

## INTERVIEW BETWEEN KATHARINA FRITSCH AND JESSICA MORGAN

**JM:** What a year it has been. Sadly, we were supposed to open your exhibition in Athens at The Economou Collection space June 2020 but the impact of COVID-19 has delayed things by two years. All in all, of course this is a small price to pay given the terrible experiences others have had but I wonder if you can say a bit about how it has been for an artist during this time? I think many people imagine that you are just working away unaffected by the disruptions affecting most workplaces, but I know that this is not the case at all. How has this time affected your work?

**KF:** Honestly I was happy to have more time for my work, because I had to start for the show in Athens right after I had opened my exhibition in LA, which took a lot of work, because the first Hahn (a piece shown there) burnt down and the work had to be done twice. Now I am tired of the lock down we have but also afraid to get back to a life afterwards with even more pressure. Because there is nothing you can do besides work I started only working, that's a problem I have when the pictures in my head become too much and I want to do them all in this short time. Sculpture needs a lot of time, artists should have that, also to go new ways and try out things. Corona can be a chance to experience this and to change things.

**JM:** Without access to production facilities and your usual studio support have you been using other forms or means of making and planning for work? Is drawing and model making something you have been doing?

**KF:** Yes, I have only 4 assistants in my studio and we worked all the time, I do a lot by myself, but sometimes I have times when I am not in the studio and they work more. I do the pilot pieces and the colors and spraypaint and we build a lot of models before the real work starts.

**JM:** When we last met in winter 2019, you had a fully developed model of the exhibition- has your concept, approach, or design for it changed over the past 18 months?

**KF:** No, it is quite the same, with the less colorful rooms and the melancholic, cool "Stimmung" it fits well into the time.



Katharina Fritsch  
*Hahn und Podest / Cock and Pedestal*  
2013/2019  
Polyester, steel, paint  
147 3/4 x 78 3/4 x 78 3/4 inches  
375 x 200 x 200 cm  
Edition of 2, with AP

**JM:** Quite often you place old and new work in careful dialogue in your plans for a new display. Can you talk a bit a process of exhibition making?

**KF:** Very intuitive and fast, when I see exhibition rooms I have mostly very fast an association for what it can be. The pain starts in making it, having ideas is not the point—making things—that's the art!

**JM:** I know you have been thinking a lot about the context and location of the exhibition in Athens, Greece. Can you please tell us a bit about that?

**KF:** I am not a context Artist—I saw the photos, I imagine the atmosphere and it matches by chance to have some association to de Chirico, because I wanted to go back to some early works, it is something which I do not want to fit too much into words. De Chirico was born in Athens and in the early years, when I started making my work, I was a big fan of the atmosphere in his pictures and his texts.



THE GEORGE ECONOMOU COLLECTION  
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Katharina Fritsch, 1. *Zeitungsskizze* ("Auffindung des Leichnams eines weiblichen Passagiers in dem Salon des auf dem Vierwaldstätter See gescheiterten Dampfschiffes Brünig") / *Newspaper Illustration 1* ("Finding the Corpse of a Female Passenger in the Salon of the Steamship Brünig Wrecked on Lake Lucerne"), 2007. Oil-based ink and acrylic on plastic panel, 55 1/2 x 78 3/4 inches (141 x 200 cm). © Katharina Fritsch / VG Bild-Kunst, Bonn / Courtesy Matthew Marks Gallery