

KARSTEN FÖDINGER – SELECTED WORKS
2009 – 2019



PILLIER ERRATIQUE, 2019

**galvanized steel, steel cables, stones rocks and earth from the site, vegetation
overgrowing the structure**

permanently installed

200 x 350 x 200 cm

installation view:

Sculpture Park Verbier 3-D Foundation

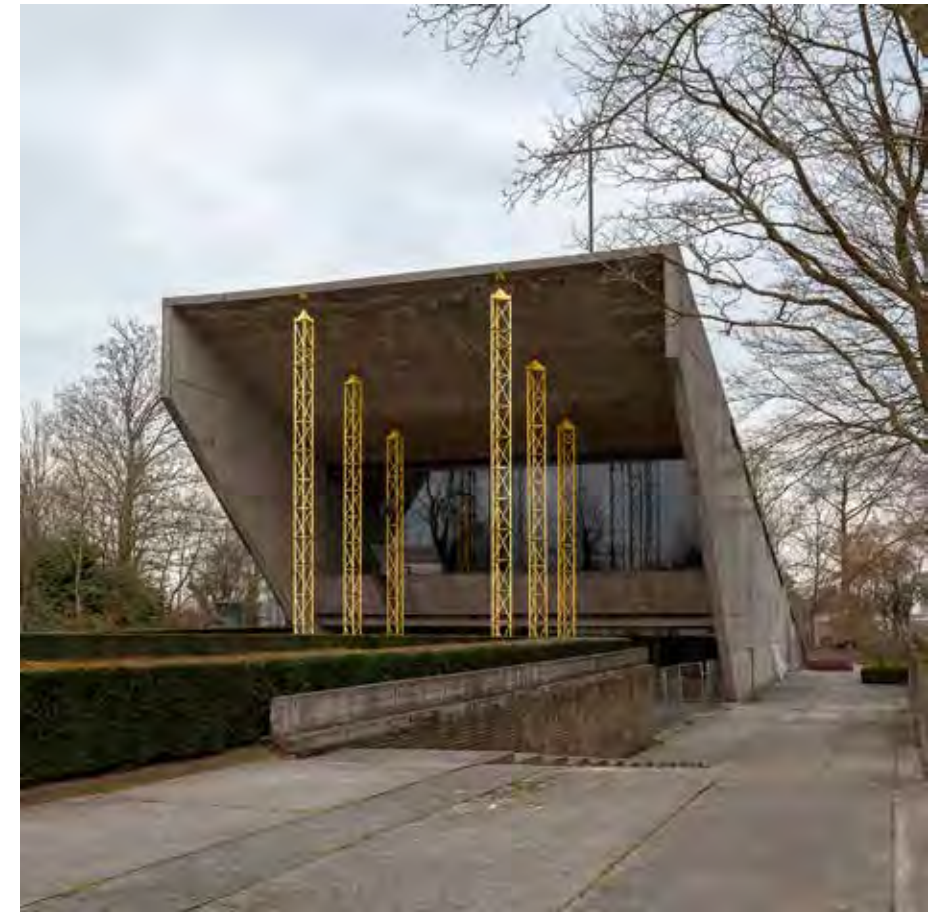


UNTITLED, 2018

fine art print on baryte paper

12 × 12 cm

Part of the photo series of support structures, ongoing since 2008





ÜBERGANGSOBJEKT OHLERFELD, 2018
concrete molding taken form the parents' garden, earth, wood
ca 300 x 250 x 350 cm

installation view:
Geroplastik, solo show at MMIII Kunstverein Mönchengladbach (D)



ÜBERGANGSOBJEKT OHLERFELD, 2018
concrete molding taken form my parents' garden, earth, wood
ca 300 x 250 x 350 cm

installation view:
Geroplastik, solo show at MMIII Kunstverein Mönchengladbach (D)





UNTITLED, 2009

washbasin fragments, found in the water tower of Holz shortly before its
demolishing for the open pit coal mine Garzweiler

installation view:

Geroplastik, solo show at MMIII Kunstverein Mönchengladbach (D)

UNTERACHMANN III, 2018

reinforced concrete, wood
ca 460 × 210 × 35 cm

installation view:

Geroplastik, solo show at MMIII Kunstverein Mönchengladbach (D)



KLINKER DF OHLERFELD, 2018
177 adobe bricks, made from the excavation from the parents'
garden
ca 24 x 11,5 x 52 cm each

installation view:
Geroplastik, solo show at MMIII Kunstverein Mönchengladbach (D)





GRAUE ENERGIE

Solo show at Archizoom, EPFL, Lausanne (CH)
23. September – 25. November, 2017

installation view: Graue Energie, Archizoom EPFL, Lausanne





RECIPROCITY, 2018
concrete columns, metal props

installation view: Graue Energie, Archizoom EPFL, Lausanne



**PREPARATIONS FOR A PILAR SEGMENT
OF 190 CM TO BE REPLACED, 2018**
tree trunks, wooden wedges, pencil markings

installation view: Graue Energie, Archizoom EPFL, Lausanne

UNTERACHMANN II, 2016
formwork panels, concrete
250 x 325 x 100 cm

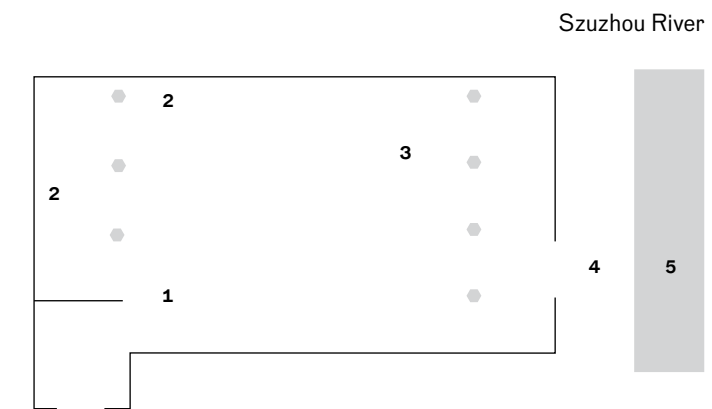
installation view: Béton, Kunsthalle Wien, Vienna (AT)

Group show with Kasper Akhøj, Heba Amin, Monica Bonvicini, Mark Boyle, Andreas Bunte, Tom Burr, Thomas Demand, Werner Feiersinger, Karsten Föding, Cyprien Gaillard, Isa Genzken, Liam Gillick, Annette Kelm, Hubert Kiecol, Jakob Kolding, Miki Kratsman, Susanne Kriemann, David Maljković, Jumana Manna, Ingrid Martens, Isa Melsheimer, Olaf Metzel, Maximilian Pramatarov, Heidi Specker, Ron Terada, Tercerunquinto, Sofie Thorsen, Klaus Weber, Tobias Zielony



CRITICAL MASS 诸物终将分离

solo show at Antenna Space, Shanghai
December 12th, 2015 – January 29th, 2016



1
FLUVIAL YINGBI, 2015
earth, steel
600 x 203 x 246 cm

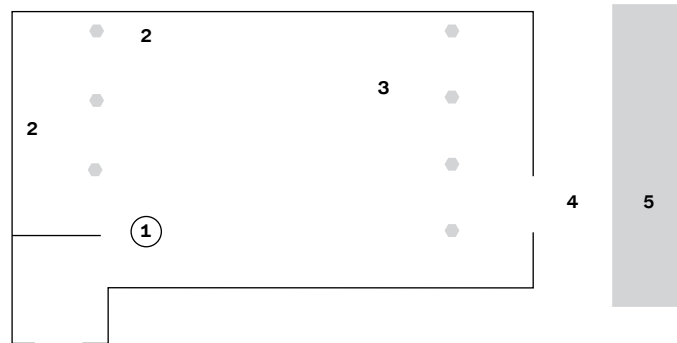
2
CRITICAL MASS
photo series, fine art print on baryte paper
75.3 x 61.7 cm frame size

3
CRITICAL MASS (INERTIA'S BASIN)
concrete, earth, steel, wood
220 x 220 x 130 cm

4
LURELEĪ
wood
220 x 220 x 130 cm

5
PILE DWELLING FOR LURELEĪ
buoy, steel tube formwork for concrete column
220 x 220 x 130 cm

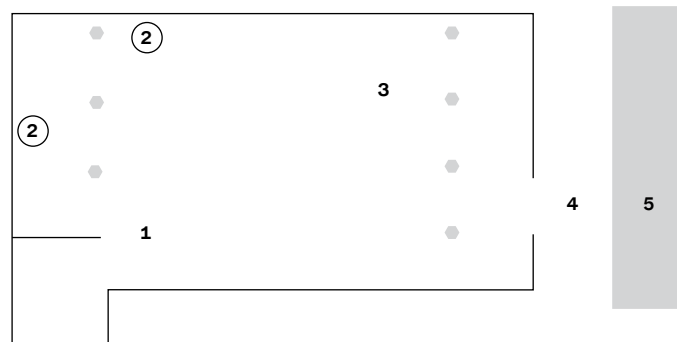
Szuzhou River



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FLUVIAL YINGBI, 2015
earth, steel
600 x 203 x 246 cm



Szuzhou River



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CRITICAL MASS
photo series, fine art print on baryte paper
75.3 x 61.7 cm frame size



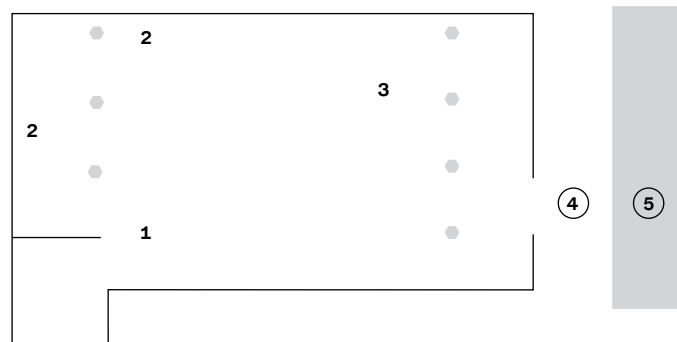
Szuzhou River



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CRITICAL MASS (INERTIA'S BASIN)
concrete, earth, steel, wood
220 x 220 x 130 cm



Szuzhou River



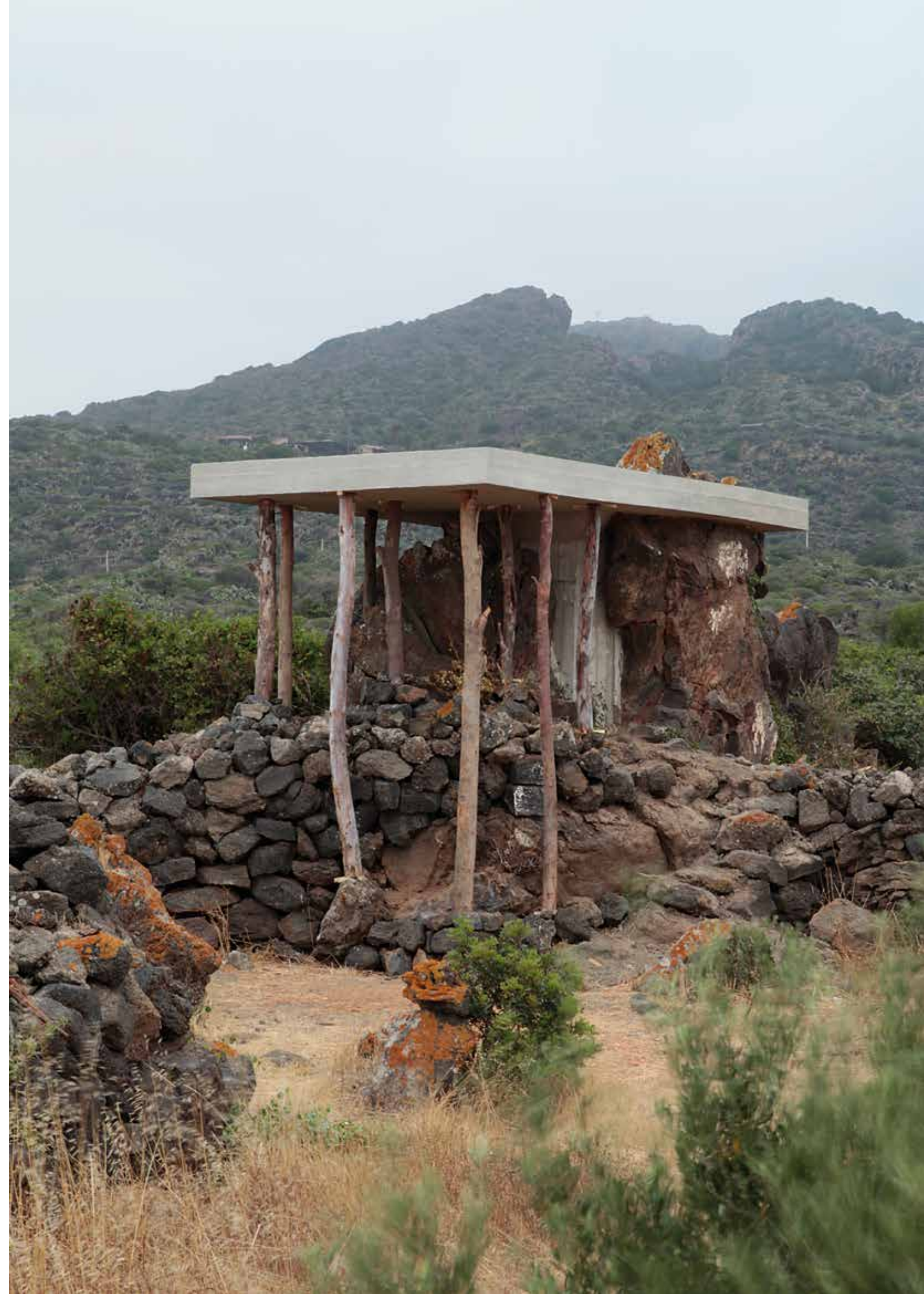
4
LURELEĪ
wood
220 x 220 x 130 cm

5
PILE DWELLING FOR LURELEĪ
buoy, steel tube formwork for concrete column
220 x 220 x 130 cm



[BINT AL-ARYĀH], 2015
concrete, cypresse logs, wood wedges, lava rocks
500 x 500 x 270 cm

installation view:
private collection, Pantelleria, Sicily, (IT)





WISDOMS ACROSS
THE GREAT OCEAN
WITH WHICH
THE CONSERVATION
AREA IS

DOMESTIC WILDCARDS, ABC – ART BERLIN CONTEMPORARY 2014

installation view:
abc –Art Berlin Contemporary 2014, Berlin (D)



UNTITLED, 2013
reinforced concrete, 7 trees
300 x 400 x 700 cm

installation view:
private collection, La Vallée, Basse-Normandie, (FR)





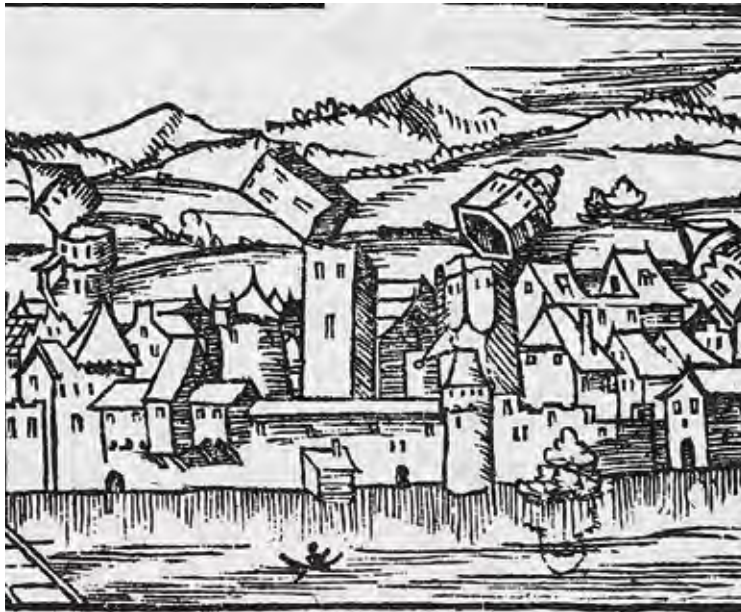


fig. 1: "Das Erdbeben von 1356", 1588, Cosmographia of Sebastian Münster



fig. 2: "Das Erdbeben in Basel, 10. Oktober 1356", 19th century, Karl Jauslin

ART BASEL STATEMENTS 2012 DEFENSIVE REINFORCEMENT (DIN 4149)

Karsten Födinger's site-specific works respond to the elementary conditions of architecture. He investigates structural systems and static principles but also the conceptual context of a place.

In his structures, opposing movements come together at a standstill. In this way he tests the perception of architecture, seeing it as a moment of calm in the ongoing contest between stability and fragility. In the process the artist continually strives for the greatest possible simplicity and returns to the materials and structures that the architecture itself, and its context, provide him. Födinger hence acts as a kind of catalyst on the tension between the space and the materials that he brings to it in order to unite the two in a greater whole.

For Art |43| Statements Karsten Födinger is developing a site-specific sculptural work that picks up on both the temporary, provisional fair architecture and the geological context of the city of Basel. Basel, lying on the Upper Rhine Graben, belongs to the 10 cities with the highest risk of earthquake worldwide. The Upper Rhine Graben is an area of elevated seismic activity. In general these earthquakes are of low magnitude and intensity, but the region around Basel and the adjacent Swiss Jura make an exception to this. In the Middle Ages and Modern Era earthquakes occurred which brought about significant destruction. The reverse fault of the Swiss Jura on the southern part of the Upper Rhine Graben led (and continues to lead) to enormous accumulations of pressure and their subsequent violent discharges. These discharges of pressure present a particular challenge for the structures of architecture. The kinetic energy released disperses in waves across the earth's crust. The foundations of a building are moved by these waves, but the structure above cannot follow the movement due to its mass inertia. Strong oscillations occur and significant strains which can lead as far as the collapse of the building.

On the evening of the 18th October 1356, the strongest earthquake hitherto measured in central Europe laid waste to Basel. Other damages were noted as far away as the cathedral of Bern and in Burgundy 300km away. Fires raged in Basel for 8 days. Nearly all the city's churches and 40 surrounding castles were damaged. (See Fig. 1 and 2.)

Another earthquake of a similar strength to that of 1356 could have devastating consequences. Statistically, however, such an immense potential of energy develops approximately every 800 years. The region is afflicted by smaller quakes more regularly. Around the turn of 2007 the region of Basel was shaken by a quake of up to 3.5 on the Richter scale; it was probably caused by a geothermal energy project. Due to the latent risk of earthquakes, new buildings in Basel are constructed to seismically safe building norms. Numerous existing buildings, such as the vehicle hall of the Basel fire brigade or Clinic 1 of the University Hospital have been retrospectively earthquake proofed.

The fair architecture of Art Statements, temporary and minimal, reminds one in its construction of a house of cards that would probably follow its proverbial equivalent and collapse in the event of a strong quake. According to the basic principles of seismically safe building, Födinger will strengthen the wooden board architecture of the stand with a construction of raw, unplanned beams, a material which is commonly used in emergency management to secure buildings that are in danger of collapse. The resulting structure will exist in readiness as a kind of buffer that would come into effect in the case of an emergency. To this end, the artist has considered and applied the following design fundamentals, cited in DIN 4149, chapter 4 as advantageous in an earthquake situation:

- A simple bracing system
- A symmetrical layout
- A regular vertical configuration
- A straightforward, direct load transfer of any earthquake forces
- Bracing with equal rigidity and load bearing capacity in all key directions
- Sufficient torsional rigidity and torsional resistance

Using this method a structure emerges that consists of vertical, horizontal and diagonal elements orientated towards the limits of the space, producing a concentric, hexagonal interior cell. The dimensions of the wooden structure are determined by the dimensions of the stand. Between this reduced, provisional sketch of a defined space and the equally ephemeral beam structure inserted into it in accordance with its measurements will emerge a dynamic interaction. This relationship will further focus attention on the empty space of the room itself, defined by the three flat painted white wooden surfaces and by the front open to the viewer, inviting to enter. The delineated space, the void itself and the inserted structure create each other in turn, coalescing to form a whole.

DEFENSIVE REINFORCEMENT (DIN 4149)
timber frame structure

installation view:
Art |43| Basel Statements, 2012



OHNE TITEL, 2012
reinforcement basket, concrete
300 x 100 cm, basket diameter 30 cm

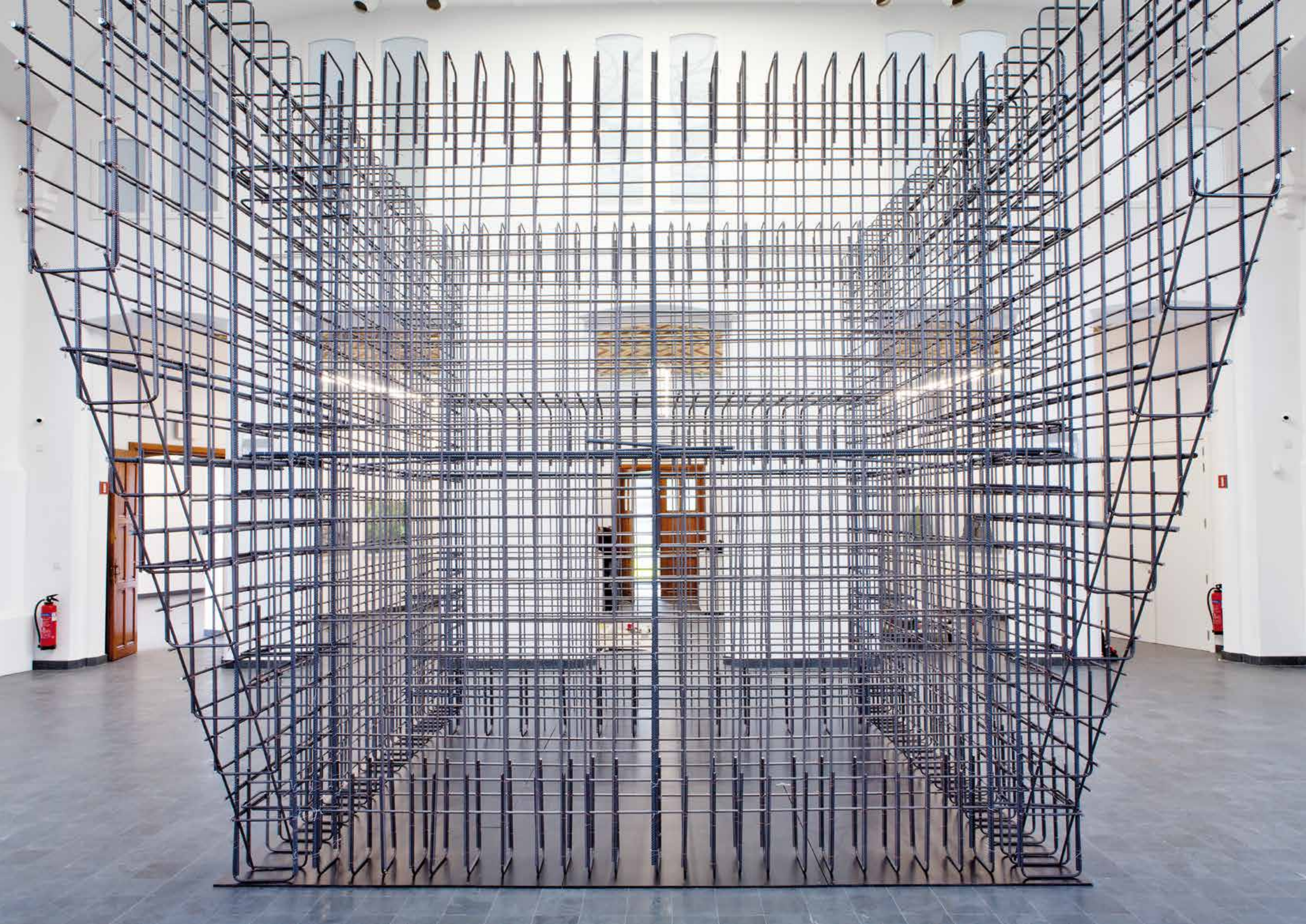
installation view:
Angsteisen, RaebervonStenglin, Zürich (CH)



VOID, 2012
reinforcement steel
410 x 410 x 600 cm

installation view:
KIOSK, Gent (B)





FRABLO, 2011
concrete, wood, styrofoam
240 x 200 x 185 cm

installation view:
Rubell Family Collection, Miami, Florida (US)





CANTILEVER, 2011
system formwork, reinforced concrete
407 x 1500 x 700 cm.

installation view:
Palais de Tokyo, Paris (F)

UNTITLED, 2009
adhesive plaster gypsum
100 x 170 x 60 cm



UNTITLED, 2010
reinforced concrete
340 x 600 x 460 cm

installation view:
RaebervonStenglin, Zürich (CH)





