

Floorplan

Gritli Faulhaber. Chronic State of Becoming

30.08. – 15.11.2026

1. floor

Kunsthaus Langenthal presents the first institutional solo exhibition in Switzerland by the painter Gritli Faulhaber (b. 1990 in Freiburg im Breisgau, lives in Zurich). The largest showing of her work to date, it brings together paintings from recent years and numerous new works. For the first time, her major ongoing groups of works are on view together.

Faulhaber's large-format collage paintings are several paintings in one: arrangements of source images that she appropriates in paint. The sources come from art history, but also from fashion and internet pop cultures. The paintings emerge from her ongoing collecting of images, digital and analogue alike, out of which she forms compositions and translates them into painting. The constellation recalls the contemporary idiom of a pinboard, a mood board or the open windows of a browser after hours of surfing. It binds these very different sources together, pulls them into the present, draws connections to the life of the artist and to those of her viewers. In *Ohne Titel (1)* (Room 8), for example, found images from the internet meet a quotation from the Baroque poet Angelus Silesius, handwritten by the artist, and an etching by the Impressionist Berthe Morisot, shown as a screenshot from an auction website. Faulhaber also quotes a dot painting from her own group of works *Militant Joy*.

Faulhaber's method is one of research through painting and painting as research, a seeking out and appropriating of different motifs. Characteristically, gaps are left on the canvas where the ground shows through, and the painting processes break off at different stages. The fact of the painting's making, its materiality and the theme of deliberate openness and incompleteness remain present throughout. The collage-like principle of the large formats recurs in the way the artist has hung the exhibition, setting the varied images from her different groups of works in relation to one another.

In turning to art history, Faulhaber focuses primarily on women painters and situates herself within the history of painting by drawing affinities with positions from different periods. She repeatedly quotes paintings by the Impressionist Berthe Morisot (1841–95), who experimented with the unfinished; the Expressionist Paula Modersohn-Becker (1876–1907); Gerda Wegener (1886–1940), in whose erotic scenes (and life) gender is fluid; and Rosemarie Trockel (b. 1952), whose formally varied work consistently resisted being pinned down. Faulhaber transposes a drawn female nude by Trockel into paint several times over. In another painting she enlarges Trockel's signature from different phases of her work, as if slipping into the various identities of the elusive Trockel. She also takes up the economics of art, where a signature vouches for authenticity.

By quoting images and referring to women artists of the past, Faulhaber is always also negotiating questions about the conditions of her own life and artistic practice: being a woman, being an artist, being a painter, making images in an age of the ubiquitous digital image. A further condition is that of living and painting in impaired health. The small-format dot paintings in the *Militant Joy* series emerge exclusively in phases when, because of her chronic illness ME (myalgic encephalomyelitis), the artist can only work to a limited extent. She checks the state of her body as a painting body. 'They are like a brief checking of the senses, that my body is still able to leave an image behind through the movement of my hand – and does not disappear entirely.' That is how she put it in a 2025 interview

with the magazine *Monopol*, on the occasion of her exhibition at the Neuer Essener Kunstverein, where she showed works from this series exclusively.

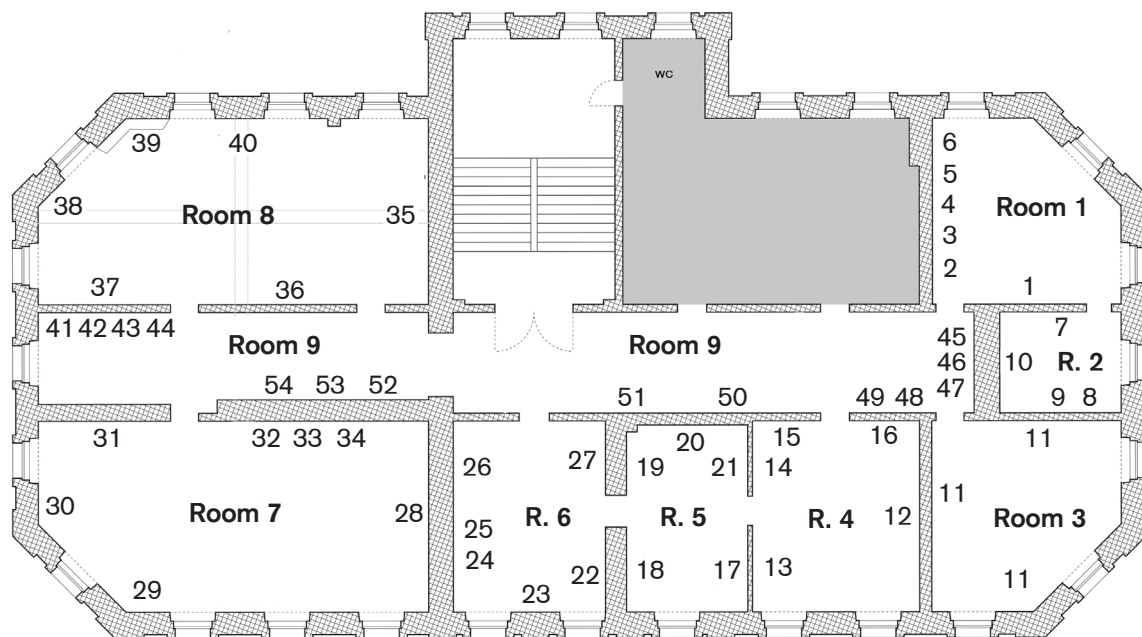
It was then that she first spoke publicly about the illness, though she had had it for years, well before the Covid pandemic, which brought ME to wider attention as the 'most severe form of Long Covid'. *Militant Joy* is an assertion of agency within her own painting, under conditions constrained by the illness. In the title as on the paintings, fighting spirit and joy meet. It is also about a making visible, again with reference to women's art history. She draws affinities with chronically ill and disabled artists who often disappeared into the invisibility of the sickbed, because they did not meet the conditions of the art world: to be permanently present, and to deliver.

In the site-specific work *The Blue Ribbon Wallpaper* (Room 3), Gritli Faulhaber has covered the former office of the *Stadtschreiber* (Langenthal's most senior civil servant) with a wallpaper whose pattern is made up of the blue ribbon. The ribbon stands for solidarity with people with ME and is used in the activist context of the illness, for instance at the 'lying-down protests' for recognition, research and care, much as the red ribbon was during the Aids crisis. In doing so she makes the 'invisible' illness visible in a place that once stood at the centre of political and administrative work. The activist symbol is integrated as a repeating pattern, as decoration. 'As if the wallpaper had always been there', says the artist.

The theme of repetition, pattern and decoration is especially present in the most recent large formats, shown here for the first time, which work with fewer motifs than the earlier collage paintings. In *Ohne Titel (6) (Mädchenstudie ausgestreckte Arme, unbekannt)* (Room 9), a casually photographed flower becomes a pattern through repetition, set alongside a fashion drawing of a reform dress. The floral pattern continues in a second painting, *Ohne Titel (7) (Mädchenstudie ausgestreckte Arme, unbekannt)*, where it is contrasted with a monochrome area. In *Ohne Titel (8), (Never-ending-post-adolescence, P.M.B. Tänzerinnen)* (Room 6), Faulhaber places a pictorial quotation from Paula Modersohn-Becker in front of a background pattern of dancers whose skirts are accented in silver. Repetition and pattern in Faulhaber's painting can also be read in terms of an interest in Pattern and Decoration, the movement of the 1970s. The women artists of this movement countered the prevailing minimal and conceptual tendencies with a positive revaluation of decoration and pattern, which were regarded as feminine, non-European and craft-based (which is to say: worth less).

In *Ohne Titel (4), (Named by _____)* (Room 7), repetition is the theme of the appropriated source image itself, since it shows writing exercises from a Montessori teaching resource. These are partly covered by a black rectangle, with which Faulhaber refers to her *Debutante* series, small-format black pigment paintings. Like the pale gaps in the collage paintings, they have a suggestive effect, as projection surfaces for images. The ground and the pigment mark the outer limits of the painterly process. While the gaps in the collage paintings technically suggest a painterly nonchalance, the pigment paintings are highly demanding, technically and in conservation terms, almost impossible, since they are made with pure pigments. With the black monochrome, a reference to symbolically charged moments in art history is unavoidable. 'Like a gaffe I make on purpose', says the artist. As an engagement with the tradition of abstraction, they are also related to the *Militant Joy* series. Unlike the latter, however, they emerge expressly only in phases of stable health. The result is a working logic in the sense of Alison Kafer's 'crip time', according to which the handling of time for chronically ill people must be able to work differently, beyond the logic of efficiency and linear scheduling.

A publication accompanies the exhibition, with a text by Geraldine Tedder and a conversation between the artist and the curators Raffael Dörig and Marius Quiblier



Room 1:

- 1) *Hobby Couture (Billabong)*, oil on canvas, 130 x 150 cm, 2024.
- 2) *Militant Joy (82)*, oil on canvas, 30 x 40 cm, 2026.
- 3) *Les petits (Platin Pippa, Smart - Ass ?)*, oil on canvas, 40 x 55 cm, 2023.
- 4) *Militant Joy (81)*, oil on canvas (3), 30 x 4 cm, 2026.
- 5) *Debutante (Score)*, pigments on canvas, 40 x 50 cm, 2026.
- 6) *Militant Joy (80)*, oil on canvas (5), 30 x 40 cm, 2026.

Room 2:

- 7) *Ohne Titel*, pencil on paper, 53 x 56 cm, gerahmt, 2014.
- 8) *Militant Joy (36)*, oil on canvas, 40 x 50cm, 2023. Private collection.
- 9) *Militant Joy (86)*, oil on canvas, 40 x 50 cm, 2026.
- 10) *Ohne Titel (9) (Adjacency as Agency, R.T. hier und doch nicht)*, oil on canvas, 205 x 155 cm, 2026.

Room 3:

- 11) *The Blue Ribbon Wallpaper*, digital print on wallpaper, various dimensions, 2026.

Room 4:

- 12) *Ohne Titel (2)*, oil on canvas, 205 x 350 cm, 2023.
- 13) *Ich liebe R.T. und kann nichts dagegen tun*, oil on canvas, 90 x 170 cm, 2026.
- 14) *Die Briefleserin*, digital print on paper, framed, 43 x 61 cm, 2026.
- 15) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 16) *Militant Joy (79)*, oil on canvas, 30 x 40 cm, 2026.

Room 5:

- 17) – 21) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.

Room 6:

- 22) *Ohne Titel (Berthe Morisot, unknown woman at work)*, oil on canvas, 50 x 40cm, 2024. Private collection.
- 23) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 24) *Ohne Titel (La Solitaire, Zitronengelb)*, oil on canvas, 71 x 76 cm, 2024.
- 25) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 26) *Imagination as a form of invisible labour (Hope)*, oil on canvas, 180 x 200 cm, 2025.
- 27) *Ohne Titel (8), (Never - ending - post - adolescence, P.M.B., Tänzerinnen)*, oil on canvas, 205 x 155 cm, 2026.

Room 7:

- 28) *Ohne Titel (4), (Named by _____)*, oil on canvas, 205 x 320 cm, 2026.
- 29) *Militant Joy (85)*, oil on canvas, 30 x 40 cm, 2026.
- 30) *Debutante (Score)*, pigments on canvas, 24 x 30, 2026.
- 31) *Ohne Titel (5), (Knabenkopf nach Otto Meyer - Amden)*, oil on canvas, 205 x 300 cm, 2026.
- 32) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 33) *Les petits (Selbstbildnis Paula in zwei Formen)*, oil on canvas, 30 x 48 cm, 2023.
- 34) *Debutante (Score)*, pigments on canvas, 30 x 48 cm, 2026.

Room 8:

- 35) *Ohne Titel (1)*, oil on canvas, 205 x 350 cm, 2023. Ricola Collection.
- 36) *Militant Joy (84)*, oil on canvas, 30 x 40 cm, 2026.
- 37) *Chronic State of Becoming (2)*, oil on canvas, 205 x 270 cm, 2021. Ricola Collection.
- 38) *Debutante, (Score)*, pigments on canvas, 40 x 50 cm, 2026.
- 39) *Debutante, (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 40) *Debutante, (Score)*, pigments on canvas, 25 x 20 cm, 2026.

Room 9:

- 41) *Militant Joy (77)*, oil on canvas, 30 x 40 cm, 2026.
- 42) *Für Berthe*, oil on canvas, 25 x 20 cm, 2023. Ricola Collection.
- 43) *Militant Joy (76)*, oil on canvas, 30 x 40 cm, 2026.
- 44) *Les petits (Rosemarie Trockel, hier und doch nicht)*, oil on canvas, 22 x 32 cm, 2023. Sammlung Lithops.
- 45) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 46) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 47) *Debutante (Score)*, pigments on canvas, 40 x 50 cm, 2026.
- 48) *Militant Joy (83)*, oil on canvas, 30 x 40 cm, 2026.
- 49) *Debutante (Score)*, pigments on canvas, 40 x 50 cm, 2026.
- 50) *Ohne Titel (6), (Mädchenstudie ausgestreckte Arme, unbekannt)*, oil on canvas, 205 x 320 cm, 2026.
- 51) *Ohne Titel (7), (Mädchenstudie ausgestreckte Arme, unbekannt)*, oil on canvas, 205 x 270 cm, 2026.
- 52) *Debutante (Score)*, pigments on canvas, 24 x 30 cm, 2026.
- 53) *Monday with Lenny & Gerry*, Litography on paper, 37 x 54 cm, 2023
- 54) *Debutante (Score)*, pigments on canvas, 30 x 40.5 cm, 2026.

Events

Artbar «21 × 29.7 cm»

Wednesday, 9 September, 7 p.m.

Guided tour with the artists featured in the exhibition, followed by drinks.

Art Tour for the Little Ones

Friday, 11 and Saturday 12 September 9.30 – 11 a.m.

The Kunsthaus is opening the doors to Gritli Faulhaber's exhibition exclusively for children aged 0–6 and their accompanying adults. Now also on Saturday mornings!

Public guided tour

Sunday, 13 September, 2 – 3 p.m.

A guided tour of both exhibitions with art educator Aarabi Kugabalan.

Kids' Club – new and old images

Saturday, 19 September, 10 – 12 a.m.

We transform images that inspire us into our own collages and paintings. For children aged 7–12; tryout sessions available at any time.

Tour at Lunchtime

Wednesday, 23 September 2026, 12.15–12.45 a.m.

A short guided tour of both exhibitions with Raffael Dörig, Director of the Kunsthaus.

Kids' Club – Boring paper?

Saturday, 17 October 2026, 10 – 12 a.m.

We're experimenting with the most ordinary sheet of paper in the world – the DIN A4 – and showing what can be created from it. For children aged 7–12; taster sessions available at any time.

Hommage à Christian Aebi / SOAR at Kunsthaus and Chrämerhuus

Sunday, 18 October, from 4 p.m. (verschoben!)

The Kunsthaus is paying tribute to the self-taught musician and painter from Langenthal, who passed away in 2021, with a selection of his 'Bänzen' and materials relating to his music, some of which were created in the loft flat at the Kunsthaus. Exhibition and talk at the Kunsthaus Langenthal at 4 pm, concert at the Chrämerhuus Langenthal at 6.30 pm (doors open at 5 pm), video projection at the CRMI Gallery

Guided tour with Gritli Faulhaber and book launch

Wednesday, 28 October 2026, 7 p.m.

A guided tour with the artist and the curators, followed by a presentation of the publication. The bar will then be open.

Repair Café

Saturday, 31 October 2026, 10 a.m. – 3 p.m.

With the help of volunteer experts, you can repair your favourite items at the Repair Café. Coffee and cake will be served. Free entry, donations welcome.

Tour at Lunchtime

Wednesday, 4 November 2026, 12.15 – 12.45 a.m.

A short guided tour of both exhibitions with Raffael Dörig, Director of the Kunsthaus.

Art for the little ones

Friday, 6 and Saturday, 7 November, 9.30 – 11 a.m.

The Kunsthaus is opening the doors to the '21 × 29.7 cm' exhibition exclusively for children aged 0–6 and their accompanying adults. Now also on Saturday mornings!

Kids' Club – The bear's dancing!

Saturday, 14 November 2026, 10 – 12 a.m.

In this kids' club, you'll discover what soft toys are good for apart from cuddling. For children aged 7–12; tryout sessions available at any time.

Public guided tour

Sonntag, 15. November 2026, 14.00 – 15.00 Uhr

A guided tour of both exhibitions with art educator Aarabi Kugabalan.

The exhibitions and the educational programm are supported by: Ernst und Olga Gubler-Hablützel, Kultur Jetzt, Kanton Zürich, Landis & Gyr Stiftung, Stiftung Anne-Marie Schindler, Stadt Zürich, Ursula Wirz Stiftung. **Kunsthaus Langenthal is supported by:** Kanton Bern, Stadt Langenthal, Kulturförderung Region Oberaargau. **Partners:** Ammann, Création Baumann, Güdel, Merkur, P'INC. **Sponsors:** Baumann-Brugnoli Urs + Renata, die Mobiliar, Erbo, Gribi & Partner, Josef Negri, schaeerholzbau, Teubner Zahnärzte, Verlingue, Witschi.