



English
Exhibition guide

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Lucie Stahl
Works 2008-2018

8. 4. - 6. 5. 2018

Lucie Stahl

Works 2008 - 2018

Fri Art Kunsthalle 8.04 – 6.05.2018

From April 8th to May 6th, Fri Art Kunsthalle will hold the first personal exhibition in Switzerland of the German artist Lucie Stahl (1977, Berlin). Presented on both floors of the art center, this exhibition brings together around thirty works produced since 2008, when Lucie Stahl began to make works using a scanner, at a time when this technology was becoming a part of everyday life. On the scanner's glass, Stahl accumulates used objects, from the most meaningful to the most trivial ones — used industrial packaging, pages from magazines, fragments of printed or scribbled texts, as well as lumps of organic matter and various fluids of unclear origin.

The earliest works in this series contain texts that could be read as extracts from diaries, gossipy or intimate anecdotes, fragments of analyses concerning, at random, the heritage of feminism, the vanity of the artist, the humor in politics, or the impossibility of reducing one's sexual desires to a set printed format. Even though these texts are written in the first person, their deadpan tone and the associations with the other items in these compositions (keyrings, coloring pencils, lipstick traces, dog hairs, etc.) prevent any univocal reading of their author's intentions.

From 2011 on, the images become denser, from both a formal and a semiotic standpoint. Lucie Stahl then takes up motifs deriving from the history of propaganda and the counter-culture of the post-war decades, but also from glossier visual references such as art photography, fashion magazines and advertising. While these works show how such political discourse is appropriated by mass cultural consumption, and thereby make any explicit critical position from within the field of art difficult to defend, a grating echo of revolt can nevertheless be discerned through this maelstrom.

The scanner's specificity is that it produces a perfectly focused image, without any depth of field, as if the skin of the real was given to us as is. These images seem to emerge out of nowhere, bathed in a seemingly fantastical aura which is actually the natural light of the studio – high-definition hallucinations. Yet Lucie Stahl's work cannot thereby be described as Surrealist. Even if the imprints generated by the scanner can be likened to the results of a technical process like Man Ray's Rayogram, Stahl's works do not seek to 'transfigure the everyday' via a dream-like state of imagination, as Man Ray did. Similarly, the possible associations between the elements of these compositions are not grounded on some presumed unconscious forces, but rather, on a playful assemblage of psychoanalytic and revolutionary commonplaces, that function like

The exhibition Lucie Stahl, *Works 2008 - 2018* is curated by independent critic Fabrice Stroun.

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The exhibition Lucie Stahl, *Works 2008-2018* is supported by:

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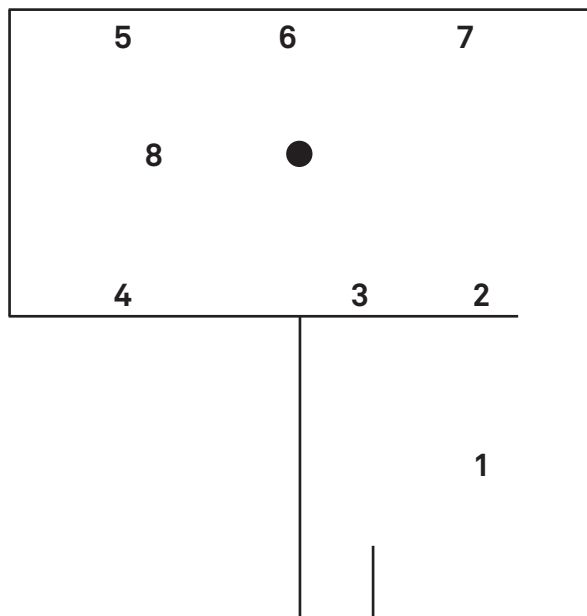
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1st floor



1. *Mausoleum for a Mutant - Mickey on the dissecting table*, 2016
Styrofoam, plaster, epoxy resin, lacquer, stainless steel table
132.5 x 200 x 76 cm
Courtesy the artist and dépendance, Brussels

2. *Bread, Love and Dreams*, 2015
Inkjet print, aluminum, epoxy resin
150 x 110 x 2.5 cm
Courtesy the artist and dépendance, Brussels

3. *The Lives of Others*, 2015
Inkjet print, aluminum, epoxy resin
150 x 110 x 2,5 cm
Courtesy the artist and collection Clea Hamm & Daniel Monheim

4. *Memento*, 2015
Inkjet print, aluminum, epoxy resin
110 x 150 x 2,5 cm
Courtesy the artist and dépendance, Brussels

5. *The Fence*, 2016
Inkjet print, aluminum, epoxy resin
120 x 167 x 2,5 cm
Courtesy the artist and dépendance, Brussels

6. *Chastisement*, 2015
Inkjet print, aluminum, epoxy resin
120 x 167 x 2,5 cm
Courtesy the artist and dépendance, Brussels

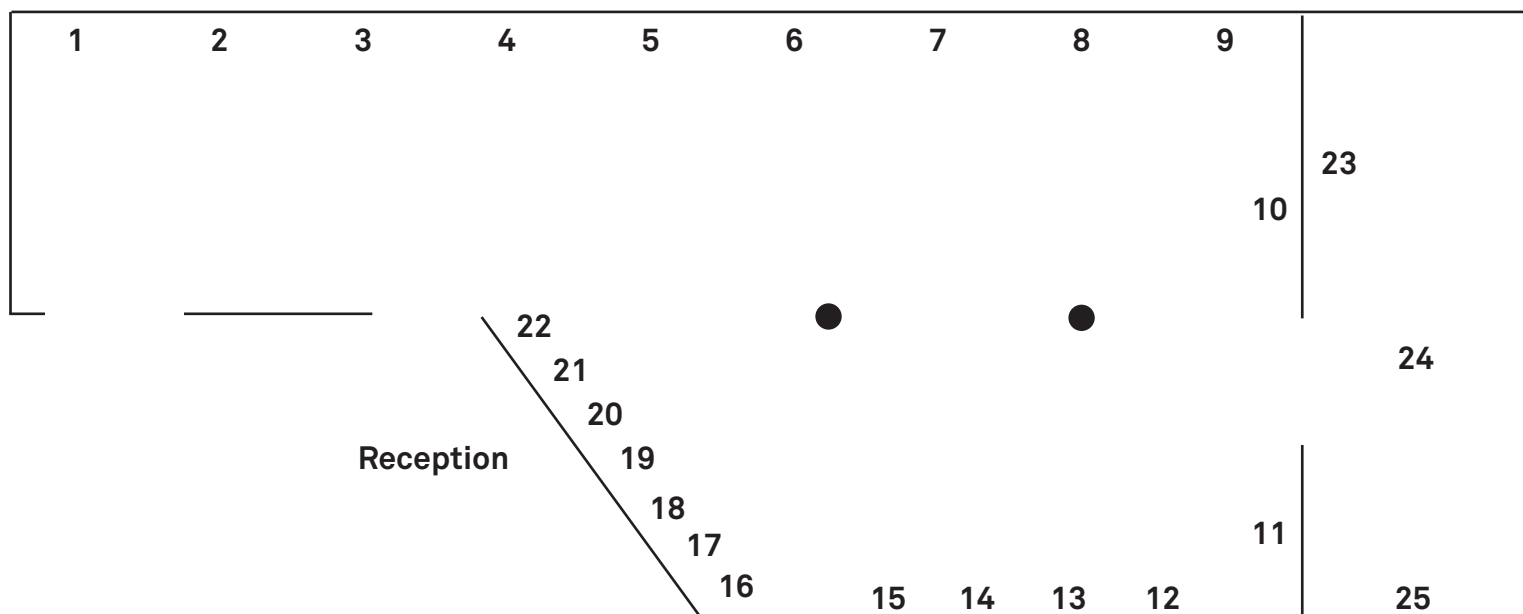
7. *Passage*, 2014
Inkjetprint, aluminum, epoxy resin
148 x 264 cm x 2,5 cm
Courtesy the artist and Freedman Fitzpatrick

8. *Absolute*, 2015
Plaster, bitumen paint, bean bag, thyme, rosemary, lavender, plastic bags, wood
220 x 120 x 80 cm
Courtesy the artist and dépendance, Brussels

rhetorical figures within a comic repertoire. Nothing is falsified; what we see is what is seen. The feeling of unreality generated by Lucie Stahl's works is that of an increasingly absurd world moving towards its own suffocation, as in the vision of the Wehrmacht soldiers that the artist ran into on a contemporary Berlin street – who were in fact extras in a TV series (*Berlin Babylon*, 2017).

Perhaps the Surrealist technique which is closest to Lucie Stahl's practice would be decalcomania, as popularized by Max Ernst's wartime paintings such as *Europe after the rain*, 1940-42, in which he pressed and smeared masses of viscous paints before unseeingly transferring them from one surface to another. Indeed, the scanner works without the artist having direct control over the captured image. Once printed, the photos are then roughly covered with epoxy resin, which bequeath these virtual imprints a kind of coagulated, synthetic skin. The increasingly rapid process of mediatization of the world's images, and the concomitant softening of the revolutionary impetus they might have contained, takes on a properly geological dimension in Lucie Stahl's work, with cycles of humidification, disaggregation of the layers of meanings, and calcification. The organic combines with the mineral, like raw matter with processed products. States of the object and the image which have evolved beyond their status as commodities to be fetishized, but also, beyond any connection to the human.

Translation : Charles Wolfe



1. *Creeper Sleeper*, 2018
Inkjet print, aluminum,
epoxy resin
167 x 120 x 2.5 cm
Courtesy the artist and
dépendance, Brussels

2. *Current*, 2017
Inkjet print, aluminum,
epoxy resin
167 x 120 cm x 2.5 cm
Courtesy the artist and
Freedman Fitzpatrick

3. *An Apparation.*, 2016
Inkjet print, aluminum,
epoxy resin
167 x 120 x 2.5 cm
Courtesy the artist and
dépendance, Brussels

4. *Not O.K.*, 2016
Inkjet print, aluminum,
epoxy resin
167 x 120 cm x 2.5 cm
Courtesy the artist and
dépendance, Brussels

5. *Vattenfall's Chance*, 2016
Inkjet print, aluminum,
epoxy resin
167 x 120 cm x 2.5 cm
Courtesy the artist

6. *Outface*, 2012
Inkjet print, UV-lack,
polyurethane
167 x 120 cm x 0.3 cm
Courtesy the artist and
dépendance, Brussels

7. *Acid Rain*, 2015
Inkjet print, aluminum,
epoxy resin
167 x 120 x 2.5 cm
Courtesy the artist and
collection Thomas Loertscher

8. *Blockhead*, 2016
Inkjet print, aluminum,
epoxy resin
167 x 120 x 2,5 cm
Courtesy the artist and
dépendance, Brussels

9. *Ape Shit*, 2011
Inkjet print, polyurethane
167 x 120 x 0.3 cm
Courtesy the artist and
dépendance, Brussels

10. *American Buns*, 2017
Inkjet print, aluminum,
epoxy resin
148 x 264 cm x 2.5 cm
Courtesy the artist and
dépendance, Brussels

11. *New Artisan (mustard)*,
2016
Inkjet print, aluminum,
epoxy resin
215 x 145 x 2,5 cm
Courtesy the artist and
dépendance, Brussels

12. *Facsimile of exhibition
texts from Surge*, 2018,
*Cabinet Gallery, London
(written with Henning
Bohl)*, 2018, Inkjet print on
blueback, 84,1 x 118,9 cm

13. *Facsimile of exhibition
texts from Pits, Queer
Thoughts, Chicago*, 2016,
2018
Inkjet print on blueback
84,1 x 118,9 cm

14. *Facsimile of exhibition
texts from Bithumen, Neue
Alte Brücke, Frankfurt*, 2014,
2018
Inkjet print on blueback
84,1 x 118,9 cm

15. *Facsimile of exhibition
texts from Spirit, Halle für
Kunst Lüneburg*, 2016, 2018
Inkjet print on blueback
84,1 x 118,9 cm

16. *Erotic Thoughts*, 2011
Inkjet print, polyurethane
116 x 84 cm
Courtesy the artist

17. *My Dilemma over
Satisfaction*, 2008
Inkjet print, polyurethane
116 x 84 cm
Courtesy the artist

18. *Veloche*, 2008
Inkjet print, polyurethane
116 x 84 cm
Courtesy the artist

19. *Pre-History*, 2010
Inkjet print, polyurethane
116 x 84 cm
Courtesy the artist

20. *Stuff*, 2008
Inkjet print, polyurethane
116 x 84 cm
Courtesy the artist

21. *Sensitivity in Journalism*,
2010
Inkjet print, polyurethane
116 x 84 cm
Courtesy the artist

22. *Patriotic Impulse*,
2011-13
Inkjet print, polyurethane
116 x 84 cm
Courtesy the artist

23. *Berlin Babylon*, 2017
Inkjet print
50 x 60 cm
Courtesy the artist and
Freedman Fitzpatrick

24. *Single Petrochemical
Prayer Wheel, Texaco*, 2018
200 cm / 60 x 40 x 60 cm
Courtesy the artist and
dépendance, Brussels

25. *Sailor 1*, 2018
Inkjet print
50 x 70 cm
Courtesy the artist