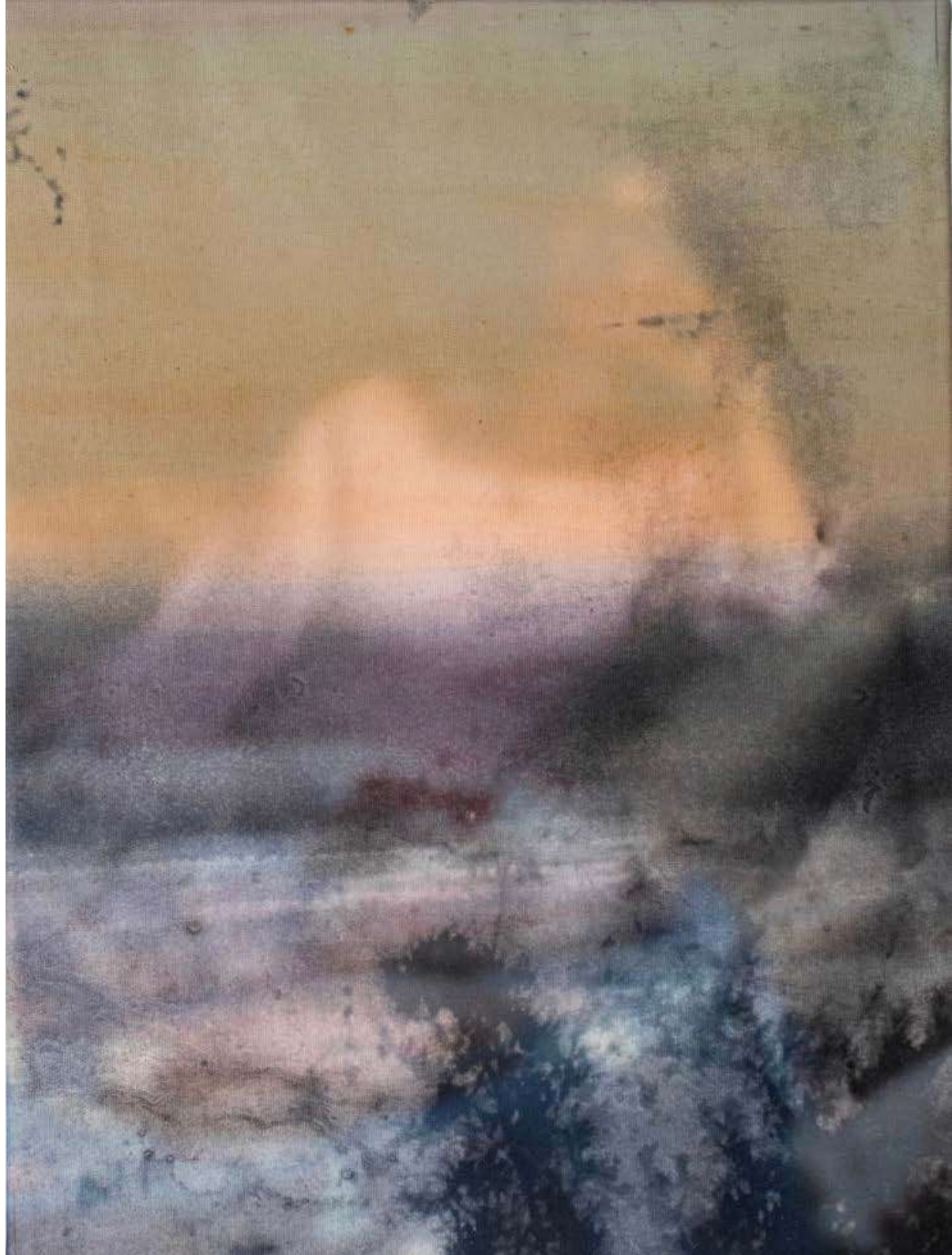


Exhibition view, *Prix Marcel Duchamp*, Musée d'Art Moderne, Paris, 2025.



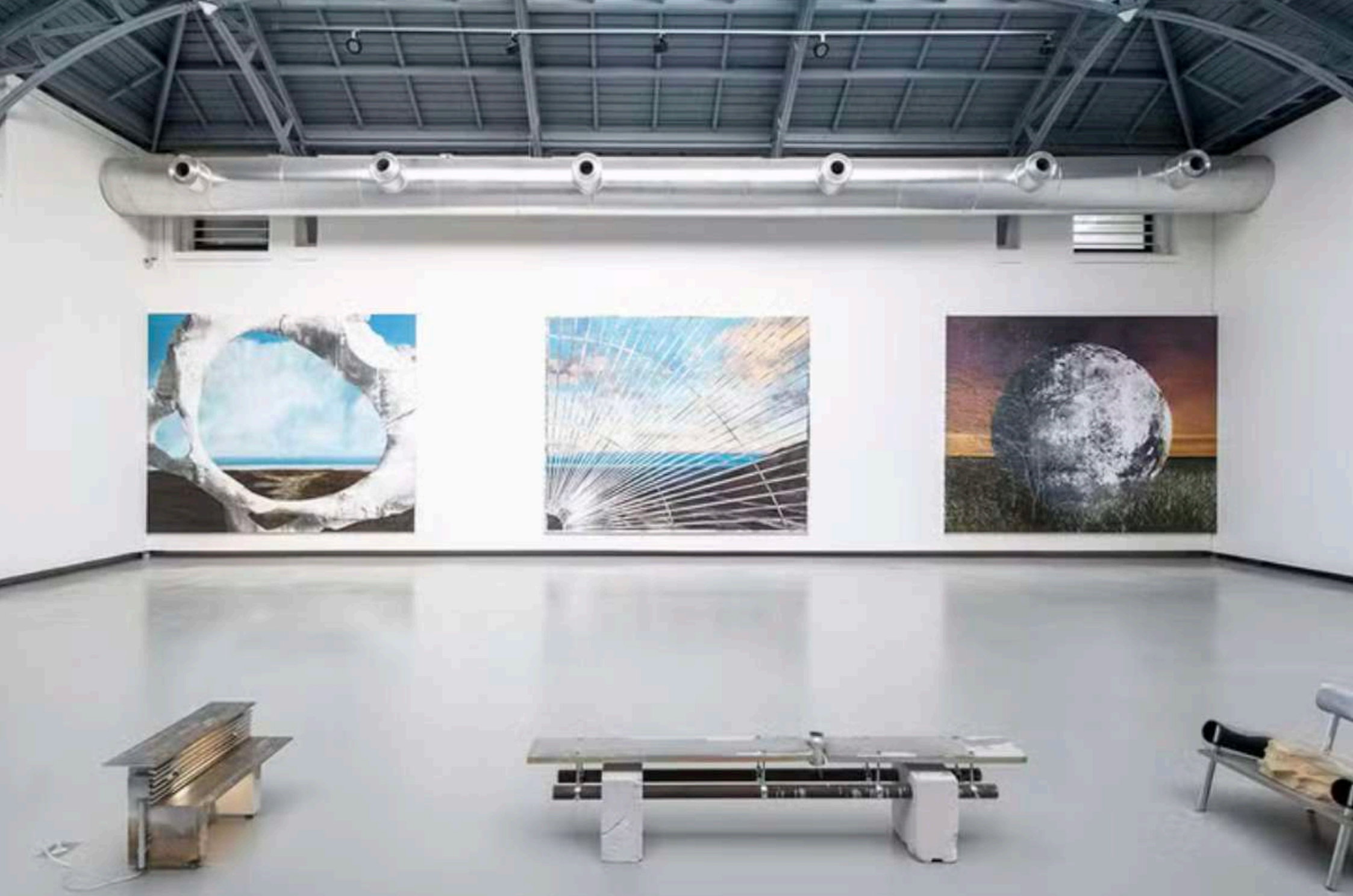
Eva Nielsen
Schorre, 2025
Silkscreen on organza on acrylic and oil on canvas
73 x 62 cm

Eva Nielsen
Tidal, 2025
Silkscreen on organza on acrylic and oil on canvas
56 x 42 cm





Insolare, Three Shadows Art Center, Xiamen, CH, 2025.

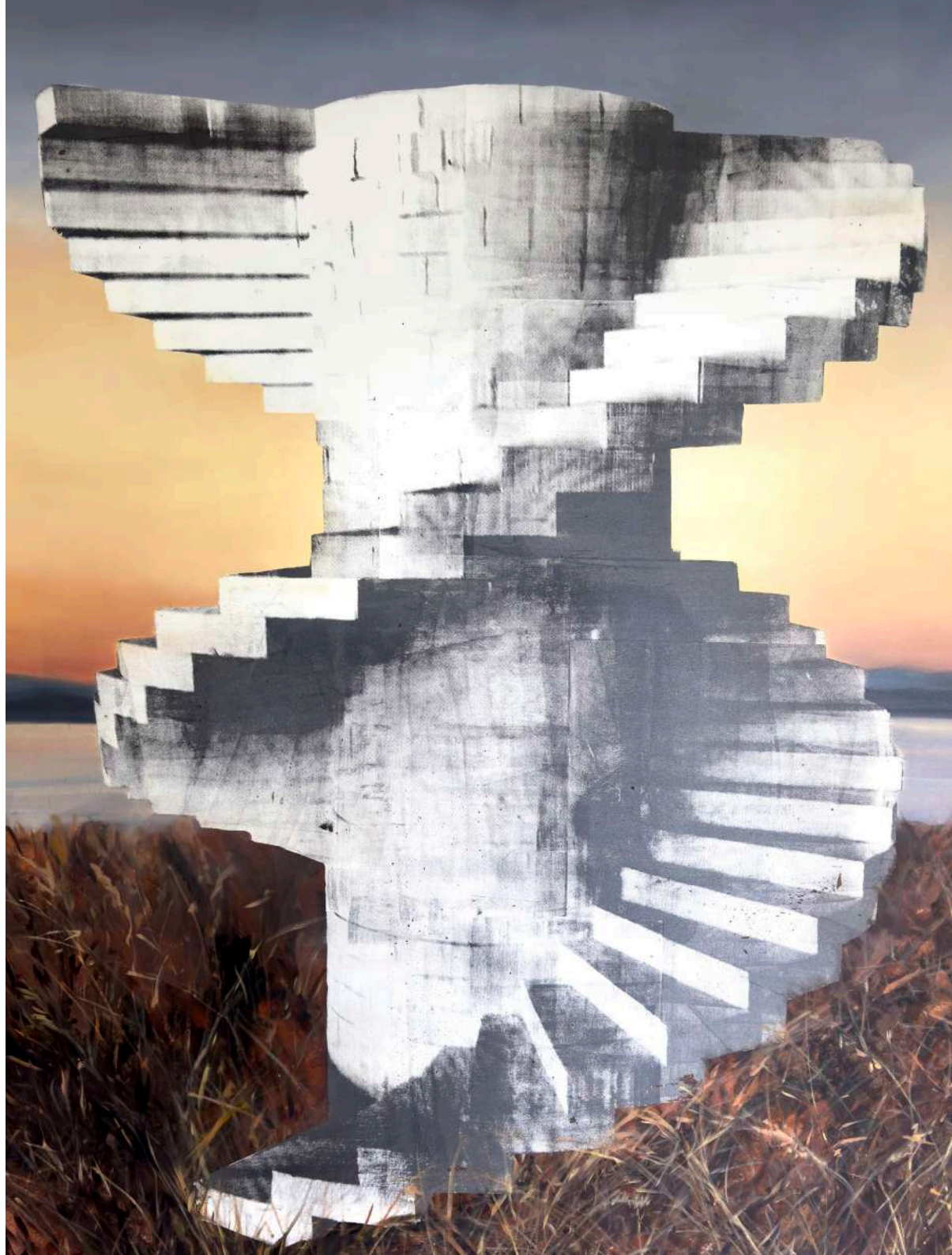


Aster, cur Joël Riff, Fondation d'entreprise Hermes, La Verrière, Bruxelles, BL, 2025.



Alluvion, Fondation Bullukian, Lyon, FR, 2025

Eva Nielsen
Quasar III, 2024
Oil, acrylic and silkscreen on canvas
230 x 190 cm





Alluvion, Abbaye Royale de Fontevraud, Fontevraud, FR, 2025



Alluvion, Abbaye Royale de Fontevraud, Fontevraud, FR, 2025



Alluvion, Abbaye Royale de Fontevraud, Fontevraud, FR, 2025



Galerie du Temps
Musée du Louvre Lens





Eva Nielsen
Hard Sun, 2022
Oil, acrylic and silkscreen on canvas (diptych)
200 x 180 cm (each)



Eva Nielsen
Insula III, 2023
Oil, acrylic, ink and organza (silk) on leather
80 x 60 cm



Eva Nielsen
Insula V, 2023
Oil, acrylic, ink and organza (silk) on leather
80 x 60 cm



Eva Nielsen
Insula IV, 2023
Oil, acrylic, ink and organza (silk) on leather
80 x 60 cm





Insolare, cur. Marianne Derrien, Les Rencontres de la Photographie, Arles, 2023

Eva Nielsen
Doline (Alluvions), 2023
Oil, acrylic, and silkscreen on canvas
230 x 190 cm

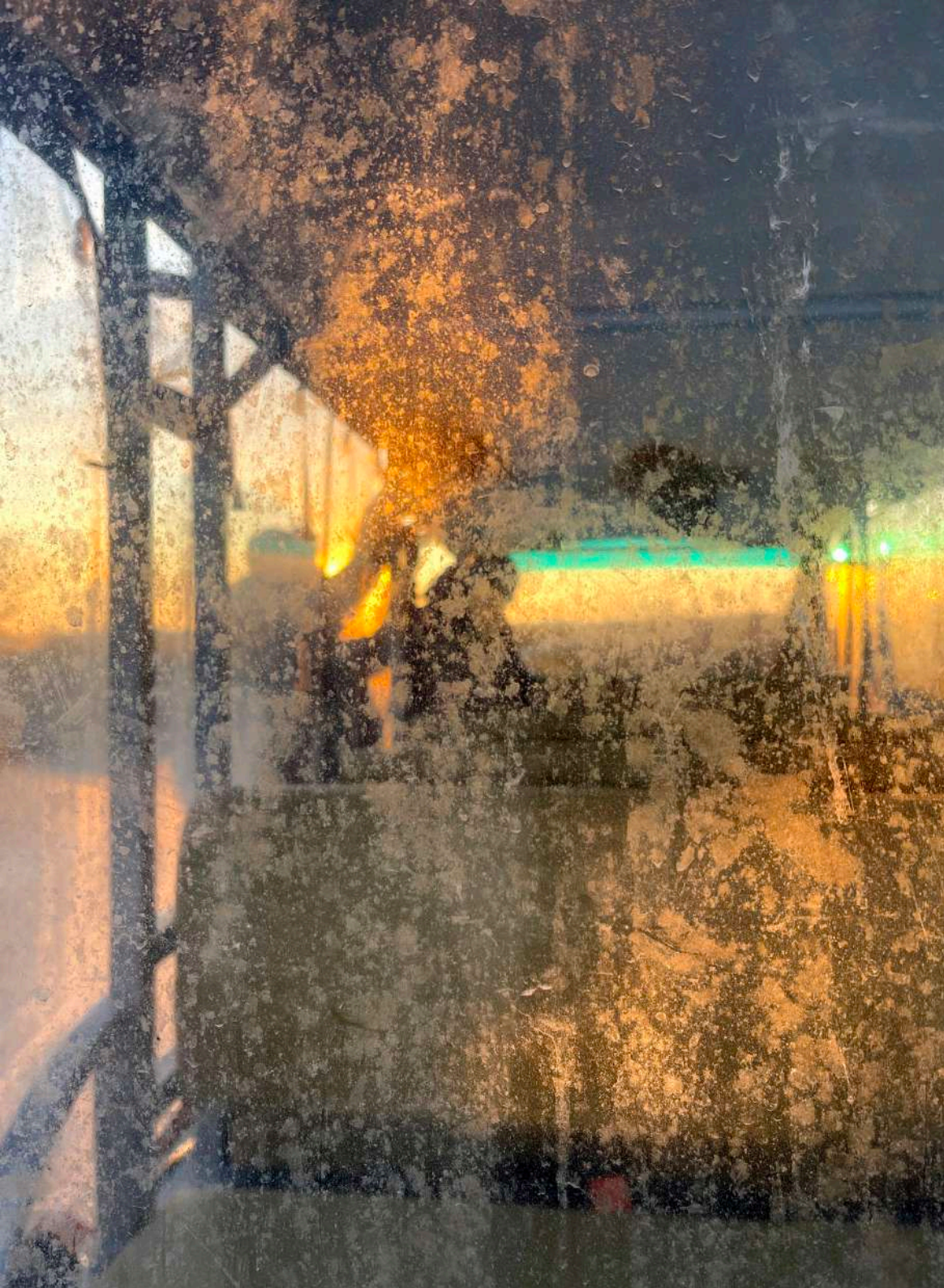




Insolare, cur. Marianne Derrien, Les Rencontres de la Photographie, Arles, 2023



Insolare, cur. Marianne Derrien, Les Rencontres de la Photographie, Arles, 2023



Eva Nielsen
Insolare II, 2023
Oil, acrylic, ink and organza (silk) on canvas
180 x 130 cm



Eva Nielsen
Insolare IV, 2023
Oil and latex on canvas
180 x 130 cm





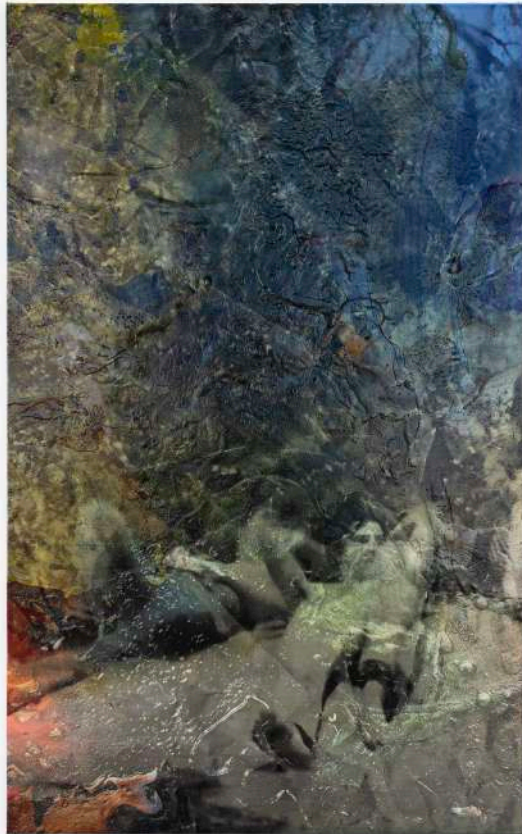
Intarsia III, THE PILL, Istanbul, 2023

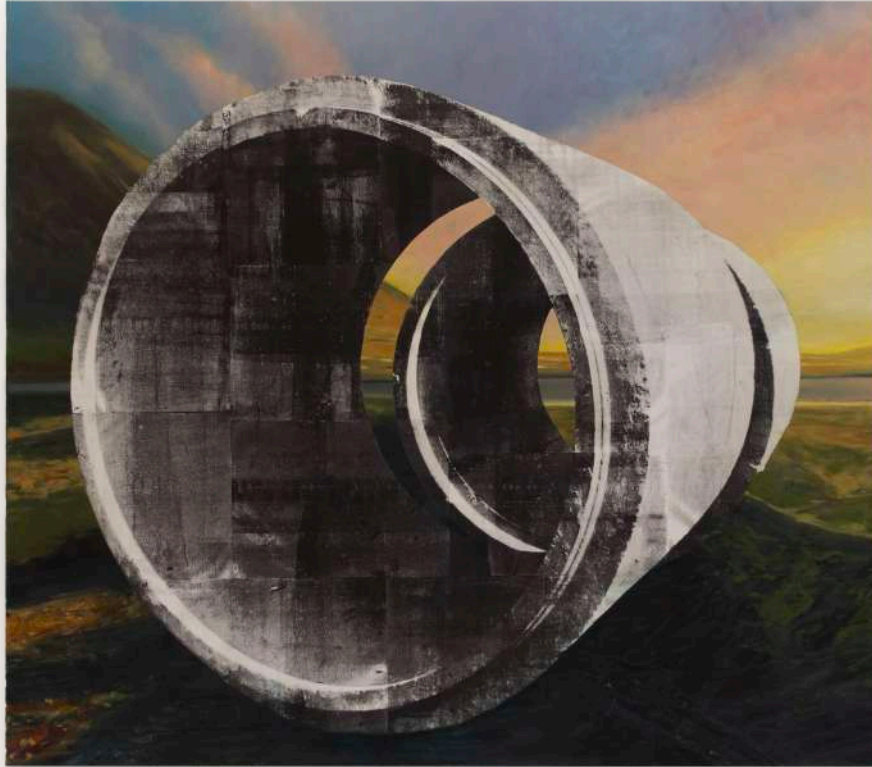


Intarsia III, THE PILL, Istanbul, 2023



Intarsia III, THE PILL, Istanbul, 2023









Intarsia III, THE PILL, Istanbul, 2023



Eva Nielsen
Chemical Milling (9), 2021
Acrylic, ink and silkscreen on leather and organza
71 x 65 cm

Eva Nielsen
Chemical Milling (10), 2021
Acrylic, ink and silkscreen on leather and organza
75 x 65 cm





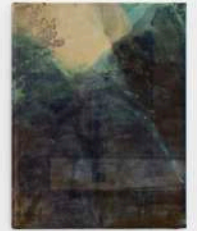


Representative of Eva Nielsen's persistent focus on abandoned infrastructures, secondary homes and photographic records, the layered imagery in "Scope 14" speaks to the fragmented nature of memory and transmission, while also adding a cinematic quality to the painting.

At first glance what appears to be a landscape painting is actually seen through a square frame which pulls the viewer back into an additional distance from the subject matter, entering into the language of photography. While the central image superimposes a mountain landscape with a concrete infrastructural fragment, the photographic square frame itself is turned into a three dimensional space through an interplay of light and shadow reflections on the lower portion of the painting. These cast shadows and reflections, in turn, resound with the sunlight reflecting on the peaks of the mountain, establishing a constant interaction between the perceived image and the conditions of its production.

In echo of the silkscreen technique at the painting's ground layer, an additional layer of fabric is stretched onto the canvas as a finishing touch. A technique that Nielsen has been developing since her 2021 LVMH Métiers d'Arts residency, the silk-screen printed organza adds an atmospheric surface to the painting. The folds and creases of the fabric, barely distinguishable from the ground imagery, mimic the creases and topography of the mountain. The entire painting is thus cast in a dynamic of indeterminacy in line with the artist's engagement with the medium as both an interwoven screen and a surface activating multiple projections.

Eva Nielsen
Scope (14), 2022
Acrylic, oil, ink and silkscreen on
canvas and organza
180 x 130 cm





Eva Nielsen
Beveral (4), 2022
Oil, acrylic, ink and silkscreen on canvas
280 x 190 cm (each)



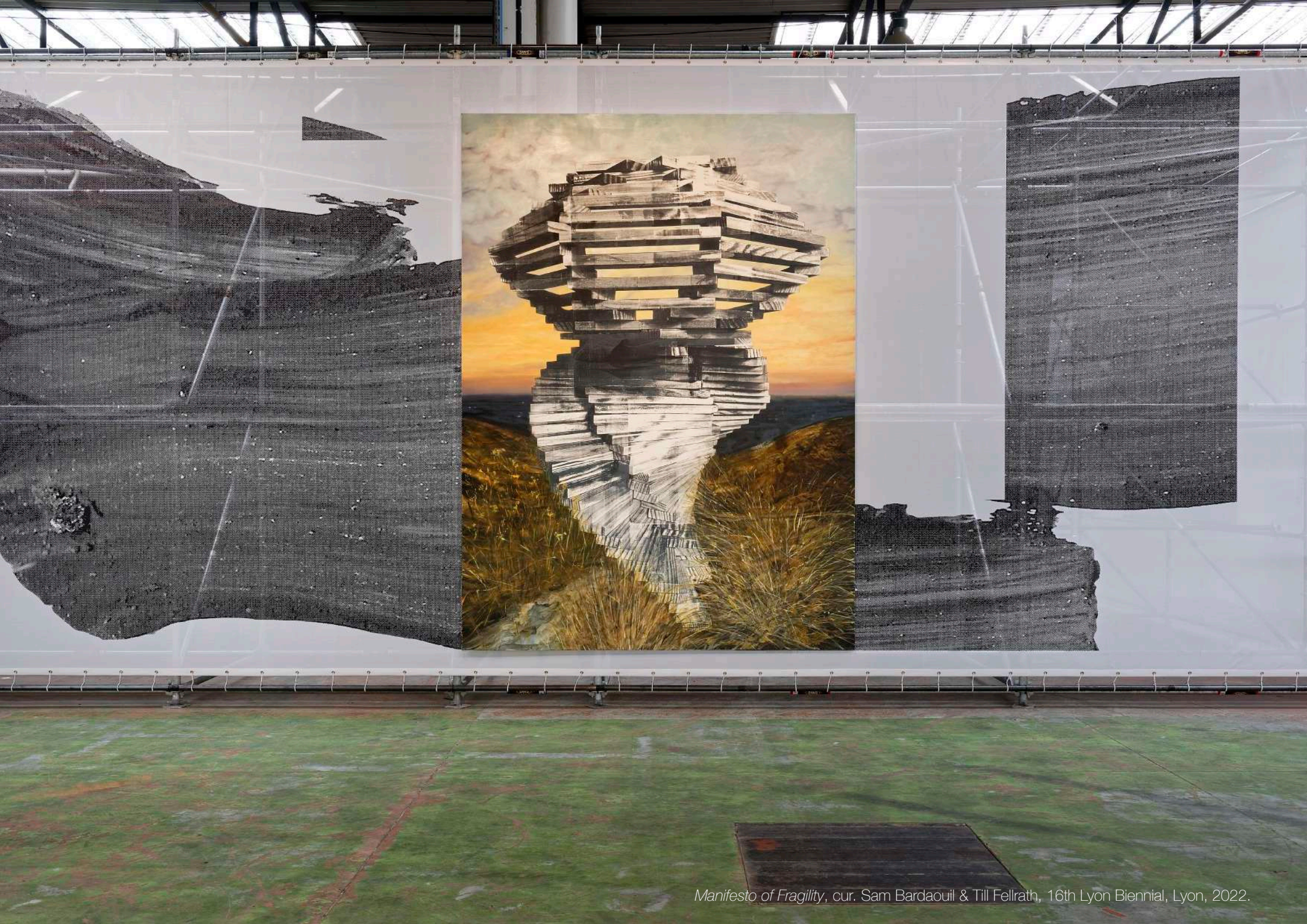
Manifesto of Fragility, cur. Sam Bardaouil & Till Fellrath, 16th Lyon Biennial, Lyon, 2022.



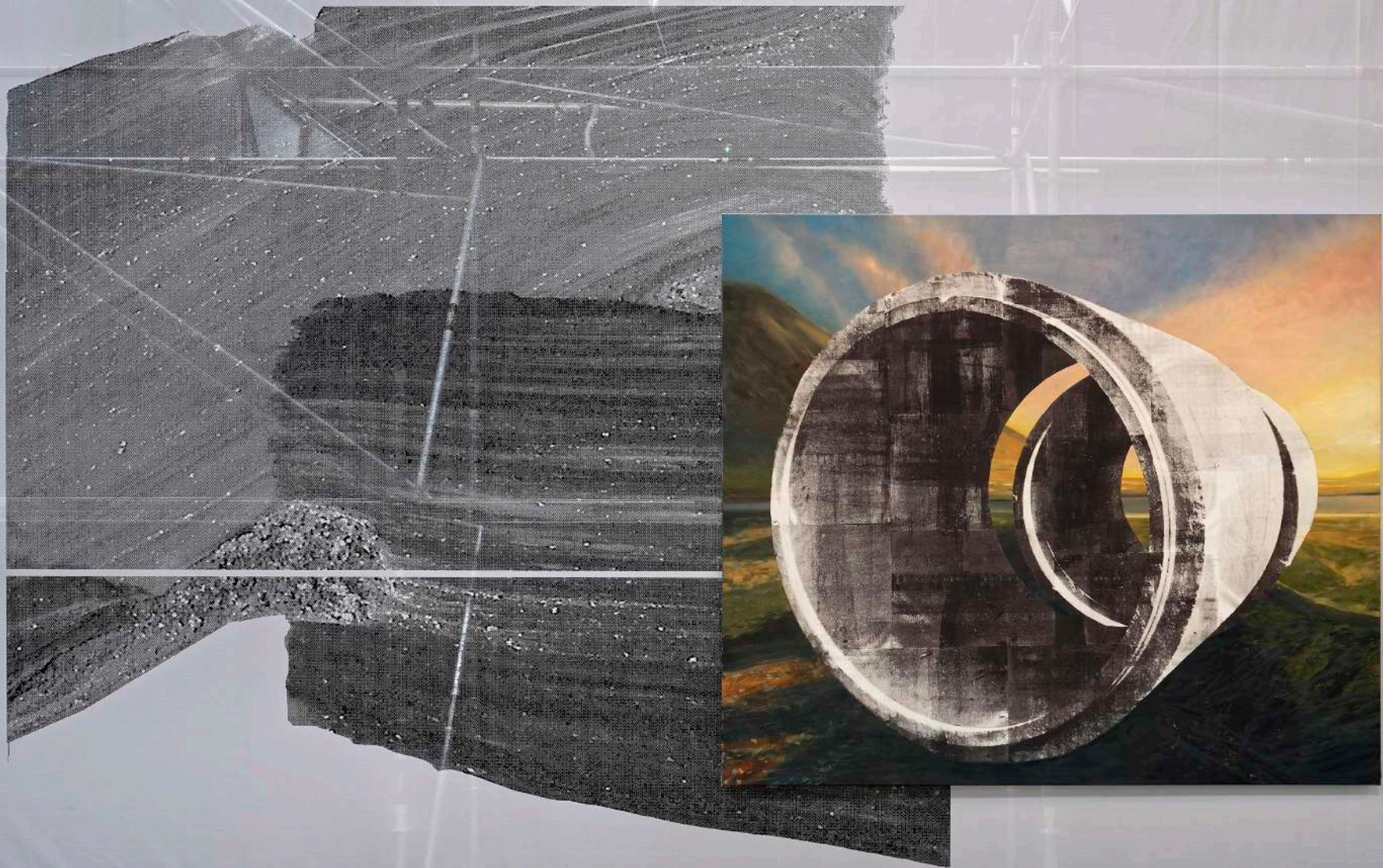
Manifesto of Fragility, cur. Sam Bardaouil & Till Fellrath, 16th Lyon Biennial, Lyon, 2022.



Manifesto of Fragility, cur. Sam Bardaouil & Till Fellrath, 16th Lyon Biennial, Lyon, 2022.



Manifesto of Fragility, cur. Sam Bardaouil & Till Fellrath, 16th Lyon Biennial, Lyon, 2022.



Manifesto of Fragility, cur. Sam Bardaouil & Till Fellrath, 16th Lyon Biennial, Lyon, 2022.



Eva Nielsen
Zamak III, 2021
Oil, acrylic and
silkscreen on canvas
190 x 230 cm

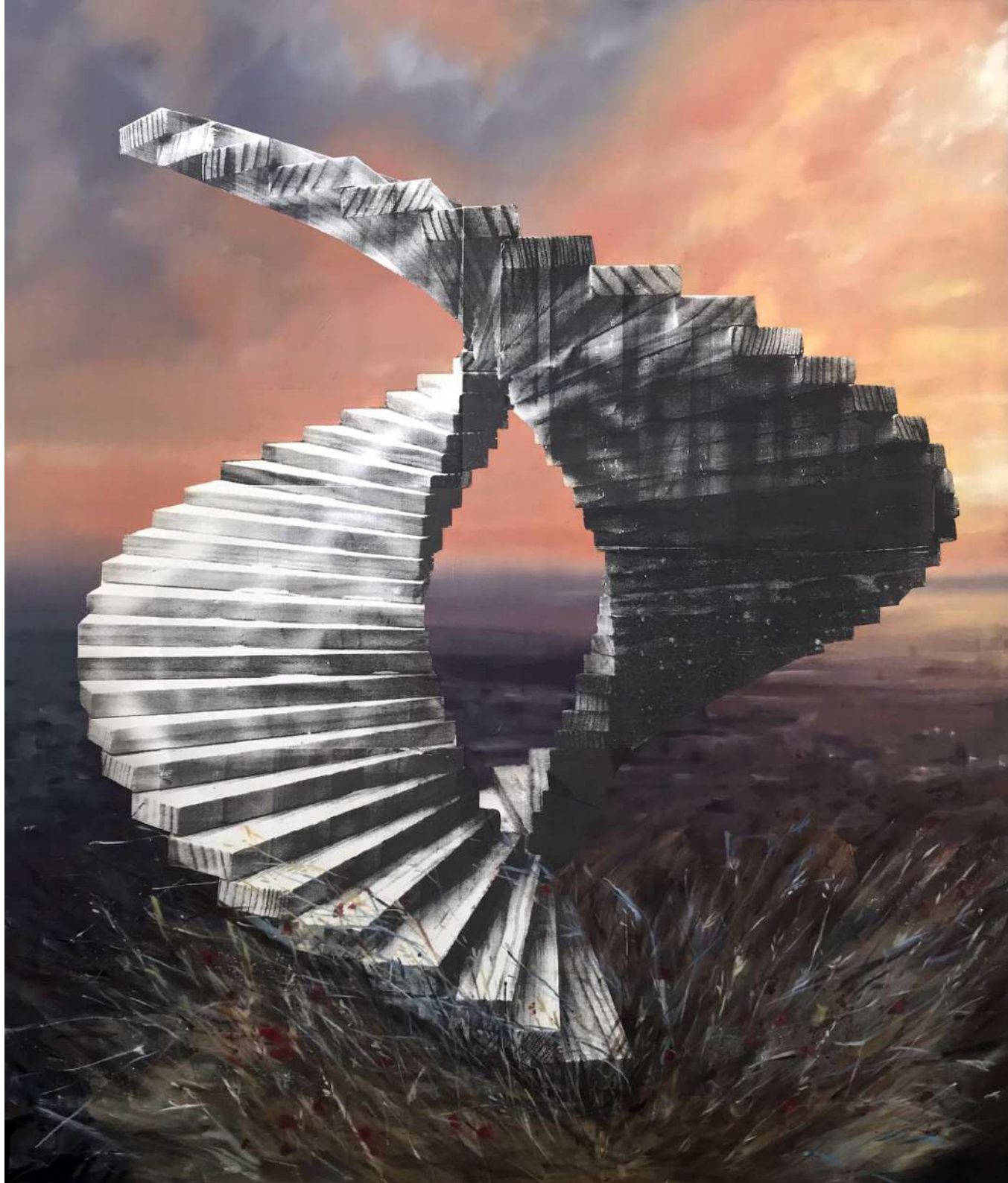
In Eva Nielsen's works, while the human image appears to be caught in a still frame or a perpetual pause, it is the sculptural or architectural fragments, filtered and animated through hybrid screens and media, that seem to put her compositions in motion.

Titled after the extremely luminous, massive and remote celestial objects also known as quasi-stellar objects, "Quasar II" interweaves references from architecture, the landscape genre and basic principals of contemporary physics in search for a dynamic relationship between bodies at human, architectural, planetary and cosmic scales. The central figure is a fictional architectural fragment caught in a movement of spiraling ascension. Set in black and white silkscreen, in contrast against a colorful yet barren landscape at what might be sunset or dawn, the figure seems oversized, displaced and out of context, yet conveys a sense of movement beyond its pictorial and physical limits. This motion directs our gaze in elevation upward towards a sky depicted in dispersing pink hues of the afterglow, and away from the horizon line, as the figure almost protrudes out of the canvas towards the spectator.

While the silkscreen image frame obstructs our view of the landscape and thrusts the architectural figure forward, the painting reveals and liberates the sun's gestation over the horizon line, creating a sense of intimacy and mysticism. The arrested motion and the spectral movement of Nielsen's painting combines imaginary vision with a documentarian approach to land and the built environment, and operates as a metaphor for memory and perception caught between fiction and materially inscribed traces.

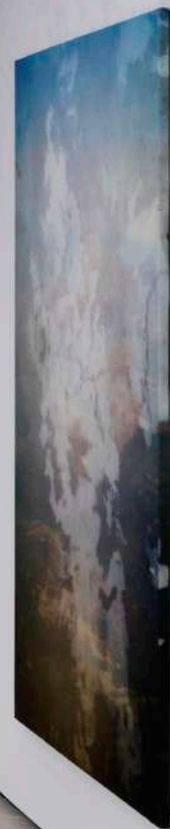
Quasar II is part of a larger series of paintings Nielsen started producing in 2021 in preparation for her participation at Manifesto of Fragility – 16th Lyon Biennial (2022) curated by Sam Bardaouil and Till Fellrath.

Eva Nielsen
Quasar II, 2021
Acrylic, oil and silkscreen print on canvas
200 x 170 cm



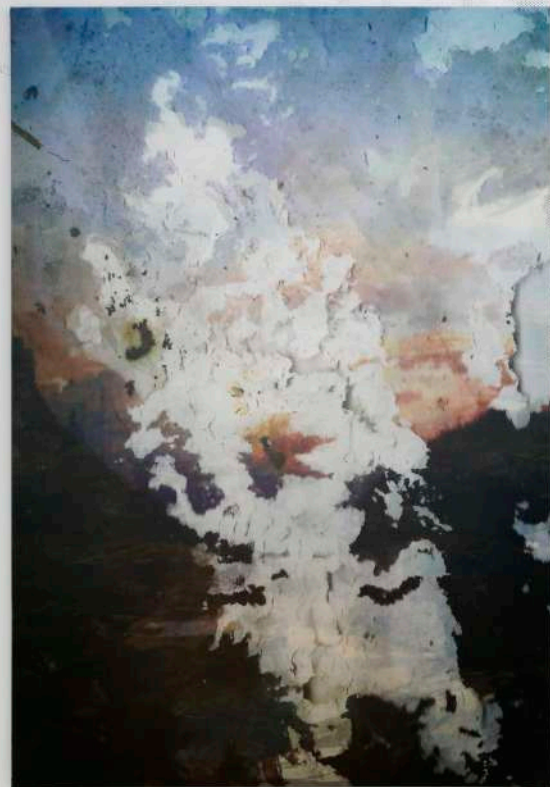
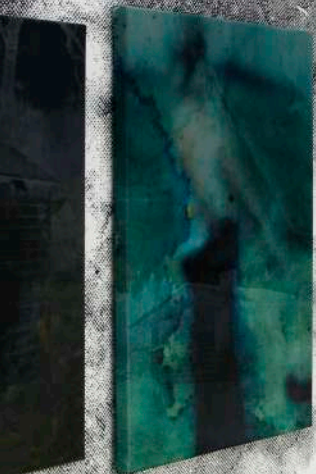


Eva Nielsen
Decaradian, 2019
Acrylic, oil and silkscreen print on canvas
200 x 170 cm



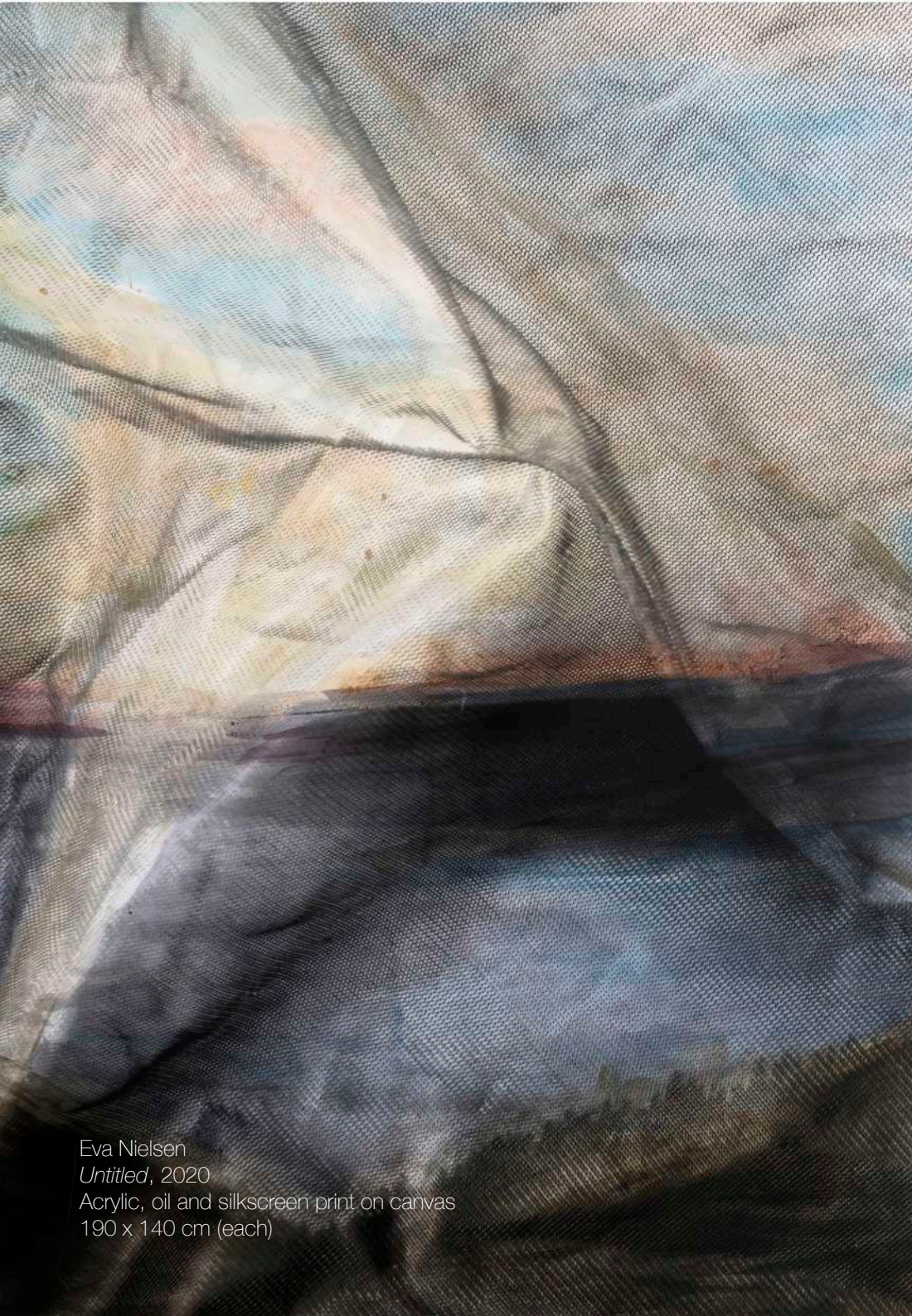
Eva Nielsen
Scope (12), 2022
Acrylic, ink and silkscreen on canvas and organza
180 x 125 cm



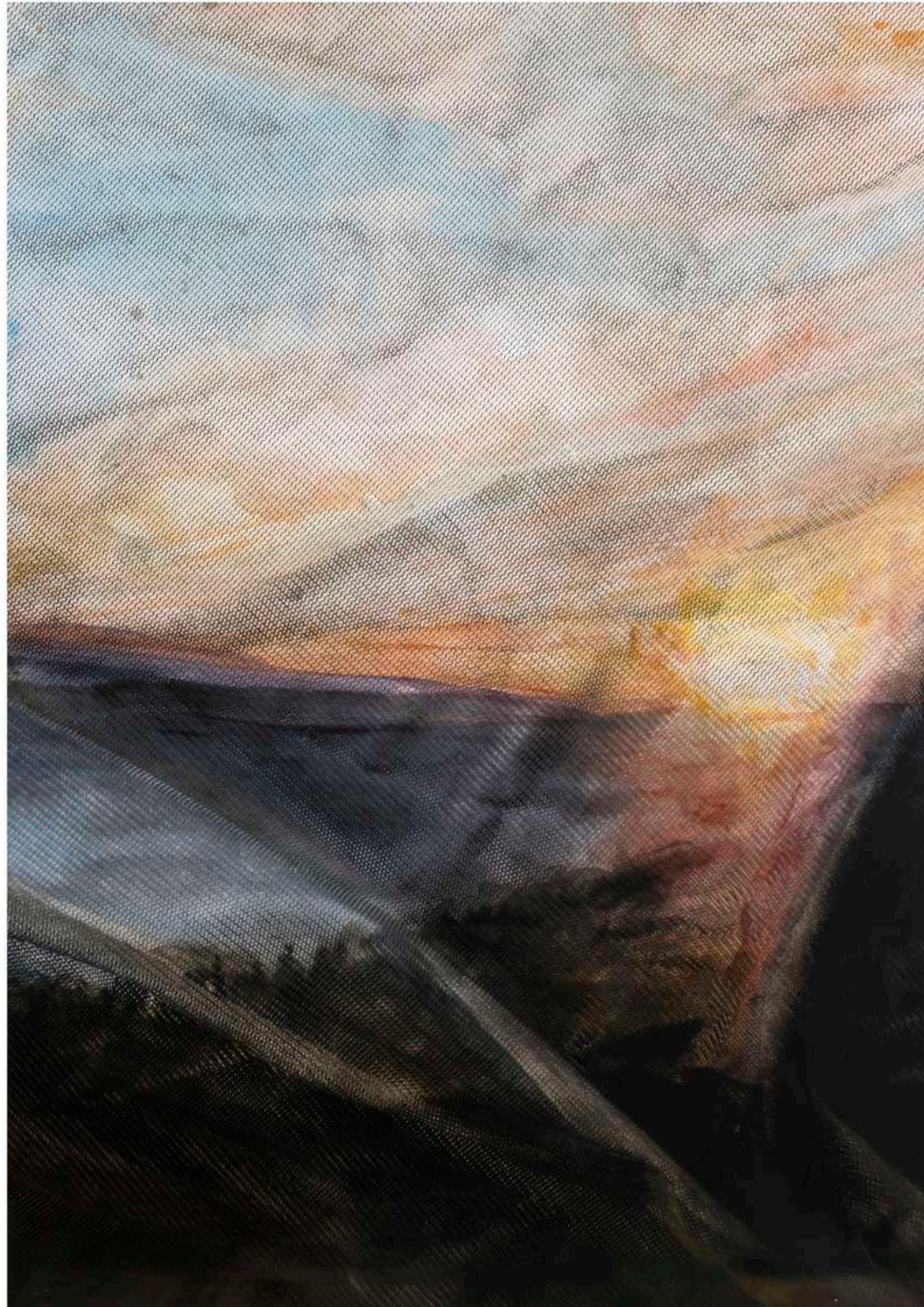




Eva Nielsen
The Cabin, 2017
Oil, silkscreen, acrylic on canvas
200 x 150 cm



Eva Nielsen
Untitled, 2020
Acrylic, oil and silkscreen print on canvas
190 x 140 cm (each)



Eva Nielsen
Lucite, 2019
Acrylic, oil and silkscreen print on canvas
190 x 140 cm





Eva Nielsen
Lucite XV, 2017
Acrylic, oil and silkscreen print on canvas
190 x 140 cm

THE PILL®

Texts and publications

Captive water: an origin story

Asli Seven, 2026

Some time ago, Eva Nielsen left a glass bowl filled with water outside her home. Exposed to the elements, the water slowly evaporated, leaving calcified residues along its transparent surface. Then the rain came, and the bowl filled again. It dried out once more, depositing another layer of mineral traces upon the first. Nielsen watched and documented this recurring process, and through our conversations I came to think of this humble physical event as a miniature origin story for Opsine: container, water, residue, cell and image, gathering and articulating around one another, set in motion by light and bioelectric pulsations.

A bowl filled with water is already a rudimentary aquarium: a volume of liquid temporarily separated from its surroundings by a transparent membrane. It contains water while exposing it to view, establishing an inside and an outside without entirely isolating one from the other. Light passes through the glass; heat produces evaporation; rain enters; minerals settle against its surface. The container does not preserve what it holds so much as provide the conditions for its continuous transformation.

The aquarium has its own peculiar place within the history of modern¹ images. From the nineteenth-century experiments with dioramas, transparency, movement and optical illusion to Matisse's² split-angled goldfish, it brings together a recurring desire to isolate life, contain it, render it visible in parts and reanimate it. But an aquarium also complicates the distinction between looking at an image and looking through one. Its transparent surface is simultaneously support, threshold and lens; the water it contains refracts what lies within and beyond it. What appears to be an empty medium becomes an active optical environment. As water disappears, it produces an image on the very surface through which we were supposed to see: a residue, an index of a process, the material record of something no longer there. Nielsen's new paintings perform something similar.

This elementary movement—containment, evaporation, deposition, return—reappears throughout Opsine at radically different scales. It can describe the biosphere itself, but also a cell enclosed by its membrane, the aqueous structures of the eye, a photographic image emerging through chemical baths, or a landscape shaped by the circulation and withdrawal of water. Nielsen's works repeatedly collapse these scales into one another. The circle becomes bowl, cell, eye, photographic lens, orbit; the membrane becomes glass, silk, skin or pictorial surface. What begins with captive water therefore opens onto a more unstable proposition: perhaps an image, like a living thing, does not reside within a single surface at all, but comes into being through exchanges and relations across surfaces—through absorption and emanation, exposure and sedimentation, disappearance and return.

The polyptych that lends the exhibition its title carries an echo of the closed outer panels of Hieronymus Bosch's *The Garden of Earthly Delights*: a world contained within a sphere, suspended between transparency and opacity, mineral matter and living form. Yet where the opening and closing of Bosch's panels establish a succession between different states of the world, Nielsen compresses distinct temporalities and scales onto a single plane. Photographic images printed on silk are superimposed upon painted surfaces, shifting with the conditions of light and the movement of the viewer. Deep geological time—the sedimentation of minerals, the circulation of water—meets the cellular scale of ocular perception and the affective temporality of memory. The image becomes fractal: forms recur without remaining identical as one moves between the microscopic and the planetary, between the interior of the eye and the exteriority of a landscape.

Nielsen speaks of a trajectory within the history of landscape painting that moves from Caspar David Friedrich to Turner and Monet³. It might also be understood as a gradual destabilisation of the position from which the world is seen. In Friedrich, however overwhelming the landscape, the viewing subject can still be situated in relation to it: a body faces an expanse and measures

¹ Guillaume LeGall, *Aquariorama: Histoire d'un dispositif*, 2022, Mimésis, Paris.

² Henri Matisse, *Les Poissons rouges (Goldfish)*, 1912.

³ Conversation with Eva Nielsen, July 20, 2026.

itself against it. With Turner, that position begins to dissolve within atmospheric forces—light, water, vapour, fire—whose turbulence exceeds the stability of both figure and horizon. With Monet, scale becomes stranger still: we are no longer simply standing before a landscape; we are, as Nielsen puts it, “in the eye.”

In Opsine, this loss of scale becomes a principle of composition. There is no privileged distance from which the image resolves. Instead, Nielsen places us within a horizontality of coexisting scales, where the cellular, bodily, geological and planetary occupy the same perceptual field without becoming equivalent to one another. This absence of hierarchy is more than a matter of orientation or simple hybridity: it proposes relation across difference, and a world in which the boundary between inert and living matter becomes unstable. *Nothing is true; everything is alive*⁴. Cell, eye, planet, photograph and memory enter into relation without collapsing into sameness. Nielsen's paintings move in time. This is re-animation.

To delve into Nielsen's process is to find this principle of articulation already at work in the making of the image. Photography enters her paintings not as a stable source to be reproduced, but as matter subjected to successive transformations. In the darkroom, the liquid development of the photographic print introduces a first layer of contingency: chemistry, duration and gesture participate in determining what the image will become. For the polyptychs “Delta” and “Opsine”, Nielsen pushes this instability further. Photographs of marshlands are printed onto acetate or silk, submerged in water and photographed again, before returning as fragments within larger compositions. Each passage introduces a displacement from the image that preceded it. Rather than accumulating toward greater definition, the layers interfere with and partially obscure one another. Superimposition becomes a principle of composition, and articulation takes on an almost prosthetic sense: distinct materials, images and surfaces are joined, sutured together into a body that could not exist without these attachments.

The silk that covers the painted surface makes this articulation physically unstable, especially in “Tidal”, where this principle of articulation is laid bare. At once image and support, it behaves differently according to the light that passes through it and the position from which it is seen. As the viewer moves—or simply as daylight changes over the course of the day—forms advance, disappear and return; colours migrate between orange and violet; contours double and become uncertain. The painting acquires a holographic quality, as though several image-times occupied the same space without ever fully coinciding. This parasitism between layers produces the chromatic abundance particular to the exhibition: aqueous, luxuriant, at moments almost psychedelic. The retina becomes saturated. To look for too long is to encounter afterimages, chromatic ghosts and the peculiar hallucinations produced by vision itself. The image is no longer simply something received by the eye; it activates the eye as a material organ, with its own limits, delays and residues.

Nielsen speaks in this context of “earthly emanations”: something retained by the earth that later escapes from it, an invisible residual force becoming momentarily perceptible. The term introduces a spectral dimension into works otherwise grounded in resolutely material procedures. What emanates is both there and no longer there, much like the retinal persistence of an image after its source has disappeared. Earthly emanation and retinal persistence begin to mirror one another: matter remembers, just as the eye does. This is another consequence of the fractal logic running through Opsine. Processes that seem to belong to radically different orders—the sedimentation of a landscape, the chemical formation of a photograph, the persistence of light upon the retina, the emergence and erosion of a memory—can be placed alongside one another without becoming equivalent. They vibrate at different scales and durations, momentarily brought into relation by the painting.

The exuberance of Opsine, however, carries its own counter-image. In “Aster”, the liquid clarity and chromatic proliferation of the titular polyptych give way to something drier, opaque and mineral. Its circular form suggests a lunar

⁴Edouard Glissant, *Rien n'est vrai, tout est vivant*, Lecture delivered on April 8, 2010, at the Maison de l'Amérique Latine, Paris.

landscape, although there is no certainty that what we are looking at is the Moon. It could equally be a planet, a cell, a photographic lens or an eye seen from within. Here, however, the eye seems to have calcified. Veins become fissures; organic tissue approaches bone; the fluid apparatus of vision hardens into a mineral surface. If “Opsine” begins with the photosensitive biological mechanism through which light becomes signal and the world becomes visible, “Aster” approaches vision from the other end of its trajectory: deterioration, macular degeneration, the gradual clouding or disappearance of what could once be seen. The calcified trace in the glass bowl with which this story began returns here at another scale, no longer merely as the residue of vanished water but as an image of what time does to living matter.

It is through this tension that another temporality begins to emerge beneath the exhibition’s visual abundance. Opsine may take its name from a photosensitive mechanism, but its invitation to see—or perhaps to sense—beyond the visible ultimately leads toward the problem of time. Perception itself is temporal: an image persists after its source has vanished; memory overlays the present with what is no longer there; anticipation makes what has not yet happened seep into the moment. We cannot inhabit the present without continually infusing it with past and future. Nielsen’s superimpositions give material form to this condition. Her images are never simply present. They arrive carrying earlier images within them, while changing according to light, movement and duration.

Time, then, is not only a question of the vertiginous movement between cellular and planetary scales that structures Opsine. It is also a question of passing, and more troublingly, of our own passing. Water evaporates. Light fades. Bodies age; vision clouds; memory loses its contours. Seen from here, the exhibition’s psychedelic luxuriance acquires a darker undercurrent. Its abundance does not overcome disappearance but seems to arise precisely against it: layer upon layer, image upon image, as though accumulation might answer the knowledge that everything visible is already changing.

Perhaps this is the exhibition’s subconscious: a grief lodged beneath its

chromatic exuberance, not for one thing that has been lost, but for the ordinary and irreversible work of time itself. What remains is not preservation but residue—mineral, photographic, retinal, affective—the traces through which what has passed continues, however imperfectly, to emanate into the present.

Strange and Familiar Beauty
Barry Schwabsky, 2023

Let's agree, just tentatively, just for the moment, to call Eva Nielsen a landscape painter. Yet her work is painting in a different sense than the one that has been handed down to us by tradition, and likewise the landscape as it appears there is something distinct from the inherited idea of it. Part of the pleasure imparted by her paintings comes from the way they put the viewer in a state of uncertainty, a sort of cognitive drift, and one of the causes of this uncertainty, though not the only one, is the both/and/neither/nor nature of the works' technical and material basis.

In the modernist tradition, Nielsen eschews any effort to minimize the noise-to-signal ratio in the transmission of an image, that is, to make communicative medium as transparent as possible to its pictorial content. In fact, she is just as interested in what, in the very means by which an image is constituted, interferes with the clear perception of it. One might even perceive the interference more readily than the image. But in any case, one is left with uncertainty: not only an uncertainty about what is being seen but also an uncertainty about what is causing that uncertainty. That's where the interchange between different techniques (photography, printing, painting) and materials (canvas as a support for oil, acrylic, and silkscreen ink, or paper as a support for ink, toner, and watercolor—not to mention those works in which leather substitutes for canvas or printed silk organza functions as a translucent layer of "paint" atop the surface) comes into play as an experiential factor in the work.

The artist herself has articulated the program: "Doubt, both mental and technical, is in my view the strongest way to allow the spectator to appreciate the work. A painting opens a space of projection, of fantasy.... Our vision of what surrounds us is by definition fragmentary and not to be trusted." This realization—that not only representation, but what we think of as reality, are incomplete and inconsistent constructs—is certainly disquieting. But in painting, at least since Cubism and certainly once again in Nielsen's work, this disquiet can be made into a source of gratification. It can be savored, and in the process, we can learn, as it were, how to be

at home in our human situation. As Nielsen says, "the viewer cannot really situate these spaces and is in a form of dream-like turmoil when faced with the paintings. It can evoke familiar places but there remains a part of doubt. This doubt is constitutive of my work." This familiar yet dubious place is what the Freudians used to call the *Unheimlich*, the uncanny. Some of us are drawn to it like moths to a lamp.

Modernist practice can be said to begin with Édouard Manet interfering with his contemporaries' perception of his paintings' subjects by making a point of oil paint and canvas as matter and of the brush mark as a trace of the painter's manual effort as well as his in-the-moment decision-making, and this has sometimes been seen as heralding the arrival of abstraction, an art in which the image has disappeared, or rather, been reduced to that of the artist's representational means—Manet's dissonance pointing, paradoxically, toward a new kind of unison: "Since resemblance to nature is at best superfluous and at worst distracting," it was believed, "it might as well be eliminated." Nielsen, by contrast, demands the persistence of the image. But her estrangement of the image—which precisely because it is the thing to be estranged remains fundamental to all her work—is achieved by mixing means and, as it were, impeding their distinct perception rather than (like Manet) isolating and highlighting them.

Even referring just to her use of screen printing alone, Nielsen emphasizes the multiplicity of its possibilities—one might even say, of its identities: "It is at once an imprint, a stencil, a photographic extract." Her adoption of it is tied directly to an experience of nature as artifice, as form, for as she has said, "My discovery of this technique is also connected to a feeling that I had one day whilst walking: the road, the building, the sky seemed to me particularly flat, as if they'd been cut out. I had a sense of vertiginous flatness. I was suddenly able to explore that feeling through screen-printing, because I could cut around the architectural elements, flatten their volume in the landscape and confront them at the vanishing line."

This evocation of flatness signifies, of course, a connection to the whole history of modernism, of formalism, and indeed of the abstraction from which she has nonetheless turned away. Nielsen has even invoked Maurice

Denis's famous dictum — this is noteworthy, among other reasons, because it seems so unfashionable at a moment when figurative painting with a blatant sociocultural message has become popular again — that a painting "is essentially a flat surface covered with colors assembled in a certain order." At the same time, the idea of cutting evokes modernist practices of collage and photomontage. Screen-printing is thus, for Nielsen, a method for seeing the surrounding world in terms that are immediately those of art.

And yet, perhaps just because of their photographic origin, these printed images enter painting as strangers, as elements coming from some elsewhere. I think this displacement of the image accounts, in great part, for the feeling described by Marianne Derrien, and which I have strongly felt myself as well, that standing "before a Nielsen canvas, I often have the feeling of being both there — in front of the painting — and somewhere else — an elsewhere brought to life by the painting." I am there and I am not there because what I see is there and not there.

The image in Nielsen's paintings, you might say, is not, in essence, painted. And the act of painting rarely displays itself emphatically: most often, color appears as a *mélange* of fluid seepages that remain intangible, almost as if it were the result of a process of chemical interaction. And the artist acknowledges this: "I also play with the different techniques so that you can't really understand or know how the painting came about. Sometimes I'll screen print first and then paint layer after layer over the screen print by a masking system. Sometimes I will take and then screen print successive fragments to alter the first image. What interests me the most is the question of alchemy and the porosity or otherwise of materials." Nielsen's layerings change the space of collage from surface to depth.

In this process, the gesture of the hand has not been eliminated but neither is it highlighted — it is not put on display for its own sake. Paint does not support the image but accompanies it and, sometimes, threatens to overwhelm it. There's nothing new about images entering the field of painting not through the action of the brush but as a silkscreened photograph, of course — the practice goes back to the early 1960s, to Andy Warhol and Robert Rauschenberg. But to mention those names is already to evoke

Nielsen's difference from them. A great distance separates her art from Pop. Warhol and Rauschenberg were fascinated by media images. The Rauschenberg Foundation website notes that for his 1962-64 silkscreen paintings, "Rauschenberg's image sources included National Geographic, Life, Esquire, Boxing and Wrestling, and newspapers, as well as his own photographs." Warhol's early paintings of movie stars were made from publicity photos. Both artists liked to dwell on cultural icons: We immediately associate Warhol with his reiterated images of Marilyn Monroe or Elizabeth Taylor, but don't forget that while Rauschenberg usually puts the accent on the field rather than on the figure, the recurrent image in his silkscreen paintings is that of John Fitzgerald Kennedy.

The photographs Nielsen uses as sources, on the other hand, are mainly her own. If you've seen one of them before, you've probably seen it in a different painting of hers. It doesn't come with a culturally designated significance. And yet often, as with media images, the realm from which Nielsen's imagery comes somehow seems related more to a collective memory, even though it is impossible to explain why or say where they came from, than to individual experience. Sometimes it feels as if they might be frames from a film. The stillness of the image is eerie; there is a sense of something about to happen. The isolated cabin or bungalow that appears in several of the works, notably from the "Chemical Milling" series — isn't this the kind of place that, in some thriller, might serve as the hideout for some criminal trying to evade the law or maybe the gang he's betrayed? Maybe the place is uninhabited, abandoned, but to open the door to find out could mean danger. Or on the contrary, these might be family snapshots — but whose family? Everyone's? No one's? Moreover, the vacancy of the landscape, as the artist herself has said, "opens up a temporal gap. There's no knowing if this is yesterday, today, or tomorrow. In my view, breaking the reference points is part of the power of painting. It's what allows the beholders to project themselves into it. People often tell me, 'It feels like the place where I grew up.' It's always an illusion but the void allows for this relationship with memory."

But while the paintings allow such resonances, they don't pursue them. No narrative ensues. The eerie stillness will forever stay eerie and still. Even

in those cases, until now rather rare in Nielsen's oeuvre, where the human image can be glimpsed, such as some from the 2022 "Scope" series—and despite the figure being caught in motion—the feeling is of freeze-frame, a sort of perpetual pause. More commonly, in Nielsen's art, the "figure" is not a human being but a sculptural or even almost architectural construction of some sort, which dominates the field and threatens to demote (but doesn't quite succeed in reducing) the landscape to a mere background role. So imposing are these imaged constructions that—though she might not like hearing this—I can't help thinking of Nielsen as a sculptor as much as a painter, despite the fact that she has never (yet) exhibited a free-standing, three-dimensional work. Consider paintings such as *Quasar*, 2021, or *Zoled*, 2022, for instance, each with a central image of a spiraling steplike structure built (in the artist's studio) out of wooden planks—an ascending form that, in the case of *Zoled*, has a kind of extreme contrapposto, unstable and dynamic, while *Quasar*'s protagonist looks more like a tornado made of boards. Neither one resemble any sort of living being and yet they appear, somehow, animate. Printed in gray-scale tones and white, these constructions have a ghostly aspect despite their volumetric robustness, while the terrain and sky that surround it are painted in a surprisingly lyrical manner—the flickering brushstrokes used to represent the foreground grasses in both works speaks of an underlying wilderness that is foreign to the dominating form that imposes itself, while the deep space of the sky, particularly in *Quasar*, suggests a baleful, perhaps even apocalyptic drama brewing.

The human image in Nielsen's paintings is little more than a fading silhouette, an intangible shadow, while the things that people build take on an uncanny vitality and presence, and both have a disjointed connection with the place where they occur. Nielsen has spoken of her admiration for artists who broach "the question of the fragments, the counterforms, the collagist aspect and the hybridity. Their works are both strong and fragile, full of decisions and doubts." She herself is one of those artists. In her work everything is strange, everything is familiar. We recognize our danger, but also our freedom. We glimpse the inhuman beauty of it all.

How to (Make One) See with Painting
Clément Dirié

What do I see when this Eva Nielsen painting is looking at me? What do I feel when transfixed by another? How do I experience its material, its surface, its depth? In what way does my eye pass over it? What links are made by my brain when faced with Nielsen's portrayals of reality and its double? Do they invite me to join them in their remote landscapes? When there, will I better understand the reasons for their familiar absurdity? Or can I simply stay on the edge, without projecting myself into these spaces at the heart of which I will remain forever the only human being?

What do I take away with me when I leave a Nielsen painting behind? A sensation of dismay, of erasure, of intrusion? How does this visual memory permeate my retina? What do the Bedouins feel when calmly leaving the oasis in which they have found refuge? Is the life of the oasis the same once the caravan has departed? And what do they feel when the palm grove seen from afar reveals itself to be a mirage? Is painting similar to an oasis or a mirage? Do you like to see each canvas as an optical illusion that you must simultaneously elude and elucidate?

These are, without doubt, the questions that Eva Nielsen has also been asking herself, as a painter and as her work's first viewer, since her emergence in the late 2000s and early 2010s. She is constantly renegotiating these questions from the starting point of a simple, almost immutable (and therefore fertile) protocol: a form – a simple or complex structure – occupies the foreground of the pictorial space; a more or less dense landscape stops the gaze like a curtain in the background. The production procedure is equally elementary: a tight imbrication of the painting and of the silkscreen print that rub up against each other, overlapping and mixing with each other during the creative process, sometimes in unexpected ways. But the very simplicity of this “primitive scene” offers the artist huge freedom of execution: the possibilities to confront a presence and a setting are infinite, as are the frictions between the effects of reality and the effects of painting, as are the optical illusions generated by these frictions.

The power of illusion—of which painting constitutes without doubt a magnified, archetypal expression—resides in the meeting of opposites: uncertainty and virtuosity, blurring and precision, presence and what remains out of view. It's equally this that fascinates in the mirage and the oasis, beyond our own desire to believe in it: this sudden apparition—truthful or not—in the middle of the desert

and pure flatness, of a true chunk of reality with palm trees, the sound of running water and the promise of repose. This apparition is not so much optical as mental. It exists at the meeting point of the eye's pupil and the neurones: scopic impulse and cerebral self-suggestion brought together. (What if the waterfall and the origin of the world of *Étant donnés* : 1° la chute d'eau, 2° le gaz d'éclairage [Given: 1. The Waterfall, 2. The Illuminating Gas, 1946-1966] by Marcel Duchamp was ultimately a mirage, out of place in the Swiss mountains?)

In her successive bodies of paintings – belonging to different technical and iconographic registers, expanded methodically by the artist – Nielsen follows this quest: to give substance to illusion and visual mirages, which act as much on the retina as on the intellect, and which exist at the surface of our orbits as much as in the backs of our eyes. These mirages take on changing appearances: sometimes the proud monolithic forms of concrete architecture that fill the space, almost invading it, and of which the immanent certainty constructs the landscapes around it; elsewhere, kaleidoscopic scenes of genres, pleated with infinite folds or covered in scars, which enable revelation, breaking the linearity of reality. These images, maybe marked by the human adventures that play out there, reveal their narrative and cinematographic potential.

In a recent study, Judith Lyon-Caen analyses, as a historian, one of the stories of *Diaboliques* (*The She-Devils*, 1874) by Jules Barbey d'Aurevilly, “*La Vengeance d'une femme*” (“*A Woman's Revenge*”). In a chapter entitled “*Interlude. Détaillisme*”, she concludes one of the axes of her research – looking in fiction for traces of reality – in this way: “the true detail is the condition of success of the novelistic lie.” It is helpful to regard the practice of Eva Nielsen in light of this reflection: the true detail is the condition of success of the pictorial lie. With what the artist borrows from the here

and now – children's playgrounds, suburban roundabout sculptures, abandoned elements of civil engineering, sleepy second homes, forgotten shop windows, architectural ruins – she transfigures reality in her own way, with a glaze or a trompe-l'oeil, the layering of a composition, the repetition of a motif, the overlapping of silkscreen prints, flirting with abstraction, or the indiscernibility of a blur or a shimmering. The artist is not looking to imitate a reality that the eye might discover by itself, but instead offers us precipitates of her visions, collages of forms, atmospheres and landscapes perceived, photographed, gleaned, then reconstructed. Eva Nielsen's paintings thus offer a certain idea of vision: made of bedazzlements, of discrepancies, of cascading adjustments. The white escapes from its "reserved" zones to produce violent flashing. From an architectural motif, metal vines become an all-over structure. Her subjects, purposely unattractive, present the standard in dialogue with the anecdotal and the non-recognisable, in a permanent back and forth between scales: from the technical scale of the plumbing tools, to the larger-than-life scale of land art. The perspective of the microscopic close-up vision, the eye reacting to contact with elementary particles, alternates with the faraway point of view, as if we were controlling the "pictorial battle", constantly repeated.

Each time, the represented scene, reconstituted from elements of reality, is incomplete, seen across an obstacle, a structure, that acts as a kind of "visual tool", influencing the perspective and the partitioning of elements on the canvas. The images, somewhere between landscapes and still lifes, are blocked by inert objects, where the cul-de-sac of vision does not represent that of thought. Or else open, almost gaping images, where the immobile vortex creates a dynamic of vision. "It's also a way of seeing the landscape, of framing it. This vision approaches the very essence of painting. A rectangular prompt to the emergence of an 'elsewhere', but with an important point: that elsewhere is made of paint and that is all it is. But it's a shared, consensual fable."

Thanks to her open approach of the pictorial medium and her vision of painting as at once *cosa mentale* and as a window of sensation, open onto the world, Nielsen offers traps for the eye, receptacles to project yourself into, cognitive instruments against which we measure ourselves.

The spaces thus fixed onto the canvas are most often places of transition, in-between spaces, anonymous thresholds where something circulates, where emotions and memories seem to float. Paintings as landscapes of memory, a visual memory as rich with real images as with mental apparitions.



Nature After Nature: On Eva Nielsen's Un-Building Process

← **DECARADIAN**
OIL, ACRYLIC
AND SILKSCREEN INK
ON CANVAS
210 x 170 CM
2019

Nature should not be the object of poetic celebration. Or at least, not before the very concept of nature has been subjected to critical inquiry. Rooted in European Romanticism, nature, as it has traditionally been represented, directly impacts our everyday worldview. Since the turn of the 2010s, philosophers have started to warn us, like Graham Harman, that “*nature is not natural and can never be naturalized.*” Taking matters further, Timothy Morton even assesses that the main obstacle to environmental thinking is the image of nature itself. In their book *Ecology without Nature* (2007), the American philosopher points out that to embrace an ecological view, one must relinquish the idea of nature once and for all. While Eva Nielsen's work does not directly relate to the wave of philosophy loosely referred to as “Object Oriented Ontology,” it bears elective affinities with it while bringing forth a social conscience to one of our time's most pressing perceptive shifts. As a painter, the French-Danish artist roots her representations inside a personal experience: that of observing, from the window of a train during commutes between the outskirts and the center of Paris, the several entangled layers of time that make up a certain scenery. Time, here, is measured in millions of years, that of geological time, just as it surfaces through more visible, man-made constructions sprouting here and there over the span of a few years of months. To render both visible at once calls for a subjective prism, which Nielsen renders through the push-and-pull of intricate and sometimes conflicting layers of reality. Representing landscape as both mundane and fleeting, present and retro-futurist, Nielsen inserts screen-printed buildings within lush sceneries rendered through animated brushstrokes. Rather than imposing themselves as erected, the buildings open up a spatial-temporal gap, leaving space for the viewer's own speculative projections. As Modern subjectivity is increasingly put under inquiry, nature might very well be the last resistant fortress of Post-Enlightenment heritage. By laying bare decaying concrete as a stand-in for a similarly crumbling concept, Eva Nielsen reveals nature as the frail, ever-evolving construction that it ultimately is.

"When the traveller reaches the oasis, his retinas hallucinating, he starts looking for shade and water. He will find water here in quantity, covering almost everything in its passage. On the other hand, shade never ventures too far. It is always midday — a wet midday, to be sure — in these "peephole" works. Traps for the eye; receptacles to project yourself into; cognitive instruments. A mirage, even without sun or seduction, remains a peerless temptation. Rain, sullen trees, the impression of night arriving, these bachelor pavilions which irresistibly draw us towards them heighten the mysterious potential of the mirage, as if it were just a first stage before going any further, to the back of the canvas, and to the backs of our own eyes."

CLÉMENT DIRIÉ, ON THE OCCASION
OF THE EXHIBITION *NEW PAINTINGS*,
EVA NIELSEN, *THE PILL*, 2016





Qu'est-ce que je vois quand ce tableau d'Eva Nielsen me regarde? Qu'est-ce que j'éprouve quand cet autre me retient? Comment est-ce que j'en ressens la matière, la surface, la trame? De quelle manière mon œil y circule-t-il? Quels liens mon cerveau opère-t-il alors avec le réel et son double à la Nielsen? M'invitent-ils à les rejoindre dans leurs vagues paysages? Y comprendrais-je mieux les raisons de leur familière absurdité? Ou puis-je simplement rester en lisière, sans me projeter dans ces espaces au sein desquels je demeurerais à jamais le seul être humain?

Qu'est-ce que j'emporte quand je laisse un tableau d'Eva Nielsen derrière moi? Une sensation d'effacement, d'effraction? Comment ce souvenir visuel m'imprègne-t-il la rétine? Que ressentent les Bédouins en s'éloignant tranquillement de cette oasis où ils ont trouvé refuge? Est-ce que la vie de l'oasis est semblable une fois la caravane partie? Que ressentent-ils encore quand cette palmeraie vue au loin ne se révèle être qu'un mirage? Pensez-vous que la peinture tienne davantage de l'oasis ou du mirage? Aimez-vous voir, en chaque toile, un piège optique qu'il vous faut simultanément déjouer et élucider?

C'est sans doute de telles questions que se pose également Eva Nielsen, en tant que peintre et première spectatrice de son œuvre, depuis ses débuts au tournant des années 2000-2010. De telles questions qu'elle renégocie constamment à partir d'un dispositif simple, presque immuable, donc fertile: une forme – structure simple ou complexe – occupe le devant de l'espace pictural; un paysage, plus ou moins dense, arrête le regard tel un rideau en fond de scène. Le protocole, lui aussi, est élémentaire:

Essay

How to (Make One) See with Painting

Clément Dirié

EN

What do I see when this Eva Nielsen painting is looking at me? What do I feel when transfixed by another? How do I experience its material, its surface, its depth? In what way does my eye pass over it? What links are made by my brain when faced with Nielsen's portrayals of reality and its double? Do they invite me to join them in their remote landscapes? When there, will I better understand the reasons for their familiar absurdity? Or can I simply stay on the edge, without projecting myself into these spaces at the heart of which I will remain forever the only human being?

What do I take away with me when I leave a Nielsen painting behind? A sensation of dismay, of erasure, of intrusion? How does this visual memory permeate my retina? What do the Bedouins feel when calmly leaving the oasis in which they have found refuge? Is the life of the oasis the same once the caravan has departed? And what do they feel when the palm grove seen from afar reveals itself to be a mirage? Is painting similar to an oasis or a mirage? Do you like to see each canvas as an optical illusion that you must simultaneously elude and elucidate?

These are, without doubt, the questions that Eva Nielsen has also been asking herself, as a painter and as her work's first viewer, since her emergence in the late 2000s and early 2010s. She is constantly renegotiating these questions from the starting point of a simple, almost immutable (and therefore fertile) protocol: a form – a simple or complex structure – occupies the foreground of the pictorial space; a more or less dense landscape stops the gaze like a curtain in the background. The production procedure is equally elementary: a tight imbrication of the



une imbrication plus ou moins serrée de la peinture et de la sérigraphie qui se frottent, se superposent, se mélangent, parfois de manière inattendue, au cours même du processus de création. Mais cette « scène primitive » de l'œuvre de l'artiste lui offre, par sa simplicité même, une grande liberté d'exécution : les possibilités de rencontre d'une présence et d'un décor sont infinies, comme le sont les frictions entre effets de réel et effets de peinture. Comme le sont les jeux optiques que ces frictions génèrent⁰¹.

Le pouvoir de l'illusion – dont la peinture constitue sans doute une expression exacerbée, archétypale – réside dans la réunion des contraires : l'incertitude et la virtuosité, l'échappée et la précision, la présence et le hors-champ. C'est également ce qui fascine dans le mirage et l'oasis, au-delà de notre propre envie d'y croire : cette apparition soudaine – véridique ou non –, au milieu du désert et de la platitude, d'un bloc de réel, avec palmiers, bruit de l'eau qui coule et promesse du repos. Cette apparition, elle n'est pas tant optique que mentale. Elle se situe au point d'intersection de la pupille et des neurones : pulsion scopique et auto-persuasion cérébrale réunies. (Et si la cascade et l'origine du monde d'*Étant donnés* : 1° la chute d'eau, 2° le gaz d'éclairage (1946-1966) de Marcel Duchamp n'étaient finalement qu'un mirage, dépaycé dans les montagnes suisses ?)

Dans ses ensembles successifs de peintures – qui appartiennent à des registres techniques et iconographiques différents, qu'elle étend méthodiquement –, Eva Nielsen poursuit cette recherche : donner corps à l'illusion, à des mirages visuels agissant autant sur la vue que sur l'intellect, à la surface de nos orbites comme au fond de nos yeux. Ces mirages prennent des apparences changeantes : parfois, architectures de béton, fières de

leurs formes monolithiques, qui emplissent l'espace, l'envahissent presque, et dont la certitude immanente construit les paysages alentour ; ailleurs, scènes de genre kaléidoscopiques, feuilletées de plis infinis ou traversées de cicatrices propices à la révélation, brisant la linéarité du réel. Ces dernières, peut-être marquées par les aventures humaines qui s'y déroulent, dévoilent leur potentiel narratif, cinématographique.

Dans son ouvrage *La Griffée du temps. Ce que l'histoire peut dire de la littérature*, Judith Lyon-Caen analyse, en historienne, l'une des nouvelles des *Diaboliques* de Jules Barbey d'Aurevilly titrée « La Vengeance d'une femme » (1874). Dans un chapitre intitulé « Interlude. Détaillisme », elle conclut ainsi l'un des axes de sa recherche – chercher dans la fiction les traces du réel : « le détail vrai est la condition de réussite du mensonge romanesque⁰² ». Il est aisé d'examiner la pratique d'Eva Nielsen à l'aune de cette réflexion : le détail vrai est la condition de réussite du mensonge pictural. Ce que l'artiste emprunte à l'ici et maintenant – jeux de terrains d'enfants, sculptures de ronds-points de banlieue, éléments d'ingénierie civile abandonnés, résidences secondaires endormies, vitrines oubliées, architectures en ruine –, elle le transfigure à sa manière, grâce à l'effet d'un glacié ou d'un trompe-l'œil, à la stratification d'une composition, à la répétition d'un motif, au recouvrement d'une sérigraphie, au flirt avec l'abstraction, à l'indécidabilité d'un flou ou d'un moiré. L'artiste ne cherche pas à mimer une réalité que l'œil pourrait découvrir seul, mais nous propose des précipités de ses visions, des collages de formes, d'atmosphères et de paysages perçus, photographiés, glanés, puis reconstitués. Les peintures d'Eva Nielsen offrent ainsi une certaine idée de

painting and of the silkscreen print that rub up against each other, overlapping and mixing with each other during the creative process, sometimes in unexpected ways. But the very simplicity of this “primitive scene” offers the artist huge freedom of execution: the possibilities to confront a presence and a setting are infinite, as are the frictions between the effects of reality and the effects of painting, as are the optical illusions generated by these frictions.⁰⁷

The power of illusion – of which painting constitutes without doubt a magnified, archetypal expression – resides in the meeting of opposites: uncertainty and virtuosity, blurring and precision, presence and what remains out of view. It's equally this that fascinates in the mirage and the oasis, beyond our own desire to believe in it: this sudden apparition – truthful or not – in the middle of the desert and pure flatness, of a true chunk of reality with palm trees, the sound of running water and the promise of repose. This apparition is not so much optical as mental. It exists at the meeting point of the eye's pupil and the neurones: scopic impulse and cerebral self-suggestion brought together. (What if the waterfall and the origin of the world of *Étant donnés* : 1° la chute d'eau, 2° le gaz d'éclairage [Given: 1. The Waterfall, 2. The Illuminating Gas, 1946-1966] by Marcel Duchamp was ultimately a mirage, out of place in the Swiss mountains?)

In her successive bodies of paintings – belonging to different technical and iconographic registers, expanded methodically by the artist – Nielsen follows this quest: to give substance to illusion and visual mirages, which act as much on the retina as on the intellect, and which exist at the surface of our orbits as much as in the backs of our eyes. These mirages take on changing appearances: sometimes

the proud monolithic forms of concrete architecture that fill the space, almost invading it, and of which the immanent certainty constructs the landscapes around it; elsewhere, kaleidoscopic scenes of genres, pleated with infinite folds or covered in scars, which enable revelation, breaking the linearity of reality. These images, maybe marked by the human adventures that play out there, reveal their narrative and cinematographic potential.

In a recent study, Judith Lyon-Caen analyses, as a historian, one of the stories of *Diaboliques* (The She-Devils, 1874) by Jules Barbey d'Aurevilly, “La Vengeance d'une femme” (“A Woman's Revenge”). In a chapter entitled “Interlude. Détaillisme”, she concludes one of the axes of her research – looking in fiction for traces of reality – in this way: “the true detail is the condition of success of the novelistic lie.”⁰⁸ It is helpful to regard the practice of Eva Nielsen in light of this reflection: the true detail is the condition of success of the pictorial lie. With what the artist borrows from the here and now – children's playgrounds, suburban roundabout sculptures, abandoned elements of civil engineering, sleepy second homes, forgotten shop windows, architectural ruins – she transfigures reality in her own way, with a glaze or a trompe-l'œil, the layering of a composition, the repetition of a motif, the overlapping of silkscreen prints, flirting with abstraction, or the indiscernibility of a blur or a shimmering. The artist is not looking to imitate a reality that the eye might discover by itself, but instead offers us precipitates of her visions, collages of forms, atmospheres and landscapes perceived, photographed, gleaned, then reconstructed. Eva Nielsen's paintings thus offer a certain idea of vision: made of bedazzlements, of discrepancies, of cascading



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la vision : faite d'éblouissements, de décalages, de mises au point en cascade. De zone réservée, le blanc se fait clignement violent⁰³. De motif architectural, la trille métallique devient structure *all-over*. Ses sujets, volontairement ingrats, voient le standard se disputer à l'anecdotique et au non-reconnaissable, dans un va-et-vient permanent entre les échelles : celle, technique, du nécessaire de plomberie comme celle, *bigger than life*, des artistes du land art. La vision de près, au microscope, où l'œil s'affole au contact des particules élémentaires, alterne avec le point de vue lointain, comme si nous dominions la « bataille picturale », constamment recommencée.

Chaque fois, la scène représentée, reconstruite à partir de morceaux de réel, est partielle, vue à travers un obstacle, une structure, presque un « outil visuel » influant sur la perspective et la répartition des éléments sur la toile. Des images, entre paysages et natures mortes, obtenues par des objets inertes, où le cul-de-sac de la vision ne signifie pas celui de la pensée. Ou bien des images ouvertes, voire béantes, où des vortex immobiles créent une dynamique de vision. « C'est encore une manière de voir le paysage, de l'encadrer. Cette vision rejoint l'essence même de la peinture. Un rectangle prompt au surgissement d'un « ailleurs », mais avec un point important : cet ailleurs est fait de peinture et ne vaut que pour cela. C'est une fable partagée, consentie⁰⁴. »

Grâce à son approche ouverte du médium pictural⁰⁵ et à sa vision de la peinture à la fois comme *cosa mentale* et comme fenêtre sensible ouverte sur le monde⁰⁶, Eva Nielsen propose des pièges pour le regard, des réceptacles où nous projeter, des instruments cognitifs auxquels se mesurer. Les espaces ainsi figés sur la toile sont bien

adjustments. The white escapes from its "reserved" zones to produce violent flashing.⁰⁹ From an architectural motif, metal vines become an all-over structure. Her subjects, purposely unattractive, present the standard in dialogue with the anecdotal and the non-recognisable, in a permanent back and forth between scales: from the technical scale of the plumbing tools, to the larger-than-life scale of land art. The perspective of the microscopic close-up vision, the eye reacting to contact with elementary particles, alternates with the faraway point of view, as if we were controlling the "pictorial battle", constantly repeated.

Each time, the represented scene, reconstituted from elements of reality, is incomplete, seen across an obstacle, a structure, that acts as a kind of "visual tool", influencing the perspective and the partitioning of elements on the canvas. The images, somewhere between landscapes and still lifes, are blocked by inert objects, where the cul-de-sac of vision does not represent that of thought. Or else open, almost gaping images, where the immobile vortex create a dynamic of vision. "It's also a way of seeing the landscape, of framing it. This vision approaches the very essence of painting. A rectangular prompt to the emergence of an 'elsewhere', but with an important point: that elsewhere is made of paint and that is all it is. But it's a shared, consensual fable."¹⁰

Thanks to her open approach of the pictorial medium¹¹ and her vision of painting as at once *cosa mentale* and as a window of sensation, open onto the world¹², Nielsen offers traps for the eye, receptacles to project yourself into, cognitive instruments against which we measure ourselves. The spaces thus fixed onto the canvas are most often places of transition, in-between spaces, anonymous

souvent des lieux de transition, de l'entre-deux, des seuils anonymes où cela circule, où semblent flotter des émotions, des souvenirs. Des tableaux comme des paysages de mémoire, une mémoire visuelle riche d'autant d'images réelles que d'apparitions mentales.

- 01 Face à la toile, Eva Nielsen est intéressée par « le moment du choix, les expérimentations, le travail de composition, qui s'effectuent tout en travaillant à partir de règles et de principes qui ne deviennent jamais des obstacles, afin de prendre en charge les données de la peinture et de tester comment elles peuvent interagir ou se repousser », propos issus de la conférence « Surimpression » donnée par l'artiste le 30 octobre 2014 au Collège de France, à Paris, dans le cadre du colloque « La Fabrique de la peinture ».
- 02 Judith Lyon-Caen, *La Griffe du temps. Ce que l'histoire peut dire de la littérature*, Gallimard, « NRF Essais », Paris, 2019, p. 171. « La peinture n'est qu'un tissu de mensonges », me disait Eva Nielsen dans un entretien réalisé à l'occasion de *Feedback*, sa première exposition personnelle en galerie, Galerie Dominique Fiat, Paris, 2010.
- 03 Dans sa conférence donnée en 2014 au Collège de France (*op. cit.*), Eva Nielsen déclarait : « Dans les peintures de Francisco de Zurbarán, de Filippo Lippi ou des maîtres hollandais, l'impression que l'air circule me stupéfie. »
- 04 Propos de l'artiste à l'auteur, 2019.
- 05 Eva Nielsen n'envisage jamais la peinture comme une *terra isolata* mais toujours en lien avec la photographie, la littérature, le cinéma, l'installation et la pratique curatoriale.
- 06 L'image de la fenêtre est choisie à dessein : « J'habite en périphérie de Paris : le paysage est comme quadrillé, sa vision toujours parcelaire. Le paysage tend à devenir un horizon sublimé, hors d'attente. On ne peut le saisir qu'à travers la fenêtre, derrière le grillage, entre deux immeubles, depuis la voiture du RER... Regarder frontalement le paysage est une expérience rare. C'est à partir de ce constat très simple que j'ai organisé mon travail. Tout en le structurant, l'objet parasite vient bouleverser le paysage », propos d'Eva Nielsen à l'auteur, 2019.

thresholds where something circulates, where emotions and memories seem to float. Paintings as landscapes of memory, a visual memory as rich with real images as with mental apparitions.

- 07 Facing the canvas, Eva Nielsen is interested by "the moment of choice, experimentation, the work of composition, that is carried out whilst working from rules and principles that never become obstacles, so as to take charge of the facts of painting and to test how they can interact or repel each other", remarks made by the artist on 30 October 2014 during the "Surimpression" conference at the Collège de France, Paris, in the context of a panel titled "La Fabrique de la peinture".
- 08 Judith Lyon-Caen, *La Griffe du temps. Ce que l'histoire peut dire de la littérature*, Gallimard, NRF Essais, Paris, 2019, p.171. "Painting is just a tissue of lies," Eva Nielsen told me in an interview carried out during *Feedback*, her first personal gallery exhibition, Galerie Dominique Fiat, Paris, 2010.
- 09 In her 2014 conference at the Collège de France (*op. cit.*), Eva Nielsen declared: "In the paintings of Francisco de Zurbarán, Filippo Lippi or the Dutch masters, I am amazed by the sense of the air circulating."
- 10 Remarks made by artist to the author, 2019.
- 11 Eva Nielsen never envisages painting like a *terra isolata* but rather connected to photography, literature, cinema, installation and the practice of curation.
- 12 The image of the window is intentional: "I live on the periphery of Paris: the landscape is as if criss-crossed, its vision always fragmented. The landscape tends to become a sublimated horizon, out of reach. On cannot grasp it other than through the window, behind the grid, between two buildings, from the car or the RER train... Seeing this landscape upfront is a rare experience. It is from this very simple observation that I have organised my work. By structuring it, the parasitic object disrupts the landscape." Remarks by Eva Nielsen to the author, 2019.

Essai/Essay

Clément Dirie

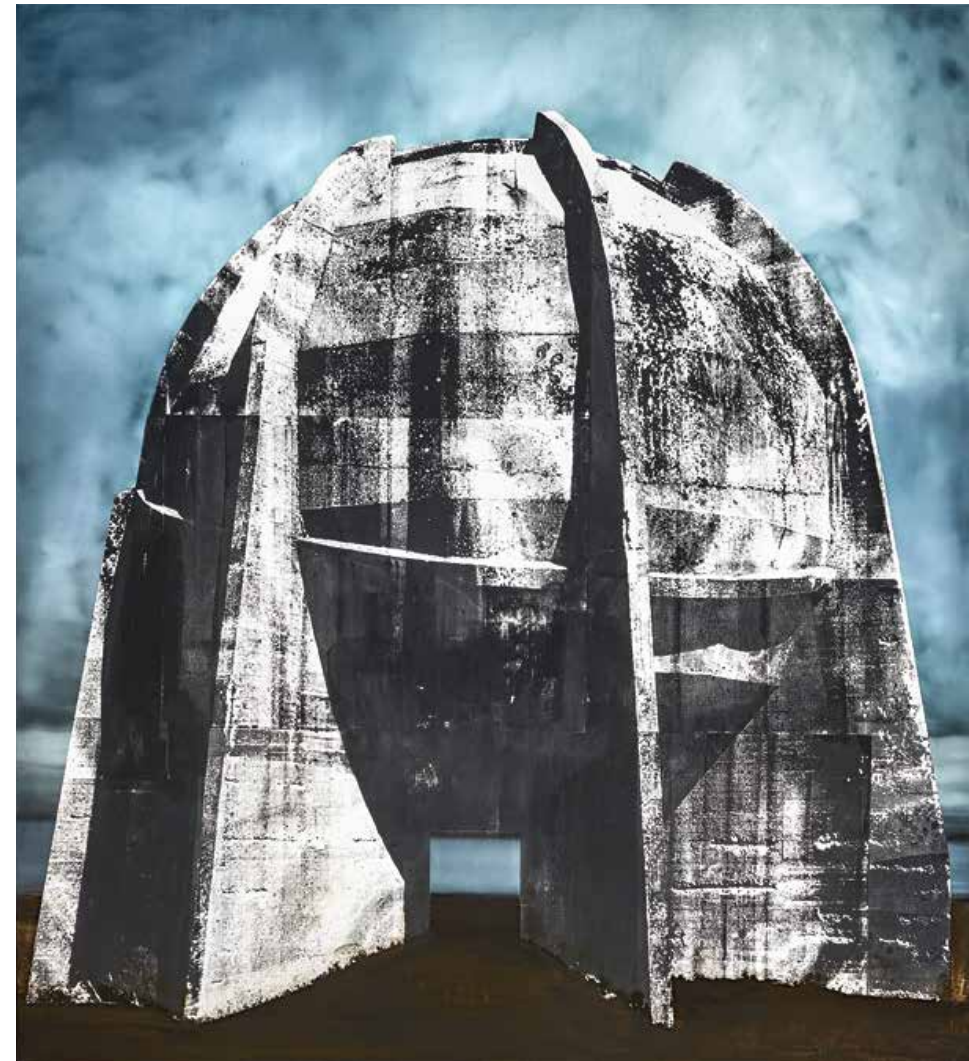
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«Suburbia [la banlieue] signifie, littéralement, une ville "au-dessous" ; c'est un abîme circulaire entre la ville et la campagne – un endroit où les édifices semblent sombrer, hors de vue – les bâtiments basculent dans des limbes tentaculaires. Chaque site glisse vers l'absence. Une immense entité négative et sans forme déplace ce centre qu'est la ville et submerge la campagne. »¹³

L'œuvre d'Eva Nielsen est constamment à la lisière de quelque chose : au seuil du territoire, de son centre et de sa périphérie, de l'image imprimée et de la peinture, de l'abstraction et de la figuration. D'un horizon à l'autre, du format au sujet, le paysage prédomine dans ses peintures et ses dessins. Inspiré à la fois par les architectures et par leurs vestiges tant modernistes qu'utopistes, son regard se pose sur ce qui semble être « hors de vue » car les lieux qu'elle retranscrit n'apparaissent qu'entre les interstices d'une nature abandonnée et des sites industriels. Telle une topographe, une observatrice ou une nomade, l'artiste expérimente ces territoires en mutation, tant par leur étendue que par leur exploitation. Ces espaces dits intermédiaires, elle les connaît bien, ce sont ceux de la région parisienne. À la fois personnelle et fictive, cette cartographie s'est façonnée au fil du temps entre ses origines danoises et son ancrage en périphérie de la ville. Si bien qu'étrangement une atmosphère silencieuse propre au romantisme nordique semble advenir, entre sublime, « tragédie du paysage » et contemplation à travers des lumières bleutées ou rendues verdâtres par le déchaînement de forces naturelles. Sa peinture puise dans la puissance et

"Suburbia literally means a 'city below'; it is a circular gulf between city and country – a place where buildings seem to sink away from one's vision – buildings fall back into sprawling babels or limbos. Every site glides away toward absence. An immense negative entity of formlessness displaces the center which is the city and swamps the country."¹⁶

A work by Eva Nielsen is constantly at the border of something: on the edge of the territory, between centre and periphery, printed image and painting, abstraction and figurative art. From one horizon to another, from composition to subject, it is the landscape that predominates in Nielsen's paintings and drawings. Inspired both by architecture and by the vestiges of architecture (modernist as much as Utopian), her gaze rests on what seems to be "out of sight" because the places that she transcribes only appear between the interstices of abandoned nature and industrial sites. Acting as topographer, observer or nomad, the artist experiences these changing territories by their expanse as much as by their exploitation. She knows these so-called "intermediary" spaces well, they are those of the Parisian region. Simultaneously personal and fictitious, this cartography has over time been shaped by both her Danish origins and her foothold in the suburbs. So effective is this practice that, oddly, a silent atmosphere unique to Nordic romanticism seems to set in, somewhere between the sublime "tragedy of the landscape" and contemplation through bluish lights, or those made greenish by the unleashing of natural forces. Her work draws on the power and vigour of these landscapes in order to subtly articulate an organic,



la vigueur de ces paysages afin d'articuler subtilement un rapport organique, voire alchimique, entre art et nature. Face à ces espaces abandonnés, à un paysage enneigé, à une zone périurbaine désertée ou à des jeux d'enfants, Eva Nielsen scrute ces espaces-temps transitoires à la mémoire difficilement saisissable qui font désormais partie de nos vies quotidiennes.

Sa peinture est toujours dans la mobilité et interroge les modes de déplacement. En transit(ion), ses œuvres le sont aussi dans leur façonnage, entre le bruit numérique de l'image et l'hypothétique silence de la peinture. Nous devenons *passagers*, comme le titre d'une de ses premières peintures, car sa peinture nous embarque dans ses déambulations tant réelles qu'imaginaires. Passant par *Villeneuve-triage* (2010), non loin de son atelier, ou par *Rivesaltes* (2011), au paysage plus désertique et sec, avec ses aires bétonnées, ou vers des terres plus lointaines, comme *Ellis Island* (2011) et *Antananarivo* (2011). Peinture-image ou jeu mental ? Au travers de ces multiples visions du paysage, elle rassemble, reconfigure et récolte des fragments du réel, mais quelque chose s'y interpose toujours tel un écran ou un filtre. Avec la sérigraphie, Eva Nielsen « décalque le monde » et « abîme » la peinture en la sublimant. À l'image de l'altération des lieux qu'elle a parcourus ou infiltrés, ces espaces en reconstruction, réels ou factices, brouillent et perturbent nos repères. Loin de chercher à imiter la nature, surtout la manière dont crée la nature, l'artiste centre sa peinture au-delà du dualisme nature/culture hérité du XIX^e siècle en transformant le paysage en une « contre-histoire » de l'aménagement du territoire.

Ses paysages-mirages traquent les jeux anticipatoires de l'obsolescence technique, des processus de

dégradation et des ressacs d'une civilisation edificatrice. En réinvestissant ces reliquats industriels, Eva Nielsen propose une relecture de la notion de paysage entropique énoncée par l'artiste Robert Smithson, représentant majeur du land art, qui écrivait, en 1967, dans son texte *Les Monuments de Passaic : Passaic a-t-elle remplacé Rome en tant que Ville éternelle ?* Dans son texte¹⁴, Smithson les nomme *panoramas zéro*, et les décrit comme n'ayant ni noyau, ni centre, et semblant contenir des *ruines à l'envers*, à l'opposé de la ruine romantique, car « ils s'élèvent en ruine avant d'être construits ».

Cette sédimentation d'un paysage dialectique tant naturel que culturel se précise dans les séries d'Eva Nielsen intitulées *Ascien* (2017) ou les plus récentes nommées *Archihead* (2018). Elles sont les témoignages d'une activité où chaque peinture devient l'objet d'un scénario hypothétique qui ne cesse de renégocier une présence-absence humaine. À l'ère de l'anthropocène et du capitocène, sa peinture se fait le réceptacle des mutations et des transformations du territoire. Tel un enregistrement des traces de la civilisation post-industrielle, son œuvre analyse la décomposition naturelle de toute édification humaine en s'intéressant aux dimensions politiques du paysage, dépassant ainsi la conception classique du paysage occidental comme « simple décor ». L'intervention de l'humain dans le paysage et son impact par ses modifications et ses bouleversements de l'équilibre de la biosphère infusent les multiples couches des peintures et dessins de l'artiste. Chaque paysage est imprégné de formes et de strates qui réinterrogent les ruptures, les persistances, les effondrements des systèmes socio-écologiques. C'est grâce à cette volonté profonde de « faire partie du

even alchemical, relationship between art and nature. Faced with these abandoned spaces, a snow-covered landscape, a deserted suburban zone or children playing, Eva Nielsen examines these transient spaces and times with the elusive memories that form part of our daily lives.

Her painting is always in a state of movement and explores methods of displacement. In their shaping, her works are also in transit(ion), between the numerical noise of the image and the hypothetical silence of painting. As referenced by the title of one of Nielsen's first paintings, we become passengers, because her paintings take us with her on her wanderings (the real as well as the imaginary ones). Passing by *Villeneuve-triage* (2010), not far from her studio, or by *Rivesaltes* (2011), a more deserted and dry landscape, with its concrete zones, or towards more far-off lands like *Ellis Island* (2011) and *Antananarivo* (2011). Painted image or mental game? In these multiple visions of the landscape, she assembles, reconfigures and harvests fragments of reality, but something always interposes itself like a screen or a filter. In her use of printing, Eva Nielsen "traces the world" and "spoils" the painting by sublimating it. Representing the alteration of the places that she has roamed or infiltrated, these spaces of reconstruction, real or fake, scramble and disrupt our perceptions. Far from looking to imitate nature (above all the way in which nature creates), the artist places her work beyond the nature/culture dualism inherited from the 19th century, transforming the landscape into an "alternative history" of the land's development.

Nielsen's landscape-mirages playfully anticipate technical obsolescence, processes of degradation and the setbacks of a civilisation that builds and constructs.

In looking at these relics of industry, Eva Nielsen offers a reinterpretation of artist Robert Smithson's concept of entropic landscape. Smithson was one of the major representatives of land art and wrote in "The Monuments of Passaic" in 1967: "Has Passaic replaced Rome as The Eternal City?" In his text¹⁷, Smithson calls these *zero panoramas*, without nucleus or centre, which seem to contain *ruins in reverse*, as opposed to romantic ruins, because they "don't fall into ruin after they are built, but rather rise into ruin before they are built".

This sedimentation of a dialectical landscape, natural as well as cultural, is specified in Eva Nielsen's set of series entitled *Ascien* (2017) or, more recently, *Archihead* (2018). They are testimonials of a practice in which each painting becomes the object of a hypothetical scenario that ceaselessly renegotiates a human presence-absence. In the Anthropocene and Capitalocene era, her work becomes a receptacle for the earth's mutations and transformations. A record of the remains of post-industrial civilisation, her work also analyses the natural decomposition of human constructions, whilst also addressing the political dimensions of the landscape, thus moving beyond the classical conception of the Western landscape as "simply scenery". Human intervention in the landscape, and its impact by way of modifications and upheavals to the equilibrium of the biosphere, infuse the multiple layers of the artist's paintings and drawings. Each landscape is permeated with forms and layers that explore the ruptures, continuations and collapses of socio-ecological systems. It is thanks to this profound desire to "be part of the landscape" that it is possible to call into question the notion of the urban environment that we already know. These preoccupations



paysage» qu'il est possible de remettre en question la notion d'environnement urbain telle que nous la connaissons. Ces préoccupations ont guidé Eva Nielsen vers la ville d'Arcosanti, expérience urbaine radicale conçue au cœur de l'Arizona, dans les années 1960, par Paolo Soleri et basée sur cette notion inventée d'arcologie, fusion entre l'archéologie et l'écologie. Pensée comme un écovillage ou un organisme biologique, les forces naturelles y coexistent avec les fragilités humaines.

Entre palimpseste pictural et stratifications géologiques, sa peinture prélève et creuse l'histoire de ces paysages, telle une « accumulation de couches superposées par les usages humains sur la face de la terre », selon les termes du géographe et historien du paysage américain John Brinckerhoff Jackson¹⁵. Entre « paysage politique » (produit par le pouvoir) et « paysage vernaculaire » (fabriqué localement par les habitants), Eva Nielsen opère un recadrage qui permet de focaliser le regard vers ces matérialités contemporaines. Incarnation, voire excavation, d'une histoire politique et sociale inhérente à la révolution industrielle par l'usage du béton, leurs formes ressurgissent tels les *Sun Tunnels* de Nancy Holt, gigantesques oculi en béton armé érigés dans un paysage désertique. Machines cosmiques et engins de chantier, ces agrégats de sable et de pierres permettent de voir vers et à travers un « futur préhistorique » qui réveille la substance amnésique d'une modernité en quête d'autres territoires. Un jeu entre le monumental et le banal, l'évanescent et l'atemporel, l'artificiel et le naturel s'installe en permanence dans l'œuvre picturale d'Eva Nielsen qui porte en elle le sédiment de ces formes qui dialoguent aussi avec les incisions de Gordon Matta-Clark, avec le principe de mélancolie chez

Aldo Rossi ou encore avec les utopies formalistes de la côte ouest américaine. En décelant les multiples facettes du projet moderniste tant par son hégémonie esthétique et dogmatique que par son histoire alternative et contre-culturelle, Eva Nielsen navigue entre ces récits et ces territoires déjà traversés par la déperdition, la dérive, jusqu'à en faire l'expérience du sublime.

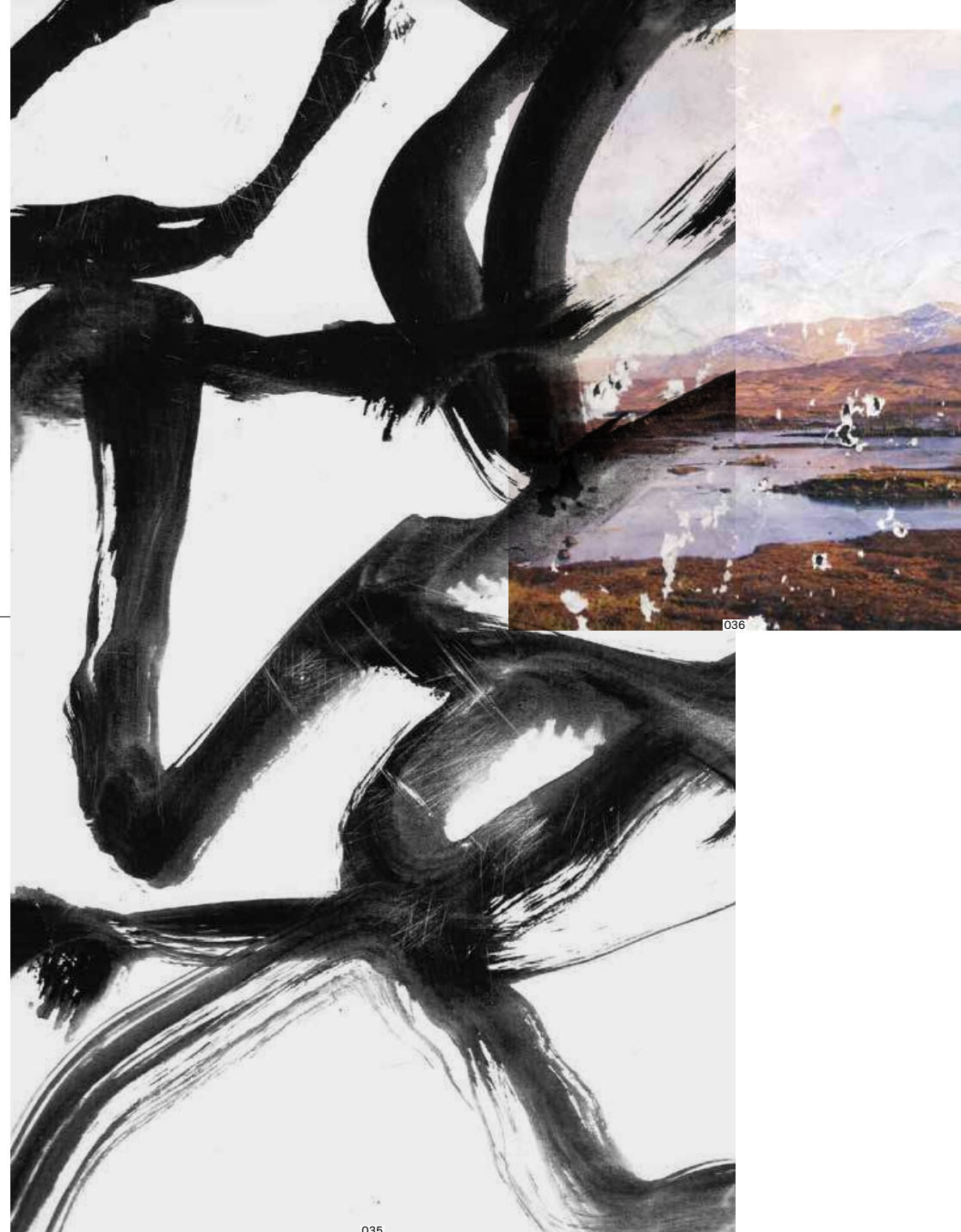
- 13 Robert Smithson, «A Museum of Language in the Vicinity of Art», 1968, in Robert Smithson: The Collected Writings, ed. Jack Flam, University of California Press, Berkeley, 1996, p. 91, trad. de l'extrait par Suzanne Paquet, « Une nouvelle topographie, ou l'art de la périphérie », in *Nouvelle revue d'esthétique*, PUF, 2008, n° 1, p. 35-43.
- 14 «The Monuments of Passaic: has Passaic replace Rome as the Eternal city?», Artforum, New York, 1967, dans Robert Smithson, *une rétrospective: le paysage entropique, 1960-1973*, catalogue d'exposition du MAC Marseille, 1994.
- 15 «The Word Itself», *Landscape in Sight: Looking at America*, ed. Helen Lefkowitz Horowitz, Yale University Press, New Haven, 1997, p. 305.

have guided Eva Nielsen to the town of Arcosanti, a radical urban experiment conceived by Paolo Soleri in the heart of Arizona in the 1960s and based on his invented concept of "arcology", a fusion of architecture and ecology. Conceived as an ecovillage or biological organism, natural forces coexist here with human weakness.

Between pictorial palimpsest and geological stratifications, Nielsen's painting collects and excavates the history of these landscapes, as an "accumulation of layers superimposed on the face of the earth by human use" (using the terms of geographer and historian of the American landscape John Brinckerhoff Jackson¹⁶). Between "political landscape" (made by power), and "vernacular landscape" (made locally by those who live there), Eva Nielsen performs a reframing that enables us to focus our gaze on this contemporary materiality. Incarnation, perhaps excavation, of a political and social history, the concrete forms inherent to the Industrial Revolution resurface as in *Sun Tunnels* by Nancy Holt, gigantic oculi of reinforced concrete erected in a desert landscape. Cosmic machines and engines from building sites, these aggregates of sand and stone allow us to look at and through a "prehistoric future" that awakens the amnesiac quality of modernity in search in other territories. The monumental and banal, the evanescent and atemporal, the artificial and natural, are constantly at play in the work of Eva Nielsen, which carries within it the sediment of these forms, which are also in dialogue with Gordon Matta-Clark's incisions, Aldo Rossi's principle of melancholy or even with the formalist utopias of the American West Coast. By recognising the multiple facets of the modernist project, as much by its aesthetic and dogmatic hegemony as by its alternative and

counter-cultural history, Eva Nielsen navigates between these narratives and these territories already touched by loss, drifting towards what makes the experience touch the sublime.

- 16 Robert Smithson, "A Museum of Language in the Vicinity of Art", 1968, in Robert Smithson: The Collected Writings, ed. Jack Flam, University of California Press, Berkeley, 1996, p.91.
- 17 "The Monuments of Passaic", Artforum, New York, December 1967.
- 18 "The Word Itself", *Landscape in Sight: Looking at America*, ed. Helen Lefkowitz Horowitz, Yale University Press, New Haven, 1997, p.305.



EVA NIELSEN

CHROMA

TANNERIES ROUX / TWINPIX

RVB BOOKS

A Second Life

Since the beginnings of agriculture about 10,000 years ago, humans have looked for ways to use and improve the riches offered by nature. For example, they became tanners, motivated by necessity, but also resourcefulness, because they had animal hides on hand, then as they do today, as by-products of livestock farming, which they had developed to provide milk, wool and meat. They had to learn how to process these hides, to make them imperishable, supple, and even to give them new colors. The same would be true some 5,000 years later, when humans figured out how to breed and raise silkworms, thus adding an animal fiber with unique and exceptional fineness, brilliance and resistance to the plant-based ones they were using at the time. Today's tanners, like those at Les Tanneries Roux, and today's silk farmers, spinners and weavers, but also silk printers like those at Twinpix, are the modern interpreters of these centuries-old traditions and expertise that helped create humanity as we know it and our shared culture.

Art and painting have nurtured and given expression to our humanity for even longer. Eva Nielsen is therefore also heir to a practice that has been enriched and extended since the use of the first natural pigments on cave walls, along with advances in techniques and chemistry. When she met the artisans of Les Tanneries Roux and Twinpix, Eva had a wonderful mastery of the techniques of painting, but had little or no experience with leather or silk. And it was by seeking to encourage these two materials to reveal the other possibilities her artist's eye could see and of which the artisans might not be aware that she was able to use them, to rethink them, just like any other tool that might replace or round out those already in her palette. Sometimes as mediums, sometimes as objects. Through successive experimentation, taking a methodical and reasoned, but inspired, approach. And with the obliging assistance of the artisans.

Eva is like the sorcerer's apprentice in Fantasia, who gives life to inanimate objects with a wave of a magic wand. And this is, perhaps unconsciously, what unites the twenty-five pieces created during her residency: bringing things (back) to life. This is true for

objects, from an abandoned house to a simple chair or from a Vercors landscape to family photos, just as it is for materials (leather, canvas, silk organza), and even techniques (painting, superimposition, juxtaposition, collage). Each of the pieces, all variations on these main themes, transmits a feeling of life, rhythm and movement. They easily suggest the third dimension. The fourth, time, is also made manifest. Here we have twenty-five brilliant expressions of one of the most noble intentions and paradoxes in art: that of conveying life as fully as possible, while capturing it for eternity.

Jean Baptiste Voisin
President, LVMH Métiers d'Art

**Painterly Pastoral,
A Path Connecting Sources.**

*"I watched the lightning tear the sky apart,
Watched waterspouts, and streaming undertow,
And Dawn like Dove-People rising on wings—
I've seen what men have only dreamed they saw!
I saw the sun with mystic horrors darken,
And shimmer through a violent haze;
With a shiver of shutters the waves fell
Like actors in ancient, forgotten plays!"*
Arthur Rimbaud, *Le Bateau ivre* (1871),
stanzas 8 and 9¹

All destinies are anchored in the river. Rainwater runs over the earth, penetrating the soil, collecting to form the sources that combine here to become the Isère. Eva Nielsen had been invited to the confluence of these merging and eroding waterways so that she might take her painting to realms she had not explored until then: leather and silk. Every month of this year, she thus made her way to Romans-sur-Isère, where Les Tanneries Roux is located, during a period in which our relations with others, our movements and our bodies were upended in hitherto unimagined ways. She set up her temporary painter's studio in a space on the top floor of the tannery. From her very first visit, she instantly caught the warm and strong natural light of Romans. Captivated by the personal narratives and collective stories built up locally in layers, Nielsen became adept at navigating these unknown landscapes, departing from the usual paths to literally immerse herself in new avenues for exploration and production, always a treasured opportunity in the life of an artist.

When I stand before a Nielsen canvas, I often have the feeling of being both there—in front of the painting—and somewhere else—an elsewhere brought to life by the painting. The first sensation is that of a closeness or remoteness from the landscapes that you know, that are dear to your heart. Stranger still, you call to mind places you've never been before. To achieve this, Nielsen experiments, bringing together and superimposing work from her archives that rises to the surface of the canvas and of memory. She delves tirelessly into a personal collection of images, the fruit of her searches

over several years, consisting of reproductions of works by other artists, images she herself has captured during her travels, and numerous pictorial or literary references, both classic and contemporary. An uninterrupted flow of images that never leaves her, in order to move forward and "get the studio going," as she says. *Ellis Island*, the title of an earlier work by the artist, resurfaces within this iconographic repertoire like a vision, a ghost, a spectral image. More than a motif, it's a recollection, a vibrant emotion in confronting history and these places marked by the human tragedies of centuries past. A here and an elsewhere that hold the artist's attention, forever bearing the imprint of current tribulations, eventually leading to the disappearance of a number of urban, industrial and natural landscapes, a transformation in which the intensifying human impact is indisputable. At times disenchanting, her pastoral painting can be seen as a temporal loop, continually revisiting this age-old pictorial and literary theme to give shape to a multitude of visions, between profane illumination, fantasy and destruction.

Leather, silk and canvas as atmospheric surfaces

Hiding, showing, altering, coloring and dissolving are all painterly gestures. By revealing the suprasensible quality of the pictorial medium, Nielsen's works reinforce our relationship with the world by reconnecting us with it. She constantly feeds the nearly sentimental, or even melancholy, connection between painting and photography through a variety of techniques, styles and supports employed to rediscover and reiterate certain gestures learned by producing her own images in the darkroom. On a different scale and in a different production context, the tannery is also a place where materials are soaked in solutions, where the impact of time is decisive. During her residency, Nielsen planned out several series of new paintings, mainly in very large formats, beginning with residues of images printed on transparencies

mounted on the studio walls, then making use of scraps of leather or canvas, whose potential she explored, with increasing mastery, over the weeks and months, by working with the teams at the tannery and those at a silk printing workshop. Little by little, all of these images filtered through, saturated the leather and then the silk, more specifically organza, to achieve the granular and iridescent dimension favored by the artist. On leather, the *sfumato* effects painted in oils cause the printed or silk-screened images to rise to the surface like particles floating in water. Through chance encounters between overlays and sheer coverings, her painting becomes cinematic, kinetic, catches its breath, allows air to pass between the elements of the composition.

Through an approach both arbitrary and extremely precise, Nielsen was also keen to bring these materials together in unexpected, even novel, ways by joining tannery gestures with those of painting, but also sewing. The irregularity of surfaces as well as the dimensions of certain leather pieces steered the conception of each of her works in specific directions. As the painting and silk screening were done directly on the pieces, with the leather providing the scale, time was needed to select the scraps and dyes that would work well together, moving from earth tones to darker hues and eventually black. The silk reveals the painted background of the leather-canvas with the printed image, which thus enter into dialogue. The fabric becomes a new protagonist, in the manner of a more or less translucent membrane: it acts on and reacts to the refraction of light by absorbing the invisible to bring it to life. Given the varying consistency of these materials, the way they behave, their symbolic power and their latent force, Nielsen gradually affirms the magnetic, photochemical and alchemical dimensions of her painting as dyeing, and vice versa. Her painting takes on a mirrored aspect, becomes turbid, agitated. Although sight is the sense always thought to be the one that enables us to see and know everything, organizing the world from our perspective, in this case our eyes do not immediately grasp what they are observing because the

hybridization of these materials becomes solar, not to say cosmic.

River at work, or the sedimentation of painting

Like a waterway by turns appearing and disappearing, filtering techniques are a constant of both pictorial and silk-screening processes. Pieces literally bathe in liquids to create images, just as leather might spend long periods soaking in the riverbed. Silk brings yet something else, a vibration, a rhythm. In this dialogue with painting on leather, silk opens up a closed space and seems to tear back the veil laid over architectural forms by bringing in light and air. An entire social geography, shot through with geology, history and urban planning, is revealed by the artist, from the rocks of the Vercors mountains to the concrete of more or less recent buildings. The ties with landscapes and architecture are very strong and essential in Nielsen's work, which breaks into its constituent elements little by little, comes back together in other places, and is often built up from several fragments.

Building, then tearing down, breaking, cutting and smashing into pieces in order to rebuild. This back-and-forth motion between desertion and activity shapes our relationship with the city, its suburbs and its exurbs. Neglected areas are dotted with prefab structures like roadside shelters: parks, campgrounds and holiday villages in the Auvergne-Rhône-Alpes region, used as venues for sports and leisure by some and as a means of survival by others. The fragility of these spaces resonates with the ruggedness of landscapes contemplated through a car or train window, or while hiking in the mountains and woods. Several references, in particular American ones, are essential for Nielsen, who draws inspiration from the political writings of Henry David Thoreau. The landscapes he explored gave force to his words. Based on his experiences, Thoreau presents the desired life as one reduced to its essentials and reflects on the intellectual and spiritual alienation of his nineteenth-century contemporaries. Just like literature, painting can become an act of resistance,

¹ Arthur Rimbaud, *Complete Works*, trans. Paul Schmidt (New York: HarperPerennial, 2008), p. 137.

rebellious against the dominant ideas and beliefs of one's age. Nielsen spent a great deal of time and care exploring the countryside between Grenoble and Valence, with its network of routes and roads leading to Romans-sur-Isère. Each of her paintings is a reservoir of observations and perceptions that lay bare the looming threat for the natural environment. Cyclical in its attention to light variations and seasonal changes, circular in its economy and iconography, her painting creates an archaeology of memory, that of natural resources and the preservation of spaces.

In spite of this need to satisfy our thirst for the unknown and the imaginary, it is this other vision of the world that Nielsen discovered in reading Philip Roth's *American Pastoral* during her residency. Revealing the fault lines within an American family, one of the central settings in this book is a tannery, a "magical spot" where parallels are drawn between the expertise at work there and the lives of its characters. Flirting at the boundaries between fiction and autobiography, Roth explores themes as powerful as the weight of history, cultural heritage and family, or the handing down to the next generation at the heart of the American dream, along with the latter's rise and fall. A dream given shape through work, successes, enticements and masks can collapse like a house of cards at the slightest crack. This multilayered construction lends itself to different readings and varying perspectives, all speaking to the dissolution of a myth. As in this novel, Nielsen's painting articulates present and past through a series of recollections and jolts between what was, what can no longer be, and what's next.

Scarred worlds at the boundaries

Powerful, inspired and poetic, painting as fabric becomes the support for several contexts. With silk screening, it's as if a vision machine has drawn the image, both a tracing and a photocopy, caught between transparency and opacity. These virtually magical processes allow the artist to intervene directly in the chemistry behind the development of the image. Not really

a collage, a photograph or a print, not really a painting either, but instead all of these things at once. Between hybridization and weaving, a palimpsest of superimposed images and materials overlap to create ecosystems with ambiguous compositions, between flatness and depth. Playful, liberating and transgressive, these alterations, enlargements, reframings and blurrings are a way of pushing the limits of our resistance to images and their widespread dissemination.



Far from a simple depiction of the places Nielsen roams through, crosses or observes, more than anything else her painting suggests a relationship with these places, which can be evocative, affective or instructive. Leading us toward an interlaced web of parallel, multiple and hybrid universes, the artist broadens her own capacity for imagination without setting any limits for herself, exploring the infinite possibilities offered by these combinations. The fusion of elements characterizes all levels of her process. Her plural approach is at the root of this search for constellated possibilities. Nielsen makes her painting the foundation of her perambulations and she shapes it

by walking, by driving to discover other places until she returns to its drop-off point, the studio. The experience of being on the move, journeying, traveling is crucial. With architecture, with the fitting together of places within places, new forms and modes of life emerge, resulting in a complete symbiosis between the living and the mineral, between the human and the non-human which, like the traveler of Italo Calvino's novel *Invisible Cities*, explores ways of being. Flouting boundaries between mediums, practices and motifs, Nielsen remodels their readability and offers an anatomy of a devastated urban landscape. Adopting the principle of construction and deconstruction, her painting speaks to us of economic decline and the exodus that has led to the abandonment of numerous buildings.

It is through her perspective on this modernist and postmodernist urban heritage, between preservation and dereliction, symptoms or phantoms of aging urban infrastructure, that she puts together a kaleidoscope of images and free associations that reappear between the folds of her works. Everything can be regenerated, recycled, brought back to life, diversified. Here or there, it is the frame of an urban planning project emphasizing the time periods of architecture, a lived and experienced time that shares with us the creative evolution of a city like a living thing recounting its life and not merely its history.

The entrails of architecture reveal social layers through building facades. Unknown forces and energies rise up to their surface: holes, hollows and filled areas, things in and out of focus, hollows strangely filled, and empty spaces. Light and air pass through these architectural feats, cities, landscapes. A feeling of incompleteness, like in a dream, becomes palpable through this direct take on the acceleration of urban transformation. As in a Cubist collage, multiple time dimensions run into each other and are juxtaposed in flat and hybrid shapes that impose their materiality.

With these territories that are constantly being rewritten, Nielsen paints the strata

of imaginary or invisible cities, from industrial wastelands to country-cities, source-cities or garden-cities, containing transposable pathways that converge and diverge as if they were shifting from one shape to another. Shapes that circulate and migrate like a city copying itself². This is certainly what gives her painting its living dimension. By carrying out an analysis, in a chemical sense, of the components of a city or territory caught between movement and motionlessness, plan and disorder, real and imaginary, past and future, emptiness and proliferation, weight and etherealness, invisible and elsewhere, Nielsen is constantly surveying her own cosmos to delve deeply into our multiple ways of being.

Marianne Derrien

² Italo Calvino, *Invisible Cities*, trans. William Weaver (New York: Harcourt Brace Jovanovich, 1978), p. 109–110.

An Interview with Eva Nielsen.

—Your practice encompasses painting, photography (which you incorporate in your canvases), and silk screening. How do you combine these mediums?

—Early in my studies at Beaux-Arts in Paris, I already knew that I wanted to bring different mediums together and that hybridity would be central to my work. I was in a painting studio but I also spent a lot of time in the photography darkroom. I was fascinated by the series of revelatory steps in the process, and by the alchemy of the various solutions used. I found working on developing times to adjust contrast and the gradual appearance of the image entirely captivating. As for painting, I've always been intrigued by the medium's possibilities, lending itself to all approaches. My interest in photography naturally led me to silk screening. Transferring images, choosing the colors to be used, printing—all of these steps were constant sources of inspiration for me. I realized that the language of silk screening could also apply to my painting: the interest in successive unveiling, the notion of interposed screens, the reconstruction of an image in layers. Comparing this technique with the practice of painting is fascinating.

You can do anything in painting: layers in acrylic, *sfumato* effects in oil, fields of color, reserve areas. I feel like I'm always learning, expanding my idea of what's possible. I also quickly accepted another key element: chance. Or more accurately, attempting to control random variables. This is what working in the studio is all about, because things escape you and despite your efforts to give coherence to the whole, it's precisely this alchemy, which may or may not happen, that I find exhilarating.

—How did you approach leather, a material you hadn't worked with before?

—I think I've always been intrigued by leather. And my visit to the tannery confirmed this feeling. There is the animal aspect, of course, and the work of the women and men who transform this material imbued with great power, because of its connections to a territory and a history. You can't approach leather without having all of this in mind, it's an integral part of the material. I was afraid of not daring to bend it to my will, but I changed my vision

of it thanks to the tanners and other artisans at the tannery. Whenever they spoke about it with me, I could sense their deep affection for the material. This helped me see leather through their eyes, and observing their hands as they worked with it led me to approach it differently. I remember Hamid explaining the differences that could be perceived in each hide or skin depending on the animal's lived experience, which was an enthralling moment for me. Traces of insect bites, whether the animal had lived well or not, the respect it had enjoyed during its life, all of which may or may not affect the quality of the leather. With this vision of leather, I was able to approach my work as an artist at the tannery with humility. In addition, observing the precise gestures of the tanners on a daily basis, their work with colors, and listening to all the artisans as the spoke about what working in the tannery meant to them only strengthened these feelings. Of course, and this is after all what makes a residency lasting several months so interesting, all of these steps take time.



—This new residency was special in that it was conducted jointly in a 200-year-old tannery and in a silk printing workshop

at the cutting edge of technology. Alongside trying out techniques with leather, you thus also worked with silk.

—Silk is like an old friend I'd been meaning to visit for some time. Its historical connection with what we still call silk screening, because it was the material originally used in the process, made it particularly attractive to me. Very quickly, the material's ethereal aspect drew my attention, its propensity to let light through while reflecting it back. Silk is very closely tied up with the question of luminosity, a key area of fascination in my work: how things can appear surreptitiously, reveal themselves, suggest more than one interpretation, etc. One of the highlights of the residency was the possibility to choose materials from among hundreds of options. Thanks to Moé Ito, senior project manager for silk at LVMH Métiers d'Art, I was able to spend time examining and comparing samples at the LVMH Métiers d'Art headquarters. I ended up choosing organza, a material I found completely fascinating. The way in which the cocoon is handled is unlike that used for other types of silk, giving a nearly metallic quality and a diaphanous rigidity to the material. I picked out two specific weights: a very fine weave due to my interest in sheer coverings and filtering and a heavier weave for pieces combining canvas, leather and silk. The assistance provided by Guillaume Bessault, a printing technician at Twinpix, was invaluable. He helped me prepare the files, taking delivery of the materials and calibrating the prints on silk. It was also his first time printing on organza, so both of us were eager to see how it would turn out!

In my view, silk acts like an "augmented reality," a layer able to reveal the work having gone into the painting underneath. It brings a fantasy to life because all of a sudden the silk-screen image I had prepared takes shape with the printing on the sheer silk material. In this process, what is particularly interesting is the doubling up of the colors used in the painting and those used for the printed silk. This creates a unique and fluctuating color scheme, a bit like what you can sense visually when you're in motion and your eyes capture hints of landscape. Another unexpected result came from the natural moiré pattern of the silk, which frizzles the *sfumato*.

An additional aspect jumped out at me: the sheer coverings included unprinted areas—reproducing those in my photographs—leaving the silk bare in some places, thereby emphasizing its materiality in opposition to the painting.

—How did you pursue these two areas of exploration at the same time, silk on the one hand, and leather on the other? Did you have a project in mind from the start that would bring the two together?

—Yes, I quickly realized that this would be the focus of the residency. Silk and leather are two diametrically opposed materials, with very different properties. Collage has been a part of my work since my first paintings, I use it for my preparatory sketches. Over the past year, I've taken a more radical approach to fragments in my compositions, and I've also looked more at joining disparate pieces. I thus went into the residency in this frame of mind, with the aim of creating compositions that would bring materials as dissimilar as silk, leather and canvas into dialogue. As a painter, I have an intense desire to "put everything I love in my paintings," as Picasso once said. Fitting into the same composition silk-screened images on leather, brushwork on canvas, and printing on silk is a very exciting adventure. I've looked a lot at the collages of Kurt Schwitters and Hans Arp, which I find striking for their power, their materiality and the possibilities they contain. The idea of making different materials occupy the same surface is very stimulating for me. I had in mind the famous aphorism by Maurice Denis that I often heard during my studies at Beaux-Arts: "It should be remembered that a picture [...] is essentially a flat surface covered with colors assembled in a certain order." And this of course opens up the question of how you organize a composition. This principle relating to the organization of painted space was pushed even further by the Cubists, who reconceptualized the vision of a whole and the multiplication of perspectives in a radical way. I think pursuing this is something that appeals to me on a fundamental level, how to convey multiple viewpoints on a canvas by combining several perceptions to form a whole.

—You're a painter and, very early in our exchanges, you confided in me that you've been disturbed by the fact that painting works so well on leather. Has your relationship with traditional painting been altered by this experience? Has painting on leather led you to reconsider your connection with the canvas?

—Yes, it was a startling discovery for me. When I began working with leather, my thoughts initially turned to silk screening. One evening, I tried painting with acrylic and ink on a scrap of leather. It was an eye opener, because I took on board the behavior of the animal hide or skin, the principle of paint absorption, and leather's way of recalling where it comes from. Every gesture is recorded in the leather, and it's almost bewildering at first: a stark color can be completely absorbed, or else transformed. What I found especially moving was to emulate the gestures of the tanners as they bathe, dress, smooth and impregnate the hides or skins. My painter's gestures had many points in common with theirs: applying color, wiping it off, returning to certain spots to apply more. In this sense, my relationship with the canvas is necessarily different today: to me it now seems stiffer, rougher and, of course, it has neither the history nor the animal aspect of leather.

—Does this mean that you're disillusioned about canvas? Have you entered a new chapter in your experience of painting? How does it affect your desire to paint?

—I think that by working with new materials I've been able to rethink my relationship with the canvas by taking its materiality into account. I would say that this support, which had been a given for me, has now been put into question. But I still recognize that canvas has undeniable qualities: malleability, resistance, weave.

—You've been fascinated by black leather. Black is not an easy color in painting. Its relationship with light needs to be overcome or tamed. Has your perspective on this non-color changed?

—Matisse said that "black is also a color." This has been a formative idea for me in the management of my color schemes as a painter, because when you bear this in mind composi-

tions can be created more powerfully.

The black dyes produced in the tannery are stunning in their depth, and this helped me upend my conception of the management of layers. Starting with a dark surface leads you to conceive the subsequent layers differently. I looked a lot at Georgia O'Keeffe's landscapes, especially *Wave, Night* (1928) and James Whistler's "nocturnes," in particular their fluid green and blue glazes, and they served as guides for the series of pieces created on black leather. My colors were absorbed by the leather in a different way, and this was also the first time I had used silver ink in silk screening. The use of silver also ties up with analog photography (whose images were initially developed using silver salts) and with its use by Pictorialists, like Edward Steichen, who flirted with the porous boundaries between painting and photography, as in his work *Midnight Lake George* (1904).



—You decided to stretch the leather over a frame, as if you hadn't ever deviated from painterly traditions.

—This was a question I asked myself at the beginning of the residency: Did I want to go beyond the limits of the frame to paint

in a different way? But the fact is that, in my view, what I needed to do was instead to redefine the components within the frame, looking at how to organize internal movements, rethinking the composition for the space delimited by these four corners, and so forth. I found it more compelling to use silk and leather as elements in their own right in the pictorial composition, to incorporate them more intimately. I'm not interested in the performative use of leather or silk. I prefer using them as tools in the act of painting. In this sense, my work is strongly inspired by artists like Lee Bontecou and Jay DeFeo, who reconceptualized their tools while remaining aware that they couldn't escape working on the famous "flat surface" described by Maurice Denis. The continuing revolution of the flat surface is a subject I never tire of, enthralling for me as a painter, and to my mind it is where the most captivating tension plays out.

—During your residency, you enjoyed a great deal of support at the tannery. But early on, you also sought out connections elsewhere in Romans, in particular with the Lycée Technique du Dauphiné, a technical secondary school, and Mains d'Œuvre, a leather goods workshop. Did this help you in your creative process? What were you looking for by pursuing this approach, technical solutions or increased familiarity with the material?

—Les Tanneries Roux is located very close to the Dauphiné school and local geography is always key to the way I move forward in my work: it's very interesting to interact with students—especially students specializing in leather in this case—and to hear their thoughts. The tannery's location was not selected by chance: it was built here to be close to the Isère, because leather manufacturing facilities have a constant need for water. Incidentally, this was something that struck me during my first session at the tannery: the soaking of the raw hides or skins in various solutions instantly brought to mind the silver salt solutions used in photographic processes. Like photographic paper, leather is transformed by passing through these solutions and reveals different properties at each stage.

Leather manufacturing activities have been essential to the region's development and have shaped it historically. I was impressed by the school, its students and the engagement of their teachers. However, I quickly realized that in order to work on the pieces I would need to seek out the help of experts in the field, and Marie Rose was able to arrange for me to meet two of the school's graduates, Dorian Cayol and Quentin Barralon, who had studied at the École des Arts Décoratifs in Paris afterward before returning to Romans to establish Mains d'Œuvre. This was one of those encounters that turned out to be better than I could have ever imagined! From our very first exchanges, Quentin and Dorian immediately understood what I was trying to achieve and we worked together to resolve technical issues. They brought their expertise and their vision of the materials, and they allowed me to use their workshop located in the historic center of Romans, only about half a mile from the tannery!

—Which technical issues did they help you resolve?

—I knew very early in the residency that I wanted to combine leather, canvas and silk in a single composition. However, as I moved forward with my production, a major problem emerged: how to fit all my fragments (oil painting on canvas, silk screening on leather, printing on silk) into the same artistic space. Following my visit to the Dauphiné school, thermofusion was one avenue considered, and needle-punching was another. But the variety of materials prompted me to turn toward the technique traditionally associated with leather: sewing, quite simply. Dorian and Quentin have many sewing machines and sew leather pieces on a daily basis. They suggested several techniques to me. We selected invisible seams for the works bringing together fragments. In contrast, for the series of works involving only leather scraps, we opted for more dynamic and visible seams.

—Leather has a thickness, whereas silk is lightweight. For one of your series, you chose to make this antagonism very clear,

by presenting the silk fragment as a veil floating over the leather. In other words, silk as a filter that conceals and reveals. With the desire, perhaps, to not show the leather directly. So that it wouldn't be laid bare, so that it wouldn't be immediately apparent. All of this encourages the interpretation that nothing is offered to view easily. This work conceived in layers is typical of your practice. What does it tell us about your relationship with the tangible world? And more specifically about the status of a work of art?

—One of the greatest compliments that could be made about my work is that it can't be grasped immediately. Stages are often superimposed and sow doubt about how the paintings are put together. This doubt, both mental and technical, is in my view the strongest way to allow the spectator to appreciate the work. A painting opens a space of projection, of fantasy. It's never an answer in itself. Our vision of what surrounds us is by definition fragmentary and not to be trusted. It's this ambiguity between optical reception, personal projection and the reconstitution of a whole that drives my pictorial practice.

—In your works we see abandoned homes and landscapes but never human figures. What kind of world are you trying to capture?

—Revealing homes, architecture and landscapes necessarily suggests the human presence. Furthermore, humanity is always the subject, because we're so tied up with the ecosystem: we interpret, shape and destroy it, we fantasize about it. Our worlds are inhabited by our desires. Abodes and shelters of all kinds, like every act of construction, are connected with this projection. When I was heading to the tannery for the first sessions, I immediately noted the makeup of the towns and villages in the region as well as the more isolated built structures. The latter reminded me of the houses built into the side of the mountain that I had seen in Glencoe, in the Scottish Highlands. In Romans, the mountains are everywhere, a silent mass in the fog that fills the valley with its soundless presence. The Isère river was essential to the establishment of the tannery here, in the same way that

the Vercors range is intimately connected to the lives of local women and men.

I transcribe what I see while driving or walking: fragments of homes, bits of landscape, shards of sky. Painting human figures makes less sense to me because human beings are already omnipresent, in what has been built and in the person viewing the picture.



—Throughout your residency, the Vercors range came to be a conspicuous backdrop. What did you draw from it?

—The Vercors is an important character in the story of my residency. Its silent presence determines life in the valley. Sometimes while driving, I was amazed to see it reappear suddenly at a roundabout when I had forgotten about it a moment before. It's a very dramatic mountain range that calls out to you at every turn. Several times a week, I was struck by the constant feeling of purification it provoked. Soon I was setting off in the car to explore. I was greatly helped in these excursions by the tannery staff, who shared tips about the best vistas and places. For me, the most stunning part is the start of the ascension,

when you have left Pont-en-Royans behind and are heading toward Choranche: the colors of the rockface (ochre, rust, brown), the ethereal transparency of the Isère ... It's not a seductive landscape, it's much more than that. A brutally real force emanates from this part of the route. Quentin and Dorian of Mains d'Œuvre, who were both born in Romans, told me they also loved this particular vantage point. Of course, the history of the French Resistance in the Vercors is a powerful aspect in appreciating this landscape. I thought about it every time I explored the region. I'm happy that I got to discover the Vercors in January, because it had a very special intensity for me then.

—For my last question, I've gotten into the habit of asking each artist to what extent the residency gave rise to an alchemy between him or her and the artisans. It's a rhetorical question of course, because I know how much you were assisted and guided.

—What I found to be particularly wonderful about this residency was the idea of working in a studio within the tannery. It's a technical aspect that really shapes the experience. My comings and goings on the premises as an artist were a source of inspiration for me every day and made the residency completely immersive. It's stimulating to leave behind your usual working environment to be able to paint at a place like a tannery. I also appreciated the fact that, in my day-to-day work, relations were never forced. As time went by, I was able to exchange with members of the staff in the corridors or by asking questions at technical workshops, and this is the way things move forward. Our conversations could be technical or philosophical, merely friendly or about sharing family news, in short, snapshots of life within a company. They ranged from just a greeting or a few words in passing to in-depth discussions. I felt that I was part of the tannery for six months, that I didn't have the status of an "artist" and I really loved that. Everyone was extremely helpful and kind to me and gave of their time willingly. Every now and then I would hear steps on the stairs leading to my attic studio and Michèle, Olivier, Élodie, Salvatore, Chloé, Hamid, Franck, Katherine

or another of my new friends would breeze in, and for a few moments we would discuss my paintings and talk about silk and leather. It was always a spontaneous kind of thing in our daily activities, with an enthusiasm that was entirely natural. Part of my studio was in the oldest portion of the tannery, and the silk-screening workshop was amid the technical workshops. There again, I enjoyed being able to wend my way every day among the leather pieces, vats with various solutions, all the dyes, etc. and observe the precise gestures of the tanners, the colorists and the patternmakers. The metamorphosis and alchemy of materials create a spectacle that is endlessly fascinating.

THE PILL®

Selected press

Exhibitions, Backstage

Eva Nielsen: Where Landscapes Leave Their Mark

Known for her hybrid paintings and her use of silkscreen printing, artist Eva Nielsen invites us to immerse ourselves in landscapes suspended between dream and reality. For the 25th edition of the Marcel Duchamp Prize, the finalist presents a vast installation, *Rift*, at the Musée d'Art Moderne de Paris (MAM). A look back at twenty years of artistic experimentation.

Last year, a scientific study of the Mediterranean basin revealed a troubling truth: by 2100, a quarter of the Camargue will be under water due to climate change. The effects are already visible in this French region shaped by the Rhône delta, known for its rose-tinted salt marshes, where 25% of the land lies below sea level. This evolving land first caught the attention of Eva Nielsen a few years ago, as she prepared a project for the BMW Art Makers programme. For the past three years, it has never left the mind of the French artist, nominated this year for the Marcel Duchamp Prize.



Artist Eva Nielsen in her Paris studio.
Photo © Guillaume Blot



L'artiste Eva Nielsen dans son atelier parisien.
Photo © Guillaume Blot

Both fascinated by its erosion and alarmed by its programmed disappearance, the artist has been exploring the Camargue through works that combine photography and painting. A first selection was unveiled at the Rencontres d'Arles in summer 2023. In these pieces, a play on transparency and layering extends the formal principles she had already begun developing in her enigmatic, hybrid landscapes of floating architectures against twilight skies — compositions she has been creating on canvas since the late 2000s.



What I loved about analogue photography was retinal persistence, shot and reverse shot, alchemy. But above all, the idea of making something appear.

Eva Nielsen



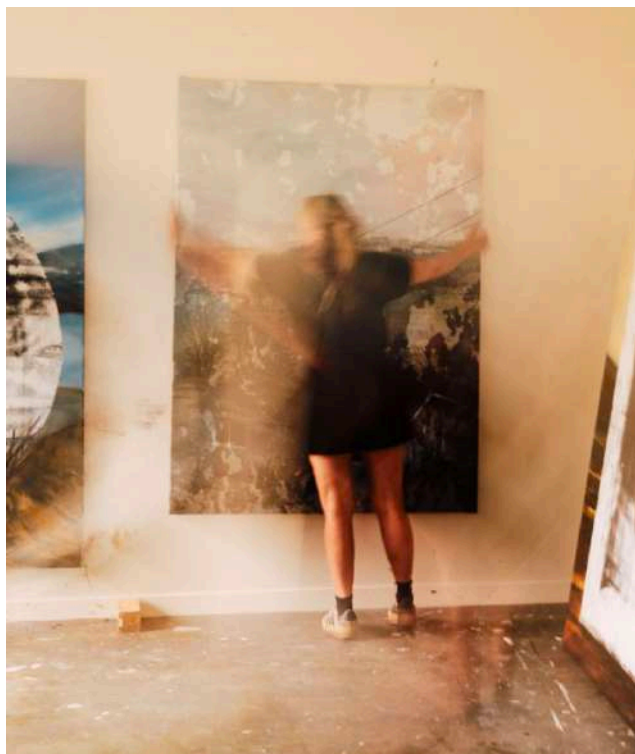
Nielsen now admits it without hesitation: when she set out on her artistic path twenty years ago, she wanted to be “anything but a painter”. Deeply curious about her surroundings, the Paris suburban native first turned to analogue photography as a way of capturing the landscapes she observed from the windows of the RER: formerly rural zones that had been rapidly urbanised since her birth in the early 1980s. As a teenager, armed with her camera, she roamed the peripheries of a burgeoning Grand Paris — between construction sites and abandoned buildings — committing them to film. “What I loved about analogue photography was retinal persistence, shot and reverse shot, alchemy”, she recalls. “But above all, the idea of making something appear.”



I realised very early on that my practice needed to be hybrid, like the spaces I'd been moving through since childhood. Screen printing immediately felt like the obvious choice: it was the perfect combination of painting and photography.

Eva Nielsen





Her fascination with printing techniques led to a discovery during her studies at the École des Beaux-Arts in Paris that would prove decisive: screen printing. “I realised very early on that my practice needed to be hybrid, like the spaces I’d been moving through since childhood. Screen printing immediately felt like the obvious choice: it was the perfect combination of painting and photography.”

In the school’s dedicated workshop, alongside fellow student Raphaël Barontini, Nielsen embraced the technique in an experimental way. First, on Photoshop, she created collages from her own photographs, layering images to “stratify [her] gaze and recompose it on the canvas through screen printing.” Then, on sometimes large formats, she built up black-and-white architectural forms, stencil by stencil, which she later masked with tape to paint the untouched areas in oil.



Her most emblematic works bear this signature composition: in the foreground, a greyscale architectural fragment set against a vividly coloured natural backdrop.

Eva Nielsen



Her most emblematic works bear this signature composition: in the foreground, a greyscale architectural fragment—brutalist structure, spiral staircase, gate or railing—set against a vividly coloured natural backdrop, horizon line and sky painted from her photographs.



Artist Eva Nielsen at work in her studio
Photo © Guillaume Blot

“I try to suggest volume, to sculpt the negative space, but in two dimensions”, Nielsen explains in her studio in Paris’s 13th arrondissement. Inspired by sculptors Robert Rauschenberg and Barbara Hepworth as well as painter Georgia O’Keeffe, she emphasises her attraction to the materiality the medium affords. “Screen printing preserves the painting’s graininess. The transparencies we burn also act as a screen, a sieve.” For nearly fifteen years she worked in a highly artisanal way, exposing screens with garden lamps, before recently acquiring a professional machine.

◀◀ **Even though I prepare my compositions with great care, the interstices remain. The edges between screens, the differences in inking... These create texture, nuance, and a striking strangeness that, for me, resonates with human experience.**

Eva Nielsen



She reminds us that screen printing is a physical practice, one that engages the whole body—just as when she paints, often with the canvas spread on the floor. “At a certain point, I can’t tell where my studio floor ends and my painting or my legs begin. It’s as if I’m wading through my own works”, she laughs, likening her workspace to the marshes that inspire her. On her canvases—ranging from small formats to two or three metres high and wide—she doesn’t hesitate to leave imperfections visible. “Even though I prepare my compositions with great care, the interstices remain. The edges between screens, the differences in inking... These create texture, nuance, and a striking strangeness that, for me, resonates with human experience.”



In the studio of artist Eva Nielsen
Photo © Guillaume Blot

From the mountains of the Vercors to Iceland’s volcanoes, Nielsen loves to travel and photograph raw nature. Yet the works that emerge from these images are far from topographical. Instead, they draw us into indeterminate landscapes whose components resist localisation. “We’re always on the edge of the city and at the limits of the visible, in a zone of uncertainty”, she sums up. These enigmatic, almost dreamlike spaces may evoke Escher’s impossible architectures, Giorgio de Chirico’s metaphysical vistas, or the lost horizons painted by Kay Sage. But Nielsen’s use of photography and screen printing lends them a destabilising, unsettling realism, even a *trompe-l’œil* effect.

From the mountains of the Vercors to Iceland’s volcanoes, Nielsen loves to travel and photograph raw nature.

In recent years, she has discreetly introduced the human figure, using family archive photos printed on silk organza or latex stretched across the painted canvas. The superimposed fabric produces textural effects, vibrations and transparencies that give these figures a spectral aura, echoing the artist’s central obsessions: “seeing through” and “bringing to the surface”.

For the 25th edition of the Marcel Duchamp Prize, presented for the first time at the Musée d’Art Moderne de Paris, Nielsen unveils *Rift*—a geological term describing the rupture that leads to the formation of a tectonic fault. Occupying an entire room, her project synthesises her explorations: beyond two large-scale canvases, she materialises the idea of “sedimentation”, of layers and depth, using metal structures to suspend smaller works that “appear like echoes, like resurfacing memories”.

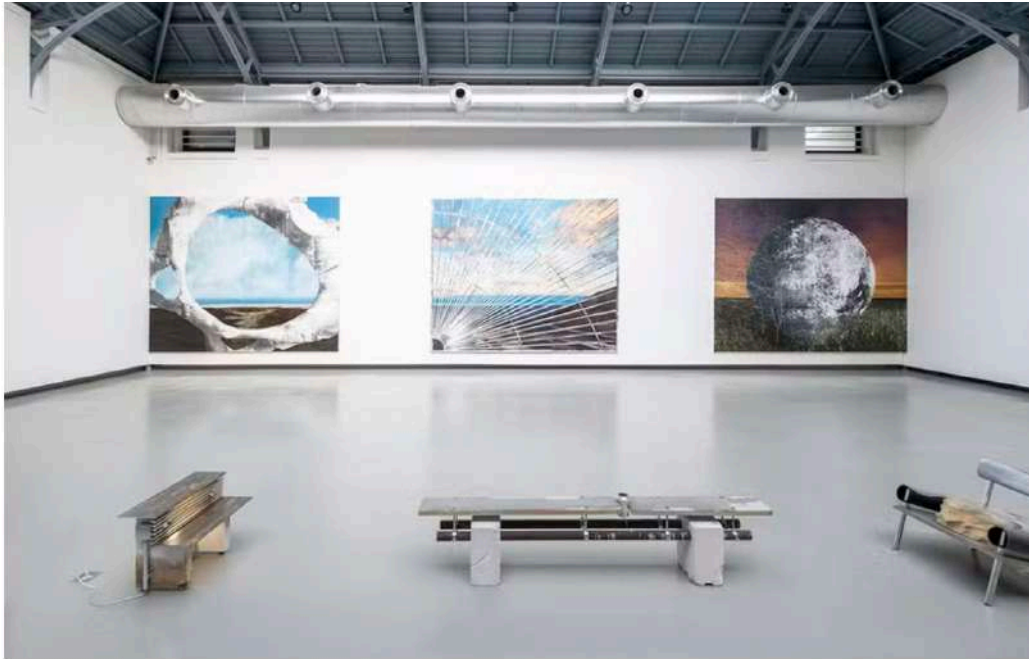
The work stamps the landscape, the landscape stamps the work... and, while revealing its extraordinary character, it alerts viewers to the urgency of its preservation.

Parts of these new pieces were created during her recent return to the Camargue, where she pushed the fusion between image and nature further. “In front of these salt marshes, I truly felt as though I were standing in front of photographic baths in the darkroom.” To materialise this analogy, she brought her printed transparencies with her and immersed them in the marshes to be photographed, letting the films float in the clear water and emerge marked by natural deposits. The work stamps the landscape, the landscape stamps the work... and, while revealing its extraordinary character, it alerts viewers to the urgency of its preservation. ■

Le Monde

A Bruxelles, l'artiste Eva Nielsen explore des contrées troublées

L'une des quatre finalistes du prix Marcel-Duchamp 2025, qui mêle photographie et peinture, occupe La Verrière avec des œuvres monumentales aux tonalités apocalyptiques.



Vue de l'exposition « Aster », d'Eva Nielsen, à La Verrière, à Bruxelles, en avril 2025. ISABELLE ARTHUIS/
FONDATION D'ENTREPRISE HERMÈS/COURTESY THE PILL®

L'actualité d'Eva Nielsen est dense, ces temps-ci. L'artiste, née en 1983 aux Lilas (Seine-Saint-Denis), est l'une des quatre finalistes du prix Marcel-Duchamp 2025, décerné en octobre. L'une de ses toiles clôt la nouvelle présentation de [la galerie du Temps au Louvre-Lens](#). Une autre est à l'Orangerie, à Paris, dans l'exposition « Dans le flou ». Son exposition « Alluvion » s'achève à la Fondation Bullukian, à Lyon. Une autre, « Aster », s'ouvre à La Verrière, qui est le lieu d'art de la Fondation d'entreprise Hermès à Bruxelles.

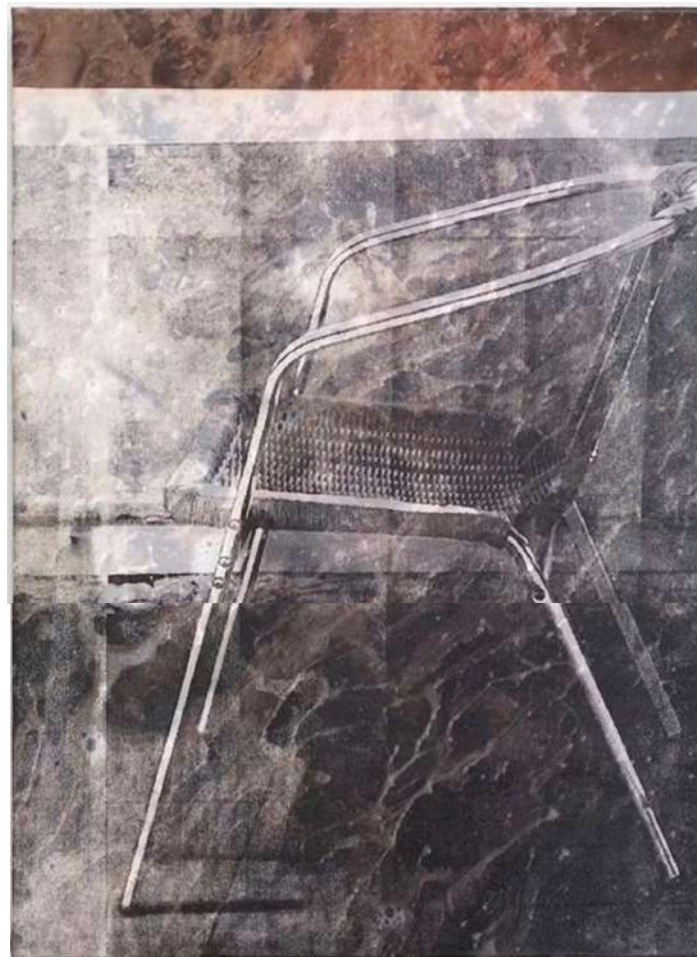
L'endroit lui convient particulièrement bien. Il doit son nom à une très vaste et haute verrière, suspendue au-dessus d'un espace qu'aucune cimaise ne divise, de sorte que les trois œuvres monumentales que l'artiste a créées à cette occasion s'y trouvent à leur aise. Elle a pu les accrocher ensemble sur le mur du fond, bien qu'elles mesurent chacune 3 mètres de haut et 3,70 mètres de long. En entrant, on ne voit qu'elles tant elles aspirent le regard. On écrit « œuvre » et non « peinture », parce que Nielsen travaille d'une façon qui lui est propre : « *huile, acrylique et sérigraphie sur toile* », énumèrent les cartels. Encore ne précisent-ils pas que la sérigraphie est, pour elle, le moyen d'intégrer la photographie à son processus.

Il en est ainsi depuis ses débuts et sa sortie, [diplômée, des Beaux-Arts de Paris, en 2009](#). En simplifiant, sa méthode est la suivante : se saisir d'une photographie prise ou trouvée, dont le motif est le plus souvent architectural, mais peut-être aussi un fragment de son album de famille ou un objet banal ; par la technique de la sérigraphie – écrans de soie et encres – l'agrandir aux dimensions voulues et l'imprimer sur la toile ; puis peindre, soit sur l'impression, soit autour d'elle, en la masquant avec des papiers adhésifs qui sont ensuite retirés. On ne peut entrer dans le détail de toutes les difficultés à résoudre et des solutions que Nielsen invente. Elle participe, avec son ex-condisciple et ami [Raphaël Barontini](#), au retour au premier plan artistique de la sérigraphie, dont, en son temps, Andy Warhol avait fait sa marque de fabrique, et qui subit désormais la concurrence des technologies issues du numérique.

Menace de l'engloutissement

Grâce à elle, il y a donc, ensemble, de la photographie et de la peinture. La première est en noir et blanc, c'est-à-dire en une infinité de nuances de gris plus moins clairs ou sombres selon la densité de la texture. La seconde est en couleurs, avec une prédilection pour les bruns de la terre, les verts un peu jaunés de la végétation et les bleus gris du ciel. La première a son habituelle netteté mécanique et géométrique. La seconde est fluide, avance par nappes translucides et, plus rarement, projette des touches qui semblent des flammèches ou des poussières. La première affirme des volumes durs et durables, blocs de béton ou grilles de ferronnerie. La seconde menace ceux-ci de disparaître, ensevelis ou noyés.

En 2023, préparant une exposition aux Rencontres photographiques d'Arles en compagnie de la commissaire d'exposition Marianne Derrien, Nielsen a passé plusieurs mois en Camargue et s'est prise de passion pour les marais. Pour ce qu'ils offrent d'effets visuels, troubles et reflets, à la peinture, évidemment. Mais, tout autant, pour ce que ces lieux ont de puissance symbolique, force dont témoignent tant de mythes. Les repères s'y abolissent vite. La menace de l'engloutissement y est constante. Aussi est-il logique que l'une des trois œuvres fasse voir un tel lieu inquiétant à travers l'ovale d'un os nettoyé de toute chair et que, dans une autre, une sphère de béton érodée paraisse s'enfoncer dans une lande à la fois détrempée et brûlée. Devant celle-ci, nommée *Lumen*, il est impossible de ne pas penser aux dernières images de *Melancholia* (2011), de Lars Von Trier, vision de la fin du monde.



« Astate III », d'Eva Nielsen, 2025. ISABELLE ARTHUIS/FONDATION D'ENTREPRISE HERMÈS/GALERIE PETER KILCHMAN

Dans la dizaine d'œuvres accrochées sur les trois autres murs, de moindres dimensions, se retrouve cette faculté d'injecter, dans le travail des formes, une pensée du temps et des effets de son passage. Plusieurs d'entre elles ont pour sujet une chaise de métal et de plastique, qui n'aurait aucun intérêt si Nielsen ne la faisait apparaître à l'état de fossile, de ceux qu'une civilisation retrouverait de la nôtre dans des millénaires, les regardant comme nous regardons les corps enfouis dans les cendres de Pompéi ou les traces des végétaux gigantesques du carbonifère. Encore une histoire de marais et de disparition.

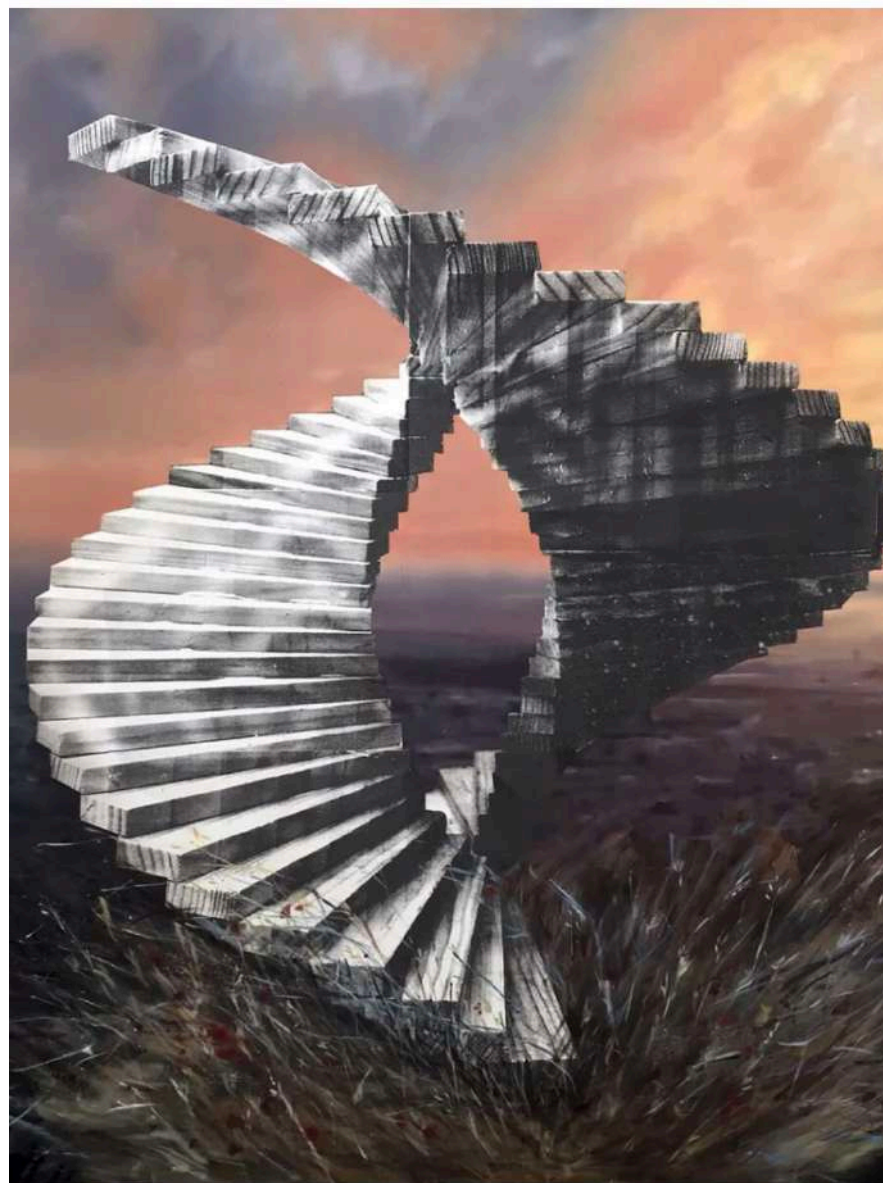
BeauxArts

Cette saison, Bruxelles dévoile une programmation d'expositions saisissantes. La « Black Joy » défie les stéréotypes à Bozar, tandis que des antiquités égyptiennes dialoguent avec des artistes contemporains à la villa Empain.

Des récits personnels recomposent le passé à la Maison de l'histoire européenne, Berlinde De Bruyckere nous invite à faire le lien entre Éros et Thanatos, la culture skate prend ses quartiers au Design Museum et l'artiste franco-danoise Eva Nielsen nous convie à La Verrière dans ses paysages des marges.

À La Verrière, les mondes périphériques d'Eva Nielsen

Nommée pour le Prix Marcel Duchamp 2025, la plasticienne franco-danoise Eva Nielsen (née en 1983) est à l'honneur de La Verrière, centre d'expositions de la fondation Hermès, qui réunit pour l'occasion plusieurs toiles inédites. Friand de dialogues entre artistes, le commissaire Joël Riff invite la sculptrice Charlotte Posenenske, le designer Arnaud Eubelen et l'agence de paysage Etablissement à répondre au travail puissant de cette artiste encore mal connue du grand public, qui pratique tout à la fois la peinture, la photographie et la sérigraphie, et s'intéresse de près aux paysages des marges et territoires périphériques.



Eva Nielsen, *Quasar*, 2021

Art contemporain : les sublimes mondes en trompe-l'œil d'Eva Nielsen



Eva Nielsen, INSOLARE II, acrylique sur papier et photographie numérique sur calque taille variable. BMW ARTMAKERS, 2023.

Au moyen de la sérigraphie, Eva Nielsen trompe l'œil avec des effets qui subliment la nature et le bâti.

« *Ce panorama zéro semblait contenir des [ruines](#) à l'envers* », note Robert Smithson à propos de Passaic, ville sans histoire du New Jersey dont les monuments ordinaires (ponts, parkings ou bacs à sable) lui inspirent en 1967 un texte fondateur sur le chaos des cités à l'épreuve du temps. [Eva Nielsen](#) l'a lu et approuvé, tout comme Manhattan Transfer de Dos Passos. Élevée dans le 91, elle qui transite entre Paris et Yerres connaît par cœur ces zones intermédiaires peuplées d'architectures précaires.

Ses « *odyssees suburbaines* » forment par sédimentation des « *spectrographies* ». Autrement dit, des perspectives furtives de non-lieux. Sa méthode « *vandale* » varie et si, à l'origine, la sérigraphie masquée par des bandes de ruban adhésif précédait la peinture, l'inverse est devenu vrai. Personnelle ou d'emprunt, l'image source imprimée à même la toile, sur des chutes d'organza ou de cuir, est maculée d'huile, d'acrylique, d'[aquarelle](#) ou d'encre de Chine.



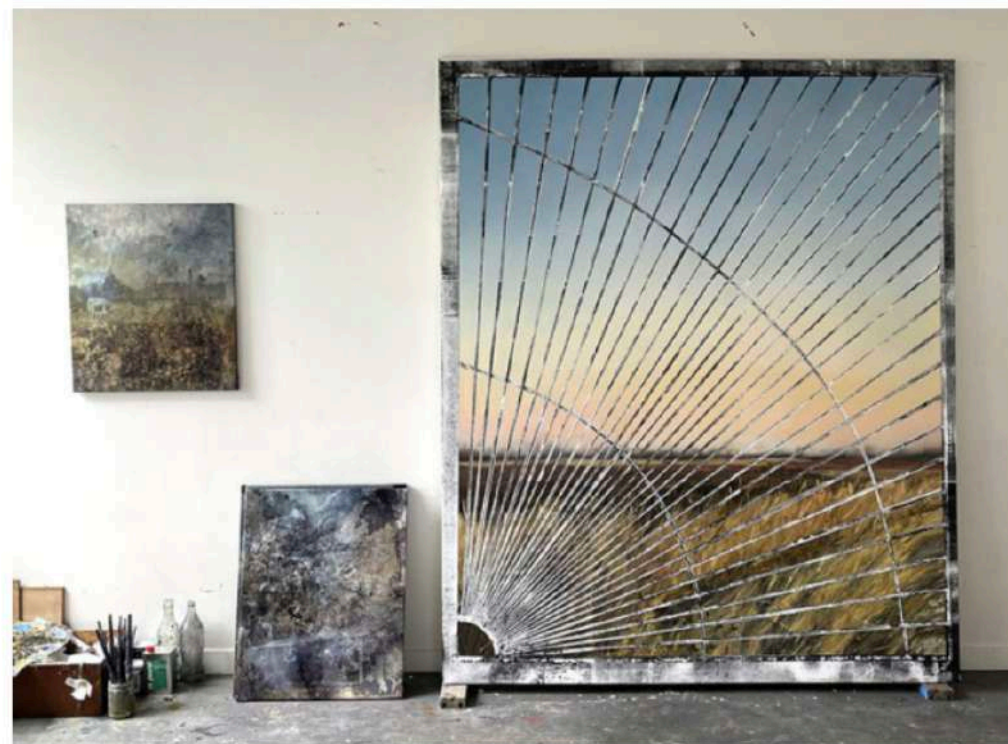
Eva Nielsen © Vincent Ferrane

Si bien que le regard ne sait plus où se poser, fouillant la surface et le fond en quête d'indices, perdant sur tous les plans, faute de mise au point. Eva Nielsen ne lui facilite pas la tâche. Ses effets de textures ajoutent des filtres, sortes de vitres embuées ou de moustiquaires à trous qui, tels des souvenirs-écrans, cachent plus qu'ils ne montrent la scène : un [paysage](#) désolé hanté par des machines du futur déjà hors d'usage, des cabanes sinistres ou, depuis peu, des humains.



Eva Nielsen, Quasar, 2020, huile, acrylique, encre et sérigraphie sur toile, 210 x 170 cm,
Courtesy de l'artiste/Jousse entreprise

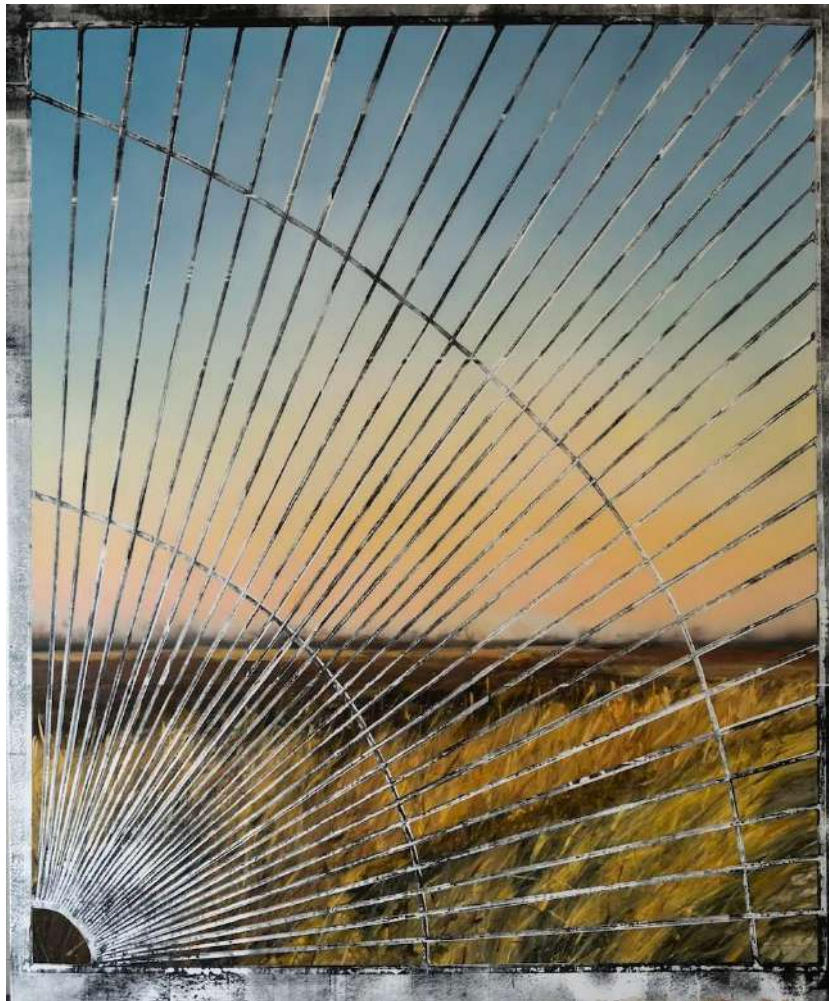
Ses mondes hallucinés portent des noms savants, tels Thalweg, Zoled ou Polhodie... « Insolare » est à l'avenant. Mené avec la commissaire Marianne Derrien dans le cadre du programme BMW Art Makers (programme qui permet aux artistes et curateurs de montrer et produire une création expérimentale à travers le prisme de l'image [contemporaine](#)), ce projet tâte le « *terrain hostile* » des marais de Camargue. Ce site naturel où la vie stagne et grouille se mue en collages humides pleins de sel, de coups de soleil. Désireuse de montrer une réalité « *tant rurale qu'industrielle* », les créations de l'artiste offre une visibilité sur « *la qualité vitale* » des marais de Camargue.



vue d'atelier BMW Art Makers, Eva Nielsen, Doline (Salicorne), 2023, huile, acrylique, encre et sérigraphie sur toile, 230 x 190 cm, ©Eva Nielsen/BMW Art Makers

Forbes

Artist Eva Nielsen And Curator Marianne Derrien's Show At Paris Photo 2023 Invites Multiple Lenses



“As sensitive human beings, when we walk through landscapes, it is a procession that is always moving and changing. I love this question of mutation of the view,” says the artist Eva Nielsen as she guides me through her gorgeous, textural, otherworldly installation “Insolare.” Created alongside the curator and her longtime collaborator Marianne Derrien, it explores the impact of human activity on nature. It’s also a very physical installation, performative in that the viewer is tasked to immerse themselves within these collection of artworks, walk between them, observe the various layers, and absorb the less visible marks—the unseen. “There is something ephemeral when you walk through these pieces. Look,” she says as we peek through one of the semi-transparent artworks, “each layer and each structure are in discussion with the other.”

“Insolare” is the latest edition of BMW Art Makers, an annual program by the carmaker initiated to support an artist-curator duo in creating an experimental project in the visual arts. On exhibition in Grand Palais Éphémère at the Paris Photo fair (November 10-13, 2023), the 12 artworks on display were selected from some 3,000 photographs taken by Nielsen on location in Camargue, the coastal region in southern France between the Mediterranean and the Rhône river delta. In her studio in Paris, Nielsen then added textures and layers with paint, topographic imagery and silkscreen, collage and textiles for fragmented visions of the nature she captured in Camargue.

The large-scale images hang within reusable and recyclable modules, encouraging each artwork to respond to the other and converse with the general photographs on display within the surrounding booths at Paris Photo. As we meander through “Insolare,” Nielsen says this artwork dialogue is fundamental to how she wants the work to be experienced. Scenography, staging different environments and atmospheres, and the modularity of these frames are critical to her interpretation of nature—one that is moving, ever-evolving, and open to change.



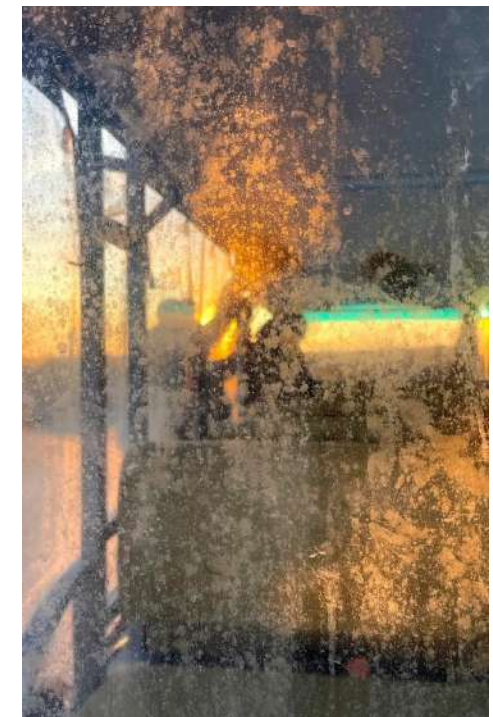
Camargue was chosen instinctively. “When I visited the region, I felt like I was in one of Eva’s landscapes,” muses the curator and collaborator Derrien, who has known Nielsen since they were both studying at École des Beaux-Arts de Paris. Camargue, a landscape in flux, known for its beauty but also an industrial history, speaks to Nielsen’s interest in the transitions between rural and industrial and social and political landscapes. The artist says she was drawn to its “shifting landscape” where the sea and the land almost merge. Derrien adds: “You could say it’s a place with a double tragedy, with its extremely wet and dry landscapes. It is weird and ambiguous. Eva’s artwork offers many points of view. The territory was, therefore, ideal for this project.”

“I want to push the boundaries of the image,” Nielsen tells me as she goes through her hybrid processes. She painted over a photograph in one artwork and then directed her camera lens through a mosquito net. Another is printed on latex and transparent fabrics that tease the viewer into looking beyond what is visible. Nielsen also mixes old family album snapshots with photography taken on location in Camargue to explore how our minds often reflect images and ideas from the past and future onto what we see before us. She says, “We’re not sure what’s in front and what’s behind. I like the sense of ambiguity that comes with that.”

Her work also challenges concepts of masculinity and femininity as she weaves cartography and landscape art—traditionally seen as masculine work—with craft and textiles, both of which are historically considered feminine pursuits. “I’m sensitive to how women interact with their eyes and bodies with the question of the landscape and how this is linked to our bodies of what we can and cannot do. It is often a political question.” She refers to ecofeminism and other ways of viewing and presenting landscapes. “As women, we are more hybrid, liquid, aware of many possible stories.”

Ultimately, Nielsen and Derrien’s work invites multiple narratives, encouraging us to see beyond the surface image. It acknowledges that, like life, a landscape is not static but rather continuously shifting, shaping, and moving. I’m reminded of the sunset, a glorious vision that can never truly be captured on camera—no matter how hard most of us have tried. Poetry, I offer, of all the art forms, can best paint something so ephemeral.

Nielsen nods in agreement, confessing that she was raised within a landscape of poetry as her mother is a literary translator. “We have a lot of discussions about movement of the mind,” she says. “I have a deep respect for the viewer. They are the key to the story: the viewer fills the blank space with their mind and fantasy. I dislike artworks that are too authoritarian. There are multiple stories in everything and multiple points of view, and keeping this open mind is more important now than ever.”



Eye catching! Arles festival of photography – in pictures

Cross-dressing communities, Hollywood stars and the Amazonian jungle feature in these exhibitions at this year's French showcase

Lucite (They III), 2023, by Eva Nielsen

With *Insolare*, Nielsen takes on optical and hydrogeological phenomena, combining them with exposure to light (*insolation*), a technique used in screen printing. Faced with these phenomena and natural forces, drought and rising water, living zones circulate and move in Nielsen's work, through overlaying silkscreen images and paintings, presenting a fragmented vision of these areas. Matter appears translucent through hybrid printing techniques, or in images deposited one after another in layers during the artist's various excursions

Photograph: Eva Nielsen





Is French painting immortal? It wasn't always thought to be so. 'Being a painter in France just 15 years ago wasn't exactly a street paved with gold – it actually sucked,' says the artist Eva Nielsen, who participated in last year's Lyon Biennale of Contemporary Art. 'When I went to England to study at the end of the 2000s, I apologized for being a painter! But there, they didn't understand why.' Now, Nielsen is a sought-after exponent of the medium, which is currently being celebrated in the exhibition 'Immortal: Vitality of Young French Figurative Painting' at MO.CO. in Montpellier.



nielsen in her studio. Courtesy of the artist and jousse-entreprise. Right: Eva Nielsen, Quasar, 2020. Courtesy of the artist and jousse-entreprise.



Vibrant and varied, recent French painting has caught people's attention with its figurative, or predominantly figurative, style. More than a trend, it appears to stem from a deeper urge: to describe the world today and speak of ourselves in paint. From a feeling of emptiness comes a vital need to create images, in spite of everything – a need to find order in the visual barrage that engulfs us, or to impose our very own muddle: painting in an era of screens.

It's impossible, in reality, to extricate yourself from the grip of technology. So, young painters work with it instead, thereby attempting to weaken its power. A graduate from Les Beaux-Arts in Marseille, Amélie Bertrand evokes a floating world, painting with bold colors and flatness, eschewing the depth offered by Photoshop or InDesign. 'I never try to create real spaces, only painted spaces,' explains the 37-year-old.

The 5 Best Exhibitions at the 2023 Edition of Les Rencontres d'Arles, From a Focus on Nordic Women Photographers to Photo Albums of an Early Trans Community

"Insolare" at Cloître Saint-Trophisme



Eva Nielsen: *Lucite (They III)*, left, and *Insolare I*, right, both 2023.

Photo : Courtesy the artist and BMW ART MAKERS

The cloisters of Saint-Trophisme stand in the middle of Arles's episcopal district. This is where Eva Nielsen and Marianne Derrien's collaboration takes shape, as part of the BMW Art Makers program, which invites an artist and a curator to collaborate on an exhibition. Nielsen and Derrien met in their 20s, when Derrien was already studying art history and Nielsen was hoping to study at the École des Beaux-Arts de Paris, which she did eventually. The result of this long-standing friendship are 12 photographs combining topographic imagery, traditional paintings and silkscreen ones, each showcased on a self-supporting (and heritage-friendly) "module," or structure. "We drove through shifting landscapes, where the sea and the land seem to merge," Nielsen said of the Camargue region, which she did not expect to be as crowd-free as it was during the off-season. There, she zoomed into the cracks of the earth, both wet and dry, aiming to capture what often goes unseen. Back in her studio in Paris's 13th arrondissement, Nielsen played with textures and layers, to offer a fragmented and blurry vision of the places she had visited with her partner in crime. The display is both poetic and hypnotic.

Wallpaper*

Paris Photo 2023: Eva Nielsen puts our impact on the Camargue in dynamic focus

At Paris Photo 2023, 'Insolare' by Eva Nielsen, in collaboration with BMW Art Makers, is a compelling exploration of human impact on the landscape



'Insolare', installation view at Paris Photo 2023
(Image credit: N/A)

Curator Marianne Derrien recalls exploring the Camargue years ago and having the instinct that the changing landscape would lead to a collaboration with her long-time friend, the artist Eva Nielsen. What would come to fruition is 'Insolare' – now showing at Paris Photo 2023, 9-12 November – a dynamic exploration of our impact on the landscape through a hybridised approach, creating an emotive reflection on the disappearance of urban, industrial and natural landscapes.

Eva Nielsen's 'Insolare' at Paris Photo 2023

The works were conceived with the BMW Art Makers programme, which each year supports the creation of an experimental visual arts project in response to current social and environmental issues. First exhibited at the Rencontres d'Arles earlier this year, fittingly the exhibition has been designed to ensure that materials are produced and used as sparingly as possible as the show is reinterpreted for the Paris Photo context.

To walk through the installation is to move between the environmental layers Nielsen and Derrien have created. 'Insolare's layers exist within the artworks as Nielsen overlays images of mosquito nets with overviews of the Camargue's geography and its architecture; layers exist within the installation too, as some works are sheer, others latex, some shine, and others appear to absorb the light through their abstracted forms. As these layers overlap and connect in their metal framework, the incredible complexity of loss in nature is referenced.

Nielsen's dusty bluish greens and rich yellows are reminiscent of many past artists that have been drawn to the Camargue, including Vincent Van Gogh, and serve as a tie to the past while remaining current in the message of environmental concern. Also important is that 'sedimentation' is recognised as significant for both artist and curator, reflecting their grounding intentions and deep intuitive connection to the land.

Nielsen describes the sense of walking and feeling absorbed into the landscape, explaining that the link to ecofeminism's intuitive and non-dominating perspective is present as the works travel 'with' the land.

Other must-sees at Paris Photo 2023 include Webber Gallery's curation of 12 incredible artists; Fellowship's fluid redefinition of the boundaries of image-making and AI; and Offprint showcasing a dizzying number of publishers in the fields of art, architecture, design, humanities and visual culture.



ART SHE SAYS

Eva Nielsen: When Art Interacts with LMVH Artisanal Excellences



In her multimedia practice Franco-Danish artist Eva Nielsen has long explored the everyday role of architecture and its ability to influence our perspectives of reality, and its perception.

We spoke with her before the opening of her two shows in Paris presenting the results of her experience at LVMH Metiers d'Art Residency 2021-2022, a pioneering 6 month art residency program where artists are asked to collaborate with artisans to use and reinvent their special savoir faire involved in the production of all the brand's items at different levels.



Ph. Vincent Ferrane

With the LVMH residency you collaborated with artisans at Tanneries Roux, which is recognized for their exceptional know-how in calf leather tanning and finishing, and Twinpix, a silk printing workshop who has developed an innovative double-sided printing technology in Europe. Can you tell us more about this experience and how this collaboration influenced your work?

It was a very strong experience. First of all the context was really special because I was for almost seven months in the tannery which is situated at the foot of the Vercors. It is a very strong place with a mountain that is both very powerful and linked to a history of resistance in a very strong way. The tannery-called Tannery Roux – in which I was welcomed is a tannery that has 200 years of history and that is also really linked to the history of the territory since it depends on the river called the Isère, which is absolutely necessary for leather work. This was very well received by the teams of craftsmen and I was immediately fascinated by the expert gestures of each one and the metamorphosis at work. At first I was very intimidated by the fact of working on leather but very quickly I was admiring the work of the craftsmen. I decided to work from the scraps and fragments not retained by the craftsmen. Concerning the printing savoir-faire, it was a really impressive experience to see the ability to print on a very delicate textile such as silk and I really benefited from the guidance of the craftsman regarding this work. Quickly I realized that what interested me in this residency was to superimpose very different materials like leather and silk and to make them coincide together in the same composition. Paradoxically, the fact of working with these materials, which are so different, and of painting on them, made me take into account more acutely what it is to work on canvas.

Next for you there's the Lyon Biennial, which is now scheduled to open in September. This year's edition is curated by Sam Bardaouil and Till Fellrath, under the title *manifesto of fragility*. Can you tell us something about the works you're going to present there, and how they will react and relate to the Biennale's main theme?

The title *Manifesto of Fragility* chosen by Sam and Till is both a strong and inspiring one. It made me want to explore the question of vanity but at the same time the principle of construction, of making plans while knowing full well that they can collapse. With this vision I imagined starting from children's constructions made with pieces of wood to also evoke the dizzying fragility of these constructions and their possibility of collapse while preserving the intensity of the desire to do it. Another of my paintings that will be presented at the Biennial is linked to a recurrent obsession in my work: the questioning of the construction of houses, a fragile shelter that responds to my observations of the creation of urban areas. This will be the first time that I will make paintings of such a format.



Eva Nielsen, *Thalweg (1)*, 2021, 210 x 170 cm, Sérigraphie manuelle sur fragments de cuir, Huile et acrylique sur fragments de toile, Organza imprimé

How has your experience been with the Biennial organization and curators?

It's a strong experience to participate in a biennial, because it's above all a collective experience. It's an open discussion with the curators, Sam and Till, who have enormous confidence in the artists, which I appreciated from the very first second of our collaboration. They really trust the artist's vision and do everything to make sure that things can happen. The whole team of the Biennale is greatly involved and are very important helpers in this project.



Moving back to your practice: Your work often focuses around these suburban landscapes, representing elements of a sort of post industrial archeology but always in a utopian and atemporal dimension. Tell us more about what fascinates you in these subjects, and the messages that all your research tries to convey.

There are many things that interest me about working with architectural elements. First of all, it's always interesting to me because I live in the suburbs and I've often had to walk around the city. This peripheral relationship to architecture and the elements has been a constant source of inspiration for years. I have also noticed that the peripheral urban landscape is in constant mutation, constantly changing the notion of city limits. On the other hand, my feelings when crossing the urban landscape is not that of a geographer or a documentarian. It is as a painter that I perceive these views and that I transcribe them within my compositions. Architectural fragments are incorporated into the compositions

linked to other views, sometimes linked to other geographies. I am sensitive to the fact that the viewer cannot really situate these spaces and is in a form of dream-like turmoil when faced with the paintings. It can evoke familiar places but there remains a part of doubt. This doubt is constitutive of my work and this is the reason why I mix and hybridize different techniques in order to add confusion on the process linked to the making of the painting.



Eva Nielsen, *Intarsia*, Exhibition view – Courtesy the artist and Galerie Jousse Entreprise.

Can you walk us through your artistic process? Which is the source of inspiration for these images?

My working process is linked to a multitude of layers and moments of painting. This confusion I mentioned earlier is something I maintain. That's why I also play with the different techniques so that you can't really understand or know how the painting came about. Sometimes I'll screen print first and then paint layer after layer over the screen print by a masking system. Sometimes I will take and then screen print successive fragments to alter the first image. What interests me the most is the question of alchemy and the porosity or otherwise of materials. In terms of my working process, I would say that an important element is the fact that I work directly on the ground, which allows me to accentuate the disturbance of perception in the visual experimentation that I have with the painting.



Eva Nielsen, *Scope (4)*, 2021, 180 x 125 cm, Huile, acrylique, encre de chine sur toile, Organza imprimé

Some of the most recent works feature much more brighter gradients. In some sunset/sunrise lights erupt into these apocalyptic scenes, overturning them in another type of vision. What inspired this turn?

I have always been obsessed by the question of the horizon, which has the great characteristic of constantly evading the gaze and whose physical presence is both tangible and completely unattainable. Living on the periphery, the notion of the horizon is such that there is perpetually something between oneself and this infinity. The experience of the pure horizon is extremely rare. A lot of the painters I'm interested in have been towards a sunset or sunrise chromatic range like Caspar Friedrich or Agnes Felton. It is particularly interesting because it raises pictorial, physical, metaphysical and spatial questions. The fact of having introduced this chromatic range allowed me to accentuate the break with the serigraphy frame and at the same time to open another axis in the interpretation of my paintings.

ARTFORUM



Eva Nielsen, *Dondal*, 2016, acrylic, india ink, screen print on canvas, 75 x 55".

ISTANBUL

Eva Nielsen

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In his book *Berlin Childhood Around 1900* (1950), Walter Benjamin recounts loggias from his childhood as places where “space and time come into their own and find each other.” The liminal space that these loggias occupy in Benjamin’s mind seem to provide both the maneuvering area and the impetus for the coagulation of space and time. Through cross-media experimentation with oil, acrylic, printing, and india ink, Eva Nielsen’s depictions of landscapes, ruins, and Parisian suburbia make time materialize, only to stop it in its tracks with her show of “New Paintings.”

For instance, in *Lucite*, 2015, a single-story house and its columned patio can be seen as if you’re seeing it through a net being pulled in different directions. As the pattern is screen-printed, the painting manifests an illusion-breaking flatness where the net appears to fold onto itself. An ambiguous sense of time prevails. The identically titled diptych, also from 2015, divides a similarly obstructed yet slightly more distant view of the same house into halves, with an empty deck chair in partial shade. By splitting the bucolic scene, surprising undertones of doom and disintegration arise. A semblance of motion invades the picture plane in *Dondal*, 2016, due to the moiré effect achieved by repeated printing. With no narrative agenda in sight, the artist weaves an interior with large windows into its leafy exterior through strategic reflections. Marcel Duchamp’s *Sad Young Man on a Train*, 1911–12, appears to have finally arrived at his destination, but Nielsen keeps going.

— Gökcan Demirkazık

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