

Ulla Wobst-Germany

Paintings of women-though immanently contemporary at the same time transcendent, in a historical or mythical rayment

Including the numerous and various well and exactly articulated statements as to Ulla Wobst's (born in Gelsenkirchen, Germany) artistic production one remarks that thematical contrasts as i. e. life, love and death are dominating. In the same way apparent are the multiplicity and variety of her formal expression : always very clear, realistically exact , sometimes also surreal with a touch of De Chirico, although only at the surface. In contrast to his presentation of inhuman infinite nothingness in her work a burning charismatic and transforming mystery is apparent surrounding man and woman through time and space.

The term "expressive realism" for Ulla Wobst's paintings is appropriate as far as the realistic, often statuesque, presentation of figures, especially female, are concerned. But these are visibly turning into something else as well for the artist as for the viewer, something antique, bygone, having already crossed many different geographical, historical and narrative latitudes, also into something that is going to happen in the future. It's in this way that fantasy becomes reality and reality fantasy as well relevant for the creative process of the artist as for that of the interpreter.

These works are evoked by negative and positive scenarios (i. e. of the infertility of nature or love , of the supernatural without faith or of the joy of life and love that is always renewing, crossing centuries and always present) .

Summarized: These two contrasting aspects of reality together are forming an indissoluble unity.

Thus the artist can be well characterized by her works : the wide spread of her dreams, the uninterrupted flow of memories and always the flight on the wings of immanence and transcendence that is as well spiritual/transcendent as actual/contemporary.

Generalizing it can be said : The artist's intention is to give the impulse to get rid of any kind of conditioning, of the prison of " the

golden castles” of civilization, of the lukewarm feelings of wellness and stress that are dominating the world of today.

Lucky Ulla Wobst who can be happy to free herself from the bonds of the laws of time and space together with the creation of her archetypical figures.

She is powerfully motivated by her desire of separation and liberation (even from herself) to be somebody else with mind, soul and body : perhaps Empress Theodora or Scherazade from Thousand and one Night, beautiful, intelligent and strong, so different from the media starlets of today.

This is modelled and embodied i. e. in the woman of the painting “The red fan” (2009, oil and structure material on canvas, 90x90 cm).

It is the same with “Scherazade” (2006, acrylics on canvas, 90x70 cm). Here, too, the artist is becoming part of the created object. The mosaic style of the painting could have got suggestive for the artist herself, the painter, who has created this work of art using a mythical, fabulous map and transferring it to the present day with the very mysterious atmosphere of loneliness which she is congenially capable of.

This aura is transcending all the limits and constrictions of reality reaching out into a space where Ulla Wobst’s past and present experiences are uniting to become a whole.

By mentally inspiring association these experiences are flowing together uniting with similar ones of the viewer.

In this way- by the unusual kind of aesthetic infection- the atmosphere of a scenario is getting reinvented, a scenario that has already been presented on the stage of the world.

It is here where the artist’s authentic creative capability is installed, in the maelstrom of the climate of recreated reality and mystery by which her work is coined and-in addition- also by the autobiographical base.

So much could be grasped in the mysterious vortex of the theatre of emotions evoked by the depth and impressiveness of the emotional and imaginative world-if not even by the subconscious – of the artist Ulla Wobst.

Also the painting in oil and structure material, “The red fan” (in difference to “Scherazade”) , one dimensional and uniform, painted quasi in only two colours is reflecting very well the same incalculable

multiplicity of visions of the micromacrocosm : Like filmic fotograms personal and collective data are embedded in the woman's face (with the help of structure material).

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Translation: Ulla Wobst