

GALERIE BRIGITTE SCHENK

Press Release

KLAUS FRITZE

HEIM UND GARTEN



Klaus Fritze, HEIM UND GARTEN- Installation view, 2010

Vernissage

April 13, 2011

Exhibition runs until June 20, 2011

Opening hours

Tuesday – Friday: 11 am – 6 pm

Saturday: 11 am – 3 pm

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English

Klaus Fritze is a boundary crosser at the interfaces of art and science. He takes up methods and tools of scientific analysis, but radically shifts the context of the experiment and frees it perspectivaly from every functional fixation. His installations resemble a laboratory for scientific experiments. Rows of test tubes and Mason jars are filled with various items and found objects, isolated for examination and systematized and categorized in accordance with similarities and differences. He thereby works not only in the seclusion of the exhibition room, but also, for example, in a greenhouse set up in a public park. Brought to the exhibition are not only the apparatus of his experimental designs, but also, starting from and determined by the designs, also the entire course of his experiments. Fritze himself uses the term “exposition” for this work method, in order to set it off from the one- dimensionality of the term “exhibition”. He regards both himself and the framework of his artistic projects as an object of and even more as an impetus for public discussion.

His skepticism about his occupational as a research-oriented scientist and being a biologist in an artistic project with interdisciplinary ambitions fostered his decision to shift the framework from scientific to artistic work. From this experience developed his actions and field tests, whose course and result seem foreseeable for a biologist, but can definitely entail unexpected and astonishing developments from the perspective of the artist. The audience’s confrontation with this staging and the conflicts thereby triggered are components of the project as a whole. Klaus Fritze also takes up timely topics, in particular from the context of genetic experiments or of day-to-day politics, but puts such a fine point on his experiments that they become absurd scenarios(...).

The creating and ordering of systems, the presentation of relations and derivations of regularities – these are genuinely scientific methods. By combining biological scientific systematics with artistic shaping procedures, Klaus Fritze launches a process of shifting whose goal and orientation cannot be clearly bounded and defined in advance. First, the point can be new parameters for art, setting ostensibly objective standards of value on the model of a humanistic universalism. Another possible perspective would be, to shift

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the context, in order to pry away science's claim to objectivity and provocatively confront it with the claim to absolute artistic individuality(...).

Text from: „The Sense and Nonsense of Systems of Order“, by Dr. Christoph Kivelitz, Bochum 2009