

Katelyn Eichwald

Like Lovers Do

29 May - 21 June



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84a Lamb's Conduit Street, London, WC1N 3LT

Katelyn Eichwald
Like Lovers Do

29 May - 21 June
Opening 28 May, 6-8pm

Cob Gallery is proud to present *Like Lovers Do*, the debut UK solo exhibition by American artist Katelyn Eichwald. Featuring new paintings on canvas, hessian, and linen, alongside a suite of collage on paper, this exhibition draws the viewer into a private, votive space - part shrine, part mirage - where the emotional architecture of adolescence flickers between memory and invention. Like the title borrowed from an Elias Rönnefelt song, *Like Lovers Do* is a reverie.

Eichwald's paintings emerge from the thresholds of girlhood, not as biography or identity, but as atmosphere. They are emotional transcriptions of secrets folded into a diary, snapshots of yearning suspended between innocence and desire. Her works don't reproduce stereotypes of youth so much as they replay the psychic theatre behind them: the bedroom, the fan magazine, the daydream. She conjures a world where romantic tropes become devotional objects, and private obsessions take on the lace of lingerie as much as the texture of myth.

At the heart of this world is a girl who never speaks directly. She writes letters she'll never send, pastes images of her idols beside her own reflection, draws herself into scenes that never happened. She's chipped her nail polish and blurred the VHS tape, but she keeps rewinding. Her longing is vivid, but oddly impersonal, more about the wanting than the having. *She wants to want*, more than she wants to be wanted. Her rosary is neither sacred nor secular but hangs in a mirror: a symbol of devotion to something unnamed.

She moves between fragment - Leonardo DiCaprio in *Titanic*, River Phoenix in *My Own Private Idaho*, Winona Ryder chain-smoking in *Reality Bites*, Liv Tyler in *Stealing Beauty*. The references aren't nostalgic, they're talismanic. Not about the past, but about projection: how it feels to idolise someone, or want to be someone else, or imagine yourself as a silhouette in someone else's fantasy. She doesn't want the boy, she wants the yearning. The fandom is the feeling. In Eichwald's world, pleasure doesn't resolve, it hovers. The aesthetic of love becomes an end in itself, where the yearning is more real than any touch. Her figures - half-girls, half-icons - are painted in blush pinks and baby blues, surrounded by drifting curtains and floating talismans. She's both princess and martyr, ballerina and broken girl, drawn to the poetry of shipwrecks and tragic backstories. This is a Goya painting of a woman fainting, a Redon flower trembling in the dark.

The tone is part romance, part masquerade. A girl in her childhood bedroom, caught between Brontë and *The Talented Mr. Ripley*, scrolling through obsessions she can't speak aloud. She is every girl who ever watched from the window, her desires blurry, aestheticised, a little ashamed. But her longing is powerful, its very disconnection becomes a kind of protection. She is soft but not fragile, dramatic but not tragic. She lingers, loops, rewinds.

Press Features

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Feeling #1, 2025
Oil, inkjet print, and tape on paper in
polished aluminium frame with mirror mount
21.5 x 20.5 cm

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They Say You Were Something In Those Formative Years, 2025
Oil on burlap
10.2 x 10.2 cm

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Feeling #5, 2025
Oil and inkjet print on paper in
polished aluminium frame with mirror mount
21.5 x 21 cm

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Love Ridden, 2025
Oil on linen
15.2 x 15.2 cm

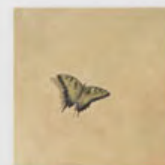
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Hope Is A Discipline, 2025
Oil on linen
20.3 x 15.2 cm

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Feeling #4, 2025
Oil, found photo, and tape on paper in
polished aluminium frame with mirror mount
20.5 x 19.5 cm

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Feel It, 2025
Oil on linen
20.3 x 20.3 cm

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Borrowed Time, 2025
Oil on linen
10.2 x 10.2 cm

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Feeling #6, 2025
Oil, inkjet print, and tape on postcard in
polished aluminium frame with mirror mount
22 x 25 cm

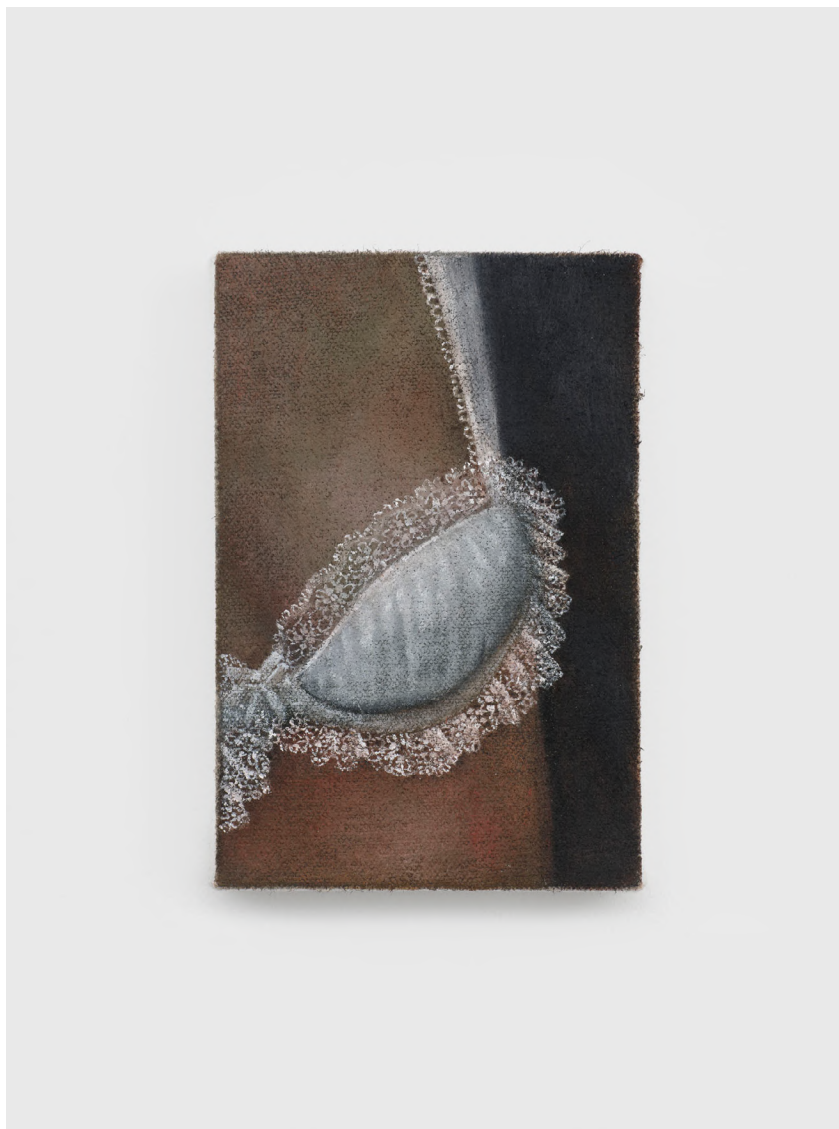
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Half Moon Eye, 2025
Oil on canvas
10.2 x 15.2 cm

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Sleepless, 2025
Oil on linen
15.2 x 15.2 cm

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I Wake Up Crying, 2025
Oil on linen
25.4 x 20.3 cm

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Feeling #7, 2025
Oil and inkjet print on postcard in
polished aluminium frame with mirror mount
20.7 x 26 cm

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Paradise, 2025
Oil on linen
20.3 x 20.3 cm

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Peaches, 2025
Oil on linen
15.2 x 15.2 cm

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It's Hard Enough Even Trying To Be Civil To Myself, 2025
Oil on linen
20.3 x 20.3 cm

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Please, 2025
Oil on burlap
10.2 x 10.2 cm

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I Would Die For You In Secret, 2025
Oil on linen
10.2 x 10.2 cm

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Eclipse, 2025
Oil on linen
20.3 x 20.3 cm

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I Will Drink The Deadly Thing And It Will Not Hurt Me, 2025
Oil on linen
20.3 x 20.3 cm

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June, 2025
Oil on linen
20.3 x 15.2 cm

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Please, Could You Be Tender?, 2025
Oil on burlap
15.2 x 15.2 cm

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Spring 1998, 2025
Oil on linen
20.3 x 15.2 cm

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Pretty Good Year, 2025
Oil on burlap
15.2 x 10.2 cm

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Thank You, 2025
Oil on linen
20.3 x 15.2 cm

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Katelyn Eichwald

b. 1987 Chicago, US

Lives and works in Chicago, US

Katelyn Eichwald paints with oil on rough canvas and linen, scrubbing into the woven surface like she's trying to remove a stain. Instead, she's left with the opposite - an almost archeological image sunk deep into the fiber of the painting. Maybe it's a drink in a man's hand, or a tangled rope, or the house at the end of the street with no lights on. It could be a French braid or a castle. Sometimes, figures meet and part ways in the distance, exchanging words we can't hear. Other times we're alone with a paring knife and a lit cigarette. Eichwald often uses screenshots from TV and film to find her subjects; as a result, the work is both intimate and withholding, trapped in a moment and hovering outside of time, like a stopped watch on your own wrist.

Katelyn Eichwald (b. 1987 Chicago, US. Lives and works in Chicago, US) has had solo exhibitions at Fortnight Institute, New York, US and Galerie Sultana, Paris and Arles, France (2022). Eichwald's work has featured in group exhibitions at Overduin & Co., Los Angeles, US; Pangée, Montreal, Canada ; Galerie Mathilde le Coz & Galerie Elsa Meunier, Paris, France; Night Cafe Gallery, London, UK ; Huxley-Parlour, London, UK; Cob Gallery, London, UK; Galerie Rolando Anselmi, Rome, Italy; Misako & Rosen, Tokyo, Japan; Public Gallery, London, UK; Flesicher/ Ollman, Philadelphia, US; Fortnight Institute, New York, US; Reading Room, Melbourne, Australia; Et al., San Fransisco, US; 03 Gallery, New York, US and VSOP Projects, Greenport, New York, US.

Education

2012 MFA California College of the Arts, San Francisco

2009 BFA University of Illinois at Urbana-Champaign

Selected Solo Exhibitions

2025 Like Lovers Do, Cob Gallery, London, UK

2024 Talisman, Fortnight Institute, New York, NY

2022 Castles, Galerie Sultana, Paris and Arles, France

2021 Never, Fortnight Institute, New York, NY

2018 Good Boy, Fortnight Institute, New York, NY

Selected Group Exhibitions

2025 In Tandem, Cob Gallery, London, UK

2025 Again & Again, Overduin & Co, Los Angeles, USA

2024 Pluck, Pangée, Montreal, Canada

2024 This Floating Hour, Galerie Mathilde le Coz & Galerie Elsa Meunier, Paris, France

2024 Bump in the Night, Night Cafe Gallery, London, UK

2023 Entre chien et loup, Dans les yeux d'Elsa Gallery & Gallery Mathilde le Coz, Paris, France

2023 Three Acts, Huxley-Parlour, London, UK

2023 L'heure du conte, Projet Pangée, Montreal, Canada

2022 Cut, Katelyn Eichwald and T.J. Rinoski, Cob Gallery, London, UK

2022 About Painting, Galerie Rolando Anselmi, Rome, Italy

2022 Portals, Katelyn Eichwald, Dominique Knowles, Reina Sugihara, Elza Sile, Misako & Rosen, Tokyo, Japan

2021 Stress Tested, Co-curated by Emma cc Cook, Public Gallery, London, UK

2021-22 David Byrd: In Resonance, Fleisher/Ollman, Philadelphia, PA

2021 Nine Lives, Fortnight Institute, New York, NY

2021 Library Arrangement, ReadingRoom, Melbourne, Australia

2021 Face in the Wind, Gracie DeVito, Katelyn Eichwald, Hugo Montoya, Et al., SF, US

2021 Hunters in the Snow, 303 Gallery, NY, US

2019 You Can't Put Your Arms Around a Memory, VSOP Projects, Greenport, NY, US

2018 Butterfly's Nautilus, Celaya Brothers Gallery & Et. al., Mexico City

2017 Karma Book Market, Fortnight Institute, New York City, NY, US

2017 Practical Magic, ChickenCoopContemporary, Portland, OR, US

2017 DomesticTranquility, ZeroZeroLA, Los Angeles, CA

2016 Mother Popcorn, Big Medium, Austin, TX

2016 Katelyn Eichwald & Peter Shear, AlterSpace, San Francisco, CA, US

2012 MFA Exhibition, California College of theArts, San Francisco, CA, US

Selected Fairs

2024 NADA Miami, Cob Gallery, Miami, US

2022 Liste, Galerie Sultana, Basel, Switzerland

2021 Independent, Fortnight Institute, New York, US

2019 NADA Miami, with Felipe Baeza and Carmen Winant, Fortnight Institute, Miami, US

Bibliography

2021 Cut: Katelyn Eichwald and T.J Rinoski, published by Cob Gallery, London

2021 Elizabeth Buhe, The Brooklyn Rail, October

2021 Never artist's book published by Fortnight Institute, US

2018 Good Boy artist's book published by Fortnight Institute, US

2018 7 Artists to Watch, Artspace.com, July

2016 Untitled Painting, Bookforum print edition, September

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