

FRANCIEN KRIEG



BIOGRAPHY

Dutch artist Francien Krieg (1973) lives in the countryside in the middle of the Netherlands with her two children and husband, working full-time in her studio. She graduated from the Royal Art Academy in The Hague in 1998, obtaining a degree in Monumental Art, which brought her to think conceptually and she discovered her fascination for the human body. Francien Krieg expressed her thoughts in these academic years with meat installations and human skins made of rubber. A few years later, she picked up her passion for painting at The Free Academy of The Hague. She expressed her fascination for the human body in paintings with unusual body perspectives. Soon her work was picked up by art collectors and art galleries. It became part of important Dutch art collections like the ING Collection and the former Scheringa Collection. One of the better galleries in The Netherlands, Gallery Mokum in Amsterdam, picked up on the quality of her work and initiated cooperation. Francien's career development brought her works to be shown at exhibitions like the art fair Scope Basel, the art fair Realisme Amsterdam, Robert Lange Studios in Charleston USA, From motion to Stillness at Zhou B Art Center in Chicago, Women Painting Women in Townsend Atelier, Chattanooga, US, [r]evolution Tennessee, US and recently the exhibition Stark Realism at Beinart Gallery in Brunswick, Australia, featuring Effie Pryer and Ville Lopponen. In 2017, she was nominated for the Dutch Portrait Award and short-listed for the Figurativas 2017 and 2019 at MEAM in Barcelona where she also recently was part of the international exhibition called: Pintado hoy. Additionally, her work was published in the Austrian art magazine Millionart Kaleidoscope featuring a three-page article. Also, recently her work was in the family issue of Poets and Artists, curated by Shana Levenson and David Kassan. In the summer of 2019, she was an artist in residence in Newfoundland Canada, at the Pouch Cove Foundation. She recently published her first art book about the series of the aging female body which she painted for 10 years.

ARTIST STATEMENT

*"The truth is that I paint myself... and therefore the battle of my own body with age, my own fears, and my fascination with death. That fascination began at an early age because my father was preoccupied with death. His mother passed away at a young age and the subject was taboo, nothing could be said about her death. This had such an impact on his thoughts that as an adult he conducted a thorough investigation on whether there is life after death. The voices of deceased people and the radio program The Black Hole with psychic André Groote filled the living room on Sunday afternoons. His fascination also became mine, but this only became apparent years later when I was in art school. I made installations made of skins, meatheads, empty cocoons, and baby skins. What appealed to me was the contrast between the tangible and the intangible of the body, the familiar*

# AN ARTE

GALLERY & STUDIO

*contrasts with the distance that I feel in my body. The sudden death of a close friend during my time at the academy reinforced this feeling. The distance to my own body and my mistrust of it became even greater. Would my body also betray me in this manner? What followed was a long search that is still ongoing, a search for the acceptance of transience. In the early stages, I created paintings in which human forms were visible. I painted these in a detached manner: I removed heads, the bodies were decorative, eye contact was almost non-existent, and there was no contact with the viewer. As my work developed I became closer to the skin, from strange perspectives I showed the alienation of my own body. My fascination with the body deepened, and I began to paint other people, especially those who deviate from the ideal of beauty. But even more, I really wanted to paint people like you and me, a universal image of the aging person. Staying true to myself, I have confined myself to the female body."*