



**Christine Streuli, «hello paranoia!»
16.1. - 27.2.2016**

The work series *here i am*, of which you encounter an exemplar in the entrance of the gallery, lives up to the promise of its title. Christine Streuli is here with her fifth solo show at the gallery Mark Müller and attests this fact by confidently stamping the work with her thumbprint. Scaled up 10 times the original size this silk screen print on the frontside of the glass certifies her authorship.

At the same time the mark, which covers almost a third of the painting, plays with the aloofness of artworks, that - if at all - may only be touched wearing white gloves, to avoid such traces of contact. But as a matter of fact the print doesn't even touch the painting itself but only the glass, which also undoes the explicit signing aspect because the painting behind it could easily be exchanged with another one.

Christine Streuli's style of painting is very distinct while nonetheless evolving over the years. Her variety of materials and techniques with which they are applied comes across clearly in her newest works on canvas. But while some elements have vanished from her broad vocabulary of painting methods and symbols, others have been included. Large-scale ornamental structures and shapes reminiscent of twigs and leaves found entrance and are used in a darker color palette compared to the vibrant neon colors that she used in the past years.

Another element that occurs within several of her new works are smudged, horizontal stripes of paint, that she applied straight from the tube and take on unique structures by pressing the wet paint of one canvas onto another. This process gives each canvas a distinct appearance similar to the uniqueness of fingerprints and leads to works that are related to each other like siblings, especially noticeable in the work series *Interfere*.

While you find yourself in a classic exhibition situation in the large room of the gallery, where the art and the gallery space is clearly separated, you encounter the absolute opposite in the smaller room. The wallpapers belonging to the work *hello paranoia!* that cover two of the three walls become part of the gallery. Its appearance being as appealing as it is repellent the beholder needs some time to grasp the work that is digitally composited from about 40 handpainted water colors. Involuntarily it creates the impression of repetition, but over time you realize that there are no repetitive patterns throughout the walls. And the longer you look the more the irregularly placed mask-like shapes begin to stand out and look back at you - just as the title forecasts.

The rest of the space is claimed by an installation of cushions. Each with a photograph of a painting from the last 15 years on one and a deliberately picked fabric from Streuli's collection on the other side, the pillows as a whole form a retrospective archive of her artistic past. The fabrics that she collected worldwide, and that have been a major source for inspiration are in a way the origin of her works. In combination with the crocheted borders as a symbol for the manual craft that is immanent in every painting they serve as the base of the complete artwork printed on the front of the cushions.

But despite the seemingly coziness of the pillows it should not be expected from Christine Streuli to literally rest on her laurels as the current exhibition clearly proves.

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