

FABIAN REETZ

SELECTION OF WORKS 2022–2024

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CV

- *1997 Bad Salzungen DE
- 2017 Fine Art Studies, Bauhaus Universaty Weimar, class of Björn Dahlem DE (upcoming diploma January 2025)
- 2022 Fine Art Studies, Academy of Fine Arts Vienna, class of Iman Issa AT

SOLO EXHIBITIONS

- 2024 East German Gothic Studies, Galleri Taxi, Bergen NOR (upcoming)
East German Gothic Studies (a monument to the ruined days), Klocker Museum, Hall in Tirol AT
East German Gothic Studies (grinding halt), Cazul, Bucharest RO
- 2023 East German Gothic Studies (double negative), 11m3 Projektraum, Weimar DE
East German Gothic Studies (to keep oneself warm), Plain, Vienna AT
East German Gothic Studies, Irre Space, Weimar DE
- 2022 I can't climb out the way I fell in, Aquarium, Wien AT
- 2021 pretending to swim, Diskurs Berlin DE

SELECTED GROUP EXHIBITIONS

- 2024 orbit, Seoul KOR
es muss wieder weniger werden, B21, Bottrop DE
- 2023 too small to fail, raumondemand, Berlin DE
Zwischenräume, Neue Galerie für zeitgenössische Kunst, Gera DE
Walder, Exile Erfurt DE
- 2022 Unmonumental Moments, Jenaer Kunstverein DE
Home Zone, Nova, Kunsthaus Erfurt DE
Conditions and Frameworks: Infrastructure as Form and Medium, Exhibit Gallery, Wien AT
sample from mars, Geidei, Tokyo JPN
- 2021 Wiedersehen, Diskurs Berlin DE
- 2020 I put a spelling on you, Blech- offspace for contemporary art, Halle
Turbo Turbo, Altes Funkhaus, Weimar DE
Utopia Planitia, Egon Eiermann-Bau, Apolda DE
- 2019 Hospitality, Haus 1, Berlin DE

AWARDS AND GRANTS

- 2018 Bauhaus Essentials 9 award Bauhaus-Universität Weimar
- 2019 project stipend „deepening tracks“, Bauhaus-Universität Weimar
- 2021 Scholarship: Bauhaus-Stipendium
- 2022 Solitudo Artist Residency, Hvar, Croatia

PRESS

<https://artviewer.org/walder-at-exile/>

<https://kubaparis.com/submission/442740>

EAST GERMAN GOTHIC STUDY (A MONUMENT TO THE RUINED DAYS)

Fabian Reetz presents an adaptation of the series East German Gothic Studies in the Art Box of the Klocker Museum. The works explore the connections between the mining and use of slate in Thuringia and the Gothic subculture that emerged in the 1980s. Historical events, traditional craftsmanship, and subcultural strategies are intertwined and reinterpreted. The result is an installative archive that examines the characteristics of Gothic culture shortly before and after the fall of the Berlin Wall, questioning the relationship between personal and collective search of identity as well as analyzing economic precarity as a driving force behind its emergence.

In the region of the Thuringian Forest, many single-family houses and church towers are traditionally covered with slate stones. Slate mining and processing were significant economic activities for many centuries and shaped the region's architectural style. The layered stones protect roofs and walls from all weather conditions. However, the slate industry declined drastically after World War I, making the material more expensive, which led to slate roofing being excluded from new construction projects for cost reasons. Slate mining in the region ceased entirely in the 1990s.

By working with slate plates using a „Haubrücke“ (a traditional roofing tool) and a slate hammer, Reetz adapts this traditional craft for his works. He covers panels, sculptures, and architectural elements with hand-split stones, as seen in his exhibition at the Klocker Museum. The artist intentionally obscures stylistic details that would be necessary for dating the work to a specific time period with the slate, making it impossible to specify a particular stylistic epoch. While the actual protective function of slate for buildings is not needed for a column as interior element, the protective role of the slate must be redefined.

To develop a distinct and self-assured presence, activities such as dyeing and sewing clothes, recording music, listening to Western radio broadcasts, and exchanging ideas in youth clubs and gatherings were essential in the emerging Gothic scene despite constant surveillance.

despite constant surveillance. The Gothic scene is heavily influenced by its aesthetics, which generally convey a very dark and eerie impression. Typical Gothic clothing is, in the truest sense, multilayered: often, many different garments dominated by the color black are arranged and worn on top of each other, frequently blending different historical clothing styles. Formally, he identifies parallels here with the layered slate tiles that protect the facades of buildings. In the installation East German Gothic Studiy (a monument for the ruined age) slate is treated like a material for clothing.

In the display cases at the museum entrance, Fabian Reetz presents an installative archive that offers proposals for the institutionalization of subcultural experiences. East German Gothic Study (Robin Gallith) features a slate stone that has been meticulously split in half.

The interior surfaces of both slabs are intricately engraved with a laser, revealing an excerpt from a fanfiction by Gallithious, originally posted on the website. AO3 This text, filled with conjectures and speculations about figures within the Gothic subculture, is mirrored on one of the slabs to accentuate the stone's rupture.

East German Gothic Study (a shallow grave), a collaborative piece with Valerie Zichy and Juro Carl Anton Reinhardt, is a laser-engraved work on paper that showcases ornamental designs derived from illustrations found in the „Pfingstbote“ a companion booklet to the Wave-Gotik-Treffen in Leipzig. The work incorporates a lace doily, archival imagery, and a text rendered in the voice of an unreliable narrator, which conveys painful experiences across overlapping historical contexts. Here, the Gothic aesthetic is employed as a means of engaging with events that have been hastily suppressed.

(Lena Ganahl, excerpt exhibition text)

EAST GERMAN GOTHIC STUDY (A MONUMENT TO THE RUINED AGE) 2024
SLATE, NAILS, BURNED WOOD
300 × 200 × 180 cm
KLOCKER MUSEUM, HALL IN TIROL





DISPLAY CASE I
EAST GERMAN GOTHIC STUDY (ROBIN GALLITH III) 2024
SLATE, STEEL
90 × 32 × 15 cm



DISPLAY CASE II
EAST GERMAN GOTHIC STUDY (A SHALLOW GRAVE) 2024
LASER ENGRAVED PAPER
COLLABORATION WITH JURO CARL ANTON REINHARDT AND VALERIE ZICHY
87 x 55 cm



EXHIBITION VIEWS, KLOCKER MUSEUM, HALL IN TIROL





EAST GERMAN GOTHIC STUDY (WIR SAHEN AUS DEM FENSTER, WIE DER
PALAST DER REPUBLIK IN DIE LUFT GESPRENGT WURDE) 2024
LASER ENGRAVED PAPER
84 x 59,50 cm



Made of burnt wood and slate, the traditional technique for covering walls and roofs in the Thuringian forest, East German Gothic Study (grinding halt) reproduces a bus station found near Lehesten. Reetz proposes a waiting room situation through delicate engravings and DIY jewellery that renegotiates traces of different social groups.

The station appears as speculative place surfacing melancholy and frustration.

One is stuck, uncertain whether the bus will come on time. Familiar patterns are in doubt. It's unclear whether you will meet someone or freeze in that bleak landscape.

(Bianca Bajenaru, excerpt exhibition text)

EAST GERMAN GOTHIC STUDY (GRINDING HALT) 2024
SLATE, NAILS, WOOD, JEWELRY, FOUND NEEDLES, CHEWING GUM
2,50 × 230 × 160 cm

EAST GERMAN GOTHIC STUDY (END OF MINING REMAMBRANCE DAY) 2024
LASER ENGRAVED PAPER
84 × 59,50 cm

EAST GERMAN GOTHIC STUDY (WE STAY DEVOTED) 2024
LASER ENGRAVED PAPER
84 × 59,50 cm

EAST GERMAN GOTHIC STUDY (I BLAME THE GERMAN REUNIFICATION) 2023
LASER ENGRAVED PAPER
84 × 59,50 cm

CAZUL101, BUCHAREST







EAST GERMAN GOTHIC STUDY (TO KEEP ONESELF WARM) 2023

SLATE, NAILS, WOOD

70 × 50 cm

WALDER, EXILE ERFURT

GROUPSHOW WITH ERIK NIEDLING, INGO NIERMANN, GENESIS P ORRIDGE,
KAZUKO MIYAMOTO, KINGA KIELCZYN SKA AND THOMAS BAYRLE

<https://exilegallery.org/exhibitions/exile-erfurt-walder/>

PICTURES BY ERIK NIEDLING





EAST GERMAN GOTHIC STUDY (I BLAME THE GERMAN REUNIFICATION)
2023
LASER ENGRAVED PAPER
84 x 59,50 cm





zum schluss ein bericht über leute die lebten, als wären sie schon tot.
es schien sich dabei um einen neuen trend zu handeln.
da gab's keinen befehl. die leute waren da.

sie sieht aus dem fenster.

der bruch eines dachs wie der bruch einer wirbelsäule.

wir sind in die küche gegangen weil man dort rauchen durfte. wir haben geraucht und waren niedergeschlagen. wie sich selbst warm halten hier. der bruch einermauer wie der bruch eines zungenbeins, einer stimme. sie steckt sich eine zigarette an, atmet ein. rückt die vorhänge zurecht, ein bisschen nach links. den hellen farben vertrauen wir nicht mehr.

wir wollten das gestern nicht, aber wir wollen auch das heute nicht. was spüren wir? nur langeweile und frust. findet ihr euch eigentlich schön. sie sieht aus dem fenster. die scheibe beschlagen: hier wurde schon lange nicht mehr geputzt. sie rückt die vorhänge zurecht. wie den riss abtasten, ohne darin verloren zu gehen. wir sind in die küche gegangen weil man dort rauchen durfte. sie hat ihren namen nicht selbst auf den stoff gestickt, das hat jemand anders für sie erledigt. wir haben geraucht und waren niedergeschlagen. und das sind wir geblieben, obwohl es jetzt out ist.

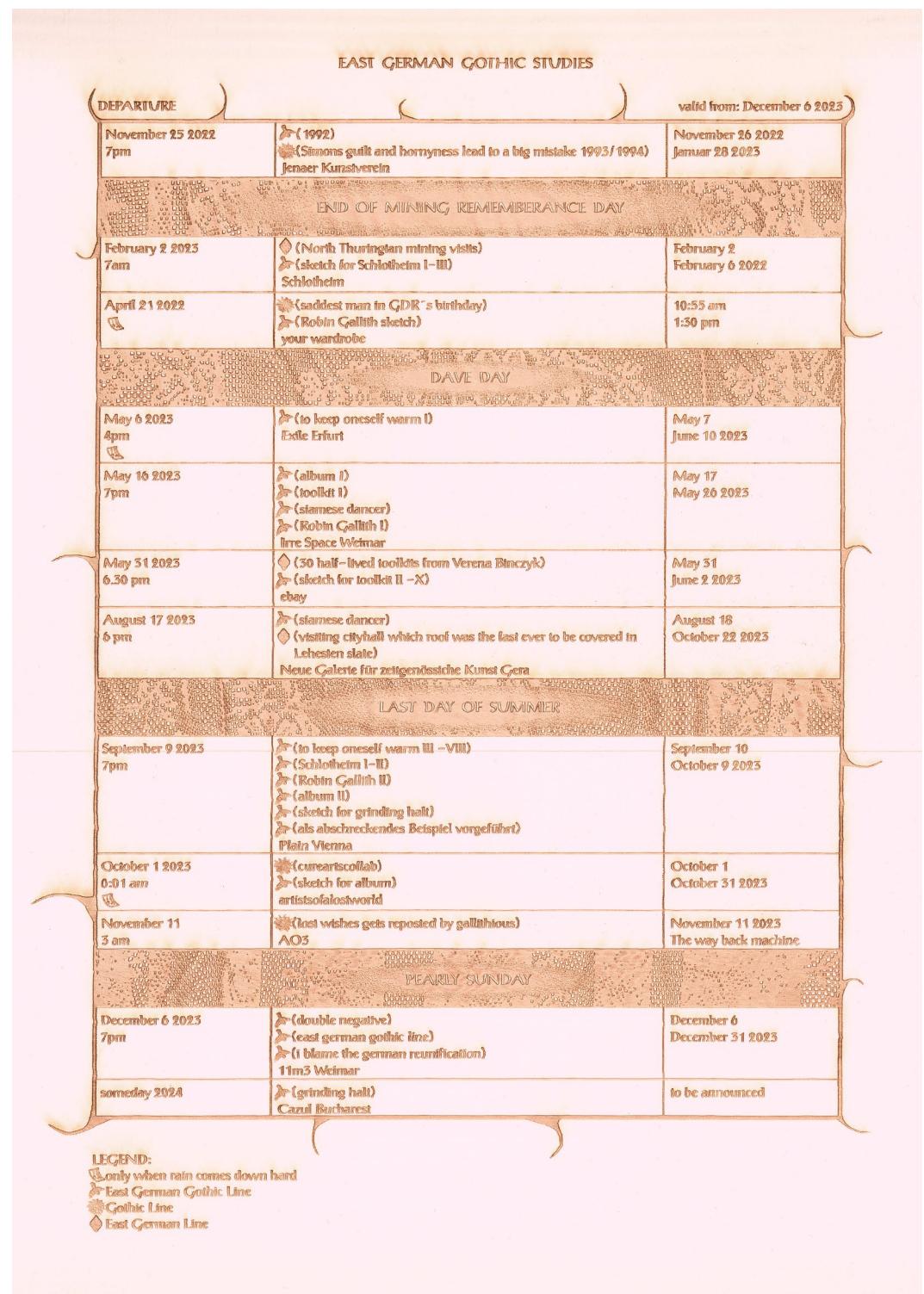
wir haben bald einen politischen grund.
haben die leute angst vor uns?

Valerie Zichy

EAST GERMAN GOTHIC STUDY (EAST GERMAN GOTHIC LINE) 2023
LASER ENGRAVED PAPER
29,5 × 42 cm

EAST GERMAN GOTHIC STUDY (DOUBLE NEGATIVE) 2023
LASER ENGRAVED SLATE, WOOD, STEEL, NAILS
280 × 17 × 4 cm

11M3 PROJECTSPACE WEIMAR



مواد غذائية شرقية

ازفة - لحوم مجده - صابون الغار الحلبي - اعشاب





EAST GERMAN GOTHIC STDY (A BEDROOM SITUATION) 2023
LASER ENGRAVED SLATE, STEEL
50 × 28 × 20 cm





EAST GERMAN GOTHIC STUDY (SIAMESE DANCER) 2023

SLATE, NAILS, WOOD

182 × 13 × 13 cm

ZWISCHENRÄUME AT NEUE GALERIE FÜR ZEITGEÖSSISCHE KUNST, HÄSELBURG
GERA

GROUPSHOW WITH FLORIAN SCHMIDT, EMILY JOHNSTON, CORETTA KLAUE,
SAMIRA GEBHARDT
PICTURES BY JANNIS UFFRECHT





EAST GERMAN GOTHIC STUDIES

2023, INSTALLATIVE ARCHIVE

(LASER ENGRAVED) SLATE, WOOD, NAILS, PAPER, FOUND SILVER PAPER, NEEDLES, WEATHERD LATEX ON GLASS, STEEL

IRRE SPACE, WEIMAR

PICTURES BY NATHALIA AZUERO

In 1987, a pair of black dyed trousers lies in my wardrobe between synthetic fibre and cord.

„Gruftis als selbstorganisierte Jugendgruppen, die sich schminken, ihre Haare toupieren, Ketten tragen und eine Faszination für Friedhöfe haben“ face a limited access to information, records as well as political and social repression. This lack was a catalyst in the self-effective production of fashion items. The textiles produced are influenced by the images of the gothic scene on West German television.

Self-dyed shrouds and self-made jewellery thus became a fixed and central part of gothic style in the declining GDR.

At the same time, the styles created within the framework of the subculture became a sign of inner resistance against established systems such as family and the state. In correlation with this observation and the thoughts of Carol Tulloch (2023), who assumes that belonging in the context of community building always requires loss, Reetz develops works that trace the collective and personal search for identity. In East German Gothic Study (siamese dancer), the boundaries between old German slate craft and goth strategies blur.

In the context of the exhibition, the sculptures become a performative object as the artists interact with them. They exist between an authentic, reality-based presentation gesture and a happening.

„I don't want this to be our last goodbye“ You say with a voice, so weak and hoarse, you sound like you're about to cry. „No it won't, I don't want to be without you again, I can't let you go...“ My voice fades at the thought. I couldn't live without you ever again. Not after having you like this. It has been so long since I last held you. „Please, come back Simon You look desperate, so scared of what my response will be.

(Teresa Fischer, excerpt exhibition text)

The exhibition is structured as an installative archive that examines codes of East German gothic culture in terms of their relationship between the personal and collective search for identity and the economic deficiency as a motor of their emergence.

Reetz examines the meaning of historical artefacts through gothic appropriation strategies and the logic of museal displays. Images that at first glance appear to have a heteronormative and patriarchal origin are reinterpreted and questioned within this framework.

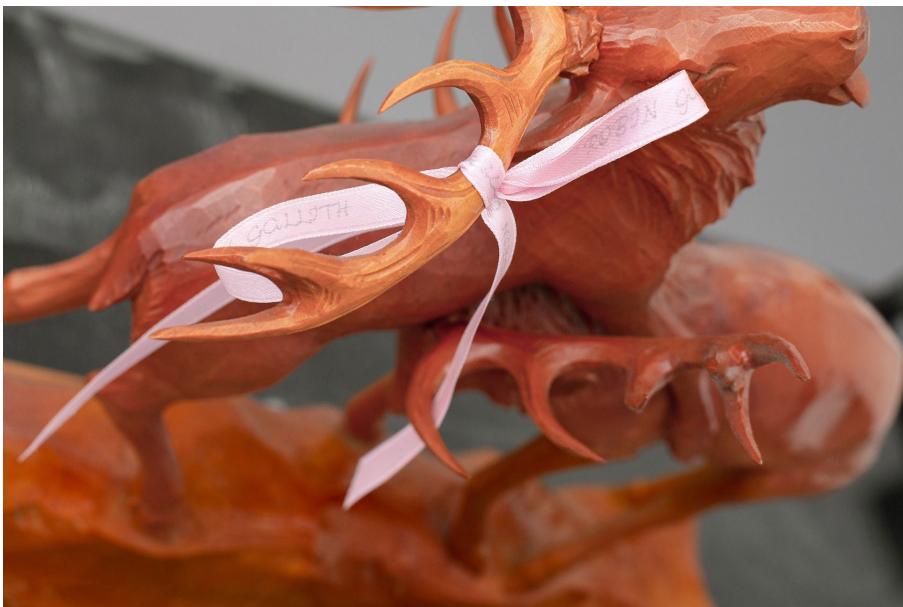
(Teresa Fischer, excerpt press text)

references:

- Gallithious (2022): „An Angels Kiss in Spring“ on wattpad
- Munoz, Jose Esteban (2019) „Cruising Utopia: The Then and There of Queer Futurity (Sexual Cultures)“

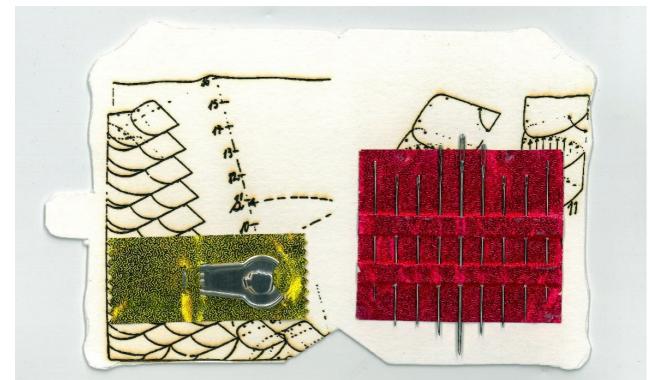
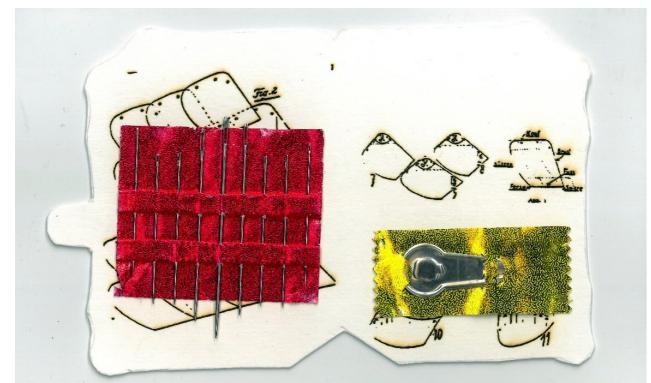
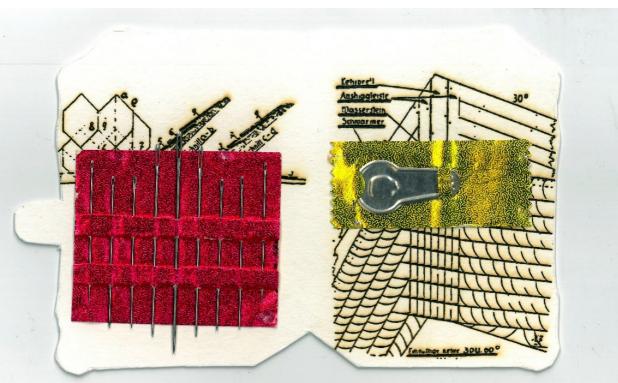
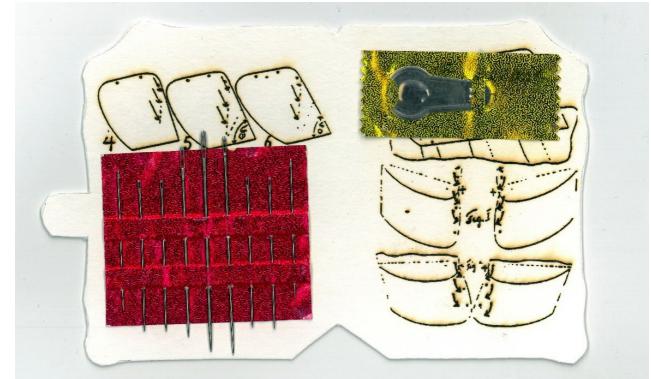


EAST GERMAN GOTHIC STUDY (ALBUM I)

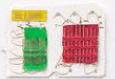


EAST GERMAN GOTHIC STUDY (ROBIN GALLITH I)
INSTALLATION VIEW AT IRRE SPACE





EAST GERMAN GOTHIC STUDY (TOOLKITS I -VI)
LASER ENGRAVED PAPER, SILVER FOIL, NEEDLES
15 x 7 cm



The installation consists of two steel bodies, the front of which is each closed by a pane of glass that is covered with latex.

Due to the exposure to direct sunlight and the weather over a longer period of time, the material becomes an irregularly structured surface through this artificial aging process. The surface bears witness to tensions and cracks. This semi-permeable filter partially and restrictedly reveals a further component: a promotion photograph of the band The Cure. It is part of a fan calendar that - among others - had a permanent place in his parents' kitchen in the 1990s and is hung at exactly the same height as there. The installation connects encounters between the private and the public and the influences of fangroups that shape identity and values. The work reflects cult and devotion as well as it questions their temporality.

(Michaela Mai, excerpt exhibition text)

EAST GERMAN GOTHIC STUDY (1992) 2022
WEATHERED LATEX ON GLASS, STEEL, CURE CALENDAR (FROM CULTURE SHOCK,
RELEASED 1992)
SIZE VARIABLE
UNMONUMENTAL MOMENTS, JENAER KUNSVEREIN



