

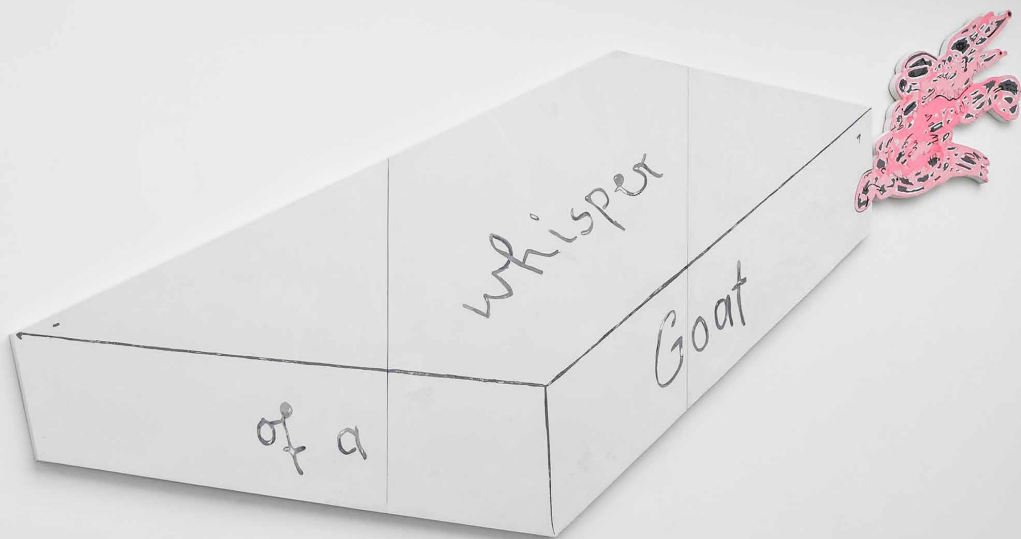
A U R E L S C H E I B L E R

Carolyn Eidner
The Subtle Genesis of Emiliano Bruni

16.11.2019 – 18.01.2020



Installation views by © Gunter Lepkowski







The Subtle Genesis of Emiliano Bruni, 2019
Pigmented plaster, mounted on styrofoam and wood
200 x 144,5 cm



The Subtle Genesis of Emiliano Bruni, 2019 (detail)





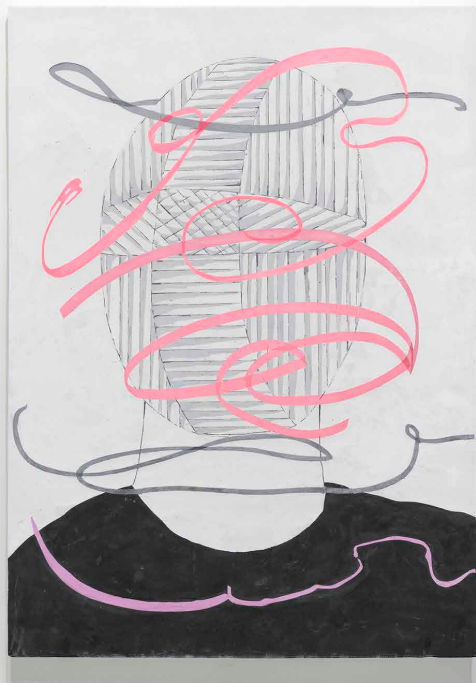
Whisper of a Goat, 2019
Pigmented plaster, mounted on styrofoam and wood, 377 x 588 cm

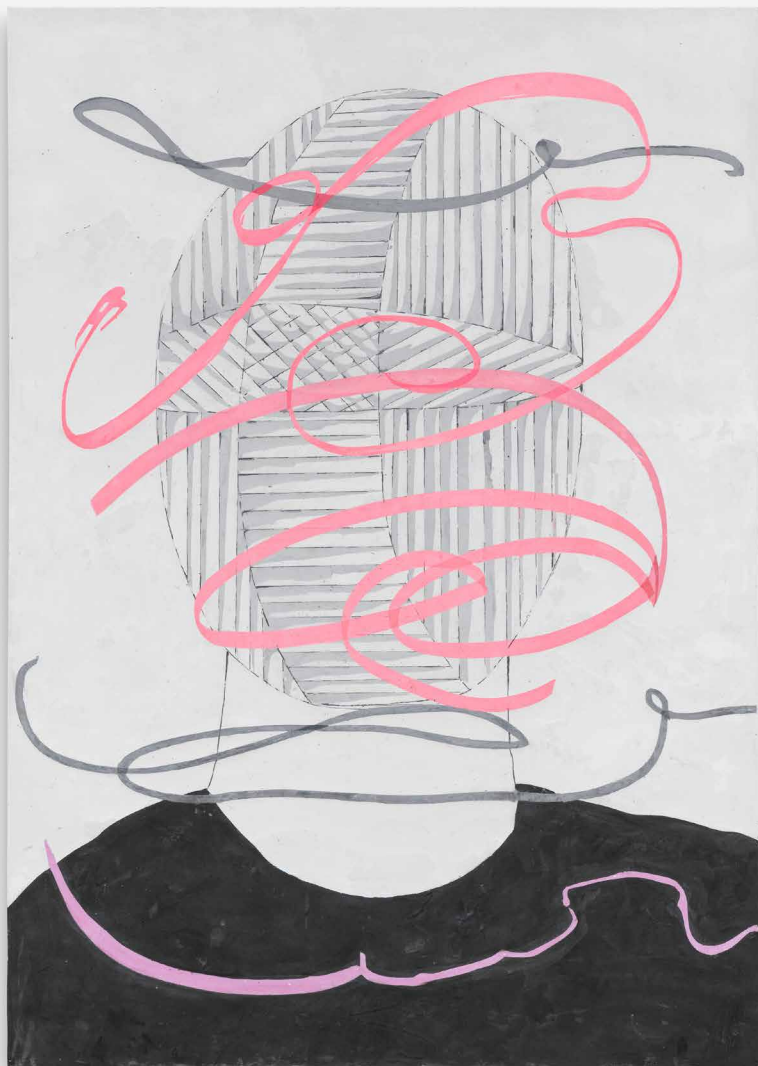


Whisper of a Goat, 2019 (detail)

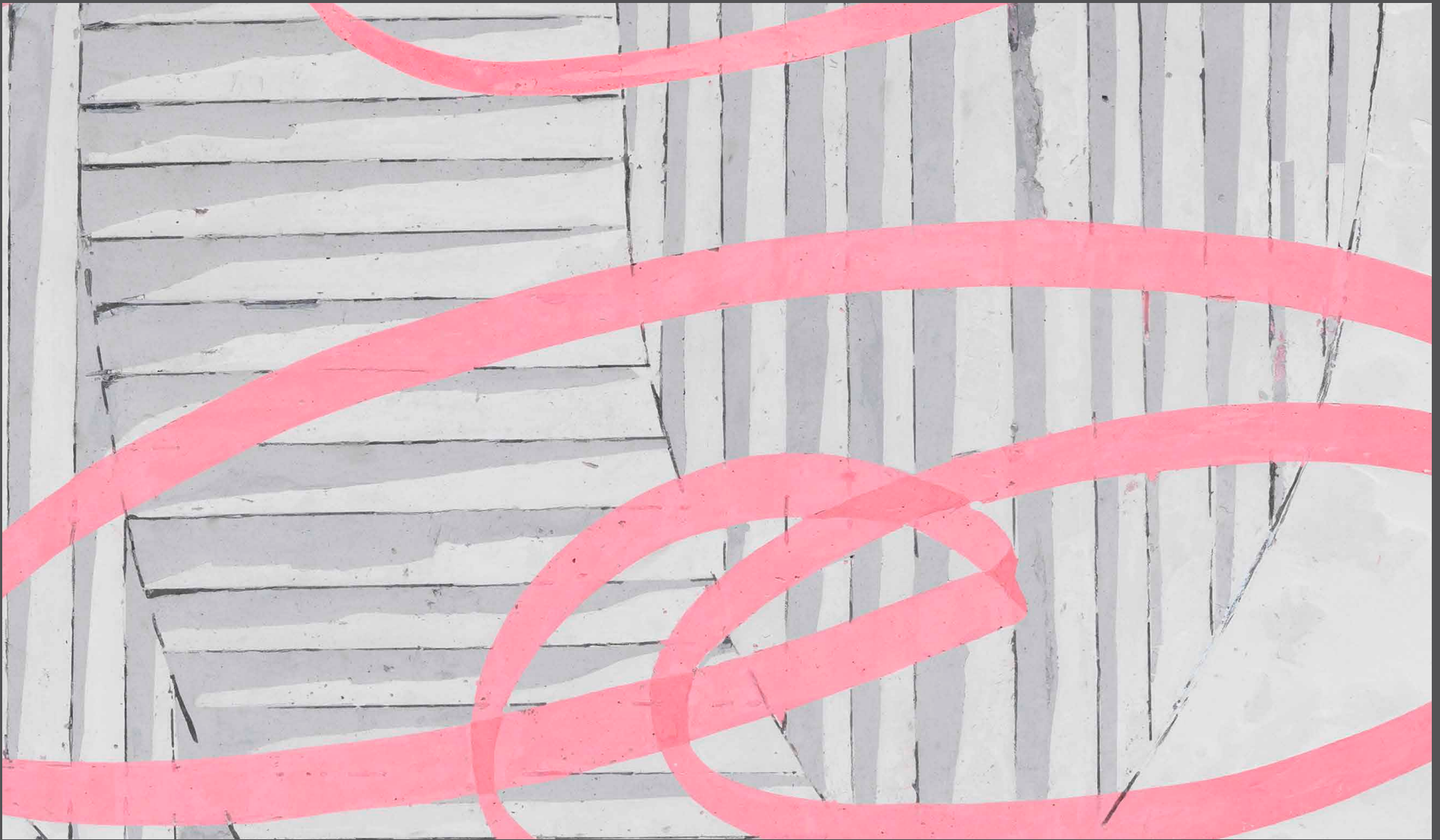


Verfickte Rotbuche, 2019
Pigmented plaster, mounted on styrofoam and wood, 240 x 411 cm





The Creator, 2019
Pigmented plaster, mounted on styrofoam and wood
187 x 132,5 cm



The Creator, 2019 (detail)



Digital Grass, 2019
Pigmented plaster, mounted on styrofoam and wood
70 x 55 cm

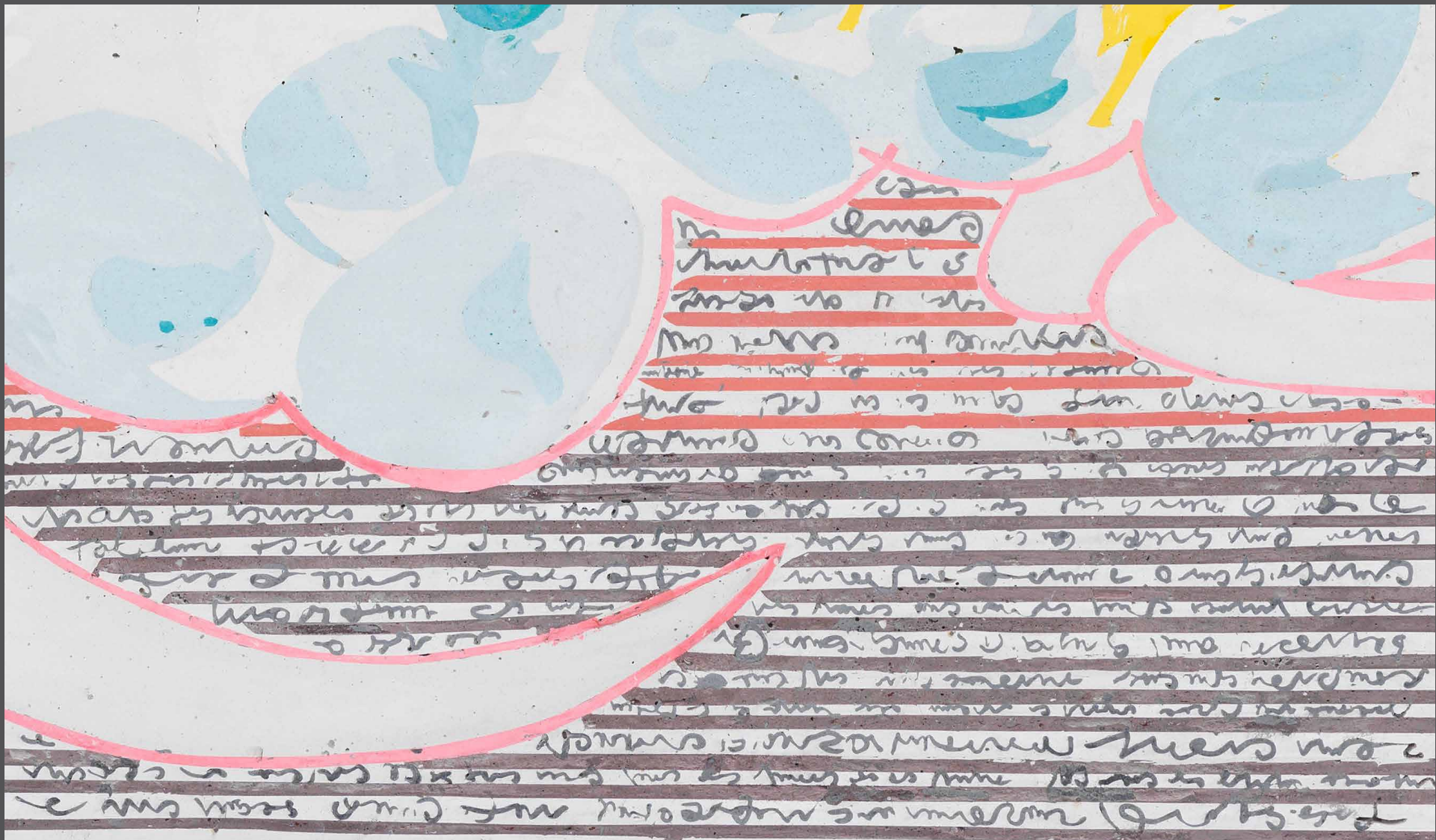


Digital Grass, 2019 (detail)





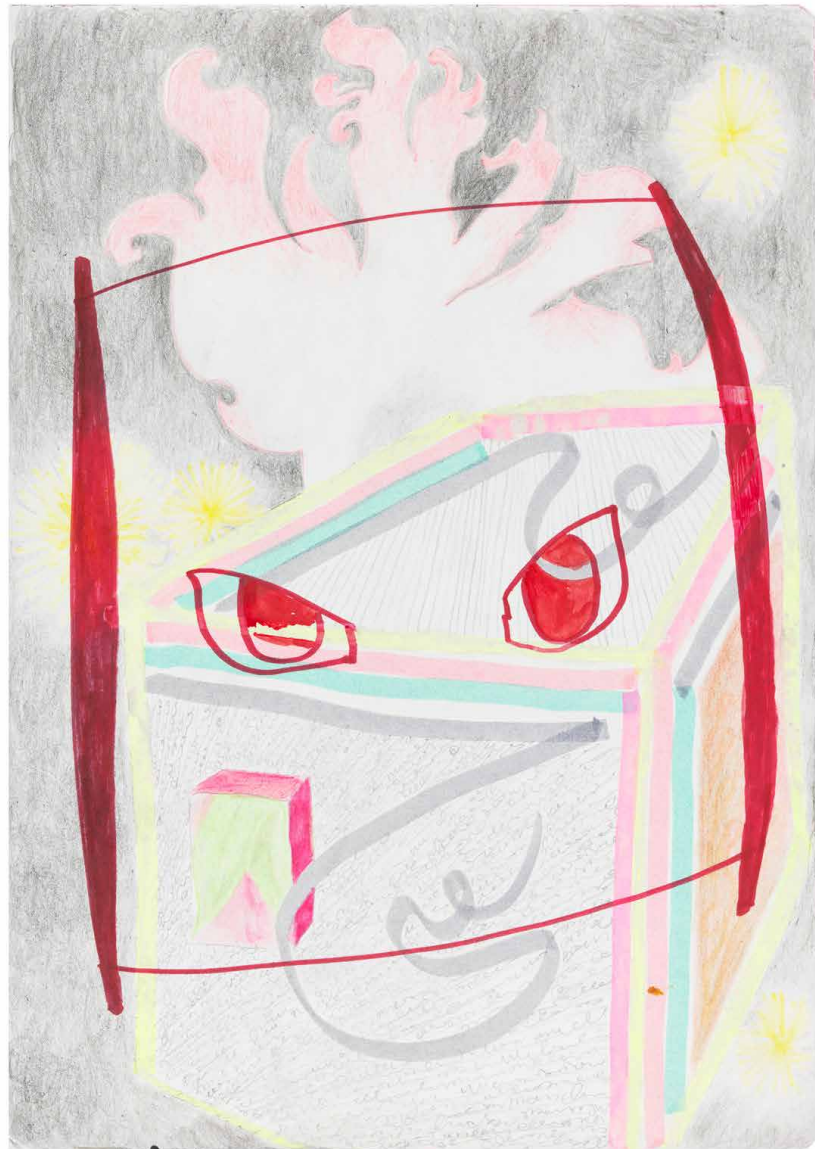
Scripts Are Failing, Clouds Are Expanding, 2019
Pigmented plaster, mounted on styrofoam and wood
161 x 116 cm



Scripts Are Failing, Clouds Are Expanding, 2019 (detail)



From the series „Dizzy Lately“, 2018
Mixed media on paper
28,4 x 20 cm



From the series „Dizzy Lately“, 2018
Mixed media on paper
28,4 x 20,1 cm



From the series „Dizzy Lately“, 2018
Mixed media on paper
28,4 x 19,8 cm



From the series „Dizzy Lately“, 2018
Mixed media on paper
28,4 x 20,1 cm



From the series „Dizzy Lately“, 2018
Mixed media on paper
28,4 x 20,2 cm

AUREL SCHEIBLER



Carolin Eidner *The Subtle Genesis of Emiliano Bruni*

Opening 15.11.2019, 6–9 pm
Exhibition 16.11.2019 – 18.01.2020

Aurel Scheibler is pleased to present the second solo exhibition by Carolin Eidner (b. 1984) at the gallery.

Carolin Eidner's artistic practice employs a wide range of techniques and materials, while the correlation between conceptual aspects and physical manifestation is one of the main features of her work. As an artist, she is constantly adopting new ways and approaches to disintegrate canonic structures and conventional viewpoints. In the recent years, Carolin Eidner has been producing the works using pigmen-

ted plaster, that depict, in a laborious process, kooky motives that blatantly reject the grandiose expressive and representative tendencies of painting. The technique combines the visual dimension of painting and the physical one of sculpture and fuses surface, code and message in one unified object.

The title of the exhibition „The Subtle Genesis of Emiliano Bruni“ evokes in a playful manner a reference to the Renaissance where the original roots of transgressive creativity can be found. The process of overcoming the boundaries towards the wide-open is shown at the exhibition through various subtle signs of symbolic language that unfold from room to room.

The fictional figure of Emiliano Bruni in the centre of the exhibition stands for a person that has left the structural thinking and dogmas of the metaphysics behind and is moving towards the ontological freedom. Celebratory and yet fragile, the reincarnated Emiliano Bruni enters the space, where two monumental blocks open up like wings of the white voids, and we can hear words of the nature and daily life sounding like bells from these boundless spaces. The strict geometry of the text blocks is interrupted by the baby-pink, erotic eruptions, suggesting the simultaneity of order and chaos.

Carolin Eidner creates a space that unites monumentality, noble simplicity and ontological wide-open.

Carolin Eidner (born in 1984 in Berlin, lives and works in Düsseldorf) studied at the University of Applied Arts Vienna under professor Erwin Wurm from 2009 to 2010 and subsequently at the Düsseldorf Art Academy under professor Rosemarie Trockel, where she made her degree in 2014. That same year she received the Audi Art Award. Her work was presented, among others, in a solo exhibition at Langen Foundation, Neuss, in 2017. Eidner was the first European artist to win the NADA Artadia Award (Miami) in 2017. Her work was also shown among others in the group exhibitions at the Pinakothek der Moderne, Munich, Bundeskunsthalle, Bonn, and Kunsthalle Baselland. Her work is also part of the Bavarian State Painting Collections. Carolin Eidner is represented by Natalia Hug Gallery, Cologne, and Aurel Scheibler, Berlin.

Als Hybrid zwischen Skulptur und Malerei sind ihre Bilder aus pigmentiertem Gips auf Styropor auch eine Symbiose aus Oberfläche, Zeichen und Inhalt, in der es keine Trennung zwischen Hinter- und Vordergrund, Kontur und Motiv mehr gibt. Ihre philosophische Ausgangsfrage stellt Carolin Eidner so auch an die Malerei selbst. Was kann Malerei heute noch sein, jenseits von Mythologien, großen Gesten und der Suche nach Unverwechselbarkeit?

Leonie Pfennig, “Starter | Die neuen Künstler. Krieger in Rosa”, art – Das Kunstmagazin, October 2019

Die historische Ernsthaftigkeit wird hier mit einer spielerischen Absurdität kommentiert und evoziert dabei eine Gleichzeitigkeit zwischen kanonisierter Vergangenheit und fluktuierender Zukunft. ... Eidner spielt mit der Irritation und Ästhetik von ungewöhnlichen Kombinationen und der Rekonzeptualisierung von Materialien und deren philosophischem Potential.

Wilko Austermann, “Up&Coming. Düsseldorf & Köln”, Parnass Kunstmagazin Special 2019

Eidner's work cuts through the seriousness of painting as a so-called site of self-expression. Instead, Eidner's “paintings” (and somehow quotation marks suitably describe their status as both painting and otherwise) depict kooky figures and shapes that blatantly reject the grandiose expressive and representative tendencies of painting as we know it. Eidner, who is a former student of Rosemarie Trockel, takes a refreshing absurdist approach to the painting process.

Kathryn O'Regan, “Five Female Painters Breathing New Life into the Medium”, Sleek, April 2018

To a certain extent plaster contains an ambivalence. On one hand it is a very democratic material, entirely open for any kind of use, but it has a very monumental appearance, like stone, if you allow it to.

From the interview “Carolin Eidner's Plaster Paintings Channel Our Digital Anxieties”, by Rosalind Duguid for Elephant, April 2018

Eidner is the first European-based artist to win this award [Artadia Art Award]. Her practice incorporates a variety of materials for work that considers our increasingly digitized world. Eidner was selected by a jury made up of Jose Carlos Diaz, chief curator of the Andy Warhol Museum, and Andria Hickey, senior curator of MOCA Cleveland. In a statement, Diaz described Eidner's methods as “not only impressive but something I have never seen before,” adding that the receipt of this award will help “introduce her work to new audiences.”

Robin Scher, “Miami Beach NADA Artadia Award for 2017 Goes to Carolin Eidner”, Artnews, December

Carolyn Eidner

Geboren 1984 / born in 1984 in Berlin
Lebt und arbeitet / lives and works in Düsseldorf

- 2010 - 2014 Kunstakademie Düsseldorf / Art Academy Dusseldorf,
 Prof. Rosemarie Trockel
- 2009 - 2010 Universität für angewandte Kunst, Wien /
 University of Applied Arts, Vienna, Prof. Erwin Wurm

Auszeichnungen / Awards

- 2017 NADA Artadia Award
2014 Audi Art Award

Einzelausstellungen / Solo Exhibitions

- 2019 **The Subtle Genesis of Emiliano Bruni**, Aurel Scheibler, Berlin
 Quantum Phantom (human myth), Einzelpräsentation / Solo presentation at
 Art Cologne 2019, Collaboration booth Natalia Hug und / and Aurel Scheibler
- 2018 **We are getting so hot – we will take our clothes off**, Natalia Hug Gallery,
 Köln / Cologne
 Horizon after D (.dracula), Orangerie Schloss Benrath, Düsseldorf
 Vanishing Blue in Pursue of Red in Black, Aurel Scheibler, Berlin
- 2017 **Creature of Doubt and Delay**, artothek Raum für junge Kunst, Köln / Cologne
 Thousand Suns for a Lonely Man, Langen Foundation, Neuss (Kat./cat.)
 Einzelpräsentation / Solo presentation, booth Natalia Hug, NADA Miami Beach
- 2016 **Spring of Singularity**, Natalia Hug, Köln / Cologne
- 2015 **Mugshot**, Parkhaus, Düsseldorf
- 2014 **Meanwhile „Me“**, Natalia Hug, Köln / Cologne
 Interstate Projects, New York
- 2013 **Party Delay (no reimbursement authorized)**, Maschinenhaus Essen (Kat./cat.)
 Getting Strange in Common Sense, Scotty Enterprise, Berlin
- 2012 **New Dimension of Happiness**, Boutique, Köln / Cologne
 Knowing Something in Spite of Nothing, Galerie Max Mayer, Düsseldorf
 Death of the Vampire, Manifesta9 Parallel Program, Genk
- 2011 **Unconditional**, di. Vitrine, Düsseldorf

Ausgewählte Gruppenausstellungen / Selected Group Exhibitions

- 2019 **Shaped Figure**, Kunstverein Krefeld, Kunstverein Mönchengladbach
 Polke und die Folgen, Akademie-Galerie, Düsseldorf
- 2018 **Carolyn Eidner, Ina Gerken, Sophie Reinhold**, Galerie Tobias Naehring, Leipzig
- 2017 **Fertility Breakdown**, Natalia Hug, Köln / Cologne
- 2015 **Artists Against Aids**, Bundeskunsthalle Bonn
 Becker and Friends, Galerie Loevenbruck, Paris
 Yevgeniya Baras – Carolyn Eidner – Adelhyd van Bender,
 Thomas Erben Gallery, New York
- 2014 **Marres Currents #2**, Marres, Centre for Contemporary Culture, Maastricht
 STEADY STATE, Kunstverein Duisburg
 I'm so Green, Natalia Hug, Köln / Cologne
 Plastic Water, Therme Gallery Tokyo
- 2013 **PWC-Preis**, PWC, Düsseldorf
 Gruppo di Famiglia in un Interno, Galerie Parrotta, Stuttgart
 A Word for a Play, Kunsthalle Baselland, Basel
- 2012 **Peeing on Rabbits Tonight**, Until it's Daylight, Hansaring 12, Köln / Cologne
 Will to Absurd, Kunst im Hafen e.V., Düsseldorf
 Cleaning a Bed from Morning Dust, Boutique, Köln / Cologne
 Videopräsentation / Video Presentation Blackbox, Düsseldorf
 Postcoctation Trouble, Raum Hellrot, Halle (Saale)
- 2011 **Waiting for Suicidal Hares**, International Video Art Festival, Chongqin
 Bring your own Beamer, Kunsthistorisches Institut, Bonn
 The good the bad the indifferent, Künstlerforum, Bonn
- 2010 **Schwanger? Naja...**, Pilot Projekt, Düsseldorf (Kat./cat.)
 You can leave your het on, as a part of „von Beuys inspiriert“, Schmela Haus,
 K21, Düsseldorf
- Mise-en-scène diarrhea**, Oktoberbar, Düsseldorf
- 2009 **Musterkollektion 1**, Tapetenfabrik, Bonn (Kat./cat.)
 Springendes Reh, diverse Off-Spaces, Bonn
- 2008 **Brasilian Shot**, „Support your Local Artist“, Bonn (Kat./cat.)

Bibliographie / Bibliography

Kataloge / Catalogues

- 2018 **Jahresgaben Bonner Kunstverein / Annual Editions Bonner Kunstverein.** Bonn, 2018
The Drawer Revue. Parade. Vol. 14. Printemps 2018. Paris, 2018
BÄM! Publikation #1. Hrsg. v. / Published by Lisa Long, Leonie Pfennig, Luise Pilz, Lisa Pommerenke, Yvonne Rundio. Strzelecki Books, Köln / Colonge, 2018
- 2017 **Carolín Eidner. Thousand Suns for a Lonely Man.** Mit Texten von / texts by Christiane Maria Schneider, Noemi Smolik, Gia Edzgeradze, Marcus Steinweg. Hrsg. v. / Published by: Christiane Maria Schneider. Langen Foundation. Neuss, 2017 (solo)
PIN. Auktion Pinakothek der Moderne. München / Munich, 2017
- 2014 **WGZ-Bank-Katalog.** Text über Carolín Eidner von / Text on Carolín Eidner by Susanne Rennert. Düsseldorf, 2014
- 2013 **Party Delay (no reimbursement authorized).** Hrsg. v. / Published by Maschinenhaus Essen, Essen 2013 (solo)
- 2009 **Odyssee 2001 XL.** Galerie Bessel, Berlin
- 2010 **Schwanger? Naja....** Hrsg. v. / Published by Pilot Projekt. Düsseldorf, 2010
- 2009 **Musterkollektion 1, Tapetenfabrik.** Bonn, 2010
- 2008 **Brasilian Shot. „Support your Local Artist“.** Bonn, 2008

Ausgewählte Presse / Selected Press

- 2019 **Leonie Pfennig:** *Starter / Die neuen Künstler – Krieger in Rosa* [Starter / The New Artists – Warrior in Rose]
In: art – Das Kunstmagazin, Oktober / October 2019
- Superfacesurface: Malerei in Düsseldorf #2 Carolín Eidner*
[Superfacesurface: Painting in Düsseldorf]
In: KubaParis, Oktober / October 2019
- Wilko Austermann:** *Up & Coming – Köln & Düsseldorf. Carolín Eidner*
In: Parnass Kunstmagazin, Up&Coming Special Issue, 2019
- Michael Bischoff:** *Frauen-Power auf der Art Cologne*
[Women Power at the Art Cologne]
In: Bild, April 2019
- Helga Meister:** *Art Cologne: Wenn sich Kunst nur noch Millionäre leisten können*
[Art Cologne: When Only Billionaires Can Afford Art]
In: Westdeutsche Zeitung, April 2019

- 2018 **Thomas Hirsch:** *Fläche im Raum. Carolín Eidner* [Surface in Space]
In: biograph. Düsseldorf, Dezember / December 2018

Carolín Eidner, Ina Gerken, Sophie Reinhold @ Galerie Tobias Naehring
In: KubaParis, Juni / June 2018

Kulturkreis stellt Werke von Carolín Eidner aus
[Kulturkreis exhibits works by Carolín Eidner]
In: Rheinische Post Online, Mai / May 2018

Rosalin Duguid: *Carolín Eidner's Plaster Paintings Channel Our Digital Anxieties*
In: Elephant Magazine, April 2018

Kathryn O'Regan: *Five Female Painters Breathing New Life into the Medium*
In: Sleek Magazine, April 2018

Carolín Eidner – Vanishing Blue in Pursue of Red in Black @ Aurel Scheibler
In: KubaParis, März / March 2018

- 2017 *Carolín Eidner Wins 2017 Miami Beach NADA Artadia Award*
In: Artforum, Dezember / December 2017

Robin Scher: *Miami Beach NADA Artadia Award for 2017 Goes to Carolín Eidner*
In: Artnews, Dezember / December 2017

Hanna Styrie: *Verwirrend heterogen. Artothek: Trockel-Schülerin Carolín Eidner nutzt für ihre Werke Bildbearbeitungsprogramme* [Confusingly heterogeneous. Artothek: Trockel's Student Carolín Eidner Uses Image Editing Programs for Her Works].
In: Kölner Stadtanzeiger, Juli / July 2017

Carolín Eidner – Thousand Suns for a Lonely Man @ Langen Foundation
In: KubaParis, Mai / May 2017

Helga Bittner: *Ausstellungs-Marathon auf der „Rakete“* [Exhibition-Marathon on the „Rocket“]
In: Rheinische Post Online, April 2017

Insel der Glückseligen [Island of Blissful]
In: Rheinische Post, April 2017

- 2016 *Alberto Burri im zeitgenössischen Kontext: Carolín Eidner Interview für die Kunstsammlung NRW,*
[Alberto Burri in contemporary context: Interview for NRW Art Collection], Juni / June 2016

- 2014 **Noemi Smolik:** *Carolín Eidner at Natalia Hug*
In: Artforum, Oktober / October 2014

Akademie-Schülerin Carolín Eidner gewinnt Kunstpreis
[Academy Student Carolín Eidner Receives Art Award]
In: Rheinische Post, September 2014