

**Paul Czerlitzki - „Bye By“**

22.2. - 4.4.2020, Opening 21.2.2020, 6pm

There is always an element of self-exposure entailed in presenting oneself or exhibiting one's own work. Foreign eyes, other views, harsh judgements. To a certain extent, Paul's painting can be read as addressing this state of being at the mercy of one's audience, being naked so-to-speak, and indeed this has always been the case. A photograph of an unprimed canvas may be stuck onto an unprimed canvas (*Make up*, 2014), or the canvases may be filled with a great deal of gelatine until bulges form (*Fleshout*, 2018), or a second layer may be mounted over the top to cover the canvas underneath completely (*Delay*, 2018). This could be called ontological materialism or material fetishism. Perhaps it could also be interpreted as taking a step back, beyond what John Kelsey has tentatively described with reference to Krebber as *unfinished too soon*. This may all be correct, but after a while it becomes apparent that the artist's treatment of materiality is not primarily about painting, but addresses the theme of fragility itself. The pictures in the series *ANNA* (2015), for example, were and are not in any way an updated version of monochrome painting (however that might be understood). For here the pigment lies loosely on the canvas without being bonded to it, without any fixative, a puff of wind may dislodge a couple of grains, any careless touching of the surface leaves marks on the picture support: the pictures are never really finished, as new information can always be inscribed into them. Bearing in mind the absolute purity associated with the monochromatic, the pictures literally beg to be treated with care and respect in view of their vulnerability. It should be noted that Paul has made such openness an intrinsic aspect of curiosity, about what will happen - and in the hope that something might happen - precisely because it is very difficult to move the works without leaving any marks. A lot actually did happen to some of the red monochrome pictures in the *ANNA* series, which he exhibited outdoors to the North of Zurich in 2018. Paying no attention to the integrity of the artworks youths used the canvases as drawing boards and transposed their boredom and hormonal disarray into Scribblings (not that they would call them that, of course). A catastrophe, the epitome of all faulty thinking in *relational aesthetics*. But yes, if you put yourself at the mercy of an audience like this, you must accept, must expect to find your own wounds being picked. In this sense it speaks for Paul's convictions that he does not describe his pictures as having been 'defaced' or 'exploited' and hence to be regarded as damaged works, but continues to stand by them. He even brought one of them back to Zurich. The mysterious new series of identical format, mainly white pictures, follows on precisely from this point. Ready-made canvases, already stretched and primed, with just a light transparent gel applied across the surface. Perhaps a commentary on the nature of the pictures as confectionary, but rather more a protective coating shielding the canvas from all too careless viewers. *Closed shop* as a reaction to the experience of disrespectful iconoclasm. The occasional hints of protective films around the canvases, whether applied as a spray through these or as imprints of film in

the gel, also refer to this aspect and speak about care or lack of it. Regarding canvas as a body is old hat, of course, but Paul adds an interesting twist to the corporeality of the other, who through their behaviour has the power to determine the integrity/violation of the picture. Which leads us in term to check whether respect and care towards everything that is exposed is always to hand.

Moritz Scheper

### **Paul Czerlitzki**

Born 1986 in Gdansk, Poland, lives and works in Düsseldorf, Germany

### **EDUCATION**

2009 - 2014 Staatliche Kunstakademie Düsseldorf, Germany master class of Prof. Katharina Grosse

### **GRANTS & AWARDS**

2019 Residency Fondation CAB, Brussels, Belgium  
2015 Atelierstipendium Kölnischer Kunstverein, Köln, Germany  
Gastatelier FABRIK Burgdorf Stipendium, Germany  
2013 Cité des Arts, Paris, France  
2011 Studienstiftung des Deutschen Volkes, Germany

### **COLLECTIONS**

Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland  
Collection Billarant, Le Silo, Marines, France  
Kadist Foundation  
Collection Ricard, Paris  
Sammlung Philara, Düsseldorf  
Sammlung Haus N

### **SELECTED SHOWS**

Kunstverein Wiesen (2020, Solo, upcoming); „Jetzt<sup>3</sup> Junge Malerei aus Deutschland", Deichtorhallen Hamburg, Germany (2020); Kunstverein Heppenheim, Germany (2018, Solo); „Jetzt<sup>3</sup> Junge Malerei aus Deutschland, Kunstmuseum Bonn (2019), Kunstsammlungen Chemnitz (2019), Museum Wiesbaden (2019); „An", Galerie Konrad Fischer, Düsseldorf, Germany, (2019, Solo); „Polke und die Folgen", Akademie Galerie Düsseldorf, Germany (2019); „Yaled", Galerie Laurent Godin, Paris, France (2019, Solo); „Silverlakes", Galerie Kirchgasse, Steckborn, Switzerland, (2018); „06:16", Svit, Prague, Czech Republic (2018); Vor- und Austragen, Kölnischer Kunstverein, Cologne, Germany (2014, Solo); „DEUTSCHLAND IST KEINE INSEL", Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland. Ankäufe von 2012 bis 2016, Bundeskunsthalle Bonn, Germany (2018); „Neuer Norden Zürich", Zürich, Switzerland (2018); „Delay", annex14, Zürich, Switzerland (2018); Sammlung Philara in der Spinnerei Leipzig, Germany (2017); Salon Kennedy, Frankfurt, Germany (2017, Solo); Sammlung Billarant, Le Silo, Marines, France (2015, 2017, 2019).