

## Interferences

Mikael Fagerlund

Miriam Prantl

Wolfram Ullrich

10 June – 31 August 2011

Wolfram Ullrich

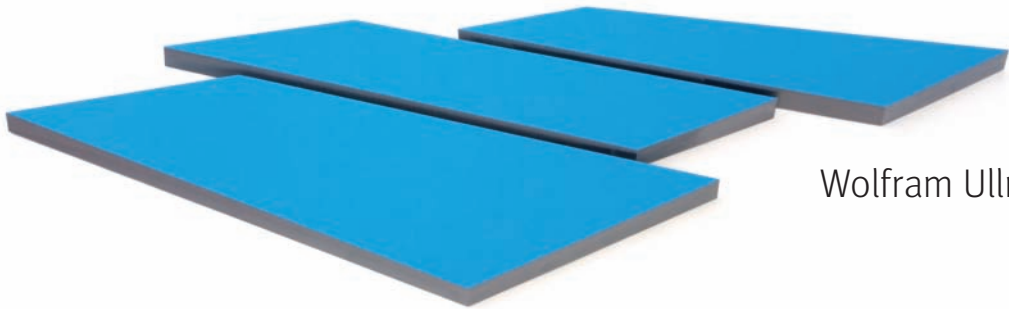


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Wolfram Ullrich

## Responding Perspectives

It is part of the great achievements of Op-Art that it conquered the geometrical abstraction as a picture language in itself and connected it to the dynamics of seeing. The legendary 1965 exhibition “The Responsive Eye” in the New York Museum Of Modern Art, among which the works of Victor Vasarely were prominently represented, consolidated this thesis in a lasting way.

At this time the German artist Wolfram Ullrich was only five years old. Twenty years later it became clear, how enduringly the artistic concept of Op-Art would shape him from the beginning. However, Ullrich takes it two pivotal steps forward. In contrast to Victor Vasarely or Bridget Riley for instance, Ullrich works with three-dimensional geometrical abstractions/ abstract objects. Beyond that his art is not only coupled to the eye of the viewer, but also embraces the spacial environment of the work and the movement of the viewer in this space as constant and equally dynamic variables.

These aspects become particularly clear in his works *WINDOWS* of 1990. They are non-orthogonal, three-dimensional objects with likewise non-orthogonal openings. They are created from raw MDF and hang on invisible threads in the room. They cite the outdated “window to the world”- and nonetheless do not support the illusionism this term takes as its basis. On the contrary, Ullrichs *WINDOWS* prove to be intelligently deceptive manoeuvres, which irritate the viewer in many ways and consistantly reflects him back on himself.

The position, to persistently distrust your own vision, the apparently clear perspective and literally your own viewpoint, is also the basis for the later ground objects of Wolfram Ullrich. Here Ullrich bestows, through the employment of monochrome colour, an additional significant impact to his objects. His *ISLANDS* (1992) for instance are polyhedrons made from brushed steel, each with a coloured “front”. Some of these objects are monolithic from construction, some consist of several segments which create a complete form. Very similarly to *WINDOWS*, *ISLANDS* also change their shape and effect - depending upon position, point of view and perspective of the viewer. Furthermore the objects correspond with each other and with the environment of the exhibition space.

Title page:  
*TURA*, 2011  
Acrylic on steel  
3-parts, 55 × 175 × 2,9 cm

*FLY*, 2011  
Acrylic on steel  
4-parts, 112,5 × 66 × 2,8 cm



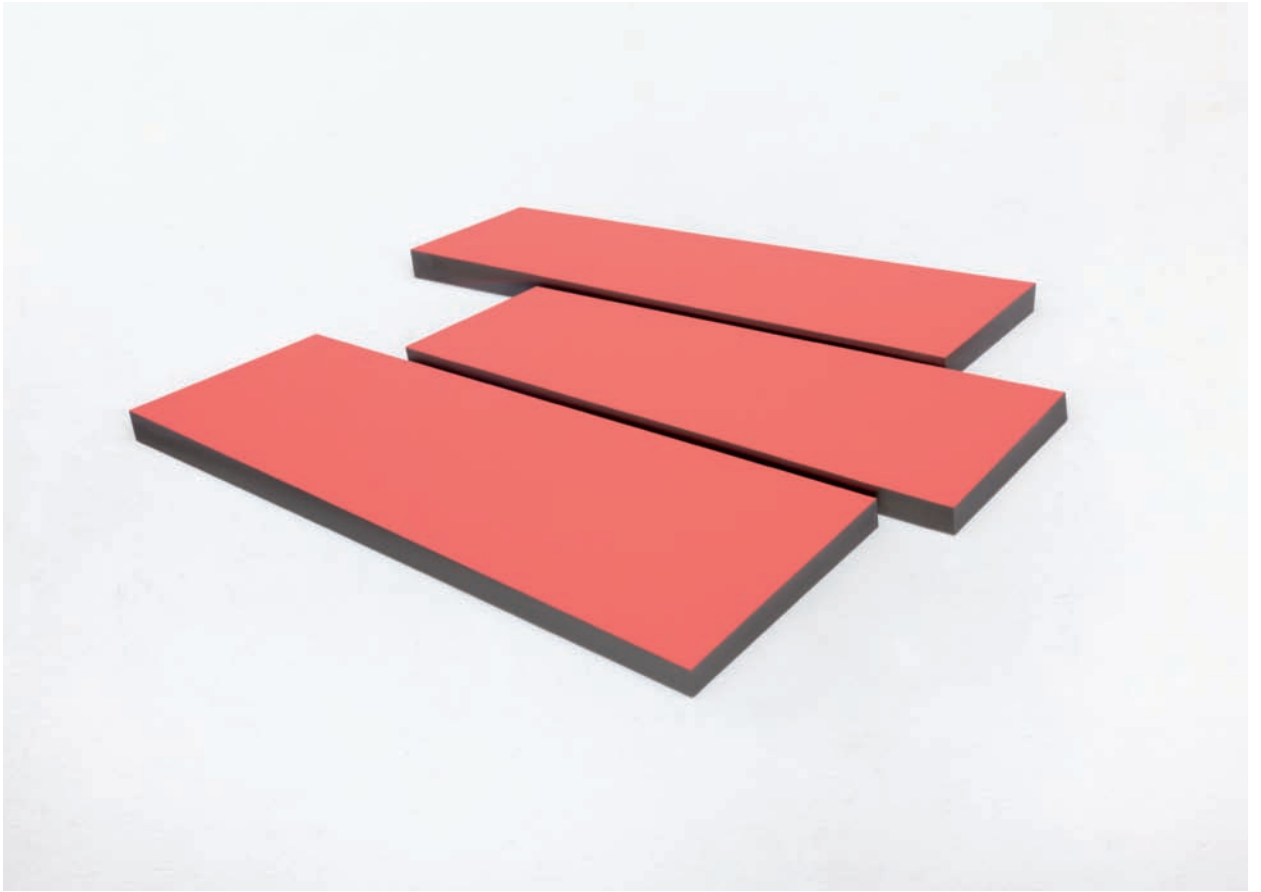
In his most recent works Wolfram Ullrich remains faithful to these maxims - even if he positions them not in the room, but on the wall. Although one might like to understand these works all too gladly as "pictures", their vanishing point likewise lies in front of them: that is to say, in the viewer himself. Only in his vision do the works unfold their whole effect. In this way they literally grow beyond themselves - and demand undivided attention. That is particularly valid for Ullrich's segmented wall works. In trying to grasp an analytical understanding of these works, quasi from the total form to the segments, one encounters inevitably clever perspective inconsistencies, which Ullrich intensifies millimeter-exactly. If in reverse one decides to take a synthetic approach from the segments to the total form, one inevitably departs from what is factually visible: Involuntarily these reliefs begin to twist on themselves. Depending upon the viewer's position they work into the wall or away from it, they tilt, become soft and bend over narrow gaps of shade towards the viewer.

The formal severity, with which the artist executes his work, opens unusual perspectives and unforeseen dynamics. The three segments of the large sized works *TURA* or *LAX* (both 2011) for instance, which Ullrich shifted against each other, can only presumably be slid together to a closed geometric spacial object - in actuality they obey only the alignments of their original position. Just as accurately as his monochrome painting from lacquer and acrylic color, the artist arranges the raw brushed steel side surfaces. They strengthen the distorted plasticity of the segments and at the same time take the cast shadow so far back that the bodies appear nearly two-dimensional.

In the small and middle formats Wolfram Ullrich works mostly with closed polyhedrons without segmenting. The visual examination is here less synthetically or analytically demanding. However the addressed antagonisms also develop in the untitled works in cadmium red, light anthracite or titanium-pink, tremendous dynamics which demand and provoke the viewer through its various references, its severity and openness.

**RALF CHRISTOFORI**

*LAX*, 2011  
Acrylic on steel  
3-parts, 64,5 × 123,5 × 2,8 cm

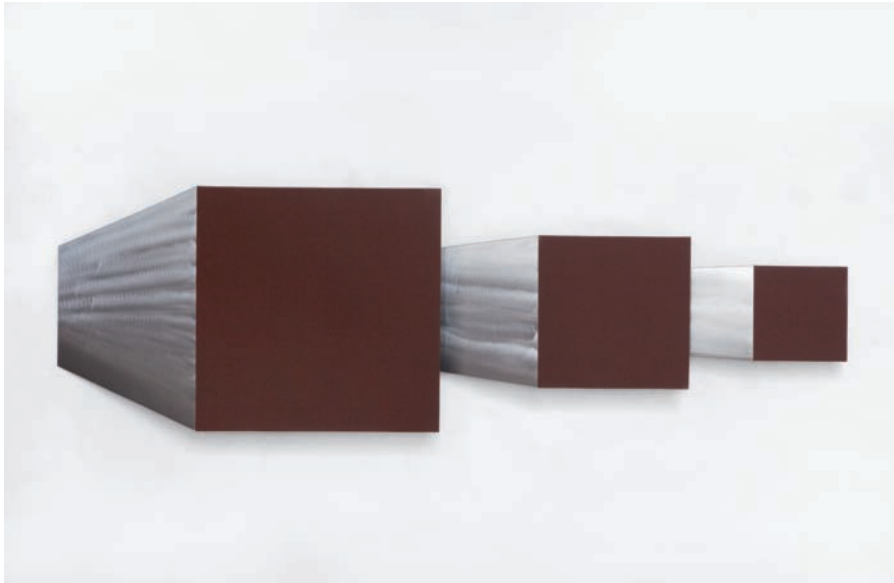


*STREAM*, 2008  
Acrylic on steel  
3-parts, 91 × 295,5 × 4 cm

*GRAT*, 2008  
Acrylic on steel  
3-parts, 85,5 × 189 × 4,3 cm







*QUARTER*, 2010  
Acrylic on steel  
3-parts, 40 × 131,5 × 7,5 cm

*CITE*, 2008  
Acrylic on steel  
3-parts, 139,5 × 135 × 8 cm



## WOLFRAM ULLRICH

Born in Würzburg, Germany 1961  
Lives and works in Stuttgart, Germany

### EDUCATION

**1980–1986** Staatliche Akademie der Bildenden Künste Stuttgart, Germany

**1981–1985** Kunstgeschichte an der Universität Stuttgart, Germany

**1990** Stipendium der Graduiertenförderung des Landes Baden-Württemberg, Germany

**1991** Stipendium der Kunststiftung Baden-Württemberg, Germany

**1992** Arbeitsstipendium des DAAD, New York, USA

### SELECTED SOLO EXHIBITIONS

**2011** Galerie Denise René, Paris, France

**2010** Galerie Lindner, Wien, Germany; galerie martin wörn, baden-württemberg konkret, Sulzburg, Germany; Galerie Hjärne, Helsingborg, Sweden; Galerie Gudrun Spiel-vogel, München, Germany; *2. Internationaler André Evard Preis*, Messmer Foundation, Riegel, Germany; Galerie Une, Neuchâtel, Switzerland

**2009** Galerie Michael Sturm, Stuttgart, Germany

**2008** Galerie Kusseneers, Antwerpen, Belgium; Galerie Bernd Lausberg, Düsseldorf, Germany; Galerie Konstruktiv Tendens, Stockholm, Sweden

**2007** Galerie St. Johann, Saarbrücken, Germany; Galerie Schlégl, Zürich, Switzerland; Galerie Une, Neuchâtel, Switzerland

**2006** Galerie Kusseneers, Antwerpen, Belgium

**2005** Galerie Michael Sturm, Stuttgart, Germany

**2004** Galerie Pilar Parra, Madrid, Spain; Galerie Bergner+Job, Mainz, Germany; Galerie Gudrun Spielvogel, München, Germany

**2003** Galerie Konstruktiv Tendens, Stockholm, Sweden

**2002** Galerie Pilar Parra, Madrid, Spain (cat.); Wilhelm Hack Museum, Ludwigshafen, Germany (cat.); Galerie Michael Sturm, Stuttgart, Germany; Galerie Bergner+Job, Wiesbaden, Germany

**2001** Galleri C Hjärne, Helsingborg, Sweden; Kath. Akademie, St. Burkardushaus, Würzburg, Germany

**2001** Galerie Dr. I. Schlégl, Zürich, Switzerland; Galerie Job, Mainz, Germany

**1999** *Zonen und Inseln*, Schloß Monrepos, Fa H. Schmid, Ludwigsburg, Germany (cat.); Esslinger Kunstverein, Villa Merkel, Esslingen, Germany

### SELECTED GROUP EXHIBITIONS

**2011** *Interferences* (with Miriam Prantl and Mikael Fagerlund) Vasarely Foundation, Aix en Provence, France (cat.)

**2009** *Beyond Painting* (with Mikael Fagerlund and Miquel Mont), Bohusläns Museum, Uddevalla, Sweden (cat.); Donation Jeunet, Musée d'art et histoire, Neuchâtel, Switzerland (cat.)

*Die Farbe Weiss*, Fritz Ruoff Stiftung, Nürtingen, Germany

**2007** *Ausgerechnet... Mathematik und konkrete Kunst*, Museum im Kultur-speicher Würzburg, Germany (cat.)

**2006** *Das Schicksal des Paradieses liegt in seiner Geometrie*, Kunstverein KISS, Untergröningen, Germany (cat.)

**2005** *Entourage de...?*, Städt. Galerie Esslingen, Villa Merkel, Esslingen, Germany (cat.)

**2003** *Herbarium der Blicke*, Deutscher Künstlerbund, Bundeskunsthalle Bonn, Germany (cat.); *Multiple*, Galerie St. Johann, Saarbrücken, Germany

**1999** *Schnittpunkt*, Galerie im Kornhaus der Stadt Kirchheim unter Teck, Germany; *Die Reitzensteiner*, Kreissparkasse Esslingen, Germany (cat.)

### SELECTED PUBLIC COLLECTIONS

Polizeirevier Backnang, Germany  
Mineralbad Bad Cannstatt, Germany  
Grafische Sammlung, Staatsgalerie Stuttgart, Germany  
Kunstmuseum Heidenheim, Germany  
Städtische Galerie Würzburg,  
Sammlung Ruppert, Germany  
Kupferstichkabinett Dresden, Germany  
Kunstmuseum Pamplona, Spain  
Wilhelm Hack Museum, Ludwigshafen, Germany  
Musée d'art et histoire, Neuchâtel, Switzerland  
Deutscher Bundestag, Berlin, Germany

Museum Ritter, Waldenbuch, Germany  
Alb-Donau-Kreis, Ulm, Germany  
BW-Bank, Stuttgart, Germany  
EON, München, Germany  
DEXIA, Berlin, Germany



*WINDOW I, II*, 1990  
MDF  
250 × 200 × 15 cm  
Kunstraum Göppingen

# Interférences

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