

**KATRIN FRIDRIKS**

*Born in 1974 in Reykjavík (Iceland)*

*Lives and works in Luxembourg*

"Katrín Fridriks has developed her own, uniquely personal practice : by transferring the movement and speed of her gestures to the paint, she manages to capture the very act of painting, thereby turning the picture itself into an event. The experience of working in real space-time for her performance art and land art pieces, along with her drive for technical perfection, have ultimately given rise to this 'choreographical' painting process. Yet Fridriks does not simply contemplate her own experience; she makes paintings that reproduce this shifting mode of perception for visitors to the enclosed gallery space."

**Friedericke Schafer, 2014**

## **KATRIN FRIDRIKS**

Site Specific Works and Commissions

Presentation by Klaus Speidel

*Art critic & curator*

**Katrin Fridriks is an artistic researcher who explores speed, gravity, growth and the interaction of man and nature in different media.**

Her notoriety is mainly based on her paintings and painterly installations, one of which is installed at the Nautical stadium in Nimes, but connecting with land art has also been an important element in her work. Her painterly creations are often integrated into landscapes, site-specific installation that exceed the limits of painting traditionally conceived.

We believe that there is a fundamental tension which explains the appeal of Fridrik's works: As they are based on the exploration of fundamental experiences, Fridriks creations are immediately captivating. Having different layers that unfold over time, each new contemplation is rewarding and gives way to discoveries.

Showcased among others in Venice in 2015 during the 56th Art Biennale and at the Reykjavik Art Museum, at the Arts Center in Seoul in 2013, as well as the Liverpool Biennale in 2008, her works are in public and private collections. Fridriks has also received commissions from Pictures On Wall in 2012, Michael Goss Foundation in 2011, Ralph Lauren in 2010, Bacardi Martini, Land Rover as well as the French Ministry for Youth & Sports in 2007. Fridriks regularly participates in auctions for charity and her creations often exceed estimations at Sotheby's, Phillips or Artcurial.

## MAJOR THEMES

1/3

**“You do not need to worry about any differences because you are the one who is in charge, the viewer must be able to realise that your work has to be perceived according to its specific expressive problems. You are on the dividing line between script and graphics, between the gestuality of the painter and semantics. It is a very interesting boundary but which must be accepted as such. It is a beneficial venture.” (Pierre Restany in a conversation with Katrin Fridriks, 2003)**

Fridriks artistic research focuses on the exploration of natural phenomena and the limits of human dexterity. Experimenting with both techniques and the strength and agility of her own body, Fridriks continuously pushes the limits of painterly expression. She has developed a set of different techniques in connection with her explorations many of which she now combines to create works of art that are unique.

### Speed

Speed is one of the gravitational centres of Fridrik’s work. Having performed technical and physical explorations like an athlete, she is now at a point where she is able to create an energy-loaded, complex painting in less than 2 seconds – after preparing herself and her colours for several days.



Waving Miracle - Magic Mind  
Detail 130 x 130 x 10 cm - 2016  
acrylic on canvas



Waving Miracle - Magic Mind  
130 x 130 x 10 cm - 2016  
acrylic on canvas

KATRIN FRIDRIKS

## MAJOR THEMES

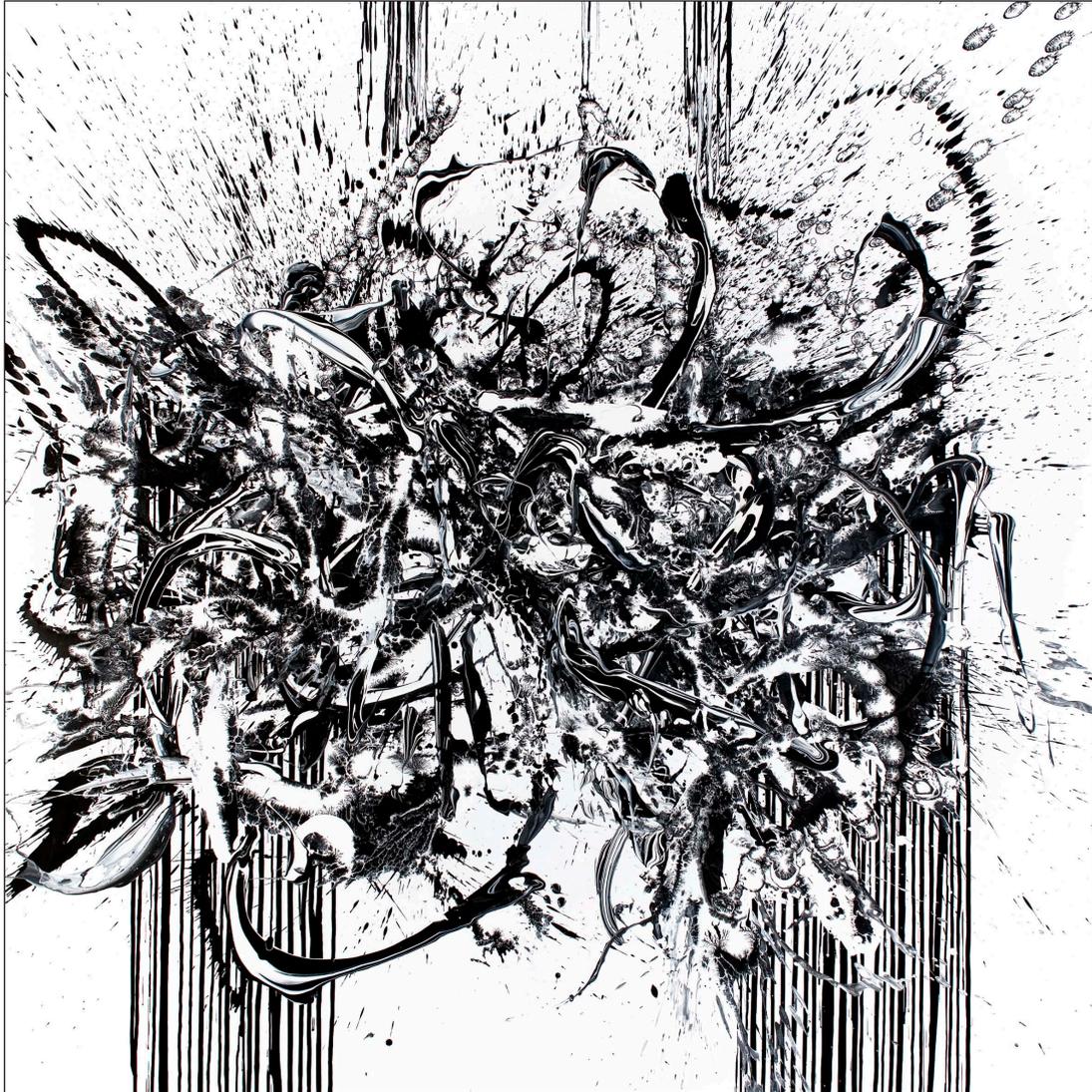
2/3

### Growth

For her Growth paintings, Fridriks drops one color like a seed of paint into another and watches it grow. She thus creates fractal structures that develop according to a mix between natural chemistry and the intentions of the painter. In order to achieve this effect, the paint is custom-made for the painter by a specialized company.



Stendhal Syndrome  
Detail 180 x 180 x 10 cm - 2008  
acrylic on canvas



Stendhal Syndrome  
180 x 180 x 10 cm - 2008  
acrylic on canvas

KATRIN FRIDRIKS

## MAJOR THEMES

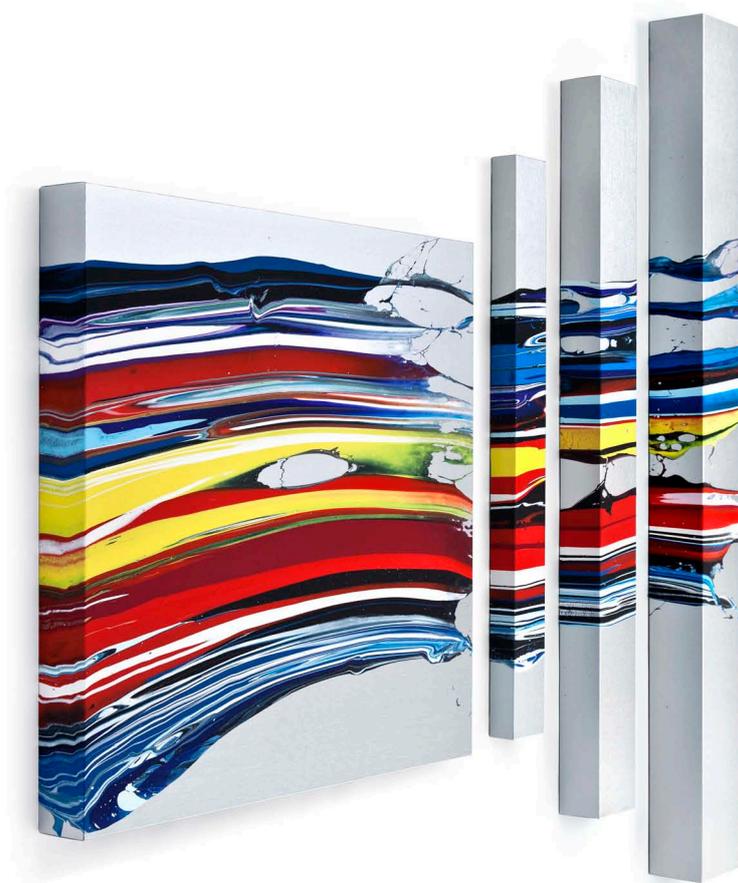
3/3

### Flow

Flow experiences describe particular states during creative or physical activities, where time seems to extend and happiness ensues. But since Jackson Pollock, the flow (of paint) is also considered an essential element for creations like Fridriks' that leave behind the brush. Given her will to challenge herself, it comes as no surprise that Fridriks has augmented the ontology of flow, introducing new ways to use it. Experimenting with different types of paint, with varying degrees of thickness and elective affinities as well as various techniques to apply it, she has thus been able to create expanded lines, that she lets flow in streaks that don't mix, breaks or even stretches.

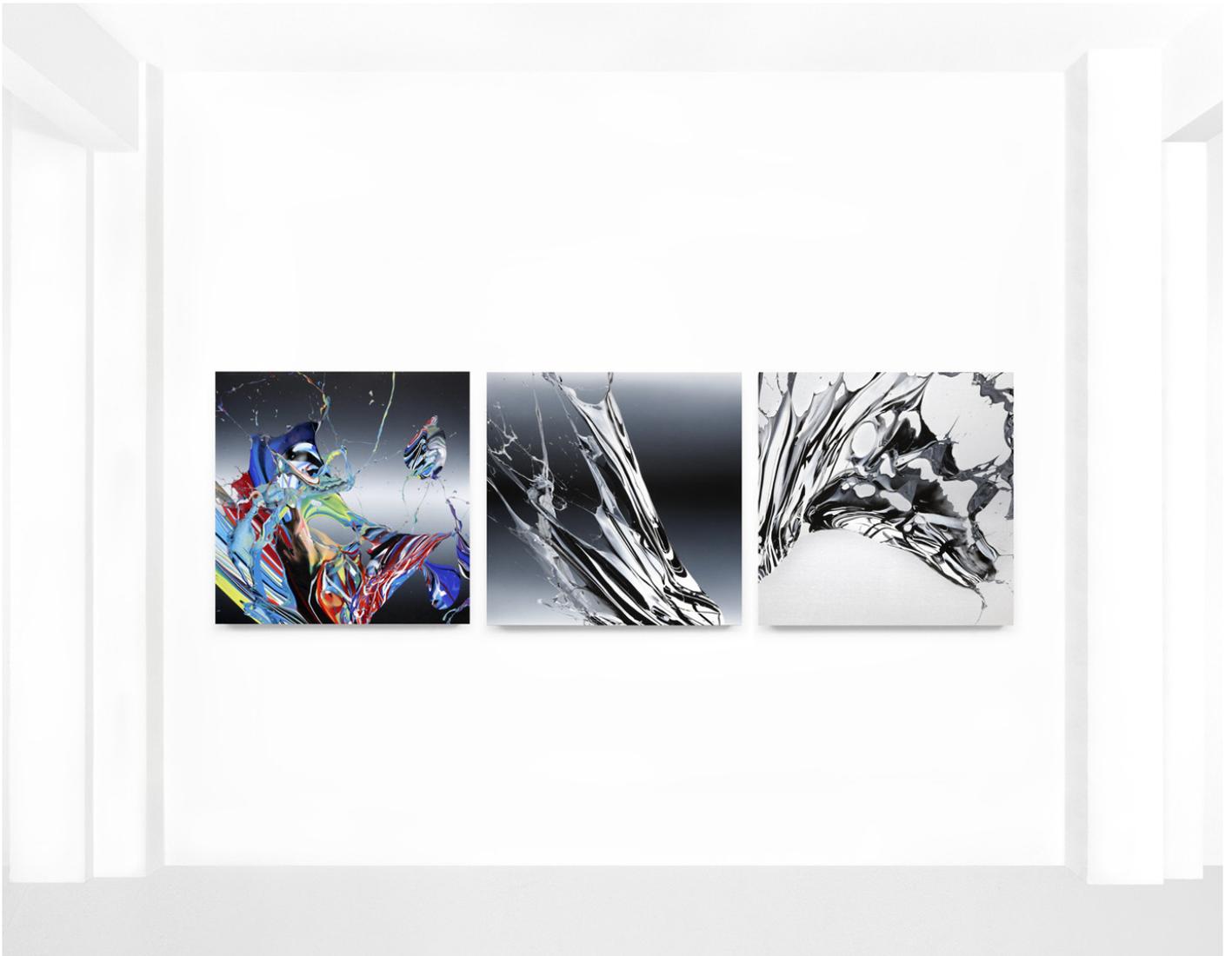


Riding Awareness - Molecule Messenger  
230 x 150 x 10 cm - 2013/2014  
acrylic on canvas



Riding Awareness - Noble Eye-Catcher  
200 x 220 x 19 cm - 2014  
acrylic on canvas

KATRIN FRIDRIKS



**Supremacy of Cosmos - Interstellar**  
80 x 260 x 5cm - 2018  
acrylics on canvas - studio view



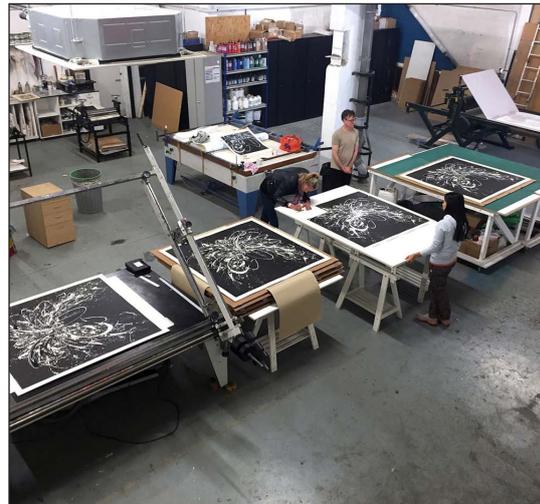
**Forces of Interstellar Magic**  
130 x 130 x 10cm (+ detail) - 2018  
acrylics on canvas

K A T R I N F R I D R I K S

## MULTIPLES

As to keep her work accessible for young collectors, Katrin Fridriks produces rare prints for which she applies the same standards as for her unique works.

With this aim in view, she has collaborated with different studios known for the high quality of their productions leading to sharp results and refined prints. Thus, Lazarides Editions, Coriander Studio, Thumbprint Editions and POW (Banksy production) have developed with the artist complex screenprints using wide range of techniques, such as 8 (for the black and white print) or 14 layers of colour (for the colour print), embossing, silk-screened gold ink, selective varnish... in order to render all the subtleties of Fridrik's works.



[See more about Multiples online](#)

## SITE SPECIFIC FORMS

Conceived as ephemeral or permanent, Fridriks site specific installations take six different forms: She worked several times on outdoor sites (in Iceland) in an artistic approach close to **Land Art (fig.1)**. Since, she creates **Paintscapes (fig.2)**, assembles large **Mosaics** of paintings or creates room-spanning **Alignments (fig. 3)**. Recently, one of her works has been transferred onto a **Light Box** that spans from the groundfloor to the loft of a building. Using techniques of high-definition, Fridriks develops **Enlargements** aspects of her works to create large-scale reproductions.



Fig.1 - Energy Flow  
280 x 180 x 180 cm - 2004  
installation



Fig.2 - Molecular Spaces  
Installation 170 x 170 x 170 cm - 2008  
acrylic on canvas



Fig.3 - DNA of Crayons  
Detail of installation 420 x 150 x 10 cm - 2009  
acrylic on canvas



Fig.3 - Riding Awareness - Icelandic Sky Walk  
Installation 260 x 360 x 20 cm - 2014  
acrylic on canvas

## CHOICE OF SITE-SPECIFIC PROJECTS

1/3

### **Cabapart - Luxembourg (2016 - 2017)**

For the installation conceived for the Cabapart hotel in rue Phillippe II in Luxembourg, Katrin Fridriks decided to use different media and works on different themes, each fitted for the place where they are displayed and developing logically as the guests enter the building and walk up its stairs until they reach the penthouse. The works between the first and top floor were printed on light boxes and thus provide light for a space where natural light from the outside is not available. The visitors' discovery of the space in time is a central element of this work.

The installation begins in a narrow corridor, opposite a glass front which is open towards a garden. For this space, Fridriks decided to create a work that literally mirrors its environment, thereby enlarging the space and acknowledging the presence of the garden outside. This playful first work invites visitors to directly interact with it as they play with their own reflection. It is therefore a good introduction to the works to come, that do not directly integrate spectators. This and the other works chosen for the ground level were made at high speeds and their energy reflects this. Their energy and their playfulness makes them a perfect starting point for the guests who come in from one of the busiest shopping streets of Luxembourg.

As the installation develops over three floors, visitors are then consecutively lead through images of flow, which still contain high amounts of energy, but have a slower pace until they arrive in a calm loft space, where they find works concerned with growth, and forms reminiscent of natural development.



KF Cabapart  
Prototype - 2016 - Scale 1:35



KF Cabapart  
Installation

## CHOICE OF SITE-SPECIFIC PROJECTS

2/3

### Palazzo Bembo (2015)

In the context of the 56th Venice Biennale of the European Cultural Center - Palazzo Bembo, the artist created an installation with a large scale painting of 180x280cm and an enormous magnifying glass hanging from the ceiling. This allowed the viewers to take a distorted look at the painting, potentially inducing nausea. The explosive black and white paintings are part of a series of paintings on the Stendhal Syndrome, so named after the French writer and which describes an intense state of excitement and uneasiness which can be induced by seeing too many works of art. Fridrik's installation in Venice was not only conceived as representing the syndrome in question. It allowed visitors to experience something close to this condition.



Perception of the Stendhal Syndrome vs Gene&Ethics Master Prism  
Magnifying glass 170 x D70 x 10 cm - 2014  
Gene&Ethics Master Prism 180 x 280 x 10 cm - 2014  
Installation view

[See video at Palazzo Bembo - Venice](#)



Perception of the Stendhal Syndrome  
View at Berlin - solo show - 2014

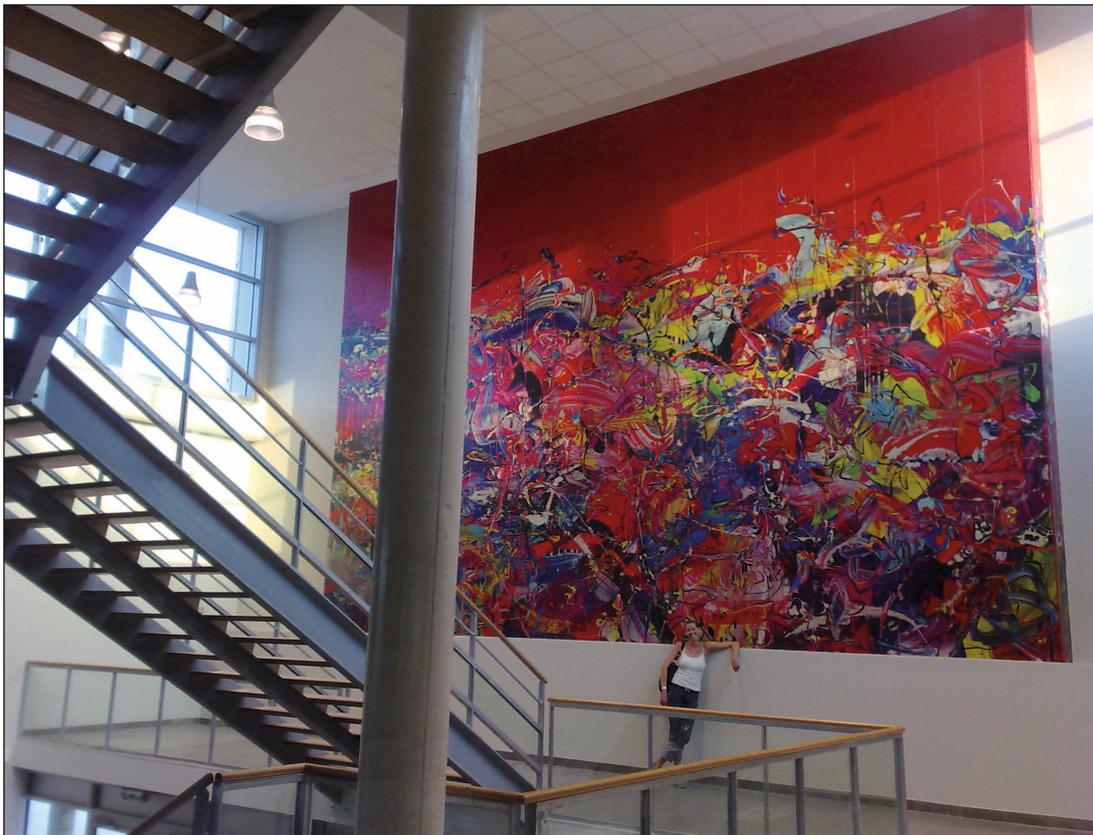
KATRIN FRIDRIKS

## CHOICE OF SITE-SPECIFIC PROJECTS

3/3

### **Nautical Stadium of Nîmes (2007)**

Sponsored by the French government and created for the Stade Nautique Nemausa in Nîmes, „Red Sea“ is an Enlargement of large-scale fresco reproduction of one of Fridriks’s paintings. Measuring 80 square metres in total, it depicts an overflowing, wild sea of paint. Charged with energy it is itself the creation of an artist who constantly pushes herself to the limits in order to create forms which had not existed before. In this sense, her presence in a place where a quest for excellence takes place is absolutely in tune with her own artistic endeavour.



**Red Sea**  
Fresco 800 x 1000 x 10 cm - 2008  
Olympic Stadium of Nîmes

## COMMISSIONS

Fridriks was commissioned by international brands such as **Ralph Lauren (Fig. 1)** in 2010, Bacardi Martini following her solo exhibition „*Mangeurs d'étoiles*“ in 2007 at Museum Palais Bénédicte, in 2010 for the anniversary of **Land Rover (Fig. 2)** as well as **Ducati (Fig. 3)**. She also produced specific works for the project **MTV Re:Define** at Michael Goss Foundation in 2011 and **at Dallas Contemporary Museum (Fig. 4)** in 2014. Some of her commissions were auctioned for charity at Phillips or Artcurial.



Fig.1 - RALPH LAUREN  
"Art Stars" commissioned for Charity Teenage Cancer Trust  
Phillips de Pury auction - London  
2010



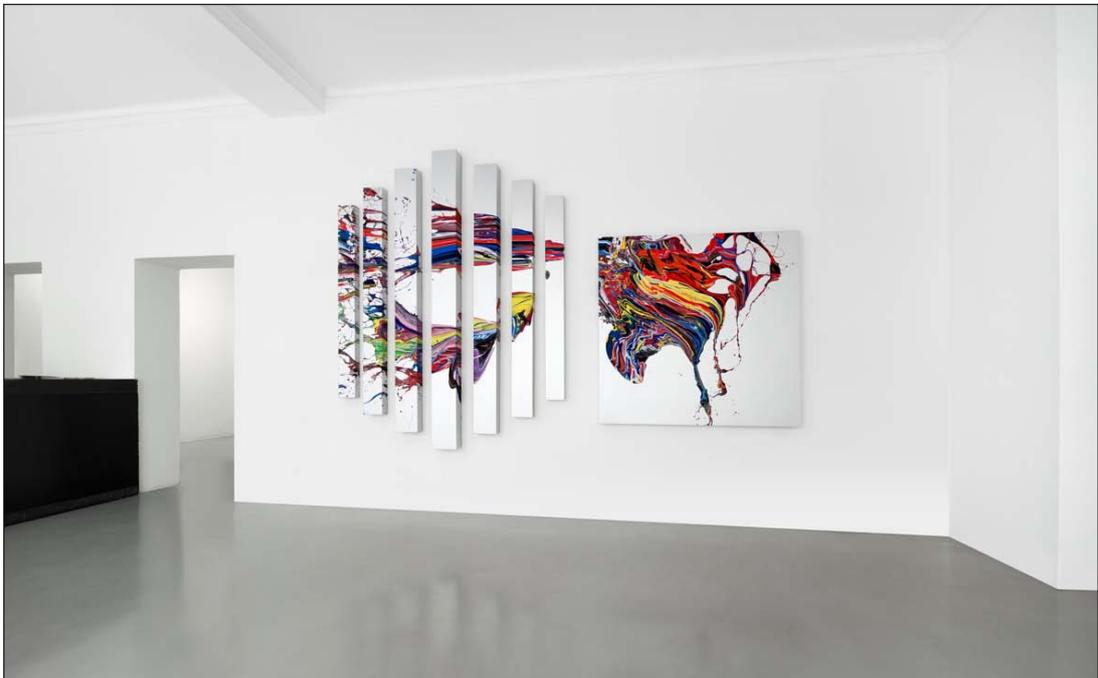
Fig.2 - LAND ROVER  
International Campaign Award "Land Rover 60 yrs" Defender SVX 1/25 edition  
Artcurial auction, Salon de l'Automobile, Fouquet's - Paris  
2010



Fig.3 - DUCATI  
Acrylic on resin (Ducati petrol tank)  
2009



Fig.4 - MTV RE:DEFINE at Dallas Contemporary Museum  
"Lollipop n1 Odyssey" - D90 x 9 cm - Paddle8 auction - Dallas  
2014



Riding Awareness - Messenger Molecule  
370 x 250 x 14 cm - 2013  
acrylic on canvas  
View at ART13 London & Circle Culture gallery Berlin

“Painting is steadily losing terrain for the very simple reason that it is considered too static by the virtual consumer. This staticity blocks its progress. The image of tomorrow that already captures our interest today is a television image: a flexible, mobile image on a fluid evanescent support.

Therefore, those who can still survive today and basically represent active nostalgia or conscience in this vision of your painting are those who manage to have a great memory for faces (of portraits for example) or those who, like you, manage to free pictorial writing or the pictorial gesture from this torpidity into which multimedia and television have plunged them.”

**Pierre Restany in conversation with Katrin Fridriks, April 15th 2003**



For her new project, Katrin Fridriks transforms leftovers into works of art, declaring waste to be worthy of aesthetic attention. What was a by-product of artistic creation thus becomes its product.

Such a reframing more naturally relates to Marcel Duchamp's "Ready-Mades" than to Jackson Pollock's "All-Over's". It is more common in conceptual art than in expressionistic painting.

Each of the little pieces is a trace of a larger work, which it indexically evokes. But each of them is also a microcosm in itself, a work in virtue of the artist's intentions. We could call them "micro paintings". Each "micro painting" is born twice: once when Fridriks works on a large canvas, and some of the paint splashes on the floor and a second time when she decides that a splash is worthy of appreciation in and of itself. But her reframing does not only connect this new series to conceptual art. It also evokes methods from outside the art world, for instance:

Lateral Thinking, used to induce new ways of seeing and systematically generate innovation through a change of perspective. What if... lateral thinkers like Edward de Bono ask... we drilled for oil from below rather than above. What could this mean? The conceptual drive in Fridriks' works, which has been manifest in her titles for many years, is not purely conceptual. It is consciously political.

Klaus Spoidel



For her new project, Katrin Fridriks transforms leftovers into works of art, declaring waste to be worthy of aesthetic attention. What was a by-product of artistic creation thus becomes its product.

Such a reframing more naturally relates to Marcel Duchamp's "Ready-Mades" than to Jackson Pollock's "All-Over's". It is more common in conceptual art than in expressionistic painting.

Each of the little pieces is a trace of a larger work, which it indexically evokes. But each of them is also a microcosm in itself, a work in virtue of the artist's intentions. We could call them "micro paintings". Each "micro painting" is born twice: once when Fridriks works on a large canvas, and some of the paint splashes on the floor and a second time when she decides that a splash is worthy of appreciation in and of itself. But her reframing does not only connect this new series to conceptual art. It also evokes methods from outside the art world, for instance:

Lateral Thinking, used to induce new ways of seeing and systematically generate innovation through a change of perspective. What if... lateral thinkers like Edward de Bono ask... we drilled for oil from below rather than above. What could this mean? The conceptual drive in Fridriks' works, which has been manifest in her titles for many years, is not purely conceptual. It is consciously political.

Klaus Spoidel

Waste  
Exhibition view Berlin - solo show - 2018



Entheogenesis - Awakening Within  
120 x 120 x 10cm - 2018  
acrylics on canvas

KATRIN FRIDRIKS

## SOLO EXHIBITIONS

- 2019 - Grey Area JD Malat Gallery - London
- 2018 - Waste Circle Culture Gallery (Gallery Weekend) - Berlin
- 2017 - Forces of Nature Dellupi Arte Gallery - Milano
- 2016 - Macrocosm Lazarides Gallery - London
- 2015 - New Wave & Gravity Circle Culture Gallery - Hamburg
- 2014 - Stendhal Syndrome Circle Culture Gallery - Berlin
- 2014 - Flying Awareness Lazarides Gallery - London
- 2013 - Art13 Circle Culture gallery - London
- 2011 - Mothernature Pascal Janssens Gallery - Ghent
- 2011 - Leak of Information Circle Culture Gallery - Berlin
- 2010 - Moniker Art Fair Circle Culture Gallery - London
- 2007 - Les Mangeurs d'étoiles Palais Bénédicte - Fécamp

## GROUP EXHIBITIONS

- 2019 - Zona Maco JD Malat Gallery - Mexico
- 2019 - Art Karlsruhe Circle Culture - Karlsruhe
- 2018 - Bologna Arte Fiere Dellupi Arte Gallery - Bologna
- 2018 - Cape Town Art Fair Pascal Janssens Gallery - Cape Town
- 2017 - Miniature Contemporary Museum Gemeente Museum, Curators Ria & Lex Daniels - The Hague
- 2017 - Tech Open Air "Solar Panel Art Series" The Beam - Little Sun Foundation - Berlin
- 2017 - Circle Culture Gallery "Das Dasein" - Berlin
- 2017 - Circle Culture Gallery "Come Alive!" - Hamburg
- 2016 - Lazarides Gallery "Decade of Lazarides" - London
- 2016 - Helene Bailly "Abstract Masters" - Paris
- 2015 - Global Art Affairs Foundation & European Cultural Center "Personal Structures - Crossing Borders" Palazzo Bembo - Venice
- 2015 - Reykjavik Art Museum "Just Painted II" - Reykjavik
- 2015 - Art International Istanbul CC Gallery - Istanbul
- 2014 - Art Vienna Circle Culture Gallery - Vienna
- 2014 - Hangaram Art Museum "The Great Artists: Renoir to Damien Hirst" Seoul Arts Center - Seoul
- 2014 - Museum Contemporary Dallas "MTV, Re:Define" - Paris
- 2014 - Art Paris Helene Bailly Gallery - Paris
- 2013 - Lazarides Gallery At 180 Strand "Brutal" - London
- 2013 - Circle Culture Gallery "Potse68" - Berlin
- 2013 - Lazarides Gallery "Fresh Paint" - London
- 2012 - Design Days Stilwerk Design gallery - Dubai
- 2012 - Escape The Golden Cage - Vienna
- 2012 - Pret à Diner Royal Academy, CC Gallery - London
- 2012 - Charles Bank Gallery "Color" - New York
- 2012 - SF Artmrkt Fair Le Basse Projects - San Francisco
- 2011 - Soho House "The Urban Artist" CC Gallery - Berlin
- 2011 - Forum Grimaldi "40 ans de Pressionisme" - Monaco
- 2011 - Circle Culture Gallery "The Old Casino" - Hamburg
- 2011 - Vicky David Gallery "Inauguration" - New York
- 2011 - Le Basse Projects "The future is not what it used to be" - Los Angeles
- 2011 - Michael Goss Foundation "MTV Staying Alive" Future Tense, de Pury - Dallas
- 2010 - Contemporary Art Center "Inauguration" - Épinal
- 2010 - Volta 6 Art Fair Circle Culture Gallery - Basel
- 2009 - TAG au Grand Palais - Paris
- 2009 - Sequence Art Festival - Reykjavik
- 2008 - Novas Contemporary Urban Center - Liverpool
- 2008 - Lost Horse Gallery "Independence Day" - Reykjavik
- 2007 - Digital Experiences E-Arts "Curator for Visual System", Fondation Lagardère - Shanghai
- 2007 - Sequence Art Festival - Reykjavik
- 2006 - Rush art Gallery "Paris is burning" Curated by Rashaad Newsome - New-York
- 2004 - Art Paris Carroussel du Louvre "Energy Flow" JAG Gallery - Paris
- 2003 - City Hall of Paris with the Australian Embassy "l'Art Emmêlé" Curators: Erick Öge & Jerome LeBerre - Paris
- 1999 - Espace Paul Ricard (Fondation Ricard) ArtCom 85 contemporary artists living in France & with the support of Gérard Garouste - France

## COMMISSIONS & GRANTS

- 2018 - Penguin Random House Cover "Liquid" by the scientist Mark Miodownik / Royal Science Book Award - Publication September 2018 - England
- 2017 - Little Sun Foundation in partnership with Beam Solar Panel Art Series - Germany
- 2015 - Icelandic Art Center Grants with the installation "Perception of the Stendhal Syndrome" at the Palazzo Bembo, 56th Venice Biennale - Iceland
- 2014 - Soho House Group Permanent Collection Nick Jones Curated par Francesca Gavin - England
- 2014 - Dallas Contemporary Museum "MTV Re: Define" Future Tense, de Pury Goss - Michael Foundation - USA
- 2008 - International Conference Transportation & Energy "Made up war series"- Iceland
- 2008 - Trade Council of Iceland Grants for Liverpool exhibition
- 2007 - Minister of Youth & Sports Fresco "Red Sea" 80m2 for the Olympic Stadium of Nimes constructed by Bouygues & Architect BVL. Opening Ceremony: Prime Minister, Minister of Education of Youth & Sports Mr. François Fillon, Mme. Roselyne Bachelot - Nimes
- 2007 - Museum of Palais Bénédicte Commissioned by Bacardi Martini: customized "special metal box" Bénédicte, International Edition for the occasion of the Personal Exhibition "Mangeurs d'étoiles" with guest of honor: Ambassador of Iceland in France
- 2003 - Minister of Culture, Higher Education & Research "Face" with the support of Mme Erna Hennicot-Schoepges President of the European Institute Cultural Routes, Mme Josée Kirps, Director National Archives of the Grand Duchy of Luxembourg

## PUBLICATIONS

- 2018 - Avant Arte "Waste" special Edition numbered & signed Design: Cédric Pierre - Netherlands
- 2018 - Gaia Cover Transdisciplinary Journal for Scientists
- 2018 - Supreme Goddesses Solo show - France
- 2017 - Dellupi Arte "Forces of Nature" Monographic Book & Solo show - Design: Fridriks workshop - Italy
- 2017 - Beam "Solar Panels Art Series" Little Sun Foundation Germany
- 2015 - Global Art Affairs Foundation & European Cultural Center "Personal Structures - Crossing Borders" 56th Venice Biennale
- 2015 - Reykjavik Art Museum "Just Painted II" 80 Icelandic contemporary artists - Iceland
- 2015 - "Stendhal Syndrome" Circle Culture solo show Germany
- 2014 - Hangaram Art Museum "The Great Artists: Renoir to Damien Hirst" - Seoul Arts Center Korea
- 2013 - Fuchs Edition "Women in Art. Master Pieces of Great Female Artists from Middle Ages to Modern Era" Volume 1 - Austria
- 2012 - Salon der Gegenwart "Salon der Gegenwart" Germany
- 2011 - Gestalten "Walls and Frames" - Germany
- 2011 - Circle Culture Art "Leak of Information" solo show, special edition, signed & numbered Design: Freddy Fuss - Germany
- 2010 - Circle Culture Art "10th Anniversary" special Edition numbered & signed Design: Freddy Fuss - Germany
- 2007 - Museum Palais Bénédicte "Mangeurs d'étoiles" solo show - France
- 2006 - Cercle Artistique du Luxembourg "official selection" Grand Théâtre de Luxembourg
- 1999 - ArtCom Publication CD-Rom of 85 contemporaries artists living in France & with support of Gérard Garouste - France