

Carolin Eidner

We are getting so hot - we will take our clothes off...

That Nelly's 2009 hit "Hot in Herre" immediately comes to mind and begins to hum in one's head as one reads the title of Carolin Eidner's third exhibition at Natalia Hug—*We are getting so hot, we will take our clothes off*—without knowing the specific reference, marks a clear generational context: in another temporality, knowledge of the song might function as a secret or specialist knowledge, however those who know it now see it as common knowledge. It points not only towards mainstream culture's frame of meaning as a reference system and blueprint for a specific generation, but also the unquestioning acceptance of algorithms—specifically the playback of hits on Youtube and the subsequent, algorithmically-constructed playlist. How is this relevant in the context of the exhibition? Perhaps because it provides hints about which context knowing the title belongs to: a naturally fearless attitude towards virtual mechanisms and, as a consequence thereof, the general challenges of the present moment. Thus this is not intended as an uncritical acceptance of a changing (virtual) world, but rather as a search for a way to deal with these changes, with an open, honest view towards a reality which extends into the future. In a time of great worries and attempts to construct boundaries, Carolin Eidner dares to adopt an honest perspective which picks up on the present moment and light-heartedly tries to weave it together with its supposed opposite.

The four plaster paintings shown in the exhibition are mixed with pigments, producing a tender color reminiscent of the Northern French cityscape of La Havre. Its concrete buildings were manufactured with stones sorted from the war rubble based on their colors—pink, light gray, or beige—thus recycling resources fairly. This sculptural idea in those buildings, which primarily sprung from a positivist, forward-looking view and a belief in positive reframing, seems to correspond conceptually to what Eidner does in her works. She deploys the rather reduced material as a form of painting and thus as a spatial criteria for distinguishing between foreground, middle ground, and background.

Formally, the process of painting is displaced through her sculptural approach, while its result as an image carrier remains. This involves a degree of inflexibility, since control over the process must be retained in order to be able to achieve a certain result, so that the process, beyond its material aspect, remains largely conceptual. The technique is reflected in the "content," or better yet in the motif, of the image itself: that the image-defining grid of the diptych, which in the proper sense describes a dissolution of space, at the same time frames the "empty" virtual space. Though it is also quite concrete through its actual image size of 2 x 1.50 m each. In Photoshop, this grid makes up the blank projection surface which marks no concrete volume, but rather describes a purely virtual location. We've long accepted this kind of place as a parallel reality. Virtual space is an information carrier capable of recording, but also a site for spatial reality. The sanded surface reveals the interior, the membrane, of the embedded bamboo fragments. The branches fly through this despatialized place and create a parallel between materialities and realities. The apparent technical neutrality of the grid makes the vulnerability of the natural bamboo all the more distinct, and at the same time dissolves this contradiction in itself: the motif is largely a citation here, thanks to the warm plaster. This decisive materiality characterizes the works displayed as symbolically-charged information carriers, which mark the future as the here and now, while seeking to negotiate the seeming dichotomy between nature and virtual space, process and result. In this controlled procedure, preceded by detailed preliminary drawings, an astonishingly unruly reality manifests, which does not want to fit the song the title was borrowed from (its obviously corporeal aspect): the nakedness of the material does not emphasize superficial sexiness, but its own actual bareness. *We are getting so hot, we will take our clothes off.*

Carla Donauer