

KATRIN FRIDRIKS

FORCES OF NATURE



DELLUPI
arte

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FORCES OF NATURE

A cura di | Curated by Ilaria Porotto

DELLUPI
arte

Ed eccoci qui, io e il mio staff, a creare un nuovo percorso di storie che definirei "contemporanee".

Ricordo ancora la prima volta che vidi l'arte di Katrin Fridriks, stavo visitando con mia moglie un'esposizione da Sotheby's, Londra nel 2014. Il suo lavoro accese una scintilla in noi - un amore comune che nasceva in maniera del tutto naturale e spontanea e che ancora oggi continua a lasciare il proprio segno.

Ciò che seguì fu un anno di dialogo e confronto, che ha portato, tra l'altro, all'acquisto di un suo dipinto, ancora oggi appeso a casa mia.

Ho sempre nutrito il sincero desiderio di dedicare a Katrin una mostra personale in Italia e sono felice di realizzarla ora con Forces of Nature.

And here we are, me and my staff, creating a new path of stories that I would define "contemporary".

I still remember the first time I encountered the art of Katrin Fridriks, I was visiting with my wife an exhibition at Sotheby's in London in 2014. Her work lit a spark in us - a common love that arose naturally and spontaneously, and that still today, continues to leave its own mark.

What followed was a year-long of dialogue and confrontation that has led, among other things, to the purchase of one of her paintings that is still hung in my home.

I have always nurtured a sincere desire to dedicate to Katrin a solo show in Italy, and I am truly delighted to realize it now with Forces of Nature.

Luigi Dellupi

SOMMARIO | CONTENTS

11 TRA VORTICI DI COLORE,
GESTO E VELOCITÀ

BETWEEN COLOUR VORTEXES,
GESTURE AND SPEED

Ilaria Porotto

19 OPERE | WORKS
2001-2017

163 FORCES OF NATURE
2017

219 APPARATI | APPENDIX

"Credo che l'arte sia un potentissimo strumento di ispirazione, una sorta di guida per aumentare la consapevolezza della propria responsabilità ambientale.

La mia creatività si costruisce sull'infinita abilità della Natura di sorprendere, da Madre Terra allo Spazio Interstellare, le FORZE DELLA NATURA si trovano in ogni punto della galassia. La maggior parte della mia estetica ha origine dall'osservazione delle meraviglie del nostro pianeta e di eventi estremi guidati dalla stessa energia, generati dall'impulso di velocità e gravità; è questo il nucleo del mio lavoro, sia tecnicamente che mentalmente..." KF

"I believe art is a very powerful tool of inspiration, a sort of guidance to raise awareness about environmental responsibility.

My creativity builds on Nature's endless ability to surprise, from Mother Earth to Interstellar Space, the FORCES OF NATURE, you find in every part of the galaxies. Most of my aesthetic originates from viewing our planet's wonders and extreme phenomena driven by the same energy, impelled by speed & gravity; they are the core of my work, both technically and mentally..." KF



Dust of Galaxy
200x200cm - 2001/2002
First installation



Dust of Galaxy
200x200cm - 2001/2002
Installation

Restany a Fridriks (15 aprile 2003): “[...] Comprendo la tua idea di introdurre e coinvolgere questioni politiche in una storia attraverso dipinti.

[...] Osservando il modo in cui organizzi i tuoi dipinti in sequenza o in versi come fosse un discorso, ti trovi al limite tra scrittura e grafica, tra gesto pittorico e semantica; è questo il limite dove cominci a leggere un dipinto! Hai l'abilità, al pari di coloro che plasmano il linguaggio sia a parole che con gesti, di estrarre ampie sintesi con un forte potere di impatto sul lettore. [...] E' un lavoro sul ritmo, sull'impulso di scrivere. Filtrato attraverso le tue riflessioni, è diventato un linguaggio autonomo. Quelli che riescono, anche oggi, a sopravvivere e, in pratica, rappresentano la coscienza e la nostalgia attiva di questo modo di vedere, presente nei tuoi dipinti, sono coloro che davvero diventano grandi visionari”.

Pierre Restany (1930-2003)

Restany to Fridriks (15th April 2003): “[...] I realize you have the idea of introducing and involving politics in a story through paintings.

[...] Seeing the way you organize your paintings in sequences or in verses like a discourse, you are at the limit between writing and graphics, painter gesture and semantics; this is the limit where you start to read a painting! You have, as those people who work language by both verb and gesture, the ability of extracting large syntheses, with a strong power of impacts on the reader. [...] This is a work on the rhythm, the impulse of writing. Filtered through your own reflection, this has become an autonomous language. Those who can, even today, survive, and basically represent the conscience and active nostalgia of this view, existing in your paintings, are those who truly become great visionaries”.

Pierre Restany (1930-2003)

Tra vortici di colore,
gesto e velocita`
Between colour vortexes,
gesture and speed

Ilaria Porotto

Una tela collocata a terra. Altre tele, tante, tantissime, appoggiate alle pareti. Colore, colori. Colori ovunque, sulle pareti, sul pavimento, sugli oggetti. Lampade illuminano la stanza, una luce diffusa si posa sulla superficie dei dipinti, si insinua tra le stratificazioni di colore, ci confonde in un arcobaleno di sfumature. Sono nella fucina creativa di Katrin Fridriks, nel suo studio parigino in cui elabora e crea i suoi dipinti. Un'energia speciale, dirompente e al tempo stesso controllata, mi circonda. Mi guardo intorno: l'emozione del colore.

L'arte di Katrin Fridriks è una sintesi di passato, presente e futuro. Le sue fonti hanno radici lontane, prendono spunto dalla calligrafia giapponese, nobile tecnica antica dedicata più alla mente che al corpo, sintesi di segno grafico, espressione artistica e affinamento interiore. L'azione gestuale del calligrafo trasforma pennellate di colore scuro in segni, sottili o spessi, marcati o più incerti, tali da formare composizioni proporzionali e armoniche: il significato linguistico, traslato in valore simbolico, diventa lessico dello spirito.

Fridriks sviluppa questo tema fin dall'inizio della sua ricerca: nella serie Monsters, 2006-2008 (pp. 43-46), pochi ed essenziali tratti delineano sulla tela bianca il contorno di figure inaspettate, diventano la sagoma di "mostri" mascherati o creature aliene. Quest'opera seminale incarna un altro aspetto della poetica di Fridriks, la sua attitudine verso un astrattismo di tipo emozionale piuttosto che mentale, un astrattismo evocativo che riesce a far affiorare immaginari - noti o meno noti - della nostra mente. Sebbene astratte, le composizioni si animano di imprevedibili configurazioni dinamiche, come nel ciclo Les mangeurs d'étoiles, 2007 (pp. 50-53), dove amorfi spruzzi di colore sembrano prendere vita, generando "presenze" che appaiono e scompaiono sulla tela.

La cultura dell'arte urbana, caratterizzata dal gesto veloce ma

carico di significati, entra nel percorso dell'artista. Fridriks sente la necessità di esprimere un messaggio forte, affrontare tematiche sociali come la libertà d'espressione, il pacifismo, il rispetto della natura e degli altri. La capacità di creare illusioni prospettive e di "sfondare" la bidimensionalità dell'immagine in grandi e scenografiche installazioni - come Water is the Petrol of Tomorrow o Molecular Spaces del 2008 (pp. 40, 58, 61) - è un'altra caratteristica dell'artista. Le sue opere acquistano un effetto insolito e la nostra percezione viene stravolta da inaspettati giochi prospettici. Di fronte ai quadri di Fridriks, lo spettatore è invitato ad andare oltre la semplice visione del colore: strati diversi di pittura, una molteplicità di tinte, il movimento delle linee danno l'impressione, a uno sguardo attento, di una sorprendente tridimensionalità.

Grazie a una lunga e complessa sperimentazione durata anni, l'artista ha affinato una tecnica pittorica inedita e anticonvenzionale che caratterizza la sua opera di uno stile unico, inconfondibile e assolutamente originale. Muovendosi per lo più attorno alla tela collocata sul pavimento, Fridriks vi lascia cadere sopra secondo vari procedimenti un impasto di colori brillanti da lei ideati. Il movimento del corpo diventa parte integrante del processo artistico: l'opera è quindi il risultato del legame tra medium, tempo d'azione e gesto fisico. La creazione coincide allora con un momento liberatorio e propulsivo, affidato a volte a un moto rapido del braccio - appena una manciata di secondi - a volte seguendo un processo più lungo e laborioso.

La pittura, lanciata ad una determinata velocità e secondo direzioni prestabilite, genera delle composizioni cromatiche non sempre completamente controllabili. L'atto di gettare il colore in maniera controllata e non istintiva produce una carica di energia esplosiva che il dipinto riesce a catturare e, per una sorta di "effetto boomerang", a restituire all'osservatore

A canvas placed on the ground. Other many, many canvases, leaning on the walls. Colour, colours. Colours everywhere, on the walls, on the floor, on objects. Lamps light up the room and a diffused light rests on the surface of the paintings, weaves into the colour stratifications, confuses us into a rainbow of colour shades. I am in the creative fork of Katrin Fridriks, in her Paris studio in which she conceives and creates her paintings. A special, disruptive and controlled energy, surrounds me. I look around: the emotion of colour pervades me.

Katrin's art is a synthesis of past, present and future. It has far-reaching roots, inspired by Japanese calligraphy, the noble ancient technique devoted more to the mind than to the body. It is synthesis of graphic sign, artistic expression and interior refinement. The gestural action of the calligrapher turns dark-colour brush strokes into thin or thick, marked or uncertain traits so as to form proportional and harmonic compositions. The linguistic meaning is then translated into symbolic value, it becomes a "lexicon" of the spirit.

Fridriks has been developing this theme since the origins of her research: in the Monsters series, 2006-2008 (pp. 43-46), few and essential lines outline unexpected figures on the white canvas; they become the silhouette of masked "monsters" or alien creatures. This seminal work embodies another aspect of Fridriks' poetics: her attitude towards an abstract art that is emotional rather than mental. Her evocative abstraction turns out to cause the surfacing of unconscious landscapes - be them known or unknown - of our mind. Although they are abstract, the compositions are lively unpredictable dynamic forms, as in the Les mangeurs d'étoiles series, 2007 (pp. 50-53), in which amorphous splashes of colour seem to come alive, generating "presences" that appear and disappear on the canvas.

The urban art culture, characterised by a fast but meaningful gesture, meddles with the path of the artist. Indeed, Fridriks

feels the need to convey a strong message, addressing social issues such as freedom of expression, pacifism, respect of nature and of others. The ability to create perspectival illusions and to "break through" the bi-dimensionality of the image in large and spectacular installations - such as Water is the Petrol of Tomorrow or Molecular Spaces of 2008 (pp. 40, 58, 61) - is another feature. Her creations acquire an usual atmosphere and our perception is altered by unexpected perspective games. When facing the paintings of Fridriks, the viewer is invited to go beyond the simple vision of colour . The different layers of paint, the multitude of colours, the movement of the lines - to an attentive look - all give the impression of a surprising three-dimensionality. Thanks to a long and complex experimentation lasted years, the artist has perfected an unprecedented and unconventional pictorial technique that distinguishes her work with a unique, unmistakable and absolutely original style. Moving around the canvas placed on the floor, Fridriks drops a self-conceived mixture of brilliant colours with various procedures. Thus, the movement of her body becomes a complement in the artistic process: the work results from the intertwine of medium, time of action and physical gesture. The creation corresponds then with a liberating and propulsive moment, at times relying on a quick arm movement - just a handful of seconds - at others following a longer and more laborious process. The paint, launched at a certain speed and in determined directions, generates chromatic compositions that are not always fully controllable. The act of throwing the colour in a controlled and non-instinctive way, produces an explosive energy charge that the painting manages to capture. With a sort of "boomerang effect", the energy returns to the observer in the form of emotions. The spontaneous nature of the technique is combined with the graphic aspect of the composition, opening the work to a total freedom of interpretation and meanings. In the paintings executed by

sotto forma di emozione. La natura spontanea della tecnica si integra con l'aspetto grafico della composizione, aprendo l'opera ad una libertà totale di significati e interpretazioni. In dipinti eseguiti lanciando i colori in maniera molto rapida, come *Waving Miracle & Magic Mind*, 2015 (in copertina) o *Personal Speed of Light*, 2015 (p. 125), la forza centripeta genera in realtà forme a noi famigliari, costruisce livelli spaziali, simili a vortici cinetici, tornado rotanti, onde gravitazionali che sembrano propagarsi lungo la superficie. Una volta sul supporto, il colore acquista solidità anche grazie a una catena di reazioni chimiche dei materiali utilizzati: la materia ancora liquida viene "bloccata" sulla tela, schizzi e colature arricchiscono i densi strati di colore, mentre i pigmenti si cristallizzano in disegni inaspettati (*Silver Awareness Ride*, 2017; p. 213). L'azione del dipingere si identifica con un atto al contempo fisico e concettuale, si concentra in un gesto - a volte di pochi secondi - tanto semplice quanto potentemente espressivo. Le tonalità impiegate rappresentano un caleidoscopio di colori indistinguibili in cui spesso il confronto cromatico tra lo sfondo e l'immagine in primo piano genera un cortocircuito esplosivo dal ritmo serrato e intenso (*Futura 2000*, 2009; *Duke of Elengancy Red*, 2010; p. 49). Questo è particolarmente evidente nel ciclo *Silver and Golden Awareness*, 2011-2013 (p. 115): un fondo monocromo dorato o di colore argento - tonalità molto care all'artista - è lo scenario su cui far fluttuare forme costituite da vari livelli di colore. La composizione, alleggerita cromaticamente, diventa più essenziale, mettendo in risalto l'aspetto segnico, soggetto dell'opera.

Nella serie *Riding Awareness* (2013-2014; pp. 82, 93-97, 102-106), l'impianto prospettico si percepisce invece nella disposizione di strutture cromatiche su una successione di elementi con misure e spessori diversi: posti in sequenza secondo la direzione del getto del colore, danno l'impressione che questo si protragga nello spazio. Come in molti

altri dipinti, lo "spazio pittorico" si dilata: vengono superati i tradizionali confini della tela, la pittura fuoriesce, invade i bordi, dà vita a magnetici strati cromatici che modificano organicamente la percezione dell'intero quadro.

Quello di Fridriks è un nuovo e personalissimo espressionismo astratto, di stampo diverso dal precursore statunitense, in cui la potenza lirica della composizione si coniuga con la consapevolezza dell'oggi, la preoccupazione per spinose questioni sociali e politiche, il sempre più difficile legame con la natura. Il connubio tra pulsione gestuale - conseguenza della tecnica pittorica - e impegno etico è ciò che spinge il messaggio di Fridriks al di là del nostro presente, in un futuro (si spera) migliore.

In ogni quadro, Fridriks vuole farci riflettere su temi importanti, che riguardano l'ambiente, l'esaurimento delle risorse naturali, l'impoverimento delle scorte idriche, l'impatto devastante dell'uomo sulla Terra. Una miriade di associazioni visive popola i dipinti, richiami a immaginari cosmici e scenari lunari prendono vita tra volute di colore, veri e propri "paesaggi" (*Perception of the Stendhal Syndrome*, 2014 - pp. 90, 93, 98-101, 152) che fanno pensare a stratificazioni di ere geologiche, a spaccature in terreni arsi dalla siccità, ma anche a colonie di organismi cellulari, molecole di altre possibili forme di vita.

Ogni opera rappresenta un universo a sé stante, fatto di costellazioni colorate e mai scontate, ci proietta in mondi lontani dalla lingua simile alla nostra in cui ogni comunicazione è scambio e, quindi, energia. Questi micro-universi astratti dalle potenzialità e dai confini infiniti traggono paradossalmente ispirazione proprio dalle forze vitali che regolano il nostro Universo, in particolare dai quei paesaggi quasi surreali che caratterizzano il paese d'origine dell'artista: l'Islanda.

Paese degli estremi e degli opposti, in

launching colours in a very fast way, such as *Waving Miracle & Magic Mind*, 2015 (on the front-cover) or *Personal Speed of Light*, 2015 (p. 125), the centripetal force actually creates familiar forms, building layers in space similar to kinetic vortexes, rotating tornadoes, gravitational waves that appear to spread along the surface.

Once the colour-reaches the canvas, it gains solidity partly thanks to a chain of chemical reactions in the materials used. The matter is "captured" on the canvas while it is still in its liquid form. Sketches and dilutions enhance the dense layers of colour, while the pigments crystallize in unexpected patterns (*Silver Awareness Ride*, 2017; p. 213).

The action of painting identifies with a concurrently physical and conceptual act. It focuses on a gesture - sometimes lasting a few seconds - as simple as it is powerfully expressive. The shades employed represent a kaleidoscope of indistinguishable colours in which often the chromatic comparison between the background and the image in the foreground generates an explosive short circuit with a tight and intense rhythm (*Futura 2000*, 2009; *Duke of Elengancy Red*, 2010; p. 49). This is particularly clear in the *Silver and Golden Awareness cycle*, 2011-2013 (p. 115). A golden or silver monochrome background - these are cherished tonalities by the artist - is the scenario on which shapes made up of different layers of colour fluctuate. The composition is thus unburdened of colour and becomes more essential, highlighting the graphic sign.

In the *Riding Awareness series* (2013-2014; pp. 82, 93-97, 102-106) instead, the perspective composition is perceived in the arrangement of chromatic structures on a sequence of elements characterized by different sizes and depths: set in a sequence according to the direction of the throw of colour, they give the impression that this protracts in space. Like in many other paintings, the "pictorial space" expands: the traditional borders of the canvas are overcome and the paint pours out. It

invades the edges and generates magnetic chromatic layers that organically alter the perception of the whole painting. Fridriks' abstract expressionism is new and very personal. It is of a different sort compared to the American forerunner: the lyrical intensity of the composition is combined with the awareness of the present, the concern for thorny social and political issues, the increasingly difficult relationship with nature. The union between the gestural impulse - consequence of the painting technique - and ethical commitment is what drives Fridriks' message beyond our present, to a (hopefully) better future.

In each painting, Fridriks wants to make us meditate about important issues concerning the environment, the depletion of natural resources, of water resources, and the devastating impact of man on Earth. A myriad of visual associations populates the paintings. Lunar scenarios come to life among colour coils; they recall cosmic images, "landscapes" (*Perception of the Stendhal Syndrome*, 2014 - pp. 90, 93, 98-101, 152) that seem to suggest stratifications of geological eras, drought cracked soil, but also colonies of cellular organisms, molecules of other possible forms of life.

Each work of art represents a universe of its own, made up of colourful and hardly predictable constellations; it projects us into distant worlds with a language similar to ours where every communication is an exchange and, therefore, energy. These abstract micro-universes with endless potentialities and boundaries paradoxically take inspiration from the vital forces that govern our Universe, especially from those almost surreal landscapes that characterize the country of origin of the artist: Iceland.

A country of extremes and opposites, with fire and ice, hot and cold, volcanoes and geysers. Iceland is where, between 2004 and 2005, Fridriks has conceived some Land Art interventions. The artist had placed some chromatic elements in the wild landscape, like a blue line running through the morphology of a volcanic rock eroded by time (*Energy Flow and Cosmika 2004*; pp. 25, 26) or a series of

cui convivono fuoco e ghiaccio, caldo e freddo, vulcani e geyser, l'Islanda è dove, tra il 2004 e il 2005, Fridriks ha ideato alcuni interventi di Land Art. L'artista aveva collocato nel paesaggio selvaggio di questa terra alcuni elementi cromatici, come una linea blu che percorre la morfologia di una roccia vulcanica erosa dal tempo (Energy Flow e Cosmika 2004; pp. 25, 26) o una serie di parallelepipedi rossi e bianchi, contrappunto geometrico-spatiale su una piana erbosa (Emotional Landscape, 2005, pp. 30-31). L'intento è quello di mantenere un equilibrio tra energie opposte anche in un scenario come quello islandese in cui predominano l'imprevedibilità e l'incontrollabilità delle forze naturali.

La predominanza di alcuni colori, quali il rosso e il blu, appare evidente nelle opere tra il 2005 e il 2010, quando Fridriks sperimenta le potenzialità della propria tecnica su queste tonalità. Il rosso è anche il colore predominante di due installazioni monumentali: Redlight District, 2005 (p. 39) e il grande dipinto Red Sea Fresco, eseguito nel 2008, su invito del Ministero Francese per gli Sport, per lo Stadio Olimpico di Nimes (p. 36). In entrambi una fascia monocroma rossa si staglia tra intricati grovigli di linee e pennellate multicolore.

La volontà di cercare un punto d'incontro tra polarità di segno opposto si rispecchia in tutta l'opera di Fridriks. A partire dal 2010, l'artista esplora anche un altro importante tema della nostra società: il rapporto tra uomo, genetica e tecnologia. Con Gene&Ethic, Fridriks affronta le problematiche legate alle nuove frontiere della biologia molecolare e solleva domande di carattere etico sulla possibilità di poter modificare il nostro patrimonio genetico. In Stendhal Syndrome VS. Gene & Ethics - Master Prism, 2014, (p. 93, 98) uno sfondo nero accoglie un esplosivo arabesco sui toni del bianco, formato da pennellate, sgocciolature, schizzi, colate e pigmenti cristallizzati. La dimensione del micro, costituita da dettagli percepibili solo

a una distanza molto ravvicinata, si coniuga con quella macro della totalità, comprensibile solo allontanandosi dal quadro. In questo spazio, Fridriks colloca una lente di ingrandimento, che funziona da filtro per permettere di osservare l'opera nella sua globalità e al contempo di percepirla la ricchezza di particolari.

Forces of Nature, 2017 (pp. 163 – 217), concepito appositamente da Fridriks per questa prima mostra personale in Italia, è il ciclo più recente e rappresenta la sintesi della ricerca dell'artista. La serie condensa l'idea di trovare un giusto equilibrio tra spinte di diverso potenziale, presenti in natura come nell'uomo: la forza distruttiva degli elementi si bilancia con il suo potere conservativo e auto-rigenerante, il delirio di onnipotenza che spesso contraddistingue l'essere umano con il suo senso d'inferiorità di fronte alla natura. "Forces" sono tutto quello che riguarda la vita: sono filamenti di DNA che volteggiano liberi nello spazio, sono la schiuma delle imponenti onde dell'oceano, sono l'occhio di un ciclone, sono l'energia interiore che smuove le cose, sono un'emozione.

red and white parallelepipeds, spatial-geometrical counterpoint on a meadow of grass (Emotional Landscape, 2005, pp. 30-31). The intent is to maintain a balance between opposing energies even in a scenario like that of Iceland where the unpredictability and uncontrollability of natural forces prevail.

The prevalence of some colours, such as red and blue, clearly appears in the artworks between 2005 and 2010, when Fridriks experimented the potentialities of her technique with these shades. Red is also the predominant colour of two monumental installations: Redlight District, 2005 (p. 39) and the imposing painting Red Sea Fresco, executed in 2008, on invitation of the French Ministry of Sports, at the Olympic Stadium in Nimes (p. 36). In both of them, a red monochrome band stands out in an intricate tangle of multicolour lines and brushstrokes.

The desire to reach for a meeting point between opposite polarities is reflected in all the artwork by Fridriks. As of 2010, the artist also explores another important theme of our society: the relationship between man, genetics and technology. With Gene & Ethics, Fridriks faces the issues related to the new frontiers of molecular biology and raises ethical questions on the possibility of modifying our genetic heritage. In the Perception of the Stendhal Syndrome VS. Gene & Ethics - Master Prism, 2014, (pp. 93, 98) a black background embraces an arabesque explosion in tones of white, developed by brushstrokes, dripping, splashes, and crystallized pigments. The micro dimension - consisting of details that are perceptible only at a very close distance - is combined with the macro dimension of the entirety that you can catch only by moving away from the picture. In this space, Fridriks places a magnifying glass, which works as a filter to allow to observe the artwork in its entirety and at the same time to perceive the richness of details.

Forces of Nature, 2017 (pp. 163 – 217), specially conceived by Fridriks for this first personal show in Italy, is the

most recent cycle and represents the synthesis of the artist's search. This series condenses the idea of finding the right balance between different potential impulses evident both in nature and in man. The destructive force of the elements is balanced by its conservative and self-regenerating power, the frenzy of omnipotence that often distinguishes the human being with its concurrent inferiority complex when facing nature. "Forces" is all about life: it is about DNA filaments that swirl free in space, about the foam of the impressive ocean waves, the eye of a cyclone, the inner energy that sensitizes things, it is emotion.

OPERE | WORKS
2001-2017



Iceland Personal Planet
2004
Landscapes



Vatnajökulsarlon
2004
Landscapes



Energy Flow
280x200x180cm, Iceland - 2004
Painted sand Rocks, Land art installation



Cosmika
70x50x60cm, Iceland - 2004
Painted sand Rocks, Land art installation



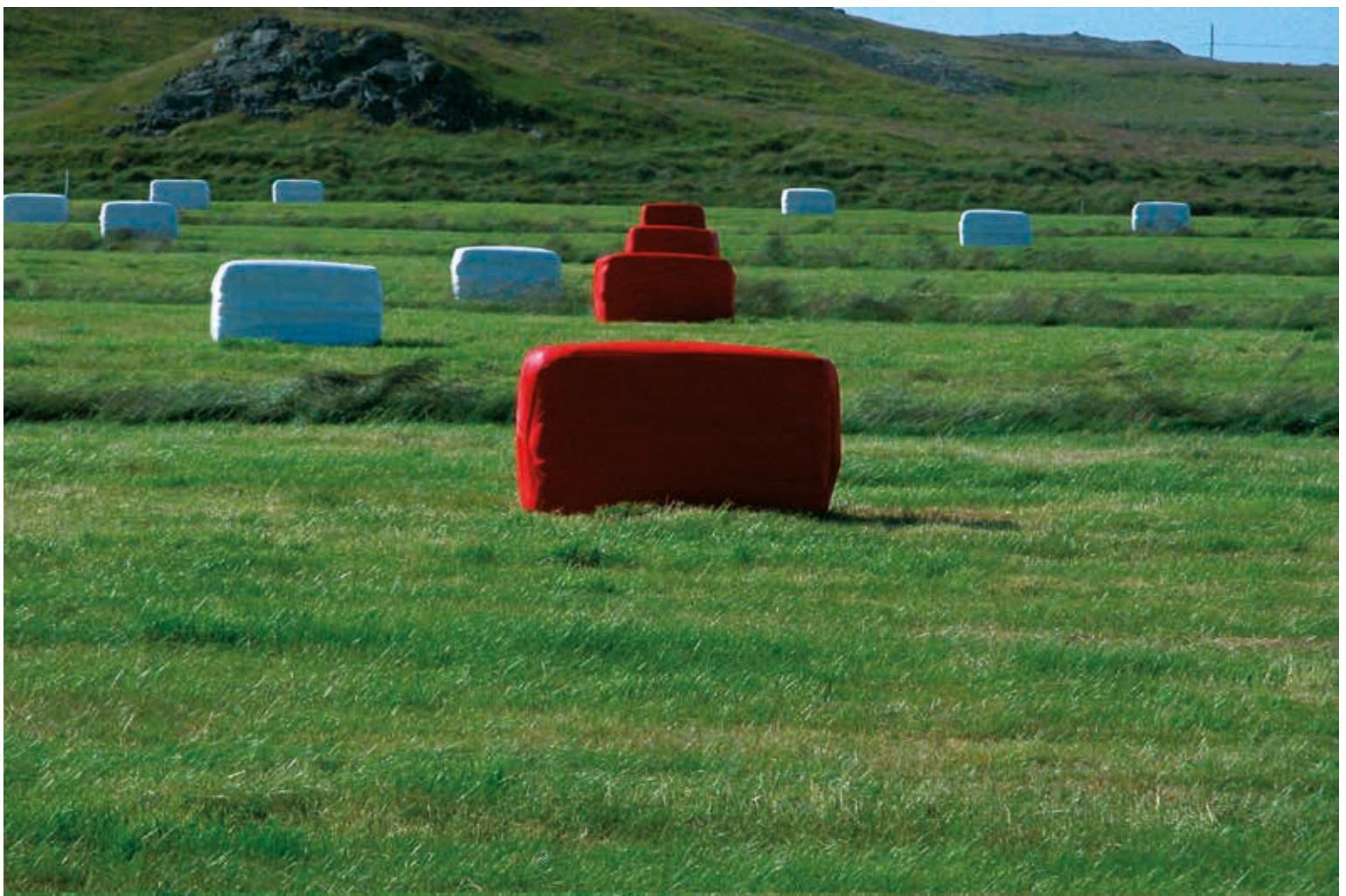
Droughts
2004
Landscapes

"Siamo fortunati e completamente consapevoli di essere la quarta risorsa idrica più ricca al mondo, l'Islanda. Dobbiamo aiutare chi ha ne ha bisogno e proteggere la natura.

Il cambiamento climatico è reale, vediamo siccità, carestie, migrazioni, guerre, rifugiati, morte, inedia, trascuratezza, avidità, "think green" Mr. cosiddetto President! " KF

"We are blessed & fully aware of being the 4th wealthiest water resources in the world, Iceland. We need to help those in need & protect nature.

Climate change is real, we see droughts, famine, displacement, wars, refugees, death, starvation, carelessness, greediness "think green" Mr. so called President!" KF



Emotional Landscape
150 m² - 2005
Painted Hay Bags, Land art installation



Big Equalizer
280x135+10cm - 2004/2005
Acrylics on canvas



Les Mangeurs d'étoiles - Exhibition view
180x130+10cm Redlight Acrylics on canvas & painted Helmet - 2007
Museum Palais Bénédictine, Fécamp

Ralph Lauren Art Stars project - Exhibition view
150x150+10cm Acrylics on canvas mounted on wood - 2009/2010
Charity Teenage Cancer Trust & Phillips de Pury, London



Red Sea
800x1000x10cm 500 printed ceramics tiles - 2005/2007
Fresco, Olympic Stadium of Nîmes



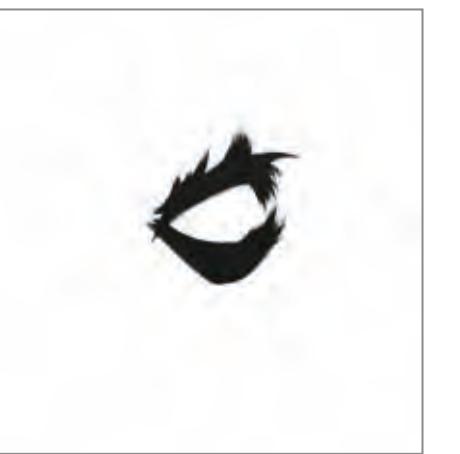
Redlight District
Installation 150x150x150cm - 2005/2006
Acrylics on canvas



Water is the petrol of tomorrow
150x150x150cm Acrylics on canvas - 2008
Installation - Conference of Energy & Transport Solution, Reykjavik



Francis Bacon
80x80+5cm - 2006
Acrylics on canvas



Monsters series
80x80+5cm - 2006/2008
Acrylics on canvas



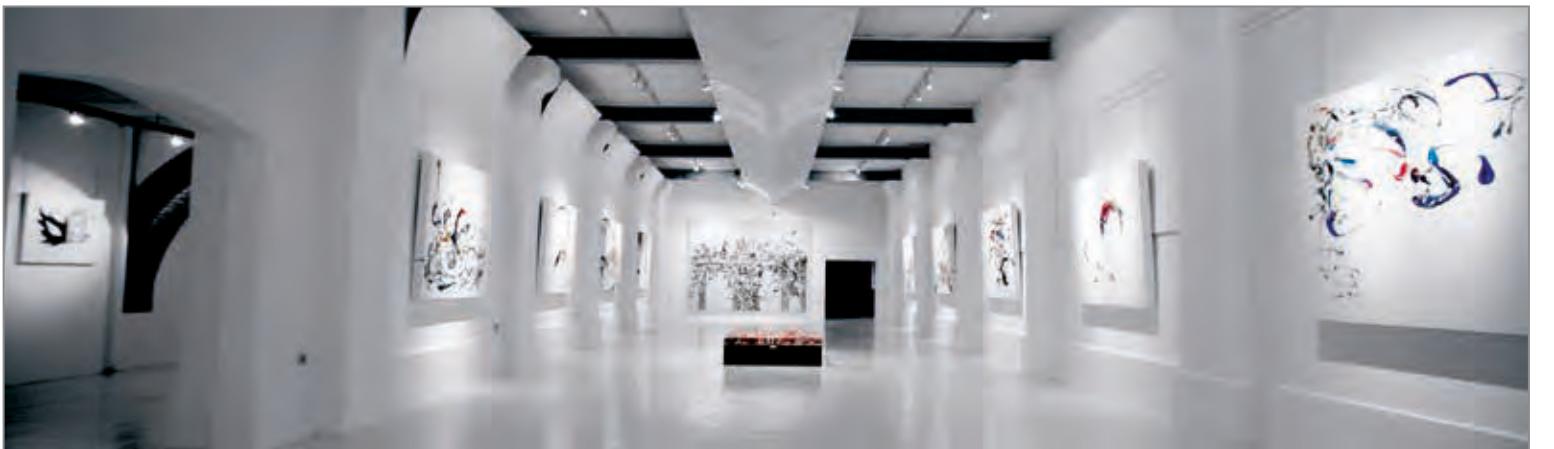
Monsters series
80x80+5cm - 2005/2009
Acrylics on canvas



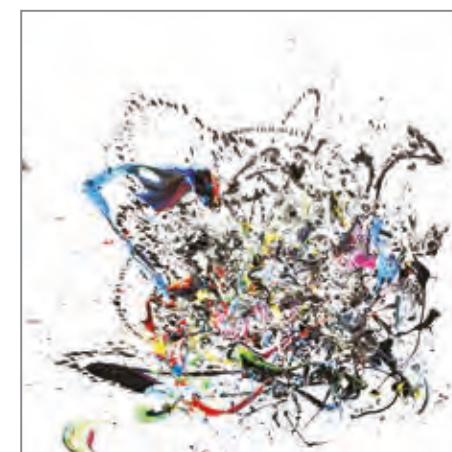
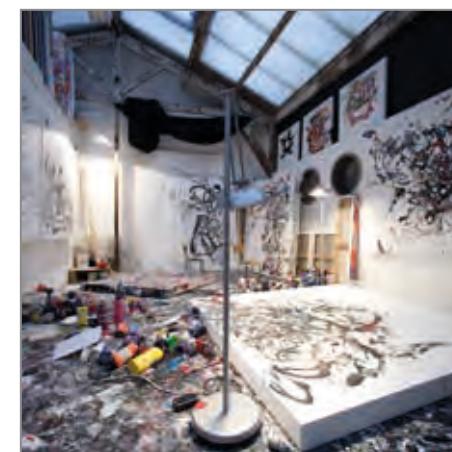
Duke of Elegancy
80x80+5cm - 2010
Acrylics on canvas



Futura 2000
80x80+5cm - 2009
Acrylics on canvas



Les Mangeurs d'étoiles Series - Exhibition view
150x150+10cm All acrylics on canvas - 2007
Museum Palais Bénédicte, Fécamp



Fridriks workshop - Les Mangeurs d'étoiles Series
150x150+10cm Acrylics on canvas - 2007
Museum Palais Bénédicte, Fécamp



Captain K
35x30x35cm - 2005
Acrylics on helmet



Stendhal Syndrome
180x180+10cm - 2008
Acrylics on canvas



Code DNA And Munition, Molecular Spaces Series
Installation 170x170x170cm - 2008
Acrylics on canvas



Molecular Spaces
Installation 170x170x170cm - 2008
Acrylics on canvas



Gene&Ethics
170x170+10cm - 2011
Acrylics on canvas

"Esortare a sostenere i bambini per cause caritatevoli,
l'accesso all'educazione e la diffusione del sapere per
tutti i bambini, non importa il loro luogo di nascita o il contesto sociale
- è un diritto fondamentale e universale di tutte le persone". KF

"Advocating to support children through charitable causes,
access to education and transfer of knowledge for all children,
no matter their place of birth or social background
- it is a fundamental & a universal right for all people". KF



DNA of Crayons
Installation 150x420+10cm - 2009
Acrylics on canvas



DNA of Crayons - detail
Installation 150x420+10cm - 2009
Acrylics on canvas

Lollipop
Part of installation 135x380+6cm - 2012
Acrylics on canvas





Lollipop series
Helene Bailly gallery Paris, installation 135x380+6cm - 2012
Acrylics on canvas



Royal Gene&Ethics
180x180+10cm - 2010
Acrylics on canvas



Lollipop n°1
D80x8cm - 2016
Acrylics on canvas



Fly-zone
Installation 160x440+9cm - 2014
Acrylics on canvas mounted on black plexi



Landmines
Installation 400x280+50cm - 2010
Plexi mounted on steel containing acrylics

Come verrà scritta la storia?

Quando penso che le persone più pericolose, avide, imprevedibili e caratterialmente inadatte hanno preso il controllo delle testate nucleari? Vado su tutte le furie, appena un bottone per spazzar via il nostro pianeta... milioni di anni di Vita? La nostra Democrazia è sotto processo, sembra quasi di camminare su delle mine con questo crescente populismo, con divisione, generazione perduta, invasa dalla guerra di educazione... KF

How shall history be written?

When i think of the most dangerous, greedy, unpredictable & temperamentally unfit persons are having the nukes in control? Just freaks me out, just one button to wipe out our planet... millions of years of Life? Our Democracy is on trial, sounds like stepping on Landmines with this rising populism, division, lost generation, invaded by war of education... KF



Gene&Ethics & Stardust Master
170x270+10cm - 2012
Acrylics on canvas



Riding Awareness & Messenger Molecule
Circle Culture gallery Berlin, installation 250x370+21cm - 2013
Acrylics on canvas



Brutal Gene&Ethics
180x280+10cm - 2013
Acrylics on canvas

Illegal Cloning
50x77x44cm - 2011
Skull painted black acrylics & mounted on wood hunting trophy



Silver Stendhal Mothernature
130x180+10cm - 2014/2015
Acrylics on canvas





"Sto guardando il mondo troppo da vicino?"
Osservo una doppia difficoltà, un'amplificazione del nostro sistema mondiale,
guidato da più caos e da maggior disastri su tutti i livelli... molto preoccupante,
un senso di nausea, batticuore...
L'installazione Stendhal Syndrome con una gigantesca lente di ingrandimento. KF

"Am I watching the world too close"?
I see double trouble, an amplification in our world system, driven by more chaos,
more disaster on all levels... very alarming, feeling nausea, heart-beats...
The Stendhal Syndrome with a giant magnifying glass installation. KF

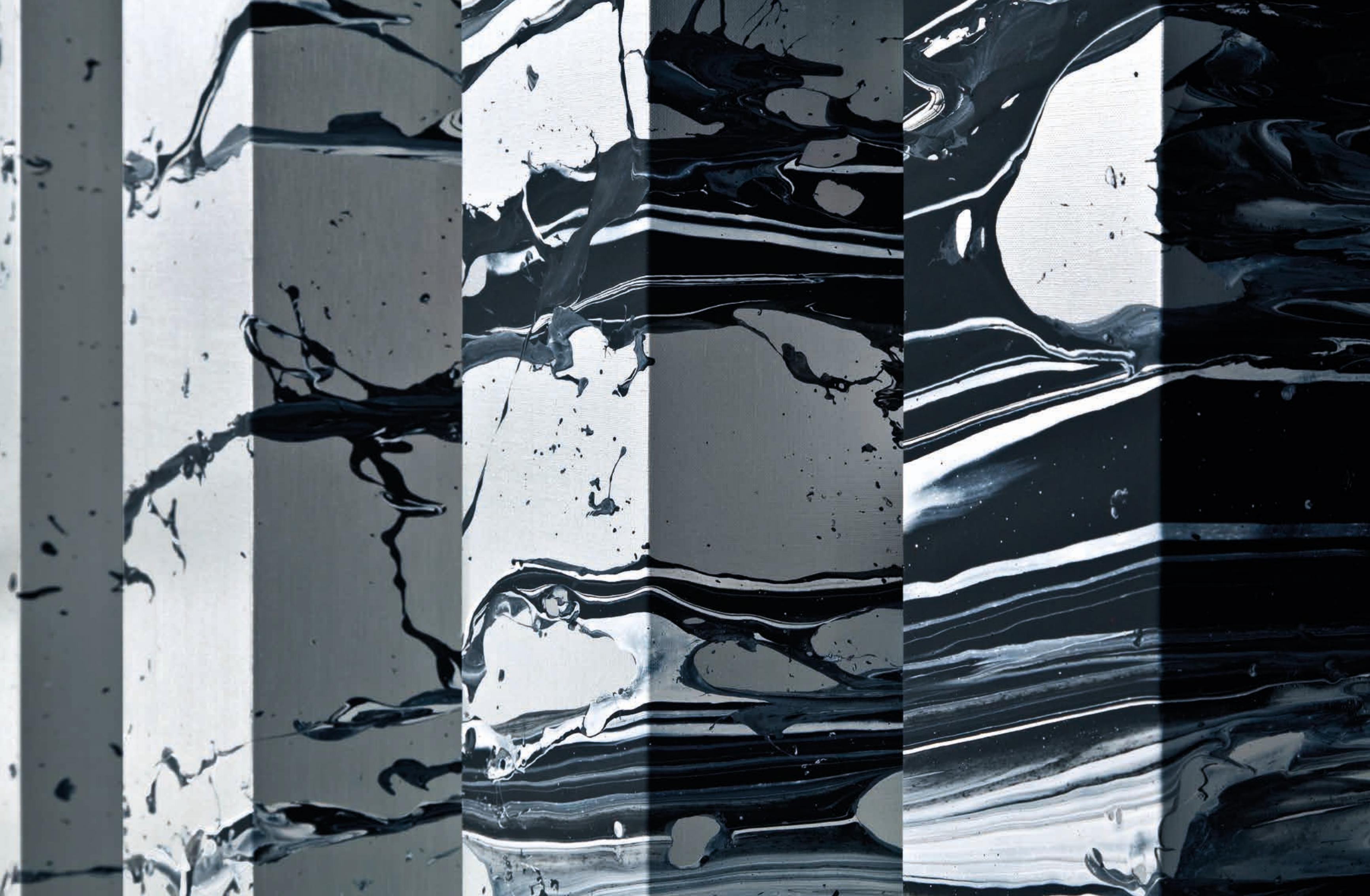
Perception of the Stendhal Syndrome
170xD70x10cm Magnifying glass mounted on steel & plexi
150x230+10cm Acrylics on canvas - 2014



Stendhal Syndrome - Solo Show
Circle Culture gallery Berlin - 2014
Exhibition view



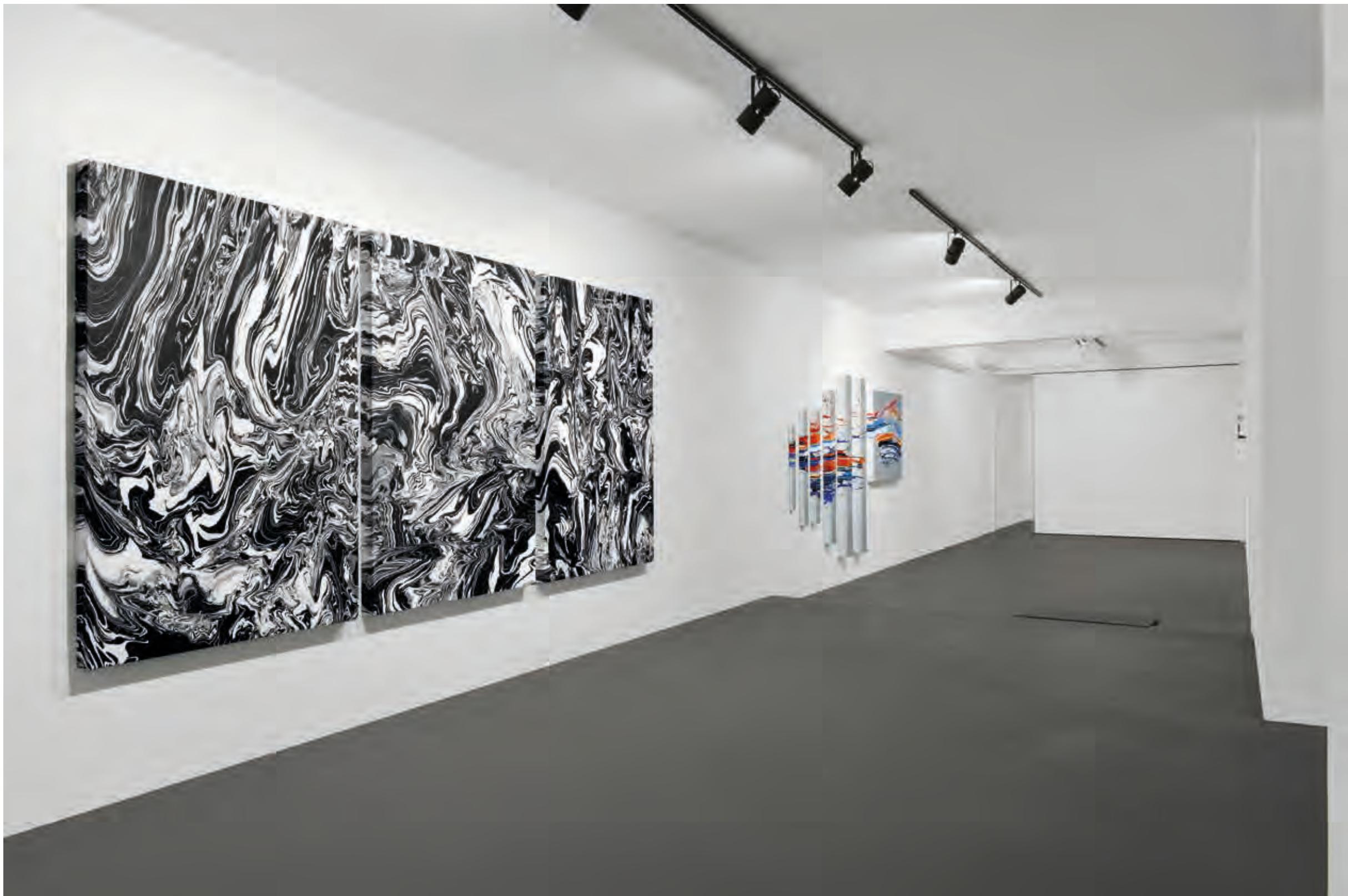
Riding Awareness & Icelandic Skywalk
Installation 260x360+20cm - 2014
Acrylics on canvas





Perception of the Stendhal Syndrome vs. Gene&Ethics Master Prism
170xD70x10cm Magnifying glass mounted on steel & plexi
280x180x400cm Acrylics on canvas - 2014





Stendhal Syndrome
Space Molecule Syndrome - triptych
230x470+10cm Acrylics on canvas - 2014
Circle Culture gallery - Exhibition view



Riding Awareness & 3 Noble Messengers
Installation 240x340+19cm - 2014
Acrylics on canvas



Riding Awareness & 3 Noble Messengers - detail
Installation 240x340+19cm - 2014
Acrylics on canvas



Riding Awareness & Molecule Messenger
230x150+10cm - 2013
Acrylics on canvas



Blue Space Molecule Syndrome - diptych
230x300+10cm - 2015
Acrylics on canvas





Golden Awareness
Pictures on Walls, Gold Edition of 70ex - 14 colour silkscreen
70x100cm, Blue Mirri paper 370 gsm - 2012

Blue Awareness
Pictures on Walls, Blue Edition of 23ex - 13 colour silkscreen
70x100cm, Somerset paper 370 gsm - 2012



Noble Awareness & Messenger - diptych
210x210+4cm - 2016
Acrylics on canvas, Cuckoo Clock by Stefan Strumbel



Awakening Ride
130x130+10cm - 2017
Acrylics on canvas



Nobel Mass Sensation
100x100+10cm - 2017
Acrylics on canvas

Nobel Awareness & Forces of nature
100x100+10cm - 2017
Acrylics on canvas





Awakening Syndrome
150x150+5cm - 2016
Acrylics on canvas



Magic Gravitational Wave
100x100+10cm - 2015
Acrylics on canvas



Personal Speed of Light
130x130+5cm - 2015
Acrylics on canvas





Solar Panel Art Series - Northern lights
Installation 170x130x70cm - 2017
Wood-metal structure with acrylics on canvas

"La serie Solar Panel intende aumentare la consapevolezza verso l'energia rinnovabile e sottolineare il potenziale che risiede nel connubio di Arte, Tecnologia e Natura.

Orgogliosa di partecipare per sostenere i bambini del Ruanda attraverso la Little Sun Foundation con "Solar Kids School Program", fornendo a bimbi di aree disagiate luci eco-sostenibili a batteria solare, così che possano leggere alla sera senza utilizzare costose lampade a gas o cherosene, molto dannose per la salute e una minaccia per l'ambiente. Ho chiamato l'installazione "Northern Lights" dagli straordinari prodigi della natura che appaiono solo di notte e incantano il cielo con i loro colori vibranti in aree pulite e non inquinate; creando la stessa magia che si può percepire quando alzi lo sguardo per contemplare il cielo stellato, quando quelle forme vibranti di colore appaiono a sorprenderci in un'atmosfera pulita". KF

"Solar Panel Art Series aims to raise consciousness for renewable energy and highlight the potential where Art, Technology and Nature can co-exist.

Proud to participate in helping children in Rwanda through the Little Sun Foundation "Solar Kids School Program", providing children from poor areas with sustainable solar battery lights so they read at night without using expensive gas or kerosene lamps, as they are very harmful to health and a threat to the environment.

I named this installation "Northern Lights, after the great wonders of nature which appear only at night and enchant the sky with their vibrant colors in a clear, unpolluted area; creating the same magic that one can feel while looking up to contemplate the starry night, when those vibrant colored shapes appear to amaze in a clear atmosphere". KF



Waving Nature - Awakening
130x150+5cm - 2016
Acrylics on canvas



Awakening Force of Nature
130x150+5cm - 2017
Acrylics on canvas



Awakening Force of Nature - detail
130x150+5cm - 2017
Acrylics on canvas



Spiritual Awakening Fairy Tale
100x100+5cm - 2017
Acrylics on canvas



Spiritual Awakening Brother
100x100+5cm - 2017
Acrylics on canvas



Mass Speed of Light Sensation
100x100+10cm - 2017
Acrylics on canvas





Nobel Messenger & Awakening
100x100+10cm - 2017
Acrylics on canvas



"Ogni dipinto di Fridriks è un esperimento con principi fondamentali quali la velocità, il fluire, la crescita e la gravità, che si manifesta esso stesso in pittura.

Piuttosto che essere una pittrice, Fridriks è una ricercatrice artistica che utilizza lo strumento pittorico." Dr. Klaus Speidel

"Each of Fridriks paintings is an experiment with fundamentals such as speed, flow, growth and gravity, which manifest itself in paint.

Rather than being a painter, Fridriks is an artistic researcher using the medium of paint." Dr. Klaus Speidel

Nobel Messenger & Awakening - detail
100x100+10cm - 2017
Acrylics on canvas



King of Awakening & Awareness
Avant Arte, Coriander studio, Edition of 113ex
85x85cm Archival pigment screen print on somerset paper 410 gsm - 2017

Noble & Awakening Force
130x150+5cm - 2016
Acrylics on canvas





Studio view - Noble Awareness & Spirits of Juanito
150x150+5cm - 2016
Acrylics on canvas



Waving Miracle & Magic Mind
Avant Arte, Coriander studio, Edition of 77ex - Silver color silkscreened
85x85cm Archival pigment screen print on somerset paper 330 gsm - 2017



Waving Force of Nature & Awakening
Avant Arte, Coriander studio, Edition of 77ex
85x85cm Archival pigment screen print on somerset paper 330 gsm - 2017



Waving Force of Nature & Awakening, detail - 2017



Perception of the Stendhal Syndrome
Circle Culture gallery Berlin, Magnifying glass 170xD70+10cm - 2014
Installation view



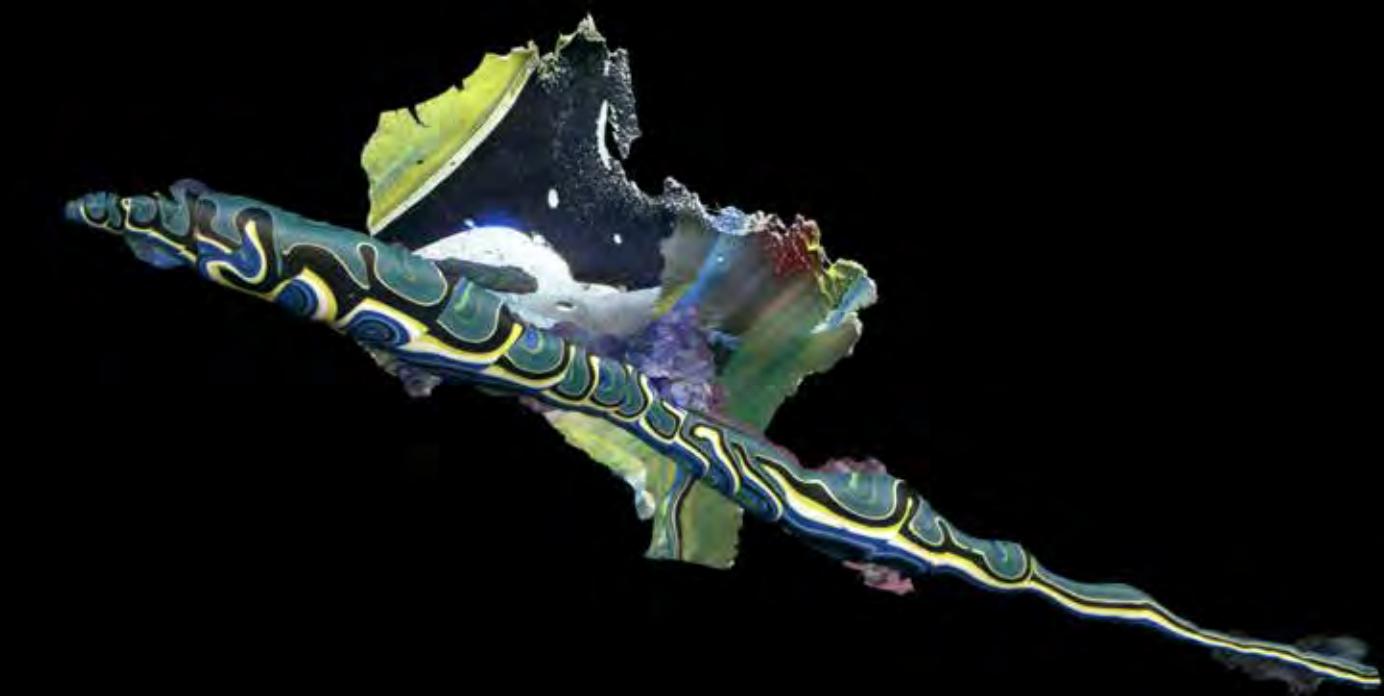
Per il suo nuovo progetto, Katrin Fridriks trasforma gli scarti in opere d'arte, dichiarando che il rifiuto è degno di considerazione artistica. [...] Ciascun piccolo pezzo è una traccia di un'opera più grande, che indessicalmente evoca. Ma ciascuno di essi è anche un microcosmo in se stesso, un'opera in virtù delle intenzioni dell'artista. Potremmo chiamarli micro dipinti. Ogni micro dipinto nasce due volte: una volta quando Fridriks lavora sulla tela più grande e del colore schizza sul pavimento, e una seconda volta quando decide che quello stesso schizzo meriti apprezzamento in e per se stesso. Dr. Klaus Speidel

For her new project, Katrin Fridriks transforms leftovers into works of art, declaring waste to be worthy of aesthetic attention. [...] 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 by itself. Dr. Klaus Speidel

Fridriks paint floor
Poster for special Book Edition / Waste - 42x59,4cm - 2017
Black ink silk-screened on organic paper 30gsm

Fridriks vuole che l'opera contribuisca ad aumentare la consapevolezza sul problema del consumo eccessivo e della conseguente gestione dei rifiuti, suggerendo che ciò che è in gioco potrebbe (anche) essere un problema di prospettive. Che cosa sarebbe se..., si chiede, guardassimo i rifiuti non come qualcosa da scartare ma come opportunità per creare? Dr. Klaus Speidel

Fridriks wants the work to contribute to rising awareness about the problem of overconsumption and the ensuing issue of waste management, suggesting that what is at stake might (also) be a problem of perspectives. What if..., she asks, we see waste not just as something to be discarded but as an opportunity for creation? Dr. Klaus Speidel



Original mini waste n°77 & n°23
Avant Arte, numbered, signed 9x3cm / 8,3x2,7cm - 2017
All acrylics in black Box special Book Edition / Waste



Un solo agile movimento del suo corpo è abbastanza per dare vita a un nuovo complesso dipinto. Tuttavia, ci sono sotto-prodotti del suo processo. Gocce di colore sul pavimento attorno ai dipinti. Ora ha deciso per la prima volta di integrare questo rifiuto, dimostrando che ciò che pensavamo essere irrilevante è degno di osservazione e contemplazione. Ciò capita spesso anche nelle scoperte scientifiche. Ciò che prima era visto come una casuale deviazione, non meritevole di attenzione, improvvisamente è assorbito in una nuova teoria che spiega meglio i fenomeni e permette di far emergere nuove soluzioni. Dr. Loftur Reimar

A single skilled movement of her body is enough for a new complex painting to exist. Still, there are by-products of her process. Paint drips on the floor around the paintings. Now she first decided to integrate this waste, demonstrating that what we thought was irrelevant is worthy of observation and contemplation. This is something that often happens with scientific discoveries too. What was first seen as a random deviation, unworthy of attention, suddenly is absorbed into a new theory that better explains the phenomena and allows for new solutions to emerge. Dr. Loftur Reimar



Fridriks kitchen tools
Waste Edition, Solo Show - 2018

FORCES OF NATURE

30.11 2017 - 31.01 2018 MILANO

"Nella sua prima mostra personale in Italia, Fridriks condensa tutto il suo universo creativo. Forces of Nature rappresenta la sintesi della ricerca dell'artista, il suo desiderio di fondere spontaneità e regola, dinamismo e controllo, di trovare un equilibrio tra polarità diverse, la forza distruttiva e la potenza generativa presenti sia in natura che nell'uomo. In queste opere, i confini dello spazio pittorico si dilatano: il colore invade i bordi, dà vita a magnetici e densi strati cromatici che modificano organicamente la nostra percezione". Ilaria Porotto

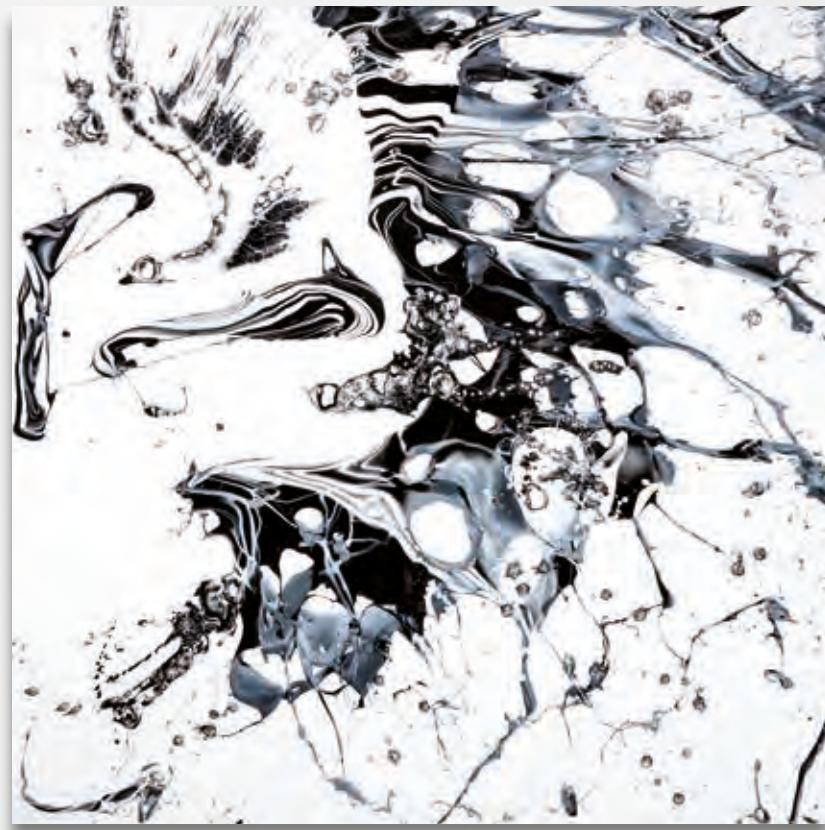
"In her first solo exhibition in Italy, Fridriks condenses all of her creative universe. "Forces of Nature" constitutes the synthesis of the artist's research: her desire to blend spontaneity and rule, dynamism and control, to attempt a balance between different polarities as the destructive force and the generative power present both in nature and in human beings. In these works, the boundaries of the pictorial space dilate: colour invades the edges and gives rise to magnetic, dense chromatic layers that organically transform our perception". Ilaria Porotto



"I dipinti di Fridriks traggono l'energia che vi si è depositata durante la loro creazione. Un'energia che viene riattivata ogni volta che li osservi." Dr. Klaus Speidel

"Fridriks paintings store the energy that went into their creation. An energy that is reactivated each time you view them." Dr. Klaus Speidel

Magic Interstellar Spaces - detail
150x150+5cm - 2017
Acrylics on canvas



Magic Interstellar Spaces
150x150+5cm - 2017
Acrylics on canvas



Massive Enlightenment & Gravity
150x230+10cm - 2016
Acrylics on canvas



The Interstellar Captain of Spaces
70x70+5cm - 2017
Acrylics on canvas



The Interstellar General of Spaces
100x100+5cm - 2017
Acrylics on canvas



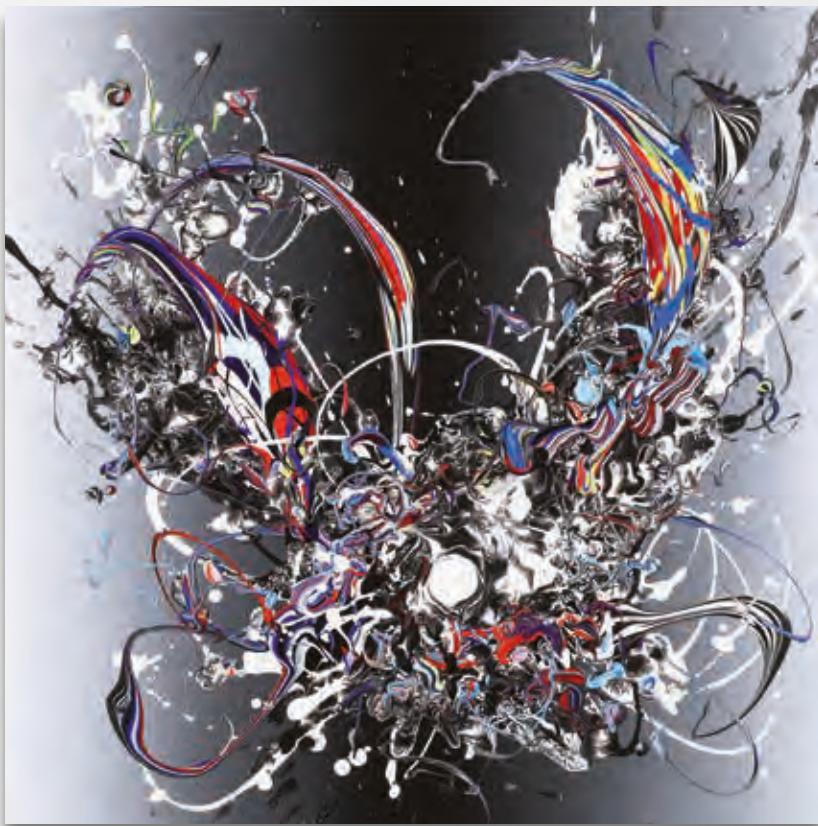
New Wave Gravity
130x130+5cm - 2015/2016
Acrylics on canvas



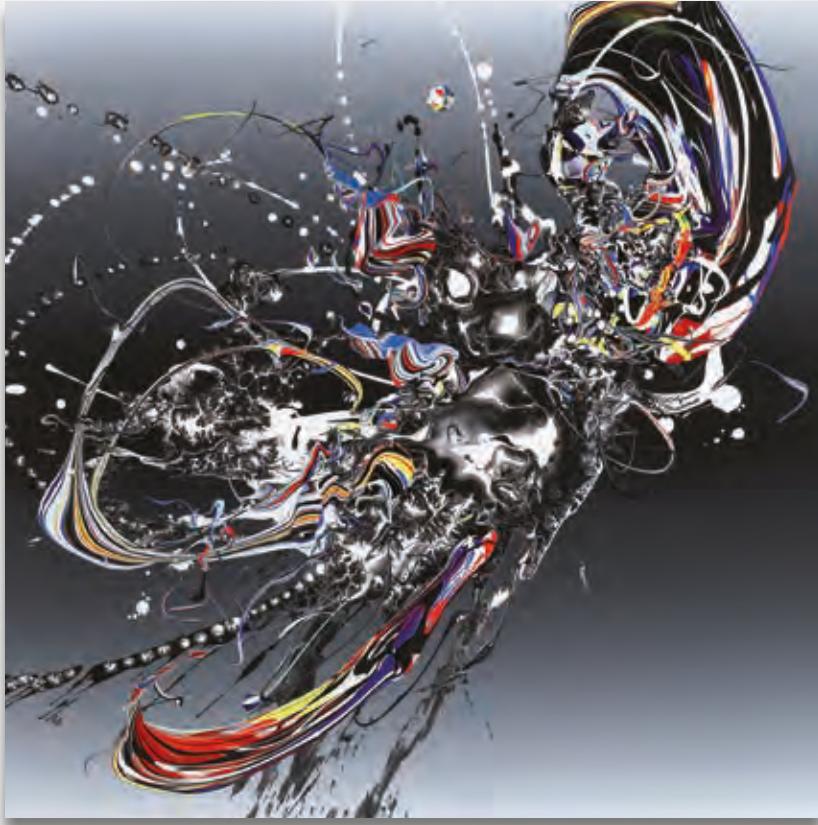
Mass Sensational & Gravity Ride
100x100+5cm - 2017
Acrylics on canvas



Blue Magic Heliosphere
100x100+5cm - 2017
Acrylics on canvas



Riding Heliosphere Enlightnings I
60x60+5cm - 2017
Acrylics on canvas



Riding Heliosphere Enlightnings II
70x70+5cm - 2017
Acrylics on canvas





Giant Supernova Enlightenment
150x150+5cm - 2017
Acrylics on canvas



Waving Force of Nature
100x100+10cm - 2017
Acrylics on canvas



Precious Molecule Kingdom
100x100+10cm - 2017
Acrylics on canvas



Super Sonic & Divine Wonders I
70x70+5cm - 2017
Acrylics on canvas





Two Magic Wonders - diptych
165x200+5cm - 2017
Acrylics on canvas



Reflected Spaces n10
100x70cm - 2014
Acrylics on mirri paper, aluminium



Silver Skylander
22.5x32.5cm - 2017
Acrylics on mirri paper, aluminium



Red Skylander
22.5x32.5cm - 2017
Acrylics on mirri paper, aluminium



Forces of Nature
150x150+10cm - 2016
Acrylics on canvas





Mothernature's Awakening
150x150+5cm - 2017
Acrylics on canvas



Lollipop n°2
D50+6cm - 2016
Acrylics on canvas

Magical Ride & Forces of Nature
100x130+5cm - 2017
Acrylics on canvas





Orbital Resonance
150x130+5cm - 2017
Acrylics on canvas



Mothers Nature's Awakening Miracle
130x130+5cm - 2017
Acrylics on canvas



Divine Solar System
50x50+5cm - 2017
Acrylics on canvas

Dreamliner Awakening
80x80+8cm - 2017
Acrylics on canvas

Silver Awareness Ride
70x70+5cm - 2017
Acrylics on canvas







Noble K Syndrome & Awakening
100x100+5cm - 2017
Acrylics on canvas



Golden K Syndrome & Awakening
100x100+5cm - 2017
Acrylics on canvas



Golden K Syndrome & Awakening (detail)
100x100+5cm - 2017
Acrylics on canvas

APPARATI | APPENDIX



Solo Shows

- 2017
FORCES OF NATURE
 Dellupi arte
 Curator: Ilaria Porotto - Milan
- 2016
MACROCOSM
 Lazarides Gallery - London
- 2015
NEW WAVE & GRAVITY
 Circle Culture Gallery - Hamburg
- 2014
STENDHAL SYNDROME
 Circle Culture Gallery - Berlin
FLYING AWARENESS
 Lazarides Gallery - London
INDIA ART FAIR
 Ltd gallery - New Delhi
- 2013
ART13
 Circle Culture gallery - London
- 2011
BORDER CONTEMPORARY Art Zone Lineart
 Pascal Janssens gallery - Ghent
MOTHERNATURE
 Pascal Janssens Gallery - Ghent
LEAK OF INFORMATION
 Circle Culture Gallery
 Curator: Johann Haehling von L. - Berlin
- 2010
MONIKER ART FAIR project space
 Circle Culture Gallery - London
LES CRAYONS
 Le Feuvre Gallery - Paris
- 2007
LES MANGEURS D'ETOILES
 Museum Palais Bénédicte - Fécamp
- 2003
STEP INTO MY UNDERGROUND
 Galerie Vertu - Paris
 Curators: Erick Öge & Jérôme LeBerre

Group Shows

- 2018
 BOLOGNA ART FAIR
 Dellupi arte - Bologna
 CAPE TOWN ART FAIR
 Pascal Janssens Gallery - Cape Town
- 2017
 MINIATURE CONTEMPORARY MUSEUM -
 Gemeente Museum, Curators Ria & Lex
 Daniels - Hague
 ART VERONA
 Dellupi Arte - Verona
 TECH OPEN AIR
 "Solar Panel Art Series"
 The Beam - Little Sun Foundation - Berlin
- DAVID PLUSKWA GALLERY
 "Saint-Tropez Art show" - St-Tropez
- CIRCLE CULTURE GALLERY
 "Das Dasein" - Berlin
- DAVID PLUSKWA GALLERY
 "Today's Abstract" - Marseille
- CIRCLE CULTURE GALLERY
 "Come Alive!" - Hamburg
- CIRCLE CULTURE GALLERY
 Sylt
- 2016
 CONTEMPORARY INSTANBUL
 Lazarides Gallery - Istanbul
- ART16
 Circle Culture Gallery - London
- LAZARIDES GALLERY
 "Still Here, Decade of Lazarides" - London
- HELENE BAILLY
 "Abstract Masters" - Paris
- CIRCLE CULTURE GALLERY
 "Summer brunch" - Hamburg
- 2015
 GLOBAL ART AFFAIRS FOUNDATION & EUROPEAN CULTURAL CENTER
 "Personal Structures - Crossing Borders"
 Palazzo Bembo - Venice
- REYKJAVIK ART MUSEUM
 "Just Painted II" Curators: Hafþór Yngvason and Kristján Steingrímur Jónsson
 - Kjavalrsstadir, Reykjavik
- ART INTERNATIONAL INSTANBUL
 Circle Culture Gallery - Istanbul
- ART PARIS FAIR
 Circle Culture Gallery - Paris
- ART15
 Circle Culture Gallery - London
- 2014
 ART VIENNA
 Circle Culture Gallery - Vienna
- ART INTERNATIONAL INSTANBUL
 Circle Culture Gallery - Istanbul
- HANGARAM ART MUSEUM
 "The Great Artists: Renoir to Damien Hirst"
 Seoul Arts Center - Seoul

- MUSEUM CONTEMPORARY DALLAS
 "MTV, Re:Define" Curators: Ed Bartlett & Peter Doroshenko - Dallas
- PASCAL JANSENS GALLERY
 "Summer Group Show" - Ghent
- ART PARIS
 Helene Bailly Gallery - Paris
- ART MIAMI
 Jerome Zodo Gallery - Miami
- ART14
 "Duo Show" Circle Culture gallery - London
- 2013
 LAZARIDES GALLERY AT 180 STRAND
 "Brutal" - London
- CIRCLE CULTURE GALLERY
 "Potse68" - Berlin
- ART PARIS FAIR
 Helene Bailly Gallery - Paris
- CIRCLE CULTURE GALLERY
 "Ephemeral" - Berlin
- LAZARIDES GALLERY
 "Fresh Paint" - London
- INDIA ART FAIR
 LTD Gallery - New Delhi
- BRAFA ART FAIR
 Helene Bailly Gallery - Brussels
- 2012
 DESIGN DAYS
 Stilwerk Design gallery - Dubai
- ESCAPE THE GOLDEN CAGE
 Vienna
- PULSE ART FAIR
 Le Basse Projects - Los Angeles
- HELENE BAILLY GALLERY
 "Improvisation & Composition" - Paris
- PRET à DINER
 Royal Academy, CC gallery - London
- HELENE BAILLY GALLERY
 "Lollipop's & Icecreams" - Paris
- CHARLES BANK GALLERY
 "Color" - New York
- SF ARTMRKT FAIR
 Le Basse Projects - San Francisco
- BREEZE BLOCK GALLERY
 "Space&Forms" - Portland
- CIRCLE CULTURE GALLERY
 "New Space Opening" - Hamburg
- 2011
 SOHO HOUSE
 "The Urban Artist"
 Circle Culture Gallery - Berlin
- FORUM GRIMALDI
 "40 ans de Pressionisme" - Monaco
- CIRCLE CULTURE GALLERY
 "The Old Casino" - Hamburg
- VICKY DAVID GALLERY
 "Inauguration" - New York
- FUTURE TENSE
 "Spectra I" - London
- ...

- MICHAEL GOSS FOUNDATION
 "MTV Staying Alive"
 Future Tense, de Pury - Dallas
- CIRCLE CULTURE GALLERY
 "Give" - Berlin
- LE BASSE PROJECTS
 "The future is not what it used to be"
 Los Angeles
- SALON DE GEGENWART
 Circle Culture Gallery - Hamburg
- CIRCLE CULTURE GALLERY
 "Paper works" - Berlin
- LE FEUVRE GALLERY
 "Chrome" - Paris
- CIRCLE CULTURE GALLERY
 "The Urban Artist" - Hamburg
- 2010
 CONTEMPORARY ART CENTER
 "Inauguration" - Épinal
- VOLTA 6 ART FAIR
 Circle Culture gallery - Basel
- CIRCLE CULTURE GALLERY
 "No such a thing as a good painting..."
 Berlin
- CIRCLE CULTURE GALLERY
 "Salon du cercle de la Culture" - Berlin
- MARRAKESH ART FAIR
 Marrakesh
- 2009
 TAG & GRAFF
 Grand Palais - Paris
- CERCLE ARTISTIQUE DU LUXEMBOURG
 Cal Salon - Luxembourg
- SALON DU COLLECTIONNEUR
 Baily Contemporain, Grand Palais - Paris
- SEQUENCE ART FESTIVAL
 Reykjavik
- THE SHOW
 Curated by Jeremy Rocher - Paris
- 2008
 CENTER OF ICELANDIC ART - SIM
 "Barbie-Q" - Reykjavik
- NOVAS CONTEMPORARY URBAN CENTER
 Liverpool
- LOST HORSE GALLERY
 "Independence Day" - Reykjavik
- OLE FRUH GALLERY
 "Kilo Watt concept" - Hamburg
- 2007
 DIGITAL EXPERIENCES E-ARTS
 "Curator for Visual System", sponsored by Foundation Lagardere Shanghai
- ICE07 CULTURAL & ART FESTIVAL
 Liverpool
- SEQUENCE ART FESTIVAL
 Reykjavik

ESPACE A VENDRE
Duo show with Lionel Scocimaro
“Monsters of Sound” - Nice

2006
RUSH ART GALLERY
“Paris is burning”
Curated by Rashaad Newsome - New York
CERCLE ARTISTIQUE DU LUXEMBOURG
Cal Salon - Luxembourg

2005
NUZIQ MUSIC FESTIVAL
Nice
AOL
“Kathedrale” Performance
Palais de Tokyo - Paris

2004
ART PARIS
Carroussel du Louvre
“Energy Flow” JAG Galerie - Paris

2003
PARIS CITY HALL
With Australian Embassy “l’Art Emmêlé”
Curators: Erick Öge & Jerome LeBerre - Paris

2002
CHARLES RIVA GALLERY
“Excotica” - New York
GALERIE LA CITE
Luxembourg

1999
ESPACE PAUL RICARD
(Fondation Ricard)
ArtCom 85 contemporary artists living
in France & with the support
of Gérard Garouste - France
BHG GALLERY
“Beauty & Beast”
sponsored by Absolute Vodka - Los Angeles

PENGUIN RANDOM HOUSE
Cover for “Liquids” by Pr. Mark Miodownik
Royal Science Book Award - England

SOHO HOUSE GROUP
Permanent collection Nick Jones
Curated by Francesca Gavin - England

LITTLE SUN FOUNDATION
In partnership with Beam
Solar Panel Art Series - Germany

ICELANDIC ART CENTER
Grant for the installation “Perception
of the Stendhal Syndrome”
Palazzo Bembo 56th Biennal of Venice - Iceland

LAND ROVER INTERNATIONAL
Campaign Award “Land Rovers 60 years”
Defender SVX 1/25 edition - France

CAB APPART
Glass & light installation
Building rue Philippe II - Luxembourg

DALLAS CONTEMPORARY MUSEUM
“MTV Re:define 2014”
Future Tense, de Pury

Goss-Michael Foundation - USA

CIRCLE CUTURE AGENCY
“100 Nike” - Germany

RALPH LAUREN FOUNDATION
“Art Stars” commissioned for Charity Teenage
Cancer Trust & Phillips de Pury - England

INTERNATIONAL CONFERENCE TRANSPORTATION & ENERGY
“Made up war series”- Iceland

BIENNALE OF LIVERPOOL
“Made up risk boxes”
Granted by the Trade Council of Iceland,
Center of Icelandic Art - Ireland

ARTCURIAL
“Street heart” Forum Mondial Action Humanitaire
Palais de Tokyo - France

PIERRE BERGE
“Empreintes urbaines”
Palais d’Iéna - France

ARTCURIAL
“100 briques”
Hôtel Marcel Dassault - France

SPACE & FORMS
“Blue Diamond” - USA

PIERRE BERGE & AD GALLIZIA
“Graffiti”
Palais de Tokyo - France

GOSS MICHAEL FOUNDATION
“MTV Staying Alive - 2011”
Future Tense, de Pury - USA

2007
MINISTRY OF YOUTH & SPORTS
French government - Fresco
“Red Sea” 80m² for the New Olympic Stadium
of Nîmes build by Bouygues & Architect BVL
Opening Ceremony among: Prime Minister,
Minister of Education, Youth & Sports:
Mr. François Fillon, Mrs. Roselyne Bache
lot Nîmes

MUSEUM PALAIS BENEDICTINE
Commissioned by Bacardi Martini:
customizing “special metal box”
Bénédictine, world wide edition for the
occasion of the solo show
“Mangeurs d’étoiles” with Invite honor:
Ambassador of Iceland in France.

2003
INISTRY OF CULTURE
Higher Education and Research
Grants for the catalogue «Face» with the
support of Madame Erna Hennicot-Schoepges
President of Institut Européen des
itinéraires Culturels, Député of European
Parlement and Madame Josee Kirps
Director of Nationale Archives - Grand Duc
of Luxembourg

2018
Penguin Random House
Cover of “Liquids” by the scientist
Mark Miodownik
Royal Science Book Award - England

2017
Dellupi Arte - “Forces of Nature”
Monograph Book & Solo show - Italy

Avant Arte
“Waste” special edition numbered & signed
Design: Cédric Pierre - Netherlands

Beam “Solar Panels Art Series”
Little Sun Foundation - Germany

Pluskwa Gallery
“Today’s Abstract” - France

2015
Reykjavik Art Museum “Just Painted II”
Icelandic contemporary artists - Iceland

Circle Culture Art
“Stendhal Syndrome” solo show - Germany

Global Art Affairs Foundation
& European Cultural Center
“Personal Structures - Crossing Borders”
56th Venise Biennale - Netherlands

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”
curated by Maximiliano Ruiz - Germany

Editions de la Martinière “Père & Mère” 155
Epreuves d’Artistes, edited by Yves Haddad
France

Circle Culture Art “Leak of Information”
solo show, special edition, signed & numbered
Design: Freddy Fuss - Germany

2010
Critères Edition “Gueules d’artistes”
opus collection #10 Philippe Bonan - France

...

Circle Culture Art "10th Anniversary"
special edition, signed & numbered,
Design: Freddy Fuss - Germany

2009
Gallery Le Feuvre "Crayons" solo show
France

2007
Musée Palais Benedictine "Mangeurs
d'étoiles" solo show - France

2006
Cercle Artistique du Luxembourg "selection
officiel" Grand Théâtre de Luxembourg

2003
Minister of Culture "Face" special edition,
signed & numbered, Design: Catherine Ea
Luxembourg

1999
ArtCom Publication CD-Rom on 85 contemporary
artists living in France & with the support
of Gérard Garouste - France

PRINTS SPECIAL EDITION
SIGNED / NUMBERED

2017
Avant Arte - Coriander "King of Awakening &
Awareness" Edition of 113ex
Archival pigment screen prints, embossed,
selected varnish - 410 gsm paper - 85x85cm

Avant Arte - Coriander "Waving Force
of Nature - Awakening" Edition of 77ex
Archival pigment screen prints, embossed,
selected varnish - 330 gsm paper - 85x85cm

Avant Arte - Coriander "Waving Miracle
and Magic Mind" Edition of 77ex Archival
pigment screen prints with 1 color
silkscreen, embossed + selected varnish
330 gsm paper - 85x85cm

2016
Lazarides Edition for 10th Anniversary
Collection - "Noble Awakening"
Edition of 100ex Archival pigment
with 1 color silkscreen - 70x50cm

2015
Lazarides Edition - "Royal Gene&Ethics"
Black Edition of 70ex - 8 silkscreen color -
410 gsm paper - 130x130cm

2013
Circle Culture - Coriander "Golden Awareness n°1"
Gold Edition of 70ex - Archival pigment
with 1 color silkscreen, embossed & selected
varnish - 80x80cm

2012
Pictures on Walls - Pow "Golden Awareness"
Blue Reflected Edition of 23ex - 13 color
silkscreen - 370 gsm mirri paper - 70x100cm

Pictures on Walls - Pow "Golden Awareness"
Gold Edition of 70ex - 14 color silkscreen
370 gsm paper - 70x100cm

PRINTS SPECIAL EDITION
WITH PAINT

2014
Fridriks Workshop, Thumbprint
"Bells are ringing" Edition 22ex acrylic
on Polygravure on 410 gsm paper

2012
Pictures on Walls - "Golden Awareness"
Edition of 15ex with 1 color silkscreen
acrylic on 370 gsm paper - 70x100cm

2011
Future Tense - Thumbprint "Bells are ringing"
Edition 16ex - acrylic, Polygravure 410 gsmpaper

IDEATO DA | EDITED BY
Luigi Dellupi

A CURA DI | CURATED BY
Ilaria Porotto

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Luigi Dellupi

TESTO | CENTRAL TEXT
Ilaria Porotto

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TRADUZIONE | TRANSLATION
Lorenza Lorenzetti

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Philippe Bonan, Raphaël Devic,
Guillaume Guerin, Vincent Moya,
Cédric Pierre, Thierry Pouffary,
IG - weatherwizkids

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FOTOLITO | PHOTOLITHOGRAPHY
Europoint - Berlin

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questa mostra | and all those who made
this exhibition possible

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Dellupi arte & Fridriks Workshop

COPERTINA | COVER
Waving Miracle & Magic Mind
130x130+10cm, detail - 2015
Acrylics on canvas

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