



## **PRESS RELEASE**

**KRIS RUHS**  
*new series*

**Opening on Saturday January 17th, 2015**  
from **3.00 pm** to **8.00 pm**

On show from **Sunday, January 18th** to **Sunday ,1<sup>st</sup> February 2015**  
Everyday, 10.30 am – 7.30 pm  
Wednesday, Thursday 10.30 am – 9.00 pm

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## **KRIS RUHS** *new series*

In this present exhibition, Kris Ruhs continues his exploration of the formal artistic concerns that have driven his personal work for over thirty years. Ruhs came of age in a New York that was dominated by color field and minimalism. Where canvas shapes were manipulated and forced off the walls by Stella and Kusama, and the old guards Pollock and Frankenthaler continued to straddle the questions of abstract expressionism and the new modernist discourses.

As artists explored ways to force the reality of two dimensions into the dialogue with the historic three dimensional relationship of canvas, space and subject, in the 1980's, Ruhs seemingly split the difference through the construction of "screens" under which other surfaces were revealed.

Embracing the ethos of materials, many of these constructions were, and continue to be, made from materials salvaged from the streets. An insistence that the maker's hand be present and visible, an aspect of manufacture Ruhs still embraces no matter what the medium, leaves each piece with a distinctly "human and personal" quality.

This is not to say a piece ever has a name or a title that can help us navigate the visual experience. The abstractions here are still as rigorous as ever, but the expansion of the palette, and the delicacy of the balances between the elements that catch and hold our attention take us into new and subtler relationships with his concerns for surface and ground.

Up until recently, Ruhs has been using mostly a modernist palette dominated by white, or more precisely the absence of color, in sculptural settings that forced light into an active role within the work. The reintroduction of color and texture highlights the substantiality of the highly worked surfaces; light now becoming only the illuminator, rather than a player, in this series.

The penetration of the surface through and over refined, almost lacelike veils, demonstrate that Ruhs, as he has always maintained, is still "working from my work"; taking us into a new and subtler relationship with the artistic question of surface and ground that clearly continues to fascinate this artist.

These works are not quite canvases; not quite paintings; not quite sculptures and much like the artist, defy categorization.

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