

I didn't have to think too much about it to figure out that the first activity within Martí Anson's *Catalan pavilion*, *Anonymous architect* would be an exhibition. Not just because the place where it was to be constructed was an art space, but also because since I am a curator this is the field I know the best.

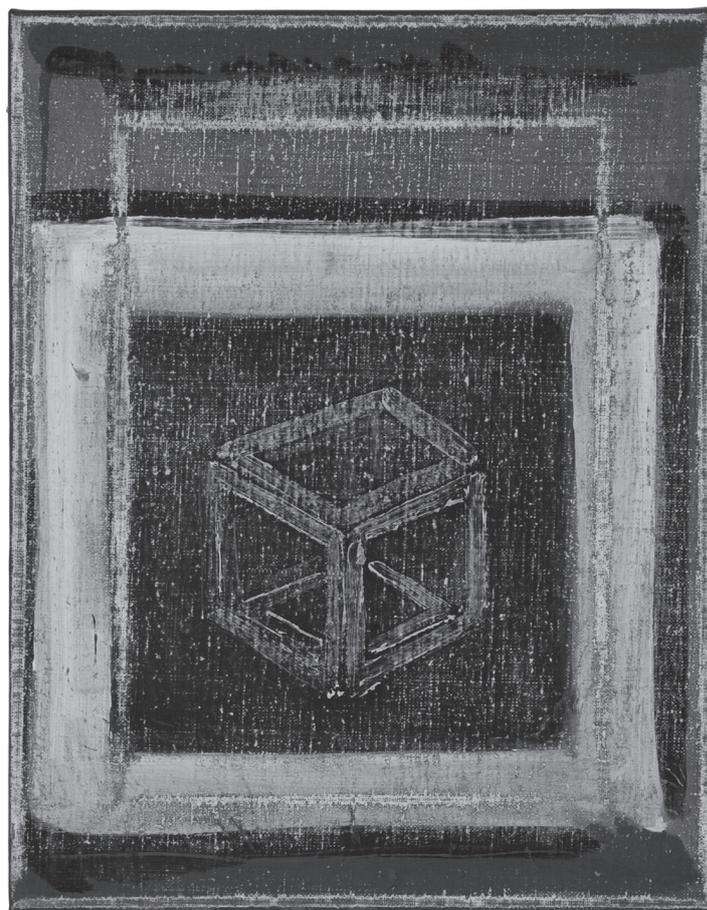
I didn't have to think too much about it either to decide that it would be a painting show and that the artist would be Rasmus Nilausen. In addition to a matter of execution or materialization, I believe that in both projects –in Anson's and in the one of Nilausen– there is a special attention to a determined working process in which, from a point of departure, things are added or eliminated aiming at finding the perfect moment, the exact work, a possible ending. In the case of the work of Anson this process is what allows him to see how his projects expand just to begin to decrease when circumstances do not permit them to go any further. As for Nilausen, he refers to his process as *the technology of painting*, which allows him to investigate the object, the light and the shadow that they generate together.

The artist's proposal for the "Catalan pavilion" is centred in the exploration of the limits of painting and an obsessive and tireless search for the perfect painting. The construction of images that emerge from a process destined to make the invisible visible and cover-up, erase, modify or disrupt the surface of a canvas, a board or a wall systematically with the intent of allowing those small things, the accidents and errors to be considered according to the importance they have in the construction of an, evolutionary and imperfect, ever changing imagery. The show consists of a selection of works on canvas in addition to subtle interventions in the exhibition space.

Entitled *Parergon*, in allusion of what ornaments, adorns or furnishes something existing, the proposal of Nilausen, apart from his paintings, will be determined by the series of interventions referred to earlier, indistinctly visible in the interior as well as the exterior of the cabin. The exhibition conceived by the author can be interpreted like a way of grasping the space from the occupation of some of its parts, the use of the interior, evoking other spheres with the surface of a painting as point of departure, the connection between interior and exterior space, the experience of contemplating a show in a place that, like the work, is so special and unfinished as imperfect and, despite all, indisputable.

Understood as one of those moments where the public has access to the *state* in which the artist's work is concentered within a certain period of its evolution, *Parergon* is a testing ground for which, together with already existing pieces, the artist has conceived a series of more or less visible specific interventions. It is his particular way of making this peculiar exhibition space seem like a house, with the memories we associate with it, with the shape it takes on with time. In conclusion, making visible the need to sort out a moment in life around what this artist thinks about a good deal of the hours of the day. Namely: painting.

Frederic Montornés 2014



Framework, 2014 | Oil on linen | 46 x 38 cm

Rasmus Nilausen (Copenhagen 1980). 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

2014 - *Salvatore*, Traneudstillingen, Hellerup, Denmark (forthcoming)

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

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, United Kingdom; *Los Inmutables*, DAFO Projectes, Lleida, Spain; *3 Under 40*, Galería Marlborough, Barcelona, Spain

2011 - *Bloomberg New Contemporaries 2011*, Institute of Contemporary Arts (ICA), London, United Kingdom — Site Gallery and S1 Artspace, Sheffield, United Kingdom; MA Show 2011, Chelsea College of Art and Design, London, United Kingdom; *Chelsea Salon Series*, The Chisenhale Gallery, United Kingdom

2010 - *Sense títol*, àngels barcelona, Barcelona, Spain

Grants

2013/2012 - Arbejdslegat, Statens Kunstfond, Denmark

2012 - BCN Producció '12, Institut de Cultura de Barcelona, Spain

2010 - CoNCA, Consell Nacional de la Cultura i de les Arts, Spain; Hielmstjerne-Rosencroneske, Hielmstjerne-Rosencroneske Stiftelse, Denmark; Rejselegat, Oticon Fonden, Denmark; Rejselegat, Lauritzen Fonden, Denmark

Public collections

Cambra de la Propietat Urbana de Barcelona, Spain; Copenhagen Business School, Denmark; Patrimony of the University of Barcelona, Spain

**ACT 29: MARTÍ ANSON. CATALAN
PAVILION, ANONYMOUS ARCHITECT**

25.04. – 06.09.2014

EXHIBITION CURATED BY: Martí Anson and Fundació Suñol

ACTIVITIES CURATED BY: Frederic Montornés



Fundació Suñol

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Free entrance

Monday to Friday, 11am to 2pm and 4pm to 8pm. Saturday 4pm to 8pm.
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telephone or email for an appointment.