



## #2.0 Nude Drawing

Niklaus Rüegg

20.05 – 02.07 2017

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Swiss artist Niklaus Rüegg (°1977) started his career as a painter, but over the years his focus shifted to sculpture, installation and performance. A continuing source of inspiration for his works are his Donald Duck comic books, of which he often employs characteristic aspects like the narrative structure, colours and the distorted representation of space. For the fourth exhibition at Convent, Rüegg drew inspiration from the distinct architecture of the exhibition space to create a site-specific installation, titled *Nude Drawing*. Referring to Marcel Duchamp's (1887–1968) last iconic work *Étant Donnés* from 1966, Rüegg decided to create a new context for *Die Köln-Sache*, a performance he did in 2013. Similarly to *Étant Donnés*, which features an explicit tableau only visible through a pair of peepholes in a wooden door, *Die Köln-Sache* also takes place behind a peephole through which the visitor is invited to watch. The result is an installation with a theatrical impact that illustrates Rüegg's unique visual language and incorporates several recurring motives within his oeuvre (the distortion of scale, humour, the questioning of our frame of reference, etc.), which are all related to each other. In his own words the artist described *Nude Drawing*:

*My first encounter with Belgium was a lingual distraction—I could not talk Flemish but people there were talking all kinds of tongues to me. This brought me back—during the studium in Gent—to a profound feeling that I carried around with me since I started to think about what art could be—the difference of languages between the people, and the labyrinthic consequences of each misunderstanding.*

*The common visual character of the*

*works shown in Gent is the relativity of sizes or dimensions. This is how they could find together in my mind. But the thing I want to reach is this: When the question of determining the works for a show is actual, the chosen elements begin to have an influence to the others and become changed in perception themselves by their combination. They are becoming animals—the syntax is a living thing. To my mind there is no isolated form as I am trying to show this. You can call it the escape into the distractive neighbourhood of the next. Might be the tempo of these days. everything is framed a million times. Hair is constantly growing.*

Niklaus Rüegg, May 2017

[ transcription of the performance ]

yes hello  
It's me  
...  
yes  
uhu  
...  
no, no I'm... yes I'm home  
uhu yes they are gone  
Yes indeed  
...  
no  
yeah they're coming back afterwards  
uhu uhu  
...and how are you doing?  
...  
yes... uhu  
(yawns) yes  
uhu  
hmm  
...  
hm  
and then you get an ointment or what?  
yes  
yeah so...  
these things happen

I had something similar to my foot..  
yes something like that...  
uhu...  
ah and tell me...  
yes he is also coming  
uhu  
yes that's nice  
hmm  
uhu  
yes indeed  
...  
yes it's astonishing she can still do that  
hm that's also... yeah  
uhu  
yes  
yeahyeah that's the most important thing  
yes that's nice  
yeah they're so cute when they're playing  
right, they like playing with wool  
recently we also bought some of these little door  
frames  
ah you still have them?  
ah yeah we can come and get them sometime  
...  
yeah if you can take a look there  
hmm  
...  
yeah yeah that's true  
and euhm..

tell me, what is aunt Mietze doing nowadays?  
aah yeah...  
uhu  
wasn't there something in Cologne?  
...  
hello?  
are you still there?  
hello?  
do you still hear me? I can't hear anything at the  
moment  
hello?  
ah! I didn't hear you just now...  
aha there's a button  
yeahyeah no that is...  
the courage yes that's also important yes  
uhu  
yeah so.. what I wanted to say about that thing in  
Cologne, if you...  
ehm...  
what?  
ah somebody rang your doorbell  
yes  
ok  
...  
yes  
good  
I will  
yes  
bye grandma

Niklaus Rüegg lives and works in Zürich. He graduated from the Kunsthochschule Zürich in 2003 and between 2008-2009 he studied at the HISK in Ghent.

Especially for this occasion the artist created the work 'Les Mémoires' in an edition of 8 copies. For more information, please ask or contact us at [info@conventartspace.be](mailto:info@conventartspace.be)

Many thanks to the artist, Woningbouw Merckaert, Jolien Bracke, Louis D'haenens and Pauline Scharmann.

Supported by Stad Gent & Duvel Moortgat.

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During the opening on the 20th of May, there will be a performance.