

EVA NIELSEN





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.

Barry Schwabsky, *Strange and Familiar Beauty*
essay written for the exhibition *Intarsia* (2023)







Rift, 2025
Musée d'Art Moderne, Paris



Rift, 2025
300 x 370 cm
Huile, acrylique et sérigraphie sur toile
Oil, acrylic and silkscreen on canvas

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. ■



Rift, 2025
Musée d'Art Moderne, Paris



Opsine
 2025, 64 x 74 cm
 Acrylique, encre et latex sur toile
 Acrylic, ink, latex on canvas

Slikke
 2025, 180 x 130 cm
 Acrylique, encre, organza sur toile
 Acrylic, ink and organza on canvas





Rift, 2025
Musée d'Art Moderne, Paris



Rift, 2025
Musée d'Art Moderne, Paris



Aster, 2025
Fondation Hermès, Bruxelles



Doline III, 2023

Huile, acrylique et sérigraphie sur toile

Oil, acrylic and silkscreen on canvas

Exhibition view, Musée Louvre-Lens



Limestone, 2024
Exhibition view, Peter Kilchmann, Zurich



Limestone, 2024
Exhibition view, Peter Kilchmann, Zurich

A landscape of experience emerges, duplicates and echoes in each of the works. Both photographic and pictorial, the works incarnate this here-and-elsewhere, ever traversed by change, to the point of disappearance for some areas of land. Blurring the lines between media, art practices and motifs, Insolare presents the sedimentation of solar and liquid landscapes (...) Interweaving ancient and postmodern narratives, this mental map sees the artist transforming and imagining a panorama of multiple landscapes with superimposed contemporary and mythological geological strata.

Symptom or ghost of human infrastructures, the large expanses and closed, delimited spaces let invisible forces and energy rise to the surface (...) Faced with these phenomena and natural forces, drought and rising water, living zones circulate and move in the work of Eva Nielsen, through overlaying silk screen 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.

Marianne Derrien

Un paysage d'expériences en émerge, se dédouble et résonne avec chacune des œuvres. Photographiques et picturales, elles incarnent un ici et ailleurs constamment traversés par les mutations jusqu'à la disparition de certaines terres. Floutant les frontières entre les médiums, les pratiques et les motifs, Insolare procède à une mise en image de la sédimentation des paysages solaires et liquides (...) A travers cette carte mentale, Eva Nielsen transforme et imagine un panorama constitué de plusieurs paysages où se superposent strates géologiques contemporaines et mythologiques entrelacées de récits, antiques et postmodernistes.

Symptômes ou fantômes des infrastructures humaines, de grandes étendues ainsi que des espaces fermés ou quadrillés font ressurgir à la surface des forces et des énergies invisibles (...) Face à l'intensité des phénomènes et des forces naturelles, entre sécheresse et montée des eaux, les zones vivantes circulent et migrent dans les œuvres d'Eva Nielsen à travers des superpositions d'images sérigraphiées et de peintures offrant une vision fragmentée de ces territoires. Des effets translucides de matières apparaissent par l'hybridation de techniques d'impression ou par des couches d'images déposées les unes après les autres lors des différents déplacements effectués par l'artiste.

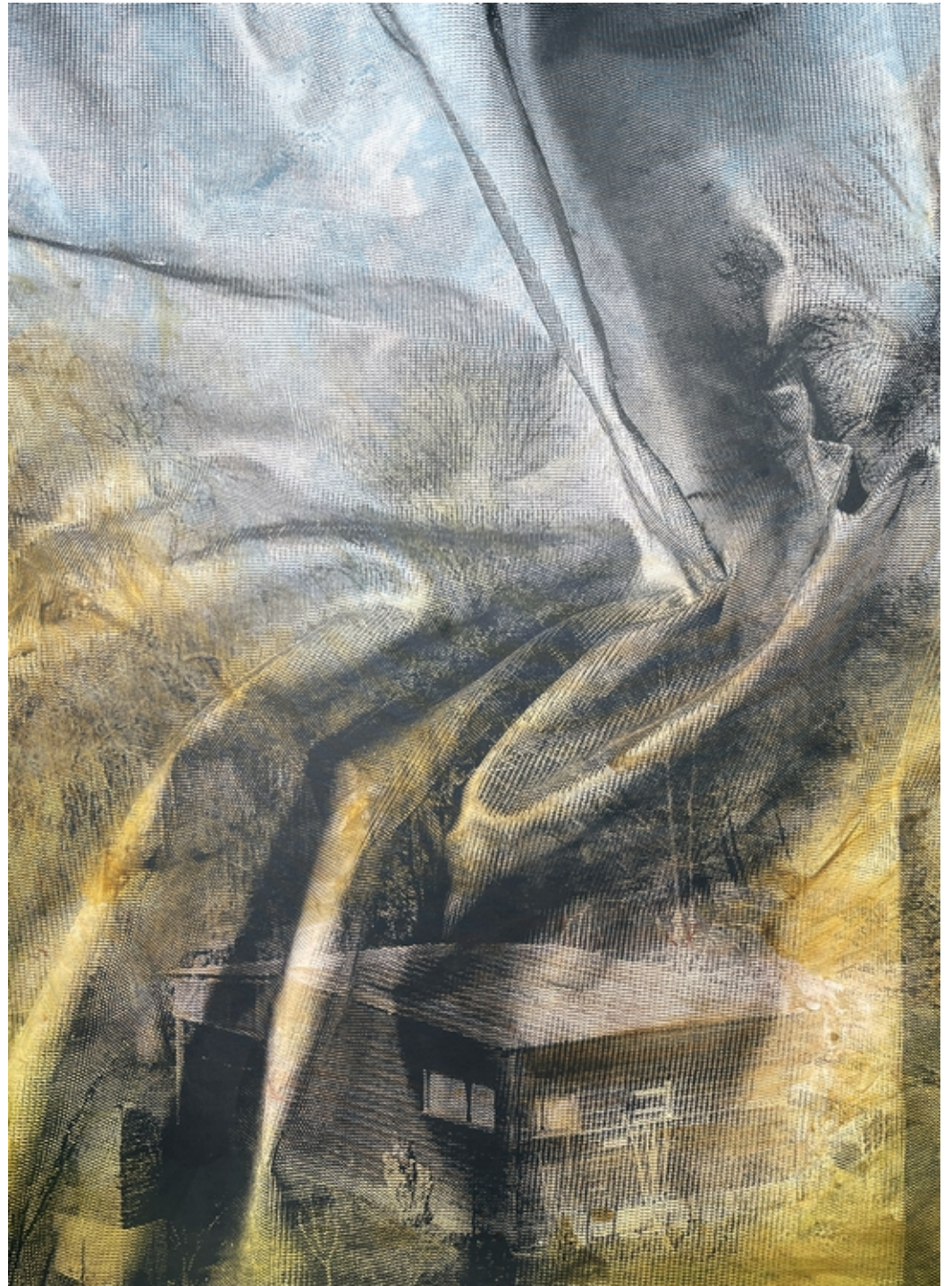


Insolare, 2025
Exhibition view, Three Shadows Photography center, Xiamen, China



Insula
 2023, 70 x 50 cm
 Acrylique, encre et organza sur toile
 Acrylic, ink, organza on canvas

Lucite (They II)
 2023, 190 x 140 cm
 Acrylique, encre et impression sur toile
 Acrylic, ink and print on canvas



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 Nielson 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.

Sophie Gladstone, *Wallpaper*

Lucite (They III)

2023, 190 x 140 cm

Acrylique, encre et impression sur toile

Acryli, ink and print on canvas





Insolare, 2023
Exhibition view, Les Rencontres d'Arles



Insolare, 2023
Exhibition view, Les Rencontres d'Arles



Dilluvium II

2023, 190 x 140 cm

Acrylique, encre, sérigraphie et organza sur toile

Acrylic, ink, silkscreen and organza silk on canvas

Insolare

2023, 190 x 140 cm

Huile et latex sur toile

Oil and latex on canvas





Insula III
2024, 80 x 60 cm
Acrylique, encre et organza sur toile
Acrylic, ink, organza on canvas

Un paysage d'expériences en émerge, se dédouble et résonne avec chacune des œuvres. Photographiques et picturales, elles incarnent un ici et ailleurs constamment traversés par les mutations jusqu'à la disparition de certaines terres. Floutant les frontières entre les médiums, les pratiques et les motifs, Insolare procède à une mise en image de la sédimentation des paysages solaires et liquides (...)

A travers cette carte mentale, Eva Nielsen transforme et imagine un panorama constitué de plusieurs paysages où se superposent strates géologiques contemporaines et mythologiques entrelacées de récits, antiques et postmodernistes.

Symptômes ou fantômes des infrastructures humaines, de grandes étendues ainsi que des espaces fermés ou quadrillés font ressurgir à la surface des forces et des énergies invisibles (...) Face à l'intensité des phénomènes et des forces naturelles, entre sécheresse et montée des eaux, les zones vivantes circulent et migrent dans les œuvres d'Eva Nielsen à travers des superpositions d'images sérigraphiées et de peintures offrant une vision fragmentée de ces territoires. Des effets translucides de matières apparaissent par l'hybridation de techniques d'impression ou par des couches d'images déposées les unes après les autres lors des différents déplacements effectués par l'artiste.

A landscape of experience emerges, duplicates and echoes in each of the works. Both photographic and pictorial, the works incarnate this here-and-elsewhere, ever traversed by change, to the point of disappearance for some areas of land. Blurring the lines between media, art practices and motifs, Insolare presents the sedimentation of solar and liquid landscapes (...) Interweaving ancient and postmodern narratives, this mental map sees the artist transforming and imagining a panorama of multiple landscapes with superimposed contemporary and mythological geological strata.

Symptom or ghost of human infrastructures, the large expanses and closed, delimited spaces let invisible forces and energy rise to the surface (...) Faced with these phenomena and natural forces, drought and rising water, living zones circulate and move in the work of Eva Nielsen, through overlaying silk screen 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.

Marianne Derrien
Essay for *Insolare*, Les Rencontres d'Arles



Alluvion, 2025
Exhibition view, Fondation Bullukian

Estrand
2025, 180 x 130 cm
Huile et latex sur toile
Oil and latex on canvas





Dilluvium III

2025, 60 x 80 cm

Acrylique, encre, sérigraphie et latex sur toile

Acrylic, ink, silkscreen and latex on canvas

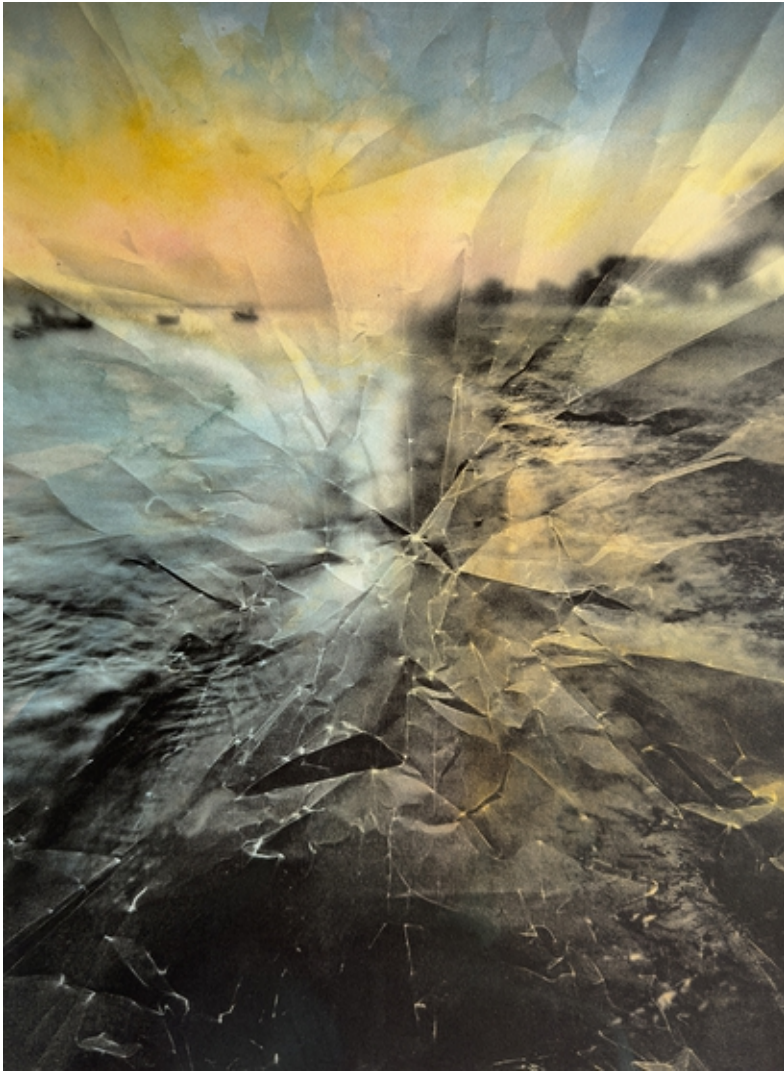
Quasar

2020, 200 x 150 cm

Huile, acrylique et sérigraphie sur toile

Oil, acrylic and silkscreen on canvas





Estrand
2024, 50 x 40 cm
Encre, acrylique et sérigraphie sur papier
Ink, acrylic and silkscreen on canvas

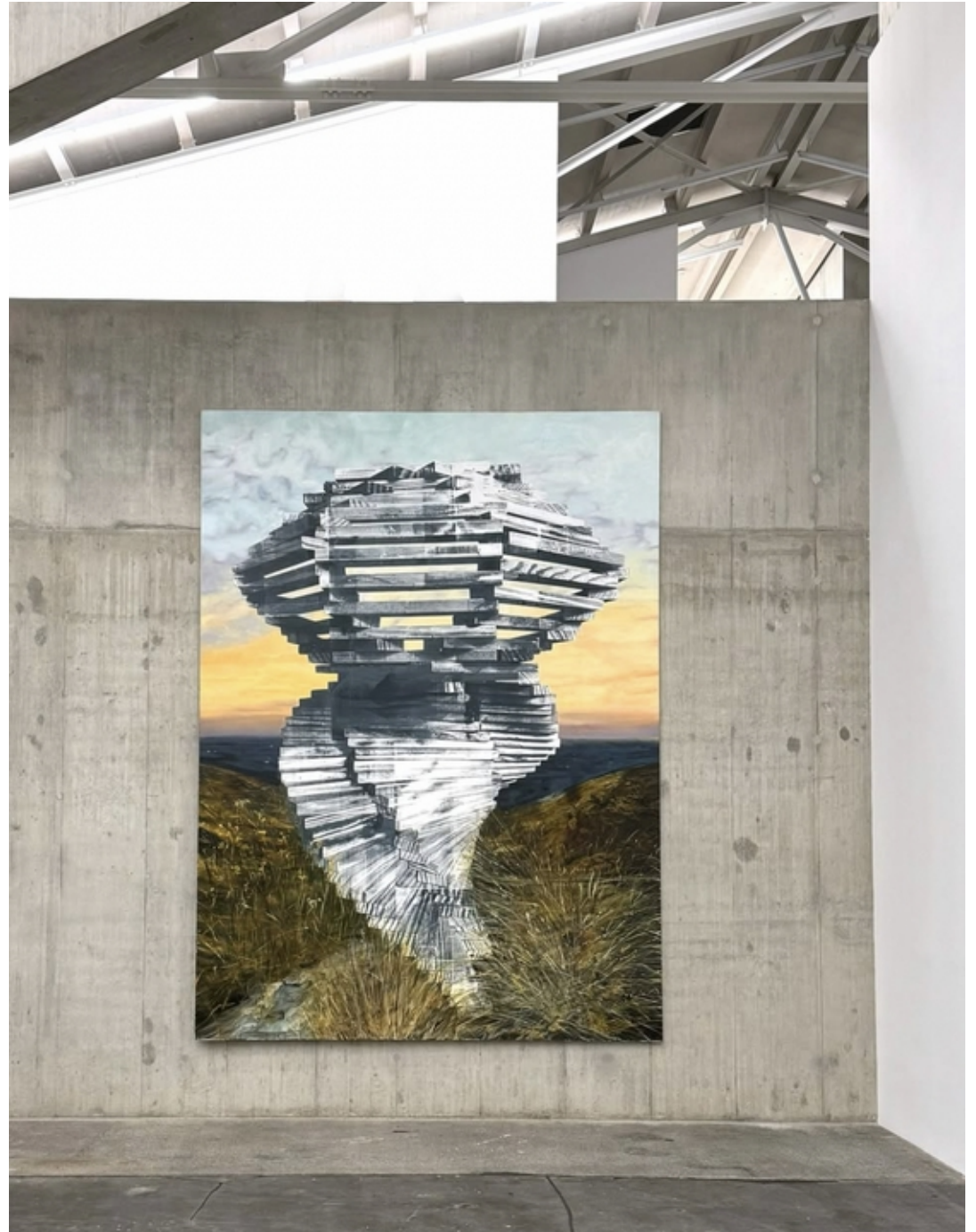


Estrand
2024, 50 x 40 cm
Encre, acrylique et sérigraphie sur papier
Ink, acrylic and silkscreen on canvas

Dans ses oeuvres, qui lient les techniques de la peinture et de la sérigraphie, Eva Nielsen représente des territoires intermédiaires, qui n'apparaissent qu'entre les interstices d'une nature abandonnée et des sites industriels désaffectés. Inspirée par les espaces des anciennes Usines Fagor, elle réalise trois toiles sur une impression murale monumentale aux motifs de traces de pinceaux. Par un jeu de succession de plans, qui rappelle la constitution par sédimentation des villes, elle transforme des territoires périphériques en d'étranges constructions oniriques. Représentant une maison sur le point de s'écrouler, une construction faite de multiples fragments et deux « regards » (des dispositifs permettant de surveiller l'état des canalisations souterraines), ses oeuvres proposent une vision renouvelée de la fragilité du monde contemporain.

In her work, which combines the techniques of painting and silkscreening, Eva Nielsen represents in-between territories that appear only in the interstices of abandoned nature and derelict industrial sites. Inspired by the spaces of the former Fagor Factories, she has made three monumental wall-mounted canvases, printed with brush-mark patterns. Playing with a succession of planes, reminiscent of how cities form through sedimentation, she has transformed outskirts into strange dreamlike constructions. These three pieces – depicting a house on the verge of collapse, a construction formed of multiple fragments, and two manholes (allowing the condition of the underground pipework to be observed) – offer a renewed vision of the fragility of our contemporary world.

Sam Bardouil & Till Felrath



In Between, 2024
Exhibition view, Kunsthaus Baselland



Polhodie

2024, 190 x 230 cm

Huile, acrylique et sérigraphie sur toile

Oil, acrylic and silkscreen on canvas



Dipolar
2024, 190 x 230 cm
Huile, acrylique et sérigraphie sur toile
Oil, acrylic and silkscreen on canvas



Instarsia III, 2023
Exhibition view, The Pill, Istanbul



Instarsia III, 2023
Exhibition view, The Pill, Istanbul



Insula IV

2024, 70 x 50 cm

Acrylique, encre, sérigraphie et organza sur toile
Acrylic, ink, silkscreen and organza silk on canvas

Scope VII

2023, 180 x 130 cm

Acrylique, encre, sérigraphie et organza sur toile
Acrylic, ink, silkscreen and organza silk on canvas



Scope VIII
2021, 180 x 130 cm
Acrylique, encre, sérigraphie et organza sur toile
Acrylic, ink, silkscreen and organza silk on canvas



Floutant les frontières entre les médiums, les pratiques et les motifs, Eva Nielsen altère la lisibilité et procède à une anatomie de la dévastation du paysage urbain. Avec un principe de construction et de déconstruction, sa peinture nous informe sur le déclin économique et l'exode qui ont entraîné l'abandon de nombreux bâtiments. C'est à travers son regard sur cet héritage urbain moderniste et postmoderniste, entre préservation et disparition, symptômes ou fantômes d'une infrastructure urbaine vieillissante, qu'elle façonne un kaléidoscope d'images et d'associations libres qui réapparaissent entre les plis de ses œuvres. Tout peut se régénérer, se recycler, se revivifier, se diversifier. Ici ou là, c'est le temps d'une opération d'urbanisme mettant en avant les durées de l'architecture, un temps vécu et ressenti qui nous fait partager l'évolution créatrice d'une ville comme un être vivant qui raconte sa vie et non son histoire. Les entrailles de l'architecture révèlent des couches sociales par la façade des bâtiments. Surgissent à leur surface des forces inconnues et des énergies : des trous, des creux et des pleins, des f bus et des nets, des creux qui sont des pleins, des espaces vides. Aussi, la lumière, l'air passent à travers ces architectures-villes-paysages. Un sentiment d'inachevé, comme dans un rêve, devient palpable par cette prise directe avec l'accélération de la transformation des villes. Tel un collage cubiste, des temps multiples se rencontrent et se juxtaposent en formes planes et mixtes qui imposent leur matérialité.

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.

Picturale pastorale, celle qui relie les sources.

Marianne Derrien



Instarsia, 2022
Exhibition view, Forma, LVMH Métiers d'Art



Instarsia, 2022
Exhibition view, Forma, LVMH Métiers d'Art

Scope VIII
2021, 180 x 130 cm
Acrylique, encre, sérigraphie et organza sur toile
Acrylic, ink, silkscreen and organza silk on canvas





Chemical Milling

2021, 73 x 63 cm

Acrylique, encre et sérigraphie sur cuir

Acrylic, ink and silkscreen on leather

Scope VII

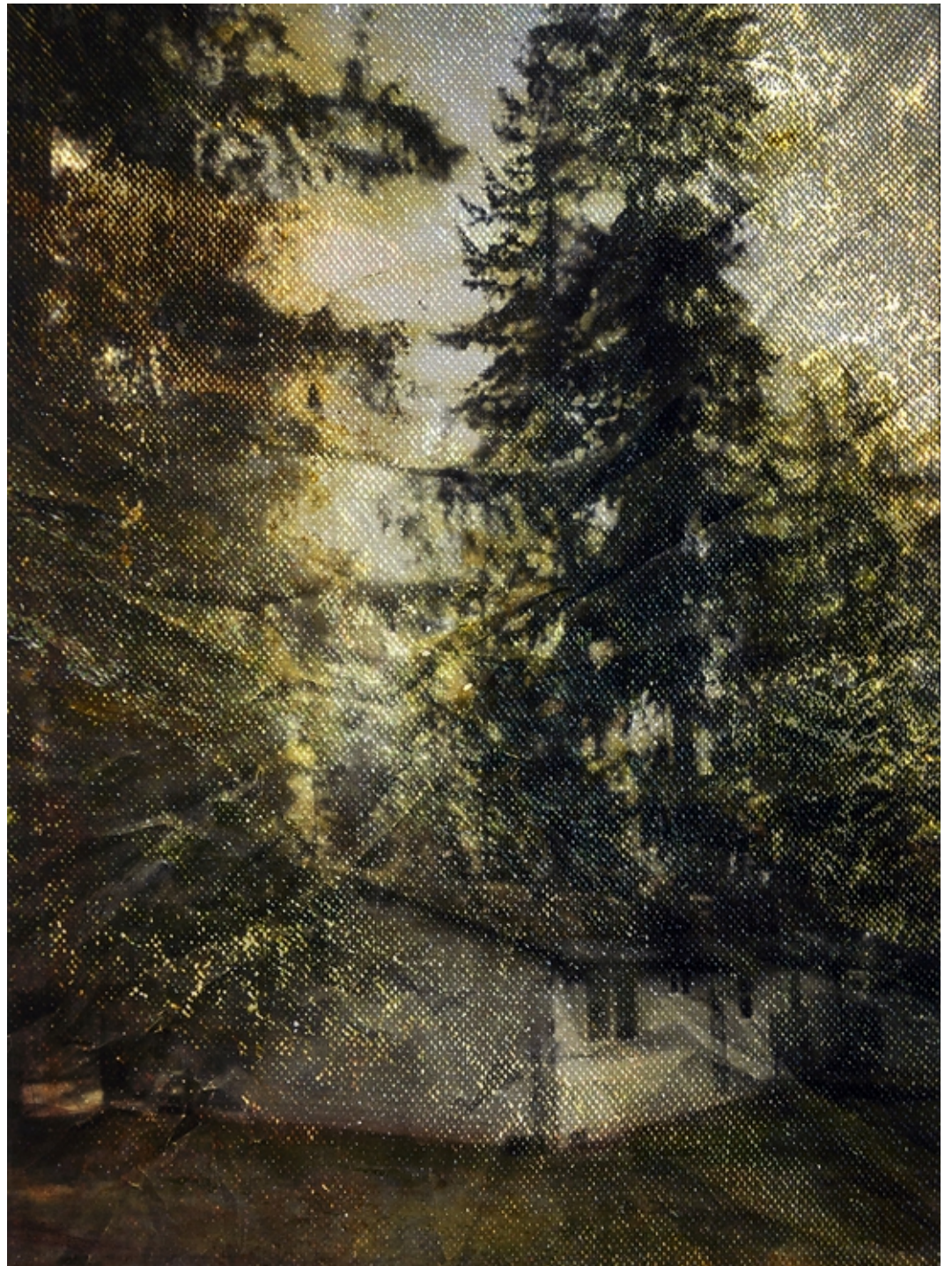
2023, 180 x 130 cm

Acrylique, encre, sérigraphie et organza sur toile

Acrylic, ink, silkscreen and organza silk on canvas



Scope VIII
2021, 190 x 140 cm
Acrylique, encre, sérigraphie et organza sur toile
Acrylic, ink, silkscreen and organza silk on canvas



Chemical Milling
2021, 71 x 65 cm
Acrylique, encre et sérigraphie sur cuir
Acrylic, ink and silkscreen on leather





Chemical Milling

2021, 75 x 60 cm

Acrylique, encre et sérigraphie sur cuir

Acrylic, ink and silkscreen on leather

Scope VII

2023, 180 x 130 cm

Acrylique, encre, sérigraphie et organza sur toile

Acrylic, ink, silkscreen and organza silk on canvas





Exhibition view, Manifesto of Fragility, Biennale de Lyon 2022



Exhibition view, Manifesto of Fragility, Biennale de Lyon 2022

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 latitude, 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, frères 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.

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: scopical 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.



Zamak III

2021, 190 x 230 cm

Huile, acrylique et sérigraphie sur toile

Oil, acrylic and silkscreen on canvas



Exhibition view, Horizons, 2022, Fondation Ricard



Scope VII
2023, 180 x 130 cm
Acrylique, encre, sérigraphie et organza sur toile
Acrylic, ink, silkscreen and organza silk on canvas



Exhibition view, Horizontes, 2022, Fondation Ricard

Decaradian
2019, 200 x 170 cm
Oil, acrylic and silkscreen on canvas



Quasar II
2021, 200 x 170 cm
Huile, acrylique et sérigraphie sur toile
Oil, acrylic and silkscreen on canvas





Born in 1983, Eva Nielsen received his MA from the School of Beaux-Arts in Paris in 2009 and a bursary to study in Central Saint Martins (2008). Her work has been exhibited at public institutions including Mac/Val, France ; LACE (Los Angeles) ; Plataforma Revolver, Portugal ; BNKR, Munich ; Perm Museum ; Kunsthall Charlottenborg, Denmark ; Palais Pisztor, Bratislava. Nielsen was the 2009 recipient of the Prix des Amis des Beaux-Arts Prize and in 2014 of the Art Collector Prize. Her work has been reviewed in Frieze, Artforum, Financial Times, The Guardian, Fisheye, ArtNews, Telerama, Kunstbeeld, Le Monde... Her work is featured in numerous public and private collections including the Mac/Val, Museum of Rochechouart, FRAC Auvergne, Beaux-arts of Paris, The Fiminco Foundation, MOCA (Los Angeles). In 2021, Eva Nielsen was the laureate of the LVMH Métiers d'Arts prize. In 2022, she is nominated for the 23rd Fondation Pernod Ricard Prize "Horizons" and her work is included in the 16th Lyon Biennale of Contemporary Art: Manifesto of Fragility. In 2023, she is the laureate with Marianne Derrien of the BMW Art Makers Prize. In 2025, She will have a double solo show in Bullukian Foundation and in the Abbey of Fontevraud. The same year, she has a solo show in Fondation Hermès in Bruxelles. In 2025, She is nominated for the Marcel Duchamp Prize. Her work is represented by The Pill (Istanbul/Paris) and Peter Kilchmann (Zürich/Paris).