

KLAER, UGLEE CALLAMARI

RAMIKEN CRUCIBLE - NEW YORK



"Klaer, uglee callamari," 2012. Installation view at Ramiken Crucible, New York. Courtesy Ramiken Crucible, New York.

The title of the show comes from a misspelled combination of the names of the three artists: Matteo Callegari, Esther Kläs and Ugo Rondinone. It also plays a loose association with what their names might suggest, attempting to build a sentence out of it. Kläs, Rondinone and Callegari differ in terms of practice, experience and media used, yet they know each other and decided to interact on a common ground.

The walls of the gallery have been painted a hue of brownish-gray, matching the floor and the ceiling and making the space more similar to a cardboard box than an immaculate white cube.

Kläs's two sculptures are immobilized resin structures that suggest movement and a close interaction with the human body. They follow two directions: *ade* (2012) stretches horizontally, and, with its title, echoes the afterlife; while *Untitled* (2012) leans vertically next to the far wall.

Ugo Rondinone's *still.life (five eggs)* (2012) are cast-bronze painted eggs displaced in a circle on the floor; they emanate a special lure of fake fragility. They are in relationship to a

kneeling, *still.life (clay figure)* (2012), which dominates the far right corner. Rondinone's casts come from already existing random objects, perfectly recreated to immortalize precariousness.

Hanging above are three paintings by Matteo Callegari, attached to the wall but also distanced from it. Their rough linen canvases are in dialogue with the background color of the space. An irregular stripe of primer underneath a bicolor line traces the outlines of a single reference image. The results differ widely in *Derby Day*, *Fashionable Marxist* and *The Spirit World Rising* (all 2012), but each selects different directions and highlights volumes and shapes co-existing in the original image that are finally supplanted.

There is no attempt to force conceptual connections; rather, the exhibition space, as a possible space of interaction for the artists and their works, is offered as a playground, a platform for visual debate and a battlefield with positions and counter-moves, similar to a chessboard.

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