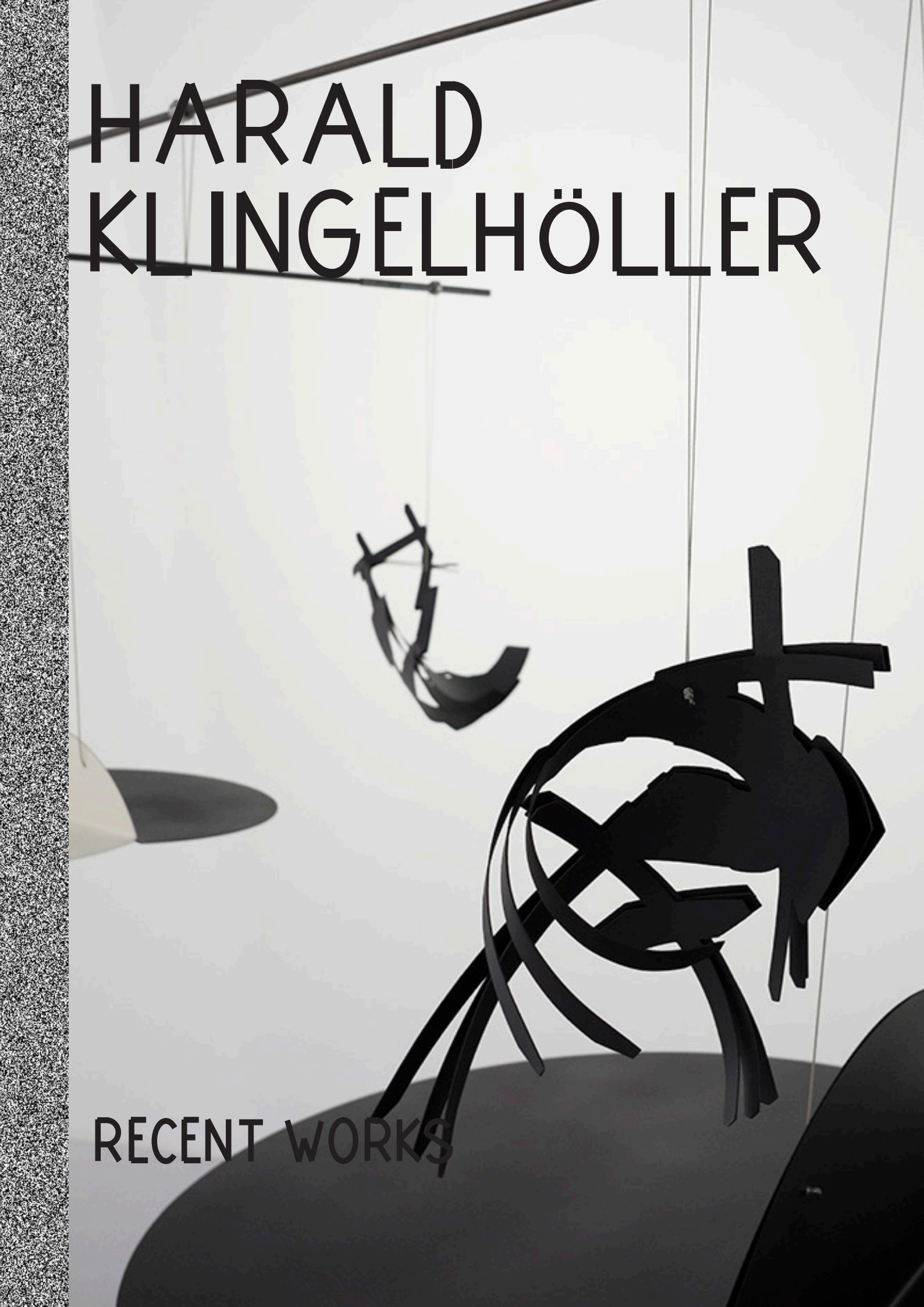
HARALD KLINGELHÖLLER



RECENT WORKS

“The titles cannot be reduced to mere appendages or discursive accessories adorning his exhibits, but are indeed at the heart of this sculptural statement, which is among the most demanding of his generation. Like Thomas Schutte and Didier Vermeiren, who have also built their work in a post-minimalist, conceptual climate, Klingelh611er does not find himself in the tautological, selfreflexive dimension of his elders, affirming that nothing can be done without a relationship to the other, as his objects, which are perpetually in tension, attest. In tension with the space that hosts them, his own works of the past and present, and finally “words”.”

Excerpt «Harald Klingelhöller. Routes après la pluie» by Erik Verhagen, Artpress, 2021.

“Throughout Klingelhöller’s oeuvre, he has used letters, words and phrases as sculptural elements, making language itself into the basis for a three dimensional experience. Yet, it is important to note that, in the majority of cases, his use of language is fragmentary. Thus, for example, the letters are often merely elemnts of the full title of the piece. They are not the visualisation of the title : in one work, they may be details; in another, they may construct a variation; in another, they may multiply it. In each case, the artist offers us a glimpse of how language may be broken down into its constituent parts in order to reconstitute the whole. Which is, of course, what the filmmaker who constructs a rythme of images and the writer who weaves in and out of his narrative are also attempting to accomplish. Klingelhöller’s work, and the titles whoch are more that just a naming, seem to exist in an area between the fictional/literary and the conceptual. Between the subject and the object.”

Excerpt «On an Endless Visible Plane» by Micheal Tarantino, 1997.

BIOGRAPHY

Harald Klingelhöller was born in 1954, in Mettman, Germany.
He lives and works in Düsseldorf and Karlsruhe, Germany.

Since the mid-1980s, Harald Klingelhöller has placed the link between sculpture and language at the centre of his work. Employing a different materials, ranging from fragile paper, cardboard and glass mirror to heavy steel and granite, his work creates a formal and conceptual connection between narrative elements and the visual arts. The metaphoric and poetic linguistic constructions that preceded his sculptural work are often more than just the titles of the respective works, and are tied in with the sculptures which vary widely in terms of form. His sculptures can be seen as the three-dimensional transcription of written and oral language, playing on intonation, repetition and variation, as well as the linear flow of the letters. The titles of his works and the words he uses in his sculptures derive from various contexts: the press, poems, medical or legal texts. He defines himself as “a linguistic flaneur.”

He has had a number of solo exhibitions devoted to his work, including: *Schneefall erzählt*, Skulpturenhalle, Thomas Schütte Stiftung, Neuss-Düsseldorf, Germany, 2021; *Roads after the rain (double, star-shaped) (Strassen nach dem Regen (zweifach, sternför mig))*, Galerie Jocelyn Wolff, Romainville, France, 2021; *Resembling something not occurred (Kette*), Jeffrey Starck, N.Y., USA, 2016; *Wo jeder Gegenstand, Seine eigenen Worte, So trägt, Wie jede Blum, ihren eigenen Duft, (Kette)*, Tucci Russo, Torre Pelice, Turin, Italy, 2015; *Harald Klingelhöller, Skulpturenpark Waldfrieden*, Cragg-Foundation, Wuppertal, Germany, 2014; *The Sea at Ebb Tide Dreamed*, Museu Serralves, Porto, Portugal, 2007; *... Wie Landschaften auf Worte reagieren ...*, Städtische Galerie, Karlsruhe, Germany, 2005; *Alle Metaphern werden wahr - Skulpturen 1986-1997, a retrospective*, Städtische Galerie im Lenbachhaus, München, Germany, 1997-1998; Art Gallery of York University, Toronto, Canada, 1996; Whitechapel Art Gallery, London, United Kingdom, 1990; Stedelijk Van Abbemuseum, Eindhoven, Netherlands, 1990; Kunsthalle Bern, Bern, Switzerland, 1988; Museum Haus Esters, Krefeld, Germany, 1988; Westfälisches Landesmuseum, Münster, Germany, 1986.

Klingelhöller has created several sculptures for the public space, notably in Berlin, Grenoble, Karlsruhe, Munich, Münster and Tübingen.

HARALD KLINGELHÖLLER

SCHNEEFALL ERZÄHLT (SNOWFALL RETOLD)

September 2 - December 11, 2022
Skulpturelhalle, Thomas Schütte Foundation, Neuss/Holzheim, Germany

„He understood that to model the incoherent and vertiginous stuff of which dreams are composed is the most arduous task that anyone can attempt, even if he managed to decipher all the enigmas of a greater or lesser order: even harder than braiding a rope from sand or minting a coin from the faceless wind.“ This passage from the story „The Circular Ruins“ by Jorge Luis Borges is emblematic of an exhibition in which dreams play an important part. This may come as a surprise in the case of an artist like Harald Klingelholler, whom no one would suspect of being a surrealist, and whose works assert their presence in real space. The undeniable three-dimensional impact of his pieces is, however, only one factor, considering that each has its own title, and these precise and extended formulations add something of substance, but not in physical terms. This substantial element is the verbal space oscillating between the keen imagination and the dream and it is to be grasped in spoken or written form. The concrete qualities of writing have often been the subject of poetry, while language can be experienced spatially, as the prophet of modernism Stephane Mallarme demonstrated in an exemplary way. Whatever their shape, Klingelholler‘s sculptures thus possess a dual character - of a legible verbal and a tangible material nature - and these aspects are on a par with each other: each one needs to be observed and taken into consideration and should be understood both in accessible space and the realm of the imagination alike. Just as the real space is articulated and structured by a sculpture, so the verbal space of the mind can be differentiated by its title. When a title of a work is formulated as *In the Dreamer‘s Dream the Dreamed Wake Up (chain)* the space evoked must be located somewhere out of this world, in the realm of dreams, where waking and dreaming exist side-by-side. Every sculptural construction is an invitation to feel one‘s way into this space where another space will open up, be it the accessible or inaccessible interior of a sculptural volume, or be it the interlocking volumes of imagined spaces.

[...]

The title of the exhibition comes from the sculpture *Snowfall retold (threefold, star-shaped)*. It evokes the idea of the exhibition as a narrative, which is brought to life by the sauntering observant visitor. Just as going around the elliptically-shaped Skulpturenhalle has no beginning nor end, neither does the narrative of the show. In place of an unequivocal unfolding of an act there is the multi-faceted potential of a process. The chain in the central rotunda and the star-shaped work lying in front of it touch on the theme of evening and dream, while *Beside the Brain Death Concept*, Repeated addresses the question of life and death, the ultimate closure. Subsequent works are about loss of the object accomplished by the transposition of title to become sculpture, or in the star-shaped versions about the retreat of water, while in the shadow versions of *Sleep Soundly* and *All Metaphors will Come True* there is a return to a boundless form of spatiality; finally, virtual spaces take over in the case of the suspended shapes. The cabinets on the walls of the exhibition space conceal phrases in their drawers that allow these connections to be taken a step further. Borges concludes his story with the sentences, „(...) then he understood that death was coming to crown his dotage and deliver him from his toils. He walked toward the flickers of flame. They did not singe his flesh, they fondled him until he was overwhelmed without heat or blaze. Relieved, humiliated, but aghast, he realized that he too was only an apparition, that someone else was dreaming him.“

Source : Text by Dieter Schwarz, Excerpt, Exhibition document.





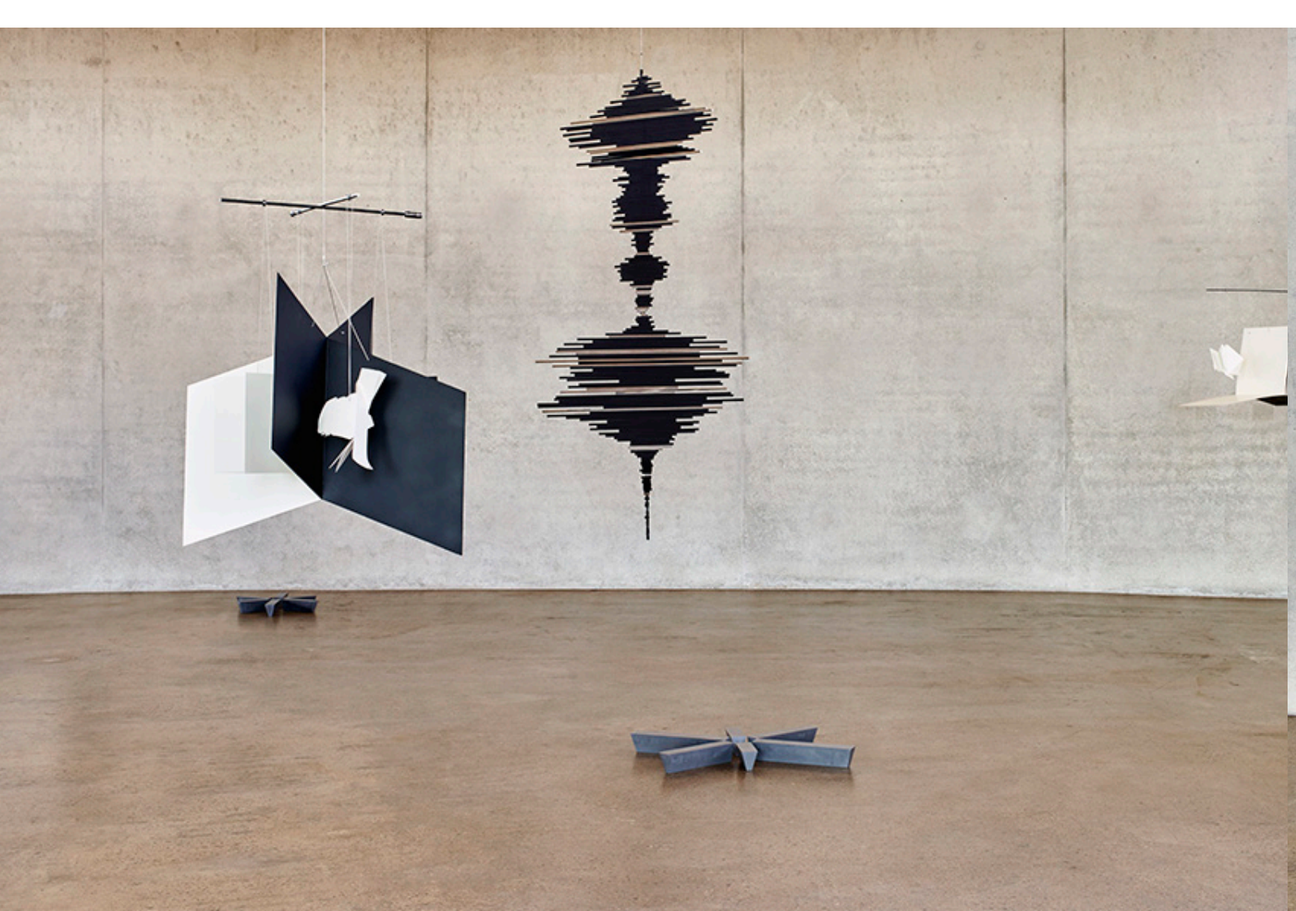














Exhibition view: Skulpturelhalle, Thomas Schütte Foundation, 2022. Ph. Dejan Saric

HARALD KLINGELHÖLLER

ROUTES APRÈS LA PLUIE (DOUBLE, EN FORME D´ÉTOILE)
STRASSEN NACH DEM REGEN (ZWEIFACH, STERNFÖRMIG)

October 30 - December 23, 2021
Galerie Jocelyn Wolff, Paris-Romainville

This exhibition is the first by Harald Klingelhöller, with whom we are happy and proud to collaborate, after more than ten years since his work was shown in France.

His unique and gripping work about language materialises in sculptures made of paper, steel, cardboard or plaster. The German sculptor transposes words and phrases, borrowed from poem verses, press articles and various sources, into space and its dimensions.

“Over the course of time, more and more levels of the ongoing inscription of a work, i.e. more and more versions, have developed. And the first works in which I have really, so to say, conceptually inserted this idea of the version are these cabinet versions.” (Harald Klingelhöller)

Mental images and memory inform his sculptures and give them the possibility of becoming infinite. The artist summons a sensation to actualise it in the present mode; he captures it and freezes it in his sculptures, reduced to the essential of the gesture and the form.

The title takes shape in his pieces and is fundamentally inscribed in his sculptural work: punctuations, metaphors, rhythm, and pronunciation constitute the body of the work, then metamorphose, solidify and are transcribed into a physical language, material and concrete.

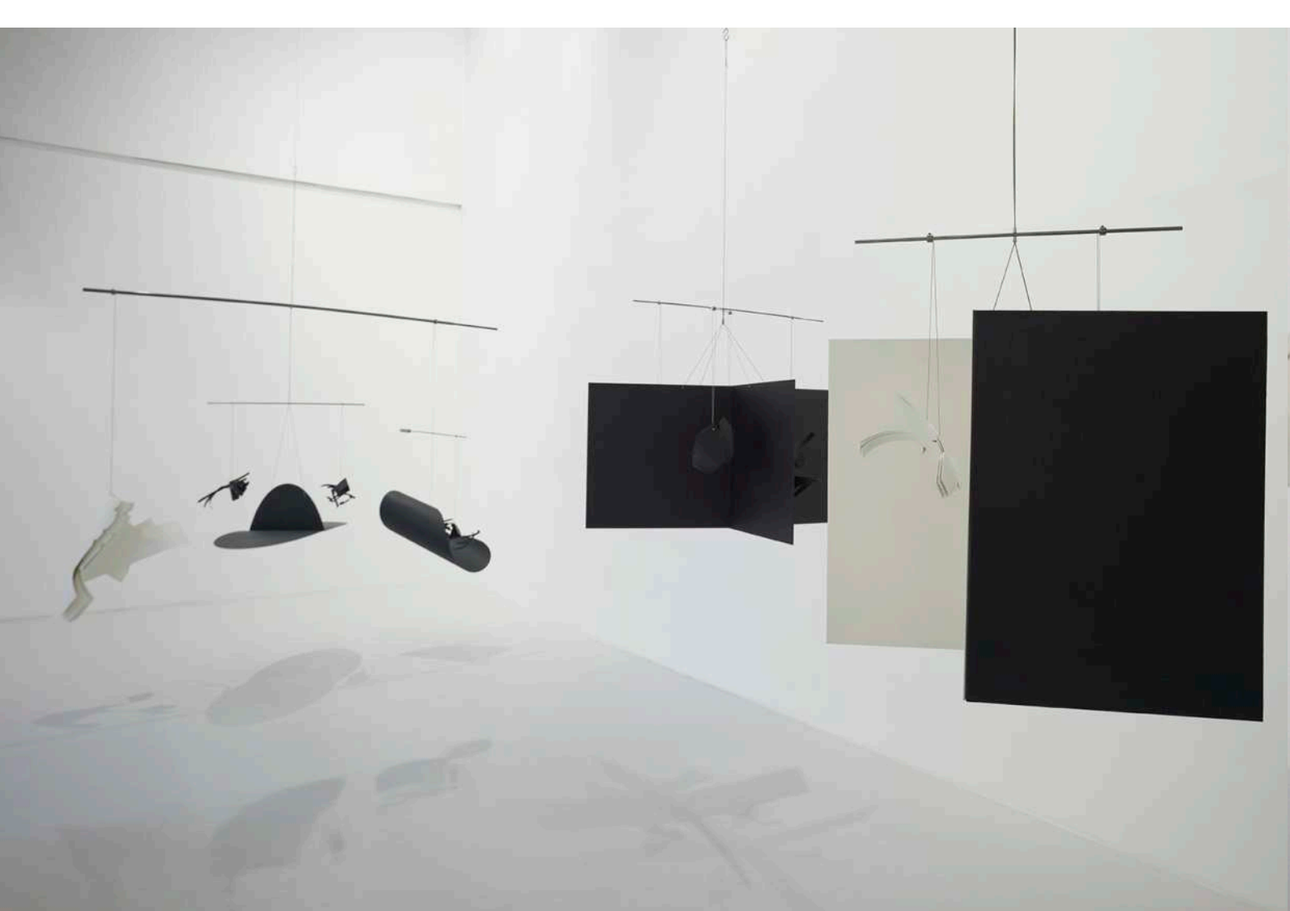
Klingelhöller shows us a form of tangible poetry.

Source: Press Release





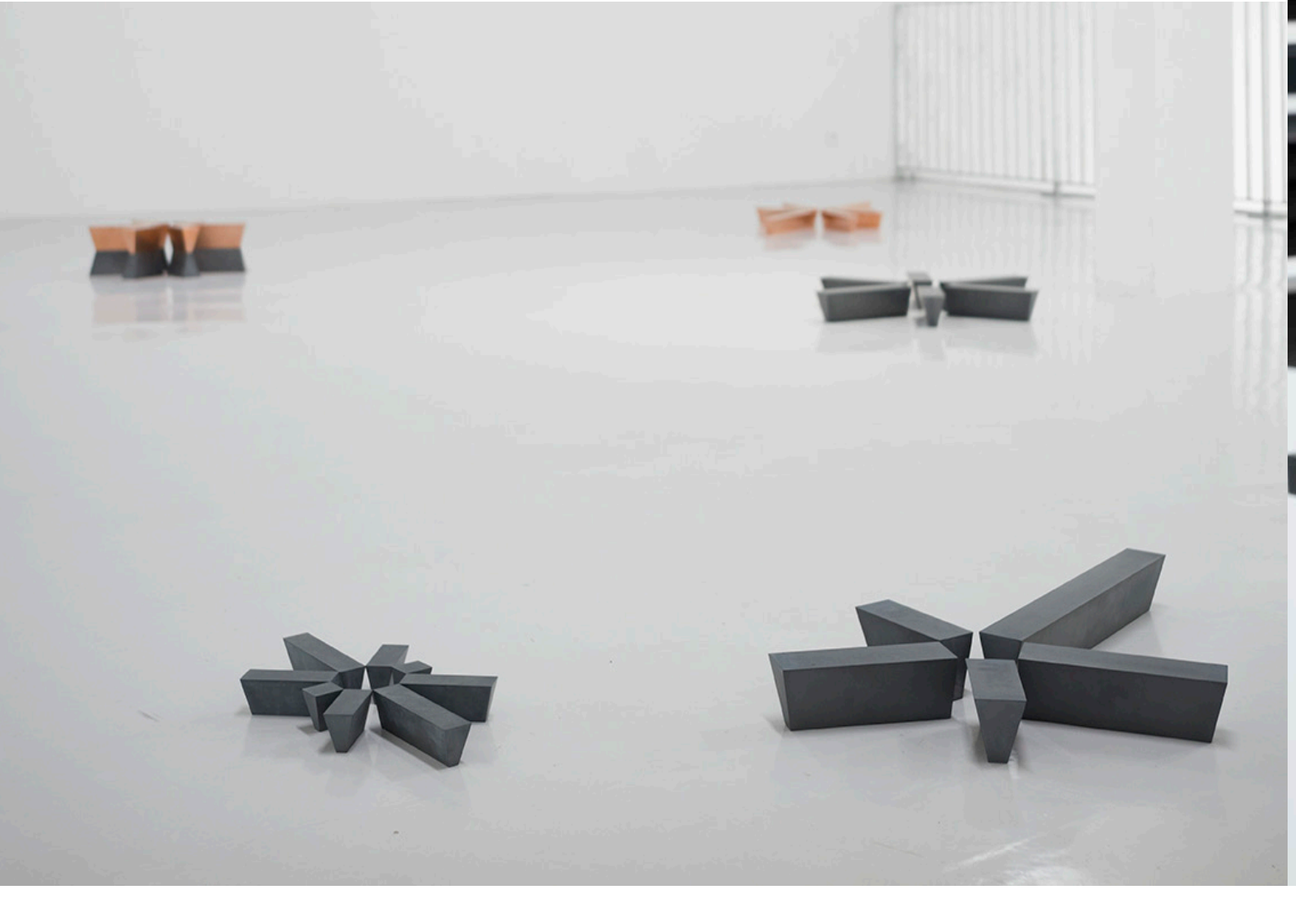


















Exhibition view: Galerie Jocelyn Wolff, Romainville, 2021. Ph: François Doury.

HARALD KLINGELHÖLLER

DIE WELT ERZÄHLT (ZWEIFACH, STERNFÖRMING)

October 10, 2020 - January 1, 2021
Konrad Fischer Gallery, Düsseldorf

Most of Harald Klingelhöller's sculptures are preceded by linguistic formulations of ideas, memories and suggestions that, after being written down, are partially and repeatedly saved in these sculptures and linked to a spatial experience. Examples of these recurring abstract or poetic textual structures are „Ich bin hier, Du bist hier" („I am here, you are here"), „In landscapes reacting to words", „Das Meer bei Ebbe geträumt" („Dreaming the sea at low tide") or „Die Welt erzählt" („The world is telling"), to name just a few. These can be found in the current exhibition in four different sculptural approaches: in the „Sternförmigen" (star-shaped), the „Schweben-den" (floating), the „Schrankversion" (cabinet version) and the „Echo".
Klingelhöller puts the stars at our feet, so to speak. In order to be able to keep them on the ground, he uses solid metal profiles made of copper, brass or lead with a trapezoidal cross-section. The dimensions of the upper viewing sides of the individual star rays are determined by the dimensions of the printed title-giving words, their number by the shape of the star to be formed, hence, for example, „The world is told (twofold, star-shaped)".
The situation is similar in the „Schrankversion" (cabinet version), whose drawer dimensions have been transferred from the words „The Floor was Grey and Everybody Brings his Questions".
The „Schwebenden" (floating) are new constellations of previous „Schattenversionen" (shadow versions) in the artist's œuvre. Klingelhöller locates the silhouettes of previous sculptures, which have been changed in size, multiplied and deformed into three dimensions, in spatial elements whose scale can only be determined relatively. In these constellations they protrude from a past presence into a fictional future space – playing with temporality and multiple spatiality.
The same is true of the „Echo", which extends from ceiling to floor and which was measured from the acoustic spectogram of a question posed by the artist – the „echo" as a medium of spatial depth the question „Will you be there?" a spatial presence, from an imaginary „you" to an imaginary „there".
Source: Press release











Exhibition views: Konrad Fischer Gallery, Düsseldorf, 2021. Ph: Roman März. Courtesy of the artist and Konrad Fischer.

GALERIE JOCELYN WOLFF
43, rue de la Commune de Paris
KOMUNUMA
93230 ROMAINVILLE
INFO@GALERIEWOLFF.COM
T + 33 1 42 03 05 65
WWW.GALERIEWOLFF.COM