ENTER ART FOUNDATION

ULRICH WERNER

b 1949 Lives and works in Berlin.

VITA

Education
Degree - Slavic Studies & Political Science - Berlin - DE
Exhibitions
2017
50 Contemporary Artists by Enter Art Foundation - Multipolster - Berlin - DE
2016
Transitions II - Galerie Lattemann - Trautheim bei Darmstadt - DE
2015
Transitions: Vom langsamen Fließen der Bilder - Galerie Artmark - Vienna - AT
2014
Anonyme Zeichner - Pavillion am Milchhof - Berlin - DE
2013
Lange Nacht der Gerichtshöfe - Berlin - DE
2012
Außenweg - Galerie Abakus - Berlin - DE
Mnemosyne - Villa Elisabeth - Berlin - DE
Pure Art - Galerie Wedding - Berlin - DE
2008
Sampilov Museum of Arts - Ulan-Ude - Buryatia - RU
Hintergrund - National Museum Tsheboksary - Tshuwashia - RU
2007
NordArt - Büdelsdorf - DE
Galerie Inga Kondeyne - Berlin - DE
Schwarzweiss - Gallery Kondeyne - Gallery Grob - Berlin - DE
2006
Artinstallation Ernst&Young - Eschborn - DE
2004
Gratwanderungen - Galerie Epikur - Wuppertal - DE
Atelierhaus K19 - Berlin - DE
2003
25 Years K19 - Villa Oppenheim - Berlin - DE
2002
Dmitryj Semenov Gallery - St.Petersburg - RU
2001
Johannes-Kirche - Bochum - DE
2000
Galerie Brockstedt - Berlin - DE
1999

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Europe-House - Lake Baykal - Irkutsk - RU
1996
These Eyes' World - Gennadij Ajgis' Artistical Ambit
Manege - National Museum Tsheboksary - Tshuwashia - RU
1995
These Eyes' World - Gennadij Ajgis' Artistical Ambit
Manege - National Museum Tsheboksary - Tshuwashia - RU
1994
Kutscherhaus: Sammlung Stober - Berlin - DE
1992
Verein zur Kunstförderung - Darmstadt - DE
Galerie Scanart - Berlin - DE
1990
Avantgarde Galerie Natan Fedorowski - Berlin - DE
1989
Galerie Scanart - Berlin - DE

ARTIST STATEMENT

My images result from lines. I study form development phenomena - stone formations, flowing water, plant forms. Additional inspiration comes from scientific sources (biology, neurology, astronomy). I draw but not in the direction of a realistic reproduction of the object. On the contrary, I am more interested in energetic potential, in processes and metamorphoses in zones of initial articulation. The forms appear but they could fade into the background again. In technical terms, wax has become a significant component of my work. I mainly use Chinese rice paper for the work on paper, which becomes half transparent after being treated with beeswax and obtains a faintly shimmering surface. A second layer can shine through, but appears removed and adds a kind of second voice to the "front" drawing. This second layer comments, questions and dissolves in the background. Most of the images on a solid subsurface (wood, carton) are initially applied to a pigment dyed wax layer, which forms a characteristic relief-like top layer because of the flow caused by heating and thus also remains visible in subsequent work (scratching, paint application, drawing). The theoretical background of the work is supplied by varied concepts, one focus being on Asian aesthetic. An example here is Francois Jullien's "The Big Picture Has no Form". Jullien postulates a work, "that in no way solidifies and maintains different or simultaneous potential forms, protecting itself from the anecdotal and proving its similarity without being similar in order to envision the availability of the background". The starting point for Jullien is the Chinese "logic of breathing", a process comprising the movements of "taking" and "returning". Given these circumstances, the image surface can also embody blank space or emptiness - an essential counter-image for the copiousness of appearances.

Website
www.ulrichwerner.de
Instagram
@ulrichwerner_art