

galerie
andresthalmann

Suzanne McClelland T O Y

Exhibition 16 April - 5 June 2010

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Sprach-«Vibrationen» sichtbar gemacht

Wörter, Satzfragmente und Buchstaben tanzen, explodieren, fliessen, türmen, schweben, dehnen und krümmen sich als Wortkompositionen, Sprachmelodien und Buchstabenlaute über die Bildfläche. Es fasziniert mich stets wieder von Neuem, wie Suzanne McClelland in ihren Werken Klang, Schwingung und Energie unserer alltäglichen Sprache sichtbar macht, ihr eine Bühne verleiht und sie bildhaft «zu Wort kommen lässt».

Für die Räumlichkeiten der Galerie Andres Thalmann in Zürich hat die New Yorker Künstlerin eigens eine Tapete entworfen, auf der ihre Monotypien und Leinwandbilder präsentiert werden. Durch die Raum einnehmende Collage entsteht ein eigentliches «Walk-in-Painting», das die Ausstellungsbesucher über die Rolle des Betrachters hinaus zum Teilnehmer werden lässt – Sprachbilder und gesprochenes Wort vereinen sich so zu einem Gesamtkunstwerk.

Mein herzlicher Dank geht an Suzanne McClelland. Es war mir eine grosse Freude und ein ausserordentliches Vergnügen, mit ihr die Idee zu dieser Ausstellung zu entwickeln und zu realisieren.

Linguistic „vibrations“ made visible

Words, phrases and letters dance, explode, flow, pile up, hover, bend and spill; word compositions, sounds and linguistic melodies spill across the canvas. As ever it is fascinating to see how in her works Suzanne McClelland re-produces, as it were, the sound, vibrations and energy of our everyday language. Showcases for language, her visual works transform it into metaphorical „words“.

At Andres Thalmann Gallery she presents her paintings and monotypes superimposed on uniquely crafted wallpaper. The collage embraces the entire gallery in a „walk-in painting“ that transforms visitors from mere spectators into active participants – a Gesamtkunstwerk uniting metaphor and spoken language.

I owe my most sincere thanks to Suzanne McClelland. It has been a great privilege and an extraordinary pleasure to develop and realise the concept of this show with her.

Carina Andres Thalmann
Galerie Andres Thalmann

Suzanne McClelland T O Y

Die New Yorker Künstlerin Suzanne McClelland kreiert mitunter raumgreifende „walk-in-paintings“ wie beispielsweise 1992 im Whitney Museum in New York. In der Galerie Andres Thalmann präsentiert sie ihre Gemälde und Monotypien auf eigens erstellten Tapeten. McClelland lässt die überbordenden Formensprachen der unterschiedlichen Medien direkt aufeinanderprallen und schafft so ein schillerndes Environment, das sich über den gesamten Ausstellungsraum erstreckt.

Suzanne McClelland transformiert in ihren Werken Worte zu Bildern. Die Wörter, die ihren Arbeiten zugrunde liegen, sind meist nicht erkennbar. Buchstaben werden in wilder Manier über- und gegeneinander gesetzt und über den Malgrund verstreut. Der Betrachter trifft immer wieder auf eine Fülle von „e“s und „o“s. Die dichten Schriftgebilde evozieren Sprachlaute und erzeugen oft schrille oder helle Resonanzräume, die von nebligen Bilduntergründen getragen oder von milchig-weissen Malschichten zurückgedrängt und wieder zum Verstummen gebracht werden.

Seit den 1990er Jahren erforscht McClelland den Ausdruck und die Bedeutung von spezifischen Wörtern oder Sätzen. Ihre Werke basieren nicht auf Texten, sondern auf Äusserungen der gesprochenen Sprache. Entsprechend ordnet die Künstlerin Wörter nicht einer rigiden Textstruktur unter, die ein Lesen von links nach rechts und von oben nach unten vorgibt. Vielmehr bilden die Mehrdeutigkeit der direkten Rede und die herausragende Bedeutung der Sprachmelodie die eigentliche Triebkraft ihrer Kompositionen.

In ihren seriell angelegten Werkserien „Toy“, „Heap“ und „Erase“ erkundet McClelland das Bedeutungsspektrum der abgebildeten Wörter, indem sie Buchstaben und Laute in allen möglichen Variationen aufeinanderprallen lässt. Die Schriftzeichen werden in dichten Netzen aneinander gekoppelt – oder übereinander gestapelt und aufgetürmt. Bisweilen werden sie bis zur vollständigen Unkenntlichkeit angehäuft. Als Gegenzug zur Akkumulierung setzt McClelland weisse Farbfelder ein, die frühere Malschichten partiell oder vollständig auslöschen. Die lichten Farträume unterbrechen den Wortschwall und erzeugen zuweilen ein Moment der Stille.

In ihren Monotypien befasst sich McClelland mit dem Zeichen „o“, das als Buchstabe, Zahl oder abstrakte Form gelesen werden kann. In den je einzigartigen Blättern der Druckserie mutiert das „o“ zu verschiedenen Formen wie Ovalen, Spiralen und fliessenden Schriftzügen. Oft greifen die „o“s wie zufällig ineinander; zum Teil werden sie von gemalten und gedruckten Scheiben und Spinnweben überdeckt. Die umfangreiche Publikation „Suzanne McClelland: Rock and Shift“ (2008) bietet einen Einblick in den variationsreichen Zyklus. Die Motive einzelner Monotypien dienen als Vorlage für die Tapeten, die McClelland in der Galerie Andres Thalmann situationsspezifisch einsetzt.

Ruth Littman



Suzanne McClelland T O Y

New York artist Suzanne McClelland occasionally creates expansive “walk-in-paintings” such as her 1992 piece at the Whitney Museum in New York. At Andres Thalmann Gallery she presents her paintings and monotypes on uniquely crafted wallpaper. McClelland juxtaposes the formal languages of various media in a pulsating environment that embraces the entire gallery.

In her works the artist transforms words into visual language. Only rarely can one read the words that inform her pieces. Characters are superimposed, juxtaposed and scattered across the canvas. The viewer often encounters a plenitude of e's and o's. The dense constellations of ciphers evoke the sounds of speech; they often produce sharp or bright resonating chambers that seem to hover on a fog-like surface. Elsewhere they are pushed back and silenced by opaque milky-white layers of paint.

Since the 1990s McClelland has explored the sound and meaning of specific words and sentences. Her works are not based on texts but on the utterances of spoken language. Accordingly, the artist does not subjugate words to a strict textual structure imposed by reading from left to right, top to bottom. Rather, it is the ambiguity of direct speech and the prominence of intonation that propel her compositions.

In her serially linked bodies of work – Toy, Heap and Erase – McClelland explores the semantic range of the depicted words by allowing characters and sounds to clash in every possible way. Letters are linked up in dense networks or piled up into fragile stacks. Occasionally, they condense to such a degree that completely obliterates their identity. As a counterpoint to this accumulation, McClelland introduces fields of white paint that completely or partially obliterate preceding layers. These luminous spaces interrupt the torrent of words and may introduce a moment of stillness.

McClelland's monotypes are concerned with the sign o, which can be read as a letter, a number or an abstract shape. The o's dissolve into a variety of shapes – ovals, spirals, and writing. Some forms seem to weave over and under each other; many are collaged with painted spheres and webs and printed photographic images. The publication *Suzanne McClelland: Rock and Shift* (2008), provides an overview of the cycle with its abundance of variation. The motifs from some monotypes provide the pattern for the wallpapers that McClelland crafted specially for the exhibition space at Andres Thalmann Gallery.

Ruth Littman







Erase (monochrome in yellow) 2010, oil and polymer on linen, 147 x 162.5 cm

10



11

Erase (monochrome in red) 2010, oil and polymer on linen, 147 x 162.5 cm





War Toy (blue) 2010, oil and polymer on canvas, 147 x 162.5 cm



War Toy (red) 2010, oil and polymer on canvas, 147 x 162.5 cm



Crash (war toy) 2010

oil and polymer on linen on board, 46 x 31 cm

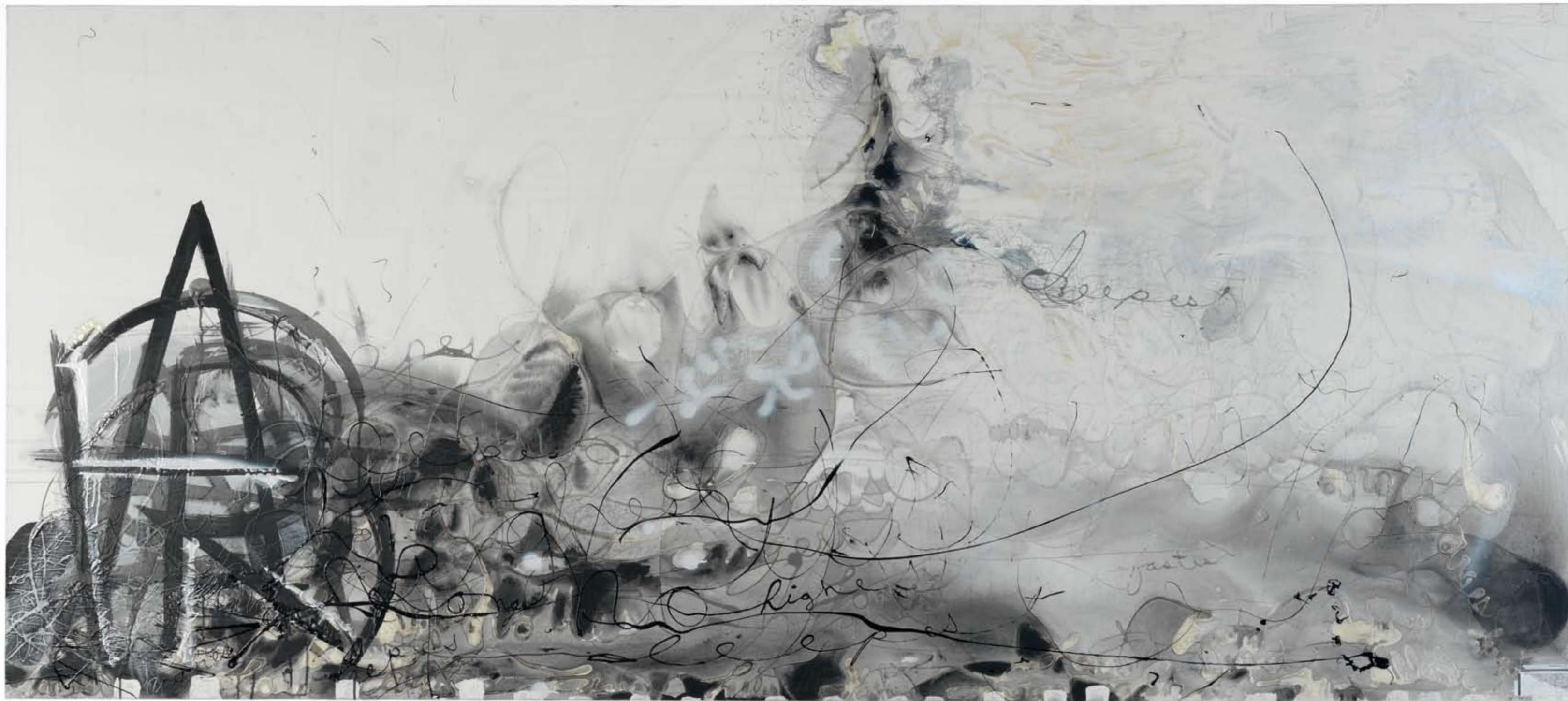


Net (war toy) 2010
oil and polymer on linen on board, 46 x 31 cm



Pile (war toy) 2010
oil and polymer on linen on board, 46 x 31cm







Heap of Yellow 2010, polymer and oil on canvas, 51 x 51 cm



Deep Purple Heap 2010, polymer and oil on canvas, 56 x 71 cm



A note by the artist

To ‘install’ is to respond to a space; to place in a position; to connect for service; to induct, invest, instate, receive. To ‘instill’ is to infuse slowly or gradually into the mind or feelings; to insinuate, to inject, to put in – drop by drop. My aim is to respond to private and public rooms rather than to alter existing architecture. It is clear that easel pictures and prints are portable objects to be hung, leaned, stacked, gifted, bought, sold and visited indoors. Carina Andres Thalmann extended an invitation to revisit my interest in interior space – inside of her well-lit, street level gallery in Zurich.

After several experiences working on painting installations in nearly square rooms such as „Seems So“ with Carol Szymanski at PS1 and „Right“ at the Whitney Museum PM and „Well Hung“ at Shane Campbell’s gallery, I welcomed a space that includes daylight and glass. This is an opportunity to include the action from outdoors and reflect the movement of the intersection outside of this corner gallery rather than to isolate the work in a cube. The moveable wall and dark back rooms prompt me to stop moving rather than pass through this space and since it is open to the street one can view it as a vitrine or enter to read surfaces of the work inside.

TOY is an exhibition about play and games using my collections of reproductions of pointing men, rocket launches from Cape Canaveral (the location of many American space invasions, near my birthplace) and reproductions of my “O” paintings. These images are inserted into monotypes, made by rolling ink and dropping oil into a printing press bed to erase the color ground, then dropping hoops of color to suggest moving targets. These processes prompted the production of wallpaper, which is an extension of collage in that it is cut and edited in response to the architecture itself. Monochrome paintings, partially erased by white paint, are meant to survive the backdrop, barely hanging on to their position in space. Malevich ended painting with his ‘white on white’ in 1918, which only spurred on another 100 years of artists’ engagement with design, architecture and monochrome.

Many thanks to Carina Andres Thalmann, Bruno Thalmann, Ruth Littman, Evelyne Brack, Sue Scott and Anne Nixon for contributing thoughts and vision to this project. To Stefan Vonmont, Bettina Luginbühl und Melih Gökuguz for making it a physical reality.

Suzanne McClelland, April 2010



1959 Born in Jacksonville, FL

EDUCATION

1989 MFA, School of Visual Arts, New York, NY
1981 BFA, University of Michigan, Ann Arbor, MI

GRANTS/AWARDS

2010 CCA Andratx - Invited Artist in Residence
2006 Nancy Graves Grant for Visual Arts
2006 AXA Artist Award
2002 Visual Harlem Artist Exchange Jacob Lawrence Foundation
2001 Pollack Krasner Grant
1999 Skowhegan School of Painting and Sculpture, Resident Faculty
1990 P.S.1 Contemporary Art Center, Clocktower Studio Program, Residency

SELECTED SOLO EXHIBITIONS

2010 Galerie Andres Thalmann, Zurich, Switzerland [cat.].
Shane Campbell Gallery, Chicago, IL.
2009 Sue Scott Gallery, New York, NY.
2007 David Krut Projects New York, NY [cat.].
2005 Larissa Goldston Gallery, New York, NY [cat.].
Shane Campbell Gallery, Chicago, IL.
2003 KS Art, New York, NY.
2001 Orlando Museum of Art, Orlando, FL.
2000 Paul Kasmin Gallery, New York, NY.
Galerie Lutz and Thalmann, Zurich, Switzerland [cat.].
2000 Locks Gallery, Philadelphia, PA.
1999 Lemberg Gallery, Birmingham, MI.
Baldwin Gallery, Aspen, CO.
1998 Paul Kasmin Gallery, New York, NY.
1997 Weatherspoon Art Gallery, UNC Greensboro, NC [cat.].
LA Louver, Venice, CA.
Galerie Lawrence Rubin, Zurich, Switzerland [cat.].
Galerie Kyoko Chirathivat, Bangkok, Thailand [cat.].
1996 Paul Kasmin Gallery, New York, NY [cat.].
1995 Lemberg Gallery, Birmingham, MI.
Texas Gallery, Houston, TX.
Barbara Krakow Gallery, Boston, MA.
1994 Paul Kasmin Gallery, New York, NY.
LA Louver, Venice, CA [cat.].
1993 303 Gallery, New York, NY.
Jason Rubell Gallery, Miami, FL.
1992 Whitney Museum of American Art at Phillip Morris,

New York, NY [cat.].
Jason Rubell Gallery, Palm Beach, FL [cat.].
1991 Stephanie Theodore Gallery, New York, NY [cat.]

SELECTED GROUP EXHIBITIONS

2010 CCA Andratx, Mallorca.
Sue Scott Gallery, New York, NY.
The Shirey, Brooklyn, NY.
2009 Kumukumu Gallery, New York, NY.
HighLine, New York, NY.
Park Avenue Armory, New York, NY.
Neuberger Museum, Westchester County, NY.
On Stellar Rays Gallery, New York, NY.
IPCNY, New York, NY.
Larissa Goldston Gallery, New York, NY.
Johnson Museum of Art, Cornell University, Ithaca, NY.
Art & Cultural Center of Hollywood, Fort Lauderdale, FL.
2008 Elizabeth Foundation for the Arts, New York, NY.
CCS Bard College, Annandale-on-Hudson, NY.
Joseloff Gallery, University of Hartford, West Hartford, CT.
Dumbo Arts Center, Brooklyn, NY.
Ronald Feldman Fine Arts, New York, NY.
University Museums, University of Delaware, Newark, DE.
Grolier Club, New York, NY.
2005 Counting the Ways: Word as Image, Fisher Landau Center for Art, Long Island City, NY.
Ronald Feldman Fine Arts, New York, NY.
2004 2003 KS Art, New York, NY.
2002 Barbara Krakow Gallery, Boston, MA.
2001 A Way With Words, Whitney Museum of American Art at Phillip Morris, New York, NY.
Brooklyn Museum of Art, Brooklyn, NY.
John Michael Kohler Arts Center, Sheboygan, WI.
Paul Kasmin Gallery, New York, NY.
Les Filles du Calvaire, Paris, France.
Matthew Marks Gallery, New York, NY.
LA Louver, Venice, CA.
U. of Michigan School of Art Gallery, Ann Arbor, MI.
The Drawing Center, New York, NY.
Aspen Art Museum, Aspen, CO.
Hunter College, New York, NY.
Fosdick Nelson Gallery, Alfred University, Alfred, NY.
Galerie Lawrence Rubin, Milan, Italy.
LA Louver, Venice, CA.
1997 Whitney Museum of Art, New York, NY.
Eugene Binder Gallery, Long Island City, NY.
Gallery of Art, Johnston Community College, KS.
Newhouse Center for Contemporary Art, Snug Harbor

Cultural Center, Staten Island, NY.
Betsy Senior Gallery, New York, NY.
Shillam and Smith Gallery, London, England.
Corcoran Gallery of Art, Washington, DC.
Apex Art, New York, NY.

1996 Curt Marcus Gallery, New York, NY.
Schmidt Contemporary Art, St. Louis, MO.

1995 Champion Corporation Gallery, CT.
The New Museum of Contemporary Art, New York, NY.
Paul Kasmin Gallery, New York, NY.

1994 Trans Hudson Gallery, Jersey City, NJ.
L'ecole des Beaux-arts, L'Orient, France.
Studio la Citta, Verona, Italy.

1993 Roberta Lette Arte Contemporanea, Volta, Italy.
Studio D'Arte Barnabo, Venice, Italy.
Center Fine Arts, Miami, FL.
John Berggruen Gallery, San Francisco, CA.

1992 LA Louver, Venice, CA.
Jack Hanley Gallery, San Francisco, CA.
Brooke Alexander Gallery, New York, NY.
Paula Cooper Gallery, New York, NY.

1991 Studio la Citta, Verona, Italy.
Schmidt Contemporary Art, St Louis, MO.
Texas Gallery, Houston, TX.

1990 Guggenheim Museum, Venice, Italy.
Leo Castelli Gallery, New York, NY.
Russisches Kulturzentrum in conjunction with Sylvia Menzel Gallery, Berlin, Germany.

1989 Salama-Caro Gallery, London, England.
John Good Gallery, New York, NY.
Whitney Museum of American Art Biennale, New York, NY.

1988 Thread Waxing Space, New York, NY.
Hirschl and Adler Modern, New York, NY.
Theuretzbacher Gallery, Vienna, Austria.

1987 Jack Hanley Gallery, San Francisco, CA.
Art Omi, Omi, New York.
Stuart Regan Gallery, Los Angeles, CA.

1986 Rubinsteins/Diacono Gallery, New York, NY.
P.S.1 Contemporary Art Center, Long Island City, NY.

1985 Tony Shafrazi Gallery, New York, NY.
P.S.1 Contemporary Art Center, Long Island City, NY.

1984 Amy Lipton Gallery, New York, NY.
Petersburg Gallery, New York, NY.

1983 Wolf Gallery, NY.
Act Up, New York, NY.

1982 Minor Injury, Brooklyn, NY.
1981 Storefront for Art And Architecture, New York, NY.

1980 Ronald Feldman Fine Arts, New York, NY.

Judith Rothschild Foundation.
Martin Z. Margulies Collection.
Neuberger Museum of Art, Purchase College, Suny Purchase, NY.
Museum of Art – Rhode Island School of Design, Providence, RI.
Brooklyn Museum, Brooklyn, NY.
Museum of Modern Art, New York, NY.
Norton Simon Museum, Pasadena, CA.
New York Public Library, New York, NY.
Orlando Museum of Art, Orlando, FL.
Paine Webber, New York, NY.
St. Louis Art Museum, St. Louis, MO.
Whitney Museum of American Art, New York, NY.
Southwestern Bell Corporation, Houston, TX.
Norton Museum of Art, West Palm Beach, FL.
The Jane Voorhees Zimmerli Art Museum, Rutgers University, NJ.
Walker Art Center, Minneapolis, MN.
Miami Museum of Art, FL.
Art Museum of Southwest Texas, Bueumont, TX.
Museum of Contemporary Art San Diego, San Diego, CA.
Miami Art Museum, Miami, FL.
Detroit Institute of Fine Art, Detroit, MI.
Grunwald Center for the Graphic Arts at UCLA Hammer Museum, Los Angeles, CA.
Progressive Corporation.
Albertina Museum, Vienna, Austria.
Wellington Management Company, Boston, MA.

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- Straub, Kimberly, "House of Games", *Vogue.com*, (March 26, 2009).
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- Lebowitz, Cathy, "Suzanne McClelland at Paul Kasmin", *Art in America* (April, 2001).
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- Mahoney, Robert, "Suzanne McClelland, mothertongues at Paul Kasmin Gallery", *Time Out New York* (December 10-17, 1998).
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- Rainat, Joyce, "Visualizing Speech", *The Bangkok Post* (March 5, 1997).
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- Ostrow, Saul, "Essential Gestures and Fundamental Signs", exhibition catalog essay, Johnson County Community College.
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- Pazzi, Caterina, "Ow, he, he ah, ha", *Giomali Delle Arte* (June, 1992).
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Lullaby # 40, hillary with purple eye 2006
monotype with collage
56 x 76 cm



Lullaby # 43, lullaby white lies 2006
monotype
je 56 x 76 cm



Lullaby # 50, blue lies at sunrise 2006
monotype with acrylic and collage
56 x 76 cm



Lullaby # 32, blue hoop with lief eriksson 2006
monotype with collage
76 x 56 cm



Lullaby # 22, hillary at sunset also 2006
monotype with collage
76 x 56 cm



Lullaby # 27, oprah with blue peephole 2006
monotype with collage
56 x 76 cm



Lullaby # 55, cho with greek god 2006
monotype with collage
56 x 76 cm



Lullaby # 54, cho with greek vase 2006
monotype with collage
56 x 76 cm



Lullaby # 53, condoleezza with black eye and pompom 2006
monotype with collage
56 x 76 cm



Lullaby # 25, roseanne with pink petal 2006
monotype with collage
56 x 76 cm



Lullaby # 12, lullaby for condoleezza and gabriel 2006
monotype with collage
56 x 76 cm



Lullaby # 8, ohno (diptych) 2006
monotype
je 56 x 76 cm



Lullabies - Impressions in May 2001
sm15-2010, polymer on velour paper
68 x 48 cm



Lieslieslies 2001
sm16-2010, polymer on velour paper
68 x 48 cm



Lullabies - Impressions in February 2001
sm14-2010, polymer on velour paper
68 x 48 cm



Lullaby # 39, hillary with web 2006
Wallpaper, size variable, limited edition



Lullaby # 41, john the baptist with blue web 2006
Wallpaper, size variable, limited edition

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Translation: Margret Powell-Joss
Designed by Ruth Littman
Printed in Konstanz by werk zwei Print + Medien Konstanz GmbH
Edition: 1000 Exemplare
ISBN: 978-3-9523571-3-2