

Rasmus Nilausen

Eye Dialect

team (gallery, inc.)

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24 January – 02 March 2019

83 Grand Street

Team (gallery, inc.) is pleased to present the American debut of Danish-born, Barcelona-based artist Rasmus Nilausen. Entitled *Eye Dialect*, this exhibition of new paintings will run from from 24 January through 02 March 2019. The gallery is located at 83 Grand Street in New York, cross streets Wooster and Greene, on the ground floor.

Rasmus Nilausen's appetite for linguistic sleight of hand is evident in his playful dissections of the nature of painterly representation and authorship. The self-aware and irreverent works in *Eye Dialect* provoke a consideration of the ontological quality of studying a painting that is studying itself, unraveling the psychology of the relationship between viewer, author and artwork. Nilausen uses a thin application of paint and careful calibration of opacity and transparency to describe and dematerialize, suspending forms and surface between objecthood and mirage. In *Reflex Edit*, for example, a pair of disembodied hands present a monumental slab or tome; however, its substantive heft and depth is called into question by wispy edges and the ".docx" rendered on an upper corner. This blank slate could be either a digital figment or marble slab proffered for inscription with hammer and chisel, but

the ambiguity of its material presence suggests that the medium itself, not the content it awaits, is the subject.

Nilausen repeats motifs across works as acts of external or self-referential quotation rather than reproduction. This process is not imitative but iterative; repeating a simple function to generate increasing complexity. *Saliva* is a satirical fetishization of painting, a field of washy Robin's-egg-blue brushstrokes whose contours the artist has transformed into wagging or lapping tongues. Outlining the gestural brushwork, Nilausen makes of the exigent and intuitive a rehearsed performance now fixed in place. This Lichtenstein-esque treatment plays with artifice and authorship, and hones in on the temporal conditions of the painting's existence. In another picture, these animating outlines are performed on a ground of luxurious, golden brushstrokes. A ghostly sheet of blank paper hovers over the glowing ground, and two opposing chevrons and an ellipsis are rendered in a nocturnal blue. The title of this painting is *Dorian's Dream*; assuming Dorian's surname to be Gray, we can surmise the dream is of beauty untarnished by time. Wilde's novel is a fitting work for examining

aesthetics and representation, and Nilausen further employs it as the self-referential metaphor Wilde intended; the inescapable narcissism of creation, be it as a painter, playwright, or parent, is the impulse to create that which will outlast you.

Body language is our most intuitive and ambiguous means of conveying information, though language may be somewhat of a misnomer since it is not governed by grammar or reliant on signs. *Eye Dialect* sits somewhere between a sign and body language, embracing immediate perception yet deeply ingrained in the mechanics and symbols of language and mediums of expression. The punctuation and letters that populate *Eye Dialect* are enigmatic and corporeal characters rather than glyphs, and appear acutely self-aware, perhaps as a natural result of their expressive capacity. The bipedal brackets or side-eye glance of anthropomorphized quotation marks exemplify this conflation of an individual with the mechanics of language, the manner in which identity suffuses or fuses with our method of expression. The reappearance of the tongue – a homonym for language – further emphasizes the personal and physical roots of

communication. Language, in Nilausen's adopted home of Catalunya, remains fraught with social, cultural, and historical politics; sense of self, sense of place, self expression and formulation of place are all enmeshed in an individual's choice of idiom. And, regardless of one's choice, it is repeatedly offset against an antagonized and antagonizing other.

Nilausen has had numerous one-person shows both in Madrid and in Barcelona. He has also had solos in Amsterdam, Copenhagen and Nuremberg. Although he has been included in numerous group shows across Europe, this is his first showing in the United States.

Gallery hours are Tuesday through Saturday, 10am to 6pm. For further information and/or photographs, please call 212 279 9219.



Rasmus Nilausen
Signorina Buonasera, 2018
oil on linen
77 x 51 inches, 195 x 130 cm



Rasmus Nilausen
Dorian's Dream, 2018
oil on linen
63 x 52 inches, 160 x 130 cm





Rasmus Nilausen
Saliva, 2018
oil on linen
46 x 35 inches, 116 x 89 cm



Rasmus Nilausen
Reflex Edit, 2018
oil on linen
79 x 63 inches, 200 x 160 cm





Rasmus Nilausen
Tiziano Said, 2018
oil on linen
79 x 63 inches, 200 x 160 cm





Rasmus Nilausen
On Writing II, 2018
oil on linen
16 x 12 inches, 40 x 30 cm



Rasmus Nilausen
i is for idiolect, 2018
oil on linen
79 x 63 inches, 200 x 160 cm





Rasmus Nilausen
Ghost Writer, 2018
oil on linen
57 x 45 inches, 146 x 114 cm





Installation view: *Eye Dialect*, 2019, team (gallery, inc.), 83 Grand St, NY, NY, 10013



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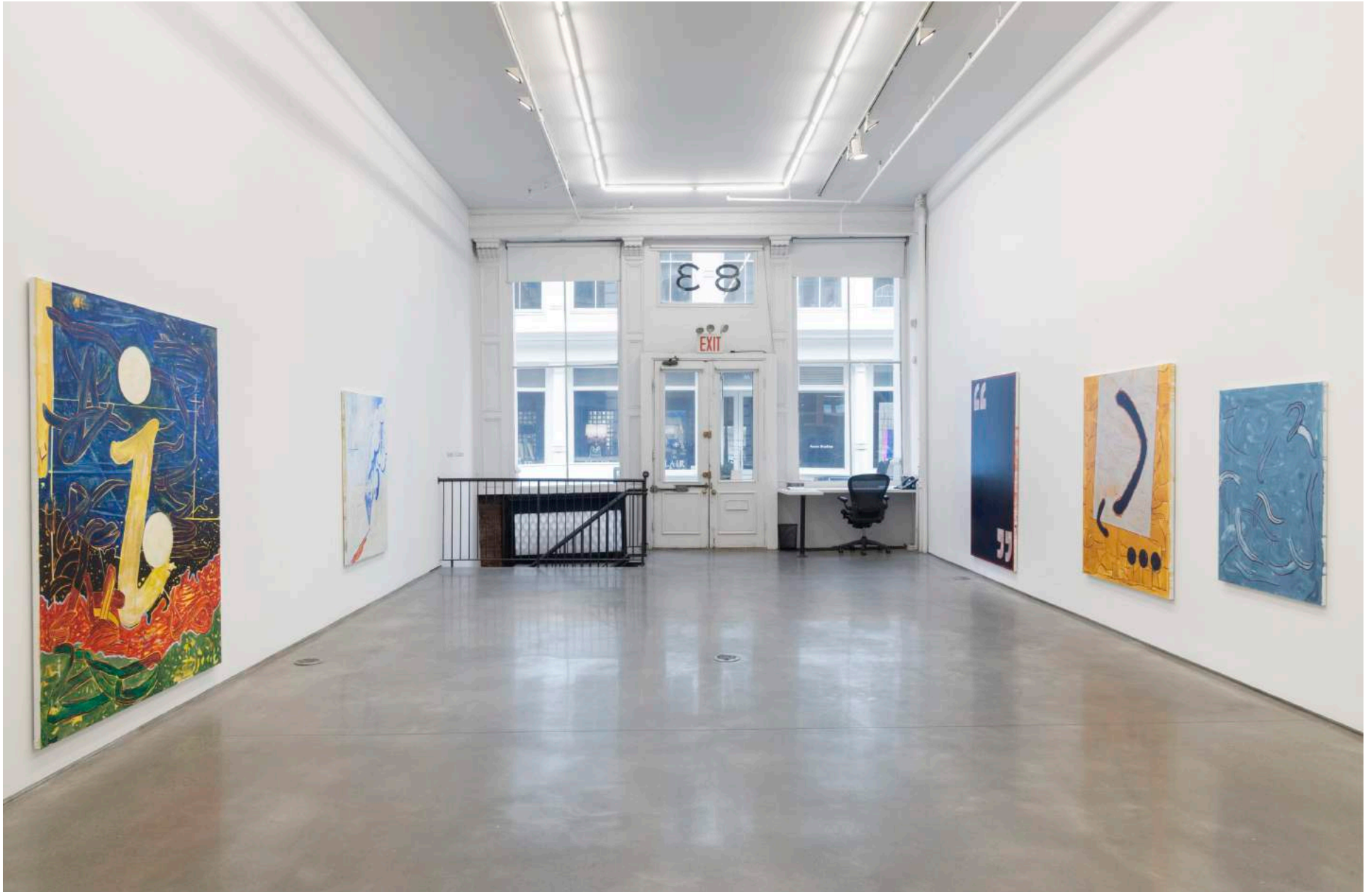
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Rasmus Nilausen

Education:

Jan van Eyck Academie, Maastricht, The Netherlands

MA Fine Art (Distinction), Chelsea College of Art and Design, UAL, UK

BA Fine Art, Faculty of Fine Art, Universitat de Barcelona, Spain

Solo shows:

2018

Idiolect, Not To Be Confused With Eye Dialect, **garcía | galería**, Madrid, Spain

A Three Sided Coin, **Plat**, Amsterdam, The Netherlands

2015

Vera Icon, Collaboration with Pere Llobera curated by Latitudes for Barcelona Gallery Weekend as part of Compositions, **The garden of La Central del Rav-al**, Barcelona, Spain

The Looks. The Lux, **Estrany-De la Mota**, Barcelona, Spain

2014

Salvatore, **Tranen**, Copenhagen, Denmark

Read The Image, **garcía | galería**, Madrid, Spain

Parergon, curated by Frederic Montornes, **Fundació Suñol**, Barcelona, Spain

2013

Still, **garcía | galería**, Madrid, Spain

2012

[Rhopos], **sis galeria**, Sabadell, Spain

Sisyphus, Rhopography and a Headless Chicken, **La Capella**, Barcelona, Spain

The Beautiful Perversion, **Galerie Sturm**, Nuremberg, Germany

Group shows:

2018

Open Studios, **Van Eyck Academie**, Maastricht, The Netherlands

Accrochage — Accrochage, curated by Moritz Küng, **Estrany-De La Mota**, Barcelona, Spain

As I took her arm she stared through my face at the dark branches of the trees over my head, Organised by Michael Lawton, **Yellow**, Varese, Italy

"I never thought I'd need so many people", **garcía | galería**, Madrid, Spain

The Uncanny String, Curated by Huib Haye van der Werf, **Van Eyck Academie**, Maastricht, The Netherlands
Tales of an ocean, curated by Aukje Lepoutre Ravn, **La Mar De Músicas**, Cartagena, Spain

2017

Displays of Affection II: Imaginar el futuro, **Estrany-De La Mota**, Barcelona, Spain
Displays of Affection I: Cartografiar la memoria, **Estrany-De La Mota**, Barcelona, Spain

2016

SE IN UN'ISOLA C'È UN GRAN SASSO NERO, Curated by Elisa Troiano, **CRIPTA747**, Turin, Italy
Lenguajes, **L21**, Palma, Spain
The level of abstraction in real life has been declining, **Central Slovakian Gallery**, Banska Bystrica, Slovakia

2015

Tofu Absorbs Flavour, a project by Daniel Jacoby and Gerard Ortin, **SABOT**, Cluj-Napoca, Rumania
La mula y la fea, **Estrany-De La Mota**, Barcelona, Spain
Form is what happens, Curated by Anna-Lena Werner, Archiv Massiv, **Baumwollspinnerei**, Leipzig, Germany

2014

Relat de belles coses falses, **Arts Santa Monica**, Barcelona, Spain

2013

FACTOTUM, **Fundació Antoni Tàpies**, Barcelona, Spain
Relat de belles coses falses, **Centre d'Art Lo Pati**, Amposta, Spain

2012

Octave, **The Chisenhale Gallery**, London, UK
Los Inmutables, **DAFO Projectes**, Lleida, Spain
3 Under 40, **Galería Marlborough**, Barcelona, Spain

2011

New Contemporaries, **Institute of Contemporary Arts (ICA)**, London, UK — traveled to **Site Gallery** and **S1 Artspace**, Sheffield, UK
MA Show, **Chelsea College of Art and Design**, London, UK
Chelsea Salon Series, **The Chisenhale Gallery**, UK

2010

Sense títol, **àngels barcelona**, Barcelona, Spain

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Rasmus Nilausen

García Galería, Madrid, Spain

BY MAX ANDREWS
REVIEW - 15 DEC 2014

Rasmus Nilausen, *The Storm*, 2014, oil on canvas, 130 x 97 cm



In one of the first stories about realism in art, Pliny the Elder's proto-encyclopedia, *The Natural History* (77–79 CE), tells of the rivalry five centuries earlier between Zeuxis of Heraclea and his contemporary, Parrhasius. The Greek paint-off that ensued resulted in a depiction of grapes by Zeuxis that was so exquisitely life-like that birds were lured to the picture. Yet Parrhasius triumphed when he asked his rival to unveil his painting: Zeuxis realized too late that the curtain itself was a painted image. Denmark-born, Barcelona-based Rasmus Nilausen delights in alluding to such parables, yet the 14 paintings in 'Read the Image', his second solo show in Madrid, bring with them none of the gratuitous windbagery that can result from contemporary artistic invocations of the ancient world.

The Origin (2014) pays tribute to the virtuosity of Zeuxis's spectacular failure. A dangling bunch of grapes, roughly sketched out against a clayish-green background, casts an unlikely shadow that appears more solid than the grapes themselves; it, too, seems to cast its own penumbra. For Nilausen's brush, the Zeuxis-versus-Parrhasius duel is a volatile lesson that speaks not only of the technical sobriety of painting, but also its capacity for bravado and hubris. Demonstrating a dedication to skills, learning and the history and discipline of painting, the artist's canvases simultaneously betray an irreverent sense of the mild silliness of it all.

Nilausen deals with elements of genre, Mannerism and 'windows' of representation – chiefly still lifes. These modestly scaled canvases marshal the repertoire of a Realist painters' guild – figure and ground, shadow and light, opacity and transparency, brushwork, texture and so on – in a dynamic exploration of 'minor' or anecdotal subjects. Text-based paintings function like marginalia writ large – the words which lent the exhibition its imperative title are spelled out in *Read the Image* (2013), a depiction of a page torn from a spiral-bound notebook. These are also opportunities for repartee and a kind of painter's gallows humour – 'Unarticulated Potential' declares *The Potential* (2014) and 'Horror Vacui' was painted as green-bean letters in a 2013 painting with these same words as its title.

The Storm (2014) relays the motif of an open window or frame-within-a-frame that borders a maelstrom of sepia-outlined broad and washy banana-coloured brushstrokes which are partially scrubbed out to suggest a sunset. The largest work in the exhibition, *Omnipotence* (2013), evidences Nilausen's particularly mischievous eye for foodstuffs and the improbable role of vegetables in the history of painting, one branch of which might fork at Édouard Manet's gorgeous *Bunch of Asparagus* (1880). A woozy starburst of orange is formed by three concentric rings of carrots on a cerulean background – a carotenoid mandala that would be a fine blazon for any painters' cult based on clarity of vision and eternal motivation. (The carrot's benefits to eyesight are as well-known as its partnership with the stick.) As if a digital upgrade of the *trompe-l'œil* curled page corner, a greenish bar and icon at the foot of the painting

emulate a mobile graphical interface and it's easy to imagine 'minimizing' the entire composition to reveal the raw canvas with a single tap. Elsewhere, two paintings depict candles that project lighthouse-like beams. In the gloom of *Technology of Painting* (2014), the wick forms the number '1', while '2' and '3' appear in a conical ray of light. If these numbers suggest a three-step programme of artistic self-empowerment (or a diagrammatic origin-myth epiphany of the birth of painting from flickering flames and shadows) the companion candle of *Stagefright* (2014) is anxiously overwhelmed against sky blue, as if true painting were only a thing of the night, or of caves.

The German Picnic (2013) is an inspired depiction of the monogram signature of polymath Albrecht Dürer in the form of a sturdy wooden table and bench, while *The French Afternoon* (2013) invokes Jean-Siméon Chardin and enriched dough. The bread form of Chardin's *La Brioche* (1763) in the latter seemed to have emerged, turd-like, from a stain at the centre of the canvas, as if through Salvador Dalí's paranoiac-critical method. Evolving from a concern about the origins of mimesis and the painterly discipline, Nilausen's exhibition correspondingly accrued ever-more co-conspirators. These works by a young painter nevertheless seem alluringly, and prematurely, 'late' in the sense of stylistically unburdened or devil-may-care 'late works' that ignore the tides of taste. The thrill of Nilausen's paintings is not only that they cock a snook at brand-name consistency and the current art-market mania for what has been disparagingly termed 'crapstraction', but they participate in a more awkward – and, dare I say, honest – art history of 'disobedient' works and individual caprice. Painter beware! According to legend, the aforementioned Zeuxis was commissioned by a grotesque old woman to paint her portrait as the goddess Aphrodite. He is said to have found his resultant composition so preposterous that he died laughing.