

L. A. Galerie Lothar Albrecht presents:

Julian Faulhaber

LDPE – Lowdensitypolyethylene

July 27 to August 26, 2006

You and your friends are cordially invited to the opening on Thursday, July 27, from 7 p. m.

The artist will be present.



Restaurant, 2005, c-print on aluminium, 110 x 150 cm



"Umkleiden", 2005, c-print on aluminium, 110 x 150 cm

LDPE – Low-density polyethylene* – is the title of a series, now comprising 25 photographs, on which Julian Faulhaber has been working since 2003.

The series shows architectural constellations: interiors, views of buildings, a crossroads. Bright, monochrome expanses and abstract geometrical shapes dominate what looks like details of larger pictures. Light possesses a color of its own and seems highly artificial, as do the all too smooth surfaces. The spatial extensions and dimensions as well as the actual use of the interiors exhibited remain unclear. Uninhabited, void of even traces of a human presence, of anything left or deposited, these spaces and edifices cannot be connected with reality. They rather seem like models, stage sets or architectural blueprints designed on a computer, preoccupied with the future and as contrived as science fiction.

With his critical analysis of modern space Julian Faulhaber joins a discourse that has been going on in contemporary art, and especially in photography, for quite some time. Thomas Demand, James Casebere, Lois Renner and Oliver Boberg, to name just a few, have worked with constructed and photographed models. Julian Faulhaber, however, has turned in the opposite direction, occupying a new position. His places and constellations actually exist; they are fast-food restau-

* "Low density polyethylene (LDPE) is a thermoplastic made from oil. This was the first grade of polyethylene, produced in 1933. It is widely used for manufacturing various containers, dispensing bottles, wash bottles, tubing, and various molded laboratory equipment. Its most common use is in plastic bags." [Quoted from Wikipedia]

rants, car-rentals, clubs and factory buildings which he photographed immediately after their completion, that is before they came to be used and inhabited.

Finding such locales that possess the desired artificialness in design, material and light settings has played an important part in the development of Faulhaber's work. Gaining permission to photograph such places has been as complicated as capturing them in that absolutely "pure" state. Faulhaber's photos look so remarkably sheer and unblemished not because of supplementary retouching on the computer, but because all objects or inscriptions in situ were removed before the pictures were taken. The lighting, too, was not processed later, but remained the original light (artificial light in most cases). The developing process was very traditional, in other words, involving a large-format camera and no digital technology.

That the viewer is reminded of digital photography nevertheless is due to the aesthetic quality of the pictures, which in turn is indebted in large part to the arrangements of the given rooms and buildings. Strictly speaking, Faulhaber's pictures are documentations, which is really quite amazing; they seem so abstracted, so reduced. The titles, too, remain exemplary: "Loading ramp," "gymnasium," "restaurant." Searching for traces of artificial techniques and materials in our world, detecting the places where these traces gain ground, and selecting the excerpts that will then be captured in the photograph, are all integral parts of the artistic process leading up to this series.



"Rezeption", 2006, c-print on aluminium, 100 x 110 cm

At the exhibition at L. A. Gallery, the photos are coupled with so-called Instructions, texts written in preparation for photo shootings. Compilations of associations and descriptions of possible elements pertaining to certain situations or certain states of mind, they are meant to generate the respective photos. One such "instruction" reads as follows:

COOL BLOND WOMAN SITTING IN A MODERN COFFEE SHOP CONFIDENT OF THE EFFECT SHE IS HAVING ON HER ENVIRONMENT SUBJECT OF SEE AND BE SEEN COFFEE IS MORE THAN A DRINK FASHIONABLE GEAR WITH LOW NECKLINE THE REFLECTION IN THE GLASS WINDOW IS CRUCIAL AS IT HELPS THE VIEWER FEEL LIKE AN OBSERVER JUST WALKING BY

(translated from: Instructions I).

Julian Faulhaber depicts these texts in a continuous sans-serif typeface of grey capital letters on large grey boards. Corresponding to their crooked grammatical structure, there is no punctuation except periods. The uniform type, which makes no distinction between the different parts of a sentence or different types of words, underlines the monotonous, unreflected flow of words (or thoughts) in these texts, which really does create the desired atmosphere, feeling or mood in the reader.

Both series, "LDPE" and "Instructions," revolve around questions of manipulation, construction and deconstruction of reality, of synthetic, artificial creations. The aesthetic appeal exuding from the

bright, futuristic ambience in the pictures gives way to unease once it becomes clear that these places on display actually exist. The accompanying texts are equally disturbing, instantly evoking images inside that yearn for immediacy and authenticity while at the same time indiscriminately entangling emotions and atmospheres in products.

Both works are also interwoven with Julian Faulhaber's biography. Although Faulhaber today works as an independent artist, he has undergone the classical photographer's training in photo design at the Dortmund University of Applied Sciences. During his student years he worked as an assistant at numerous fashion shootings in Cape Town and Miami. His experiences at these jobs have played an important part in his work, as much as the materials he collected during that time. Born 1975, Julian Faulhaber graduated from university in 2006; he has recently received the Reinhart Wolf Award of the Bund Freischaffender Foto-Designer.



"Automat", 2004, c-print on aluminium, 60 x 130 cm

Julian Faulhaber

- 1975 Born in Würzburg, Germany
- 1999–2006 Study of Photography at the Dortmund University of Applied Sciences
Lives and works in Dortmund, Germany
- 2006 "Reinhart Wolf Award" of Bund Freischaffender Foto-Designer
"Saar Ferngas Förderpreis," Palatinate Gallery Kaiserslautern
- 2005 "Winner Best Class," "Best selected Works," Epson Art Photo Award 2005
"Bilderkriege" Focus Award, Dortmund University of Applied Sciences
- 2003 "Canon ProfFashional Award," PPS Gallery, Hamburg



"Treppenhaus", 2005, c-print on aluminium, 110 x 100 cm

Exhibitions

- 2006 Saarbrücken Municipal Gallery
L.A.Galerie – Lothar Albrecht, Frankfurt (solo)
"Lowdensitypolyethylene," Modul, Dresden (solo)
"ifc Perspectives," Art Show, Hongkong
"Instruktionen und Lowdensitypolyethylen," Künstlerhaus Dortmund
"einskommanull," Ostwall Museum, Dortmund
- 2005 "Lohn der Arbeit," Verein für aktuelle Kunst/Ruhrgebiet e.V., Oberhausen
"Feldstaerke," PACT Zollverein, Essen
- 2004 "Spektrum III," Dortmund University of Applied Sciences



"Geländer", 2005, c-print on aluminium, 150 x 110 cm

PREVIEW

L. A. GALERIE, FRANKFURT

- "Tajji Matsue JP-22"
September 8 to Oktober 28, 2006

EXHIBITIONS

- Tracey Moffatt – Solo exhibition, Spazio Oberdan: Museum of Contemporary Photography, Milan, July 27 to September 27, 2006. Accompanied by a catalogue.
- "Das achte Feld. Geschlechter, Leben und Begehren in der Kunst seit 1960," Museum Ludwig Köln, August 19 to November 12, 2006
- Oliver Boberg
"Out of the Camera. Analoge Fotografie im digitalen Zeitalter," Bielefelder Kunstverein, October 27 to December 22, 2006
- Naoya Hatakeyama
"Two Mountains – Naoya Hatakeyama and Balthasar Burkhard," Tokyo Art Museum, June 2 to July 20, 2006
"Berlin – Tokyo / Tokyo – Berlin," Berlin National Gallery , June 8 to October 3, 2006
- Peter Bialobrzeski
"Relations of Present Art with Reality," Patio Herreriano, Museo de Arte Contemporáneo Español, Valladolid, Spain, June 2 to September 10, 2006
"Die Liebe zum Licht," Celle Museum of Art, July 23 to September 2006
- Ken Lum
"Projekt Westpassage," permanent installation, Karlsplatz/Friedrichstrasse, Vienna
Opening: August 2006

RECENTLY PUBLISHED

- Tajji Matsue, "Tajji Matsue JP-22," Tokyo 2006
- Naoya Hatakeyama, "Zeche Westfalen I/II Ahlen," Tucson, Arizona, USA 2006
- Fan Di'an, Xiu Long (texts), "Shen Liang", L.A. Gallery Beijing 2006
- Feng Boyi (curator), Li Xianting et al. (texts), "Ren Xiaolin," Beijing 2006
- Feng Boyi, Li Xu, Hoang Liaoyuan (texts), "Zhao Nengzhi," L.A. Gallery Beijing 2005

L. A. GALERIE, BEIJING

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