

Press release

Claus Richter - The Frankfurt Songbook

Opening: February 4, 2016, 7 pm
Exhibition: February 5 - April 10, 2016

We are delighted to present the exhibition „The Frankfurt Songbook“ by Claus Richter from February 5 - April 10, 2016 here at the production and exhibition platform basis. After graduating from the Hochschule für Gestaltung in Offenbach Richter moved from Frankfurt to Cologne. The show presents a comprehensive overview of the artworks which he created over the last decade in those two cities. The opening is on February 4, 2016 at 7 pm.

Fantasy worlds and their allegedly naïve potential for flight from reality are central to Claus Richter's practice of art. Installations, photographs, showcases, films, puppet shows, and performances come into play in his art as visually expressive devices that are treated on an equal footing with each other.

Dream worlds as expressions of a longing for wish fulfillment and of psychic desire are elemental constituents of our experience of the world. In his installation, he stages the idea of the Gesamtkunstwerk as a melancholic yearning or as an imagination, as a quest for aesthetic wholeness, as an urge to flee reality. And by overtaxing the viewer's senses and ostensibly affirming kitsch, his works succeed in rendering tangible the sensitive border between reality and imagination. The loss of the one becomes the evacuation of the other; imagination, without its opposite, reality, is meaningless. In this sense, without playing the two poles off against each other, Richter's art opts for a gentle disempowerment of the binary relation of these two realms of experience.

Dream worlds as expressions of a longing for wish fulfillment and of psychic desire are elemental constituents of our experience of the world. Richter stages our access to them as a lovingly ironic parody, as a quest for aesthetic wholeness, as an urge to flee reality. And by overtaxing the viewer's senses and ostensibly affirming kitsch, his works succeed in rendering tangible the sensitive border between reality and imagination. The loss of the one becomes the evacuation of the other; imagination, without its opposite, reality, is meaningless. In this sense, without playing the two poles off against each other, Richter's art opts for a gentle disempowerment of the binary relation of these two realms of experience.

Kindly supported by:

