

Brad Kronz

*Nine Types of
Industrial Pollution*

2.JUN – 30.JUL 2023

Brad Kronz lives and works in New York. In his practice, framing, supporting structures, vantage points, depth and trompe-l'oeil are combined across media. Often starting from the art or creations of others, his works quietly undo the differences between the personal and cultural artifacts they employ.

Devoid of the figure, with exception to the occasional insect or bird, *Nine Types of Industrial Pollution* presents a view of art without people. Several sculptural ensembles occupy the room as a resonant zone. Within each object lies the potential for a hidden site of abstraction.

Running down the long aisle of windows, a series of three wooden assemblages resembling embellished miniature walls (*Merge Mansion*, 2023; *Galerie 5*, 2022; *What they did for folk revival*, 2022) follow one after another. Photos of the same location (an actual gallery/restaurant that existed in 1980s southern California) are inlaid into each of these objects. This setting and its depicted artworks take the place of content. Each piece offers an obscured view or insight to pass through the artworks themselves. Their filled interior constitutes a subjective residue of the natural world, a mixture of wool, the skin of almonds.

Elsewhere, a drawing framed only in paper (*Helium*, 2023) replicates in graphite a ceramic sculpture. Strange birds pose oddly on tree branches, recalling forms of popular art and animation invested with an energy of sharing and communion, a latent, even utopian unconscious of mass art. Other works in the exhibition draw on the transmission of life onto form, from the illustration of an archaic mystery (*Untitled*, 2019), to a creeping illusion of movement (*It's not fun anymore (b)*, 2023).

The arrangement of the objects in the space, disguised by a thin layer of style, produces the effect of displacement and distortion that technology erases in order to maintain its realistic universe, unlike the real world, in which we continue to move. Whether in the two black lacquered pedestals *Pedestal* (2013) and *Jazz Relationships* (2023), with their deceptively similar materials constructed in dialogue 10 years apart, or in the upturned panel on the verso of *Sistine Chapel* (2023) in which two pieces of metal pretend to touch, the art becomes a quasi-devotional evaporation of the relationship between content, mode of display, and form.

Kronz's works repeatedly solicit attention to details that mostly guide us to another side: the cultural mysticism of a touched America, obscure beyond existence.

Brad Kronz (*1986, San Diego, California) has been based in New York City for many years. He graduated from the School of the Art Institute of Chicago in 2008. Recent exhibitions include *The Label Lied* (with Jessy Reaves) at High Art, Paris/Arles, 2022; *Strong and Tough* at Galerie Lars Friedrich, Berlin, 2021; *Now You Know*, Gandt, New York, 2019; *Long Hallway*, Forde, Geneva, 2018.



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|---|--|---|--|
| 1 <i>Merge Mansion</i>
2023
83.8 × 94 × 12.7 cm
Wood, stain, plaster,
paper, wool, almond skin,
paint, photo | 4 <i>Pedestal</i>
2013
43.2 × 33 × 91.45 cm
Wood, paper, tape,
fasteners | 7 <i>Blues Traveller</i>
2023
22.9 × 31.75 × 8.9 cm
Wood, fabric, casters,
shellac | 10 <i>The Ghost of Ann Dowd</i>
2023
43.2 × 36.2 × 7.6 cm
Plaster, ink, conte crayon,
shellac, wood, almond
skin |
| 2 <i>Galerie 5</i>
2022
86.4 × 76.2 × 10.2 cm
Wood, stain, plaster,
paper, wool, paint, almond
skin, photo | 5 <i>Jazz Relationships</i>
2023
119.4 × 33 × 53.35 cm and
45.7 × 71.1 × 55.8 cm
Bookboard, wood, paint,
paper, almond skin,
shellac | 8 <i>Sistine Chapel</i>
2023
171.5 × 49.5 × 12.7 cm
Wood, wire, paint, paper | 11 <i>It is not fun anymore (b)</i>
2019
137.2 × 30.5 × 38.1 cm
Wood, metal, fabric,
stuffing |
| 3 <i>What they did for folk
revival</i>
2022
73.7 × 94 × 12.7 cm et
61 × 91.5 × 22.9 cm
Wood, stain, plaster,
paper, wool, almond skin,
paint, photo, canvas | 6 <i>Untitled</i>
2019
60 × 45 × 13 cm
Graphite on paper, felt,
wood, gold leaf, collage
Courtesy the artist,
Lucaya Wirtz Collection,
Switzerland | 9 <i>Helium</i>
2023
50.8 × 43.2 cm
Graphite on paper,
fasteners | |

Events

16.JUN, 20:00	Asmus Tietchens (live), Stubborn (live) - in collaboration with Bad Bonn
6.JUL, 18:30	Visite des Ami-e-s
15.JUL, 16:00–3:00	End of Season Party Afternoon with books, music and more Evening program by Oil Productions

More information on the website.

Commented tours, mediation and school visits

Registration and request for information by e-mail to mediation@friart.ch or by phone 026 323 23 51
Program developed by Fanny Delarze (Kollektiv Ortie)

Kunsthalle Friart Fribourg

Nicolas Brulhart, Estelle Negro, Sacha Rappo, Julie Folly, Léa Depestel, Pierrick Brégeon/Eurostandard, Chi-Binh Trieu, Fabian Stücheli, Benu Zitz, Stephan Weber, Arunà Canevascini, Thibault Villard, Flavio Da Silva, Guillaume Baeriswyl, Anja Delz, Jack Sims, Varun Kumar, Atelier 48, TRNSTN radio, Clémence de Weck and the committee of Fri-Art, the Friends of Friart, reception staff, Conceição Silva Carvalho, Aliona Cazacu

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Translation: Jack Sims

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