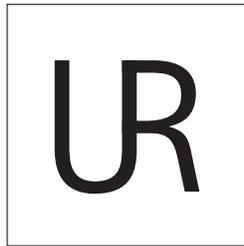


U d o R u t s c h m a n n

U d o R u t s c h m a n n

U d o R u t s c h m a n n



Atelier Udo Rutschmann

U d o R u t s c h m a n n

curated by
Massimo Toffolo
Margherita Jedrzejewska



SUMMARY

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Non esiste nulla di scontato nelle opere di Udo. Esiste invece un processo meticoloso, uno studio che diventa esso stesso parte dell'opera, tecnicamente riportando una visione umanistica ad opera estetica.

Il metodo, tramite una traduzione scientifica, assume tanta importanza quanto il risultato finale.

Ne sono a dimostrazione i molti lavori grafici di preparazione, che vengono resi con un'attenzione assoluta, tanto da divenire meravigliosamente affascinanti quanto le sculture che ne nascono in seguito.

Metodo tecnico e scientifico dunque, ma Udo va oltre la semplice applicazione dei suoi studi; vuole godersi a pieno la perfetta estetica delle sue linee, dei suoi caratteri battuti a macchina, dei suoi calchi di preparazione. La "linea" di Udo sembra già presente nella sua mente, al punto che la realizzazione diventa attenta, pulita e ben definita.

Bianco, nero e grafite sono visione di qualità, di attenzione ai dettagli, di perfezione creativa.

La meditazione di Udo passa allo spettatore finale attraverso la sua "linea" e diventa contemplazione.

La bellezza delle sue opere risiede nella purezza artistica, mai banale, mai ovvia.

Concettualmente profonde, le sculture di Udo ci conquistano e ci portano facilmente a scoprire la sua estetica di precisione.

Massimo Toffolo

There is nothing obvious in the works of Udo. Instead there is a meticulous process, a study that itself becomes part of the artwork, technically bringing a humanistic approach to aesthetic work.

The method, through a scientific translation, takes as much importance as the final result. This is demonstrated by many preparatory graphic works, which are rendered with absolute attention, so much to become wonderfully fascinating, as the sculptures that arise later.

Technical and scientific method, therefore; but Udo goes beyond the simple application of his studies, he wants to fully enjoy the perfect aesthetic of his lines, of his fonts beaten by typewriter, of his preparative tracings. Udo's "line" already appears in his mind, to the point that the realization becomes careful, pure and well-defined.

White, black and graphite are a vision of quality, of attention to detail, of creative perfection.

Udo's meditation passes through the final spectator through his "line" and in this way it transforms into contemplation. The beauty of his works lies in the artistic purity, never banal, never obvious.

Conceptually profound, Udo's sculptures conquer us and they easily lead us to discover his aesthetics of precision.

Massimo Toffolo

`Incubators` Self. World. Memory

White ceramic objects on the wall, rectangular, arranged in pairs. They are of a pleasant size, each almost one meter tall, slightly more than half a meter wide. Solid objects, obviously fired, with a shining surface. Gentle risings and immersions create relief structures. No superficial narrative.

The corpulent plates of Udo Rutschmann have something incidental, they flatter themselves - without ingratiating - into one's perception. In their unobtrusive presence they assert themselves. Reduced to white and free of visible manual interventions, allowing an unrestricted view, even though the texture of the surface opens up a wide range of associations.

Landscapes unfold themselves. Volcanic cones and flat craters, peaks like dripstones, small pools. One might think of inflorescences a cluster of flowers and shapes of leaves. Or of bodies, especially due to the irregularities. The mental connections can certainly not be captured. Too ephemeral are the forms. One feels a strong urge to touch the boards. The subtle coolness and the rough curvatures want to be experienced.

But what exactly has been transformed into ceramics? A melting process obviously, where drops and liquid progressions become identifiable. The pure aesthetic of the final product incorporates a long transformation procedure, which without knowing about the formation cannot be reconstructed.

Using simple materials from the do-it-yourself store, the artist creates a kind of incubator: a box made out of wood fibre containing light bulbs, cable, connector strip and holes is prepared on the ground. Instead of a hard cover he closes his 'incubators' with solid wax panels. And switches on the electricity. For a long time nothing happens. Only slowly the air in the box is heated. Becomes hot, wants to escape, the solid wax layer eases off at the hottest spots, it drops onto the light sources, it steams, smells, fizzes. Boys' fun! A physical experiment? An attempt to bring time and energy into form, into a picture. Calculation is part of the game. Rutschmann does not intend to exhibit the process, rather he shows his artistic intervention. He decides when his self-constructed creation process comes to an end.

As if limiting his own field of action, he surrounds the relief-like landscapes of memory. The wax is casted in plaster. The plasterboards are used for the transformation into ceramics. The handicraft character of the plaster is transferred into the cool appearance of the

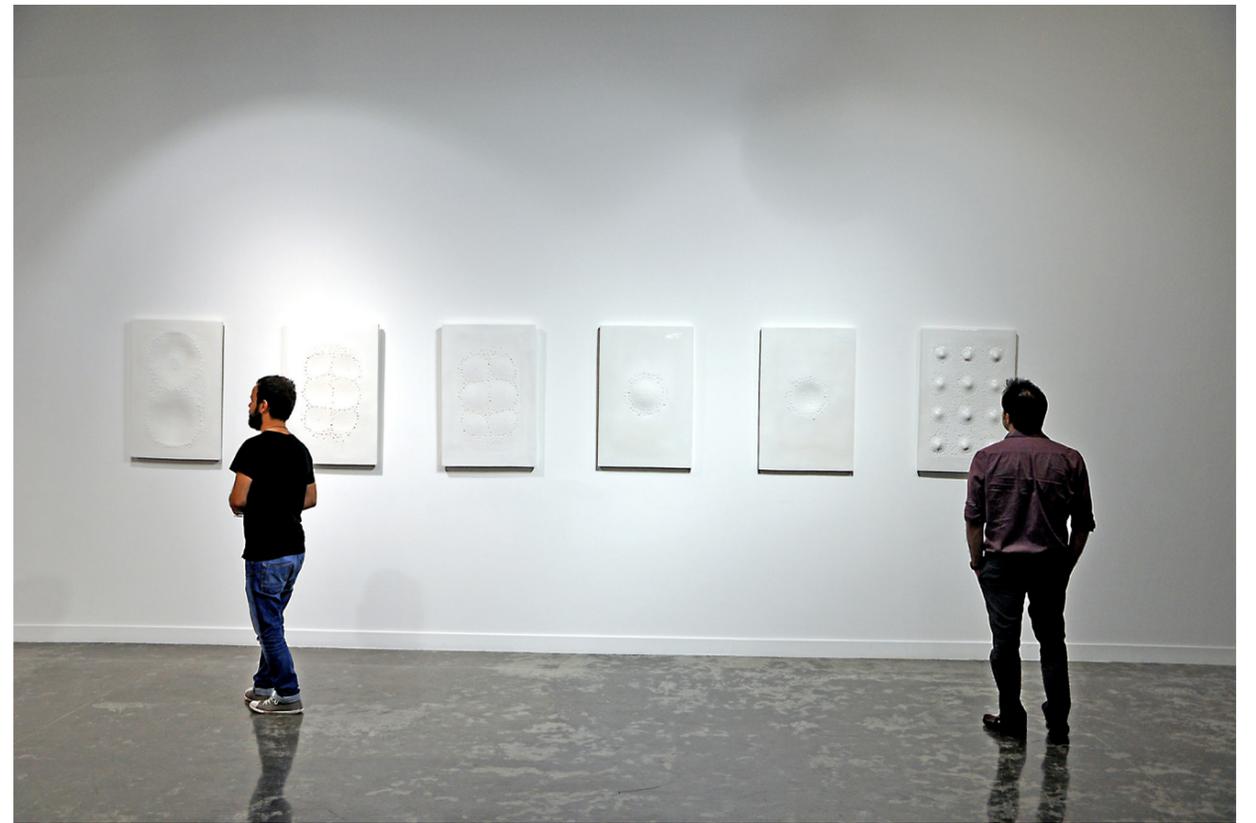
burnt objects on the wall. By means of an additional wafer-thin layer of porcelain, they obtain their subtle lightness. The double casting -the original wax board is reflected in the negative of the plaster, which again is identical to the positive form of the initial board. The paired presentation of both conditions allows an insight into the sculptural skills and they open up space. Sliding the view back and forth allows choices, keeps the mind moving.

Looking at the reduced retentiveness of the final ornamental product, the wild alchemistic hustle inside Rutschmann's incubators is merely a divining dimension.

From the topographies of the melted-out wax terrains and the power of the accumulated energy of melting and firing processes lasting for hours, the artist allows himself to be carried further. In his own cosmos he moves ahead. Developing series of drawings, graphic investigations based on the auto-generated topology. By means of a special printing technique, he transfers parts of the ceramic surfaces onto paper. As if trying to find suitable systems for the self-created worlds, he applies grids and embeds the two-dimensional reliefs into holding coloured areas of graphite, providing stability by spatial limitations using a white correction pen. The studied architect Rutschmann, who is still able to reach back to manual equipment beyond elaborated computer programs, sneaks alongside the artist. In precise knowledge of historic role models, not only in concrete but also in constructive arts, he tries to lead his topics into profundity through serial circumnavigation. Using an old typewriter, fragments of text are added onto the sheet, 'scientific prose' as he himself calls it. In wide loops, the physical, philosophical set pieces surround his world of ideas, without wanting to be decrypted.

Inside the incubators the artist creates his own piece of world, which as a centering force of gravity allows him to silently draw further circles.

Text: Birgit Höppl
Übersetzung: Dominique Leutwyler

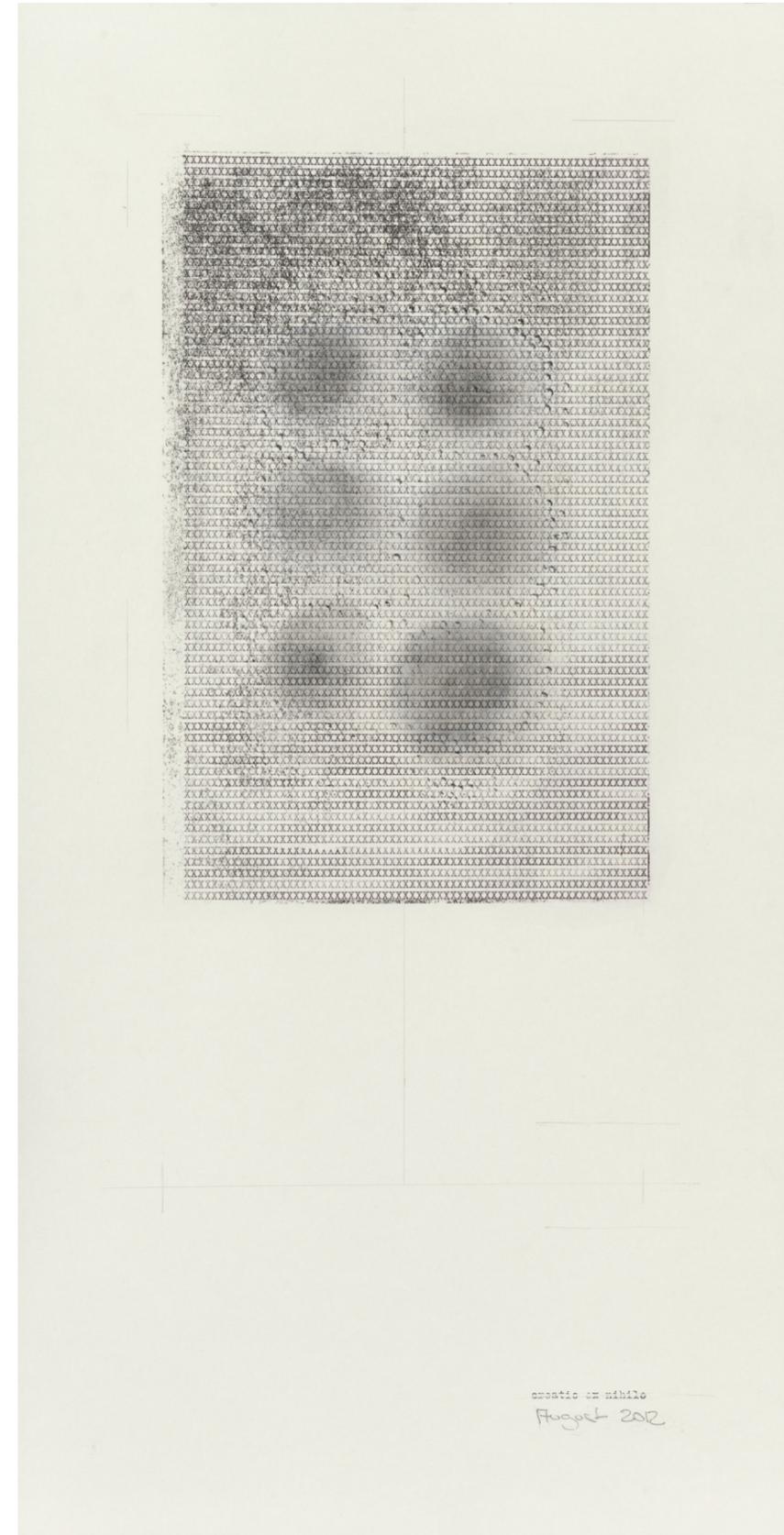


Graphic work | #01 | Incubator
200 g Natural paper
Pencil
Mechanical typewriter
Size: 29 x 58 cm



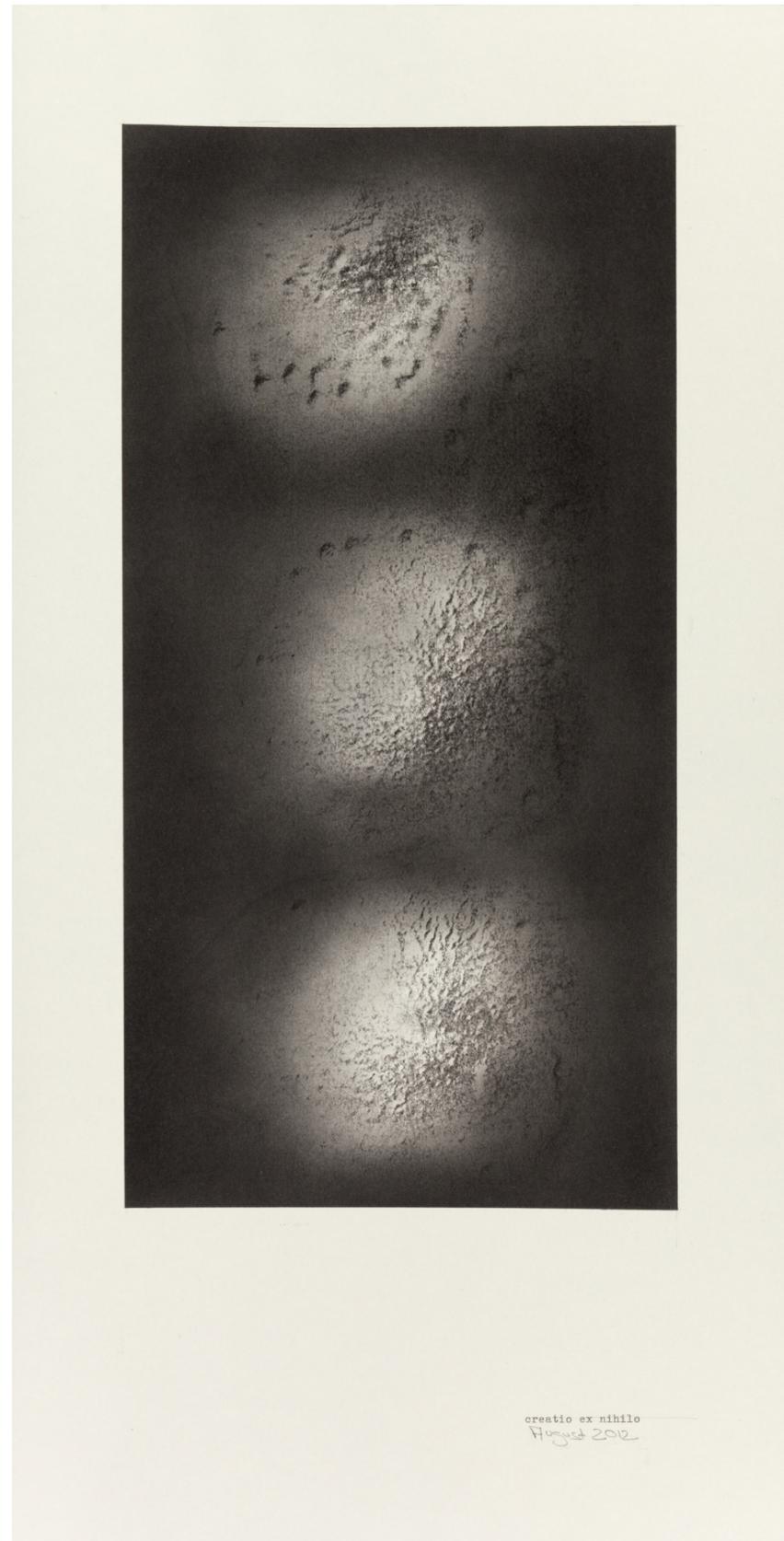
x ~~creatio ex nihilo~~
~~creatio ex nihilo~~
creatio ex nihilo
August 2012

Graphic work | #02 | Incubator
200 g Natural paper
Pencil
Mechanical typewriter
Size: 29 x 58 cm



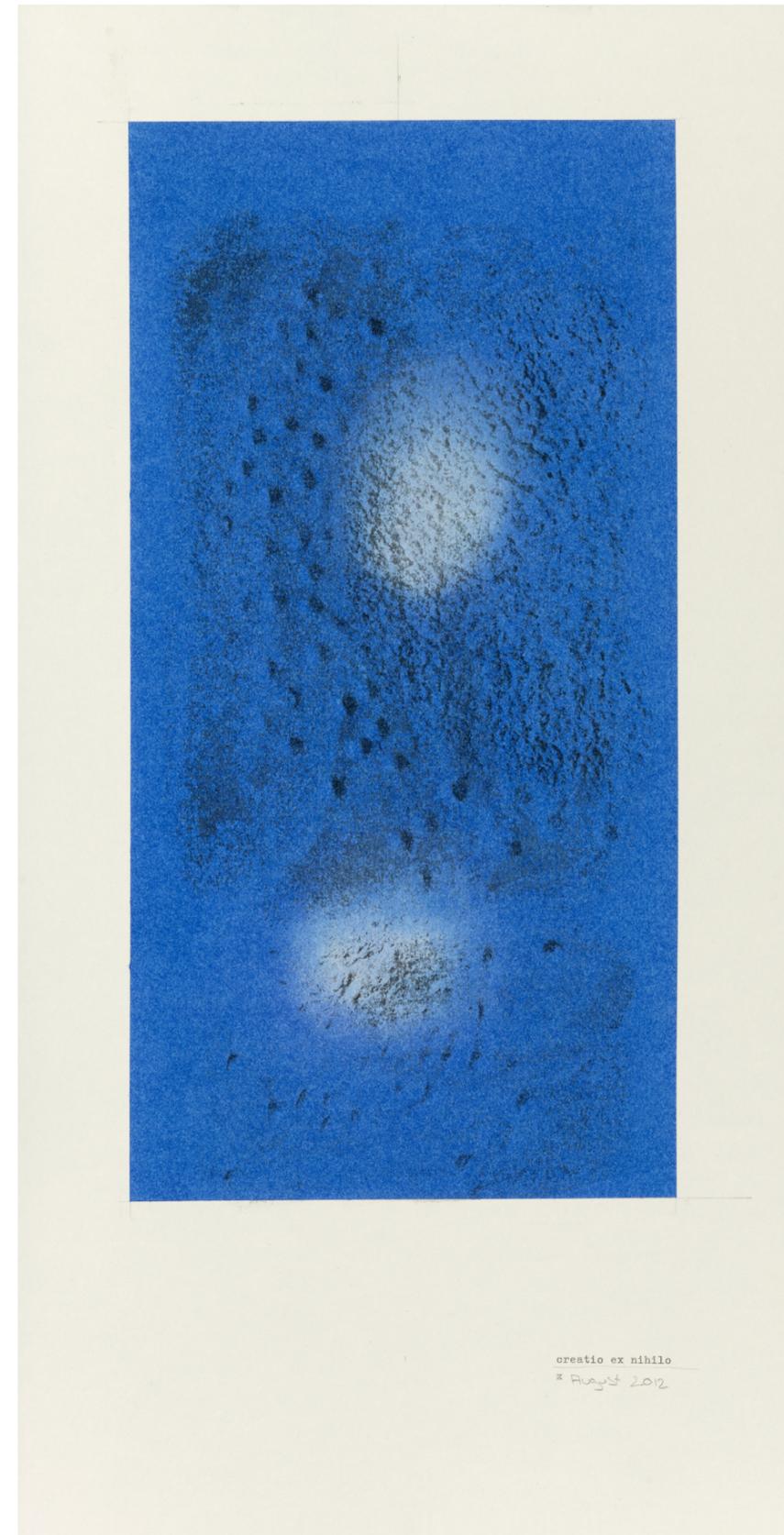
creatio ex nihilo
August 2012

Graphic work | #03 | Incubator
200 g Natural paper
Chalk pastel
Mechanical typewriter
Size: 29 x 58 cm



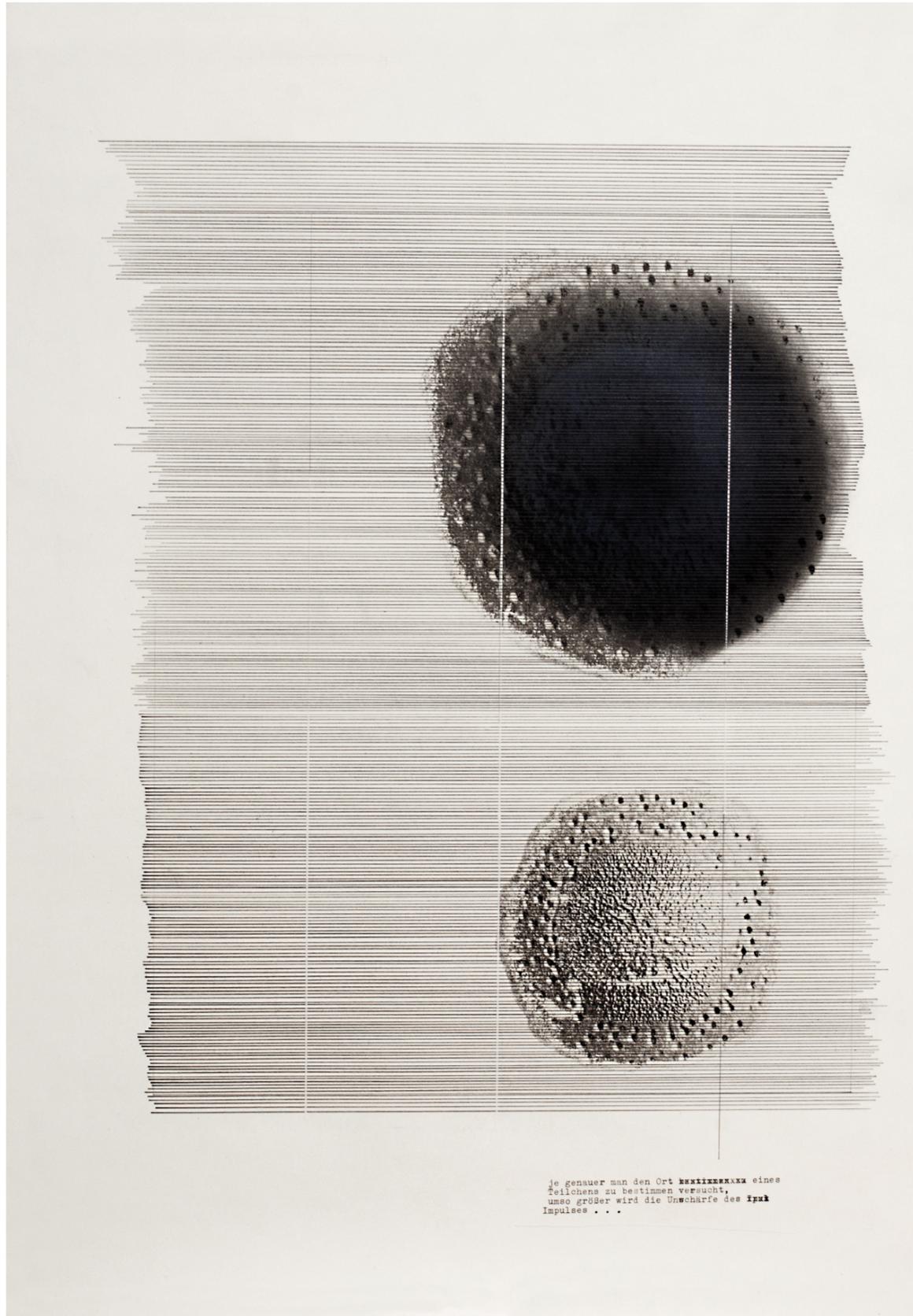
creatio ex nihilo
August 2012

Graphic work | #04 | Incubator
200 g Natural paper | Pencil
Chalk pastel
Mechanical typewriter
Size: 29 x 58 cm



creatio ex nihilo
* August 2012

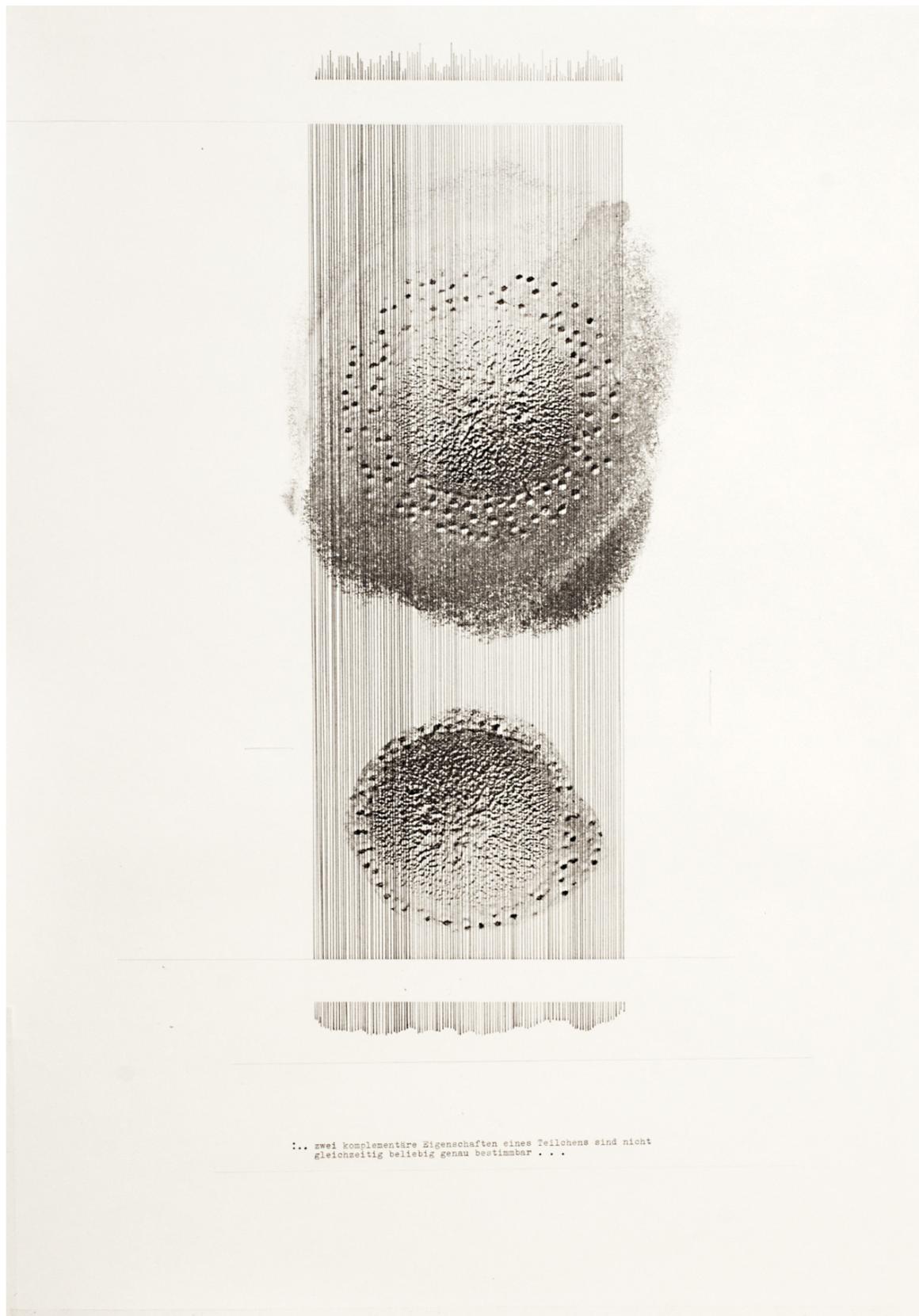
Graphic work | #05 | Incubator
200 g Natural paper
Pencil | Chalk pastel | Fixative
Mechanical typewriter
Size: 42 x 59 cm



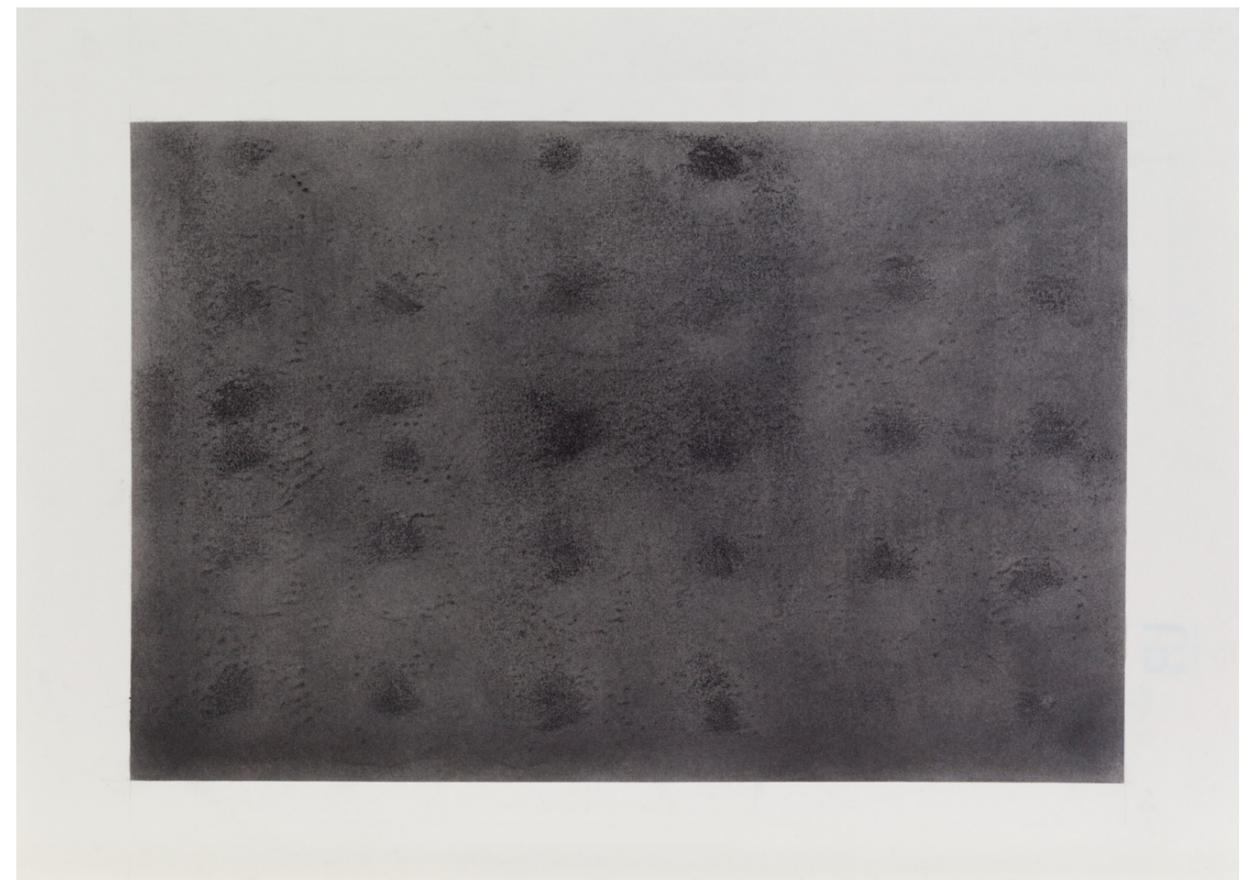
Graphic work | #06 | Incubator
200 g Natural paper
Pencil
Mechanical typewriter
Size: 42 x 59 cm



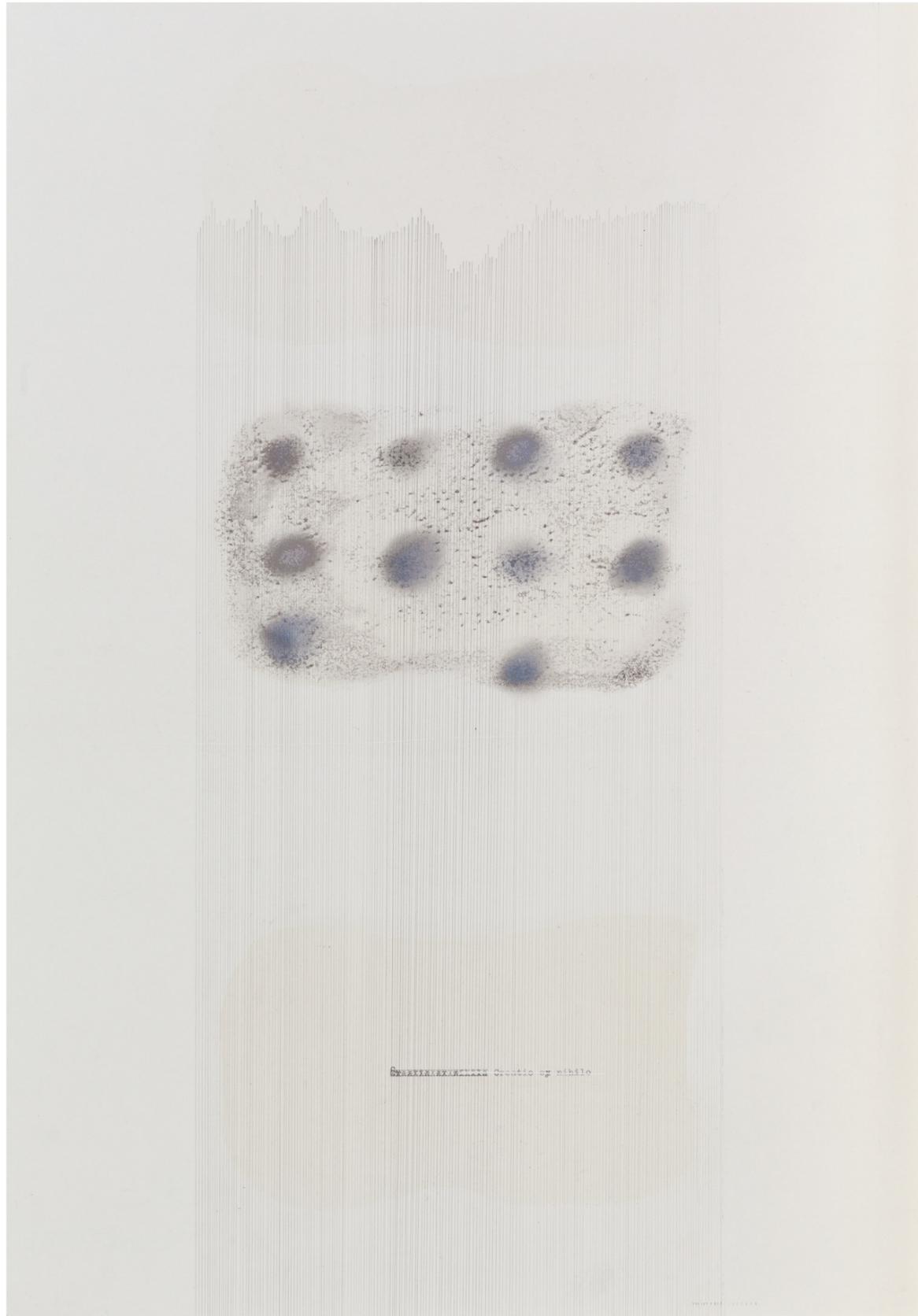
Graphic work | #07 | Incubator
200 g Natural paper
Pencil
Mechanical typewriter
Size: 42 x 59 cm



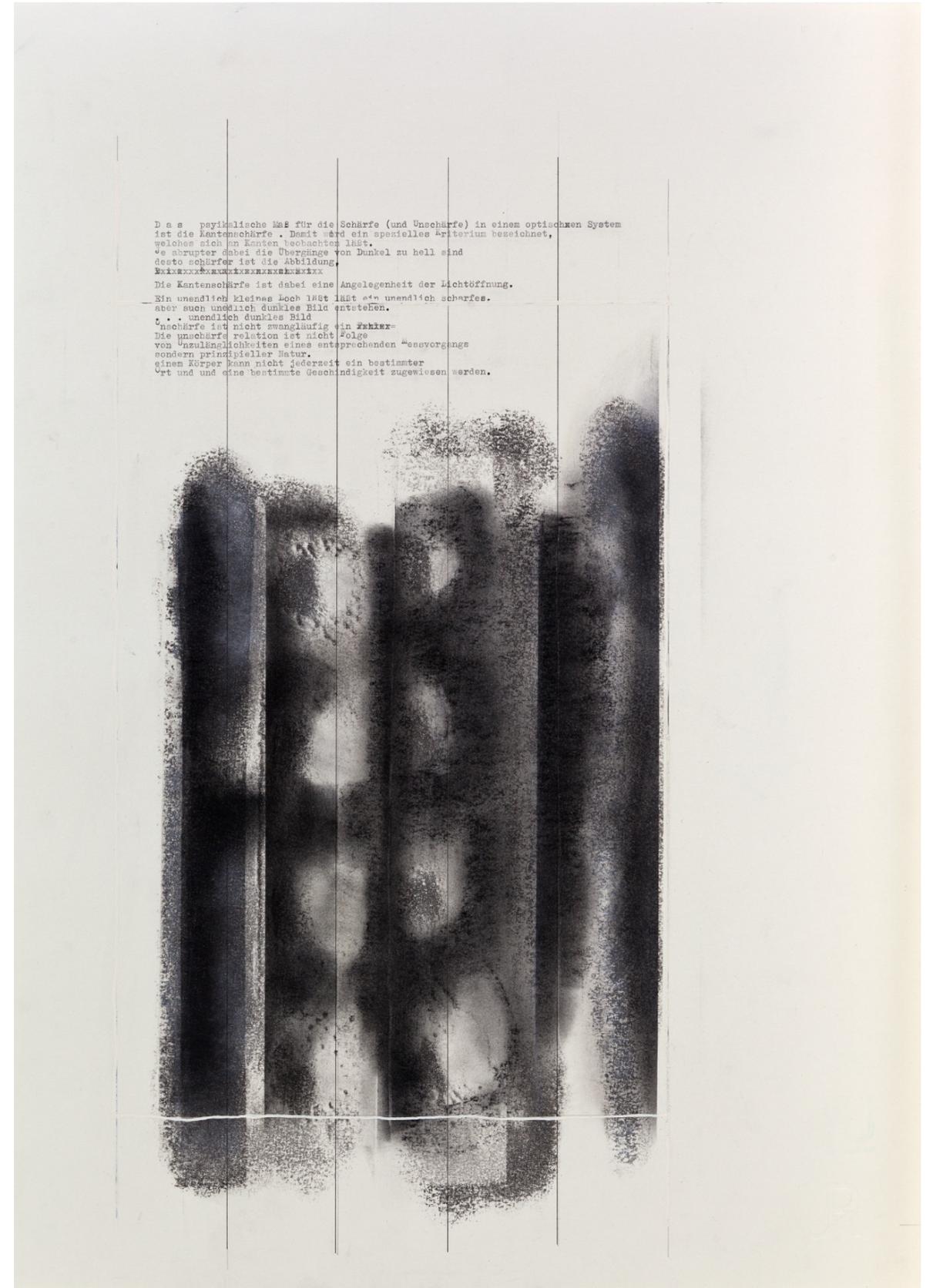
Graphic work | #11 | Incubator
200 g Natural paper
Pencil | Chalk pastel
Size: 42 x 59 cm



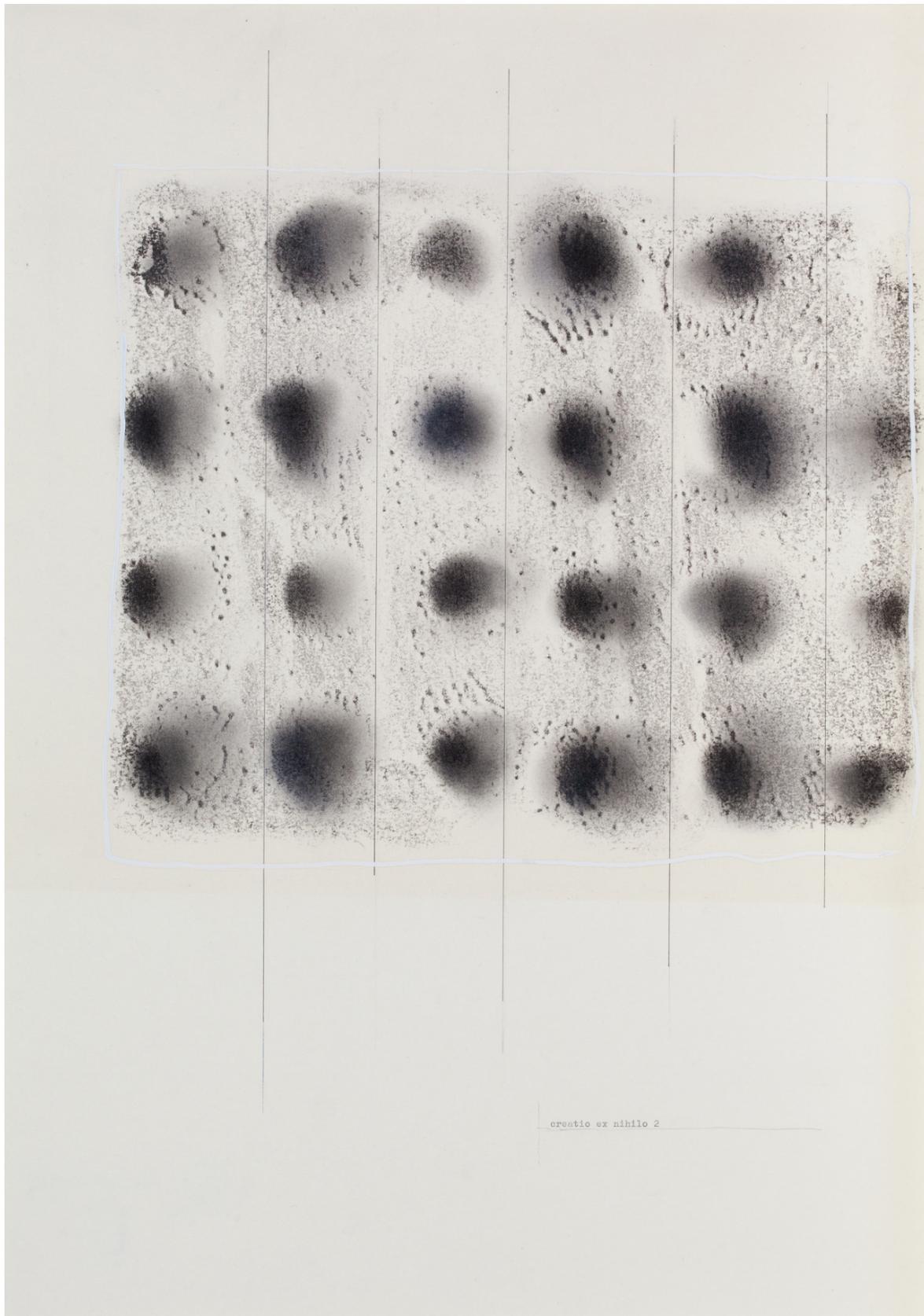
Graphic work | #13 | Incubator
200 g Natural paper | Pencil
Pencil | Chalk pastel | Fixative
Mechanical typewriter
Size: 42 x 59 cm



Graphic work | #16 | Incubator
200 g Natural paper
Pencil | Chalk pastel | Fixative
Mechanical typewriter
Size: 42 x 59 cm

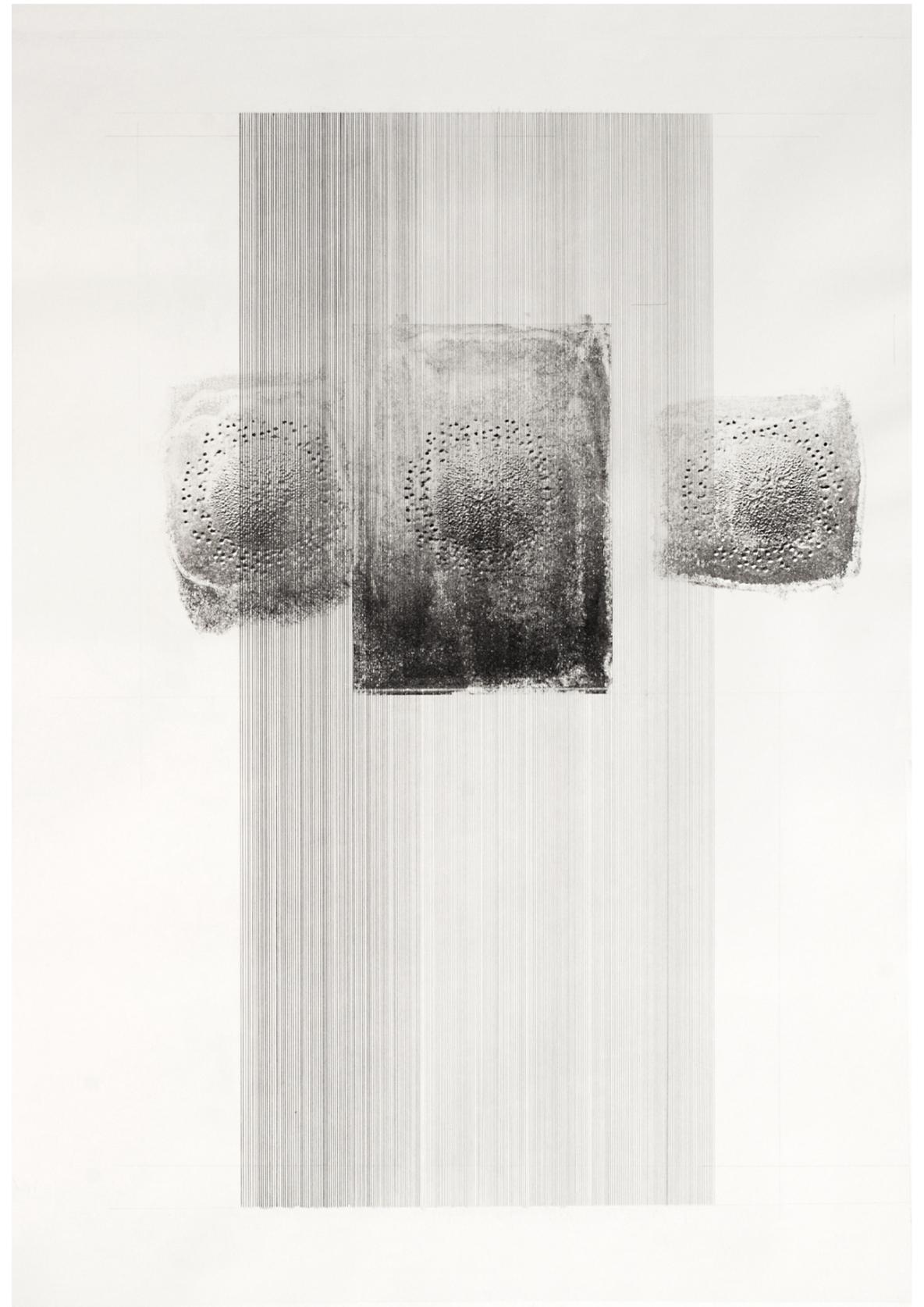


Graphic work | #17 | Incubator
200 g Natural paper
Pencil | Chalk pastel | Fixative
Mechanical typewriter
Size: 42 x 59 cm



creatio ex nihilo 2

Graphic work | #20 | Incubator
200 g Natural paper
Pencil
Size: 70 x 100 cm

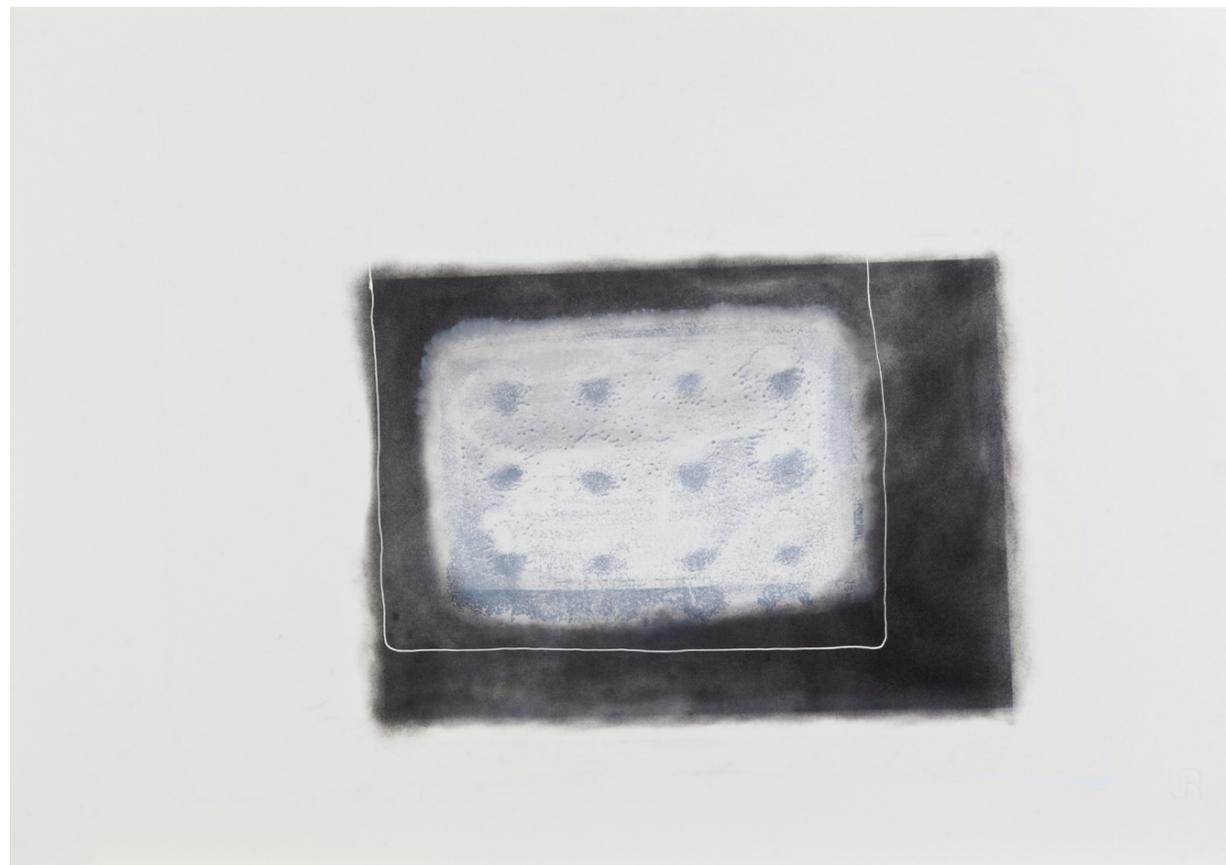


Graphic work | #22 | Incubator

200 g Natural paper

Pencil | Chalk pastel | Correction fluid

Size: 70 x 100 cm



Graphic work | #23 | Incubator

200 g Natural paper

Pencil | Chalk pastel | Correction fluid

Size: 70 x 100 cm



Graphic work | #24 | Incubator

200 g Natural paper

Pencil | Chalk pastel | Correction fluid

Size: 70 x 100 cm

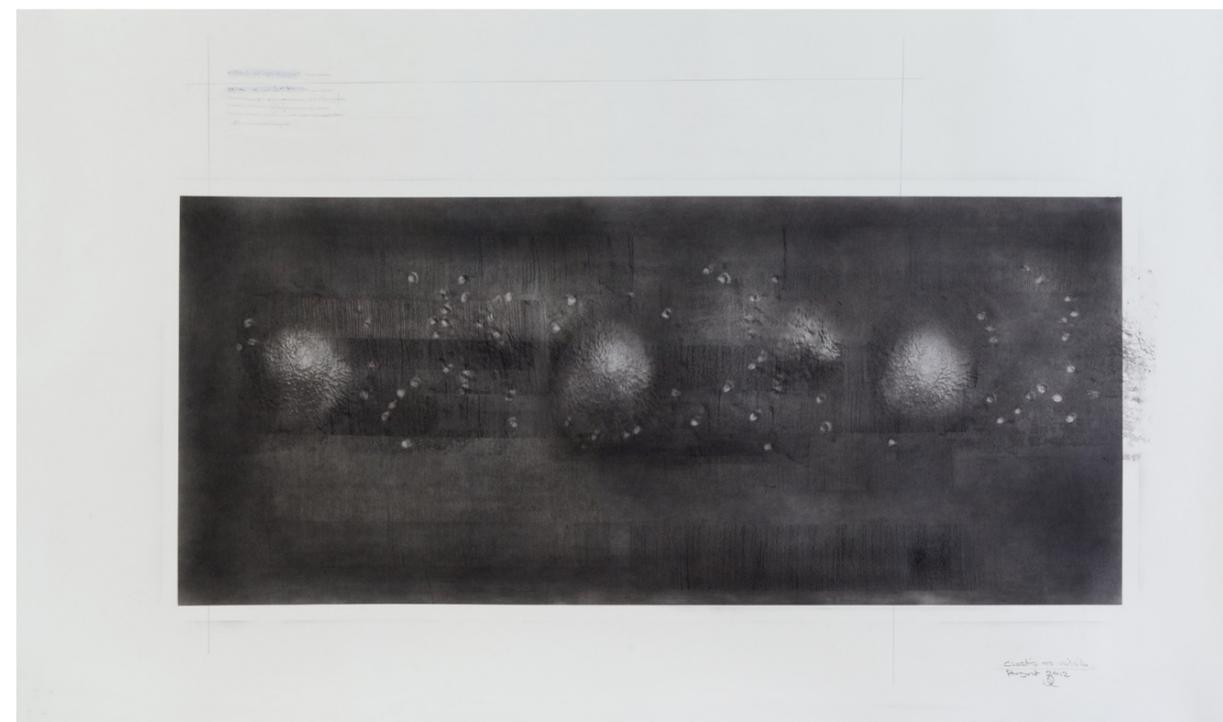


Graphic work | #28 | Incubator

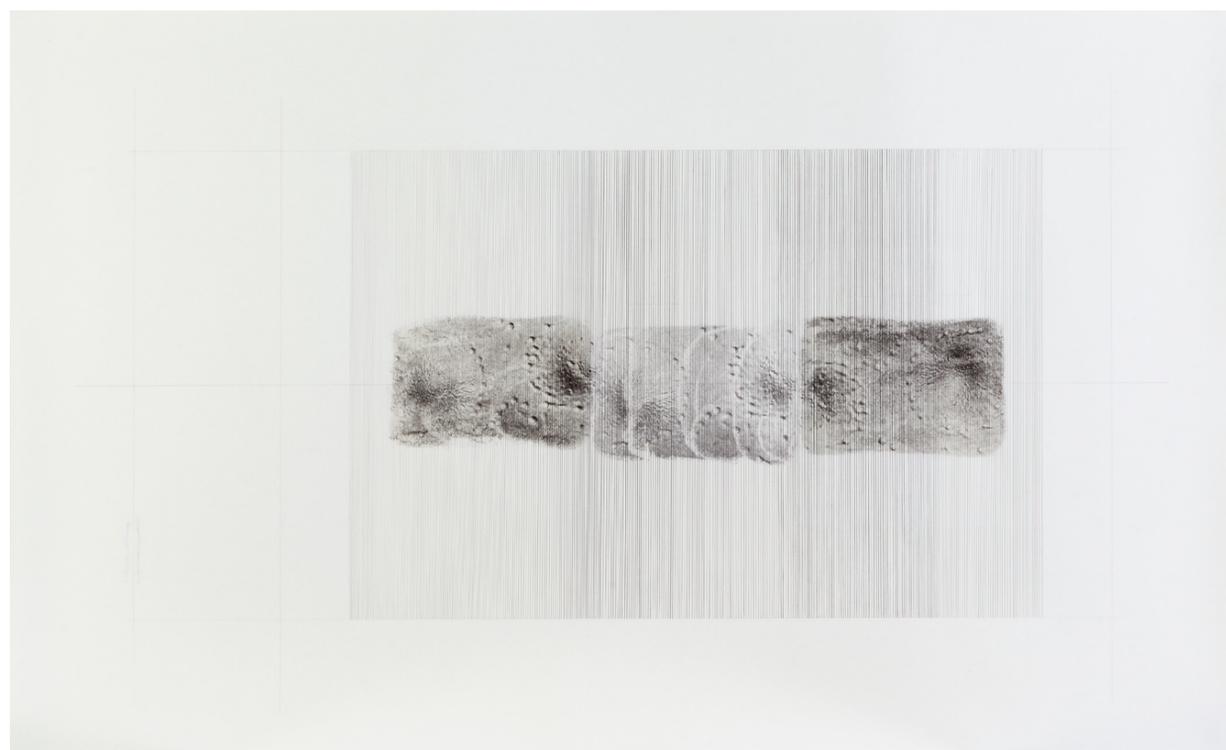
200 g Natural paper

Chalk Pastel | Crayon | Pencil

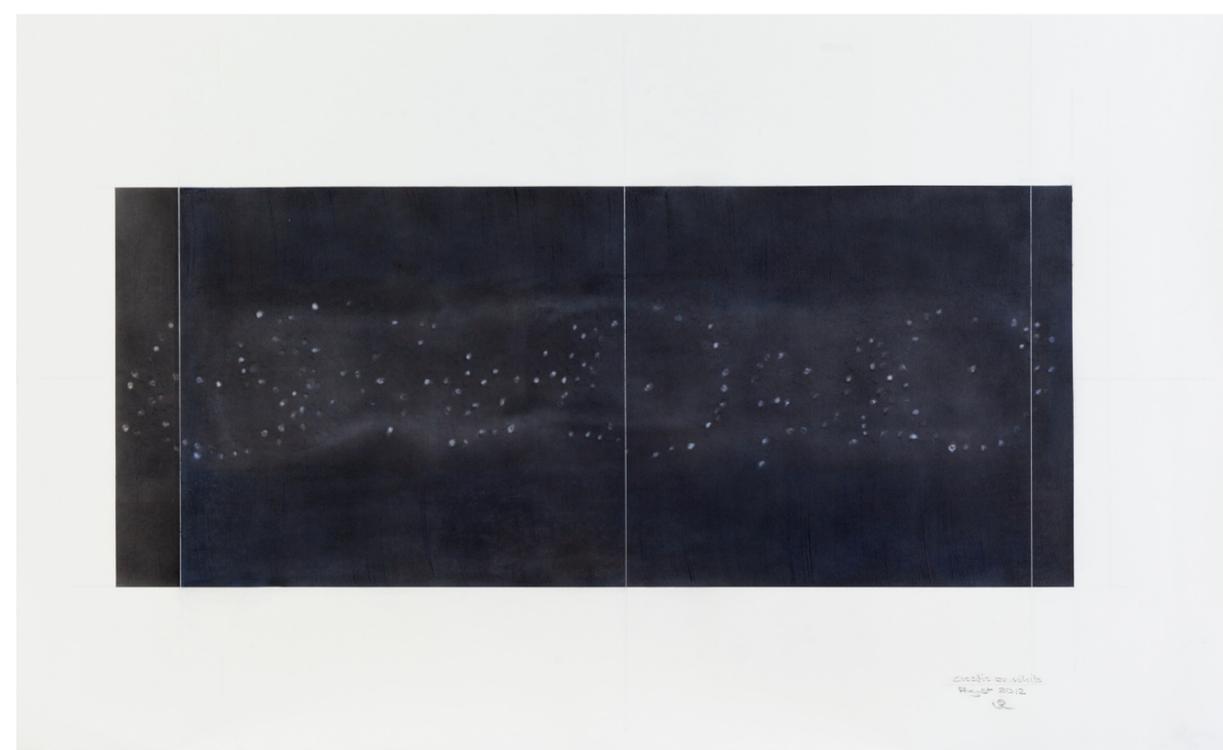
Size: 90 x 148 cm



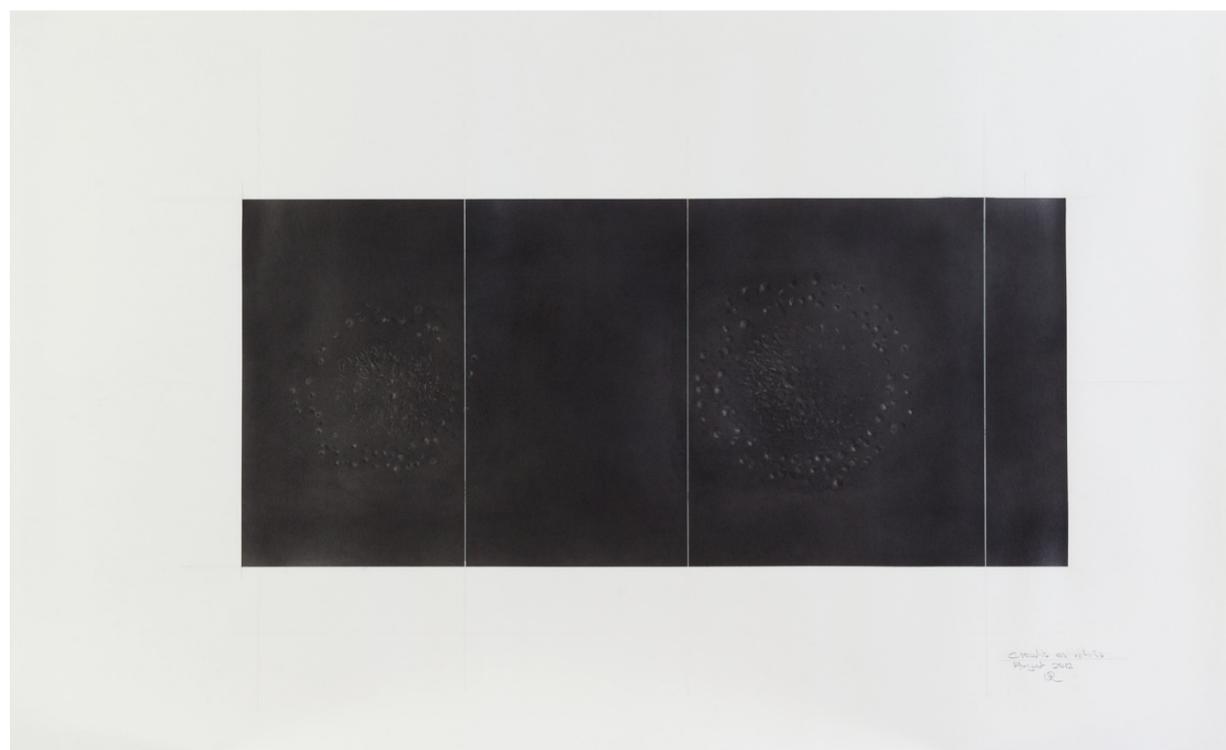
Graphic work | #29 | Incubator
200 g Natural paper
Pencil
Size: 90 x 148 cm



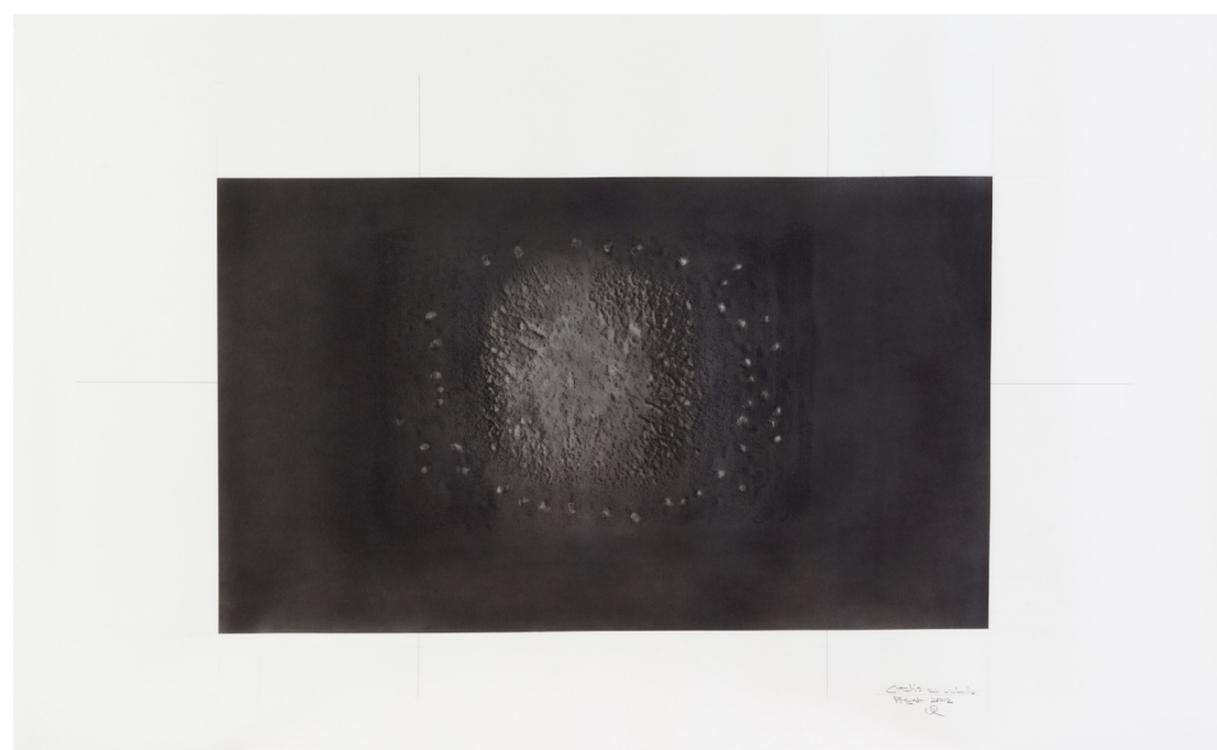
Graphic work | #30 | Incubator
200 g Natural paper
Chalk Pastel | Correction fluid
Size: 90 x 148 cm

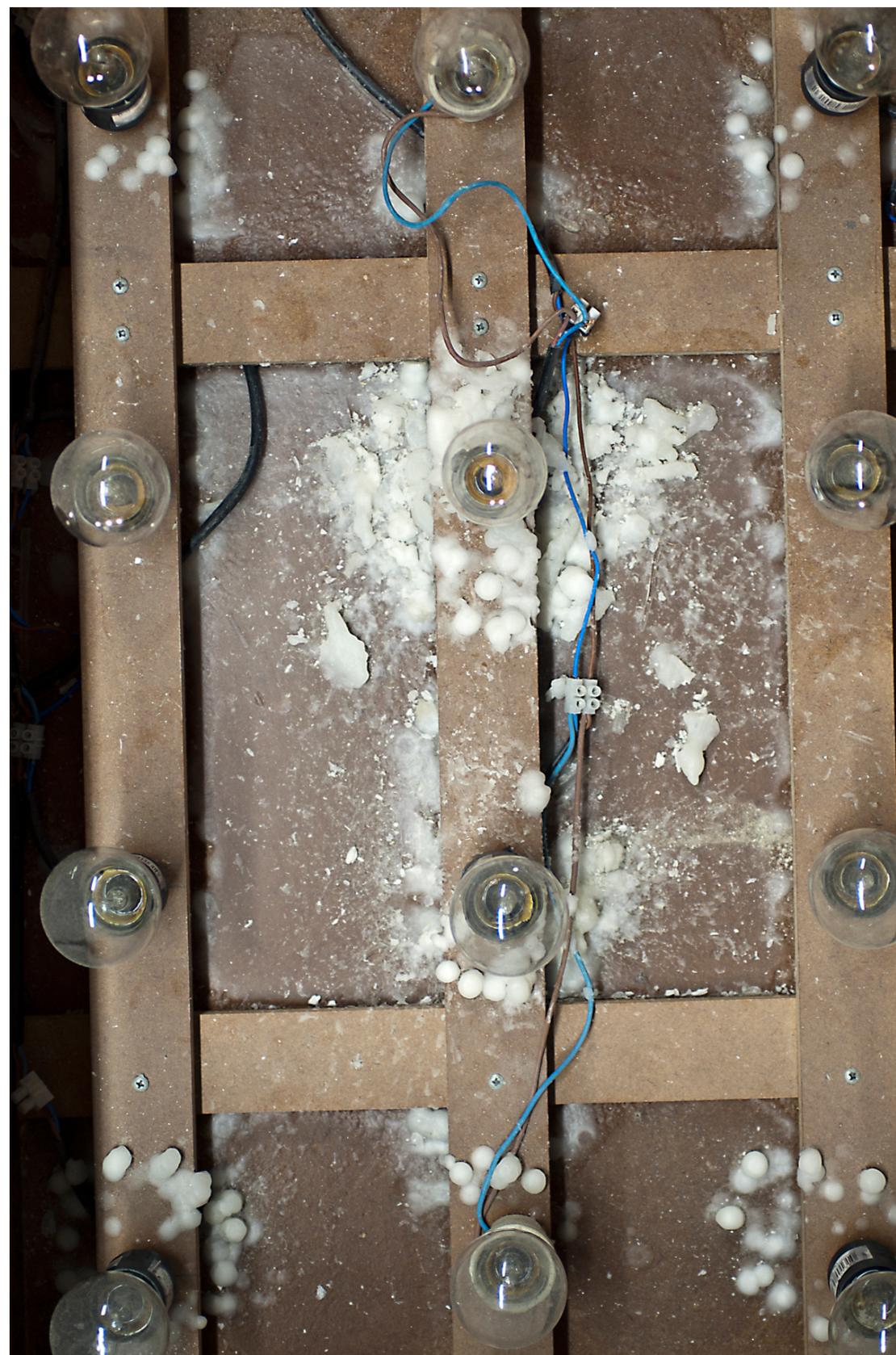


Graphic work | #31 | Incubator
200 g Natural paper
Chalk Pastel | Correction fluid
Size: 90 x 148 cm



Graphic work | #32 | Incubator
200 g Natural paper
Chalk pastel | Pencil
Size: 90 x 148 cm





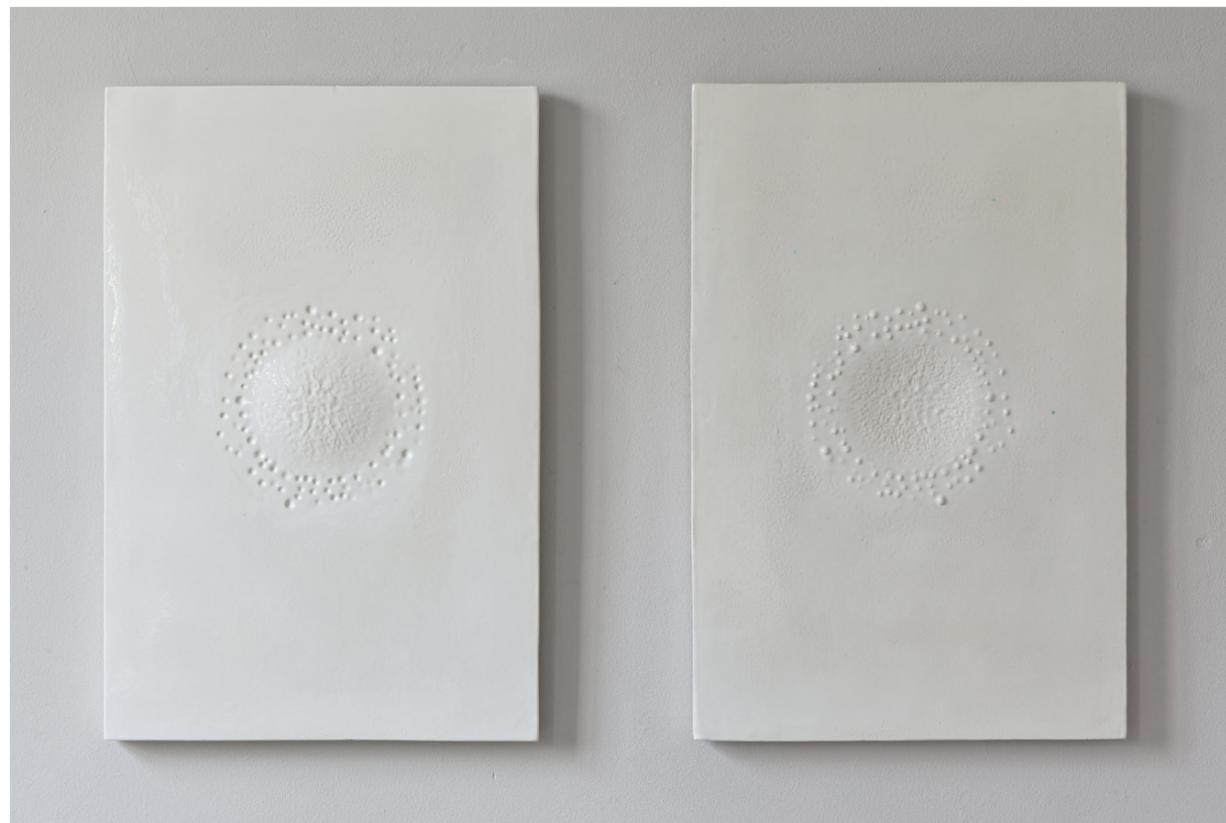






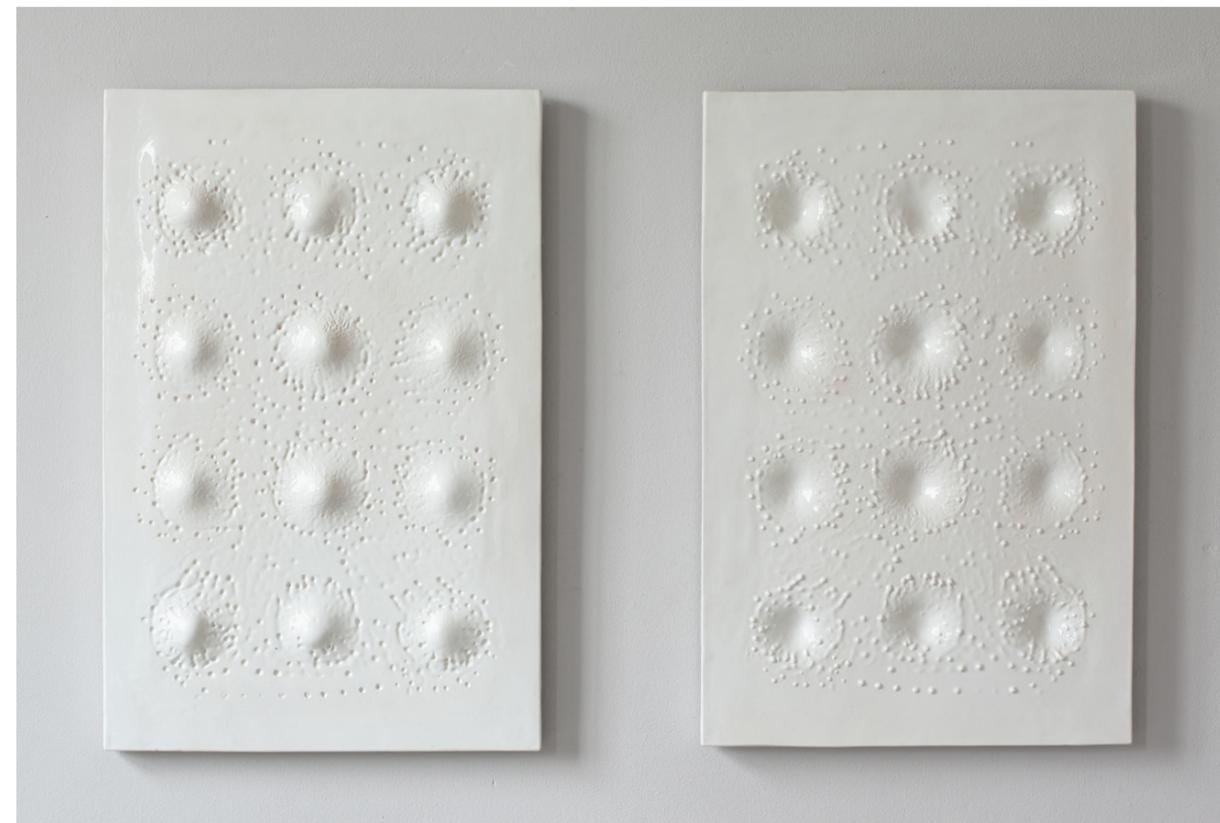
Sculpture | #04 | Incubator

Material: White clay
Porcelain engobe
Size: 55 x 90 x 4 cm
Weight: ca. 35 kg



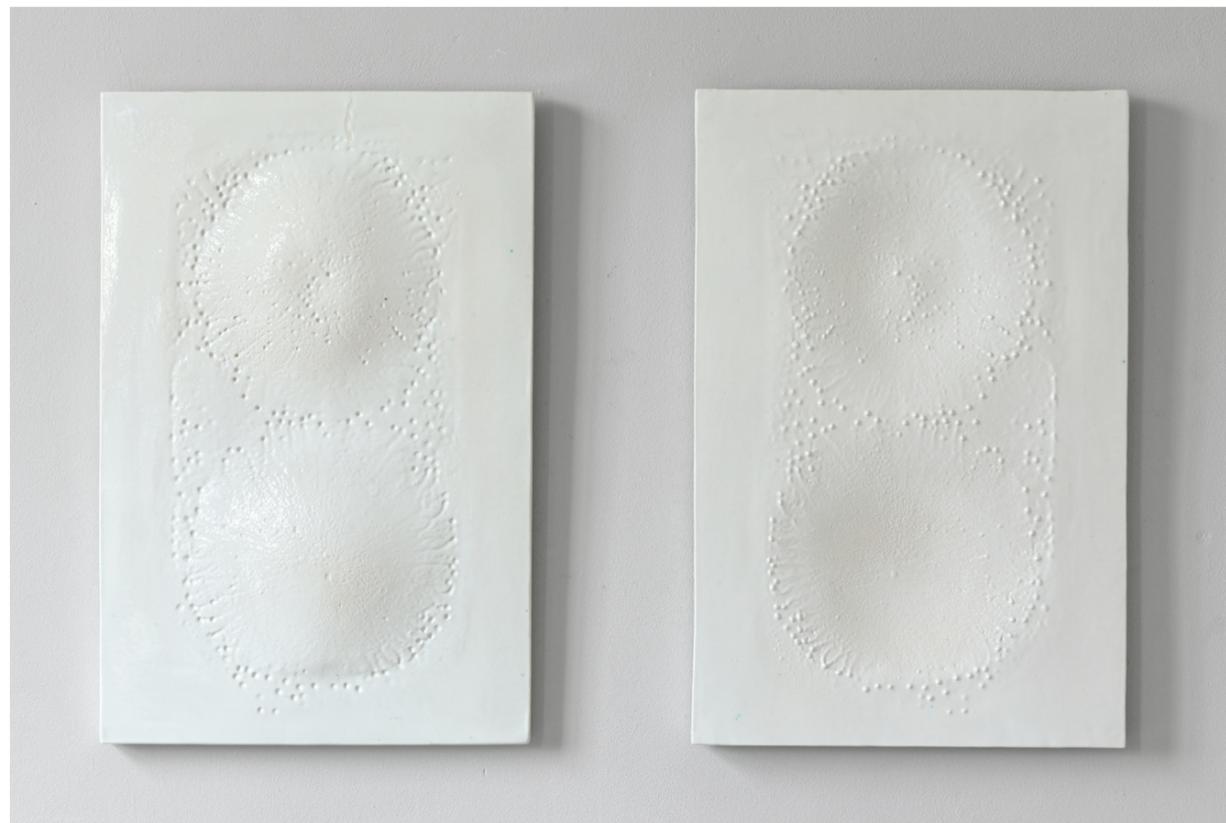
Sculpture | #06 | Incubator

Material: White clay
Porcelain engobe
Size: 55 x 90 x 4 cm
Weight: ca. 35 kg



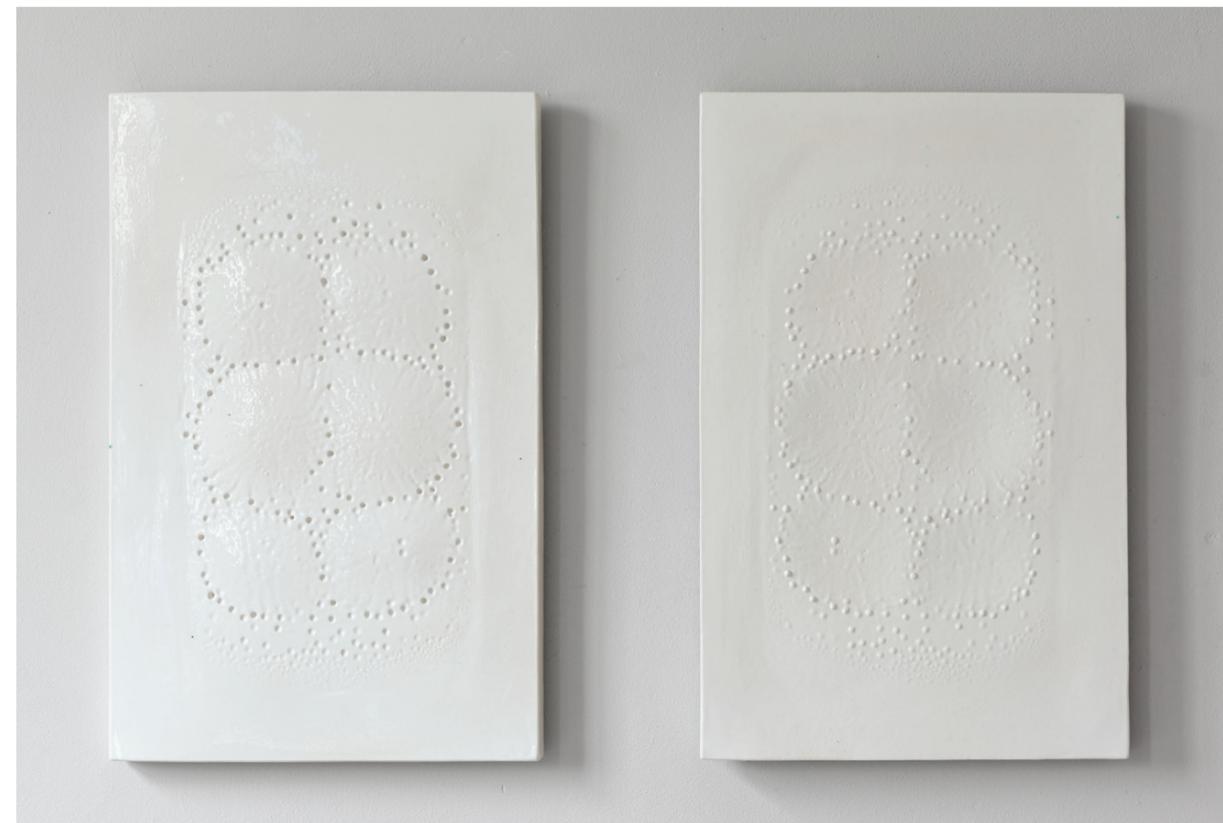
Sculpture | #08 | Incubator

Material: White clay
Porcelain engobe
Size: 55 x 90 x 4 cm
Weight: ca. 35 kg



Sculpture | #09 | Incubator

Material: White clay
Porcelain engobe
Size: 55 x 90 x 4 cm
Weight: ca. 35 kg



OSCILLATORS

Year: 2015/16

Technique: Soldering

"Oscillator "

The "Oscillator" is comprised of spring steel rods less than half a millimeter in diameter and suspended from a metal frame.

The frame forms a seemingly stereo metrical superstructure, but at a closer glance though the frame is contorted and unsymmetrical in shape.

The fabric is held together by brittle soldering spots which seem almost ponderous compared to the quiet appearance of the spring steel rods, The soldering spots clearly mark intersections and create spatial depth.

In dim light the "Oscillator" is almost invisible, but illuminated a complex, multi layered interplay with the environment comes into being.

Various static forces are at work forming a system of diffuse interdependencies.

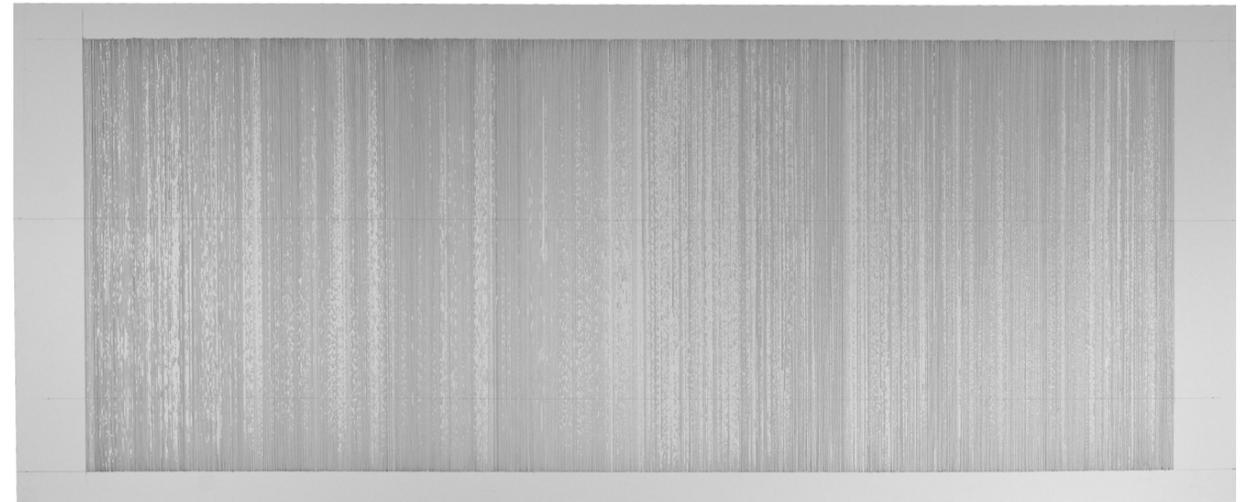
Through the intrinsic qualities of the material and the mode of its construction, a structural system is used to embody an omnipresent human condition.

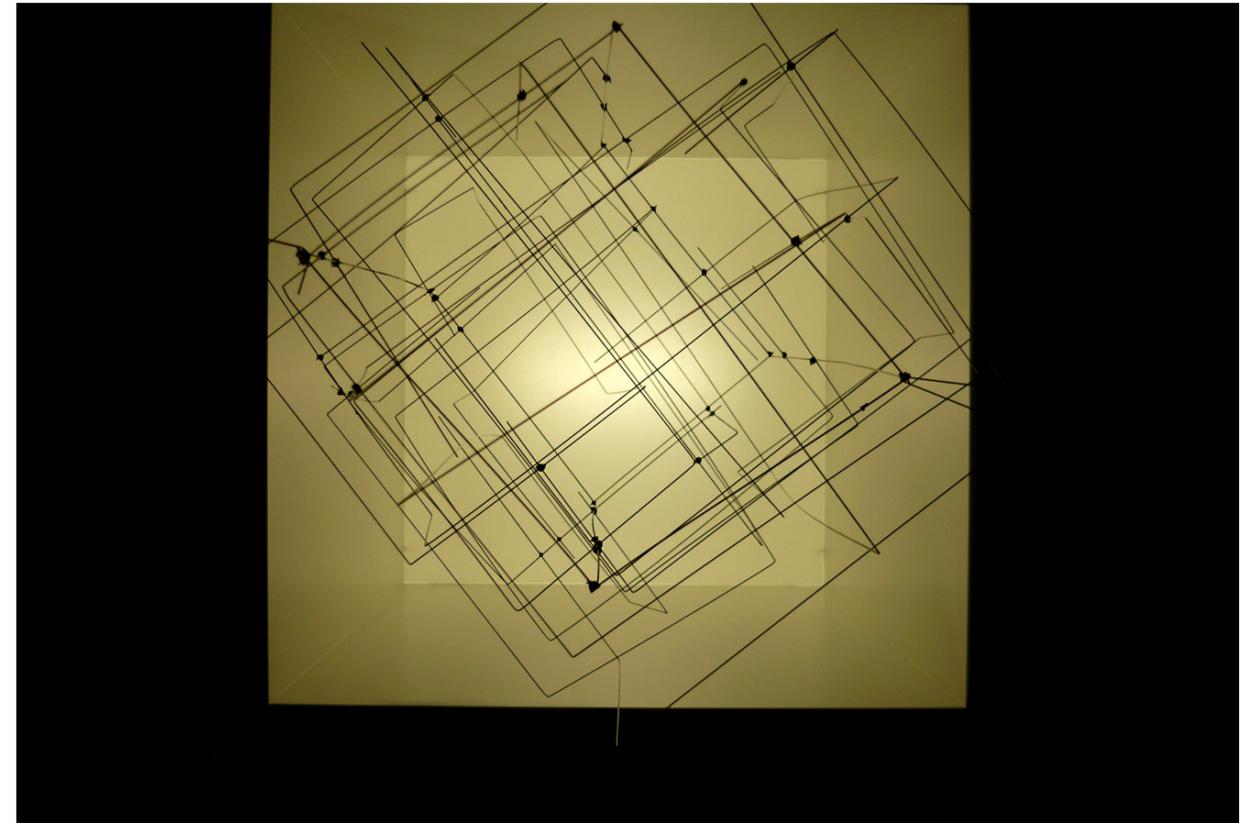
- Fragility and interdependency -

Graphic work | #01 | Oscillator
Ink on cardboard
Size: 40 x 100 cm

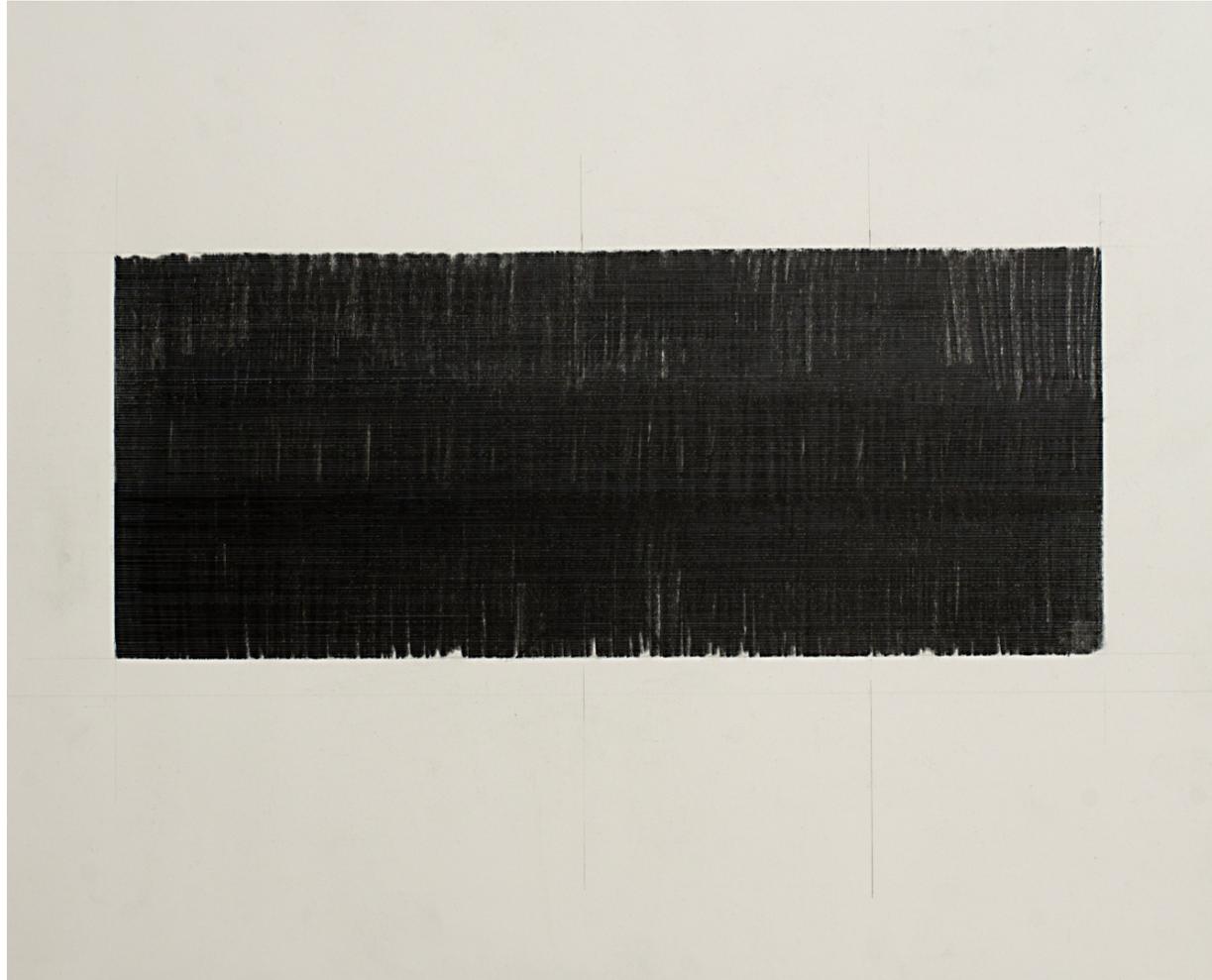


Graphic work | #02 | Oscillator
Ink on cardboard
Size: 40 x 100 cm

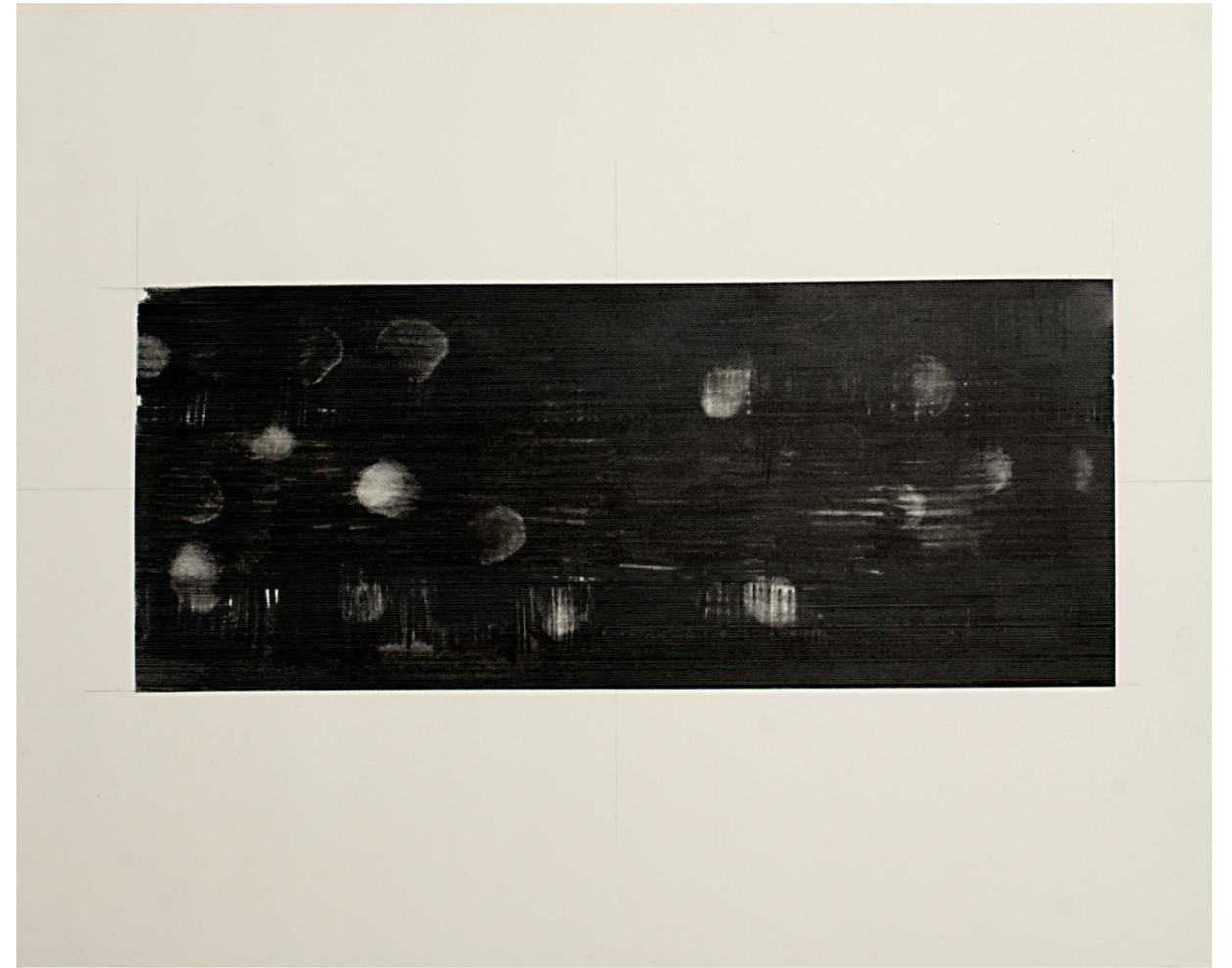


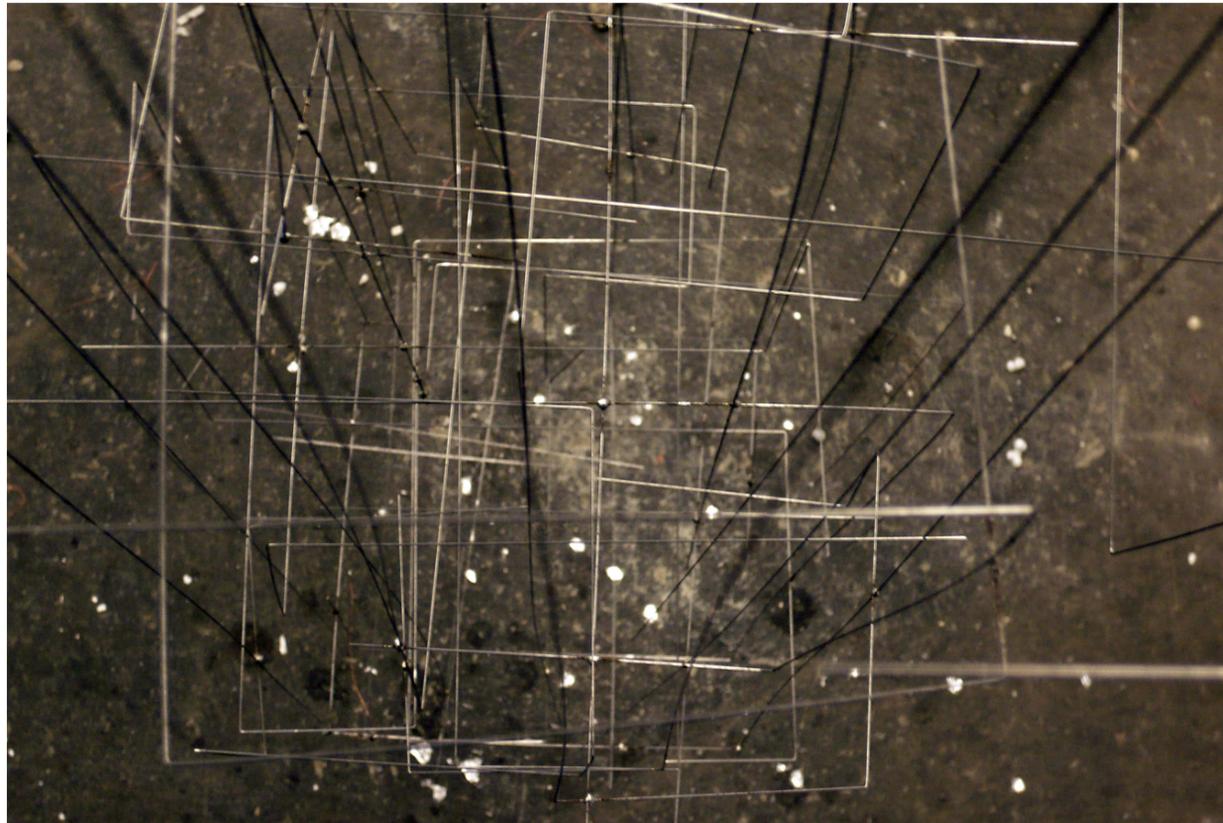


Graphic work | #05 | Oscillator
Crayon | Ink on Paper
Size: 40 x 50 cm



Graphic work | #04 | Oscillator
Graphit on Paper
Size: 40 x 50 cm





Sculpture | #03 | Oscillator

Material: Spring steel 0,3 mm Dia.

Size: ca 35 x 25x 25 cm

Frame: Structural steel 6 mm

Size: 75 x 50 x 80 cm | Base : 50 x 80 x 90 cm



Sculpture | #03 | Oscillator

Material: Spring steel 0,3 mm Dia.

Size: ca 35 x 25x 25 cm

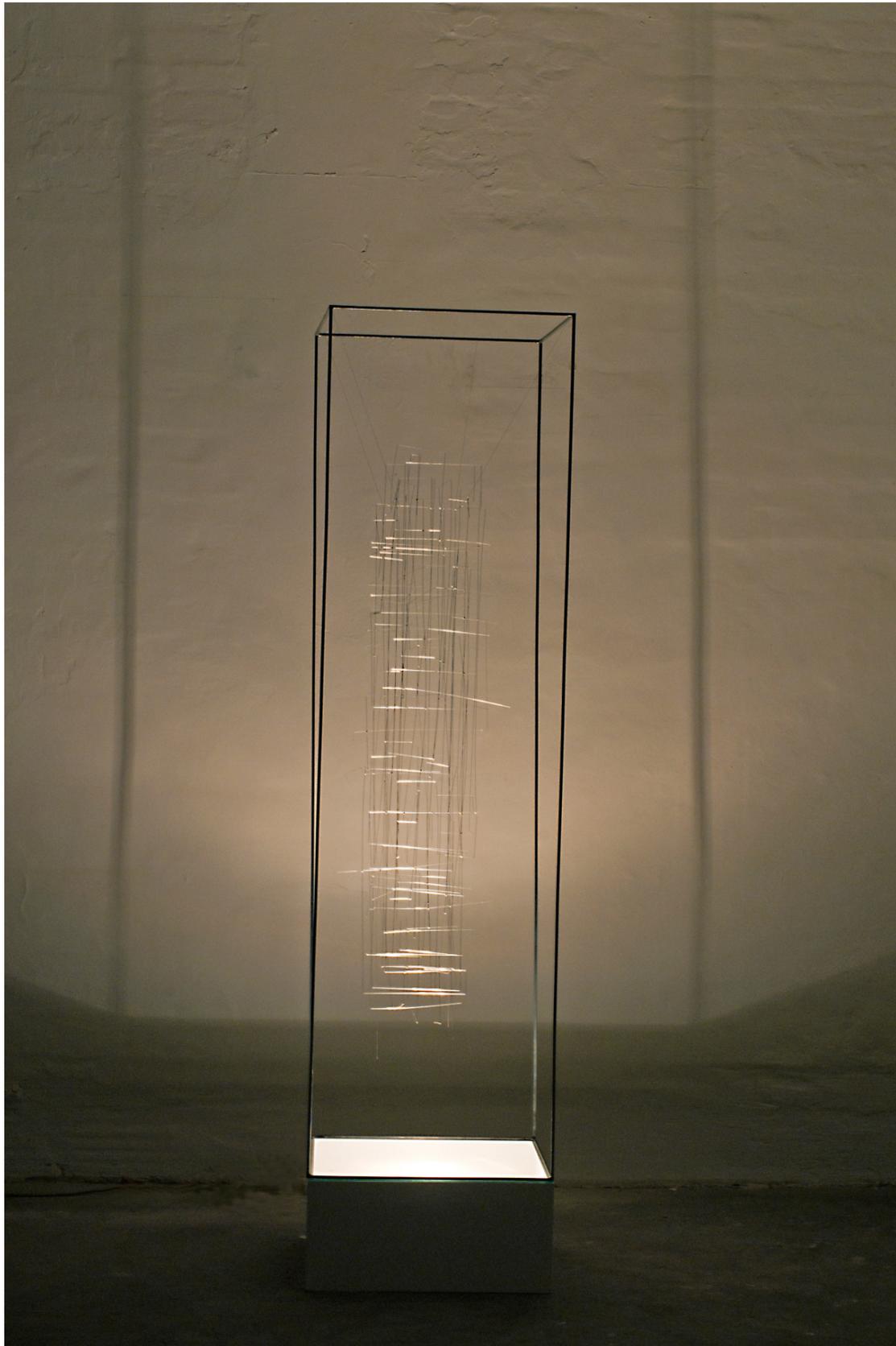
Frame: Structural steel 6 mm

Size: 75 x 50 x 80 cm | Base : 50 x 80 x 90 cm



Sculpture | #04 | Oscillator

Material: Spring steel 0,3 mm Dia.
Size: ca 150 x 35 x 35 cm
Frame: Structural steel 6 mm
Size: 50 x 50 x 180 cm | Base : 50 x 50 x 25 cm



Sculpture | #13 | Oscillator

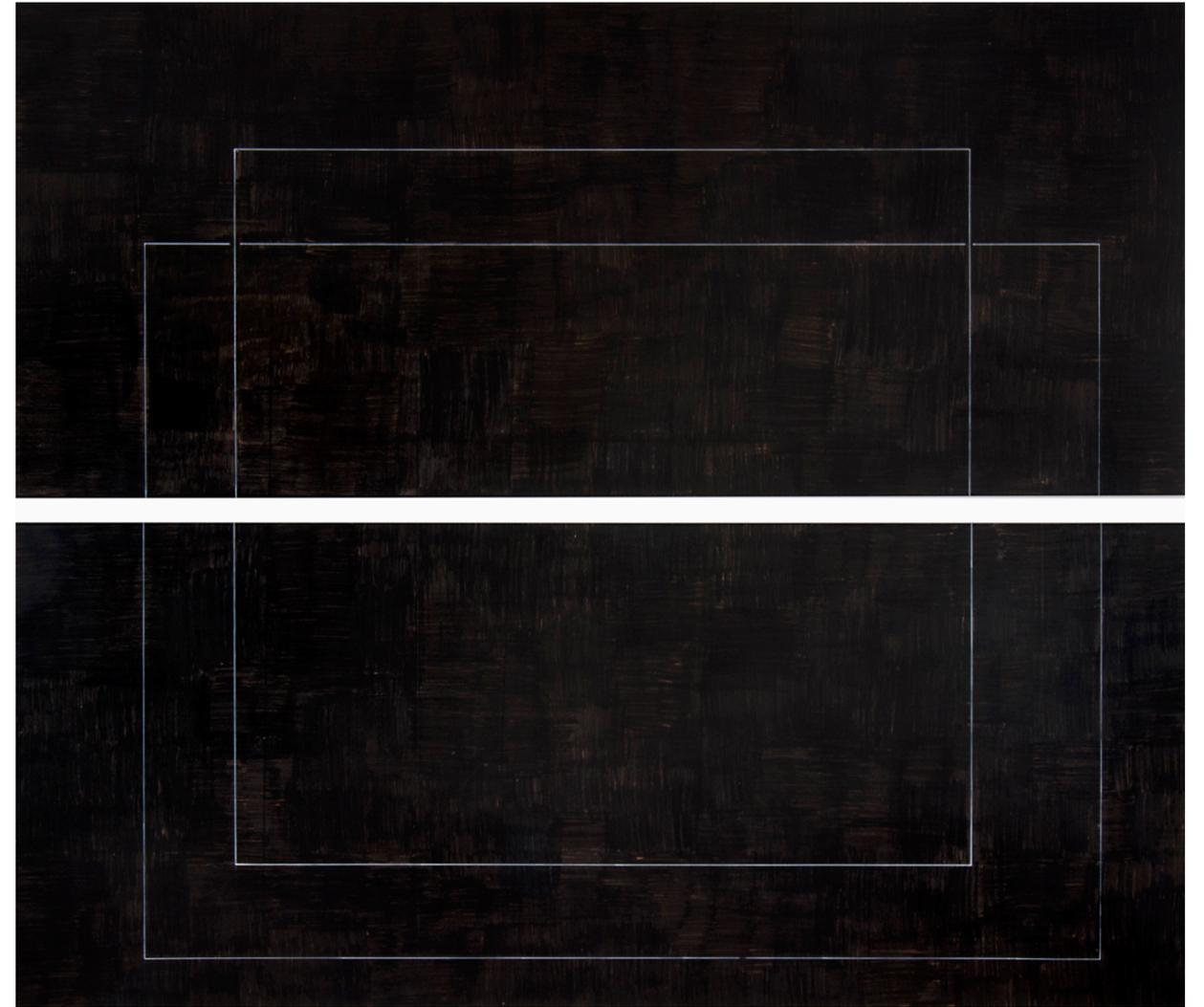
Material: Spring steel 0,3 mm Dia.
Size: ca 35 x 25x 25 cm
Frame: Structural steel 6 mm
Size: 75 x 50 x 80 cm | Base : 80 x 52 x 90 cm



Painting | #01 | Black
Acrylic paint on hardboard
Size: 160 x 200 cm



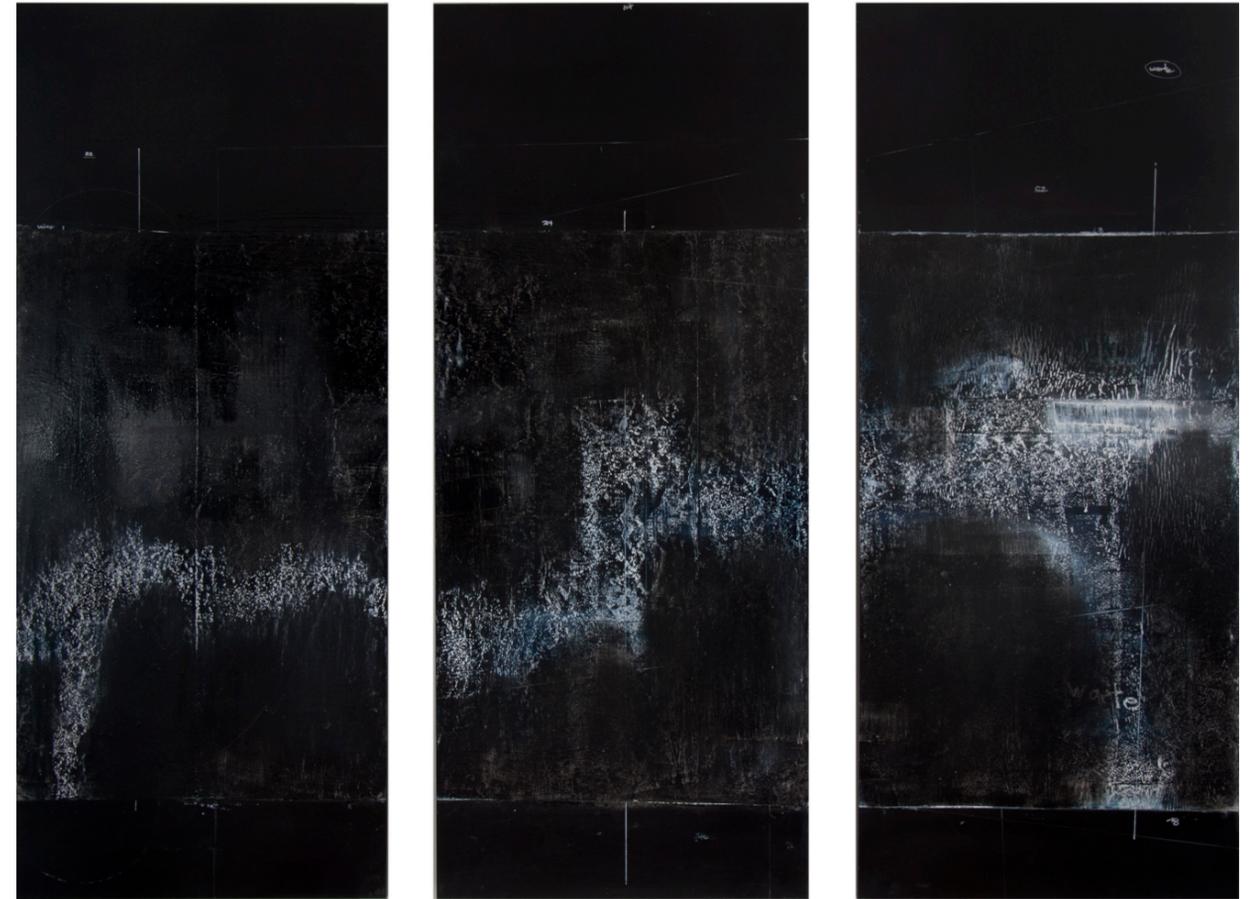
Painting | #02 | Black
Acrylic paint on hardboard
Size: 135 x 160 cm



Painting | #04 | Black
Ink on hardboard
Size: 135 x 160 cm



Painting | #05 | Black
Acrylic paint on hardboard
Size: 160 x 200 cm



Painting | #06 | Black
Ink on hardboard
Size: 160 x 200 cm



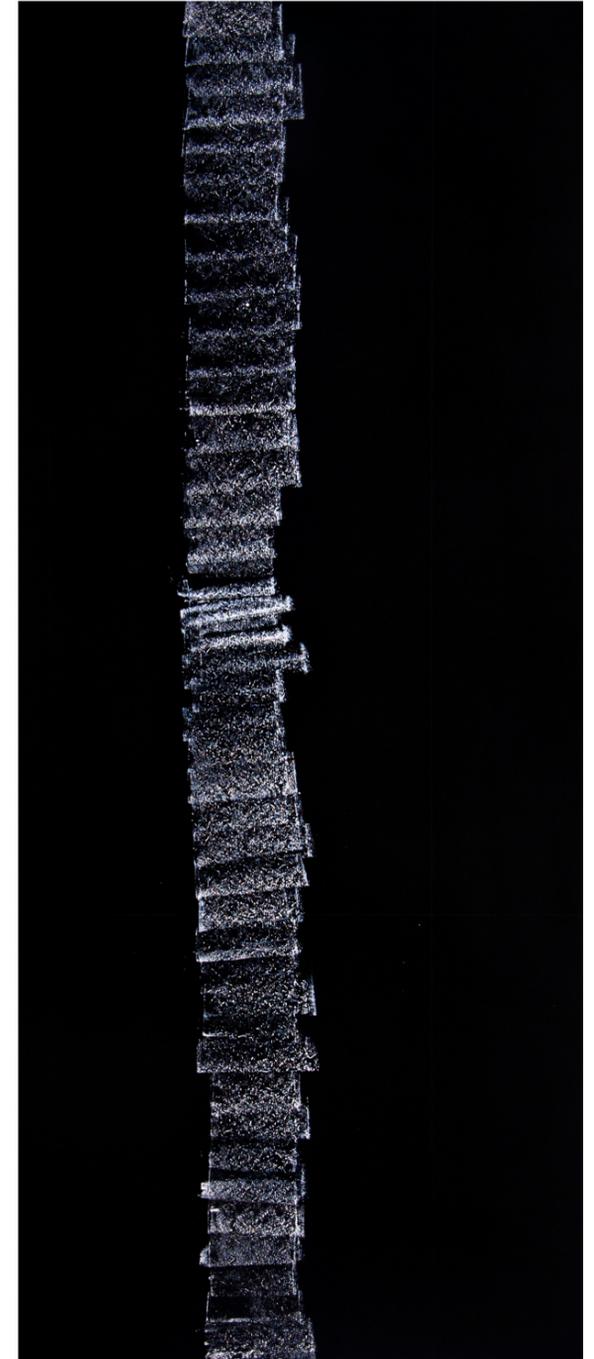
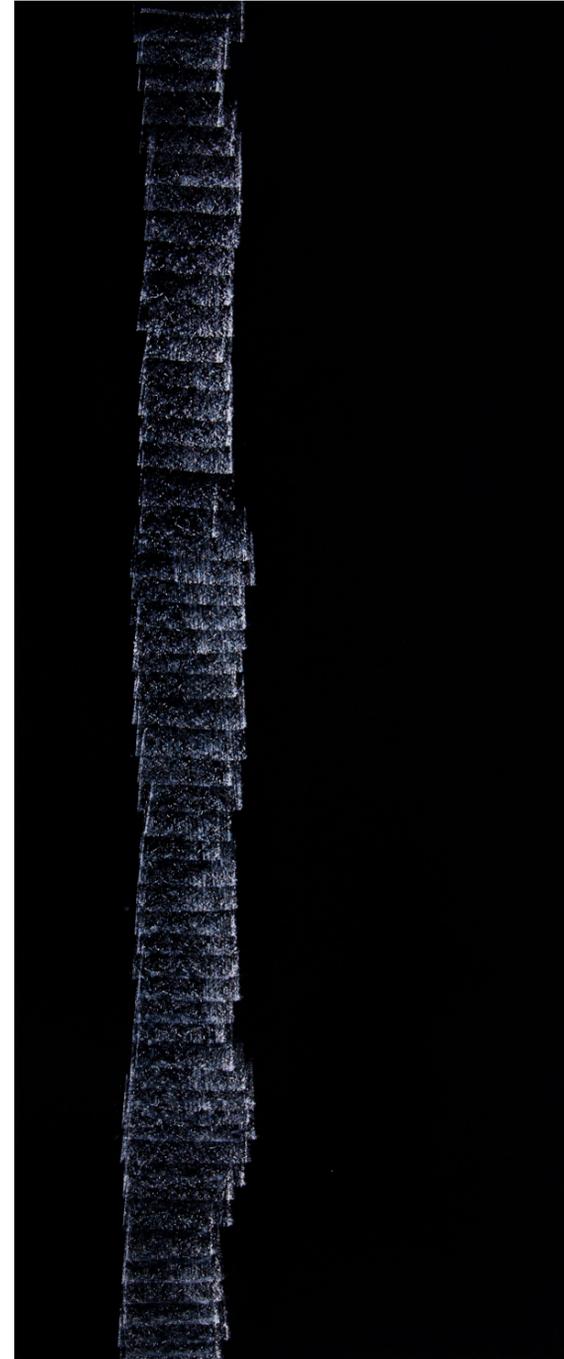
Painting | #07 | Black
Acrylic paint on hardboard
Size: 60 x 320 cm



Painting | #07a | Black
Mixed Media on hardboard
Size: 120 x 160 cm



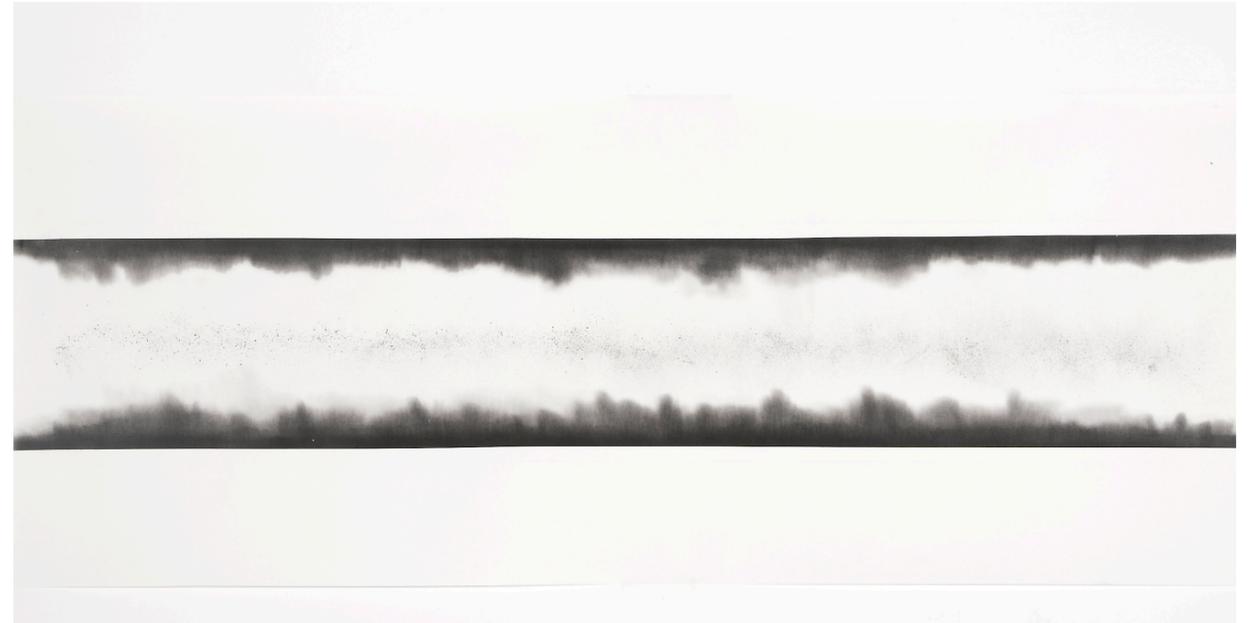
Painting | #08 | Black
Ink | Oil pastel on hardboard
Size: 120 x 160 cm



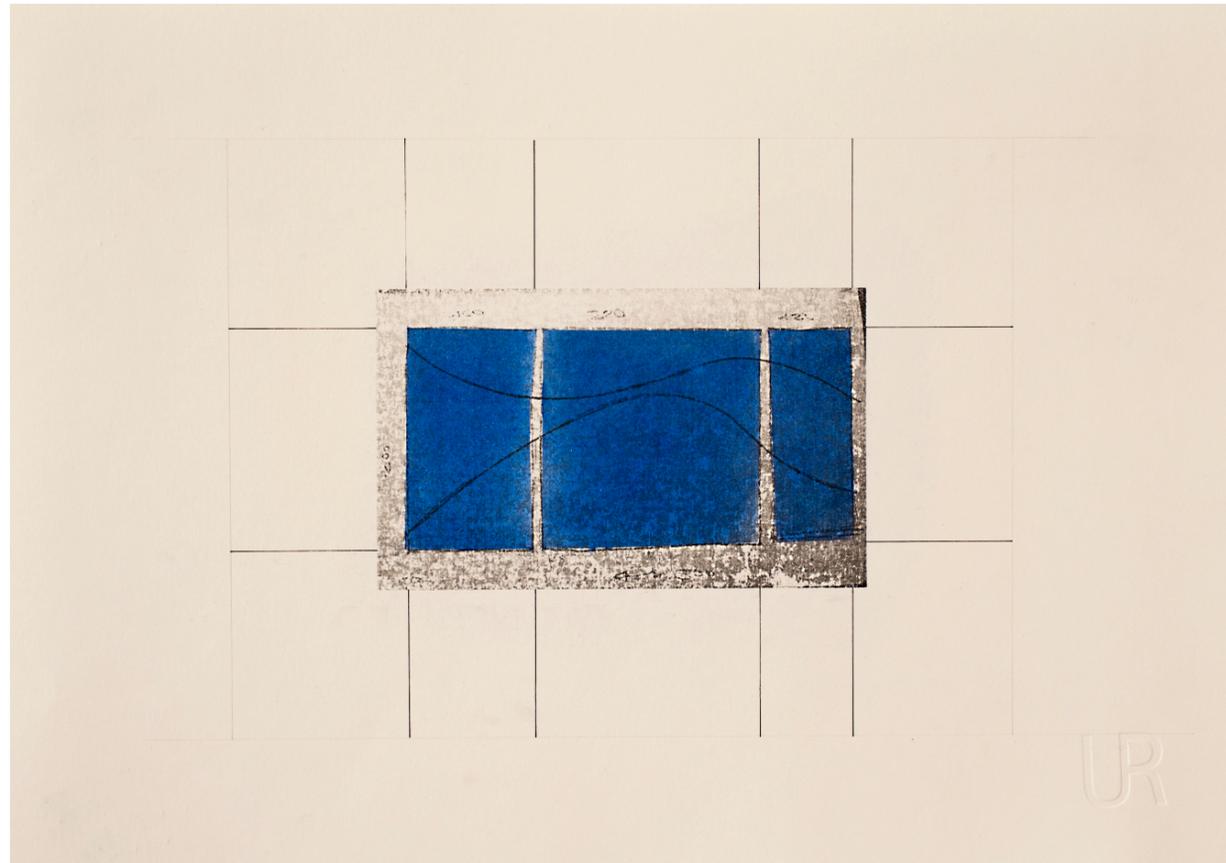
Graphic work | #01 G | Graphit
Graphite on paper
Size: 60 x 160 cm



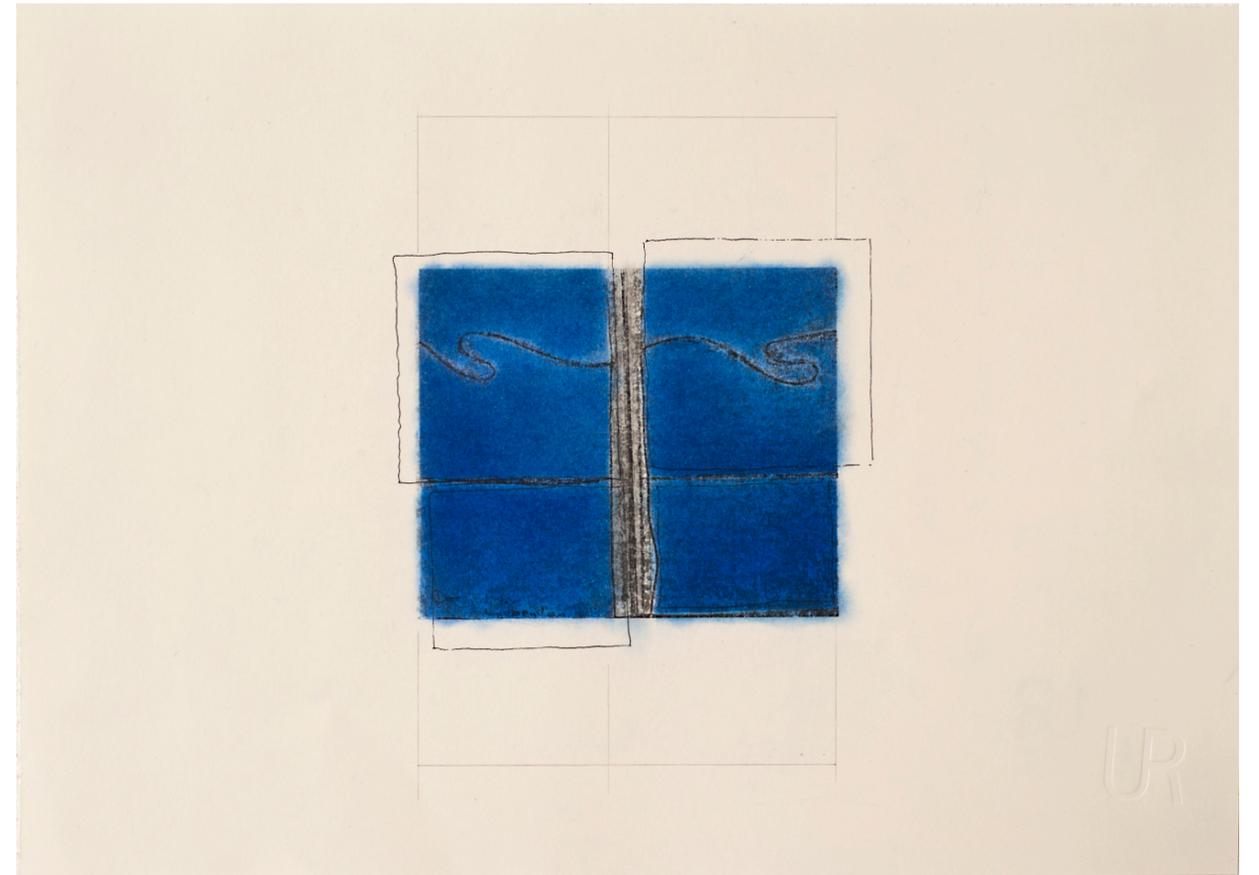
Graphic work | #02 G | Graphit
Ink | Oil pastel on hardboard
Size: 120 x 160 cm



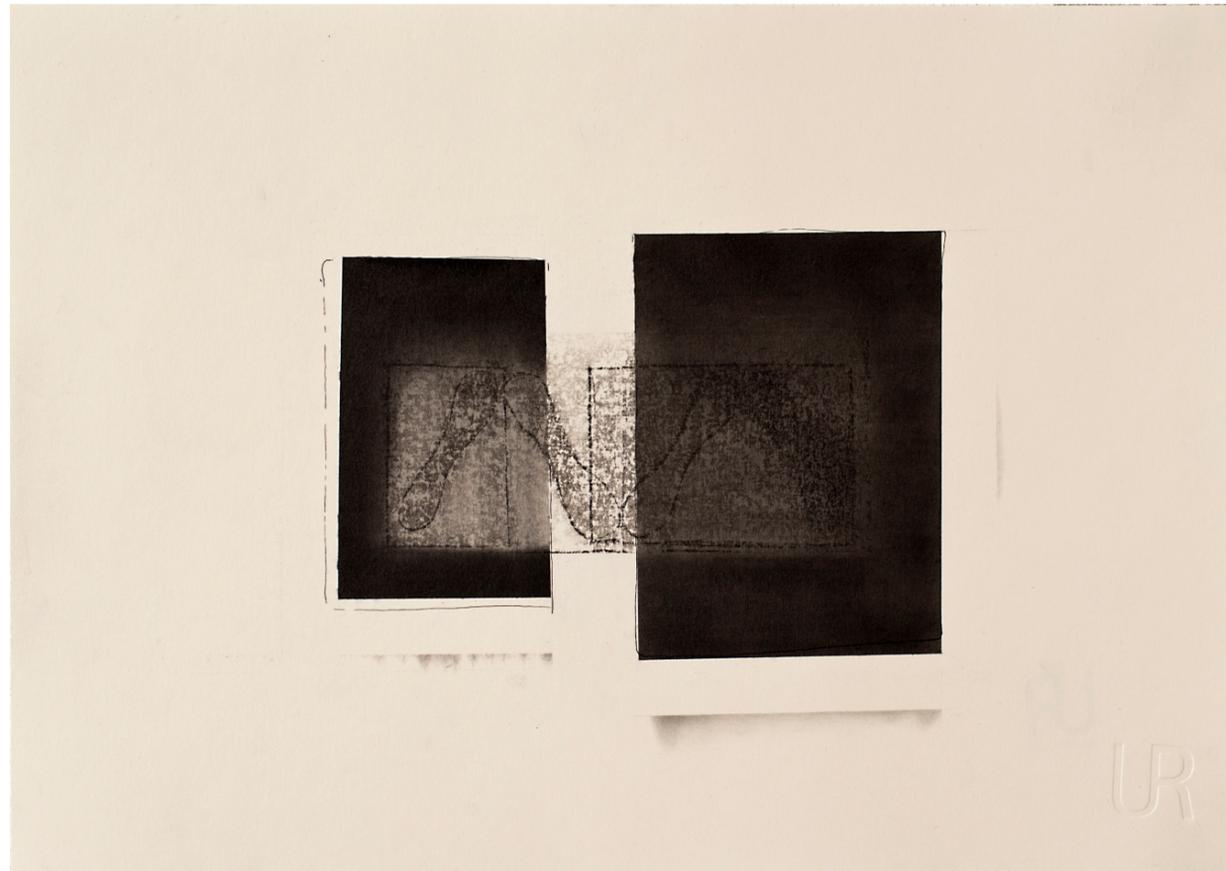
Graphic work | #0007 | Trajectory
Chalk pastel | Pencil | Ink on paper
Size: 30 x 42 cm



Graphic work | #0011 | Trajectory
Chalk pastel | Pencil | Ink on paper
Size: 30 x 42 cm

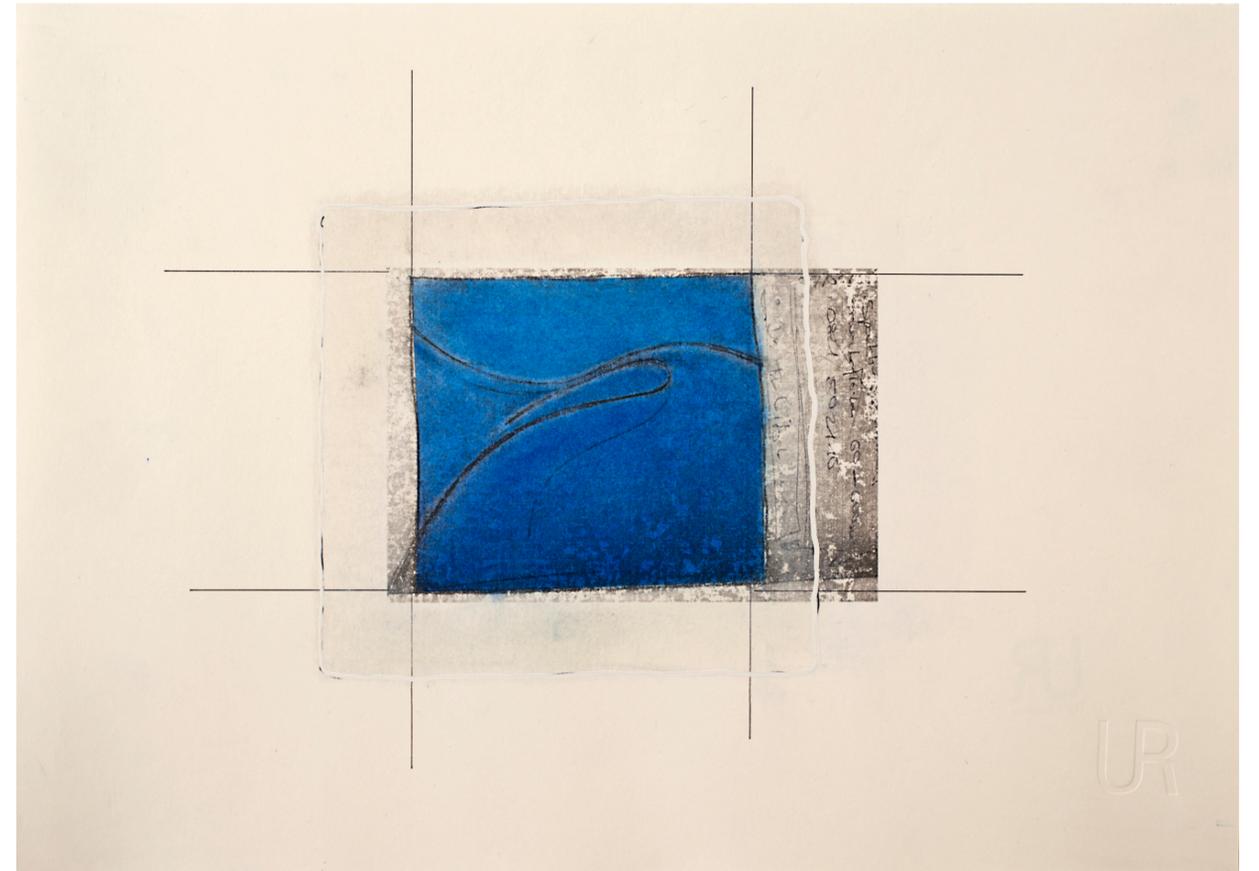
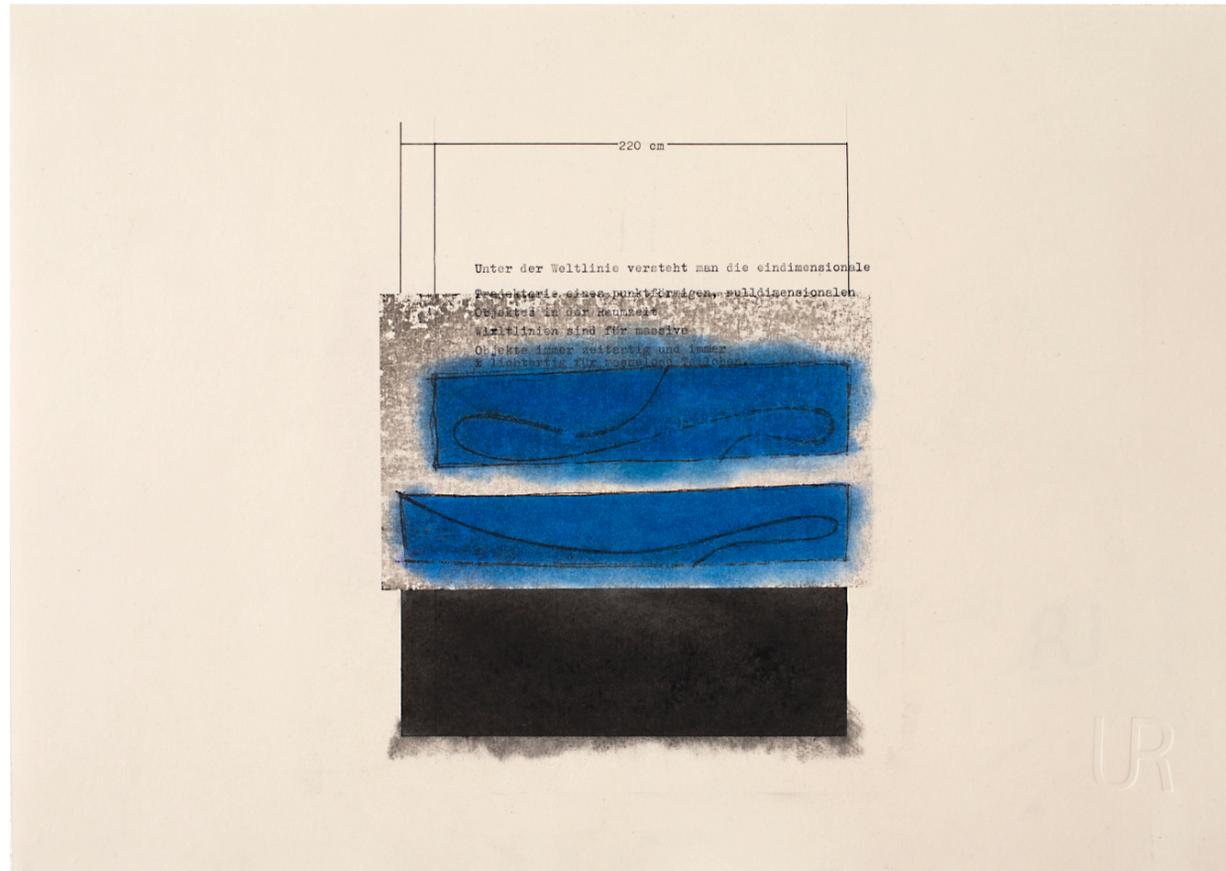


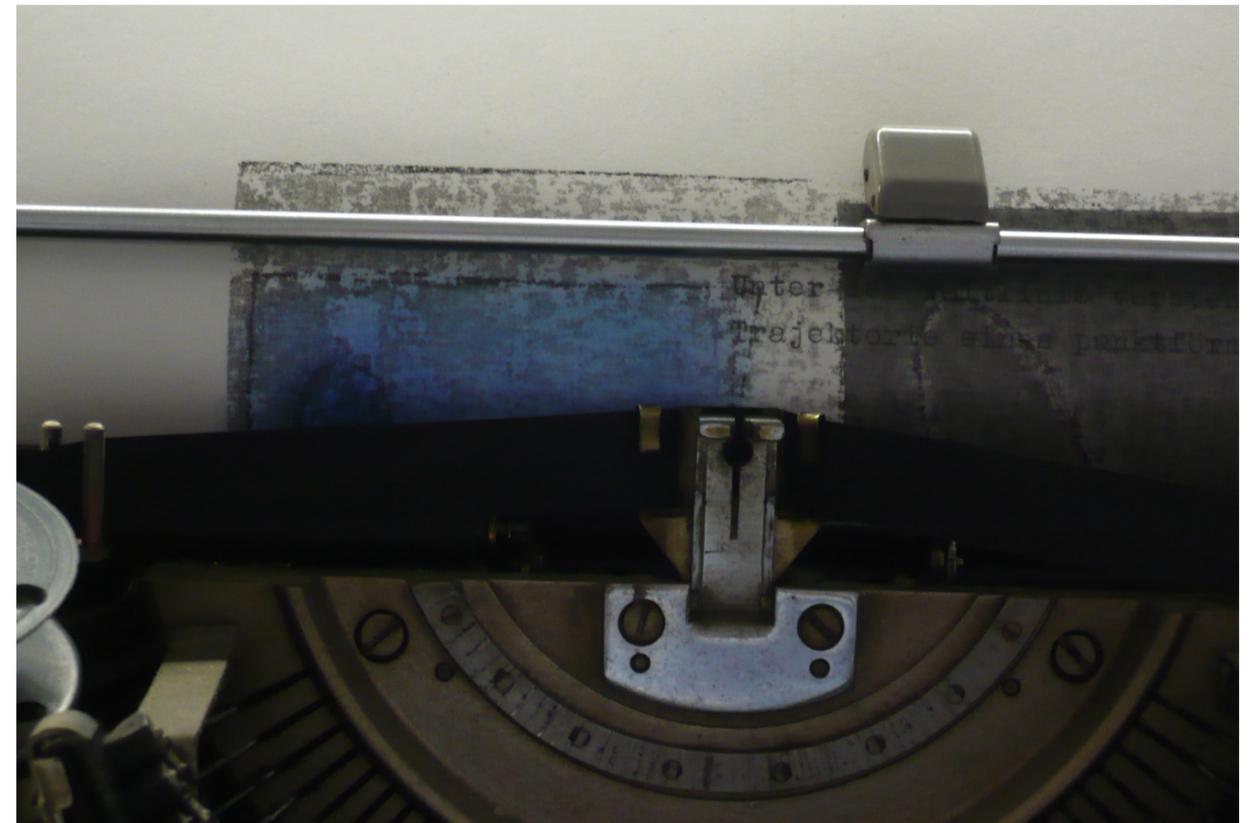
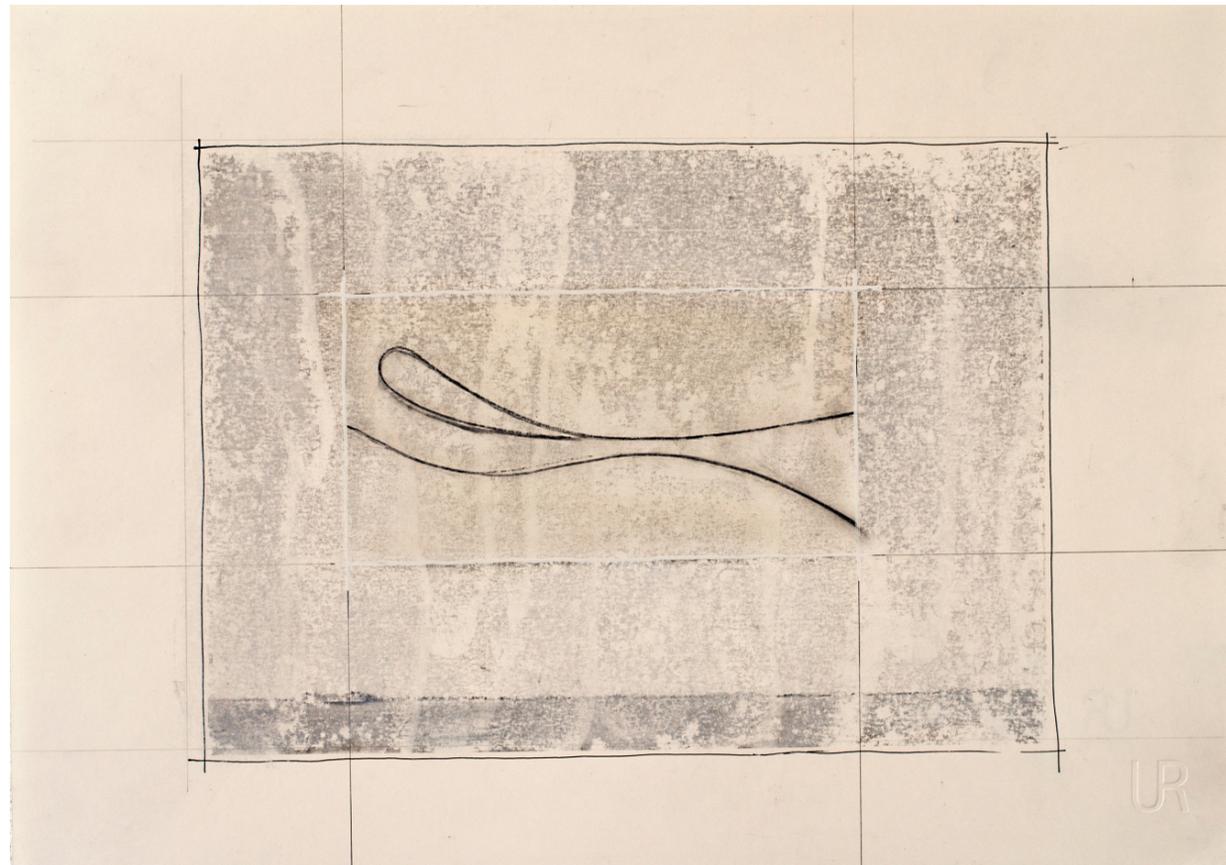
Graphic work | #0014 | Trajectory
Chalk pastel | Pencil | Ink on paper
Size: 30 x 42 cm

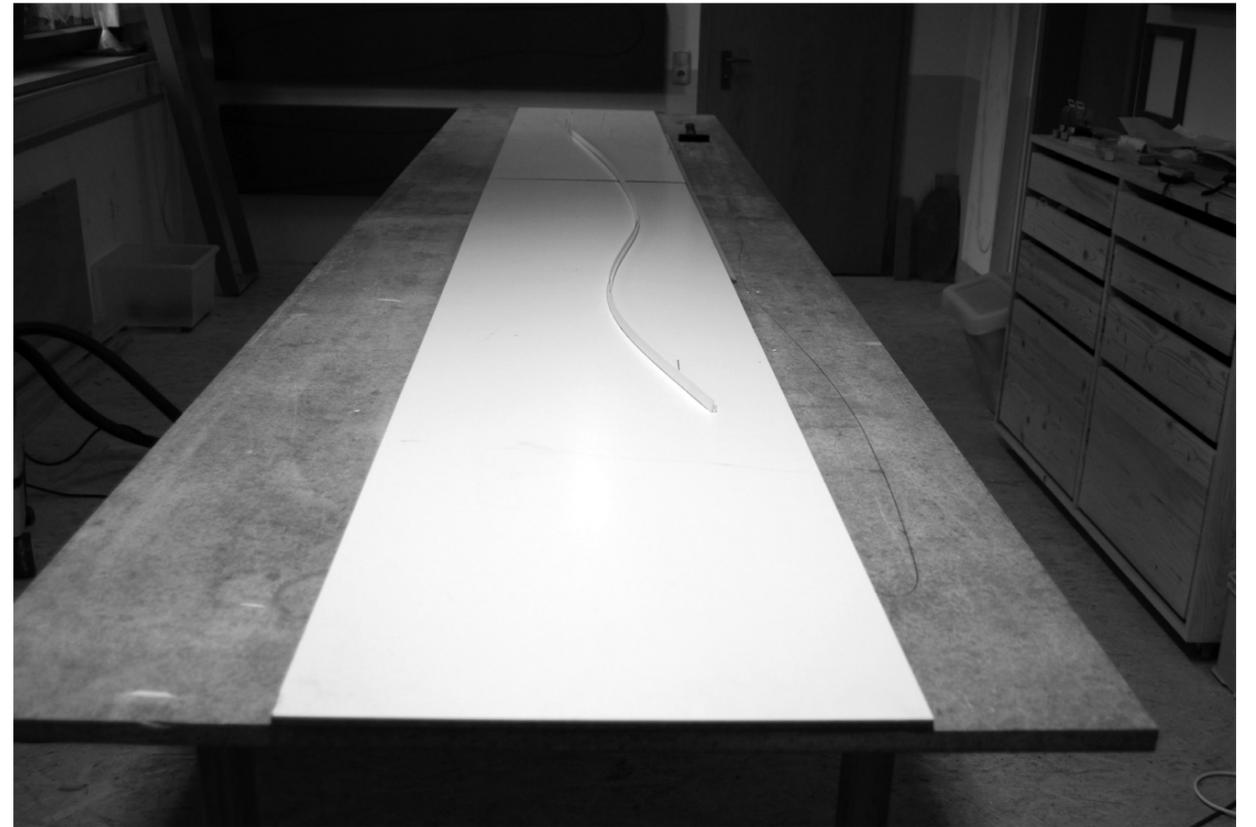
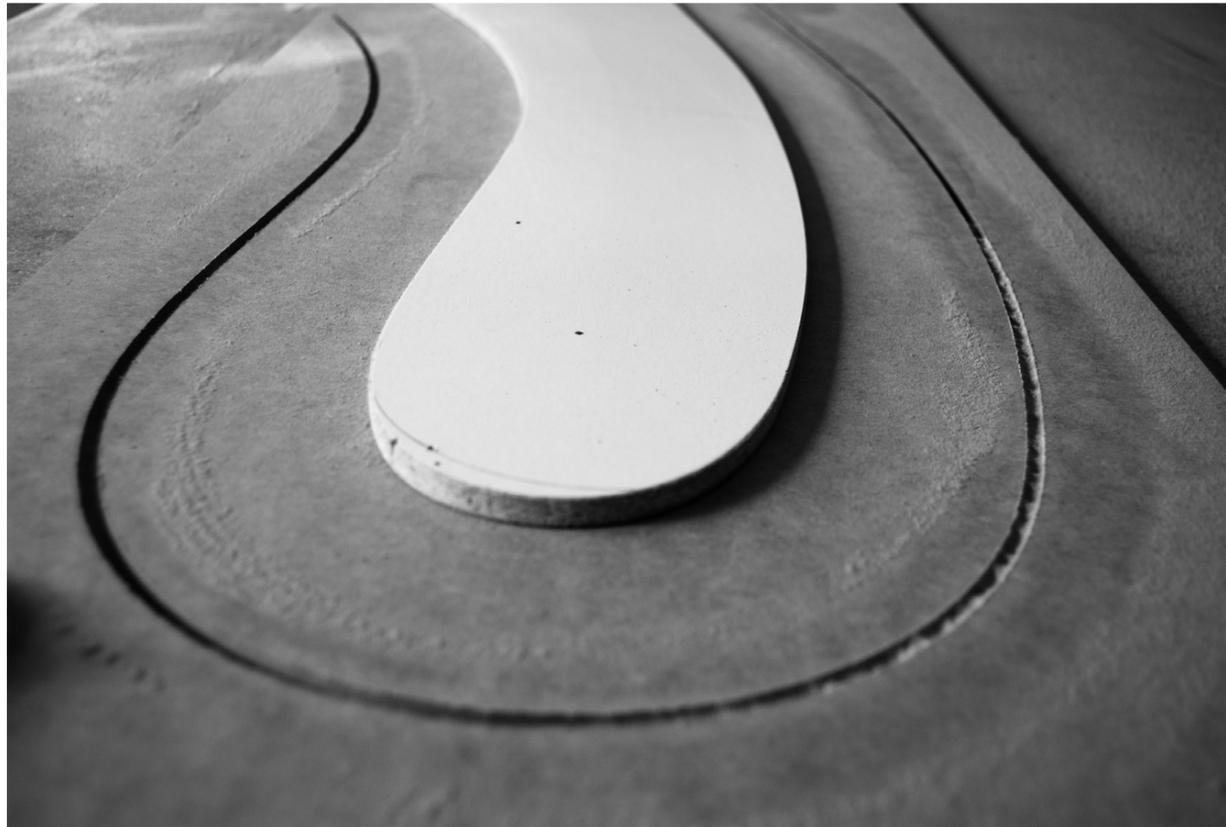


Graphic work | #0017 | Trajectory
Chalk pastel | Pencil | Ink pen on paper
Mechanical typewriter
Size: 30 x 42 cm

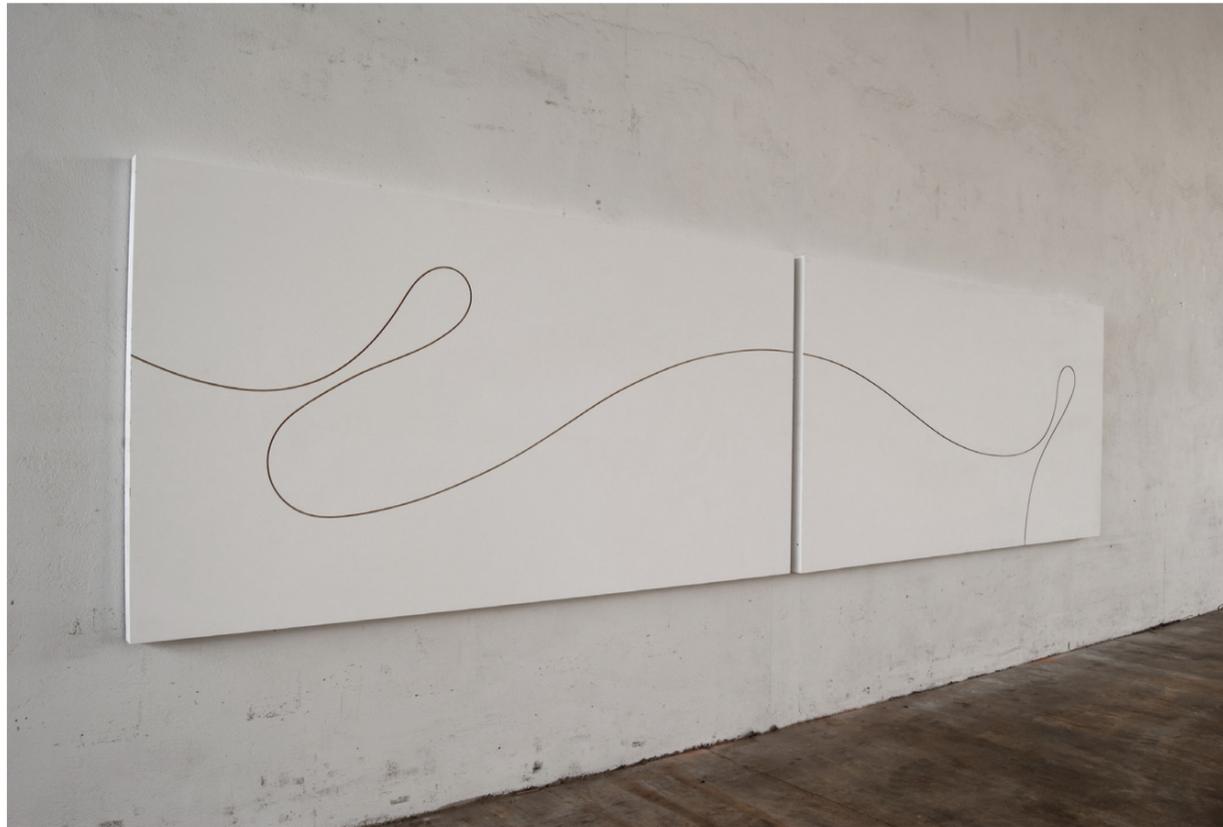








Sculpture | #03 | Trajectory
Dispersion on hardboard
Mitre cut: 5 mm
Size: 470x130x10 cm



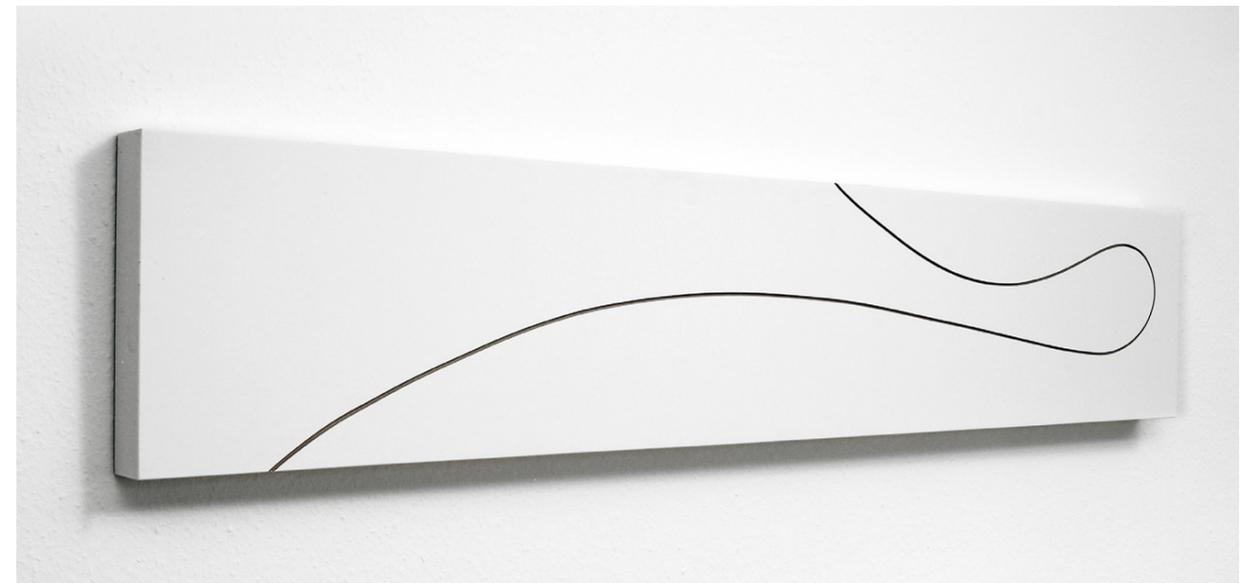
Sculpture | #04 | Trajectory
Dispersion on hardboard
Mitre cut: 5 mm
Size: 220x120x6 cm

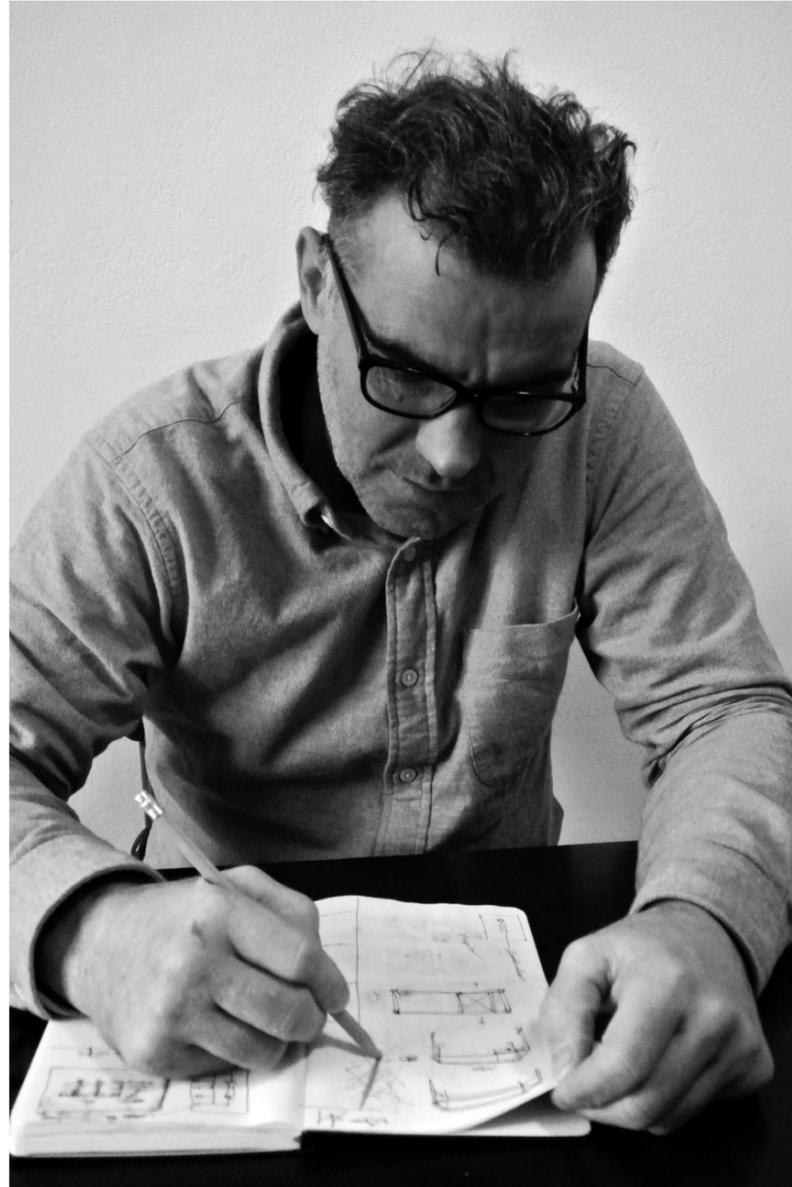


Sculpture | #09 | Trajectory
Dispersion on hardboard
Mitre cut: 5 mm
Size: 220x120x6 cm



Sculpture | #11 | Trajectory
Dispersion on hardboard
Mitre cut: 5 mm
Size: 220x120x6 cm





Udo Wilbert Rutschmann Born: in Augsburg
(Germany)

Education and Training:
Lightning technician at the "German Theater" in
Munich. Philosophy and art history studies at
Augsburg University. Study stay in Brussels und
Antwerp (Belgium).

Architecture studies at the Metropolitan
University London (UK) under Adam Caruso,
graduation with Ba.Hons.Architecture.

Studies of fine arts at the University of Arts
Social Sciences Bonn (Germany).
Graduation with Master of Fine Art (M.F.A.).
Guest lecturer at the Zayed University, Abu
Dhabi and at the American University of Sharjah
(UAE).



Udo's studio

EXHIBITIONS | ART FAIRS | PRIZES

2017 Rome | Participation Art Week Rome | Gallery Spazio matEr

2017 Rome | Italy Group show Gallery Spazio matEr

2017 Rome | Italy First Prize | Malamegi Lab Art Contest

2017 Augsburg | Germany Groupshow | Gallery Beate Berndt

2016 Augsburg | Germany Soloexhibition | Gallery Beate Berndt

2015 Augsburg | Germany | Lighttinstallation Gallery Noah

2014 Participation in the studio program of the Bavarian State Ministry of Education and Culture, Science and Art

2014 Vilnius | Lithuania 2014 June | Art Vilnius 2014 | Gallery Wolkonsky

2014 Dubai | UAE | Exhibition at the German General Consulate

2013 Madrid | Spain | Summa Art Fair | Gallery Wolkonsky

2013 Munich | Germany Soloexhibition | Gallery Wolkonsky, Munich

2012 Dubai | UAE | Duo exhibition with Saafa Erruas | Mojo Gallery

2012 Duabi | UAE | Symposium at the Cuadro Fine Art Gallery Dubai

2012 Sharjah | UAE | Invited guest lecturer |American University of Sharjah. Invited by the German Academic Exchange Service (DAAD)

2012 Abu Dhabi | UAE | Lecture at Zayed University

2011 Abu Dhabi | UAE | Artist Workshop Zayed University

2011 Abu Dhabi | UAE | Invited guest critic Interior Design

2009 Augsburg | Germany | Gallery „Am unteren Schlösschen“

2006 Vienna | Austria | First prize winner- Emballissimo for the best 3-D Paperdesign Austrian Paper Industries

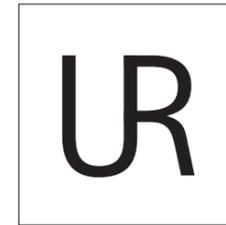
2006 Vienna | Austria | Exhibition at the MAK Art Society. Museum of Applied Art Vienna (Austria)

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Massimo & Margherita

U d o R u t s c h m a n n



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