



Christine Streuli
«One Piece Jump In»
Sep 1 – Oct 13, 2012

An iconic image placed at the entrance of the gallery starts off Christine Streuli's exhibition «One Piece Jump In». The small-format picture, based on a pieta by El Greco, seems to dissolve due to the applied technique of the counterproof, and is surrounded by a seductive aureole.

The other works in the exhibition present themselves as seductive and charming in their color, opulence, dynamism, and excess of compositional techniques that cannot be overlooked. In her multi-layered painting, Christine Streuli used a varied palette of painting and duplication techniques, acrylic, lacquer, along with spray paint, collage, frottage, and stencils, utilizing a broad range of forms and motifs. Their dense adjacent placement and superimposition leads to the dissolution of the categorization of the image foundations, a deterioration predicted by the icon at the entrance.

Not only do the layers fuse, but also the associations that trigger upon examination, turning over again and again. In the work «Don Juan», the epitome of the art of seduction, there is a motif of cake decoration that suddenly explodes in a kind of neon writing, then forming arabesque curls. The signs Streuli uses in her latest works are rich in references to art history and everyday motifs from advertising, the digital world, and the entertainment industry. They are emblems of the globalized world not just in terms of their appearance, but in their combination and composition of overstimulation and sensual surfeit. Loud, colorful, advertising – but advertising for what? The inexhaustible possibilities of Streuli's painterly vocabulary.

Streuli's ornamental visual worlds, in which she orchestrates mirrorings, symmetries, and patterns, are already well known. The writing adds a more narrative level, as explored in the small format three-part series «ABC». The abstracted brushstroke appears undistorted in other work as the motif of Roy Lichtenstein's well-known brushstrokes. In these newly swung forms, it recalls handwritten letters. Far from an alphabet that can be decoded, however, they merely represent themselves and Streuli's approach to signs.

In the gallery's second space, «Frank» is a powerful climax of the exhibition with its oversized format three by six meters, reminiscent of a billboard. From the center, the abstract brushstrokes stream out, a baker's hat explodes to form airbrushed writing that elsewhere becomes heart-shaped gingerbread decoration. Identical round fruits hover against the backdrop of batik-like printed papers, dark clouds, planets, and bold rainbows. An entire universe in a single image – one piece. Jump in!

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