

Status | Vibration

Vibration is not some ear-splitting noise, nor a high-pitched trill, nor even the forceful invasion of sound. It is the ability to scratch with heavy-handed levity, to incise with unyielding gentleness. To vibrate is to engrave with delicacy, leaving a sign with mellifluous determination. The paradoxical timbre that nurtures the voice of vibration is the prime cause that endows it with an ability to leave its mark without passing unobserved.

On the other hand, violence is imparted through violence, generating violence. Its inherent forcefulness does not lead far. The invasive immediacy of its affirmation attracts attention, but soon its ponderous weight and the crudeness of its imposition does no more than irritate.

In the confused commotion of gestures, acts and expressions, what is needed most is the profundity of lightness. Whatever the nature of its concatenations may be, forcefulness never leads far: it induces a form of torpor that is unable to arouse. It provokes but does not arouse. Vibration is something different. It contains sign, colour, the distortion of light and the power of a shadow. One needs attentive ears and watchful eyes: the ability to grasp details.

Klaus Mülhäusser lets this happen.

In his hands, the paper is moved, agitated and alternated. The substrate is not simply refreshed by a decorative assemblage of signs. This is not enough for Mülhäusser, nor is it what he seeks. His papers soon acquire a sculptural quality, before abandoning themselves to formulation. The folds augment and build up on themselves, consolidating the bone-like dynamism of their contrasts. He is now oriented towards the compilation of a structured interweaving of levels by a texture woven through dense, chromatic experiments carried out over the years. The process has been gradually drained and deprived of all futile superfluity and of all burdensome deadweight with no specific purpose.

Mülhäusser has seen what might be beyond, past the primitive appearance of the substance, and he has focused on its innermost essence. He has chosen to bid farewell to cumbersome obstacles, making sure they never impede again. The complexity of his structures has thus attained its own dimension, firmly secure on a framework reduced to its most essential elements. Compositions unfold in sharp, clean-cut lines that are perfect in their sweeping flow and in their timely manifestation.

The manual skill brought into action by the artist acquires form by acting on the asperity of the support and on the sleek patina of the surfaces. The two-dimensional support is forced to abandon its composition as a flat frame, and it fans out in a variety of apertures and interactions: it is ready to entrust itself to new implications, to a new perspective, to a new solution.

It is at last caught up by vibration.

*Vibration is a delicate emanation but also a hermetic presence.
Vibration is a fold and, at the same time, an entire complex of folds.
Vibration is being present, and yet disappearing*

Klaus Mülhäusser focuses his artistic actions with resolute awareness, never losing sight of the power that chance can instil – the exceptional solution that was still missing, the touch of unheralded splendour that only chance has the boldness to infuse. Just as a wholesome and uncontrolled providential coincidence appears (emerging with resolute determination), the artist finds himself ready to welcome it in, augmenting the intensity of his redeeming touch. And so the folds follow on and the genesis of a virtuous and virtual cartography materialises until it acquires its own, independent, referential structure.

Mülhäusser's progression consists of multiple pathways that are thrown open to the experimentation of action. A drawing, a sketch or merely a canvas will never suffice. Materials demand to be managed in unpredictable ways, and thus the game adopts the typical rules of sculptural gravity. Each time, the malleability of the solutions must find the most fitting way to be satisfied. The materials – useful pretexts for confabulation – allude to and pursue each other: a dialogue between dissimilar substances thus ends up in harmonious, flexuous lucidity.

And then there is space. Klaus Mülhäusser registers the space around him and enters into dialogue with it, respecting its physical and conceptual dimensions. Dialogue always and in any case reigns supreme. The artist perceives the environment around him with such judicious shrewdness that he incorporates it within his works, enveloping all its constituent parts and involving them actively in the process. It is necessary to respond to the demands of a voluminous position, interfacing with the environmental coordinates of the moment, relating to their limits and, if necessary, correcting them. Bringing order to the physical context tackled by Mülhäusser proves to be a salutary exercise and it is the revelation required to complete the interweavings being created. The overall result is thus not hemmed in by circumscribed coordinates or by easily identifiable and sterile dimensions. Relating to physical substance demands this interfacing, this self-assured placement.

The options interlace and relationships alternate.

No deep-seated consciousness is required.

Just let yourself vibrate. Yield to the vibration.

Marta Casati

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