

Eva Nielsen

Location: Hotel Bellevue-Terminus, Erlen Saal

When we look back, we think of our lives as being as tidy as a family album. Here is the photo from when we started school, the one next to it was taken after graduation, this one was taken on a milestone birthday and that one was taken on our first trip together with a boyfriend or girlfriend. Epic, kind of. The fact that at the same time a lot of other things were going on—forget it. Eva Nielsen often uses family photos or shots taken in her studio or on forays through wastelands and non-places. But her photographs are more casual than narrative, everything seems to be in flux. They appear to be a permeable membrane.

Nielsen combines her fundamental interest in transitions with a technique based on multiple layers. Works such as *Insula I*, *Lucite*, *Lucite (They IV)* and *Phosphène* are hybrids between painting, photography and silkscreen. Veils that cast folds, but also grids lie like a fine mist on the motifs, concealing something and connecting something. The French-Danish artist herself sees the canvas as a skin that allows things to appear and disappear. Nielsen often goes to the edges, to the transitions between city and village, water and land. These are places from which we can learn to dispense with fixed boundaries. The loss of time and space may seem a little unsettling, but Nielsen's pictures are utopias of openness.

Eva Nielsen was born in Les Lilas, France, in 1983 and lives and works in Paris, France. She studied in Paris and London, Great Britain. Her work has been exhibited at the Green Family Art Foundation, Dallas, USA (2023), the Musée d'Art moderne et contemporain, Sables-d'Olonne, France (2023), the FRAC Auvergne, Clermont Ferrand, France (2022), the Fondation Thalie, Brussels, Belgium (2021), and Le Point Commun, Annecy, France (2020), among others.

Further information: eva-nielsen.com