

# AUREL SCHEIBLER



**Carolin Eidner**  
***Untitled (Adios Modernism)***

**Exhibition 29.04. – 18.06.2022**

Like a flippant farewell to the old, the exhibition title makes us eager for the so-called new. Carolin Eidner, whose work deals with cultural archetypes and their destabilization in a variety of ways, calls the group of works on display *Adios Modernism* in what is now her third presentation at Aurel Scheibler. Modernism, a term that has shaped our society and cultural landscape like no other. It goes hand in hand with an unbroken belief in progress and, conversely, with the categorical rejection of traditional values and outmoded ideas and an inherent patriarchal pathos. It took a long time before the authority of modernism was even subjected to criticism and its relevance questioned.

Eidner's pictorial motifs contain citational references to elements of Pop and conceptual references. On a formal level, the works share a pink hue, a fading memory of red, once ready to fight to assert itself, but here only a friendly anecdote embedding the motifs. In addition, a white, digital-looking net that locates the motifs like a flexible space, like a dance of signs and space, but which also questions the self-evidence of the dimensions.

The central work is the depiction of a candle, shown in fluorescent colors that stand out against the tired pink, the pictorial suggestion of the future, according to the artist. However, the candle is not lit in a flame and does not bring light into the darkness; rather, it stretches longingly toward the sky. The light is already there - the space itself is the light.

The works are not simply the result of painting on a surface, but rather that of a sculptural process: the motifs with all their components, are set into the contoured fields with pigmented plaster in a lengthy process and sanded down when dry, which is what makes the image visible in the first place. This creates a hybrid of the visual of painting and the physicality of sculpture, merging surface, sign, and content into a unified body. At the same time, the severity of the graphic motifs are combined with the sensuality and vulnerability of the material.

Carolin Eidner (born 1984 in Berlin, lives and works in Düsseldorf) studied from 2009 to 2010 at the University of Applied Arts with Erwin Wurm and at the Düsseldorf Art Academy until her graduation in 2014 as a master student with Rosemarie Trockel. In 2014, she was the winner of the Audi Art Award. Her work was exhibited, among others, in a solo exhibition at the Langen Foundation, Neuss, in 2017. In the same year, she became the first European artist to receive the NADA Artadia Award in Miami Beach, USA. Eidner's work has been shown at the Pinakothek der Moderne, Munich, Kunstverein Mönchengladbach, Bundeskunsthalle, Bonn, and Kunsthalle Baselland, among others.

## Einzelausstellungen / Solo Exhibitions

- 2022 *The House That Jack Burnt*, Rutkowski;68, Paris
- 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 *Carolín 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 – Carolín 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  
*Postlactation 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.)