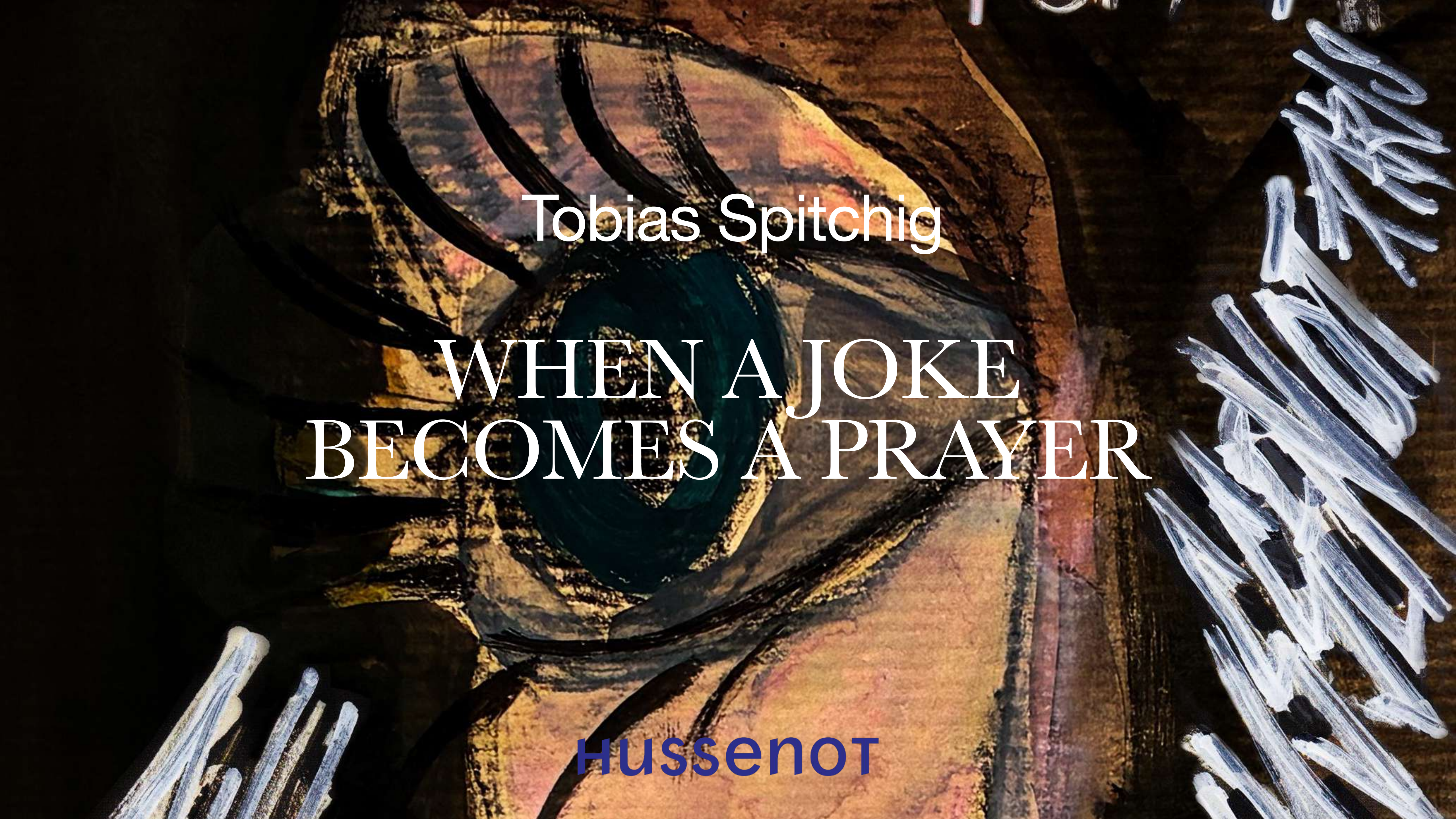


An abstract painting featuring dark, swirling colors like black, brown, and blue, with prominent white brushstrokes on the right side. The text is overlaid on the central part of the image.

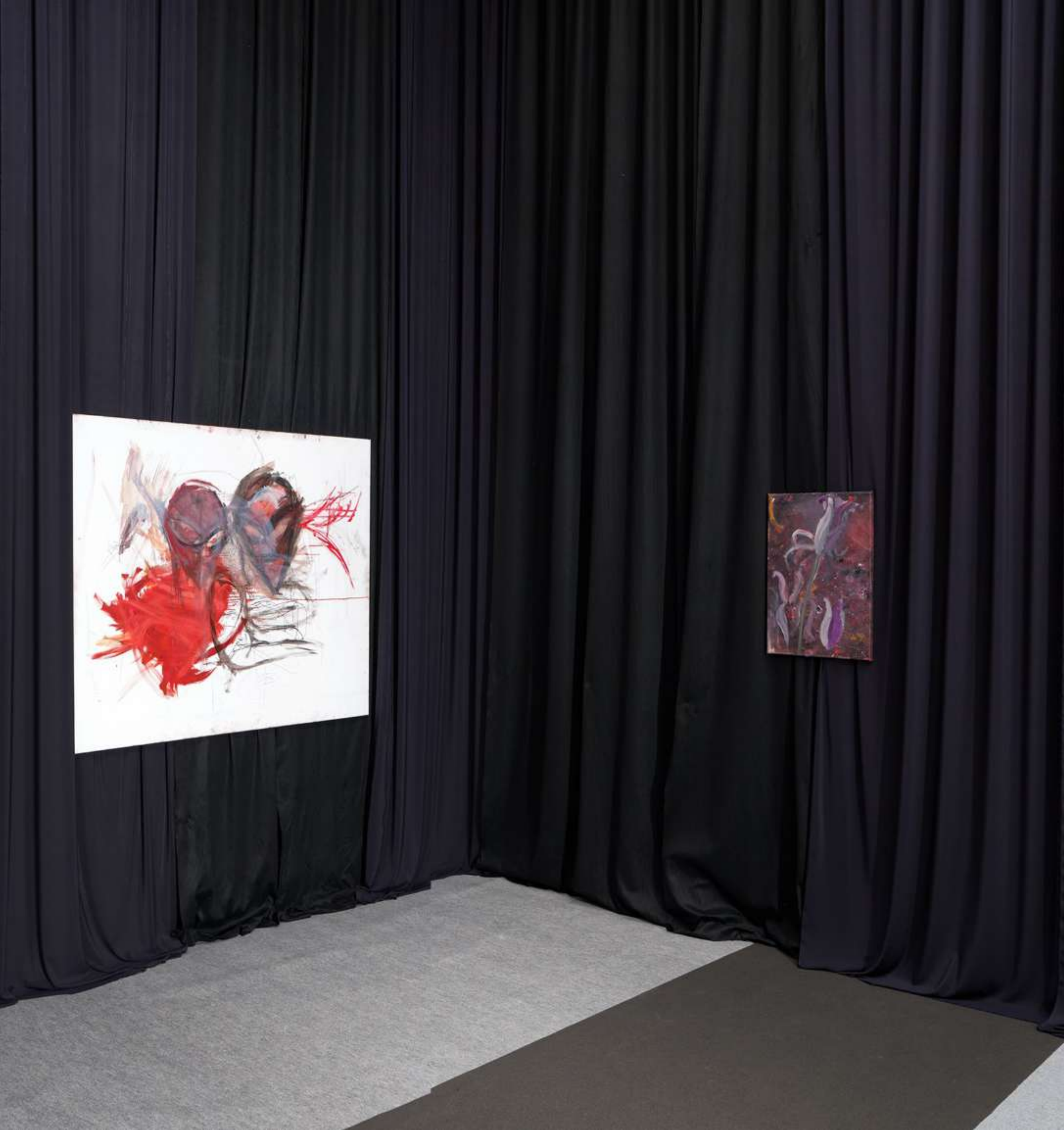
Tobias Spitchig

WHEN A JOKE
BECOMES A PRAYER

hussenot







March 6th '26 - April 23rd '26

Painting as an act of adoration — a way of staying close — to feeling, to others, to a beauty that might otherwise bruise or disappear.

When a Joke Becomes a Prayer, Tobias Spichtig's first solo exhibition in Paris, brings together new paintings made in the city. The paintings linger on scenes of intimacy and solitude: lovers on a sofa smoking by an open window; a shadowed piano player; someone walking through the streets of Paris; a lover taking pictures; mountains titled "Twin Peaks"; flowers carried, offered, remembered.

At Galerie Hussenot, black stage curtains drape around the space and carpet softens the room. The atmosphere is closer to backstage than to spectacle — a place of preparation, rehearsal, and vulnerability rather than of performance. The exhibition unfolds like a love song played backstage, long after the lights have gone down. Romantic, excessive, and slightly awkward.



The new paintings move between genres — portraits, landscapes, and scenes. Feeling acts as a reference point. What unites the new works is a singular way of painting and seeing that carries across all subjects. The paintings are simple but deliberate gestures. The candle is a sign of presence. The dried rose carries beauty beyond its moment of bloom. These are not symbols of decay but of duration — of moments and moods that persist. There is humour in their directness, a sincere and precious one. The gesture that appears obvious or even funny begins to feel precise. Nothing insists on irony. Everything leans toward devotion and an urge to believe.

Titles such as *Death Afraid of Death* speak directly, without disguise. They do not explain themselves. They repeat, almost like lyrics. Love and fear sit side by side. Beauty is not polished here; it is lived, handled, unguarded, but sincere. The funniest ideas are often the most serious ones.



There is something here that recalls the perspective of the “idiot”—easily mistaken for naïveté. What appears foolish or ridiculous gradually reveals itself as something precious. The joke has its depths.

Throughout the exhibition, what remains is Spichtig’s unwavering viewpoint — reverent, almost fan-like in its devotion. Whether he paints lovers, friends, musicians, or solitude itself, the gaze does not retreat into cynicism. The feeling remains direct even when it trembles. Especially then.

The exhibition is about the beauty of life. The sunset watched through one’s favourite sunglasses. The rose carried home. The song played too often. A joke so funny that it becomes a prayer.

- Samuel Staples





Selected solo exhibitions

2025

TAXI ZUR KUNST, Contemporary Fine Arts,
Berlin, Germany
Four Portraits, an Abstract and Two Figures,
Grisebach, Zurich, Switzerland

2024

A Muse and an Angel on a Graveyard, Eugster
Belgrad, Serbia
It's Beautiful When the Spirits Arrive, TAO Art
Space, Taipeh, Taiwan
People, Jan Kaps, Cologne, Germany
Everything No One Ever Wanted, Kunsthalle Basel,
Switzerland

2023

Dear Friends, O-Town House, Los Angeles, USA

2022

Pause: Tobias Spichtig – Die Matratzen, KW Institute
for Contemporary Art, Berlin

2021

Nothing, Freehouse, London
GOOD OK GREAT FANTASTIC PERFECT
GRAND THANK YOU, Swiss Institute, New York

2020

Subtitles for Footnotes, Gallery Bernhard, Zurich
Pretty Fine, Contemporary Fine Arts, Berlin
HI IS JUST ANOTHER WORD FOR HELLO,
KALEIDOSCOPE, Spazio Maiocchi, Milan

2019

Love and die, Centre d'art contemporain – la
synagogue de Delme, Delme
Fridge & Mind Again, (curated by Samuel
Leuenberger), SALTS, Basel
SPRING, Deborah Schamoni, Munich
I'm afraid I don't know how to explain all this,
Museum Folkwang, Essen

2018

Das Böse im Dunkeln, Freehouse, London
Total Hell, Waldo, Rockport
Long Stories, Jan Kaps, Cologne
Fridge and Mind, Malta Contemporary Art, Valetta

2017

Die Matratzen, Georg Kargl, Vienna
Body and Ghost, Malta Contemporary, Valetta

2016

Like Deadlines in Heaven, Gallery Bernhard, Zurich
Die Matratzen, Jan Kaps, Cologne

2015

Daily Business, (in collaboration With Paolo Thorsen-
Nagel), LambdaLambdaLambda, Pristina
Backdrops for Primitives, Michael Thibault Gallery,
Los Angeles

2014

Sorry I'm Late / Don't Worry Time Does Not Exist.,
Gallery Bernhard, Zurich

2013

This Is What Happened In the Jungle., Eleven
Rivington, New York
Cyan, Yellow, and Violette, Georg Gatsas – Tobias
Mirror, Kunstrayen, Riehen

2012

the Blue, the Red, the Green, the Cuboid and the
Pyramid, Ursula Blickle Foundation, Karlsruhe

2011

the Blue, the Red, the Yellow, the White, the Brown,
and the Green, A.C. Kupper_modern, Zurich

Selected group exhibitions

2025

Mystery Box, suns.works, Zurich, Switzerland
Of Other Places, Galerie Stadt Sindelfingen,
Germany
I Sing The Body Electric, Contemporary Fine Arts,
Berlin
Basement Art Assembly Biennial (BAAB) Issue 00,
Basement Roma, Rome, Italy
New Language and perfect for what it is..., Grieder
Contemporary, Zürich, Switzerland
Shifting, Peter Kilchmann, Zürich, Switzerland,
Galerie Hussenot, Paris, France

2024

Yours Truly, Nahmad Contemporary, New York,
US
Athletics of the figures, Arcane 57, Paris, France

2023

Rituals for a new world, Lafayette Anticipations,
Paris, France

2022

Forming Communities, Kindl Zentrum für
zeitgenössische Kunst, Berlin, Germany
Peeping Tom, Contemporary Fine Arts, Berlin,
Germany

2021

New Flesh, Forde, Genève
Stitches, Scènes, Corps, Décors | When The
Subversive Stitches, Le Commun, Genève
Grand Ménage, Clearing, Paris
Party de Campagne, CAC – La Synagoge de
Delme, Delme
Pathologically Social, O-Town House, Los Angeles
Hopeless Romantics, Futura, Prague
Shred, The Skateroom, Brussels

2020

Studio Berlin, Boros Collection, Berghain |
Panorama Bar | Säule, Berlin
Overtone, The Avant-Garde Institute, Warsaw

2019

40,000, A Museum of Curiosity, (curated by Brigitte
Franzen), Fellbach Small Sculpture Triennial 2019,
Fellbach

2018

Five Million Years, Deborah Schamoni, Munich
Ormai, Balice Hertling, Paris

2017

Things in Shape of Things, Galeria Stereo,
Warsaw
Okey Dokey, Zum Jülichstübli, Jan Kaps, Cologne
Fade In 2: Ext. Modernist Home – Night, Museum
of Contemporary Art in Belgrade, Belgrade
Summer Show, Carl Kostyál, Stockholm
Hunger, (curated by Oriane Durand), Dortmunder
Kunstverein, Dortmund

2016

Tbilisi 16, Kitchen Hall Zurich, Tbilisi
Parapet / Real Humans, P4s, Los Angeles
I Pledge Allegiance, (curated by KM Temporaer),
On Stellar Rays, New York

2015

Infamous Lives, Oracle, Berlin
The Subjects of the Artists, Michael Thibault
Gallery, Los Angeles
A Form Is a Social Gatherer, Plymouth Rock,
Zurich

2014

Attention Economy, (curated by Nicolaus
Schafhausen), Kunsthalle Wien, Vienna
Elevation 1049, (curated by Olympia Scarry and
Neville Wakefield), Gstaad

2013

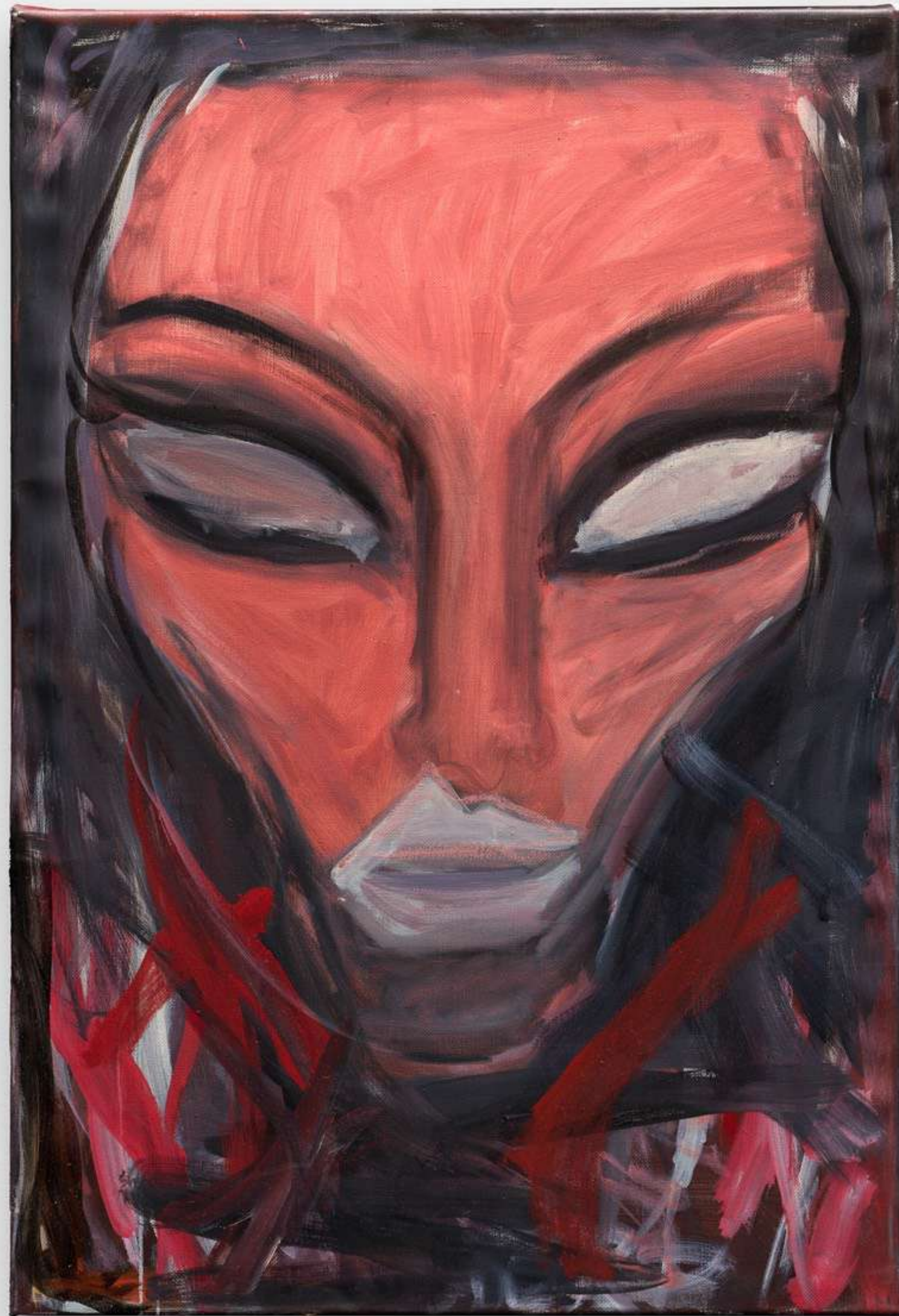
Celluloid Brushes, Ludlow 38 (Goethe Institute),
New York
Sallie Gardner: A Group Exhibition, Michael
Thibault Gallery, Los Angeles

2011

Melanchotopia, Witte de With Center for
Contemporary Art, Rotterdam



List of works



Tim, 2026

Oil on linen

65 x 95 x 2 cm (25 1/2 x 37 x 1 in.)



Only losers left alive, 2026

Oil on linen

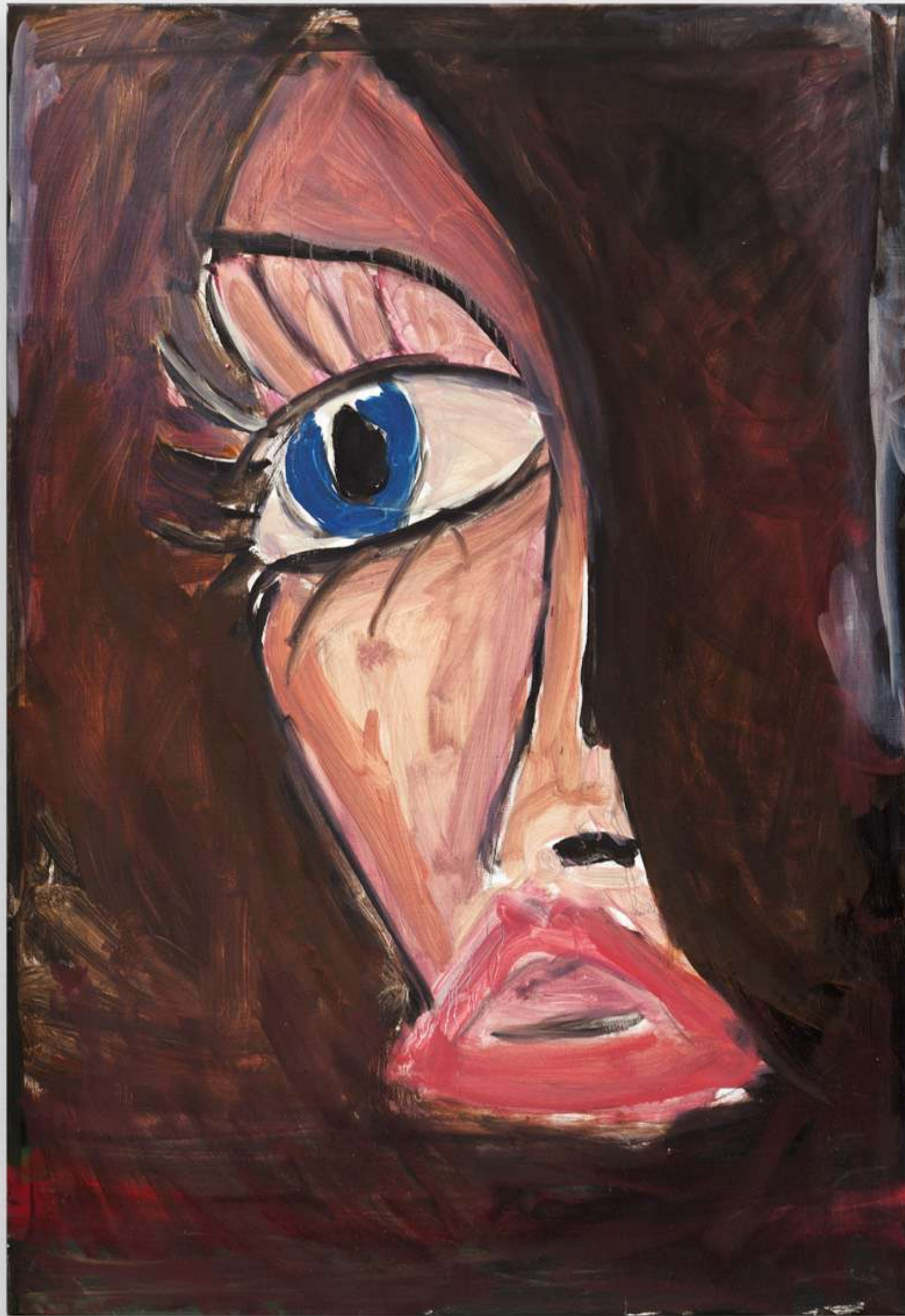
135 x 150 x 2 cm (53 x 59 x 1 in.)



Boots, 2026

Oil on linen

85 x 100 x 2 cm (33 1/2 x 39 x 1 in.)



When a Joke becomes a Prayer, 2026

Oil on linen

100 x 145 x 2 cm (39 x 57 x 1 in.)



Michella, 2026

Oil on linen

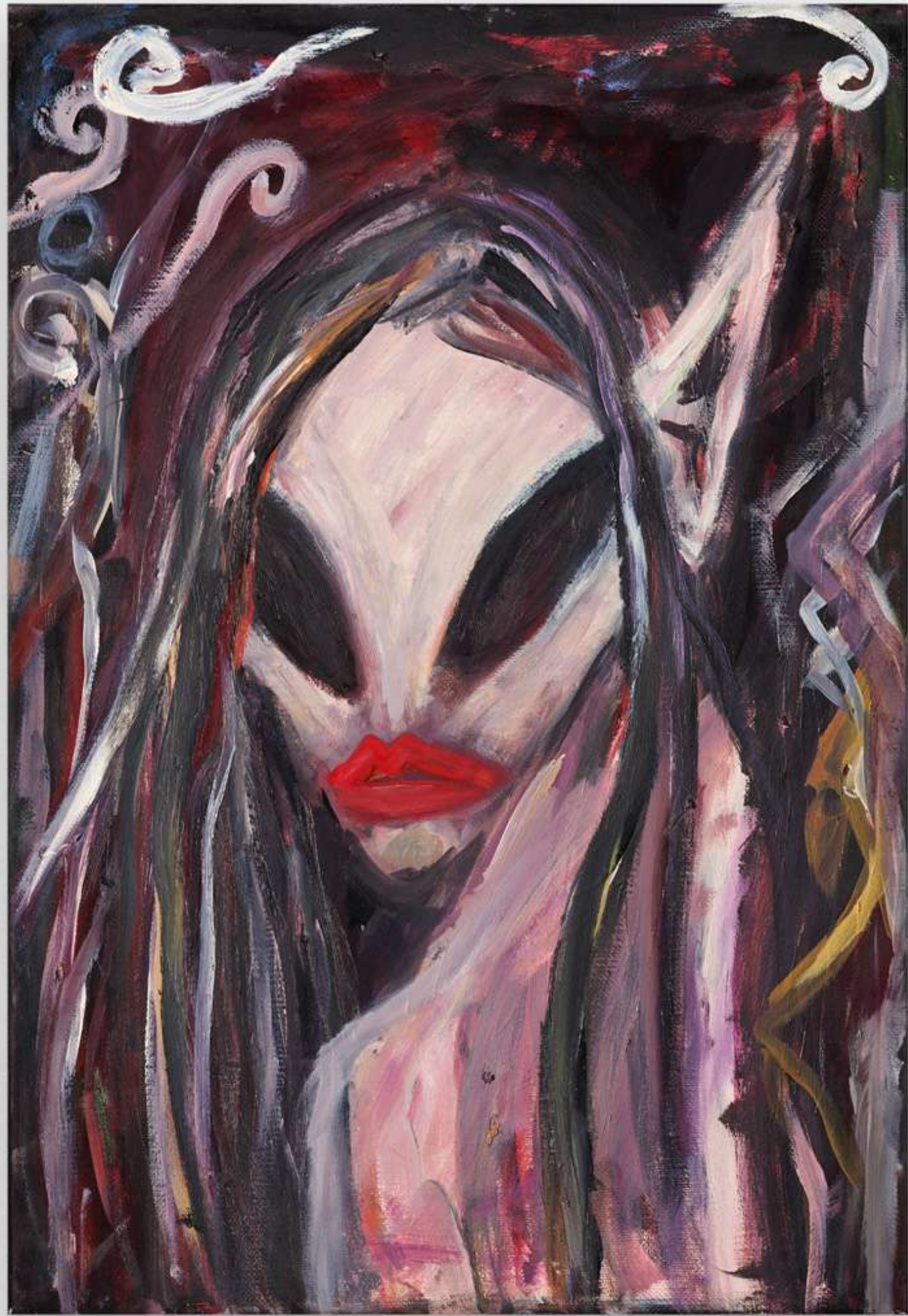
90 x 120 x 2 cm (35 1/2 x 47 x 1 in.)



Matternhorn, 2026

Oil on linen

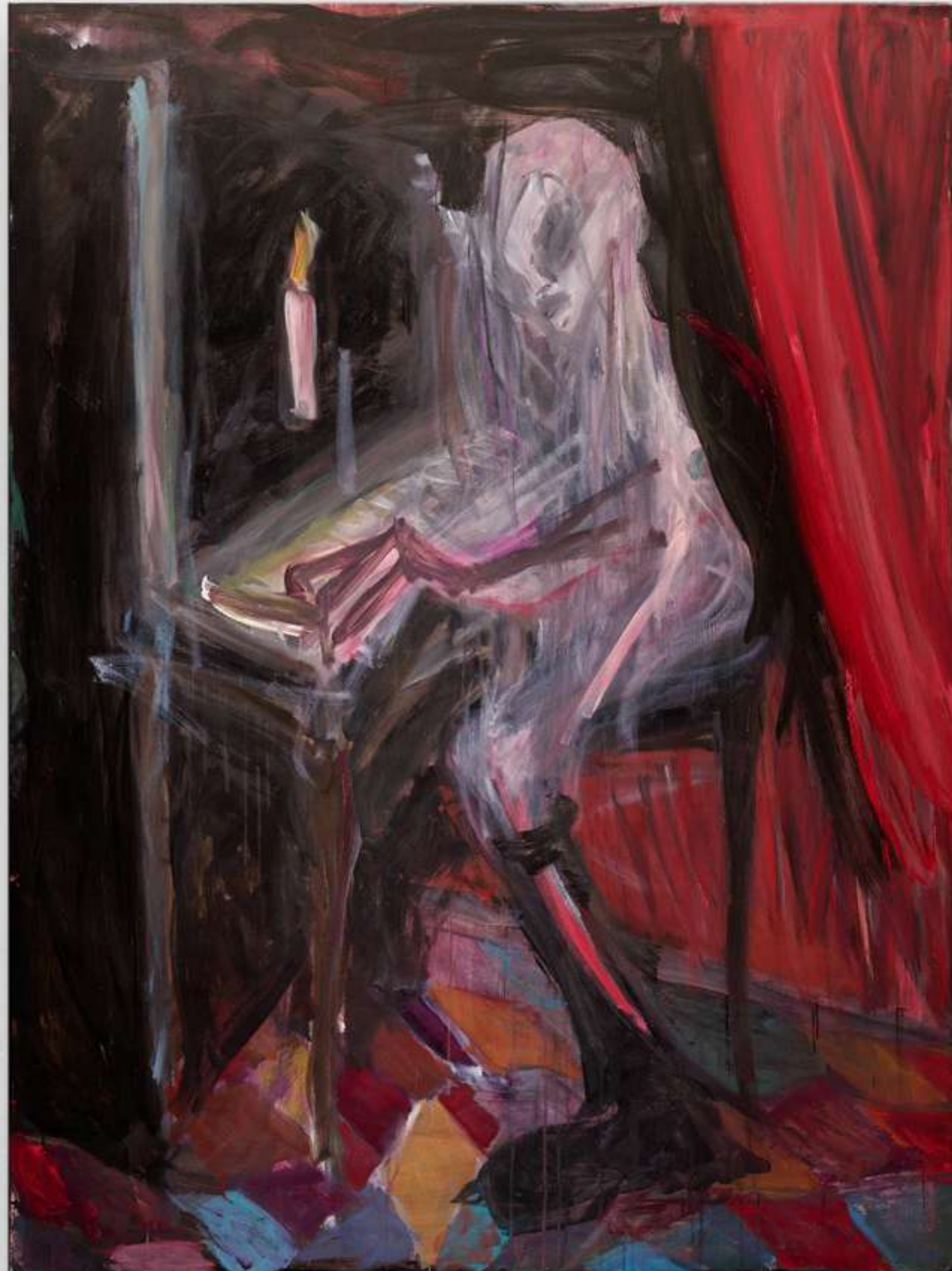
45 x 65 x 2 cm (17 1/2 x 25 1/2 x 1 in.)



Demon in the studio, 2026

Oil on linen

45 x 65 x 2 cm (17 1/2 x 25 1/2 x 1 in.)



Women playing piano, 2026

Oil on linen

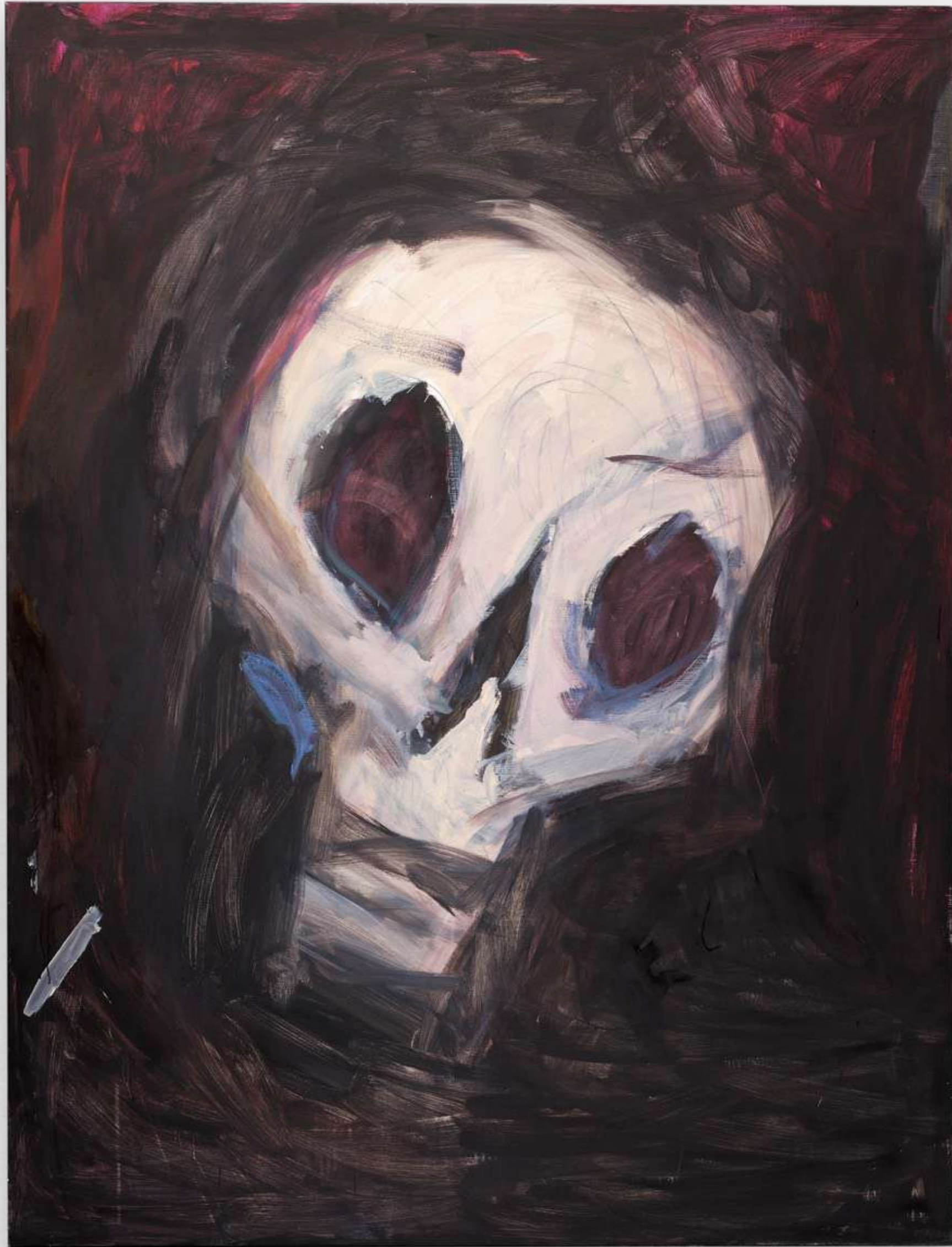
145 x 195 x 4 cm (57 x 78 x 1 1/2 in.)



Tim's new track, 2026

Oil on linen

60 x 60 x 2 cm (23 1/2 x 23 1/2 x 1 in.)



Death afraid of death, 2026

Oil on linen

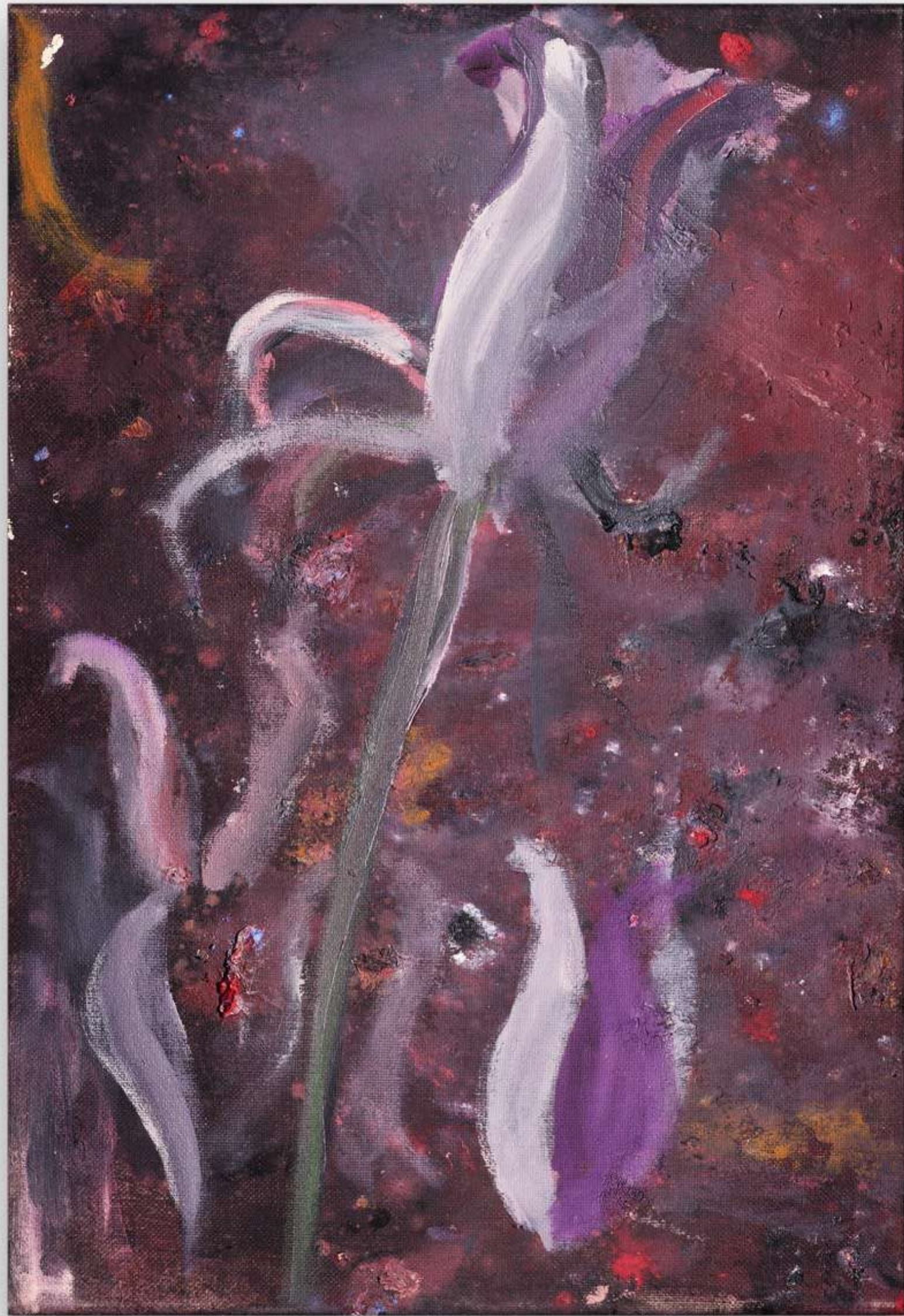
130 x 170 x 2 cm (51x 67 x 1 in.)



Niklas and Humberto, 2026

Oil on linen

165 x 130 x 2 cm (65 x 51 x 1 in.)



Rose at Night, 2026

Oil on linen

45 x 65 x 2 cm (17 1/2 x 25 1/2 x 1 in.)

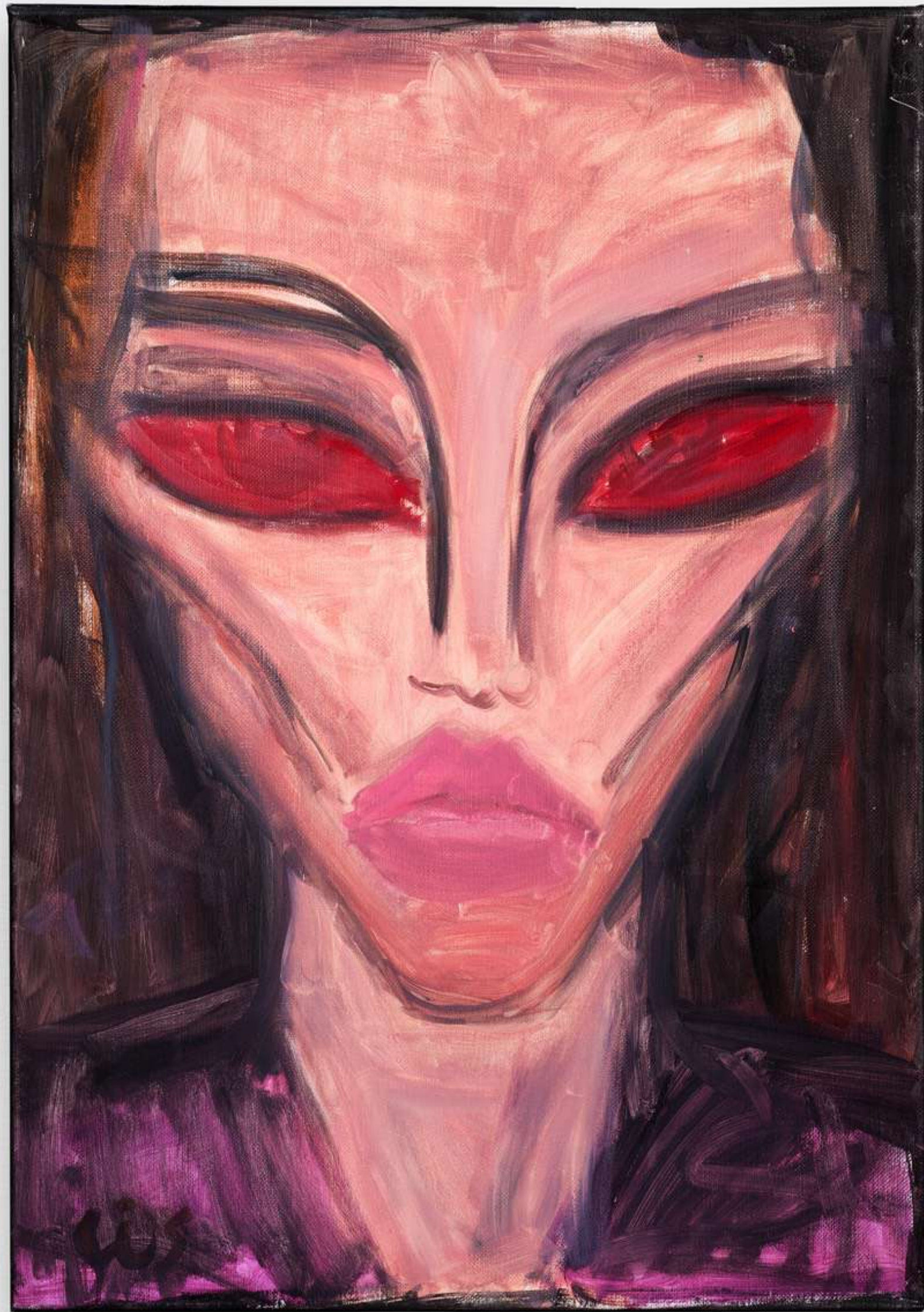


Tobias Spichtig

Twin Peaks, 2026

Oil on linen

150 x 200 x 4 cm (59 x 79 x 2 in.)



Muse, 2026

Oil on linen

60 x 85 x 2 cm (23 1/2 x 33 1/2 x 1 in.)



Friends, lovers and angels (Alban and Sam), 2026

Oil on linen

165 x 165 x 4 cm (65 x 65 x 2 in.)



Scene with candle, 2026

Oil on linen

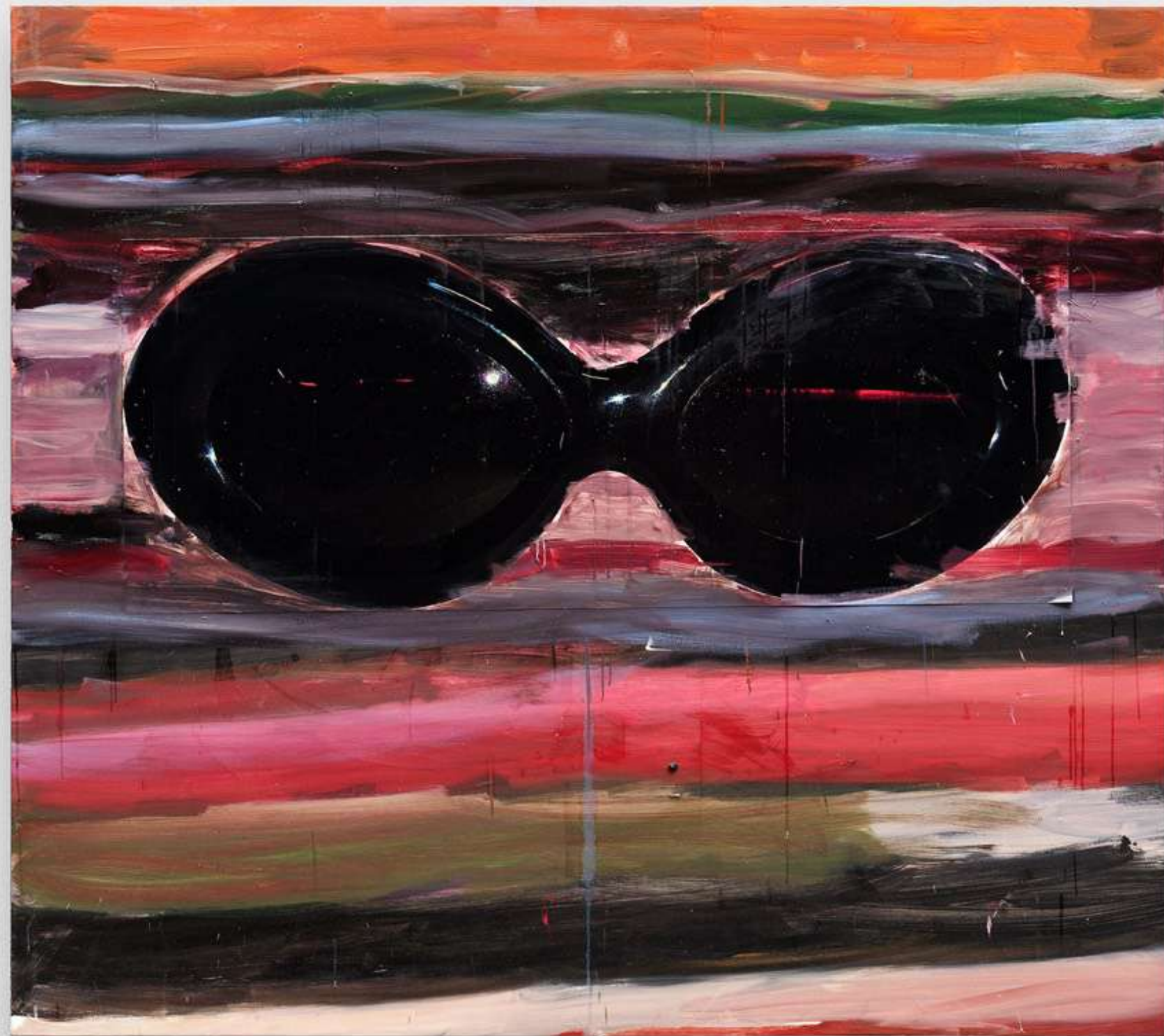
45 x 65 x 2 cm (17 1/2 x 25 1/2 x 1 in.)



Rose, 2026

Oil on board

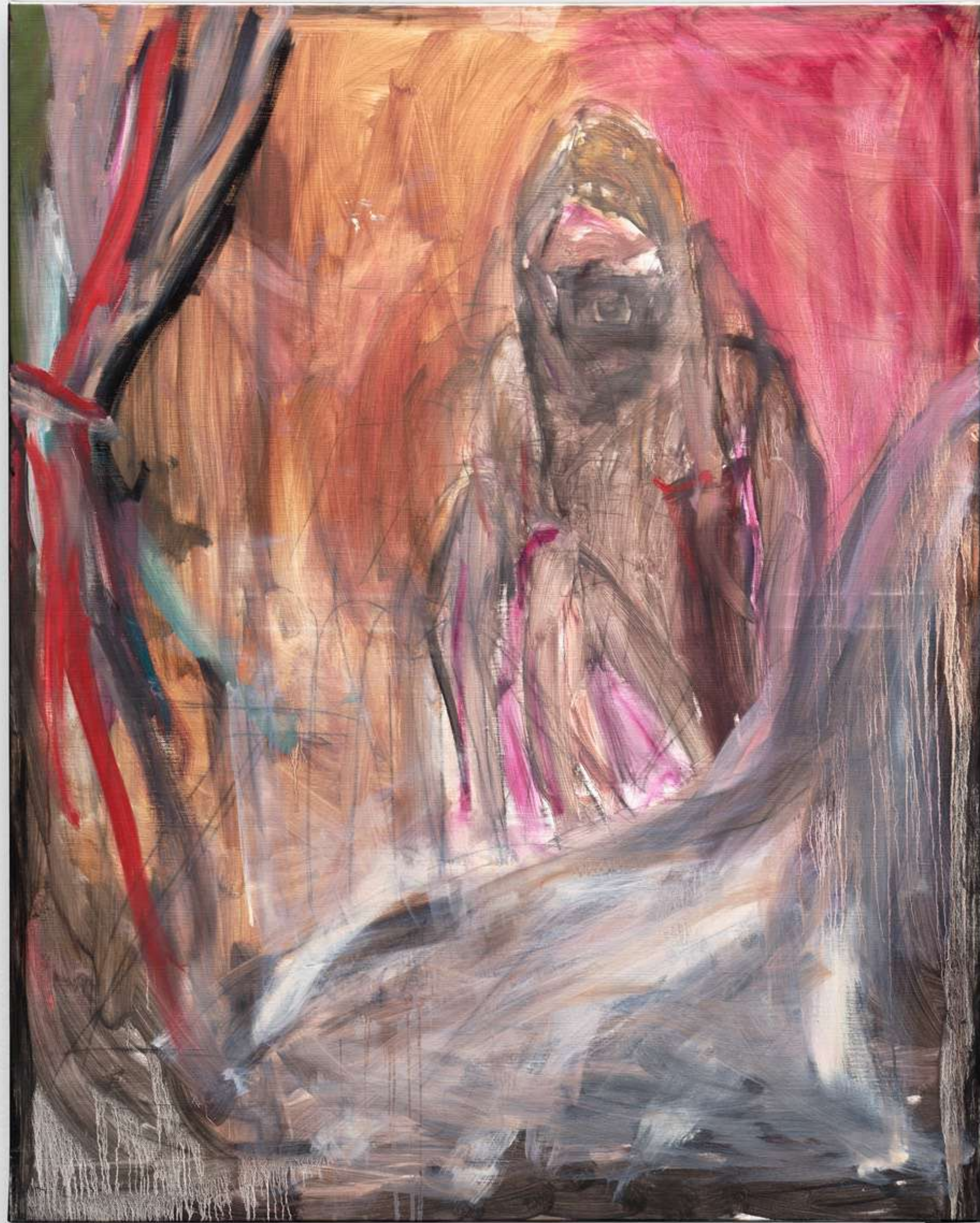
52 x 85 x 2 cm (20 1/2 x 33 1/2 x 1 in.)



I hope you cry, 2026

Oil on linen

190 x 170 x 4 cm (75 x 67 x 2 in.)



Michella photographing in bed, 2026

Oil on linen

120 x 150 x 2 cm (47 x 59 x 1 in.)



Three skirts, 2026

Oil on linen

170 x 185 x 4 cm (17 1/2 x 25 1/2 x 1 in.)



Sunset, 2026

Oil on linen

185 x 165 x 4 cm (73 x 65 x 2 in.)

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