

We are pleased to present the group show *Simultan* (simultaneous), featuring work by the four artists Becky Beasley, Katinka Bock, Harald Klingelhöller and Fred Sandback in our Berlin gallery space. What connects these artists from various generations using different media is a narrative, abstract use of sculpture, language and space. The three-dimensional sketch or embodiment of an image in space, as well as the translation of language into objects using the means of sculpture is a point of departure for casting light on the affinity of literature and visual arts, as well as the concurrence of picture and sculpture. Thus the show title *Simultan* not only refers to an overlapping or concurrency within the artistic works. It serves more poignantly to denote conduits as the author Ingeborg Bachmann paraphrased in her eponymous short story *Simultan*, which was written in 1972: as a conflation of languages, which only take on shape and substance in the process of interweaving.

Harald Klingelhöllers (*1954) sculptures, free-hanging or arranged on the floor seem like set pieces from a story told associatively: In the process of working with linguistic expression and sculptural shape the artist generates objects which he constructs out of letters cut from densely layered corrugated cardboard and paper, positioned as linguistic formations in the showroom. Each piece's individual title not only refers to its subject, it also displays the sequence of letters which form the objects' corpus – in fragments or repetition. Sentences and words which are the substance of various groups of works thus analogously create a narrative description of space, by layering language, writing and sculptural shape. The selection of works in this exhibition shows pieces from various creative periods of Klingelhöllers. It emphasises the artist's practise of transforming and reworking linguistic structures into sculptural forms. For example, in *On an Endless Visible Pane* an eponymous piece is shown on an opened catalogue page, its derivatives mount quotes the cross-shaped structure of the hanging version of the piece. In *Über schmelzendem Schnee, Schrankversion* (on melting snow, cabinet version) the measurements of the text body are transformed to parts of a sculptural work in the shape of drawers.

Katinka Bock (*1976) presents her sculptures in a spatially open and non-isolated fashion, their physicality and materiality engage in reciprocal interaction with their surroundings. Along with the inclusion of surrounding elements, in assembling her work the artist utilises elementary properties like attraction and rejection, she causes alliances to be formed in which the synergy and mutability of an object and its surrounding space entails a shape characterised by reactivity. *Geschwister (Rom)* [Siblings (Rome)], for example, is composed of two hand-shaped clay objects, nearly identical in size and shape, which were altered simultaneously – however, under different room and weather conditions – in the course of a prior exhibition in Rome. The clay sculptures, since fired, now reveal their natural development. While one of them resembles a cohesive, fragmented surface,

only amorphous fragments remain of the other. The course of events thus intimated in the objects, which remain as traces and mark the process of transformation face the viewer in a lyrically abstract shape, in equal parts in a state of dissolving and coming into being.

The minimalistic spatial concepts of Fred Sandback (1943-2003) are based on drawings, which highlight the proportions of architecture and the spatial axes he installs. With simple materials such as rubber bands, woolen strings or steel cables the artist transports his drawings into three-dimensionality, where they appear as sculptural lines or geometrical linear structures along a wall or spanned within the room. Fred Sandbacks sculptures do not describe positive or negative space: they denote, demarcate, open, even define space, which Sandback identifies as the balance and framework of connections. The material appearance of each cord interacts with the light that falls on it. Reflection, shadow, the shaping of outlines and silhouettes make the structure and texture of the material visible, while also dissolving it, detaching it from space, and leading it back to its origins in drawing as an abstraction.

Becky Beasley (*1975) works with the media of photography, sculpture and text, which she unites in a conceptual, sometimes (auto-)biographical visual practise. Text fragments taken from literature or interviews – such as with the pianist Glenn Gould (Curtains) – are assigned to her objects or pictures as a kind of voice, causing these to appear as abstract portraits or associative enactments. The eight-part wooden sculpture Brocken is to be seen in correspondence with excerpts from a conversation with the author Thomas Bernhard, which Beasley almost rhythmically – recalling Bernhards writing style - allocated to the objects in this series of works. The proportions of the delicate wooden pieces are based on the span of her fathers arms, the individual parts, arranged as a sequence in developing in differing versions along the wall sculpturally reflect the narrative of the text, which revolves around failure.

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