

And back in Galerie Bernd Kugler once again. It gives me great pleasure to welcome you to our colleague Ulrich Wulff's 3rd exhibition here in Innsbruck. It is a particular honour for me to present to you this collection of works, firstly in alphabetical order:

1. Blutbild "KONTROLLE" (Full blood count "CONTROL"), 180 x 120 cm, oil/canvas, 2010
2. Grauer Tiger (Grey tiger), 180 x 120 cm, oil/canvas, 2010
3. Indianerbild (American Indian picture), 220 x 150 cm, oil/canvas, 2010
4. Letztes Bild (Last picture), 210 x 240 cm, oil/canvas, 2010
5. Opfer (Victim), 170 x 120 cm, oil/canvas, 2010
6. O. T. 1, 220 x 150 cm, oil/canvas, 2009
7. O .T. 2, 220 x 150 cm, oil/canvas, 2009
8. Titelgebendes Bild (Eponymous picture), 100 x 170 cm, oil/canvas 2009

The pictures are practically all new, which is why I immediately reserved them all for myself.

(Although, going by the balance of my bank account, that doesn't really mean very much.)

Joking aside, in this exhibition Ulrich Wulff once again redefines the boundaries of his art with plenty of bright colour. While other artists continue to produce compellingly clever answers, Ulli raises questions which are equally relevant to non-artists and therefore, probably, irresolvable. For example, where does something go? And when? Questions, therefore, which will be familiar to anyone who has ever concerned him/herself more deeply with the mysteries of Zen, Las Vegas or the late work of Werner Herzog. As they say, "Enlightenment is an awakening to the ordinary. Every search for an extraordinary "AND" leads us astray. What should occur is a leap into the everyday "AS WELL". The mind should be engrossed in immanence rather than rambling elsewhere." Having said that, it appears to me personally that the shapes on Wulff's new pictures repeatedly open up a real world, and yet, at the same time, they shut off the visual space again and again. This perhaps gives rise to an emptiness transcending the paintings which can be interpreted as a condition of an irruptive substance in the continuing course of the artistic conflict. It does not necessarily, however, have to be interpreted as such, since it is clear to me now that substance is never oriented towards openness but rather always towards closedness (walls). I feel that when taking a risk such as this, it is quite acceptable for the field of colour to vigorously backfire.

*Thomas Winkler*

*Director of Verlag Heckler und Koch, Berlin*

*(This document was automatically generated by Contemporary Art Library.)*