

# K A T R I N   F R I D R I K S

## Newsletter

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"What impressed me the most is the similarity in degree between the large and the small: the cosmos and our galaxy, the galaxy and the Earth, the Earth and man, man and atom. And it is ultimately our inability to understand the infinitude of space and time..." - Hans Hartung

A subtle exhibition, a whispered dialogue, beginning in the 1960s and moving on to the present day. Three artists who make abstraction into their own stylistic code, each with their own language of colour, form and composition, which seems to exclude the real. Observing these works grouped together, we gradually begin to see similarities, visual associations, iconographic cross- references. Within them all, dynamism resides together with balance, movement with harmony.

Hans Hartung is widely considered to be among the most important of twentieth-century abstract painters. Lyrical abstraction, of which Hartung is the exemplar, with his pictorial experimentalism and his very personal visual language, have been sources of inspiration for countless younger artists, who still today explore his contemporary work when they wish to succeed in producing the unbelievable vital power of the emotions.

Successive generations of artists have taken to heart his lesson of the abstract conceived as a personal universe, a space for an artist's free expression. Concerned to "capture interiority, fix the dynamism and the tenacity of the forces which create matter, light, spirit", Hartung transforms the picture into a boundless mental space, through a language articulated as taches, scratches and signs. Although formally different, both Katrin Fridriks and Yanyan Huang draw on the natural element: using the interaction between human and nature as the opportunity to produce brand new visual "landscapes", galaxies of lines, colours and shapes which, like Hartung years before, aim to reproduce the forces which create matter, light, spirit.

Hartung's oeuvre is accompanied by works on paper, representing an important aspect of his research. In the sixties, his medium of choice was baryta paper, a type of photographic card whose smooth, shiny surface properties made it ideal for incising and scratching. And beginning from Hartung's papiers, this show moves forward, linking the master's work with recent works from two extraordinary voices in the contemporary scene.

Hartung's work is characterized by a wonderful lyricism, an art decoupled from labels and movement, but filtered through his personal experience, through contact with the reality around him, as his autobiography states: "**I want to remain free in my spirit, thought and actions. To not allow myself to be confined by myself or others.**"

The same sensitivity is perceived in *Tempo* (Exile), conceived by Yanyan Huang during the months of isolation in lockdown. Their small format makes these works extremely intimate, with their delicate colours, harmonic combinations of suspended shapes, sinuous, dancing lines, finely-drawn spirals. There is an intense relationship with the artist's state of mind, fleeting impressions of personal memories, calligraphic characters which appear and vanish. The atmospheric and cosmic tensions which Hartung sought to fix on the canvas become in Huang harmonious compositions of fluid, vital fragments immersed in an atmosphere of suspension, of waiting.

Hartung's poetics are demonstrated by his constant desire to renew the pictorial medium using a variety of methods, with expressive and often very diverse results. From sharp strokes of colour with the brush, to use of the spray gun, from grattage to the print roller: "**To scribble, to scratch, to act on the canvas, to paint at last, seem to me such immediate, spontaneous and simple human activities**" writes Hartung. From the sixties, he abandons the traditional painter's tools to experiment with new techniques: his atelier is full of graters, scrapers, rollers, wire brushes, as well as natural tools such as branches of the olive trees which grow in

his garden.

This aspect has had a profound impact on later art, as it gradually opens up to an ever-wider range of artistic “*tools*”. Looking at the work of *Katrin Fridriks*, technical experimentation is at the base of her poetics. The expressive quality of her creations is founded on her characteristically performative method. Leaving the canvas on the ground, using a now well-founded technique of rapid and decisive movements, *Fridriks* tosses, pours or drips onto the medium, drop by drop, a mixture of acrylics she conceives as a means to generate unexpected explosions of colours and shapes. The speed of working, fundamental to *Hartung*’s grattage technique as well – since it is necessary to intervene “to lift” the layer of colour while it is still fresh – becomes in *Fridriks* a creative process, a spontaneity (un)controlled by its powerful energy.

Control and randomness exist side by side in the new Bells are Ringing series, completed by *Fridriks* for this show. Her study of and passion for calligraphy is a characteristic feature of all the works of this Icelandic artist, which she shares with the work of *Huang*, full of references to the personal story – Chinese calligraphy, music and classical culture – as well as to mythology, the fascination with old tales, with the concept of identity.

Text by *Iaria Porotto*

More info : <https://www.dellupiarte.com/en/>

**SAN MAURIZIO - GROUP SHOW**



**JD Malat x Galerie 10**

Via Maestra 10, 7500 San Maurizio, Switzerland

Public Days: December 22, 2020 to March 31, 2021

Artists: *Jon Godly, Katrin Fridriks, Li Tianbing, Henrik Uldalen...*

More info: [Here](#)

**SOLO SHOW - March - April 2021**

“A certain blue enters your Soul”

JD Malat Gallery  
31 Davies Street, London - Mayfair, UK

**BERLIN - SHOW ROOM**

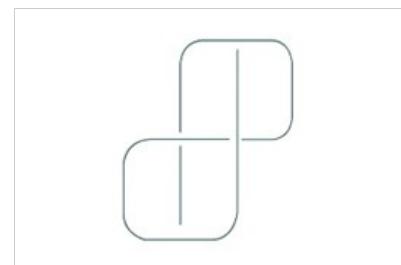


**Circle Culture**

Artists: *Schnabel-Fridriks*

More info: [Here](#)

**MARSEILLE - GROUP SHOW**



**David Pluskwa Contemporain**

53 rue Grignan, 13006 Marseille

Public Days : December 10, 2020 to January 31, 2021

Artists: *Robert Combas, Katrin Fridriks, Rose Madone, Luke Newton...*

[LATEST EVENT HERE](#)

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