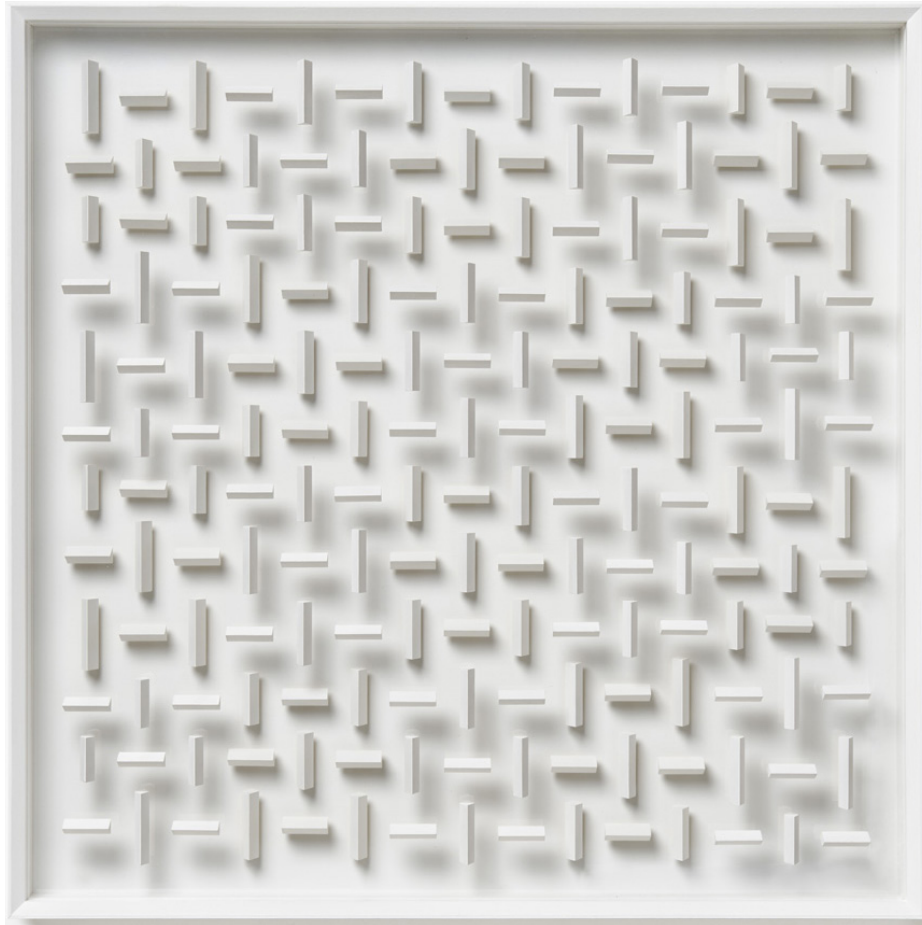




KLAUS STAUDT

CHABOT
FINE ART



Aufbruch 2013
99,5 x 99,5 x 7 cm
Holz, Acrylfarbe Plexiglas

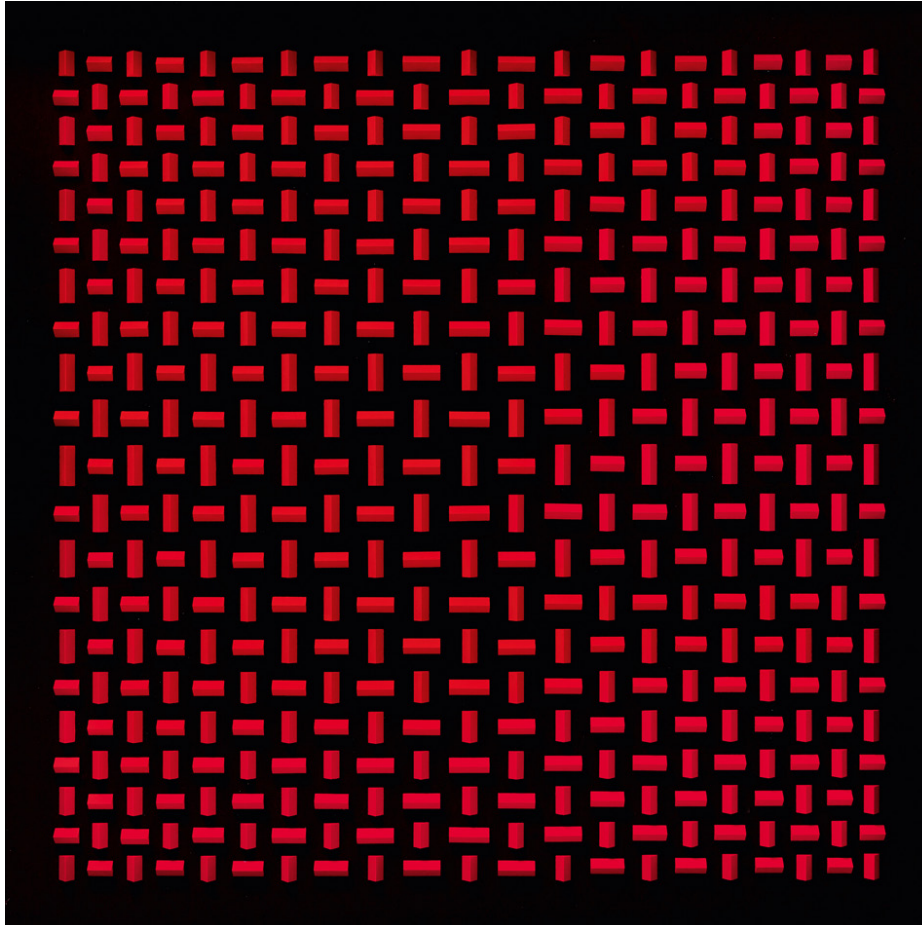
Klaus Staudt

At Chabot Fine Art.

Klaus Staudt, (born in 1932 in Otterndorf) was studying Health Sciences from 1954 to 1959 when he visited Documenta 2. This encounter with modern art made a profound impression on him and he decided to change direction and pursue a training to become an artist. He was most impressed with artist like Alberto Burri and Anton Tapies, especially with the unusual way in which they used materials. Staudt began studying painting with Ernst Geitlinger at the Akademie der Bildende Künste in Munich (1959-1963). Those were the times when in Germany Mack, Piene and Uecker formed an international movement in art, ZERO, which had an impact on the reigning views on art in the sixties and seventies. Together with Gerhard von Graeventitz and Jurgen Morschel he founded the gallery nota in Munich in 1960 and became a member of the Nouvelle Tendance.

Through overseas residencies, he has been closely in touch with the American counterpart of concrete art in the 1960s and later, minimal art, which morphed into conceptual art in the early 1970s, and hence into the blueprint of the kind of contemporary art that dominates biennials, documentas, and contemporary art institutes today. Klaus Staudt's work, however, can be seen as part of a larger artistic and intellectual complex of constructivist re-imagination and re-making of the world, where formal reduction is not so much purist investigation of a medium, but opening up of new perspectives, and ultimately emancipation of the viewer.

His oeuvre is based upon simple geometric, three-dimensional forms encased in transparent Plexiglas. They may have one layer, but might also have also multiple layers. The use of transparent glass and milk



In der Mitte dazwischen 2013
120 x 120 x 6,2 cm
Holz, Acrylfarbe, Altuglas

glass enhance the illusion of movement, depth, mass and weightlessness. By adding color the seemingly simple well-structured world of Staudt becomes even more rich and meaningful in direct connection to the experience of the viewers who construct their own, ever changing impression of his work.

Klaus Staudt's works transcend the opposites of constructivism and figuration, because they might be understood as a form of figuration, albeit in non-mimetic, i.e. non-depictive ways. Even those who may have difficulties seeing this may take cues from the titles of his drawings and paintings, such as "A Taste Of Springtime", "Tasten" ("touching"), "Hoffnung" ("hope"), "Erinnerung" ("memory") which show that his art derives from a personal, experiential energy. Besides reading it as concrete art, it could just as well be read as concrete, visual poetry; a poetry that invents, constructs and tries out its own alphabets in dialogue with the viewer.

At the same time, Klaus Staudt's art can be read, with its periodization, rhythmization and spatial arrangement of patterns, as visual music. One is easily reminded of the beautiful harmonious and well-structured studies and cantata's of J.S. Bach when enjoying the play of light and mass in the well structured universes of Staudt's reliefs and sculptures.

His work has been exhibited continuously for over 50 years. Already in 1997 Klaus Staudt was awarded a retrospective at Museum für Konkrete Kunst in Ingolstadt and his works are represented in many important collections, both public and private, including the Daimler AG Collection, Stuttgart, the Museum für Konkrete Kunst, Ingolstadt, Haus Konstruktiv, Zürich and Kunstmuseum Basel.

Klaus Staudt lives and works in Frankfurt, Germany.







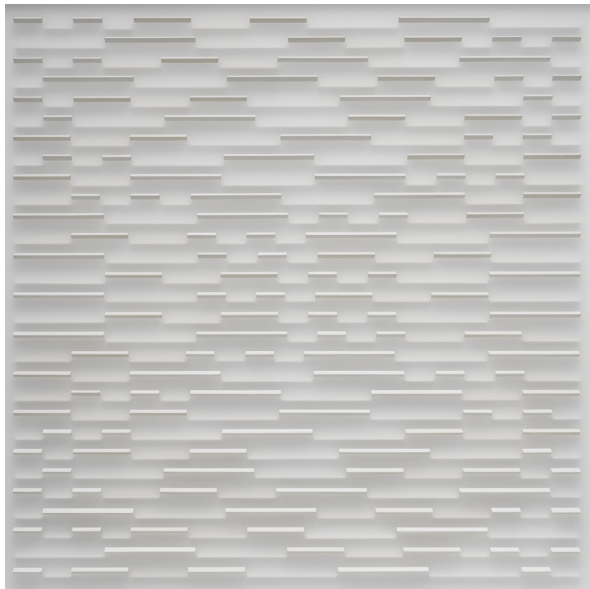
O.T.
2019
60,5 x 30 x 7 cm



Aquivalente 2014
70 x 70 x 6,3 cm
Holz, Acrylfarbe, Plexiglas



Trennung 1980
70 x 70 x 6 cm



Auf den Wege 2016
120 x 120 x 6,8 cm
Holz, Acrylfarbe, Plexiglas



O.T.
2019
60,5 x 30 x 7 cm



Lichte Schatten
2019
60 x 60 x 4,8 cm



Atelier Klaus Staudt Frankfurt

Selected exhibitions

- 2000, Städtisches Museum Abteiberg: 30 Jahre Sammlung Eitzold, Mönchengladbach (D)
- 2002, Wilhelm-Hack-Museum, Ludwigshafen (D)
- 2004, The Detroit Institute of Arts, The Daimler Art Collection, Detroit (USA)
- 2010, Kunstmuseum, Zweite Veränderung, Bremerhaven (D)
- 2011, Stedelijk Museum: nul = 0, Nederlandse avantgarde in een internationale context 1961-1966, Schiedam (NL)
- 2015, The Maier Gallery: Light and Transcendence, London (GB)
- 2019, Galerie De Rijk/Chabot: Klaus Staudt, Den Haag (NL)

CHABOT

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Dem Licht entgegen 1990
 950 x 112 x 112 cm
 Glas, Polystyrol, Plexiglas, Acrylfarbe, Metall
 Installation DaimlerChrysler, Stuttgart-Möhringen



Tekst/ Jeroen Chabot
 Photography / Klaus Staudt