

Theta

Gritli Faulhaber
The Living

January 11 - February 24, 2024

Theta

Gritli Faulhaber

b. 1990 Freiburg im Breisgau
Lives and works in Zürich

Education

- 2019 MFA, Zürcher Hochschule der Künste, Zürich
- 2016 Erasmus Zürcher Hochschule der Künste, Zürich
- 2015 Guest Semester at Analia Saban, Kunstakademie, Dusseldorf
- 2014 Erasmus University of the Arts London, Camberwell College of Arts, London
- 2012 Malerei und Grafik, Hochschule für Grafik und Buchkunst, Leipzig
- 2011 Vorkurs Alanus Hochschule, Alfter

Solo and Two-Person Exhibitions

- 2024 *Gritli Faulhaber*, Gault Zitter, Brussels (forthcoming)
The Living, Theta, New York
- 2023 C&G, Istituto Svizzero, Milan
- 2021 *BOOKS*, Paris
- 2020 *Love, G*, Sangt Hipolyt, Berlin
- 2019 *FUCK YOU, I LOVE YOU!*, Cherish, Geneva

Group Exhibitions

- 2023 Gritli Faulhaber, Brian O'Doherty, Mia Sanchez, Galerie Nacht St. Stephan Rosmarie Schwarzwald, Vienna
Monotypes, Kunsthalle Zürich, Zürich
Viel-Vitamin A-Z, Sweetwater, Berlin
- 2022 *Militant Joy*, Theta, New York
Swiss Art Awards, Basel
Pooky's reform, Friart Kunsthalle Fribourg, Fribourg
Provence Magazin, Art Geneva, Geneva
- 2021 *Abstract Emotional Storage*, Fonda, Leipzig
Swiss Art Awards, Basel
Zurich Surprises, Galerie Pulte Lang, Zürich
Krautscapes, Sun Works, Zürich
Kiefer Hablitzel Ausstellung Kunsthaus Langenthal, Langenthal
- 2020 *Tombola* Kunstverein Leipzig, Leipzig
Kunststipendien der Stadt Zürich, Helmhaus, Zurich
Hortus, Rotbuchstrasse, Zürich
After Bob Ross – Beauty Is Everywhere, Museum im Bellpark, Kriens
Cherish, Presentation Art Geneva 2019 Garklima, Cités des Arts, Paris
- 2019 *Degree Show Master Fine Arts*, Zürcher Hochschule der Künste, Zürich
- 2018 *Panic Room*, Promo, Zürich
- 2017 *Das Gegenüber ist ein Unbekannter Raum*, Kunsthochschule Mainz, Mainz
Hinterland, Real Positive, Leipzig

Feuer auf hoher See“, Kasko Basel curated by Paulo Wirz, Basel
<30 - XIII Young Swiss art, Kiefer Exhibition, MASI, Lugano
Kiefer Hablitzel Preis, Swiss Art Awards, Basel
A Coney Island of Mind, Riverside Space, Worblaufen
Der Schneckenraum, Suicidal Oil Piglet, Melbourne

Grants and Prizes

- 2022 Nomination Swiss Art Awards, Art Basel
- 2021 Nomination Swiss Art Awards, Art Basel
- 2021 Atelierstipendium Stadt Zürich, Cités des Arts, Paris
- 2017 Kiefer Hablitzel Prize, Art Basel

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Think of *The Living* as a vast container. As an idea or a word, it holds the experience of being alive and the course of human events and activities. Gritli Faulhaber's practice holds nearly as much, *mélange*ing notions of self-definition, humanism, labor, romanticism and anachronism in an utterly contemporary approach to painting, situating the present as a vacuum for lost threads throughout history.

Color, texture, detail and speed of applied paint tend to be tailored by an artist as a sense of style gets refined into something signature. Faulhaber toggles these factors at the same rate as her shifting subject matter, making pointed decisions to explore format, feel and form that seem to belie expectations of authorship. She gleans source material from a wide archive of references that stretch from personal ephemera—an oversized Billabong long sleeve from her teenage years—to works by erotic Art Nouveau illustrator Gerda Wegener and the French impressionist Berthe Morisot. Transcribed B-sides by canonized artists are interspersed with studies of canvas backsides by unknown makers. Techniques range from heavy impasto to delicate strokes, and from exposed canvas to completely saturated black pigment. Bluntness exists at either end of the spectrum, and in between is everything that's been done before.

Faulhaber collapses the temporal and value-oriented distances between her influences by way of fragmentation, giving many partial pieces toward a reconfigured whole of subjectivity. As each work builds and reflects on a gathered narrative, *Chronic State of Becoming (3)* acts as a template. The vignettes contained within its collage-like composition resonate like affinity badges, calling to mind the conventions of self-actualizing through found imagery native to millennials who've grown up with social media: to construct ourselves with pictures.

In *Abstraction/Figuration*, text becomes a tool of humorous critique against language itself, calling into question, by way of negation, the use of categorization to define painting. If it's not one or the other, what is it then? For the artist, painting is a means of focus which can take the form of study, dissolution or design. Subjects evolve in role and function depending on a means of addressing, as in *Living Sample, Coded Flappers*. Here, a pair of flappers repeat in pattern to the point of functional absurdity, juxtaposed by a graphic arrangement of lines that also defy presumption, devolving into brushy imperfection.

Faulhaber harnesses the potential of shifts in study to trouble openness in representation, bringing sincere curiosity into a mode that's more riff than homage. Her conscious approach to incompleteness and interpretation builds tension between precision and generalization, and to what has been canonized or otherwise left behind. Faulhaber highlights a certain preciousness within her excessively historicized medium and subject matter, ultimately questioning what drives the longevity of its allure.





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Living Sample, Intimate Blue, 2023
Oil on canvas
16 $\frac{3}{8}$ x 36 $\frac{3}{4}$ in



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Ohne Titel (Palette Revisitée), 2020
Oil on canvas
59 x 70¼ in



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Was verwelkt bereits als Knopse ?
(Backside Painting 4), 2023
Oil on canvas
15½ x 23½ in



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Was verweilt bereits als Knopse ?
(*Backside Painting 3*), 2023
Oil on canvas
7 7/8 x 11 7/8 in







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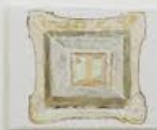
Ohne Titel (Gerda Wegener, Ebay
Glove Rests, B.M., Wind), 2023
Oil on canvas
51¼ x 61 in



B.M

WEGENER.





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Abstraction/Figuration, 2023
Oil on canvas
23¾ x 31¾ in

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*Was verweilt bereits als Knopse ?
(Backside Painting 1), 2023*
Oil on canvas
12 x 16 in



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Living Sample, Coded Flappers, 2023
Oil on canvas
16½ x 47⅞ in





LA
DI
SEASE
PARIS
AUGUST



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Chronic State of Becoming (3), 2021
Oil on canvas
59 x 74¼ in

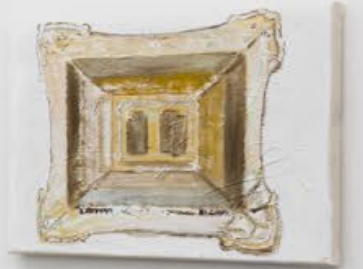


KILLING
DISEASE
PARIS 2021
AUGUST





Handwritten scribbles or signatures in black ink on a white background.



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Hobby Couture (Billabong), 2023
Oil on canvas
51½ x 61 in



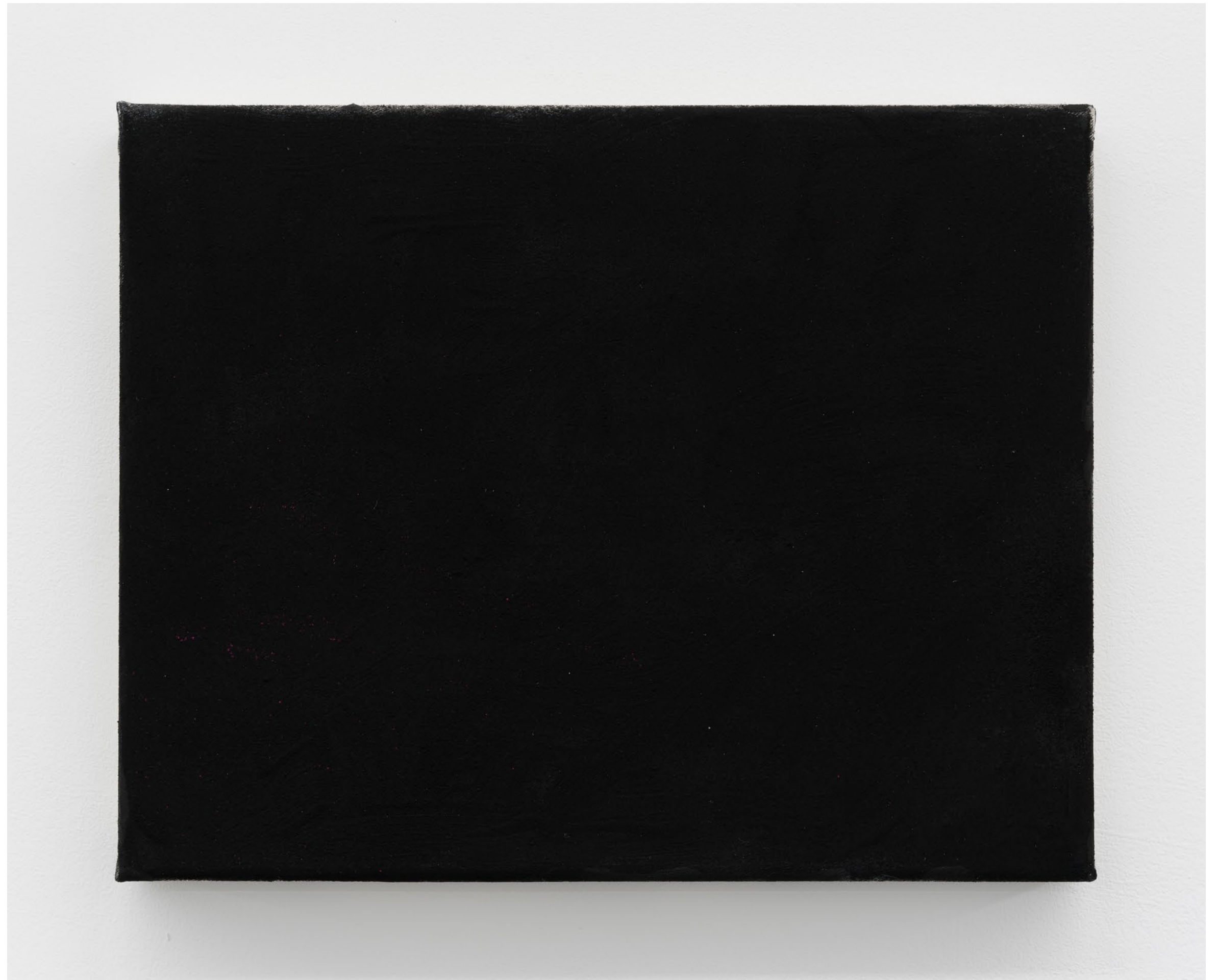
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Ohne Titel (Berthe Morisot, unknown woman at work), 2023
Oil on canvas
20 x 16 in



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Debutante, 2023
Pigment on canvas
9½ x 12 in



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*Was verweilt bereits als Knopse ?
(Backside Painting 2), 2023*
Oil on canvas
12 x 15¼ in



