

AUREL SCHEIBLER

Vivian Greven



<, 2018, oil and acryl on MDF, 56 x 31 cm / 22,05 x 12,2 in.



Unda, 2018, oil and acrylic on canvas, 130 x 110 cm / 23,62 x 23,62 in.

Biography

Born in 1985 in Bonn
Lives and works in Düsseldorf

Exhibitions (Selection)

- 2018 a m o r e, Aurel Scheibler, Berlin
Ekstase, Kunstmuseum Stuttgart
Classic Beauty, Providence College Galleries, USA
Dead Eden, Lyles & King, New York
L'esule e le Grazie, Soyuz Project Space, Pescara, IT
- 2017 Akademie, KIT – Kunst im Tunnel, Düsseldorf
GRAZIA, Aurel Scheibler, Berlin
Eyes Wide Shut, STRABAG Kunstforum, Vienna
A Painter's Doubt: Painting & Phenomenology,
Salzburger Kunstverein, Salzburg
- 2016 140 Jahre WZ, Westdeutsche Zeitung, Düsseldorf
Ghost, mit Natascha Schmitt, Setareh Gallery,
Düsseldorf
False Head, Galerie Thomas Fuchs, Stuttgart
Strabag Artaward International 2016,
Strabag Kunstforum, Vienna
Die große Kunstausstellung NRW, Museum
Kunstpallast, Düsseldorf
- 2015 Ping Pong, Sittarder Straße, Düsseldorf
Young Positions, Galerie Heinz Holtmann, Köln
Genius Loci III, Setareh Gallery, Düsseldorf
Malerei, jetzt, KIT, Düsseldorf
Künstler sammeln, Akademie Galerie, Düsseldorf
- 2014 Diana, Galerie Thomas Fuchs, Stuttgart
German Kleinformat, Kunstverein Koelnberg, Cologne
Secret Land, Orangerie Schloss Rheda,
Rheda-Wiedenbrück
NODISCO, Projektraum Sammlung Philara, Düsseldorf
- 2013 German Kleinformat, Lateral Art Space, Cluj
Die große Kunstausstellung NRW, Museum
Kunstpallast, Düsseldorf

Vivian Grevens's young artistic work is a tribute to the canon of art history, and through precise observation, she examines traditional pictorial phenomena, motives and perspectives.

Based on the digital images of sculpture, Greven observes detailed fragments, which she blows up, brings into focus, and transfers to painting. This practice means a double revision of the artwork: on the one hand, there is a mimetical shift from the three-dimensional original sculpture, over the digital reproduction, to the two-dimensional painting; on the other hand, the art-historical shift of the phenomenological connotations throughout the centuries.

The counterparts – digital vs. analogue – are not a random choice, for Greven analyses their socio-philosophical meaning beyond the sensory perception of these poles.

It is her inner concern – to counteract the contemporary loss of eroticism. Through the painting, she creates a living surface that challenges the covetous gaze and leads the viewer through its graceful haptic back to his instinct to touch. There is a sensual tension between the painting and the viewer rising up at this moment. The observer, invited to the voyeuristic gaze, is often surprised by its longing response, for this lively skin seems to utter: "I would like to be touched" and thus can almost flirtily revert the historical conventions of the active gaze to the painted passive body