

Press release

**15.11.2018–9.1.2019**

**Manuel Stehli**

**Wait a Second**

Public Opening: November 15<sup>th</sup>, 7-9pm

Manuel Stehli (\*1988, Zurich) is a painter of suspension. His paintings range between abstract and figurative forms of expression. The color-intensive paintings radiate proximity and security as well as strangeness and distance. Stehli studied at the Academy of Fine Arts Leipzig under Annette Schröter and has already caused a stir since graduating in 2014. In 2017 he received the coveted Winsor & Newton studio residency at Künstlerhaus Bethanien in Berlin and was shortlisted for Berlin Masters in 2018. His first publication “so far” recently appeared.

Stehli is a minimalist in the depiction of figures. In his paintings, mostly only one, two or three figures meet. They often are turned away from the viewer. The viewer is therefore often unaware of what the figures see and how they relate to it. Does anyone approach the figure? Is anyone moving away from it? Or does its gaze wander aimlessly into the distance? Such questions open Stehli's pictures to our projections. Although we only see the back of a figure, it is precisely in this way that we are drawn into the picture.



**Order**

Oil on canvas, 180x150cm, 2018



**Backyard**

Oil on canvas, 240x180cm, 2018

**SCHIERKE SEINECKE**

Bahnhofsviertel  
Niddastr. 63  
60329 Frankfurt

**Contact**

+49 (0)175 207 2793  
office@schierkeseinecke.com  
www.schierkeseinecke.com  
www.rundgaenger.de

Whenever there's more than one figure visible in the pictures, a relationship is formed between them. A conversation can occur like in "Debate" or "Backyard". Sometimes the figures seem to remain silent. In one of the untitled paintings the man's right hand lies on his left knee. Is he about to put his hand on the woman's one? Does he even dare a hug? Or has he already been rejected? These tensions remain unresolved. The viewer must pause, wait a second, to find his own story to the various gestures, the body language of the figures and their vague facial expressions.

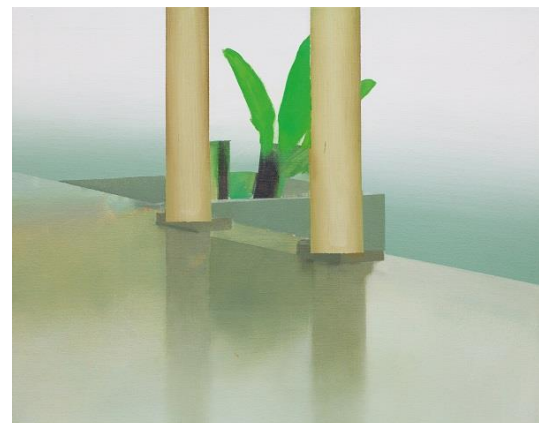
Stehli is not interested in realistic representations. He suggests rather than meticulously carrying out his work. Thus the clothes of his figures are reminiscent of luminous colour-fields. They lend the pictures an abstract and artificial quality. The faces, too, seem to come from the digital world. Equally irritating are his pictures of deserted places, for they remain without context and often appear only as excerpts. "Aldea", for example, means "village" - but the painter leaves open which village it is. Whether people still live here as well. Stehli's buildings look abandoned and remind of ruins. The surroundings are hot and sandy, not an inviting place. "Tempel" is yet another painting that primarily raises questions. In the lower area it consists of a mirror-smooth surface. Around the center there are two vertical pillars whose upper ends remain invisible. Especially strange are the palm leaves in the background. They do not really fit the aura of the temple and suggest the humorous and comical side of the painter.

Galerie SCHIERKE SEINECKE is pleased to present Manuel Stehli's works for the second time in Frankfurt.



**Ohne Titel**

Oil on canvas, 185x240cm, 2018



**Tempel**

Oil on canvas, 40x50cm, 2018



**Aldea**

Oil on canvas, 40x50cm, 2018