

CIRCLE CULTURE

GALLERY

CV & Selected Press
KATRIN FRIDRIKS

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For more than a decade, Katrin Fridriks has been experimenting with the constitutive elements of painting, that is the quality of the paint, its support, as well as a range of unconventional painting techniques, to attain her distinct and outstanding style. It is the unique interplay between the medium, the timing and the artists' body moving around a canvas on the floor that encompasses the fluid and organic quality of her paintings. Although the artist is best known for large-scale paintings, her truly contemporary artistic practice originates in an early engagement with Performance Art ("Dust of Galaxy", 2002) and Land Art ("Energy Flow", 2004), but also her studies of Japanese calligraphy, which were the starting point for her long-term research of the medium painting. Learning the technique of executing a letter in one brush stroke only (as opposed to built-up lettering in Latin script), but most notably her experience of working in real space and time, all influenced what today has become a choreographical painting process. The most prominent predecessor of working on a canvas placed directly on the floor to apply paint by physically moving around it, is the American abstract expressionist Jackson Pollock. Ensuing from this seminal practice, Fridriks has developed her genuinely own technique: By transferring the movement and speed of her gestures into the paint, she achieves to capture the very act of painting, and thereby turns the picture itself into an event. This sensation of witnessing the painting as happening before one's eyes, rather than viewing a conventional self-contained image, is essential for the engaging experiences that Fridriks provides the beholder with. Before consciously contemplating the artwork, the viewer is already involved sensuously.

Her paintings are thus best described as an occurrence, rather than a static image: The moment of eruption, liquid matter gushing from deep inside, small particles hurtling through the air, dripping all over the intense blue, red or silvery surface, all solid is liquefied and each layer set in motion. This depiction of her abstract painting furthermore alludes to natural occurrences, such as the scene of the outburst of a geyser in her home country, Iceland. The unique and pristine landscape of the geologically active island has been an enormous influence on her work and life. By means of her distinct painting technique, Fridriks captures the force and the sublime of its nature, without depicting an event or the scenery, as such. Although applied on a canvas, the paint only seems to have come to a temporary halt, before continuing to swirl and splash over the edges of the canvas – and into the space of the beholder. Rather than capturing a moment in time, her technique evokes a feeling of movement and energy that, on an abstract level, directly relates to the origin of the evolution of the universe.

In order to extend this experience even further, Fridriks began to work on installations: Initially, as in the ensemble "Molecular Spaces" (2008), in the format of enclosed boxes that focus on translating the pictorial device of perspective into a three-dimensional space, she then started to expand the scope into real space. As time and space are inextricably entangled within human experience, they form the basis of our everyday life. This process of incorporating space and time also involved the expansion of the size and shape of the canvases, and thus put an emphasis on Fridriks' architectural approach towards the medium ("Riding Awareness", 2014). For it is not only the natural world that inspires her practice, but also her deep interest in man-made structures and its relation to nature.

This conceptual development culminates in her first all-encompassing installation that extends visually into the entire gallery space: "Perception of the Stendhal Syndrome" (2014) comprises one of her large-scale black-and-white paintings from the series "Stendhal Syndrome" or "Gene&Ethics" and a custom-made, sculptural magnifying glass, which is hung from the ceiling at distance to the canvas. The arrangement provides an experience that at the same time allows for a macro-perspective and micro-perspective on the painting, thereby revealing the mastery of Fridriks' skills. Every slightest move will generate an entirely new image and each visitor has a completely unique experience when approaching the work, as it manages to temporarily suspend the laws of our space-time.

Today, Katrin Fridriks (*1974 in Reykjavik) lives and works in Luxembourg. Internationally exhibited, she has received high-profile grants from the Ministry of Culture, Higher Education & Research in Luxembourg in 2009, the French government for the Olympic Stadium of Nîmes in 2007, and among others the Goss-Michael Foundation for the MTV Re-define project in 2011 and 2014, Ralph Lauren Foundation in 2010, the Biennial of Liverpool and the Icelandic Art Center in 2008. The title of her latest exhibition at Circle Culture Gallery (November 2014 – February 2015) derives from her installation "Perception of the Stendhal Syndrome". Fridriks has been invited to exhibit at the Global Art Affairs Foundation at Palazzo Bembo Venice in the context of the Biennale di Venezia 2015.

SELECTED EXHIBITIONS

2018

Supreme Goddesses, solo exhibition, David Pluskwa Gallery, Marseille

Waste, solo exhibition, Circle Culture, Berlin

Interstellar Spaces, solo exhibition, Circle Culture at Hotel de Rome, Berlin

2017

Forces of Nature, Solo Show, Dellupi Gallery, Milan

Little Sun – Solar Panel Collection, Solar Kids School Program, Rwanda, exhibition and charity auction, Berlin

Das DaSein, Circle Culture Gallery, Berlin

Station F, Site-Specific Project, Wilmotte Associés, Paris

COME ALIVE!, Circle Culture Gallery, Hamburg

Avant Arte, New Print Release, Amsterdam

Verona Art Fair, Dellupi Gallery, Verona

2016

Abstract Masters, Helene Bailly Gallery, Paris

Macrocosm, Solo Show, Lazarides Gallery, London

Still Here, A Decade Of Lazarides, Lazarides Gallery, London

2015

NEW WAVE, Solo Show, Circle Culture Gallery, Hamburg

Radiate, Circle Culture Gallery, Berlin

GAA Foundation – Palazzo Bembo – in context of the Venice Biennale

Just Painted (Kjarvalsstaðir), Reykjavik Art Museum, Reykjavik

2014

Stendhal Syndrome, Solo Show, Circle Culture Gallery, Berlin

ARTVIENNA, Art Fair, Circle Culture Gallery, Vienna

ArtInternational Istanbul, Art Fair, Circle Culture Gallery, Istanbul

The 20th century Masterpieces, Seoul Arts Center, Seoul

Flying Awareness, Solo Show, Lazarides, London

YIA Art Fair, Helene Bailly Gallery, Paris

MTV «Re:define» Phillips, Museum Contemporary Dallas, Dallas

Summer Group Show, Pascal Janssens Gallery, Ghent

Artstage Fair, Singapore

Brafa, Brussels

India Art Fair, Solo Show LTD gallery, New Delhi

2013

POTSE 68., Circle Culture Gallery, Berlin

Brutal, Lazarides Gallery @ 180 the Strand, London

Fresh Paint, Lazarides Gallery, London

Ephemeral, Circle Culture Gallery, Berlin

Indian Art Fair, Ltd Gallery Private Collection, New Delhi

Artcurial, Urban & Contemporary Art, Paris

Brafa, Helene Bailly Gallery, Brussels

Lollipops & Icecreams, Helene Bailly Gallery, Paris

2012

Improvisation & Composition, Helene Bailly Gallery, Paris

Space Opening, Ltd Gallery, Paris

Color, Charles Bank Gallery, Paris

Design Days, Stilwerk Design Gallery, Dubai

Escape the golden cage, Vienna

SF artMRKT fair, LeBasse projects, San Francisco

New Space Opening, Circle Culture Gallery, Hamburg

Piasa Auction, Art Contemporain, Paris

Space – Form, Breeze Block Gallery, Portland

The Burlington Social Club, Circle Culture Gallery, London

Prêt à Dîner, Circle Culture Gallery, Berlin

Art Urbain Contemporain, Artcurial Auction, Paris

2011

Chrome, Solo Show, Le Feuvre Gallery, Paris

The Urban Artist, Circleculture Gallery at Soho House, Berlin

Leak of Information, Solo Show, Circle Culture Gallery, Berlin

Mothernature, Solo Show, Pascal Janssens Gallery, Ghent

The Urban Artist, Circleculture Gallery, Hamburg

40 ans de pressionnisme, Forum Grimaldi, Monaco

Inauguration, Vicky David Gallery, New York

The future is not what it used to be, Le Basse Gallery, Los Angeles

Salon der Gegenwart, Circle Culture Gallery, Hamburg

The Border Contemporary Art Zone Lineart, Solo Show, Pascal Janssens Gallery, Ghent

Paperworks, Circle Culture Gallery, Berlin

MTV, Gross-Michael Foundation, Dallas,

Give, Circle Culture Gallery, Berlin

Spectra I, Future Tense, London

The old Casino, Circle Culture Gallery, Hamburg

2010

Graffiti, Pierre Bergé Auction & AD Gallizia, Palais de Tokyo, Paris

No such thing as good painting, Circle Culture Gallery, Berlin

Angélus, Barbizon

Salon du Cercle de la Culture, Circle Culture Gallery, Berlin

Inauguration, Contemporary Art Center, Épinal

Crayons, Solo Show, Le Feuvre Gallery, Paris

Volta 6 - Art Basel, Circle Culture Gallery at Art Basel, Basel

Marrakesh Art Fair, Marrakesh

Moniker Art Fair, Solo Show, London

Art Stary by Ralph Lauren, Phillips de Pury, London

2009

Tag & Graff, Grand Palais, Paris

Summer Exhibition, Le Feuvre Gallery, Paris
CAL Salon, Luxembourg

Salon du Colleccionneur Bailly Contemporian, Paris

The Show, curated by Jérémy Rocher, Paris

arrestedmotion

PREVIEWS: KATRIN FRIDRIKS – 'WASTE' @ CIRCLE CULTURE (BERLIN)



Continuing her ongoing efforts to create conceptual works that reflect her firm beliefs regarding the relationship between humans and nature, Katrin Fridriks will be opening a new solo show titled *WASTE* on the 26th of April at Circle Culture Gallery in Berlin. The event will be part of Icelandic embassy's program on the 100th anniversary of sovereignty, and will be inaugurated by the Minister for Foreign Affairs of Iceland: Gudlaugur Thor Thordarson.

Taking a step away from her vibrant abstract canvases, Fridriks is nowadays using her recognizable visual language in a more conceptual manner. Coinciding with a upcoming release with Avant Arte platform, the upcoming Berlin show will be produced using the residue of her painting process as the very base of new works. In an effort to raise awareness about the importance of recycling and reconsidering the idea of 'waste', she used the photographs of her studio floor to create limited edition prints that will be the main pieces of the show. By printing them on gold and silver emergency blankets, Fridriks is creating a sense of urgency needed to deal with the subject matter. These new pieces are accompanied by custom designed invitations that recreate the actual packaging of these first aid kit items. Along with these, the exhibition will introduce a new *Wasted Pills* series as well as present the upcoming *Waste* editions that will be released soon in collaboration with Avant Arte.

KATRIN FRIDRIKS
Clearing The Air



The intensely variegated and supremely balanced work of Icelandic artist Katrin Fridriks conveys messages far beyond the abstract relationship between material and surface. To describe her paintings as contemporary Abstract Expressionism is insufficient, negligent in the recognition and analysis of its many applied science. Ceaseless in her exploration of form, she maintains a devout connection with the Earth, as well as her own mind and body. An expert at extracting the elements of her environment, Fridriks assimilates the earth's natural phenomena, allowing various aspects to be absorbed somatically. After lengthy preparation and contemplation, a series of swift and carefully choreographed movements serve as a transcendental projection of converted energy into colour and structure. Such application of these gestures summon strength, athleticism, endurance and precision. The sum of the parts not only brings a picture into focus, but demonstrates the process as an event itself.

Gabe Scott: The Icelandic landscape, in relative comparison to the rest of the world, seems young, wild, untamed and in flux. I believe the same could be said about your work; like fire and ice forming and defining boundaries while testing physical limitations. Is there a congruity in that landscape in relation to your painting?

Katrin Fridriks: You're right, Iceland is so extreme, and we don't call it the land of fire and ice for nothing. It is such a raw land! Most of the aesthetic in my painting originates there: rivers looking like veins from above, unpredictable geysers, melting glaciers and molten lava... My painting is strongly connected with these natural phenomena, both technically and mentally.

And then, of course, as a good citizen from Iceland, where we are blessed with the cleanest sustainable energy sources, I am trying to find ways to get more involved in ecology and always keeping my eyes open on the news. What's happening with our planet and water resources all around the globe? How do we generate clean energy and fight global warming? These questions have a great impact on my latest research and influence my mindset while creating.

Having those images taken from satellites looking down, the health of our planet stuck in my mind, they even remind me of my techniques; when I drop a seed of paint during the "leaking" process and watch it grow with branches, like rivers seen from above. My paintings are similar to "paintscapes," a top view of our Motherland. [...]

INTO AN ARTIST'S MIND: KATRIN FRIDRIKS



Over the years, Fridriks has developed her unique way to perform with the canvas. Amongst the techniques she uses is the 'full macro' technique. By pouring different layers of paints onto an inclined canvas, Katrin uses gravity to let these layers flow naturally on the fabric and through harnessing the different elastic properties of the material she uses, she is also able to create a set that looks like a landscape.

While creating the physical piece takes mere seconds, Katrin spends days physically and mentally preparing for painting. Between the light diet, the meditation and the yoga session, her ritual demands a lot of energy. She compares her preparation to the one of the athlete. 'Balanced physical attention is required in my painting' she says.

Once in front of the the canvas, Katrin's body comes to life and the movements begin to flow. More than painting, Katrin is performing. "At that precise moment, I am more than focused. I have trained for days before coming into production. Now, I need to control all of my muscles, the weight of the barrel I carry, the angle I'll throw paint onto the canvas- in what position, at what speed and which angle it will fall on the fabric. This is the moment of my creation where my body and my mind flow together. As I "catch" speed, I tend to fix it on the canvas. At the end, I always feel satisfied when I see a whole galaxy of details appear in a matter of nanosecond."

Choreographed movements to create art was revolutionary to us, It was our first time hearing of such a technique and we thought there must have been some sort of turning point in the artist's life that inspired the adoption of this method. Influenced by her grandfather, who competed in the olympics in 1952 as a discus thrower, Katrin instinctively emulates athletic motions as a part of her artistic process and technique.

Katrin submits to both notions of control and randomness. She admits to us that while she exercises "full mastery of the combinations of material and colorimetry" she has "no real control over the outcome." It is in the dance between the premeditated and the improvised that she finds excitement.

The balance she seeks to express, artistically exists at the crossroads between meticulous anticipation and instinct, and the linking of those notions with the chemistry of materials she works with. At this stage she not only becomes the master of color and motion, but a catalyst that allows her colors to interact with themselves as she choreographs their meetings. [...]



ABSTRACTION & MEANING



Lollipop installation, photo: Sasha Bogojev

[...] While Katrin is primarily a conceptual and abstract artist, her works carry much deeper meanings and messages, which she is very passionate about. Her Icelandic origins influence her work on many levels – from the obvious visual impact of reflecting the country's unique landscape and lava flows in her works, to the geopolitical and microbiological aspects of living in one of the most isolated places on Earth. Combined with her strong interest in the ways that modern science and technology are affecting our lives, and the moral issues connected with those, the stories behind her pieces are as complex and rich as the works themselves. One of the common themes of her work is genetics and the fact that Iceland is a country with unique and clear genetic lineage.

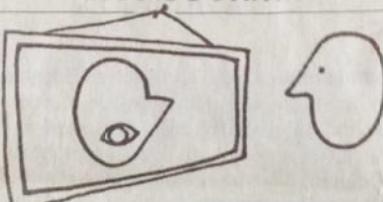
Because of its geographic position and specific historic events, Iceland gives scientists a unique chance to research and examine these lines as an isolated sample, tracking down the periods during which new diseases or genetic anomalies first occurred. By putting this information into the context of historic events or connecting it with major lifestyle changes (food, climate changes, foreign influence), it is possible to better explain and understand these, or even find a cause for their development. While this is a great opportunity for scientists, the question that Katrin focuses on is how this valuable information will be used. This is why she bastardises the term genetics into geneðics, which is the title of one of her better-known series of works. While the purpose of this research is to prevent and find cures for diseases, the opportunity to abuse this data for unethical purposes is something that needs highlighting.

This is where a key word in Katrin's work comes up – awareness. Even in her early days, she wanted her work to raise questions and bring attention to these issues. Her work doesn't provide answers, direct facts or information that people can hold on to, but the idea is to keep raising awareness of these important issues. Her dynamic paintings, bursting with energy, can be seen both as warning signs pointing to these issues, as well as a representation of the chaos that can ensue when we let them get out of control. These organic shapes created with liquid paint are often juxtaposed with a silver, gold, black or white base, or straight dripping lines, which represent barcodes and technological progress. Together with a solid colour background, embodying the sterile laboratory environment, these elements are in strong opposition with the unpredictable nature of human life represented through her colourful strokes and paint flow. With extensive use of basic, earthy colours – and a special accent on the warmer tones of yellow, red and orange – this striking contrast is one of the key elements of her work. [...] These exciting works were already introduced earlier this year at art fairs in New Delhi, Singapore, Brussels and London, with new works currently being prepared for her upcoming solo shows and fairs later in the year in London, Berlin and Seoul, to name just a few.

SUPERNOVA

Christiane Meixner sieht durch ein großes Glas auf kleine Welten

KUNST Stücke



Supernova

CHRISTIANE MEIXNER sieht durch ein großes Glas auf kleine Welten

Weshalb die Lupe? Das Bild ist selbst knapp drei Meter lang, und seine Kontraste strahlen derart aus, dass sich „Genedics – Master Prism“ (2014) schon von Weitem erschließt. Eine Explosion ist das, ein visueller Knall der beiden unbuntesten Farben, die man sich vorstellen kann: Weiß verteilt sich in Tröpfchen, Schlieren und Streifen auf tiefstem Schwarz. Davor hängt ein gigantisches Brennglas, wie für das Auge eines Zyklopen gemacht. **Katrin Fridriks** hat es eigens für das Gemälde anfertigen lassen, weshalb man ihr doch den Gefallen tut und in der **Circle Culture Gallery** (Potsdamer Straße 68, bis 14. Februar) durch jene Lupe schaut, obwohl es sich ein wenig übertrieben anfühlt.

Dann aber wird klar, weshalb die aus Island stammende Künstlerin ihre Ausstellung **Stendhal Syndrome** nennt – nach dem Phänomen einer ästhetischen Erfahrung mit Überwältigungseffekt. Obwohl das Glas die Optik schärft, verliert sich der Blick im Detailreichtum der Abstraktionen. Feinste Verästelungen werden sichtbar, die mal an Eisblumen erinnern und mal an unterirdisch wuchernde Rhizome. Dazwischen drängen sich tiefenscharfe Tropfen, wirken die Farben ineinander verflochten oder wie schäumendes, spritzendes Wasser.



Schwarz auf weiß. „Awareness Space Sensors – Comet“ (2014). Foto: Fridriks Workshop

Vor lauter Staunen vergisst man fast, sich darüber zu wundern, dass die verwendeten Acrylfarben nicht ineinanderlaufen. Stattdessen gehen sie getrennte Wege, wie Tag und Nacht. Tatsächlich basiert der Effekt auf chemischen und technischen Experimenten, die für den Moiré-Effekt sorgen. Wer jetzt an diese kunstvoll gestalteten Papiere gleichen Namens denkt, liegt gar nicht verkehrt. Bloß dass die Künstlerin keine hauchdünnen Blätter bearbeitet, sondern große Leinwände, auf die sie die Farbe mit Wucht schleudert. Das muss sitzen, denn danach ist nichts mehr korrigierbar. Wie es Katrin Fridriks dennoch gelingt, die gewaltige Energie ihrer Kraftakte in den Arbeiten zu bewahren, ist schon das nächste ihrer vielen Geheimnisse.

Wall Street International

KATRIN FRIDRIKS: FLYING AWARENESS



[...] In keeping with Fridriks' creative process, Flying Awareness will identify the strengthening of her signature style of idiosyncratic dripping enlargements and bold monochromatic leaking effects. Through endless technical experimentation, thin and almost transparent layers of kaleidoscopic colour appear across the canvases, fine tuning both the execution and conception of the final works. Movement and speed emerging from the vivid works invite the viewer to apprehend the powerful abstractions through different perspectives. Referencing a photographic aesthetic, the meanderings of Fridriks' distinctive liquid drippings create an energy of their own and provide a new dimension to discover inside the artwork itself.

Partly inspired by her native land and its remote surroundings, Fridriks' explosive paintings can be interpreted as imaginary landscapes or reminiscent of satellite imagery. With multi-layered canvases acting as a catalyst, the spontaneous and graphical nature of the compositions offer a moment of freedom and reflection. The conceptual painter encourages viewers to seek out their own perception of the subjects within the works: eyes of a wild animal, a silhouette giving substance to a flying creature, or a savage and desolate landscape.

Katrin Fridriks' well-defined colours and expressive architectural style provide an evocative impression, orientated towards staging distance from the paintings themselves and instead highlighting the viewer's own perception and imagination. Working on both a micro and macro level the new body of work promises to provide a strong experiential experience.

DEDICATE

KATRIN FRIDRIKS - INTERVIEW



„GENE AND ETHICS – MASTER STARDUST“ 270 x 170 x 10 cm, acrylic on canvas – 2013

KATRIN FRIDRIKS

INTERVIEW CHRISTOPHE MÉNAGER
PHOTOGRAPHIES VINCENT MOYA "GENEÐICS" &
UWE WALTER "INSTALLATION"

Injustement associée à la scène graffiti et street art, l'artiste islandaise Katrin Fridriks nous délivre une œuvre énergique, forte et en constante évolution. Une œuvre qui ne laisse pas indifférent. À travers des thématiques environnementales et politiques telles que la recherche génétique, le clonage ou encore l'épuisement des ressources naturelles, l'artiste a développé depuis une vingtaine d'années un langage visuel unique et singulier, mêlant abstraction lyrique, travail calligraphique et installations conceptuelles.

KATRIN, POURRIEZ-VOUS NOUS DIRE D'OÙ VIENT VOTRE INSPIRATION ?

Je suis principalement inspirée par l'Islande, son énergie et ses grandes étendues de terre mais aussi pour le côté architectural du travail d'Anish Kapoor.

VOTRE PARCOURS SINGULIER ET VOS ŒUVRES SONT À L'IMAGE DE VOTRE VIE (MOUVEMENT, ÉNERGIE, ENGAGEMENT). POURRIEZ-VOUS NOUS DÉCRIRE QUELQUES RENCONTRES OU ÉTAPES QUI ONT MARQUÉ VOTRE ÉVOLUTION ?

(Sourire). J'ai rencontré tant de personnalités incroyables, mais plus spécialement durant ces trois dernières années, c'est la rencontre avec mon galeriste Johann Hachling von Langenauer (circle culture gallery) qui pose un jalon important.

C'est un grand visionnaire qui guide et tire les artistes vers le haut en les faisant progresser dans leur art. Il m'a aidé à développer mes compétences techniques sur des séries telles que Gene & Ethics, Stendhal Syndrome ou Full Macro.

Il y a aussi ma dernière participation à l'exposition individuelle ART13 – London, dans laquelle j'ai présenté de nouvelles compositions de structures architecturales utilisant différentes techniques.

IL EST VRAI QUE VOTRE TRAVAIL S'INTÈGRE PARFAITEMENT DANS L'UNIVERS URBAIN ACTUEL ET DIALOGUE PARFAITEMENT AVEC CES GRANDS ARTISTES QUI ONT MARQUÉ L'ABSTRACTION MODERNE ET CONTEMPORAINE.

Oui, c'est une expérience enrichissante de faire dialoguer mon travail avec des artistes de différentes époques, de Picasso à Banksy mais il y a aussi le travail de quelques artistes comme Jonathan Yeo ou JR qui peut se fondre incroyablement bien sans être catégorisé.

artfridge

BERLIN: KATRIN FRIDRIKS LEAK OF INFORMATION AT CIRCLE CULTURE GALLERY



Tonight, at Circle Culture Gallery, Iceland-born painter Katrin Fridriks shows her newest works dealing with a 'Leak of information'. The exhibition asks questions about lacks or the inflationary use of communication – what is hidden? What is on display? She employs bright colours as well as metallic, technology based inspirations to broach issues of public awareness and modern (mediated) communication technology. Circle Culture Gallery has been famous for turning street art into a gallery event and they have had a lot of success and positive feedbacks doing so.

arrestedmotion

KATRIN FRIDRIKS AT ART 13, LONDON



Iceland born artist Katrin Fridriks show during Art 13 art fair in London from the 1st until 3rd of March 2013. Circle Culture Gallery will be showing her newest body of work at booth H4 of Olympia Grand Hall, London. Fridriks is currently living and working between Luxembourg and Paris, and for this solo show she prepared different kinds of works that she will be exposing. The new works include perspective studies of the *Stendahl Syndrome*, *Crayons*, and *Gene & Ethics* series, her signature works that her fans could enjoy during her recent showings. The main characteristic of these works is their duality of perception. They can be experienced by getting very close to the canvases and seeing them in macro perspective, or by stepping back, and seeing them in micro perspective. The 10cm deep canvases are also perceived as three dimensional objects, which adds a more sculptural aspect to them. Fridriks created new works splashing colors on canvas in a way the observer gets the impression to experience *Stendahl Syndrome* and *Gene & Ethics* pieces through a magnifying glass. Another interesting study of perspectives and an innovative technical challenge for the Paris based conceptual painter, as the painting process had to be technically supported by an innovative scaffolding system, in order to help her handle the liters of color on large canvases. All works vary in their size and shapes, and different sections of the series will be put in a context to each other, which together builds a very unique installation that is planned for this event.

Very dynamic and full of energy, colorful and rich, Fridriks distinctive works always get a lot of interest by art lovers world wide. And, the fact that she is exclusively premiering a whole new series of works at the Art13 art fair, should make this solo show even more interesting and tempting. These preview shots of her works and installation blueprints should give you a small taste of what Fridriks has been working on the last few months (all images and photos courtesy of Circle Culture Gallery and the artist)



Tuesday, October 16, 2012

Katrin Fridriks "Golden Awareness" New Print Available Now



POW just released a new print by Katrin Fridriks entitled "Golden Awareness". This is an edition of 77, it measures 96 x 66cm, 14 colour hand pulled screen print on Somerset Tub Sized Satin 410 gsm, comes and signed and numbered by the artist. Alternatively, a special Blue Reflected edition of 23 is also available for £1850 each.



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Katrin Fridriks



© Marie-Paule Nègre - La Gazette en collaboration avec la Maison européenne de la photographie

L'œil de la photographe Marie-Paule Nègre capte le geste d'un artiste au cœur de son atelier...

La Gazette Drouot : Quel choc artistique a influencé votre vocation ?

Katrin Fridriks : Je suis Islandaise, autodidacte, j'ai grandi dans plusieurs pays et baigné dans une famille cultivée et ouverte à l'art. À 10 ans, je voulais devenir architecte, mais je n'étais pas bonne en maths. Par chance, mon beau-père m'a conseillé d'apprendre le japonais. C'est ainsi qu'à 15 ans j'ai découvert la calligraphie japonaise qui m'a menée vers la peinture.

En 1996, vous venez vivre à Paris.

J'avais 18 ans. Peu de temps après mon arrivée, la galerie Chourlet s'est intéressée à mon travail et l'a exposé pendant deux ans. Cela m'a permis de trouver une identité, de travailler la matière et la technique.

Ensuite...

Absolute Vodka m'a proposé une exposition à Los

Angeles, je devais rester six mois, j'y suis restée trois ans pendant lesquels j'ai étudié le pop art, la couleur et travaillé avec d'autres personnes. J'ai vécu au sein d'une célèbre famille d'architectes qui m'a fait voir le monde différemment. On m'a proposé de m'installer à New York, Berlin, Londres ou ailleurs. Je suis revenue en France parce que j'aime ce pays, j'y trouve mon inspiration et je travaille dans de bonnes conditions. Vivre à Paris ne m'empêche pas d'exposer ailleurs, car Internet facilite la communication et permet de mieux travailler sans se déplacer.

Comment vous définissez-vous ?

Par l'installation, je suis forcément un peintre conceptuel puisque mes outils sont la lumière, l'espace, la matière et la réflexion sur l'environnement, avec des thèmes qui me tiennent à cœur. Comme l'eau, le pétrole de demain, le code génétique qui touche à l'humain, à l'évolution de la société. Mon

travail préparatoire est très technique, il n'y a pas que la peinture, il y a la mise en scène.

Votre rêve d'artiste ?

Less is more.

Propos recueillis par Claudine B...

Actualité

En permanence à Paris

Galerie Le Feuvre, 164, rue du Faubourg Saint-Honoré Paris VIII^e, tél. : 01 40 07 11 11, www.galerielefeuvre.com

Pour les nombreuses expositions et parutions à venir ainsi que les galeries représentant le travail de Katrin Fridriks à l'étranger, consulter www.katabox.com

MTV INVITES YBAS TO TEXAS FOR AIDS AUCTION



Katrin Fridriks: Gene & Ethics, Acrylic on Canvas

This September, MTV commemorates the 30 years that have passed since the outbreak of the AIDS virus with "MTV Re:Define," an art exhibition and auction. Organized by Future Tense, a Londonbased organization that stages art events and works with emerging figures, the show will feature 30 artists (one for each year of the AIDS pandemic), many of whom have been commissioned to create new work. Among the participating artists are Damien Hirst, Tracey Emin, Gérard Rancinan, Shepard Fairey and Katrin Fridriks.

The television network has often drawn from the art world over its three-decade history. Past collaborations with bigname artists include having Keith Haring paint sets during a guest VJ appearance by Duran Duran in 1985, and hosting Andy Warhol's show, "15 Minutes," shortly before his death. The program featured celebrity guests like Pee-Wee Herman, Marc Jacobs and William S. Burroughs. "MTV Re:Define" will be held Sept. 16-24 in Dallas at the Goss- Michael Foundation, an exhibition space founded by singer George Michael and his partner Kenny Goss. All proceeds will go directly to MTV's Staying Alive Foundation, which promotes AIDS awareness, education and prevention among young people.

MTV RE:DEFINE



KATRIN FRIDRIKS ROYAL GENEDICS ACRYLIC ON CANVAS 150X150X10CM 2011

To mark the 30th anniversary of discovering the AIDS virus, MTV launch a new project that brings together some of the worlds most renowned contemporary artists For three decades, MTV have been at the forefront of popular culture working with the most cutting edge, established and revered artists from the late 20th and early 21st century. The illustrious MTV have constantly pushed the boundaries of contemporary culture by testing new waters and introducing exciting projects. Coinciding with their arrival came the groundbreaking discovery of the AIDS virus that has affected the world to an unprecedented scale. To mark this MTV have launched their RE:DEFINE project which brings together 30 world renowned artists to showcase their work and to take part in a live auction. We talk to Georgia Arnold, Executive Director, Staying Alive Foundation about the aim of the project and what we can to expect to see. TEXT BY FRED PAGINTON KATRIN

Arrested Motion

"the aim of every artist is to arrest motion..." -Faulkner

Showing: Katrin Fridriks – “Leak of Information” @ Circleculture Gallery (Berlin)

Posted on [May 26, 2011](#) by [lowpro](#)

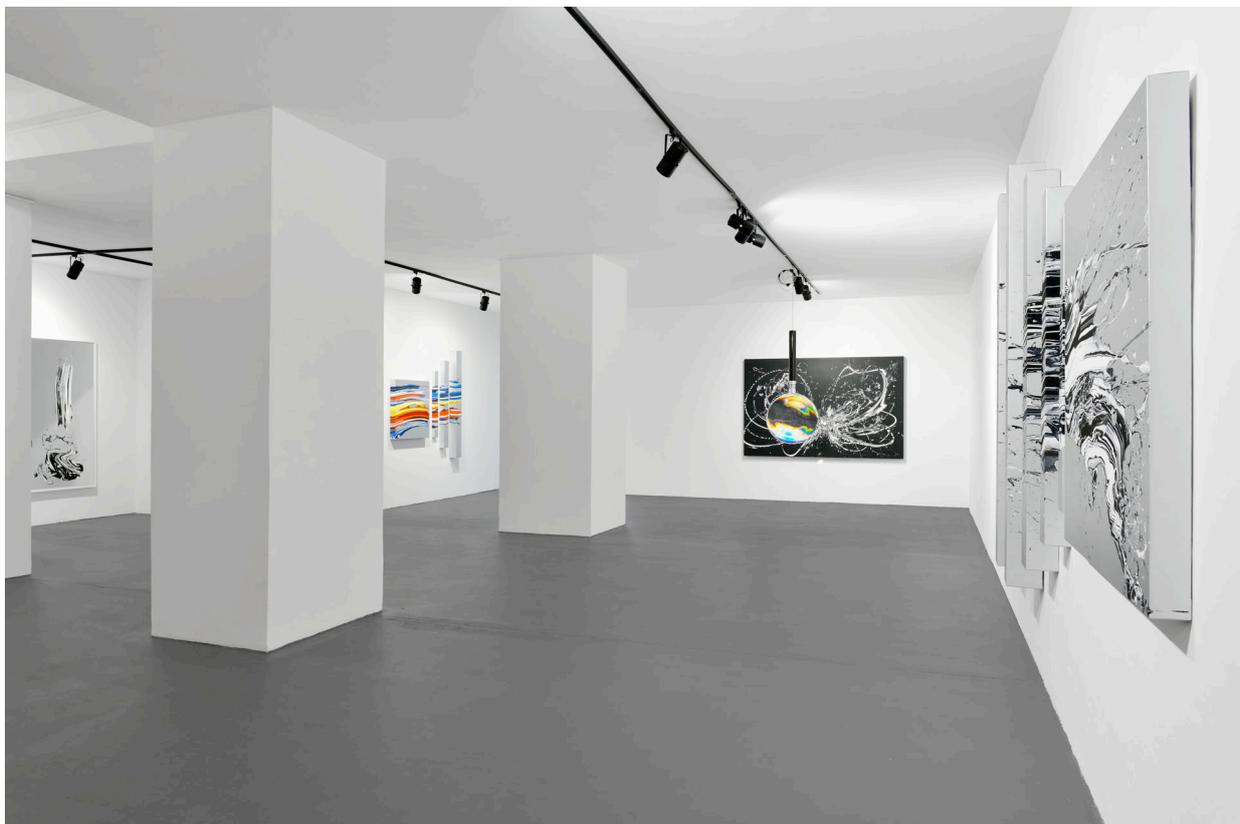


Last month, [Circleculture Gallery](#) served as ground zero for [Katrin Fridriks](#) newest body of work. Entitled *Leak of Information* ([previewed](#)), the Icelandic-born, Paris-based artist unleashed her abstract mania on Berlin in striking fashion. An impressive series of monochromatic works supplemented her more conventional color rich pieces, which first made waves on the scene a London group show, *The Future Tense* ([covered](#)), last year. Set upon appropriately colored black and white painted walls, the unbridled energy of Fridrick's work, a Jackson Pollock-like amalgam of motion and uncertainty, was allowed to shine brilliantly. A nice showing from an artist who's work certainly stands out and will undoubtedly continue making heads turn.

Check out more installation shots after the jump.

CIRCLE CULTURE

GALLERY



STENDHAL SYNDROME exhibition, installation view, Circle Culture Gallery, Berlin, 2015

CIRCLE CULTURE

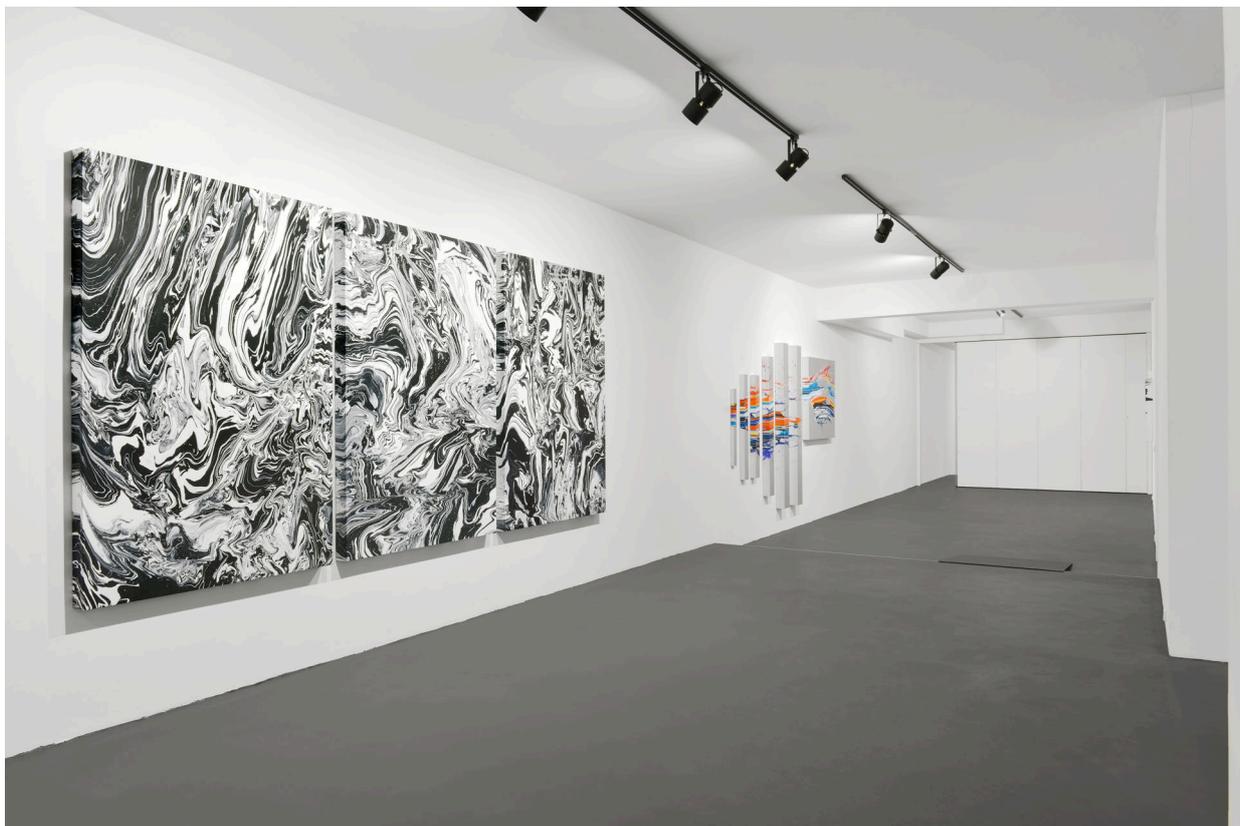
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