



Christine Streuli
«smokscreen»»
June 8 – July 21, 2018

With «smokscreen», Christine Streuli introduces her newest works on canvas in her sixth solo exhibition at the gallery Mark Müller. Constantly in search of new forms of expression in painting, the artist is known for her large-scale, colourful, lively, direct and explosive works, which tend to exceed classic frames and expand to floor and walls.

She skilfully plays with different artistic procedures and bridges their discrepancies and peculiarities in new, astonishing interactions. She experiments with both the strength of colour and shape, as well as with the relation between the piece and space. The precise and consecutive use of a range of different techniques allows for a multi-layered complexity in the perception of the work and the experience of multiple tempi within one piece. The rapid immediate impact of the piece is complemented by an experience of depth and deceleration: recognition and alienation, pace and pause, extroversion and contemplation, familiarity and irritation.

Most of the works presented originated as further developments of the series *Warpaintings*, which Christine Streuli initiated two years ago. Her newer creations, too, deal with the issue of camouflage – particularly in its military sense – and different interpretations of it. Two aspects are of particular interest for Streuli: the social dealings with patterns detached from their political meaning, on one hand, and the contemplation of camouflage in the context of abstract painting, on the other. Particularly the works shown in the bigger room, however, diverge from the previous *Warpaintings*. They appear almost like an escape from hard, distinct, technical, and purposeful backgrounds, and instead engage with the unpredictability and uncertainty of coincidence. The artist's works play with the power of the unplanned, blur contours and boundaries – flickering, cloudy, but no less direct.

The two landscape formats found in the smaller exhibition room – *smokscreen_01* and *smokscreen_02* – clearly demonstrate this development in Streuli's work: liberated from the corset of temporality, the artist lets paint pour over the canvas, and produces patterns that elude control by chucking undried paint. The underground is barely held in controlled forms and seems blurry. Schematic patterns are increasingly dubbed by spontaneous and fast actions. Streuli combines the different states of paint: liquid and solid are constantly interconnected. This leads to an almost physically perceptible dynamic the observer cannot escape.

A series of four smaller pieces named *Silverlining* can be found right next to the entrance. They form a selection from a work series which includes seven pieces in total, to be understood as a metaphor for the seven days of a week. Frame and space play a slightly more central part for these pieces, but the blurry, unpredictable use of colour in the batik-printing technique again illustrate the recent developments within Streuli's work. They timidly refer to the large-scale, impressive play of colours presented in the following rooms.

Cecilia Hock