

L.A. Galerie Lothar Albrecht presents:

Julian Faulhaber

„Constructions - LDPE III”

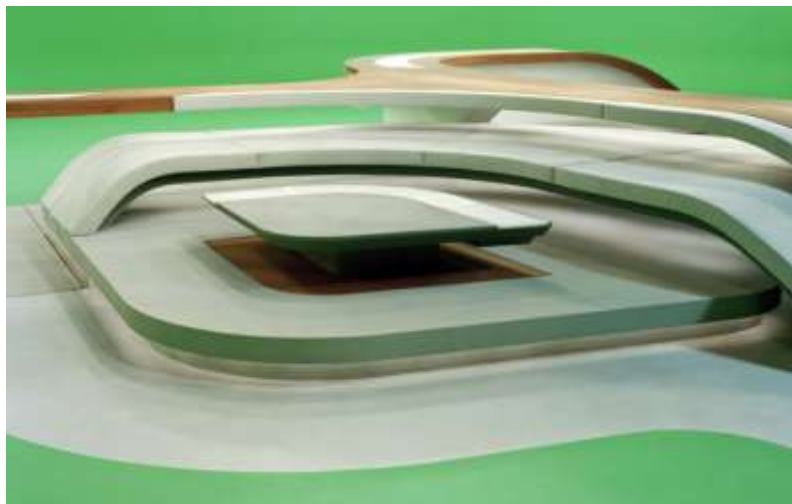
September 3 to October 30, 2010

You and your friends are cordially invited to the opening on Friday, September 3rd from 7.p.m.
The artist is present.

Julian Faulhaber has been working on the LDPE series for five years now. With its large-format color prints under acrylic glass documenting architectural situations, places and objects, this series follows a selective principle. Colors, shapes and surfaces must possess a certain aesthetic in order to lead to a new picture. After all, despite radiating an impression of absolute artificialness, everything Julian Faulhaber photographs is left unchanged and authentic, including the lighting encountered at the site. What is missing, however, are inscriptions – like logos or signs-, which may be one of the reasons why the pictures appear so enigmatic,

they will not be the same ever again, being run over, utilized, staffed with objects of everyday life. Faulhaber seizes moments of unreal reality.

Faulhaber’s pictures have often been compared to photographed models, probably due to their reductions and tendencies towards abstractions of spaces and objects (which are further emphasized by the chosen details and compositions). The comparison might, however, suggest itself also because of a quality – or maybe a problem – of these new architectures, in other words because of the objects of his pictures: Namely that they have not been designed



Studio, 2009, c-print on aluminium behind matt Plexiglas, approx.. 115 x 170 cm

uncanny even at times.

Julian Faulhaber photographs settings when they have been completed, but not yet opened for use. His pictures thus capture fleeting moments, as buildings are constructed for a specific purpose; and yet, it seems as if every little scratch, every speck of dust inevitably brought in by users, every infraction against the perfectness of these shiny surfaces, constituted a desecration. It is not the purpose of an object or place – which often remains mysterious anyway –, but shades, surfaces, geometric constellations, in short, abstract aspects that matter for the picture. The fact that those silvery right angles with fancy black edges could also be desk lamps, that this series of crimson rectangles might serve as desk pads, are of minor interest at best. In a way, places return to themselves in Faulhaber’s pictures. Before long,

with a particular context in mind, but that their legitimacy is mediated, first through a model and later on through photography, both of which are hardly distinguishable from the actual building.

Faulhaber’s photographs demonstrate how effectively details can be isolated, and how spectacular spherical, geometrically abstract shapes can appear. Dimensions become arbitrary in today’s virtual world – inflating or deflating something is technical child’s play. As a consequence, trying to assess the actual measurements of the spaces and objects blows the viewer’s imagination. One vacillates between model-train worlds and galactic fantasy architectures. The materials seem just as abstract: The haptic quality of these spaces, too, is optically conveyed. They contain a promise, of eternal youth, smoothness, docility. Aging (that is, change through usage) does not



L.A. Galerie Lothar Albrecht
Domstraße 6 • II floor • 60311 Frankfurt • Tuesday — Friday 12 — 7 p.m. , Saturday 11 a.m. — 4.p.m.
Tel.: +49-69-28 86 87 • Fax.:+49-69-280912 • l.a.galerie-frankfurt@t-online.de • www.lagalerie.de



Wainscotting, Vertäfelung, 2010, C- Print on aluminium behind matt Plexiglas,

apply to these spaces at this moment, and neither does the question of what will happen to them once they are used up and exhausted. They can only be given up and replaced by others.

Faulhaber chose LDPE, the abbreviation of low-density polyethylene, as title for his series in 2006. LDPE is a synthetic material most commonly used for the production of plastic bags, but a lot of other products as well. One problem of this thermoplastic which has received some attention lately is its high resistance against acids, bases and chemicals, which makes it highly resilient and non-biodegradable. Through sun exposure, PE can embrittle and break down into smaller and smaller parts, but it does not return to the natural cycle. PE packaging materials outlast the products they wrap, such as foodstuffs, by centuries.

Faulhaber's photographs may signify two things: A particular aesthetics on the one hand, totally committed to the Now, to the reduction, artificialness and surface effect increasingly shaping our environment; and a certain way of perceiving on the other hand that is dominated by the digitalized image. Faulhaber documents a steady simplification of reality, which is ultimately what digitalization represents: Whatever is considered dispensable can be computationally eliminated, chance has no chance, and flaws are so yesterday, thanks to Photoshop. As pictures, as abstract compositions, the presented architectures and objects are aesthetically appealing. Once you imagine being 'inside' the picture, however – a suggestion intended by basically every artist of landscapes and interior scenes since the Renaissance –, apprehensions arise, because it feels like turning into the protagonist of a computer game. The question is who's playing?

You can find an online-catalogue of this exhibition at: www.lagalerie.de



Cupola, 2010, C- Print on aluminium behind matt Plexiglas, approx. 80 x 100 cm



Big, 2010, C- Print on aluminium behind matt Plexiglas, approx.. 120 x 152 cm

- News:
- Zhao Liang and Dinu Li, Kunstverein Oldenburg 1. September — 19. October, 2010
 - Zhao Liang, fast forward, ZKM Karlsruhe, 18. June—30. October, 2010
 - Taiji Matsue and Zhao Liang, Schloß Moyland, April—October, 2010
 - Oliver Boberg, Daegu Photo Biennale, Korea, 30. Sept—24.Oct. 2010
 - Julian Faulhaber: Sächsisches Industriemuseum, Chemnitz, 25.9-24.10.2010

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