

TUCCI RUSSO Studio per l'Arte Contemporanea is pleased to present the third solo show by Harald Klingelhöller in its exhibition spaces.

Certain conceptual artists of the seventies employed written language with the intention of not jeopardizing the way in which the spectator looked at things or saw the work itself. In the most rigorous cases the work was therefore dematerialized. It became pure language, exactly what was being observed.

If we wanted to refer to that artistic climate, while looking at Klingelhöller's work, the evolution and differences are clear. The work comes into being, evolves from and with the written language, but in the transposition into a work it does not lose its physical presence, of form and matter, indeed it acquires its own, thanks to the very close bond with the possible implicit meanings of the words expressed by the titles. Words which however are not legible as in a text, except in very rare cases like *The City in Thomas Pynchon's Work*, shown here in the gallery in 2002. Marble, bronze, brass, steel, stucco and paper are some of the materials which render visible, by translating them, the possible meanings of the written language. A translation in form which, in a highly complex way, does not reduce the meanings but rather seeks to amplify them, also making use of the three-dimensional form. Uniting a form able to lead us into the figurative with the written but not legible language, we are given works with open meanings. What is established between the works and their observer finds a parallel in the reading of books. Like books with their reader, Klingelhöller's works "give" to whoever "asks".

In this new solo show the artist presents different avenues of work: some on which he has been involved for years and others, instead, newly conceived.

There is a great sculpture on show, the architectonic evolution of the so called "*Cabinet Versions*" begun in 2005. In this structure, which recalls a portion of a "cabinet", the presence of scarcely opened drawers corresponds to an absence defined by the number and length of the words that form the title of the work itself.

Then there are the "*Shadow Versions*", floor sculptures like containers of meanings. Their formal aspect has been defined by rendering physical certain shadows drawn on the ground by some of his previous sculptures. The use of shadow in Klingelhöller's work leads us to think that, just as the shadows of objects are potentially already a part thereof but must be unveiled, so the words of language already possess, "within them", a very broad possibility of meanings if interpreted and juxtaposed carefully to form phrases or couplings, as happens in poetry.

Also in the work *“Where every object carries with it its own words as every flower its own perfume (chain)”* the words comprising the title are materially transferred in the sequence of the chain and represented by the different colours of the links.

Lastly, *“Will You Be There? (Echo)”* is one of the first pieces on which the artist has recently begun to work. Thin hexagonal bars of brass translate its title. Here however the form does not derive from the space of the letters and words but rather from the two-dimensional drawing, rendered sculpture and exhibited vertically, of the sound wave produced by reading the title.

Harald Klingelhöller was born in Mettmann, Germany. He lives and works in Düsseldorf.

He has been teaching at the Kunstakademie of Karlsruhe since 1993.

Since the eighties his work has been exhibited in numerous museums, institutions and galleries and at artistic events worldwide such as: Skulptur Projekte Münster (1987); P.S.1., New York; Kunsthalle Bern; Contemporary Arts Museum Houston, USA; Whitechapel Art Gallery, Londra; documenta 9 (1992); Art Gallery of York University, Toronto; Serralves Museum, Porto; Musée d’Art Moderne Grand-Duc Jean, Lussemburgo; Skulpturenpark Waldfrieden, Wuppertal.

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