

"TRUTH
AND
CONSEQUENCES"

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ULRICH WULFF **BROTHERS**

24.5 - 6.7.2017

Opens
Thursday / Friday 2 - 7 pm
Saturday 2 - 5 pm
and by appointment

For his second solo show at the gallery, Ulrich Wulff is presenting a brand new body of works all interconnected like chapters of a story.

The prolegomenon for this sequence of paintings is the topic of "Neighborhood", an inspirational frame for two more solo shows to be realized in Freiburg, Breisgau, D and Harris, NY, USA later this year.

This "frame" can be regarded as the expansion of former artistic attempts for a deeper, or rather more poetically entangled, understanding of phenomena such as "The Visit" in the exhibition entitled FORTSETZUNG FOLGT (TO BE CONTINUED) at Bernd Kugler Gallery Innsbruck and the solo presentation at Frieze Art Fair London with Truth and Consequences or such as "Arrival" at Exile Gallery Berlin in the show WO SOLL DAS NOCH HINFUEHREN.

The concrete neighborhood underlying this exhibition in Geneva is Paul-Aymar's home's direct proximity to Villa Diodati. The story of the summer camp of love situated there around 200 years ago and its results are widely known.

Both have a say in this show's journey.

As for the side of the results, I am not very interested in the monstrous topics of the Vampire and especially Frankenstein, and their power to frighten us.

The focus shall be on the intrinsic, most tragic of love stories, which is laid out here but rarely more than glimpses through the veil of the established narration. The object of the Monster, the Alien, the Other is subject to the greatest pain. The “Monster”, a term I wouldn’t want to apply on the side of the creature, absolutely on its own, tries time and again to find its true self through contact with a human counterpart and a place to perform its deep-felt love and kindness. Yet time and again it’s let down by human superficiality, which never stops judging it by its looks.

As for the title, BROTHERS: first I was aiming at a word play like VOISIN/ VISION, which invites to a dance the two precarious aspects of the Frankenstein Dilemma in a yin and yang kind of way. The supplement in brackets to the show ’s entitling painting’s title pays tribute to that.

BROTHERS, in my understanding, does the same, yet still more decisively, by renouncing any obvious poetic ambiguity.

“Brother”, like the word “sister” or “neighbor”, reaches far beyond any gender specs into the highly specific experiential space of the universe of unconditional love and acceptance of life as it comes and goes.

In this very sense, BROTHERS is composed and assembled through various means of picture editing, which effectively share the same dream: to envision and present our being (maybe through the other) to our(true)selves.

Ulrich Wulff is a Berlin-based painter who uses the chosen medium for investigations of the human appearance and its representation through the means of the broad history of painting’s proven possibilities and the never-ending discovery of new ways of seeing, and sensing, what we see. Painting, in this sense, like poetry, is communication between souls on the basis of objective matter. Painting, as a documentation of its own making, forms highly symbolic, concrete entities, and is performed by Wulff in, and as, such things.

The clownish character of his canvases stands in for the self-realisation of the author and reacts, in basal ways, both to the double-framing of the canvas and its respective environment.