

Firstly, I would like to point out that the colours on the invitations are, regrettably, once again not true to the original; I'm afraid I was unable to bring to light who was responsible for this.

The pictures on display in my current exhibition "Piano Paintings" are all "ear" on canvas. I had originally planned to call the exhibition "Dem Ulli eine reinhauen" (kick Ulli's ass). And despite the name it now carries, there is, yet again, nothing to be heard on all twelve pictures. Just to be on the safe side I struck them dumb, left them speechless and turned off the music in order to make very clear that the required attentive listening necessitates a different approach: The viewers should listen, that is to say see, using their eyes and their mood, their frame of mind. The passivity of my pictures which, this time, have been painted in a clear and well-rounded manner, is not coincidental, but rather a kind of gambit when you recognise and appreciate it as the invitation that it is intended to be. Listening, for example, as opposed to the always-at-the-ready and, consequently, superficial reagent that is hearing, does not refer to an external "something" pressing against your ear from the outside, but rather it is a directive to guide you into your intrinsic self, into that which has always been caused and, therefore, ultimately, that which may be significant.

The silent pianos, of which, to my great personal delight, one will be putting in a guest appearance at one of my shows, also come in here. As a kind of sculpture exonerated from the functional stress of everyday life (Sloterdijk, Polt), they rove around through the poetry of the room (Galerie Bernd Kugler) and may possibly bring resonance to your own world, dear visitor.

In conclusion, I would like to once more point out that the identity of the person or persons responsible for the colours of the invitations has still not been established.

I will probably be discovered later.

That was the press statement.

*Yours, Ulli from Germany*

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