

# AUREL SCHEIBLER

## Carolyn Eidner



*Quantum Foam and its Outcome*, 2018, pigmented plaster, mounted on styrofoam, 230 x 160 x 10 cm / 90 1/2 63 x 3 7/8 in.



*Untitled*, 2018, pigmented plaster, mounted on styrofoam, 105 x 75 x 6 cm / 55 1/8 x 41 3/8 x 3 1/8 in.

### Biography

Born 1984 in Berlin

Lives and works in Düsseldorf

### Exhibitions (Selection)

- 2018 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, Cologne  
Thousand Suns for a Lonely Man, Langen Foundation, Neuss (catalogue)  
NADA Miami Beach (Artadia Award)
- 2016 Spring of Singularity, Natalia Hug, Cologne
- 2015 Mugshot, Parkhaus, Düsseldorf
- 2014 STEADY STATE, Kunstverein Duisburg  
Meanwhile „Me“, Natalia Hug, Cologne  
Interstate Projects, New York
- 2013 Party Delay (no reimbursement authorized), Maschinenhaus Essen (catalogue)  
Getting Strange in Common Sense, Scotty Enterprise, Berlin  
A Word for a Play, Kunsthalle Baselland, Basel
- 2012 New Dimension of Happiness, Boutique, Cologne  
Will to Absurd, Kunst im Hafen e.V., Düsseldorf  
Death of the Vampire, Manifesta9 Parallel Program, Genk  
Cleaning a Bed from Morning Dust, Boutique, Cologne
- 2011 Unconditional, di. Vitrine, Düsseldorf  
Bring your own Beamer, Kunsthistorisches Institut, Bonn
- 2009 Odyssee 2001 XL, Galerie Bessel, Berlin (catalogue)

The work by the young artist Carolyn Eidner (b.1984) is distinguished by a broad spectrum of media, techniques and materials she applies. This diversity is the focal point of her artistic practice: it challenges the traditional patterns of perception and takes the path of a constant exploration. Focusing on the material, its conceptual and physical aspects, Eidner often uses it in strikingly unconventional ways and thus re-invents and re-contextualises the familiar.

Her recent works, that are made of pigmented plaster, follow this approach. While at the first sight they present themselves as paintings, they are at the same time sculpture-like objects. They do not only show something on the surface, but are in fact images, physically manifested in solid material. „I wanted to create one strictly unified body,“ – says Carolyn Eidner, – „which presents the surface, the code and the message all at the same time.“ The making process is complex and laborious to a nearly absurd level. This stands in contrast to the lightness and playfulness of the motives, that mostly originate from felt pen sketches, and their bright colors.

The conceptual references in Eidner's work range as widely as the technical methods. She often combines allusions to archaic cultural practices or symbols of classical thinking with contemporary understanding of reality as a vast pool of possibilities and relations. „Everything happens in our heads,“ – she says. – „Reality (personal and daily life, art, scientific and philosophical ideas etc) seems like a play with unexpected processes, events and effects. The freedom allowed by absurdity is crucial for us to be able to have intellectual reflections and a fulfilling sensual experience.“