

# Eva Rothschild

## The Shrinking Universe



La Biennale di Venezia

58. Esposizione  
Internazionale  
d'Arte

Partecipazioni Nazionali



Eva Rothschild has been chosen to represent Ireland at the 58th International Art Exhibition – La Biennale di Venezia (11 May – 24 November 2019).

Eva Rothschild will create a wholly sculptural exhibition for the Irish Pavilion, located in the Arsenale. Through its direct material presence, the work will engage with current political and environmental concerns arising from our on-going climate of global uncertainty.

Employing a diverse range of materials and sculptural formats, Eva Rothschild will construct an immersive environment that allows the public to be both viewer and participant. Rothschild's exhibition will create a socially sculptural space within the Irish Pavilion, allowing for contemplation of the material legacy of both present and past civilisations.

One of the leading sculptors of her generation, Eva Rothschild's work demonstrates a great awareness of the modernist tradition while maintaining its own distinctive sculptural language. Her works also engage with signifiers and objects from her surrounding urban environment, and the eternal forms of geometry and classicism. Her sense of materials, scale, monumentality, colour and line reflect a refined aesthetic sensibility that redeploys and subverts familiar sculptural formats.

Speaking about her plans for the exhibition, **Eva Rothschild** said: 'I'm delighted to be representing Ireland at Venice. I am working towards an exhibition which brings together the many different strands of making in my practice to create a series of large new works, each comprised of multiple and varied discreet elements. I want to create an experience that is sculpturally excessive, critically aware and welcoming to the viewer. The space will be organised to allow people to spend time within and without the sculpture, creating the opportunity for intense looking, material confusion and communication through presence and apprehension.'

**Mary Cremin**, Curator of the Irish Pavilion at Biennale Arte 2019, said: ‘Eva Rothschild has an expanded sense of materiality, and has a unique vision on how objects have a symbolic value and can relay meaning. As one of the leading sculptors of her generation, she has an exceptional ability to create connectivity between disparate sculptural elements and the public. Her work is neither didactic nor polemical, but this exhibition specifically reflects the moment we find ourselves in, showing us that art can create expanded possibilities for critical and experiential engagement in our increasingly uncertain times.’

The London-based graphic design studio **A Practice for Everyday Life** (APFEL) has been appointed to design the identity for the Irish Pavilion at Biennale Arte 2019. APFEL designed a monograph of Eva Rothschild’s work in 2010.

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#### Biographies:

**Eva Rothschild** was born in Dublin in 1971, and lives and works in London. She has undertaken large-scale commissions for Tate Britain’s Duveen Galleries (2009) and Public Art Fund, New York (2011). Her work has been the subject of solo exhibitions at The Australian Centre for Contemporary Art, Melbourne (2018); The New Art Gallery, Walsall (2016-17); The Hugh Lane, Dublin (2014); Nasher Sculpture Centre, Dallas (2012); Kunstverein Hannover, Hanover (2011); South London Gallery, London (2007); and the Kunsthalle Zürich, Zürich (2004). Rothschild’s 2011 solo *Hot Touch* was the inaugural exhibition at The Hepworth Wakefield, Wakefield. In 2014 Rothschild was elected Royal Academician by the Royal Academy, London.

**Mary Cremin** is currently the Director of Void Gallery, Derry. Prior to this, she was Programme Curator of Temple Bar Gallery + Studios, Co-Artistic Director of The Treeline Project and Project Curator at the Irish Museum of Modern Art. Cremin has worked with artists including Douglas Gordon, Rosa Barba, Johan Grimmonprez and Kader Attia, and has commissioned works by artists including Helen Cammock and Alex Cecchetti. She has produced large-scale exhibitions and commissions such as Eileen Gray, (2013), Richard Mosse, *The Enclave*, Irish Pavilion, 55<sup>th</sup> International Art Exhibition, La Biennale di Venezia (2013). Cremin has written for exhibition catalogues and artists books, and is a member of the International Association of Curators of Contemporary Art.

**A Practice for Everyday Life** (APFEL) is a London-based graphic design studio, founded by Emma Thomas and Kirsty Carter in 2003 to explore the potential of graphic design as a meaningful process of cultural production, and to find new ways of communicating content. Working at the forefront of graphic design for artists and cultural institutions, their practice encompasses art direction, identities, publications, exhibitions, type design, signage and digital. APFEL works with like-minded curators, institutions, companies, galleries and individuals, with a research-led approach and conceptual rigour that results in meaningful and original work. Their collaborators include Tate, Barbican, Lisson Gallery, Phaidon, Sternberg Press, Marian Goodman Gallery, Bloomsbury, V&A, and South London Gallery. APFEL’s work is held in collections at The Art Institute of Chicago, the V&A Museum Archive, the Bibliothèque National des Livres Rares, Paris, the Royal College of Art Library, the Letterform Archive San Francisco and the Tate Library.

[www.irelandatvenice2019.ie](http://www.irelandatvenice2019.ie)

**Instagram and Twitter:** @irelandatvenice #irelandatvenice #evarothschild #biennalearte2019

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