

# Interferences

Mikael Fagerlund

Miriam Prantl

Wolfram Ullrich

10 June – 31 August 2011

Interferences



FONDATION VASARELY

Alors que l'Histoire s'accélère follement et que les informations quotidiennes nous pressurent, nous ne cessons de nous demander qu'elles peuvent être encore la signification et l'actualité d'un Art dit Concret alors que nos esprits acceptent mal le rythme désordonné des événements. « Rien n'est plus concret, plus réel qu'une ligne, qu'une couleur, qu'une surface » écrivait l'artiste théoricien van Doesburg en 1930 !

La présence d' « Interférences » à la Fondation Vasarely avec trois plasticiens bien vivants et confrontés comme nous-mêmes aux événements planétaires fait-elle encore un sens en 2011 ?

Je crois pour ma part qu'ils nous engagent à ré-explore notre moi-intérieur.

Leurs œuvres empreintes de sérénité nous conduisent à des sensibilités positives et dynamiques ainsi que vers les fondamentaux d'une vision plus approfondie de la réalité. « Un carré est un carré ».

Avec **MIRIAM PRANTL, MIKAEL FAGERLUND et WOLFRAM ULLRICH**, retrouvons nos racines les plus enfouies et nos habitudes civilisées pour mieux appréhender les pulsations de notre époque.

**PIERRE VASARELY**

Président de la Fondation Vasarely  
Aix-en-Provence, le 11 mai 2011

While History accelerates maddingly and daily information pressurizes us, we may wonder about the significance and reality of an Art called Concrete whereas our minds have no desire to accept the disordered rhythm of current events. "Nothing is more concrete, more real than a line, a colour, a surface" wrote the theorist artist van Doesburg in 1930 !

The presence of a Concrete Art exhibition in the heart of the Fondation Vasarely with three living plastic artists, confronted as we are by planetary events, does this still make sense in 2011?

As for me, I believe that they are asking us to re-explore the inner self.

Their works, an imprint of serenity, draw us towards positive and dynamic sensitivity yet also towards the fundamentals of a deeper vision of reality. "A square is a square".

**MIRIAM PRANTL, MIKAEL FAGERLUND and WOLFRAM ULLRICH** invite us to discover our deepest buried roots and our civilised habits in order to grasp the pulsation of our epoch in a better way.

**PIERRE VASARELY**

Président de la Fondation Vasarely  
Aix-en-Provence, 11th May 2011

## INTERFERENCES

When Maurice Denis made his famous statement in 1890 to always “remember that a picture, before being a battle horse, a nude, an anecdote or whatnot, is essentially a flat surface covered with colours assembled in a certain order”, he essentially paved the way for abstract art as the prime task of Modernism. Ever since then many artists have strived to expand upon this definition of painting by carefully investigating every aspect of it until they were finally able to even transgress it and lead the idea of pictorial art into areas that were hitherto unimaginable.

“INTERFERENCES” is one of these exhibition projects where three artists meet for whom even the notions of colour and surface as they were understood by Denis are still too limited to fully grasp what a painting or picture might actually be. It is therefore only appropriate that such an exhibition should be held at Fondation Vasarely, where the building itself is evidence enough to show that beyond the painter’s easel there is a whole world of pictures to explore.

### **Wolfram Ullrich (\*1961)**

A trained painter, Germany based Wolfram Ullrich works mostly in steel. His painted wall and floor objects recall the traditions of Hard Edge and Shaped Canvas but with a twist, as he translates these into spatial phenomena. While the surface of his objects is completely monochrome and flat, the supports to which the paint is applied are three-dimensional reliefs – making these literally paintings in space. This places him in a long line of modern artists, for whom the relation between colour, shape and space figure as the key problem in art. Augmented by a sly play with perspectival illusion these objects not only question the boundaries of painting and sculpture but also those between pictorial and actual space.

### **Mikael Fagerlund (\*1955)**

Space is also a recurring subject in the work of Mikael Fagerlund from Sweden, as can be seen in his recent 3-D Paintings, which consist of slabs of partially coloured acrylic glass. But for him space is rather a medium through which colour has to pass – as the result of the reflection, refraction and absorption of light – and less some haptic entity with a graspable body. Despite their voluminous nature these works leave behind a largely immaterial impression and it is therefore only natural that Fagerlund’s way led from easel painting to acrylic glass, as this material with its specific characteristics with regard to light is less surface than Maurice Denis had wished and more compressed space than anything else.

### **Miriam Prantl (\*1965)**

Miriam Prantl is from Austria and is one of those artists that cannot be pinned down to one particular medium. She paints on canvas as well as she works with sculpture and large-scale light installations. For her it is the subject matter that she currently works on that demands a certain medium rather than the other way round. Similar to Ullrich and Fagerlund her main theme is also the relation between colour, light and space. It is interesting to see, however, that in her work the traditional easel painting does not seem to be the starting point for explorations into three-dimensional and optical space but the final result of her previous experience with installations and sculpture. These subtle paintings are like an afterimage of light having passed through the picture surface – a trace of some larger spatial structure that may well fold back out again and then fill a room.

ANDREAS PINCZWESKI



FONDATION VASARELY