

CASSINA PROJECTS

MARCEL EICHNER
SELECTED PRESS

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Marcel Eichner

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Germany 1977

Abstract Art

Marcel Eichner is German artist who was born in 1977, in Siegburg, Germany. From 1998 to 2004 he studied at the Kunstakademie, Dusseldorf, under Professor Jorg Immendorff, and now lives and works in Berlin. Eichner's paintings have a powerful abstract presence, with a refined sense of color and line, creating a web of intriguing content on a mysterious stage.

There are artists who demonstrate early in life an uncanny feeling for the fluid wanderings of a drawn line which directs their imagination and intimate dreams. Eichner's line meanders on the canvas, creating as it passes fragile personages and grotesque creatures, and when it rests there is a world filled with nightmarish scenes and mad demons. Fortunately, a glimmer of humor within these complex, imaginative compositions gives us a reprieve from the chaos and intensity within.

It does not feel like a rational, organized universe, but rather one in which everything is in freefall; perspective, scale, objects with an almost manic force running the show. However, the composition and line keep everything under control and balance within the canvases. There are echoes of Grosz, Klee, Ensor.

Evidence of psychological revelations in painting are more in keeping with a 20th century European tradition of analysis, but in this respect Eichner has a connection to Jackson Pollack's intuitive search for form and line to express his subconscious feelings.

In Marcel Eichner's paintings, bizarre figures move in surreal rooms. In his complex compositions, familiar settings, quotidian situations and banal storylines constantly reappear. Until now Eichner has positioned his actors predominantly in closed rooms, now he is moving his scenarios outside, in which he depicts fractions of landscapes, lakes, shores or buildings. At the same time he merges quotes of autobiographical and modern or art-historical context, which he sporadically compliments with single words or word creations.

The technical mediums which Marcel Eichner uses are just as multilayered, dynamic and rich in variety as the content of his works. With zeal he welcomes all the different options that painting has to offer. Eichner combines ink with acrylic and gouache, he juxtaposes iridescent primary colors and elsewhere he uses mixed colors which then again melt into each other. White and black accentuate the linear outline of his figures and at the same time are also used dominantly to cover large areas of the paintings in a pictorial way.

Marcel Eichner lives and works in Berlin.

RIOT MATERIAL

ART. WORD. THOUGHT.

Creatures Present And In Wait: Marcel Eichner's *Point Blank*

MAY 3, 2017 BY [DONALD LINDEMAN](#) — [LEAVE A COMMENT](#)

at James Fuentes Gallery, NYC

Reviewed by Donald Lindeman

Point Blank is the title of the exhibition of four new paintings by Berlin based German painter Marcel Eichner (b. 1977, Siegburg, Germany) at James Fuentes Gallery, New York. In this show, Eichner works in acrylic and ink, with vigorous ink drawing and marks on broad washes of acrylic ground in pastel pinks and blues, and areas of white. These paintings mark the fulfillment of a new phase in Eichner's approach to painting, since he has now moved away from his earlier idiom derived from the style of his mentor at Kunstakademie Düsseldorf, Jörg Immendorff. In his earlier work, Eichner emulated the piecework integration of figure and ground that is characteristic of Immendorff, an almost claustrophobic "interior-view" aesthetic so often found in the German Expressionist tradition. The broad spatial washes and ink painting found in these new canvases indicate Eichner's looking now toward the lineage of pioneers of this drawing on ground approach found in the liberating graffiti-inspired paintings of Jean-Michel Basquiat. There is also some of the bite and manic humor we associate with Saul Steinberg to be found in Eichner's work.



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Among his subjects, Eichner explores dystopian landscapes populated by crazy machines as found in his *Waste Land* (2017). It's as though the German industrial Ruhr Valley had broken down beyond repair. Even the coal-mine bucket-wheels don't work anymore. Yet we see an indication of hope or redemption on the horizon in this painting. Toward the top, Eichner incribes the initials "A D". What does this mean? It could stand for "Anno Domini", or perhaps "After Deconstruction". Yet another possibility may be the ambitious initials of Germany's master draughtsman Albrecht Dürer.

The stand-out painting in this show is Eichner's *Behemoth (Emma)* (2017). Its title recalls God's revelation of his nature to Job, when he created, ex-nihilo, this creature along with Leviathan. At first I thought this painting might be a crypto-self-portrait, but the subtitle "Emma" clearly indicates this image as female. She is gaudy and flamboyant. In this piece, Eichner's facility for gesture and line opens up in a spontaneous versatility. The canvas features any number of splendid marks bringing the figure to life, including fugitive imagery of faces, suggesting further identities and motives, looking to take their place in the narrative and composition.



Yet there may still be autobiographical elements in this piece, that is, imagery from the unconscious. This may include a pre-Oedipal introject, which is found in the dream-material of early psychoanalysis. Or this creature could be a portrait of the artist's Jungian anima figure, and so of negotiation, internal and external. In any case, the expression on the face of this creature is especially telling. With her three eyes, her head moves from right to left, and she appears rather melancholy, as though she isn't sure if she's more Beatrice or actually a Jocasta. Marcel Eichner has given us a splendid beast here, with her malodorous eyes and arabesque tail, and we look forward to whatever other creatures and mysteries Eichner may have in store for us.



Uptown



Hamlet, Not Now

Marcel Eichner at James Fuentes, New York

BY BLOUIN ARTINFO | APRIL 10, 2017



View from Marcel Eichner's exhibition 'Point Blank' at James Fuentes Gallery.

(Courtesy: James Fuentes Gallery)

James Fuentes gallery in New York is hosting an exhibition titled “Point Blank” by artist Marcel Eichner that will be on view through April 30, 2017.

The exhibition marks the second solo by Berlin based artist Marcel Eichner (b.1977, Siegburg, Germany) with the gallery. The titles of the works on view on show- “Behemoth (Emma)”, “Uptown”, “Waste Land”- allows the viewers to access to the confluence of the subject matter inherent in the paintings. His newest works channel the distortion and filters of the news and art history through deeply psychological landscapes. The immediacy of the ink used in in the work enhances the fragility of the subject matter and offers the intimacy of drawing, seeming almost emerging out of the ether. At the end, the works create a harmony within themselves and as a group.

The exhibition is on view at James Fuentes gallery, 55 Delancey Street D, New York, NY 10002, USA.

WIDEWALLS

10 EMERGING CONTEMPORARY ARTISTS

Top Lists • Matt Randal

The following list highlights a diverse group of emerging contemporary, male and female artists, of different descents and backgrounds, working in sculpture, painting, photography, video, and mixed media. Each of them had a standout last couple of years, during which they have established themselves as a tour de force of contemporary art, with surely much more to come in the future. All ten of them represent extraordinary talents of wondrous aesthetics and styles, with prospects of tremendous careers laying ahead of them. If you are an artist, art collector, curator or simply an art lover, you should definitely keep your eyes open for these ten names as they are about to shake the art world in the upcoming years.

It's not easy to be an emerging artist. There is a whole competitive world of contemporary art scene, and sometimes it's not easy to figure out what is the best path toward success for an artist. Therefore, it's quite useful to read some books and texts about contemporary art market. Because, today, almost everything is about art market. How to sell your artwork, how to make it visible? The book, *Selling Contemporary Art: How to Navigate the Evolving Market*, offers a number of answers. A sophisticated examination of today's contemporary art market from an art dealer's point of view, this book focuses on recent changes in the quickly evolving market. With an emphasis how the market responded to the global recession that began in 2008, gallery owner Edward Winkleman moves from an examination of the factors beyond the individual dealer's command to those that the dealer can control. Take a look how emerging artist can make a breakthrough on international contemporary art platform!

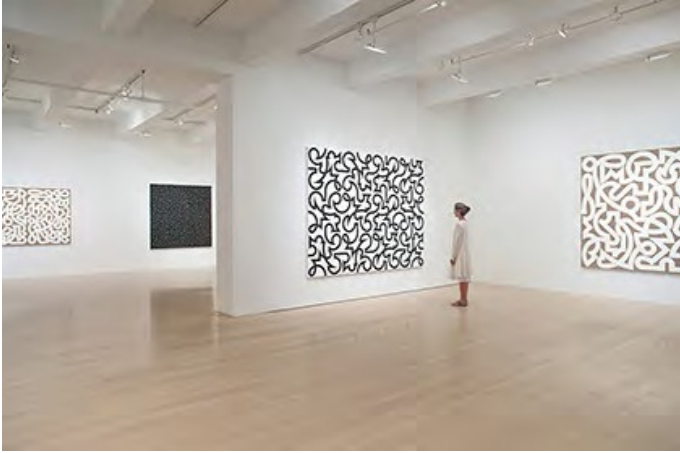


Marcel Eichner

To wrap up this list of emerging contemporary artists we take a look at Berlin based artist Marcel Eichner (1977, Siegburg) who has gained huge recognition for his haunting, mixed media paintings. His hard to categorize art, both enchanting and confusing at the same time, depicts a strange world where borders that separate real and surreal have been completely erased. With his unique use of ink, acrylics and gouache, Marcel Eichner, graduate of Kunstakademie Düsseldorf, paints fragile characters, grotesque creatures and demons that find themselves in imaginative nightmarish scenes, so chaotic and intense, yet skillfully composed, perfectly balanced and controlled, very often spiced with a splash of humor.

October 2015 News Marcel Eichner & Valerie Jaudon

MARCEL EICHNER & VALERIE JAUDON



Installation view, Valerie Jaudon: *Alignments*, 2015. Photo: Sandra Paci. Courtesy: DC Moore Gallery, New York

Installation view, Marcel Eichner, James Fuentes, 2015. Courtesy: James Fuentes, New York

By Jess Holburn

The selection of recent geometric paintings by Valerie Jaudon at DC Moore Gallery with a palette reduced to monochromatic options and a practice that centers on interlocking forms. Inspired by the modulation and syncopation of music, works such as “Cadenza” and “Consonant” perfectly illuminate the contrapuntal elements of her compositions that are both elegant yet hard-edged, ordered and optical. A closer viewing at the surface of her canvases reveal the subtle textures of oil paint and exposed raw linen. The works on paper are no less complex, in these Jaudon begins to toy with intense blues amidst more chromatic pieces, harmoniously juxtaposed in a salon hang.

A committed member of the original Pattern and Decoration group, Jaudon has exhibited internationally across many major museums including The Museum of Modern Art, the Whitney, the Städel Museum in Germany and the Louisiana Museum of Modern art in Denmark among others, not to mention the many international public projects.

Where Jaudon offers a kind of controlled chaos, Marcel Eichner brings his own kind of chaotic musicality to his first solo show with James Fuentes. With a crude caricature style reminiscent of George Grosz and Otto Dix, Eichner evokes both banality and brutality in his large scale canvases, combining states of associative consciousness through the fluid use of ink in tandem with disorienting picture planes.

Eichner was formerly represented by David McKee who recently retired and closed his gallery after 41 years in the business, McKee discovered Philip Guston and Vija Celmins, Eichner was the youngest artist in the program.

Eichner studied at Kunstakademie Düsseldorf, Germany under Jörg Immendorff. Previous solo shows include exhibitions at McKee Gallery of New York and Contemporary Fine Arts of Berlin.

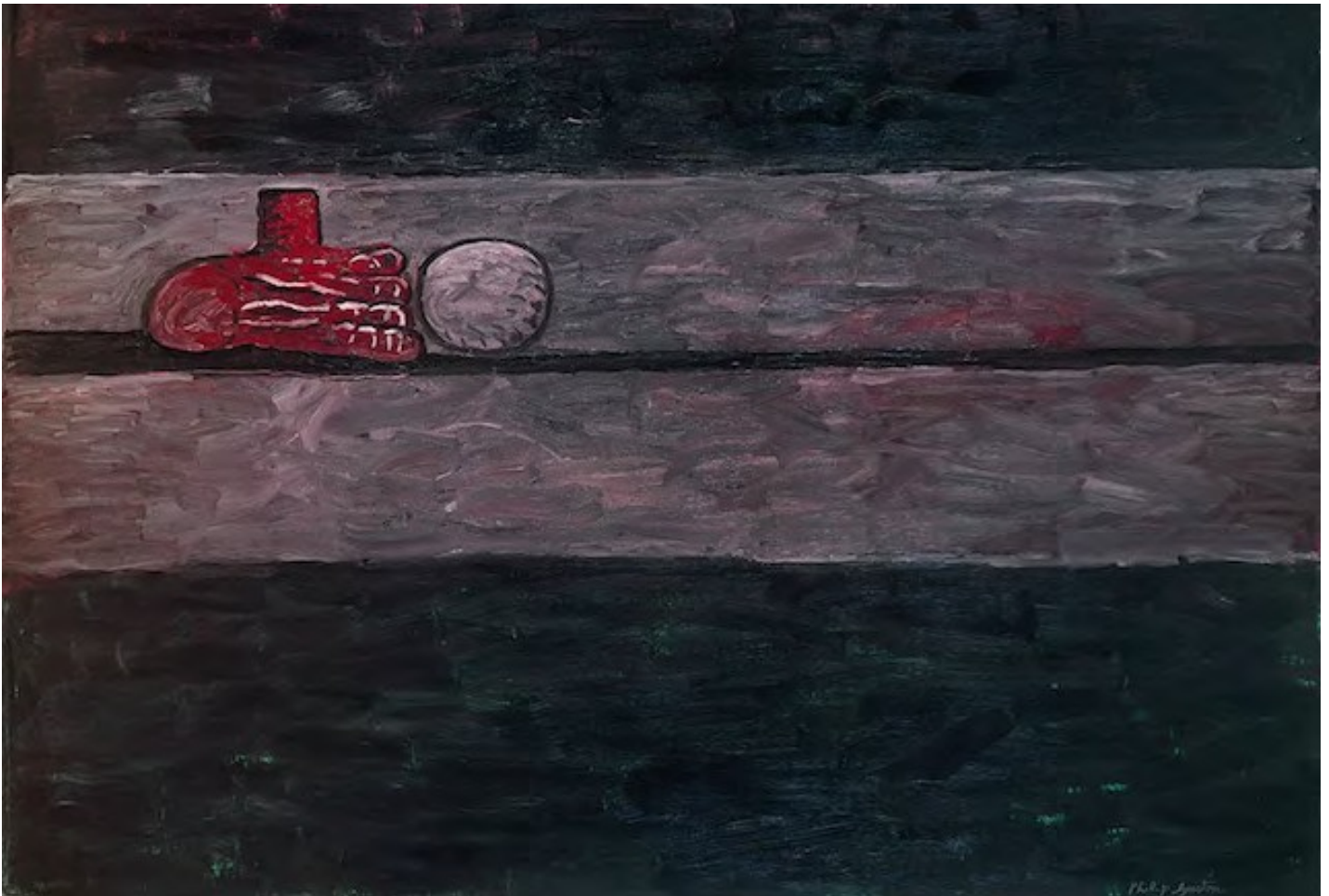
Valerie Jaudon, *Alignments* shows at DC Moore Gallery from 1 September to 10 October 2015

Marcel Eichner shows at James Fuentes Gallery from 12 September to 11 October 2015

HYPERALLERGIC

A Group Show, for the Pleasure of Its Company

Thomas Micchelli October 4, 2014



Philip Guston, “Track” (1978), oil on canvas, 78 x 109 inches (all images via mckeegallery.com)

It’s a display of mostly gallery artists, perfunctorily titled Fall 2014 Group Show and hung without an apparent organizing principle. There isn’t even an official closing date.

Once you've settled into the exhibition, however, the vagaries of the arrangement quickly turn into a kind of energizing force, as each distinctly different artwork thrusts its elbows in the direction of its neighbors, some more insistently than others.

This being McKee Gallery, the big draw of course is Philip Guston, whose estate has been handled by the gallery for many years. Two large oil paintings, one on either side of the room, are all that's needed to anchor the space: the apocalyptically comic "Track" (1978), in black, alizarin, silvery gray and pink, which depicts a dismembered foot beside a stone or ball resting on a running track; and the comically grotesque "Sheriff" (1970), an oil on canvas from the onset of his late, funky, figurative period.

"Sheriff" features Guston's trademark hooded Klansmen (one of whose headwear is unaccountably covered in red brush marks) facing off as a third character, presumably the sheriff — shown from the back of his large, bulbous, pink bald head — arrives between them. It's an open question whether he is there to restore law and order or to don a hood himself.

The difference between the flat simplicity of "Sheriff," whose forms float within a monochromatic pink field as if they were doodles on a notepad, and the lushly rendered, solidly painted "Track," is a reminder of the ever-ripening evolution of Guston's final flowering, which would end with his death in 1980, two years after he finished the latter work. They also mark a deepening of his iconography, from the narratively ambiguous "Sheriff" — which plays on imagery from his early days as a Social Realist — to the existentially ambiguous "Track."

The body parts strewn about Guston's late works, including a third piece in the show, an ink drawing titled "Tide" (1976), are obdurately graceless, wholly inimitable inventions — the physical manipulations of his materials bred into the particulars of his Beckettian mordancy, riding the razor's edge between acute erudition and ramshackle despair. Despite their abounding popularity and influence, the paintings and drawings from Guston's last decade are irreducible, neither precursors nor summations, explicable only within the circles sealed by the artist's death.

Just as striking in many ways, and done around the same time, is Daisy Youngblood's "Black Horse (Biting Horse)" (1979), which confronts you at eye-level as you enter the gallery. A horse's head formed out of fired clay with eyes and nostrils as black and empty as its wide-open mouth, the sculpture feels both alive and mummified as it thrusts forward, baring its enormous, curving teeth made from rib bones — a mounted trophy (attached to the wall by jarringly undisguised loops of wire) of mute defiance and rage.

Between "Black Horse" and Guston's "Tide," the installation tacks toward serenity, with Vija Celmins' graphite on paper, "Holding Onto the Surface" (1983), a drawing of the night sky punctuated by stars, many of which appear as fuzzy as nebulae or distant comets, all of them varying in tone and texture, simultaneously holding the surface, as the title attests, and receding into deep space, all to mesmerizing effect.

Toward the back of the gallery there are two works that I took from a distance to be photorealist paintings, but one turned out to be a bas-relief replica of an Early Modernist house, and the other was a life-size photograph of a nude. The bas-relief is Lucy Williams' "[66 Frogna](#)" (2014), which uses miniature red bricks, Plexiglas, paper, cork, balsa wood, piano wire and other materials to assemble a scaled-down version of a house in London at the address provided in the title.

The existing house was built by the architectural firm of Connell, Ward and Lucas in 1938 — one of many sleek Modernist structures Williams has reconstructed as a meditation on the Utopian visions of the early- to mid-20th century, a period when culture and history seemed to be on a double track, surging forward and sliding backward at the same time. Although its straight-on, toy-like depiction appears to be set on resisting nostalgia, once you know the backstory (which I discovered only after seeing the show), an air of wistfulness clinging to those gleaming surfaces seems inescapable.

A rearview look toward history is also evoked by "Nancy Recovered" (2011), a unique Ilfochrome (aka Cibachrome) photograph by Richard Learoyd depicting a young nude woman sitting on a white stool. Learoyd uses a camera obscura to make his images, exposing the photographic paper directly to light, without the intervention of a negative. This results in a picture that duplicates the shallow depth of field, dazzling detail and three-dimensional spatial effects found in copperplate Daguerreotypes.

Learoyd's deliberately anachronistic process, despite the consummately beautiful play of light across the woman's skin tones and tied-back chestnut hair, is more than a little queasy-making. The camera obscura process, for one, creates the kind of spotlight effect endemic to academic portraiture, diminishing the all-over integration of the positive and negative shapes. Combined with the conventional pose and prettiness of the model, the overall impression smacks more of high-end commercial photography than a revelatory use of archaic methods. Still, the magnetism of the image is undeniable, and the artist's page on the McKee site shows that his contrarian stance has occasionally strayed into some unexpected corners, as with his "[White Flowers](#)" from 2010.

On an adjacent wall, Leonid Lerman has assembled an entrancing [installation](#) of hand-sized sculptures in glazed terra cotta, most of them stylized human figures, many with tiny heads and twisting, baroque bodies, and others that are animal-human hybrids. Each sculpture sits on little shelf jutting from the wall in an overall diamond pattern, with three pieces hanging in front of the ensemble from monofilaments attached to the ceiling.

The individual pieces sitting on the shelves, with their squeezes and bulges, shimmering glazes and rich range of color, are enjoyable singly and in aggregate, but the intuitive leap of suspending three sculptures in front of the others, as if floating in midair, transports the installation into a terrain of childlike wonder. It's a gesture liable to being dismissed as overly theatrical, but the interplay of solids and voids, gravity and anti-gravity, conjures up some startling spatial magic.

Marcel Eichner, a German artist born in 1977 and the only participant in the show not listed on the artists page of McKee's website, contributes an untitled figurative painting from 2013 done in acrylic and ink on canvas. Hanging to the right of "Track," the painting's style, with its attenuated, abject bodies, seems to have soaked in more from the Expressionism of Erich Heckel and the Neo-Expressionism of Francesco Clemente than from Guston's fleshily idiosyncratic approach.

While its schema is arresting, dominated by two figures (or one figure with a second, cyclopean head) in white against large planes of black surrounded by an astringent blue with touches of yellow and purple, the painting's array of obscurantist elements, including sprite-like beings scribbled here and there, doesn't do much to invite the viewer inside.

The emotional distancing felt from Eichner's painting is not helped by its proximity to "Handstand Horizons" (1993), a smoldering hot abstract painting by Harvey Quaytman. Done in acrylic and rust, the 60 x 60-inch canvas is divided into four squares by blue and rusty orange bands, but it's more complicated than that.

The blue bands are incomplete and interrupted, or turn into lighter, more stubbly and thinly painted versions of themselves, before they disappear off the right side altogether. The rust-colored bands, which overlap into a cross, vary in texture and are offset by two bright orange squares to the right of their intersection.

All four squares are painted Rothko red, but they contain variations as well, with two vertical bars done in a lighter shade, trimming the width of the two squares on the left side of the composition and affording them a vertical thrust. Throughout, the painting undercuts and complicates our expectations, as colors weave in and out and planes advance and recede.

Quaytman, who died in 2002, consistently engaged a limited vocabulary of geometric shapes with a sly, boundless resourcefulness. His work is a prime example of the liberating potential of structure, where dichotomies dissolve between mind and heart in what can only be described as a throbbing formalist passion; in his hands, the thoughtful construction of a picture is severe, playful, dense, light, balanced, unstable and bracing, an intellectual puzzle effervescing into euphoric release.

Fall 2014 Group Show *continues at McKee Gallery (745 Fifth Ave, Midtown, Manhattan) for a few more weeks. Please contact the gallery at 212-688-5951 for more specific information.*

Wall Street International

Marcel Eichner

8 November - 21 December 2013 at McKee Gallery, New York.

13 NOVEMBER 2013



Marcel Eichner (1977), Detail of Untitled, 2013, acrylic and ink on canvas, 70 3/4 x 53 1/4 inches, 180 x 135 cm

The McKee Gallery is pleased to present the first solo exhibition in the United States of paintings by Marcel Eichner, from November 8 to December 21, 2013.

Opening reception Friday, November 8 from 6 - 8pm.

Marcel Eichner was born in 1977, in Siegburg, Germany. From 1998 to 2004 he studied at the Kunstakademie, Dusseldorf, under Professor Jorg Immendorff, and now lives and works in Berlin.

There are artists who demonstrate early in life an uncanny feeling for the fluid wanderings of a drawn line which directs their imagination and intimate dreams. Eichner's line meanders on the canvas, creating fragile personages and grotesque creatures as it passes, and when it rests there is a world filled with nightmarish scenes and mad demons. Fortunately, a glimmer of humor within these complex, imaginative compositions gives us a reprieve from the chaos and intensity within.

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McKee Gallery

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www.mckeegallery.com

Opening hours

Tuesday - Saturday

From 10am to 6pm

Related images

1. Marcel Eichner (1977), Untitled, 2013, gouache, acrylic and ink on canvas, 74 3/4 x 51 1/4 inches, 190 x 130 cm
2. Marcel Eichner (1977), Untitled, 2013, gouache, acrylic and ink on canvas, 78 3/4 x 63 inches, 200 x 160 cm
3. Marcel Eichner (1977), Untitled, 2013, acrylic and ink on canvas, 47 1/4 x 33 1/2 inches, 120 x 85 cm



ARTS & CULTURE

Marcel Eichner's Pictorial Contradictions At CFA Berlin (PHOTOS)

Berlin artist [Marcel Eichner](#) creates haunting picture puzzles where distinctions between the banal and the surreal are chewed up and spit back out. Like his predecessor Otto Dix, Eichner is not afraid to show brutality and chaos in his mixed media pieces.

There is no singular logic for navigating Eichner's works; these are the kind of pieces that make "Guernica" look accessible. As if working on another world, Eichner constructs paintings which continue to confuse, enchant, and haunt us long after we've viewed the last image. His unorthodox use of acrylics, gouache and ink evade all attempts at categorization.

Eichner's works will show in his second solo exhibition at [Contemporary Fine Arts \(CFA\) Berlin](#) until March 24.

What do you think, readers? Is this a resurrection of the New Resignation movement or something else entirely?

