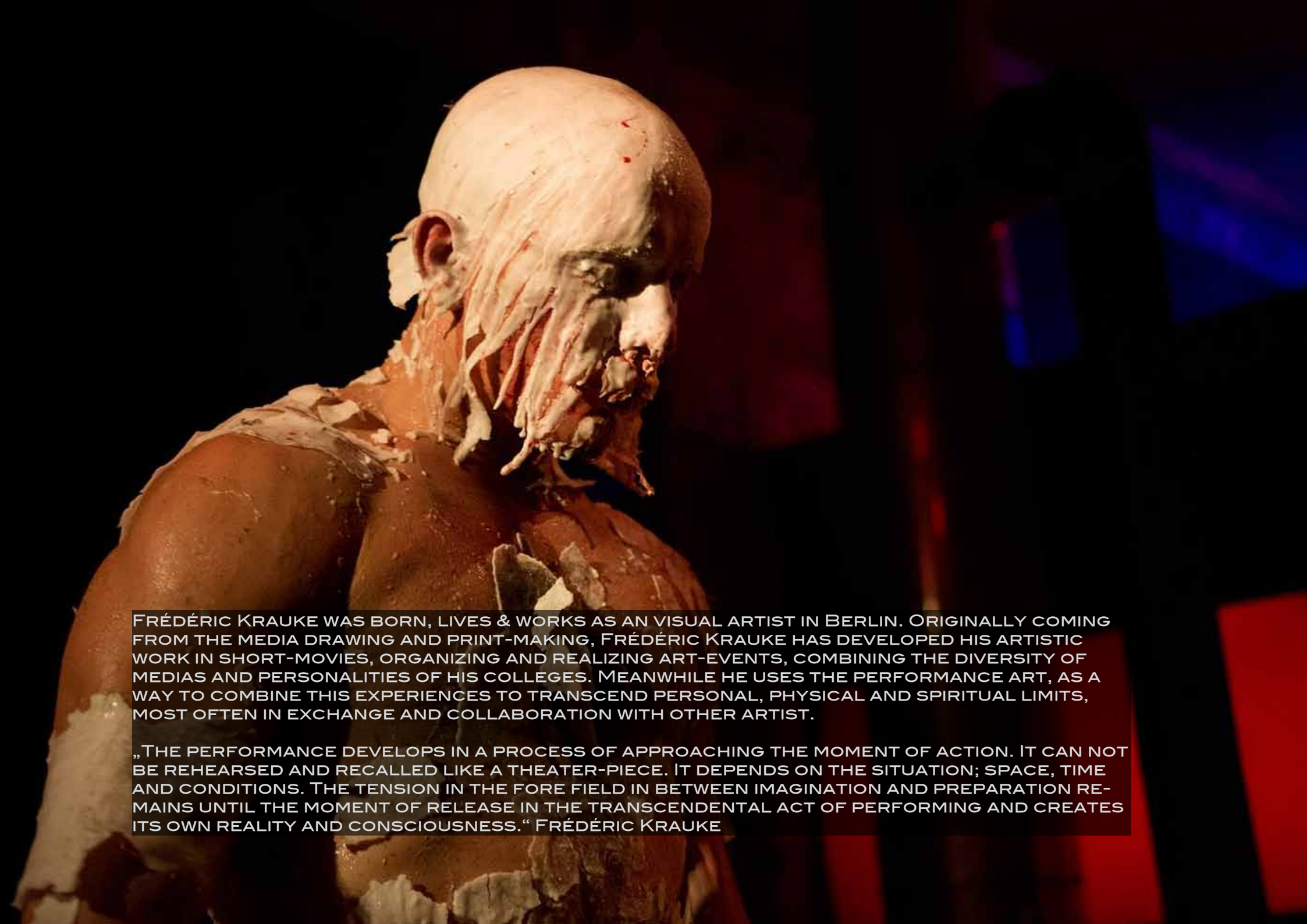




FRÉDÉRIC KRAUKE

PERFORMANCES - SELECTION - 2011 / 2015



FRÉDÉRIC KRAUKE WAS BORN, LIVES & WORKS AS AN VISUAL ARTIST IN BERLIN. ORIGINALLY COMING FROM THE MEDIA DRAWING AND PRINT-MAKING, FRÉDÉRIC KRAUKE HAS DEVELOPED HIS ARTISTIC WORK IN SHORT-MOVIES, ORGANIZING AND REALIZING ART-EVENTS, COMBINING THE DIVERSITY OF MEDIAS AND PERSONALITIES OF HIS COLLEGES. MEANWHILE HE USES THE PERFORMANCE ART, AS A WAY TO COMBINE THIS EXPERIENCES TO TRANSCEND PERSONAL, PHYSICAL AND SPIRITUAL LIMITS, MOST OFTEN IN EXCHANGE AND COLLABORATION WITH OTHER ARTIST.

„THE PERFORMANCE DEVELOPS IN A PROCESS OF APPROACHING THE MOMENT OF ACTION. IT CAN NOT BE REHEARSED AND RECALLED LIKE A THEATER-PIECE. IT DEPENDS ON THE SITUATION; SPACE, TIME AND CONDITIONS. THE TENSION IN THE FORE FIELD IN BETWEEN IMAGINATION AND PREPARATION REMAINS UNTIL THE MOMENT OF RELEASE IN THE TRANSCENDENTAL ACT OF PERFORMING AND CREATES ITS OWN REALITY AND CONSCIOUSNESS.“ FRÉDÉRIC KRAUKE



© - 2015 - FRÉDÉRIC KRAUKE & PHOTOGRAPHERS - ALL RIGHTS RESERVED
WWW.FREDERIC-KRAUKE.COM
NEUE BAHNHOFSTR. 1, 10245 BERLIN
T +49 (0)177 / 873 68 74 – FREDERIC.KRAUKE@GMAIL.COM

PHOTO FRONT & REAR BY GÜNTHER SCHÄFER - LAY OUT BY FRÉDÉRIC KRAUKE





COCOON

INTERNATIONAL PERFORMANCE FESTIVAL HUNGER, BERLIN, LICHTENBERG
05.2011
PHOTO BY LUZ SCHERWINSKY

COCOON

GEGENÜBER-



GEGENÜBER-SELBST

COLLECTION SIEPERMANN, WUPPERTAL, GERMANY

10.2011

PHOTO BY ALEXANDER KORETSKY

SELBST







IM-MER-DIES-JEN-SEITS

INTERNATIONAL PERFORMANCE FESTIVAL ESCAPE, THEATERKAPELLE, BERLIN, FRIEDRICHSHAIN

05.2012

PHOTO BY ALEXANDER KORESTKY



WATERBORDING

NAHERHOLUNGSSTERNCHEN, BERLIN, MITTE

06.2012

PHOTO BY YANNICK KRAUKE







B L A S T

BUTCHER'S BLAST

WITH MATHEU SYLVESTRE
„ÜNGEMÜTLICH“, SHIFT, BERLIN, MITTE
06.2013

PHOTO BY JULIÁN RONCAL



SURVIVORS, LÖWENPALAIS, BERLIN, GRUNEWALD, 07.2014, PHOTO BY JULIÁN RONCAL

FEAR-BAG

BLO-ATELIERS, BERLIN, LICHTENBERG

11.2013

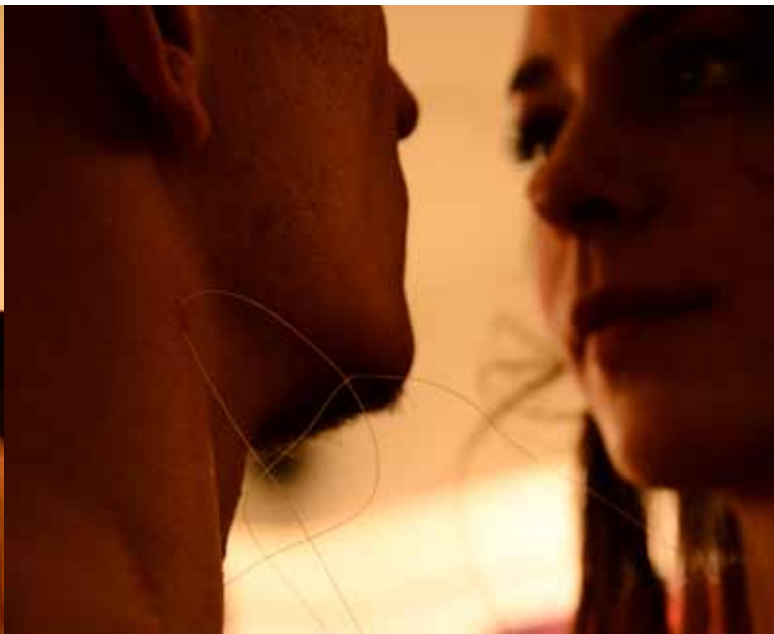
PHOTO BY JULIÀ RONCAL





INTERDEPENDENT

WITH SINA VAN PAN
PROJEKTKINO OST, BERLIN, MITTE
11.2013
PHOTO BY JULIÀN RONCAL









GIVEN AWAY

JEJU-ISLAND, SOUTH KOREA
12.2013

PHOTO BY NABI NARA & HAE RANG







ARCHAEOPTERYX

SURVIVIORS
LÖWENPALAIS, BERLIN, GRUNEWALD

02.2014

PHOTO BY JULIÀN RONCAL



DIE PERFORMANCE „ARCHAEOPTERYX“

THEMATISIERT DIE BEWUSSTSEINSZUSTÄNDE VON DRUCK, ENGE, OHNMACHT, ANGST UND EMPATHIE. IN EINER GLOBALEN WELT MIT IHRER ERSCHRECKENDEN DEMOGRAFISCHEN ENTWICKLUNG ENTSTEHT EINE BEDROHUNG:

„WENN NUR WENIG RAUM FÜR VIELE BLEIBT, WENN NÄHE INTERAKTION PROVOZIERT, WENN DER WUNSCH DES EINEN DEN DES ANDEREN VERDRÄNGT, DANN KÖNNTE ES UNGEMÜTLICH WERDEN.“ SINNBILDICH VERKÖRPERT ER IN SEINER PERFORMANCE

„ARCHAEOPTERYX“ DEN **URVOGEL**, DER ALS FOSSILE ÜBERGANGSFORM ZWISCHEN EINEM GEFEDERTEN REPTIL/SAURIER UND DEM MODERNEN VOGEL GILT UND SOWOHL MERKMALE DER ALTEN UND DER NEUEN GATTUNG TRÄGT. NACH MILLIONEN JAHREN DER EVOLUTION SUCHT DIE ZIVILISATION NACH SEINER ÜBERZEUGUNG HEUTE EINEN NEUEN ARCHAEOPTERYX, EINE NEUE ÜBERGANGSFORM, UM AUF DEM ENG GEWORDENEN PLANETEN ÜBERLEBEN ZU KÖNNEN.

FRÉDÉRIC KRAUKE & DR. HANS-JOACHIM PETERSEN, BERLIN







BUTCHER III

WITH MATHIEU SYLVESTRE
EL PATIO DE MARTÍN DE LOS HEROS, MADRID, ESPANIA
05.2014

PHOTO BY TAJE TROSS





HEART-BRACK

WITH MARC BRUNIER MESTAS
RIOM, FRANCE

05.2014

PHOTO BY TAJE TROSS



NON GRATATA





DIVERSE UNIVERSE 2014

CLERMONT-FERRAND, FRANCE

05.2014

PHOTO BY NON GRATA











DIVERSE UNIVERSE 2014

MADRID, ESPANIA

05.2014

PHOTO BY NON GRATA





G R E

FEED



GREED

FIESERE MIESE,
BERLIN, MITTE
07.2014
PHOTO BY JULIAN RONCAL



THOSE DAYS OUR MODERN SOCIETIES ARE HIGHLY MARKED BY THE IDEAS AND RULES OF LIBERALIZED, UNCONTROLLED, CAPITALISTIC ECONOMIC PRINCIPALS, THE BELIEVE IN A CONSTANTLY INCREASING GROW OF PRODUCTION, SOURCES, GOODS, CONSUMPTION AND SATISFACTION FOR EVERYONE. WE ARE TOLD BY MEDIA AND TAUGHT BY EDUCATION AND PROPAGANDA, THAT THIS IS THE TRUTH AND INDICATES A LIVING AS A SOPHISTICATED POPULATION. THE CONSTANT INCREASE COULD BE POSSIBLE FOR EVERYONE, LAST NEVER-ENDING AND MEANS THE SAKE FOR

ETERNITY. EVERYTHING THAT WOULD QUESTION OR NEGATE THIS NEW "HOLY-ROLES-OF-EXSITENCE" IS YESTERDAY, IS ROTTEN, UNCIVILIZED, WRONG, EVIL.

THIS NEW LAWS, WERE PUT IN THE MIND OF THE POWERFUL ONES WORLD-WIDE IN THE 20TH CENTURIES BY A ELITE FOR ELITES AND NOT FOR THE GOOD OF THE WORLD POPULATION. TODAY WE SEE THE DISASTER, THE PRE-AKOCALYTIC

SUFFERING, THE IRREPARABLY DAMAGE OF CULTURE AND LIFE THAT THOSE LIES HAVE CAUSED. ITS CONCEPTS ARE UN- NATURAL, SINCE LIVE ALWAYS PROCEEDS IN CYCLES AND WAVES, NOT IN AN ENDLESS INCREASING DIAGONAL.

COMBINED WITH THE MANIPULATION OF THE PEOPLE BY MEDIA TO SEEK SATISFACTION IN ENDLESS CONSUMPTION TO INCREASE THE DESIRE FOR HAVING EVERYTHING, EVERY TIME AND EVERYWHERE LEADS TO A MADNESS OF **GREED**. HUMAN KIND HAS LET A MINORITY, THAT ARE IN CHARGE OF ECONOMIC AND POLITICAL POWER, BECOME OUR NEW GODS. FINALLY IN THE NEXT YEARS, THEY WILL HAVE CORRUPTED, DECREASED AND WIPE OUT THE LAST REPRESENTATIVES OF A TIME OF OTHER THINKING AND BEHAVIOR, THAT HAVE LASTED FOR THOUSANDS AND THOUSANDS OF YEARS ON THIS

PLANET AND ARE THE ORIGINAL HOLDER OF THE RESOURCES. THE REST, THE MAJORITY OF THE SO WELL CIVILIZED

HUMAN BEING, HAS BECOME THE NEW GLOBAL-PRODUCTIONS-SLAVES OR THE BLINDCONSUMPTION-WHORES. MOST OF HUMANS OF THE 21TH CENTURIE WILL FIND HIMSELF IN UNWILLING SUFFERING OR IN A SELF-CHOSEN, PAINFUL CATHARSIS. THE HISTORY OF HUMAN IS WRITTEN IN BLOOD AND HAS REACH HIS CLIMAX SOON.

LET'S PUT HOPE IN THE RENEWAL BRINGING POWER OF THE FIRE.





GREED IS CONCEPTED BY FRÉDÉRIC KRAUKE WITH THE COOPERATION OF MÉLODIE DUCHESENE AND THE NOISE OF MATHIEU SYLVESTER.

IT HAS TAKEN PLACE ON THE 15TH OF APRIL 2015 IN THE ART HALL OF TALLINN, ESTONIA, DURING THE DIVERSE UNIVERSE FESTIVAL 2015.

PHOTO BY MATS OUN







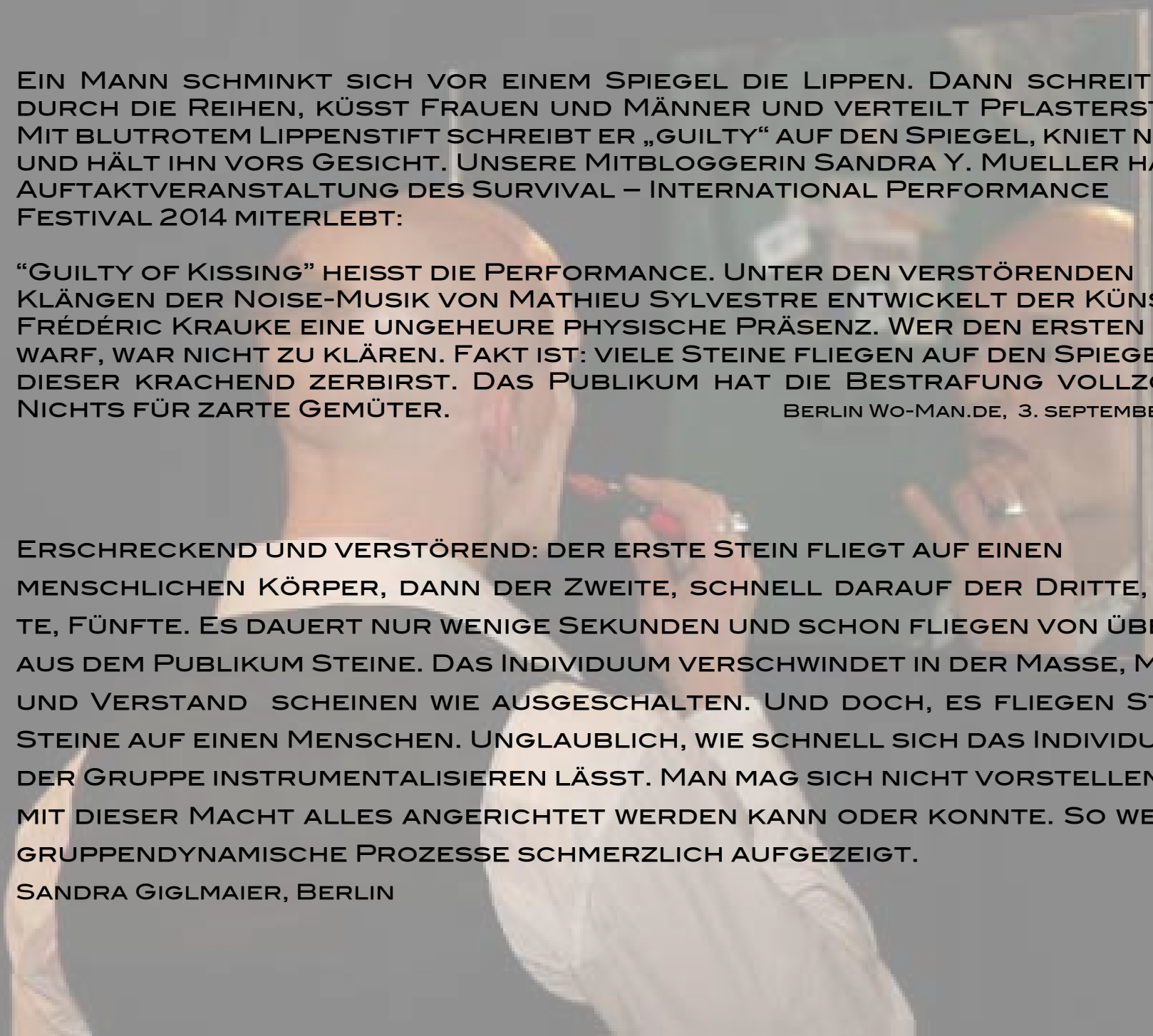
GUILTY OF KISSING

NORDBECKEN, KAHRSRUHE, GERMANY

07.2014

PHOTO BY TOBIAS KRAFT



A person is seen from the back, applying lipstick to their lips while looking into a mirror. The scene is dimly lit, with the primary light source coming from the mirror, creating a reflection of the person's face. The person is wearing a light-colored, possibly white, long-sleeved shirt. The background is dark and out of focus.

EIN MANN SCHMINKT SICH VOR EINEM SPIEGEL DIE LIPPEN. DANN SCHREITET ER DURCH DIE REIHEN, KÜSST FRAUEN UND MÄNNER UND VERTEILT PFLASTERSTEINE. MIT BLUTROTEM LIPPENSTIFT SCHREIBT ER „GUILTY“ AUF DEN SPIEGEL, KNIET NIEDER UND HÄLT IHN VORS GESICHT. UNSERE MITBLOGGERIN SANDRA Y. MUELLER HAT DIE AUFTAKTVERANSTALTUNG DES SURVIVAL – INTERNATIONAL PERFORMANCE FESTIVAL 2014 MITERLEBT:

“GUILTY OF KISSING” HEISST DIE PERFORMANCE. UNTER DEN VERSTÖRENDE KLANGEN DER NOISE-MUSIK VON MATHIEU SYLVESTRE ENTWICKELT DER KÜNSTLER FRÉDÉRIC KRAUKE EINE UNGEHEURE PHYSISCHE PRÄSENZ. WER DEN ERSTEN STEIN WARF, WAR NICHT ZU KLÄREN. FAKT IST: VIELE STEINE FLIEGEN AUF DEN SPIEGEL, BIS DIESER KRACHEND ZERBIRST. DAS PUBLIKUM HAT DIE BESTRAFUNG VOLLZOGEN. NICHTS FÜR ZARTE GEMÜTER.

BERLIN WO-MAN.DE, 3. SEPTEMBER, 2014

ERSCHRECKEND UND VERSTÖRENDE: DER ERSTE STEIN FLIEGT AUF EINEN MENSCHLICHEN KÖRPER, DANN DER ZWEITE, SCHNELL DARAUF DER DRITTE, VIERTE, FÜNFTE. ES DAUERT NUR WENIGE SEKUNDEN UND SCHON FLIEGEN VON ÜBERALL AUS DEM PUBLIKUM STEINE. DAS INDIVIDUUM VERSCHWINDET IN DER MASSE, MORAL UND VERSTAND SCHEINEN WIE AUSGESCHALTEN. UND DOCH, ES FLIEGEN STEINE. STEINE AUF EINEN MENSCHEN. UNGLAUBLICH, WIE SCHNELL SICH DAS INDIVIDUUM IN DER GRUPPE INSTRUMENTALISIEREN LÄSST. MAN MAG SICH NICHT VORSTELLEN, WAS MIT DIESER MACHT ALLES ANGERICHTET WERDEN KANN ODER KONNTE. SO WERDEN GRUPPENDYNAMISCHE PROZESSE SCHMERZLICH AUFGEZEIGT.

SANDRA GIGLMAIER, BERLIN



OUT



OUT OF CIRCUIT

OLO BIANCO, MAGDEBURG

10.2014

PHOTO BY LUZ SCHERWINSKY





I HAVEN'T FORGOTTEN THE FEELING OF PARALYSIS IN MY HAND WHEN FREDERIC HAD FIXED THE KNIFE WITH STRING AND TAPE TO IT. MY HAND COULD NOT BE FREED WITHOUT HELP. DURING HIS PERFORMANCE YOU SAID TO ME: "BUT YOU MAKE IT DIFFICULT FOR HIM!" BUT IT WAS NOT EASY FOR ME TO SIT OR AS COMFORTABLY AND AS LONG AS POSSIBLE WITH THIS STIFF HAND, AND WHEN STANDING TO HAVE TO BE FREDERIK'S LIGHTING ASSISTANT AND HOLD THE LIGHTS WITH MY OTHER HAND! TO GET OUT OF THAT ROLE BOTH OF SPECTATOR AND PARTICIPANT WOULD ONLY HAVE BEEN POSSIBLE IF SOMEONE HAD CUT THE STRING. I BELIEVE I DID TELL YOU THAT I HAD TO THINK OF FILIA DEN HOLLAENDER.

CHRISTA FRONTZECK



MELTING POINT

WITH TIZO ALL

ANOTHERSIDEWALK

STUDIO,

BERLIN,

2015

PHOTO BY

JULIAN

RONCAL





DAS ERFAHREN DER WELT STEHT SEIT BEGINN DER GESAMTEN REISE DES MENSCHLICHEN PROJEKTES ZUR DEBATTE. DIE GEBURT ALLER RELIGIONEN BASIERT AUF DER ERFAHRUNG EINES ORTES, EINER UMGEBUNG, IMPOSANT UND BEÄNGSTIGEND ZUGLEICH, IN DER WIR LEBEN UND STERBEN, OHNE ZU WISSEN, OB DIESES SPIEL DER MATERIE SINNVOLL ODER EINFACH NUR IST.

IM MOMENT SCHEINT ES, DASS UNSERE UNTERSUCHUNGEN UND UNSERE ÜBERLEGUNGEN ZU DIESE GROSSEN FRAGEN NOCH KEINE, FÜR UNS ALLE GÜLTIGE UND BEFRIEDIGENDE ANTWORTEN GEBRACHT HABEN.

UNTER GEBRAUCH DER GESETZE EINES EINZIG GÜLTIGEN GOTTES, WURDEN TAUSENDE LITER BLUT IN SEINEM NAMEN VERGOSSEN.

„SETSAME BEKENNTNIS, DENN WENN JEDER BEHAUPTET DER EINZIGE ZU SEIN, WELCHER IST DANN DER WAHRE?“

DER „MONOTECHNISME“ ALS NEOLOGISMUS ZEIGT UNS EINE TECHNIK, BEI DER ANWENDUNG EINES HÖHEREN GESETZES, GESCHRIEBEN UND GESPROCHEN IN MENSCHLICHEM WORTE?!, WER WÜRDEN UNSER LEBEN KONTROLLIEREN UND UNS EINEN POST-MORTEM ORT GEBEN UND UNSEREM LEBEN SEINE BEDEUTUNG, WELCHES, JA, EINZIGARTIG IST, ALS AUCH UNERSETZLICH?

MONOTEC

DIESE AKTION HAT EINZIG DEN ANSPRUCH, IM RESPEKT FÜR DEN GLAUBEN DES ANDEREN DAS BEWUSSTSEIN FÜR DIE TATSACHE ZU SCHÄRFEN, DASS NIEMAND DAS RECHT HAT, UNS EIN JENSEITS ZU VERKAUFEN, VON DEM LEIDER NOCH KEIN DENKENDES WESEN ZURÜCK GEKEHRTE.

FÜR DEN MONTH OF PERFORMANCE ART IN BERLIN, ZEIGEN DIE MULTIDISZIPLINÄRE KÜNSTLER FRÉDÉRIC KRAUKE UND ANTOINE CHIPRIANA ERNEUT IHRE NUNMEHR MODIFIZIERTE ART AKTION MONOTECHNISME. ZUM ERSTENMAL WURDE DIESE IM MAI DIESEN JAHRES IN PARIS ENTWICKELT, INSPIRIERT DURCH DAS GEFÜHL DER STEIGENDEN ANGST IN DEN VERSCHIEDENEN HAUPTSTÄDTEN DER WELT, BEDINGT DURCH DIE JÜNGSTEN, BLUTIGEN UND MEDIALISIERTEN EREIGNISSE. IN DIESER KONSTRUKTION SUCHEN SIE, DURCH DIE KUNST UND PHANTASIE ALS UTOPISCHE WERKZEUGE DIE HOFFNUNG AUF SCHAFFUNG EINER FREIEN UND KRITISCHEN GESELLSCHAFT ZU SCHÜREN, IN DER DIESE TRÜMPFE DIE GRUNDWERTE DER INTELLIGENZ BILDEN.

THE EXPERIENCE OF THE WORLD HAS ALWAYS BEEN UNDER DEBATE THROUGHOUT THE JOURNEY OF THE HUMAN PROJECT. BIRTH OF ALL RELIGIONS COME FROM A PLACE EXPERIENCE, A ENVIRONMENT, IMPOSING AND SCARY AT THE SAME TIME, IN WHICH WE LIVE AND DIE WITHOUT KNOWING IF THIS PLAY OF MATERIAL MAKES SENSE, OR SIMPLY IS IT.

FOR NOW, IT SEEMS THAT OUR INVESTIGATIONS AND OUR ANSWERS TO THESE BIG QUESTIONS HAVE NOT RECEIVED YET, FOR ALL OF US, A FULLY SATISFACTORY ANSWER.

USING THE LAWS OF A SINGLE GOD, THOUSANDS OF LITERS OF BLOOD WAS SHED IN HIS NAME.

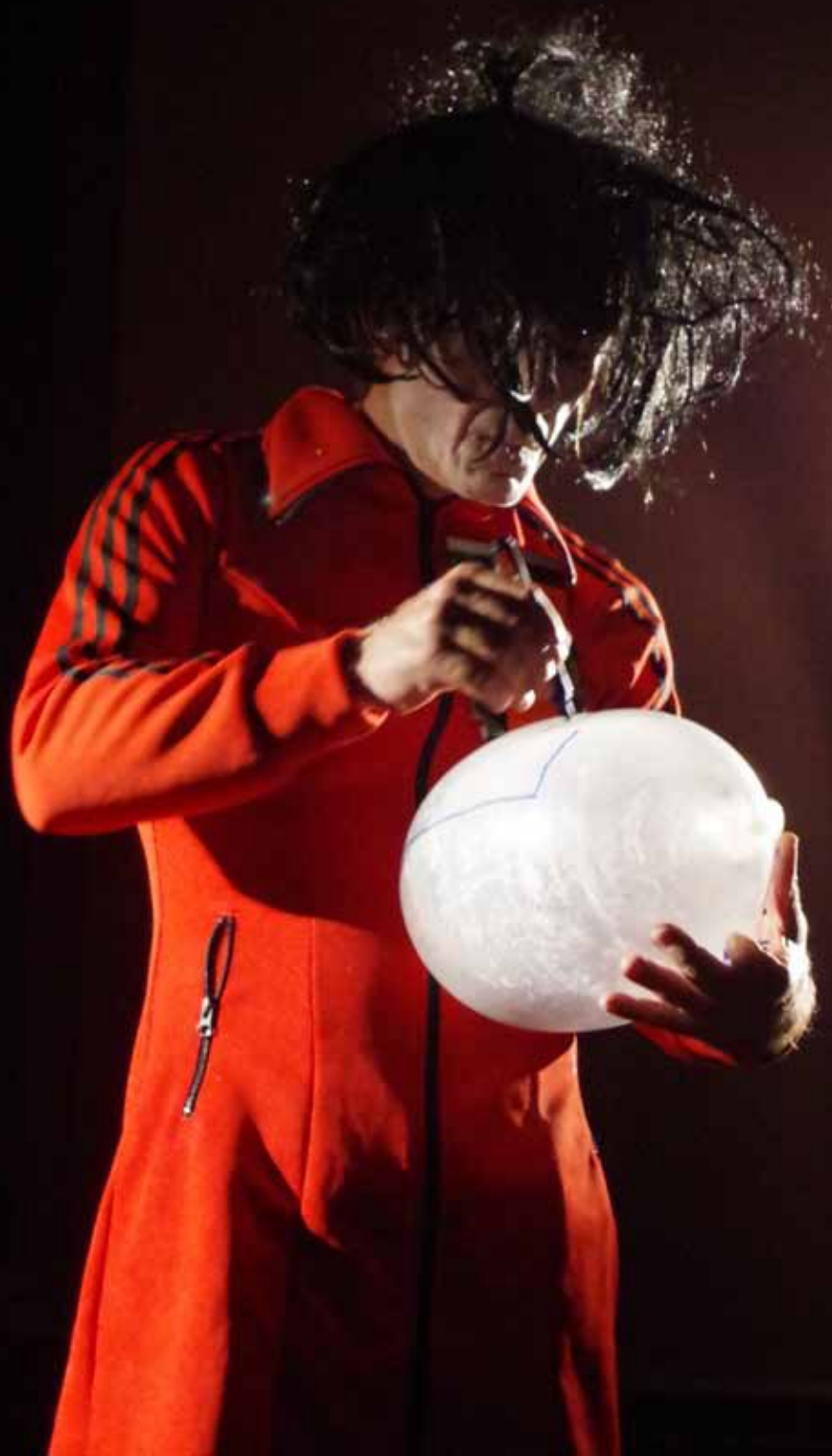
„STRANGE DESIGNATION BECAUSE IF EACH ONE IS UNIQUE, WHICH IS THE TRUE ONE !.“

THE „MONOTECHNISME“ AS NEOLOGISM INDICATES A TECHNIQUE IN THE APPLICATION OF A HIGHER LAW, WRITTEN AND SPOKEN IN HUMAN WORDS?!, WHICH WOULD CONTROL OUR LIVES AND GIVE US A POST MORTEM LOCATION AND A MEANING TO OUR LIFE SO UNIQUE BUT ALSO IRREPLACEABLE.

HN ISME

THIS ACTION ONLY HAS AS CLAIM, IN ACCORDANCE WITH THE BELIEFS OF THE OTHERS, TO MOVE AWARENESS OF THE FACT THAT NO ONE HAS THE RIGHT TO SELL US ONE BEYOND FROM WHICH, UNFORTUNATELY, NO THINKING BEING HAS YET RETURNED.

FOR THE MONTH OF PERFORMANCE ART IN BERLIN, THE MULTIDISCIPLINARY ARTIST FRÉDÉRIC KRAUKE AND ANTOINE CHIPRIANA SHOW AGAIN THE NOW MODIFIED ART ACTION MONOTECHNISME. FOR THE FIRST TIME THIS HAS BEEN DEVELOPED IN MAY THIS YEAR IN PARIS, INSPIRED BY THE INCREASE IN THE SENSE OF FEAR IN VARIOUS WORLD CAPITALS DUE TO THE RECENT BLOODY, HIGH-PROFILE EVENTS. IN THIS WORK, NEWLY CONSTRUCTED, THEY SEEK TO BRING HOPE THROUGH ART AND IMAGINATION; UTOPIAN TOOLS FOR THE CREATION OF A FREE AND CRITIC SOCIETY IN WHICH THESE ASSETS ARE THE BASIC VALUES OF INTELLIGENCE.





MONTECHNISME IS CONCEPTED BY FRÉDÉRIC KRAUKE IN COOPERATION WITH ANTOINE CHIPRIANA AS KRAU-CHIP

SOUND BY LARS COSBY, SOMA GALERY, BERLIN , KREUZBERG, 05.2015

PHOTO BY UWE GERO



PHOTO BY GÜNTHER SCHÄFER







HI FREDERIC, THANK YOU FOR YOUR PERFORMANCE LAST NIGHT. WE SAID ON THE WAY HOME THAT WAS THE MOST INTENSE LIVE ART PIECE WE'D EVER SEEN. I WAS CONCERNED FOR YOUR HEALTH OF COURSE, BUT I KNOW THIS IS YOUR WORK, TO PUT THE BODY IN THESE EXTREME SITUATIONS. IT SEEMED LIKE A RITUAL SACRIFICE. BUT I WAS GROUNDED BY THE FACT THAT YOU WALKED AWAY IN THE END, ALTHOUGH A BIT WOBBLY, I WAS SURE YOU WOULD BE ABLE TO RECOVER WITH SOME TENDER CAREFUL ACTIONS IN YOUR OWN PRIVATE SPHERE. I AM WISHING YOU ALL THE BEST IN FUTURE, IF WE DON'T MEET AGAIN. I AM VERY GLAD TO HAVE MET YOU... AND TO SEE HOW HAPPY AND SMILEY AND LOVELY YOU ARE OUTSIDE OF THIS BRUTAL WORK... JUST KNOWING YOU IN ANOTHER CONTEXT MADE ME REALISE THAT YOU ARE ALSO FEEDING YOUR SOUL SOMEHOW WITH THIS WORK, THAT IS NOT ENTIRELY DESTRUCTIVE AS I MIGHT'VE THOUGHT IF I HADN'T MET YOU BEFORE. I DON'T KNOW IF THIS MAKES SENSE TO YOU. BUT I ADMIRE YOU FOR FOLLOWING YOUR IMAGES AND DESIRES AND INTUITION INTO THESE DANGEROUS PLACES... OKAY BYE FOR NOW. I CAN'T STOP WRITING HERE APPARENTLY XO

