

# CHRISTINE KÖNIG GALERIE

## EXHIBITION INFORMATION

VALENTIN RUHRY

*False Universalisms*

Third Room: BILL BOLLINGER

Opening: Thursday, June 28, 2012, 6 pm

Through Sept 8, 2012

Valentin Ruhry was born in Graz in 1982, he lives and works in Vienna. Studies with Bernhard Leitner and Erwin Wurm at the University of Applied Arts, Vienna and 2004 at the Royal School of Arts, Oslo.

Selected exhibitions: 2012 *Formless - All Work No Play*, Austrian Cultural Forum London; *CAR CULTURE. Medien der Mobilität*, Lentos Kunstmuseum, Linz; *extended Universe*, The Essential Collection, Zurich; *Stillstand und Beschleunigung*, Berggasse 37, Vienna; sculpture garden, Summerstage, Vienna; 2011 *CAR CULTURE & Medien der Mobilität*, ZKM Karlsruhe; *Fünf Räume*, Austrian Cultural Forum, New York; *Too soon. Too late*, Sotheby's Artist Quarterly, Vienna; *Level*, Pratersauna, Vienna; *Moderne: Selbstmord der Kunst?*, Neue Galerie Graz; *Lichtfeld*, Leechkirche, Graz; *Valentin Ruhry*, KHG-Galerie, Graz; *Gute Aussichten*, Haus am Ufer, Moscow; *Étape 2*, Vanessa Quang Gallery, Paris; *Partizipation*, Minoriten Galerien Graz; *Passagen\_02*, Stadtmuseum Graz; *Christian Eisenberger, Michael Gumhold, Karl Karner, Valentin Ruhry*, Gerberhaus Fehring; *BYTS Bosch Young Talent Show*, Stedelijk Museum 's-Hertogenbosch, Netherlands; *Über Dinge*, kunsthau muerz, Mürzzuschlag; *Steirischer Herbst*, Kunsthau Graz; 2010 *Förderpreis des Landes Steiermark für zeitgenössische bildende Kunst*, Neue Galerie Graz; *New Port Beach*, Christine König Galerie, Vienna; *Wanted Found*, Galerie Kon Temporär, Graz; *Nothing is wrong if it feels good*, Mike Potter Projects, Cologne; 2009 *curated by\_vienna 2009*, Christine König Galerie, Vienna; *Shame*, Neue Galerie, Graz; 2008 *Project(or)*, Rotterdam, Netherlands; 2007 *Burn Baby, Burn!* Kunstverein Ettlingen, Germany.

"I only do what it is necessary to do. There is no reason to use color, to polish, to bend, to weld, if it is not necessary to do so", wrote American artist Bill Bollinger regarding his creative approach.

Although Bollinger was one of the leading figures of Process art in the 1960s, his work was more or less forgotten after his early death. Only during recent years has his innovative significance for subsequent developments been recognized.

Valentin Ruhry, a half century later, has recognized a kindred spirit in Bollinger and in the sensitivity to the qualities and possibilities of industrial products and materials that he brought into the creative process. Thus Ruhry has integrated three works by Bill Bollinger into his exhibition.

This is Valentin Ruhry's second solo exhibition at Christine König Galerie. Again he references the concrete space, although at first glance his works seem hermetic and autonomous. Ruhry has successively liberated himself from a technical approach to his art, incrementally cleansing and purifying his conception of sculpture. He is concerned

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with the poetry of form, as when he divorces metal grating from its functionality, allowing it to become a dynamic wave through sparing, precise deformation. At issue is also the artistic quality of the material itself, which he endeavors to lay bare in the composition of minimal-abstract wall pieces using plaster, latex paint and masking tape, or in the reflexive interaction of a found wooden wall with the light of a fluorescent tube, which is utilized as a sculptural material. (quot. Alois Kölbl, 2011)

The works by Bill Bollinger have kindly been provided by Häusler Contemporary Munich.