

BEIGE

Gerrit Frohne-Brinkmann

Carnivores

26.02 – 28.03.2026

Whenever I go to the hardware store, I usually take a small detour through the houseplant section to look at the carnivorous plants. Venus flytraps, pitcher plants, sometimes a sundew – lined up in plastic cups, sitting among orchids and ferns. I find it strange to see them in this context, as if someone might drop one into a cart already filled with plumbing parts, buckets of paint, or a new drill. What draws me in is their appearance: the bright campy traps, the unusual forms, the suggestion of something wild and slightly dangerous that you could bring home and put on a windowsill. At the same time, I can imagine most of them dying very quickly. They come from harsh, specific, sometimes even hostile habitats and don't survive when watered with tap water, planted in regular soil, or kept in poor lighting conditions. I also think about disappointment—how easily people might lose interest once the promise of a dramatic, insect-eating performance gives way to the slow, inconspicuous reality of how these plants actually live.

Carnivorous plants first appeared in my work in 2017 as small side characters – ceramic plants in ceramic pots, alongside other works and objects. Since then, I have regularly returned to these motifs, letting the sculptures grow larger, taking up more space. What repeatedly preoccupies me is how carnivorous plants overturn familiar orders. They reverse the food chain we learned to take for granted and challenge conservative ideas equating “natural” with good and “unnatural” with bad. They carry a certain agency: disrupting expectations of plants as passive or ornamental, they provoke curiosity as well as unease. For me, they form a bridge between the natural sciences and popular culture, between the herbarium and the hardware store shelf.

Recently I visited the Princess of Wales Conservatory at Kew Gardens, London. In a display of beautifully red and white spotted *Sarracenia*, a spider had built its net right across the plant's flared funnel opening. I guess cohabitation remains patchwork.

– GFB

BEIGE is pleased to present a new body of work by Gerrit Frohne-Brinkmann, marking the artist's first solo exhibition in Belgium.

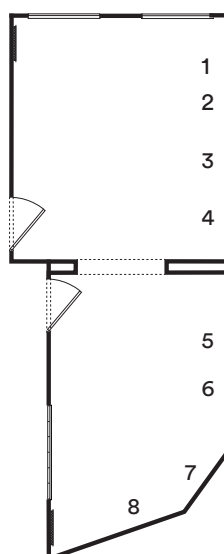
Gerrit Frohne-Brinkmann (b. 1990) lives and works in Hamburg. The artist has had solo exhibitions at Galerie Noah Klink, Berlin (2024); at Fundación Marso, Mexico City (2023); Oldenburger Kunstverein, Oldenburg (2022); Kunstverein Reutlingen (2021); at Kunstpalais, Erlangen (2019) and Kunsthalle Bremerhaven (2018). His work has been shown in recent group exhibitions such as La Galerie, Noisy-Le-Sec, Overbeck Gesellschaft Lübeck, DE (2025); at Ticktack, Antwerp, at Hamburger Kunsthalle, ERES Foundation Munich, Lantz'scher Skulpturenpark Düsseldorf, Hangar Y Meudon, Kunsthalle Emden (2024) and at LambdaLambdaLambda, Prishtina (2023) amongst others.

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1. *Carnivores, 2026*
Glazed ceramics, stainless steel, wire, various materials
70 × 33 × 30 cm
2. *Carnivores, 2026*
Glazed ceramics, stainless steel, various materials
42 × 44 × 39 cm
3. *Carnivores, 2026*
Glazed ceramics, stainless steel, various materials
58 × 39 × 29 cm
4. *Carnivores, 2026*
Glazed ceramics, stainless steel, various materials
63 × 36 × 21 cm
5. *Carnivores, 2026*
Glazed ceramics, stainless steel, plastic cord, various materials
76 × 38 × 44 cm
6. *Carnivores, 2026*
Glazed ceramics, stainless steel, various materials
64 × 33 × 24 cm
7. *Carnivores, 2026*
Glazed ceramics, stainless steel, various materials
48 × 53 × 36 cm
8. *Carnivores, 2026*
Glazed ceramics, stainless steel, various materials
46 × 53 × 36 cm