

# Emanuel Bernstone

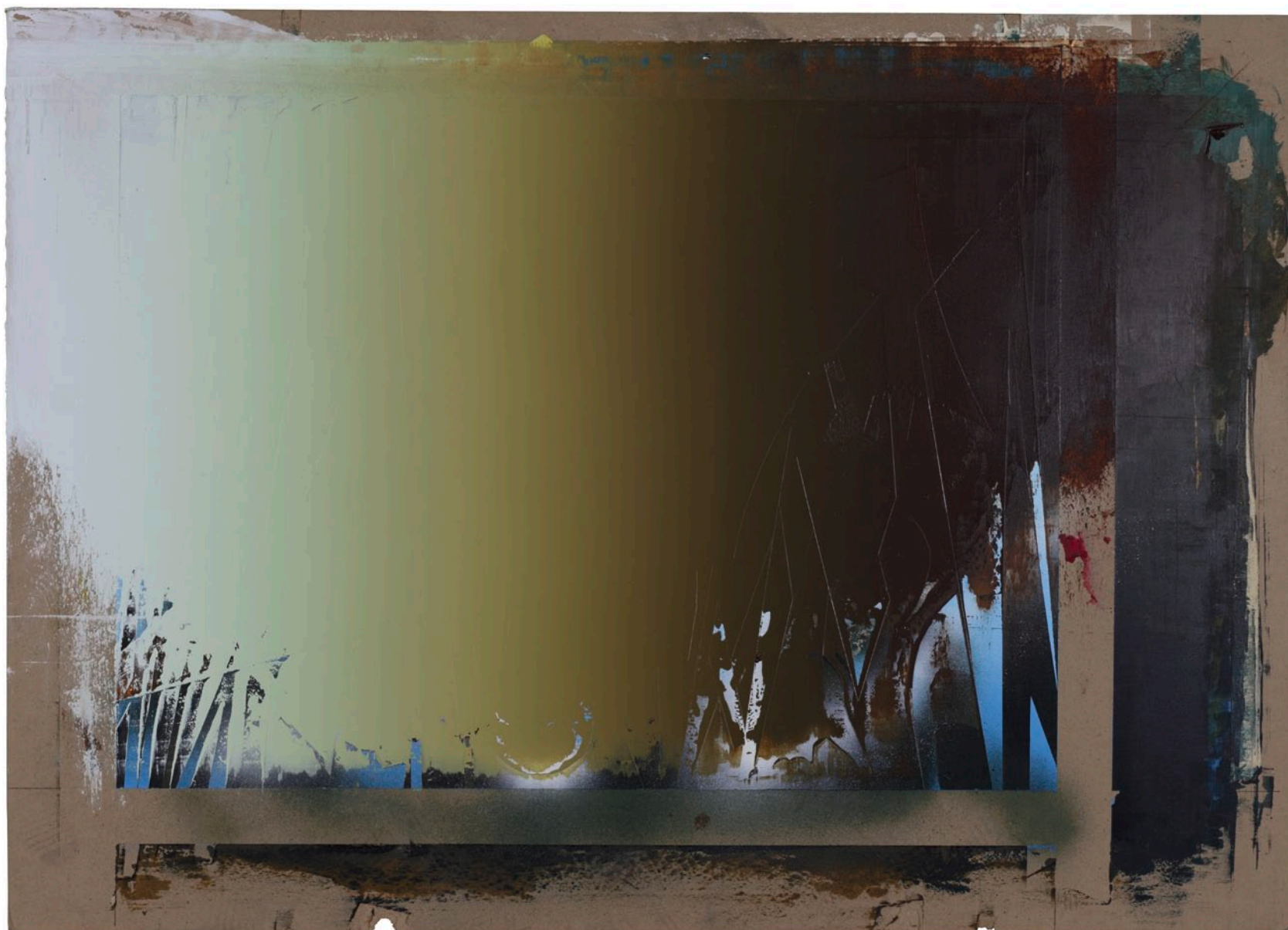
Works /2016

2013 · oil and spray on canvas · 60x45 cm · **Dancer in the Dark**



My medium is painting; this ancient art which is so saturated by tradition, beaten by indignity, wasted by death sentences, abused by bastards; full of lies and inconsistency, fucked up by drugs and prostitution, bursting with hysteria, and born again every day.

2013 · oil on wood · 66x91 cm · **untitled**



“Man must be silent so that God can speak.” – Meister Eckhart

My work starts at my work. I paint something. Often I don't like it. So I paint over it. Even if I don't feel creative at all, I paint. At the end, it looks all too creative and I must declare to myself: it's too much art, but has nothing at all to do with art.

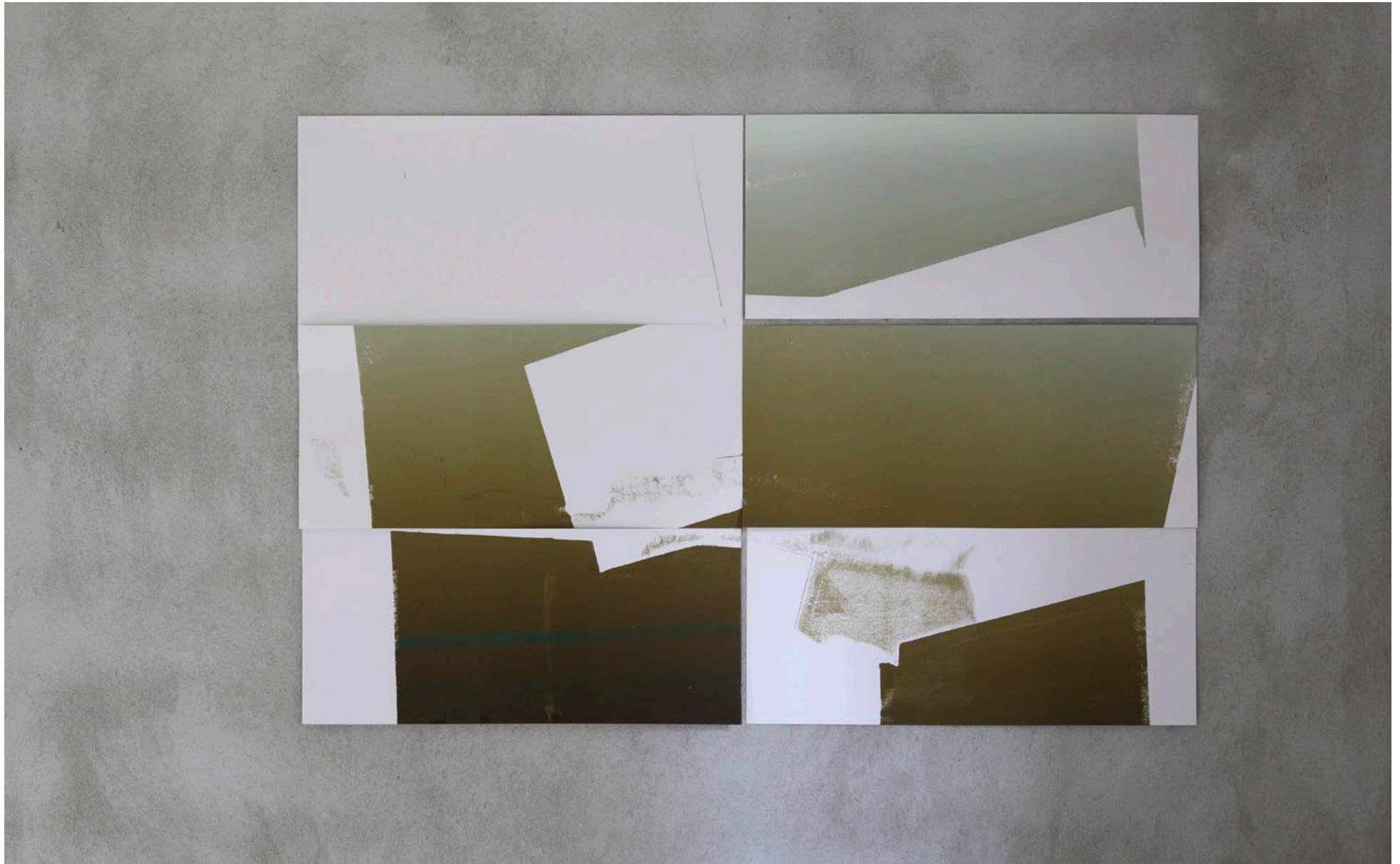
To set bounds to this arbitrary creativity and to reduce my own influence, different methods have been applied: I would copy other artist's work, paint from other peoples photos, have other artists or non-artists copy my paintings, ask an assistant to paint at instructions or ask him for instructions. I paint blind, in the rain or I would print on disorderly arranged stripes of paper to attain patterns which I wouldn't have come up with myself.





These compositions of fragments come from the attempt to generate shapes and colour fields on the basis of a system. A colour gradient is silkscreen printed on sheets of paper placed in disorder, one overlapping the other, one shape causing another. The sheets later are rearranged. Disorder gains order.

2015 · gouache on paper · 91x139 cm · **Total Annihilation Breakdown**





2015 · Installation view, Frontviews, Berlin · oil on paper · 280x300 cm · **Breakdown Cleanup**



2015 · Oil on paper · 200x210 cm · **Total Erase**



Another attempt to get around that capricious artistic creativity was undertaken with the particular support of divine powers. Starting from the classic idea of the artist receiving divine vision through in-spiratio, I put myself in a condition where my soul would be attuned to receive the spirit. For a religious person that is practically done in divine service at church, which well corresponds to the artist's work in his studio. Thus, I begun a work process which would require strong concentration yet give little room for mental labelling.

Days after completed work I went through the bundle of painted sheets of paper to find a remarkable outcome: the most well-made pieces came insignificant and blank, whereas the most deficient ones, accomplished in the final stage of the process, running out of paint, seemed vibrant with life. Only fragments of a vision appear in these failures – some paper sheets show almost nothing at all – but there is a vital reality that makes them whole and complete. Similarly, a greek torso appears whole in its fragmentariness. Divine presence, after all, is whole by definition.

2015 · Installation view, Maglehem · oil on paper · 200x420 cm · **Erase Breakdown**





2015 · oil on paper · 100x70 cm each paper · **Total Erase**



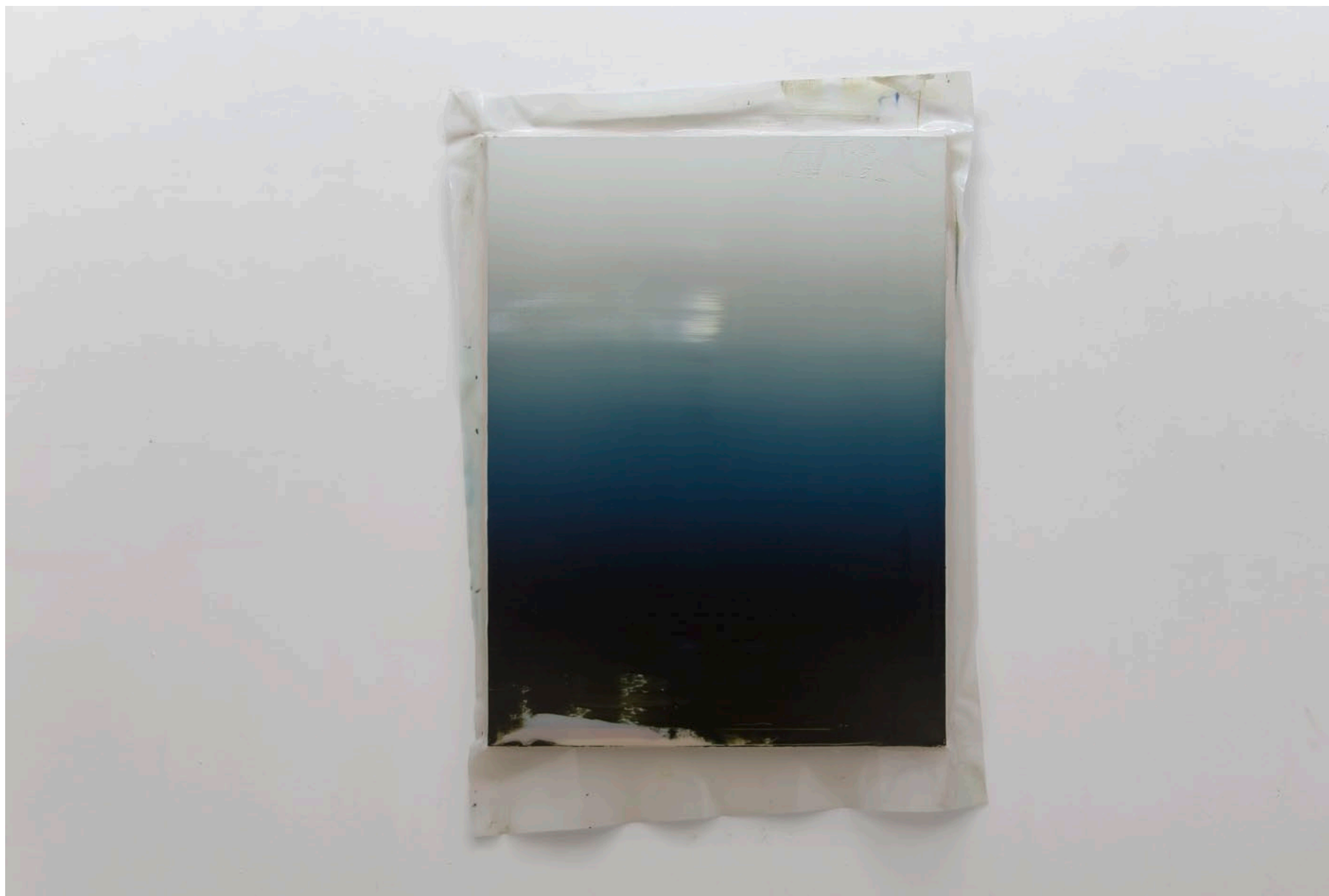
2015 · oil on pvc, wood · 145x135 cm · **Hydrogen Exhaustion Erase**







2014 · oil on pvc · 180x130 cm · **Hydrogen Exhaustion**





**This landscape** comes from a small painting by Botticelli called „The vision of Saint Augustine at the seashore“. The remarkable background to this subject is written about in the so called Golden Legends from the 13th century.

The philosopher and early christian scholar Augustine was writing a book on the mystery of the Holy Trinity. One day he is wandering along the seashore, sore in his mind, pondering this intangible problem, when he meets a child, pouring water into a little pit in the sand. The child runs back and forth between the pit and the sea, bringing water with his wooden spoon. Augustine bends down to him and asks:

“Son, what are you doing?”

“Can’t you see?” answers the child, “I’m pouring the sea into this hole!”

“It is impossible!” says Augustine, “considering the sea is so great and large, and your hole and spoon so little.”

“Truly”, replies the child, “I shall sooner accomplish this, than you will understand the mystery of Trinity in your head; as the Trinity is so much greater in proportion to your small mind, than the sea in relation to this hole in the sand.”

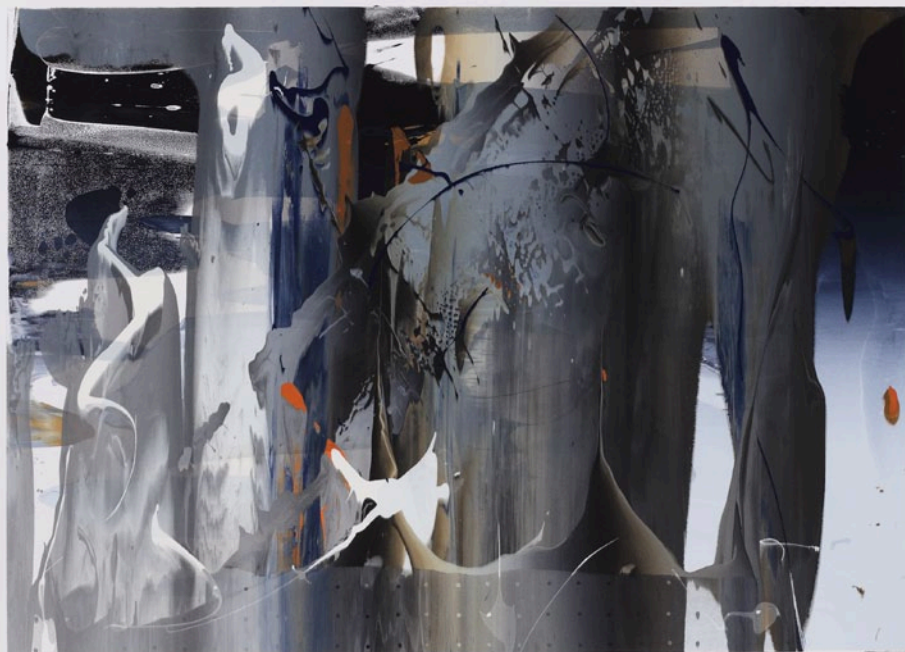
The metaphysical appeal of the landscape prevents me from giving the painting an appropriate title. Thus, it has to share one with a simple computer game, whose irrelevance gives the work a corrective flash.

When I work I often feel like Augustine. Puzzling over the secret of art, I wander along the seashore of my studio. And every time this little child appears to me, I realize again: you cannot make art. You can only worship and sacrifice her, do your job and see what happens. Perhaps, accordingly, now and again a splinter of it falls on you.

2013 · oil on canvas · 80x100 cm · The Curse of Monkey Island



2015 · gouache on paper · 61x48 cm (paper size) · Alderaan

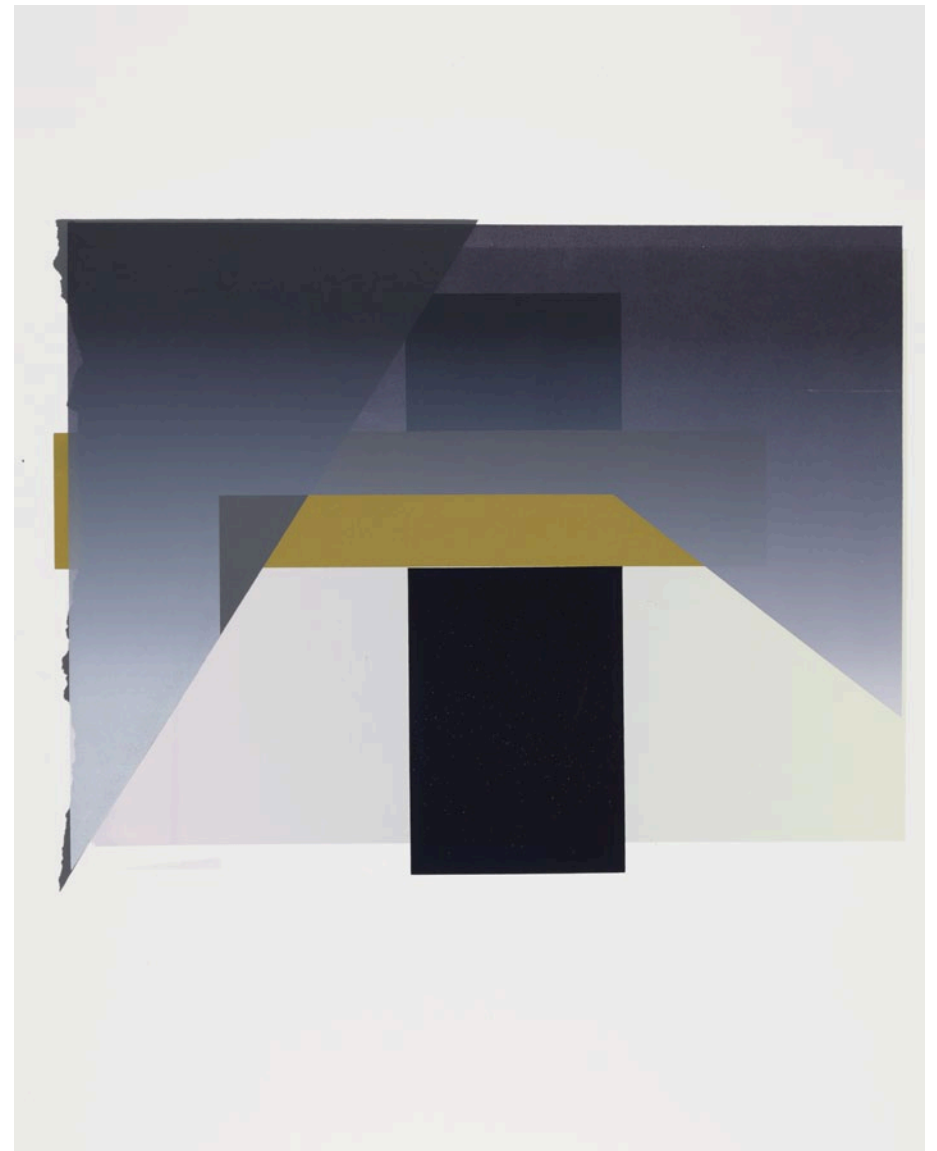








2016 · gouache on paper · 61x48 cm (paper size) · **Phantom Attraction**



2015 · gouache on paper · 61x48 cm (paper size) · **Mouches Volantes**



2013 · gouache on paper · 76x107 cm · **Interstellar Swamp**





2014 · oil on canvas · 198x228 cm · **Dark Matter**





2015 · **Tycho Erratic Anomaly**

129x100 cm · oil on polyester



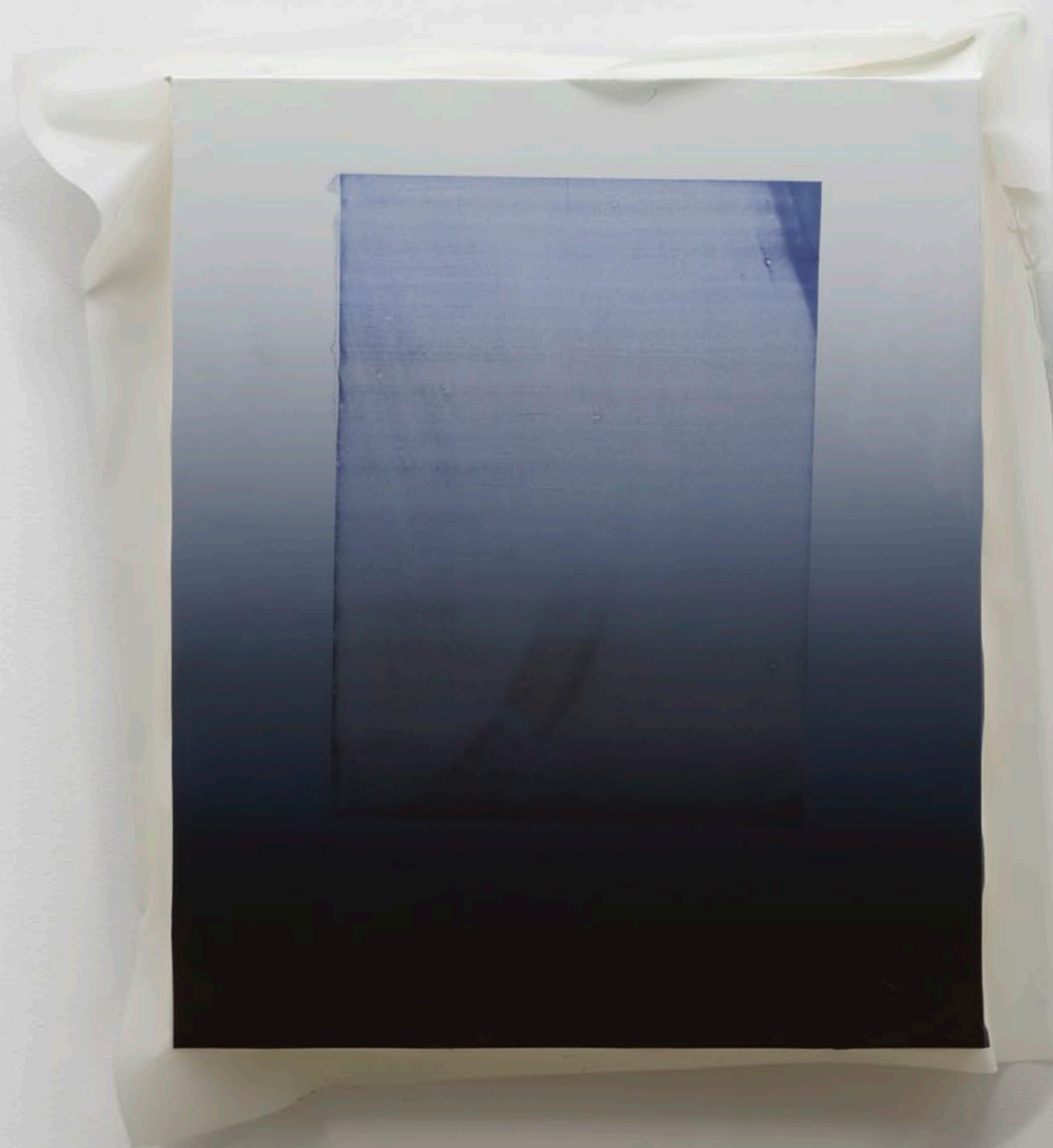
2015 · oil on canvas · 60x45 cm · **Constantine's Dream**



2015 · oil on polyester · 70x55 cm · **A Space Odyssey**

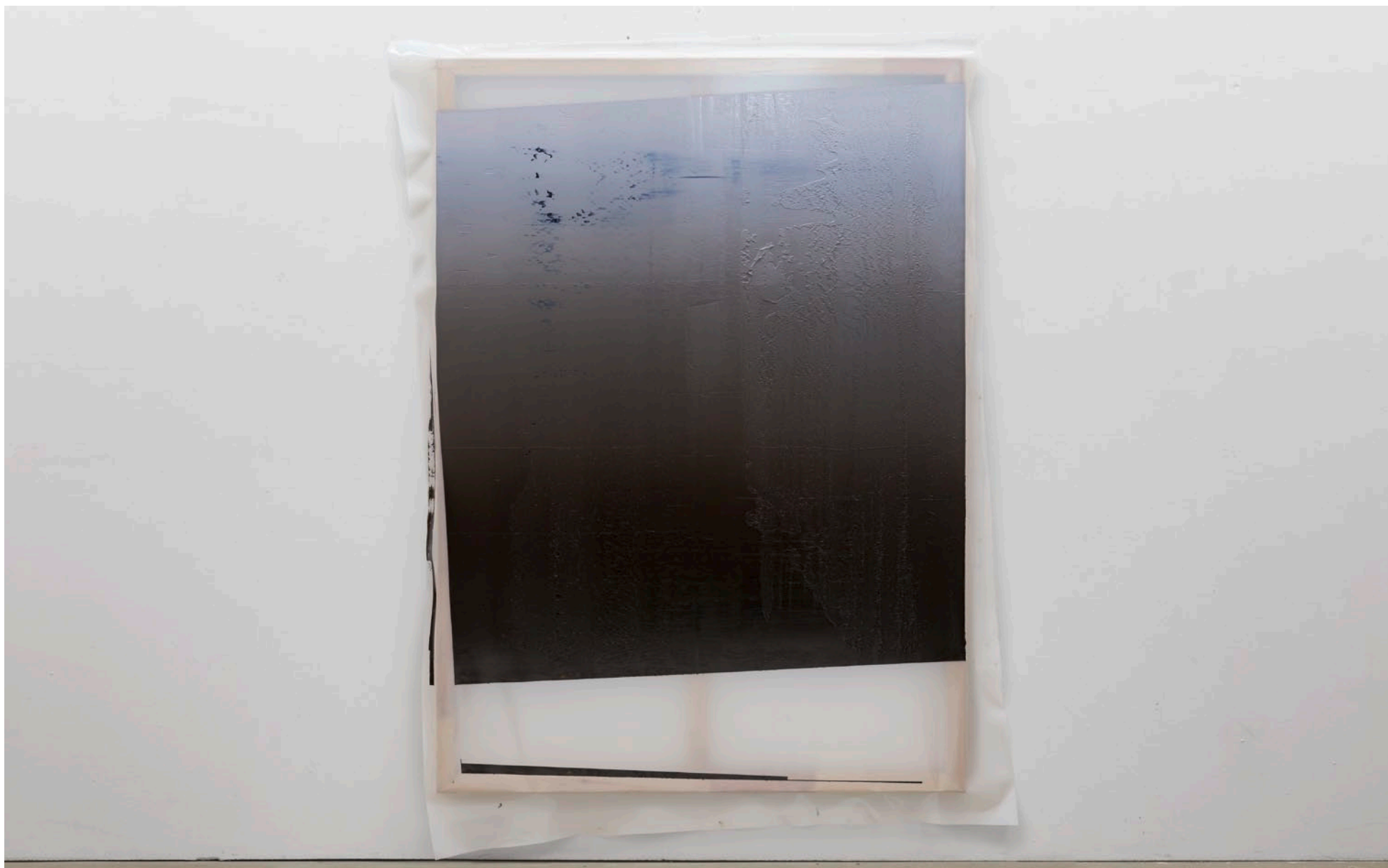


2014 · oil on pvc · 77x73 cm · **lapetus**





2016 · oil on pvc · 190x144 cm · **Statistical Mechanics**



2013 · acrylic on canvas · 170x120cm · **The Light of Other Days**



2015 · oil on canvas · 170x120cm · **The Light of Other Days 2**





2016 · oil on canvas · 170x120cm · TMA -0





2016 · Noise Reduction

240x205 cm · oil on pvc





2016 · Noise Reduction  
149x127 cm · oil on pvc





# Emanuel Bernstone biography

## born 1973 in Karlskrona, Sweden

## lives and works in Berlin

### Education

1997-2003

Academy of fine Arts, Düsseldorf

MFA, Meisterschüler

### Grants, Residencies

2015 Sachs Foundation, Boston, Ma, US  
Maglehem kulturförening, SE

2014-16 Swedish Arts Council working grant

2014 Jaus, Los Angeles

2012 Fundación CAC, Barcelona, ES  
Aguéli Foundation, Sala, SE

2011 Beccari Flli, Milano, IT

2009 Swedish Arts Council project grant

2008 Huston Schneider Association, Oakland, Ca, US

2005 Carl Thulins minnes pris, Stockholm

### Solo Exhibitions

2016 **A Hairy Monkey**, Lage Egal Berlin (duo)

2015 **Högre Makter**, Sättra Brunn, SE

2014 Tomarps Kungsgård, Kvidinge, SE

2013 **Masterpiece**, Galerie Leger, Malmö, SE  
Aguéli Museum, Sala, SE

2010 **blue clouds white sky**, Galerie Leger, Malmö, SE  
Ekerum Konsthall, Borgholm, SE

2009 Apex pro art Kunstverein, Göttingen, DE  
Brösarp Konsthall, Tomelilla, SE  
Kumla Konsthall and Galleri Örsta, Kumla, SE

2008 Luleå Konsthall, SE  
Galerie Leger, Malmö, SE  
Dolby Chadwick Gallery, San Francisco, US  
Galleri Udengaard, Aarhus, DK

2007 Stefan Denninger, Berlin

### Group Exhibitions

2016 **Printage**, Projektraum Bethanien Berlin  
**Camp**, NY 242, New York

2015 **Berlin-Maglehem**, Maglehem, SE  
**Forth Under Skip Down**, Frontviews, Berlin  
**Frequently Asked Questions**, Kunsthalle M3, Berlin  
**All Up**, Bar Babette, Berlin

2014 Molde Kunsthall, NO  
**Konzentrat**, Koffer, Berlin  
The Idling Gallery, Berlin  
**Wurzeln weit mehr Aufmerksamkeit widmen**,  
Galerie der HBKsaar, Saarbrücken, DE  
**Contemporary swedish Painting**, Jaus, Los Angeles  
Leger, Malmö, SE

**Black Market**, L17, Berlin  
**Black Market**, , The Crooked Leg, Stockholm  
2013 **The Pleasure Principle**, Candyland, Stockholm  
Leger, Torekov, SE

2011 Ekerum Konsthall, Borgholm, SE  
Centro de Arte João Figueroa, Barcelona, ES

2010 Martin Mertens, Berlin

2009 Scotty Enterprises, Berlin  
Liljevalchs Konsthall, Stockholm

2006 Stefan Denninger, Berlin

2004 Aalborg Kunstmuseum/Kastrupgård  
Sammlung, Copenhagen, DK