



Eva Nielsen, *Reversal 4*, 2022, oil, acrylic and silkscreen ink on canvas, 290 x 190 cm (diptych).
Courtesy of THE PILL® and the Artist.

THE PILL® is pleased to announce Eva Nielsen's solo show INTARSIA III this spring in Istanbul. The artist's third exhibition at the gallery gathers recent works spanning architectural vanities exhibited at the Lyon Biennale, new media such as digital and silkscreen prints on canvas, leather, silk and paper. The exhibition precedes her award-winning presentation at the upcoming Rencontres d'Arles in France in July 2023.

Nielsen's new paintings offer visions of architecture, peripheral memories and transient human figures alongside worn out images of the countryside and secondary homes reminiscent of suburban promises caught in a dynamic of indeterminacy. Taking its title from a knitting and marquetry method used to inlay different fields of colors on a flat surface, the exhibition emphasizes the multiplicity of interwoven imagery and techniques in the artist's most recent work. An additional layer of print on fabric - at times organza, and others, leather - is stretched onto the canvas, echoing the silk screen technique at the ground layer and augmenting the textility of painting. 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.

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In his text titled *Strange and Familiar Beauty* written for this exhibition, art historian and critic Barry Schwabsky insists on the “sculptural” quality of Nielsen’s work, suspended between motion and stillness, where the central figure is the animate artefact and the human figure is but a passing shadow : “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 (...) 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.”

Nielsen’s work embodies at once cinematic, architectural and geological layers, holding multiple potential narratives and temporalities. Her paintings operate as metaphors for a topography of memory caught between fiction and materially inscribed traces. 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.

Eva Nielsen’s upcoming and recent solo exhibitions include *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). Recent group exhibitions include *Manifesto of Fragility* - 16th Lyon Biennial (2022); *Horizons*, 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) and *Recto-Verso #2*, Fondation Louis Vuitton (Paris, 2018); among others.

The artist has been consistently recognized through various 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/Thaddeus 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.