

## Ulrich Rückriem – Salon des Oiseaux

**Opening** on Friday, March 7, 2008 at 7.00 pm

**Exhibition runs from** March 8 through April 5, 2008

On Friday, March 7, 2008 at 7.00 pm we open with *Salon des Oiseaux* our second exhibition with Ulrich Rückriem (\*1938). Rückriem realizes with the *Salon des Oiseaux* a concept of drawings. Its pictorial result reminds us of birds. It has been shown already in different forms, for instance in the Museum Ludwig, Cologne. However, it will be realized for the first time in a site specific way related to a whole space of appr. 6 by 12 m and 3 m height in the gallery. The concept is structured in a logical way. However, it cannot be resumed in just 2 sentences. Therefore, it is attached to this press release.

The result of the concept's process that is developed with mathematical precision is mostly a dynamic, acute-angled form that reminds us of birds (French: oiseaux). Rückriem thinks that such forms shall be realized in different media such as on papers, walls, floors, ceilings, or windows, canvases, or printed in books. In any case, the forms have to be related to the format on which they are done. The forms can be black and white or done in colors, and they can be done with a positive or a negative form on the ground.

In the *Salon des Oiseaux* this concept is developed further: Each wall is covered with 256 (=16 x 16) fields. Within each field one of the bird-forms is situated. These birds (768 in total) are applied to the walls with wallpaper that has been produced in particular for the space and that can be redone for other spaces. The colors of the wallpaper are light grey and white. The result is a vibrating flock of birds that seems to dissolve the static of the walls. That is an effect that is contradictory towards the characteristic of Rückriem's sculptural oeuvre where he relates his works to spaces and to the rules of supporting and carrying and where other mechanical-physical rules are truly embodied.

For Rückriem, the attraction of the birds is the liberation of the necessities to work with heavy material and the site-specificity. These drawings are continuous as far as regards his former work in the way they use the so-called 8-Queens-problem of chess. They are inherently mathematical and they follow a logical process. However, they can be done by any person, at any location and without too much of an effort. They are characterized by a liberty, and an emotionality, and a playfulness that is far away from the austerity and toughness of Rückriem's sculptural oeuvre.

We show, besides the *Salon des Oiseaux*, in our exhibition another series of drawings:

This series of drawings is independent of the concept of the *Oiseaux* as well as of the constructive past of his sculptures. Rückriem places 7 points on 7 different transparent sheets in DinA 3-format – starting with the last sheet and continuing with the last but one etc. – and draws lines from one point to the other on the respective sheets. If this produces fields, they are colored with graphite or felt pen. The result of the free, spontaneous, and somewhat surrealistic way of placing the dots are – surprisingly enough – figurations that remind us of drawings of Russian constructivists.

For further information regarding prices, images or more details please contact the gallery.

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## Concept of the piece

0. In a rectangular field a sixteenth part of its plane is centered and divided in eight by eight equal fields.

From the 49 cross-points of the 7 by 7 lines of the grid, 7 points have to be chosen following the 8-queens problem:

They are placed in a way that they do not meet any of the other points in neither the diagonal nor the horizontal nor the vertical directions. Of this figuration 40 variations are existing; they can be described with a formula like  $b4/e3/f5/g2/a6/c7/d1$ .

1. The lines of the grid that relate the points that are situated the most far out create a rectangle.
2. By connecting directly the points that are situated the most far out an irregular quadrangle is created.
3. By connecting the outer line of all 7 points an irregular form is created.
4. By connecting the 7 points with lines in a way that they touch every point only one time and return to the starting point, irregular polygons are created that touch each other at the cross-points.
- 5, 6, 7. or more: the polygons that do not touch each other at the cross-points are cropped, starting with the largest followed by the smaller volumes.

The formations colored with graphite exist in black on white as well as in white on black.

- \* 8-queens-problem: 8 queens are located on a chessboard in a way that they cannot hit each other (neither on the diagonal, nor on the horizontal nor on the vertical).  
40 Variations exist.  
Each drawing can be described with a formula such as:  $b4/e3/f5/g2/a6/c7/d1$

## Remarks regarding the exhibition

Points, lines, planes are the basis of a drawing or a two-dimensional image.

In this case, 7 points are developed into 7 lines that can form up to 9 planes in more than thousand different figurations. These figurations can be realized on multiple media\*, in different locations and in different materials and techniques:

Single drawings or groups or series of drawings, black on white or in colors, positive or negative, placed upon each other or side-by-side.

The curator of a show can choose liberally and spontaneously from the different possibilities..  
When he has understood the rules of the piece, he can develop the figurations by himself (or he can role the dice).

- \*Media:
- Paper – all sorts and sizes
  - Walls – wallpaintings or on foils
  - Floors – foils or carpets
  - Ceilings – paintings or on foils
  - Windows – transparent Foils
  - Canvas – printed
  - Prints – as an edition or in a book