

KLAUS FRUCHTNIS

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BIOGRAPHY

Klaus Fruchtnis is a French-Colombian photographer, digital artist and lecturer. His research is based on the areas of photography, multimedia, digital drawing and media experimentation.

Klaus was born in Colombia in 1978. He has studied Fine Arts at Los Andes University in Bogotá and continued his education at the École des Beaux Arts of Paris and Rennes, France, where he obtained a B.A. in Fine & Digital Arts (Photography, Video and Multimedia), and a Masters in Art & New Media Technology from La Sorbonne University Paris 1. He also participated as a researcher on the EnsadLad Program at the École Nationale Supérieure des Arts Décoratifs of Paris. His work has been exhibited, performed and published internationally.

His research is related to the word "space", and it has been characterized by its itinerancy and its way of evolution over the last years. He questions the image, its origin and its incidence in the current art world, through new technologies and different ways of perceiving art, as well as how they influence our daily life.

ARTIST STATEMENT

My work incorporates art, technology and space; it is grounded in experimentation with photography and digital art. I create artworks to be in constant interaction with the public. They are conceived like maps: a heterogeneous constitution in permanent fusion, conceptually and technologically, waiting to be revealed by the public.

Through my own practice as an artist, I grant importance to both conceptual and visual research for each project. My work is characterized by constant evolution and the methodology of research. Grounded in my background as a multicultural and trilingual person who grew up in several countries, it is easy for me to assimilate and understand different cultures, which provides my work with an international atmosphere.

I attribute much importance to the perception and the expression of my artwork inside - the physical - space, not only concerning the surface or the media used - as support, but also all over the space where it is exhibited. I like to involve the public into each one of my pieces, creating a "fusional relation", like an event, where the before, during and after, are very important steps of my creative process.

My ongoing research about the image and its origin, started in 2006 in New Zealand. There, I developed a multimedia & photography project called **in transit**. An architectural and urban research that questioned different centers of interest, which however are all conveyed to the same point: the accessibility to new forms of art. This research/work defined questions of landscape, territory and non-place, meaning a concept and/or mental attitude more than an immediate perception, or recognition of the inhabitable thing.

In 2007, I continued this research with an on-site piece called **Sydneyfade**, created during my artist residency program at the Sydney Olympic Park.

Sydneyfade (Sydney for a digital ensemble) is a photographic installation that seeks to reveal the digital composition of the image, the construction and density of pixels. My interest was to present an active association between the viewer and the image. I am also interested in the relationship between what is visible and invisible information that the naked human eye can recognize and decipher. With the aid of digital devices, gaining physical proximity and/or squinting the eyes, the image becomes increasingly easier to comprehend.

These past experiences have accentuated my interest for digital art & technology, and also have enhanced a questioning of the cities and the public space. **Cross Urban** is an ongoing collaboration since 2008 with New York-based Colombian artist Cynthia Lawson. We take turns each week, picking a word from a dictionary to which we each respond with a photograph. The works we are producing, are groups of two images plus the word itself and its definition. We share an interest in time, space, and cities, and through this collaboration we have been able to expand the "language" and "meaning" of each of our photographs.

This process of intensive work begins with the selection of a word, continues with me taking a photograph, but does not end until I see both of our images next to the word, and extend this visual conversation with Cynthia into a verbal one. After 50 groupings we have started to identify the commonalities and differences in our photographic vocabulary and become particularly excited when our images, although taken independently and often in cities thousands of miles apart, are eerily similar.

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Cartographical Minds is a series treating the manifold notion of the imaginary space in the modern world, including the idea of what exists or should exist in a given space, whether private, real or imaginary. These images are made to be decoded by the viewer as a map-reader. For the reader not to be distracted by anything which stands in the way of understanding, each map has been encoded using easily understandable signs, symbols, lettering, and lines.

This photography-based project mutates into an array of lines and stories into the imaginary world. After a short discussion with the person I photograph, I seek to recapture memory or significant elements of each person's past events that might define the person's mind. Image and space evolve alongside each other. In consequence, I attribute a part of my imaginary world to each of the images, letting them be part of my own story.

The maps capture both the image and the space of an imaginary location that only exists in a common mind. I tried to explore a variety of possibilities on how to present and represent their minds through an image. For that reason, I used a reality-based medium, photography, and an imagination-based medium, the digital drawing.

In 2010 during an art residency program at Proekt Frabika in Moscow, I created **C.O.D.E (Common for a digital ensemble)**. An installation that refers to the ambiguous urban entity; commonly called "the city" is utterly complex. The common formula is, the bigger it gets the more its complexity increases accordingly. However, mere size is not the single determining factor in complexity. Similarly, structure renders an entity complex. While it may be argued that size and structure are intertwined, or the bigger something becomes, the more complex its structure is, this is both true and false for the city. It is a fact that an urban environment's structural complexity witnesses a drastic increase the more it grows. Still, a small urban complex may also be utterly confusing and difficult to navigate – in other words its structure is complex, while it is still small in size.

Urban space and the human mind, as I seek to convey through my artwork, fundamentally functions with and consists of various codes – both readily intelligible, as well as hard to grasp for those unfamiliar with them. I inquire upon how codes form a new, partly mutual language for navigation and therefore questions the above discussed abstract notion of an unknown place. He uses the city as an artistic resource, like a painter uses a canvas to illustrate the unconscious process of exploration.

I also experiment with visuality, thus questioning the way we perceive a place. Employing sophisticated techniques of visual representation, such as a 3dimensional depiction of the Kremlin, a Russian symbol and landmark of Moscow. The artist literally destroys this symbol and reduces it to its basic visual components in order to challenge the viewer's perception of it. Just as everything is composed of molecules, I reduce this landmark's depiction to small dots that, only when viewed from afar, reveal the full picture. He therefore makes visible the underlying invisible *code* that is the fundamental aspect of how we perceive a place – and how it becomes familiar or common to us. This challenging of given notions of visuality and familiarity is a continuous current of this exhibition. The artist investigates our vision in connection to a place and exploration of it.

My creative process is nothing predefined; it's an evolutionary research of questioning where the interaction with others is a major step in the development. If I attempted to describe it with a few words, I would use this Chinese proverb: "Tell me and I'll forget; show me and I may remember; involve me and I'll understand."

SELECTED SOLO EXHIBITIONS / PROJECTS

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| 2012 | Sensus beta # 1 , In situ creation, Le Grand Cordel, Rennes, France Cross Looks , Public Art Commission, City of Argenteuil, France |
| 2011 | Itinerant Cross Urban , Colombian Consulate, Paris, France. Itinerant Cross Urban- Urban Projection Mapping, Colombian Ambassador's Residence, Place des Invalides, Paris, France. |
| 2010 | Code / Код , Proekt Fabrika Art Centre, Moscow, Russia. |

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- 2009 **360 degrees to the sky**, Art to Art Gallery, Bangkok, Thailand.
360 degrees to the sky, Oriental Hotel by Art to Art Gallery, Bangkok, Thailand.
Cartographical Minds, City of Atami, Japan.
360 degrees to the sky, Au Beaulieu, Art to Art Gallery, Bangkok, Thailand.
- 2008 **Bogota digital device**, XI Festival Iberoamericano de Teatro, Bogotá, Colombia.
- 2007 **360 degrees to the sky**, The Piktura Gallery, Bangkok, Thailand.
In transit, Auditorium Alliance Française, Bangkok, Thailand.
- 2004 **Demeure**, Marina Kessler Gallery, Miami, FL, United-States.
Demeure, In situ creation, Le Grand Cordel, Rennes, France.

SELECTED GROUP EXHIBITIONS / PROJECTS

- 2012 **Park In Progress**, Benedictine Archabbey of Pannonhalma, Hungary.
Cross Looks, Guest artist for the "Mai des Artistes", Argenteuil, France.
Sensus beta # 2, Les Bouillants # 4 – Arts numériques et multimédia, Vern-sur-Seiche, France.
1st Biennial Photography of Lima, Museo de la Fotografía, Lima, Peru.
- 2011 **Hors-Piste "The Incredible Live Streaming Found Footage Show"**, Centre Georges Pompidou, Paris, France.
- 2010 **Made in Tokyo**, Design Festa Gallery, Tokyo, Japan.
Mandarts Open Studios (avec Cynthia Lawson), Brooklyn, United-States.
ONLINE: Thing-a-day, New York, United-States.
- 2009 **L'ombre, le reflet, l'écho**, La Criée Centre d'Art Contemporain, Rennes, France.
Art on site, Armory Gallery, Sydney Olympic Park, Sydney, Australia.
ONLINE: Thing-a-day, New York, United-States.
- 2008 **Media Art**, Museo de Arte Moderno de Medellín, Colombia.
Muestra Monográfica Media Art, Digital Spaces, Manizales, Colombia.
ONLINE: Thing-a-day, a collaboration with Cynthia Lawson, New York, United-States.
Invisible Cities, School of Architecture and Design, KMUTT, Bangkok, Thailand.
- 2007 **KUEIP 2007**, Konkut University, Seoul, Korea.
Art on site, Armory Gallery, Sydney Olympic Park, Sydney, Australia.
Fantastical, School of Architecture and Design, KMUTT, Bangkok, Thailand.
No es lo mismo, Centro Colombo Americano, Bogotá, Colombia.
- 2006 **Auckland Festival of Photography**, Auckland, New Zealand.
ART & DESIGN, Alliance Française, Bangkok, Thailand.
- 2005 **ARTBO**, Artcamara, Bogotá, Colombia.
Arte Consult, Panama, Panama.
Punto de vista, Centro Colombo Americano, Bogotá, Colombia.
- 2004 **AAF Contemporary Art Fair**, New York, United-States.
Waiting Room, Galerie La Varenne, La Varenne, France.
Toronto International Art Fair, Toronto, Canada.
49^{ème} Salon de Montrouge, Montrouge, France.
Beyrouth Utopie, Espace SD, Beirut, Lebanon.
- 2003 **Summer Group Show**, Marina Kessler Gallery, Miami, United-States.
Arts en Marches, Pays de Fougères, Lécousse, France.
Muestra 2, Art Fair, Mexico City, Mexico.
- 2002 **Fotosemana**, Convenio Andrés Bello, Bogotá, Colombia.
Invasion/Liberation, Latinarte Gallery, Miami, FL, United-States.

PROJECTS & COLLABORATIONS

Rodolphe Alexis (France), "Project: Timeless", 2012
Cynthia Lawson Jaramillo (Colombia/USA), "Project: Cross Urban", 2008-2012
Frank Feltens (Germany), "Project: Made in Tokyo & Code", Japan, 2010
Christian Phongphit (Germany), Thailand 2008
Dean Walsh (Australia), "Project: Sydney Fade", Australia 2007
Hayden Woolf (Australia), "Project: Sydney Fade", Australia 2007
Simon Brew (New Zealand), "Project: in transit", New Zealand 2006
Barbara Leisgen (Germany), "Project: Beirut Utopia", France/Lebanon 2004
Alain Bourges (France), France 2003
Lydie Jean-dit-Pannel (France), "Project: Panlego", France 2004
Ann Veronica Janssens (Belgium), France 2001
Sebastian Bieniek & Markus Lohmann (Germany), France 2001
Margaret Whitehair (Colombia/USA), Colombia/France 2000

ART RESIDENCIES & RESEARCH

Moving House Foundation & Pépinières Européennes pour Jeunes Artistes, Park in progress, Pannonhalma, Hungary – 2012

Project: Timeless (Video installation and QR code promenade)

- In collaboration with 20 international and Hungarian artists, we are given the opportunity to explore, reflect upon and reinterpret the beautiful arboretum of the monastery of Pannonhalma.

Le Grand Cordel MJC (partnership with Les Bouillants #4), Rennes, France – 2012

Project: Sensus Beta 1 & 2

- Interactive, participatory and evolutionary QR code installation around the Universal Declaration of the Human rights.
- Research on how digital devices affect and modify our daily lives and behaviour in society.

City of Argenteuil – 2011-12

Project: Regards Croisés / Cross Looks (<http://regardscroises.blog.com/>)

- Research onsite about social and urban development.
- Digital & urban course.

Université La Sorbonne Paris 1, France – 2010-11

Thesis project: "Pixel, between aesthetic objet and artistic experiments".

ПРОЕКТ_ФАБРИКА – Proekt Fabrika, Moscow, Russia – 2010

Project: Код – Code

- Research about new technologies and reading codes on contemporary art.
- Project workshop "Media art, between reality and virtuality".

Newington Armory at Sydney Olympic Park, Sydney, Australia – 2007

Project: Sydney fade (for a digital ensemble)

- Research about the digital origin of the image (the pixel); and technology, perception, psychology and human limitations in relation to a digital image.
- Multimedia research about the city and the urban space.

New Pacific Studio, Mont Bruce, New Zealand – 2006

Project: In transit

- Research about the city into time & space; the perception and recognition of a space.
- Image-lab (Photography and Multimedia Project).

ESPACE SD, Beyrouth, Lebanon – 2004

Project : Beyrouth Utopie

- Research about the city into time & space.

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EDUCATIONAL WORK

A range of teaching and visiting lecturer experience across the world:

2012

« **Land art: from image to shape** », Correctional Centers, Rennes, France.

"**Vivre son collège autrement**", Collège Anne de Bretagne, Rennes, France.

"**Journée d'étude: Comment l'art déjoue les frontières invisibles**", Université Rennes 2 Haute Bretagne, France.

"**Comment les frontières (pas seulement les géographiques) et l'art urbain aident à co-créeer des solutions sociales?**", HUB Madrid, Spain.

"**Archi-chouette**", Guest artist to develop the 2011-2012 cultural policy around the theme: « City in movement », Maison de quartier du centre ville d'Argenteuil, France.

"**Itinerant Artist**", Programa artista en diálogo – Paramus, Galeria Nueveochenta, Bogota, Colombia.

2011

IN MEDI TERRANIUM, Videoconference with Cordoba (Argentina), Palermo (Italia), Madrid (Spain), Montevideo (Uruguay), Volos (Greece) and Paris (France).

"**Villes en vue**", Maison de quartier centre, Argenteuil, France.

2010

"**Media art: between reality and virtuality**", Proekt Fabrika, Moscow, Russia.

Design Festa Gallery, Tokyo, Japan.

2008

Museo de Arte Moderno de Bogotá, Colombia.

King Mongkutt's University, Bangkok, Thailand.

Alliance Française de Bangkok, Thailand.

XI Festival Iberoamericano de Teatro y Danza de Bogotá, Colombia.

2006

International Art Centre of Bangkok, Thailand.

Centro Colombo-Americano, Bogotá, Colombia.

2004

"**Demeure**", Le Grand Cordel, France.

Marina Kessler Gallery, Miami, United States.

PUBLICATIONS

Books

Cross Urban 2, by Klaus Fruchtnis & Cynthia Lawson Jaramillo, 2012, United States.

Of and In Cities, by Cynthia Lawson Jaramillo, 2010, United States.

Cross Urban 1, by Klaus Fruchtnis & Cynthia Lawson Jaramillo, 2009, United States.

Historia de la fotografía en Colombia 1950-2000, by Eduardo Serrano, 2006, Colombia.

Catalogues

Itinerant Cross Urban, by Klaus Fruchtnis & Cynthia Lawson, 2011, France.

KUIEP 2007, Catalogue, Konkuk University of Korea, 2007, Korea.

Art & Design Exhibition by International Art Centre, Alliance Française, 2006, Thailand.

ARTBO, Feria Internacional de Arte de Bogotá, Bogotá, Colombia.

49e Salon de Montrouge, Salon Européen des Jeunes Créateurs, e(co)print, 2004, France.

Diplômés 2004, École Nationale Supérieure des Beaux Arts de Paris, France.

KLAUS FRUCHTNIS, Faiseur d'images / Hacedor de imágenes, 2003, France.

COLLECTIONS

City of Argenteuil, France

Armory Gallery, Sydney Olympic Park, Sydney, Australia

Aratoi Museum, Masterton New Zealand

New Pacific Studio, Mount Bruce, New Zealand

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Centro Colombo-Americano, Bogota, Colombia

Direction of Cultural Affairs, Rennes, France

Private collections (France, Colombia, United States, Canada, Mexico, Thailand, Panama, Hong Kong, Japan and Brazil)

PRESS

Quest France Newspaper, March 29th 2012, France.

L'Argenteuillais, N. 121, November 9th 2011, France.

El Tiempo Newspaper, 2008, Colombia.

Revista Semana, Ed. N. 133, 2007, Colombia.

BK Magazine, No. 203, September 21st 2007, Thailand.

Bangkok Post / Outlook, September 26th 2007, Thailand.

Daily News, September 26th 2007, Thailand.

Online interview with Rubby Alvarez, 2007.

BK Magazine, March 3rd 2006, Thailand.

El Espectador Newspaper, June 28th 2004, Colombia.

Revue Les Acharnistes, 2004, France.

Quest France Newspaper, 2003, France.

Quest France Newspaper, November 12th 2001, France.