

JULIUS WEILAND

lorch+seidel

*Cluster and Contour*

Solo Exhibition

Sculptures and Monotypes

11 November 2017 – 3 February 2018



**lorch+seidel contemporary**

lorch+seidel galerie | Tucholskystr. 38 | T + 49. 30. 978 939 35 | info@lorch-seidel.de | di-fr tue-fri 13-19 h  
contemporary art | D-10117 Berlin | M + 49. 176. 235 265 65 | www.lorch-seidel.de | sa sat 12-18 h







Ist es ein Klumpen von aus dem Meer gefischtem Plastikmüll oder ein Haufen matt geätzter, transparenter Giftbehälter, im Inneren überzogen mit schmierseifigen oder abgeperlten Farbresten oder handelt es sich gar um eine Ansammlung verwitterter antiker Ölfäschchen? Julius Weiland fügt, schichtet, stapelt vorgefertigte Glasteile zusammen, erhitzt sie im Ofen bis sie weich werden, sich verbiegen, verbinden, verschmelzen. In einem exakt gewählten Moment bricht er den Schmelzvorgang ab, lässt das Glas in genau dieser Position erstarren und langsam abkühlen. Als Ausgangsmaterial benutzt er Laborglas, das er z. T. mit in Wasser gelöstem, farbigem Glaspuder ausschwenkt, aber auch freie, mit dem Mund geblasene Formen kommen zum Einsatz. Eine abschließende Kaltbearbeitung mit dem Sandstrahler verleiht den Plastiken eine matt schimmernde Oberfläche und somit einen geheimnisvoll entrückten Charakter. Wie die in der Bewegung erstarrten Arbeiten aus Glas, so scheinen die auf den Leinwänden abgebildeten Figuren für einen Augenblick innezuhalten, sich ganz einem Gefühl oder einem Gedanken hinzugeben. Die Bildkomposition wird von Julius Weiland jeweils in einzelne Flächen unterteilt und auf Schablonen übertragen. In mehreren Vorgängen wird nun mit Hilfe der Schablonen Farbe auf die Leinwand gedruckt. Ihre Textur wird somit nicht glatt gepinselt, sondern bewusst akzentuiert. Trotz der gewählten Abstraktion und Reduktion gelingt es Julius Weiland auf erstaunliche Weise den *einen* Moment einzufangen.

Is it a clump of plastic refuse fished out of the sea? Or a heap of matt-etched, transparent poison receptacles, their insides coated with soapy-looking, drippy, paint residue? Or an accumulation of weather-beaten, antique oil bottles? Julius Weiland gathers, stacks, piles up glass ready-mades, heats them in a kiln until they become soft, lose their shapes, are conjoined, fused together. At a precisely chosen moment, he terminates the firing process, allowing the glass to cool slowly until it hardens. As source material, Weiland uses laboratory glass, which he sometimes rinses first with water-soluble colored glass powder, but at times also uses free, mouth-blown shapes as well. A finishing cold processing with the sandblaster endows his sculptures with a shimmering, matt surface, and hence with a mysterious, remote character. Like the glass works, their movement frozen now in time, the figures appearing on this artist's canvases seem to pause momentarily, wholly absorbed in an emotion or a thought. Julius Weiland divides his compositions into individual sections and translates these into stencils. Using these stencils, paint is now applied – actually printed – onto the canvas in several layers. In this way, the surface texture is perceptibly accentuated rather than being brushed on smoothly. Astonishingly, despite the deliberate abstraction and reductiveness of this approach, Julius Weiland succeeds in capturing a single, unique moment.



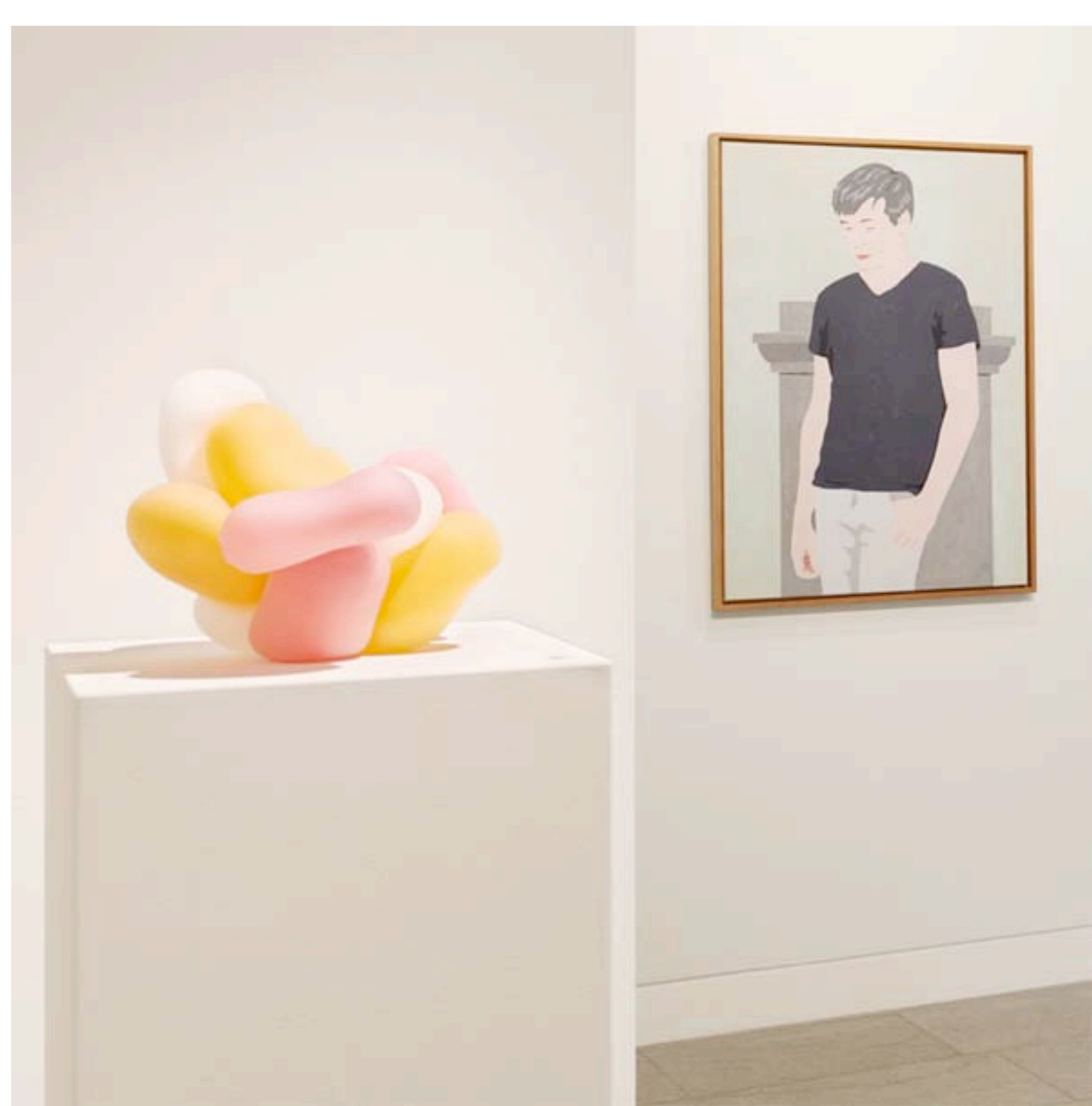


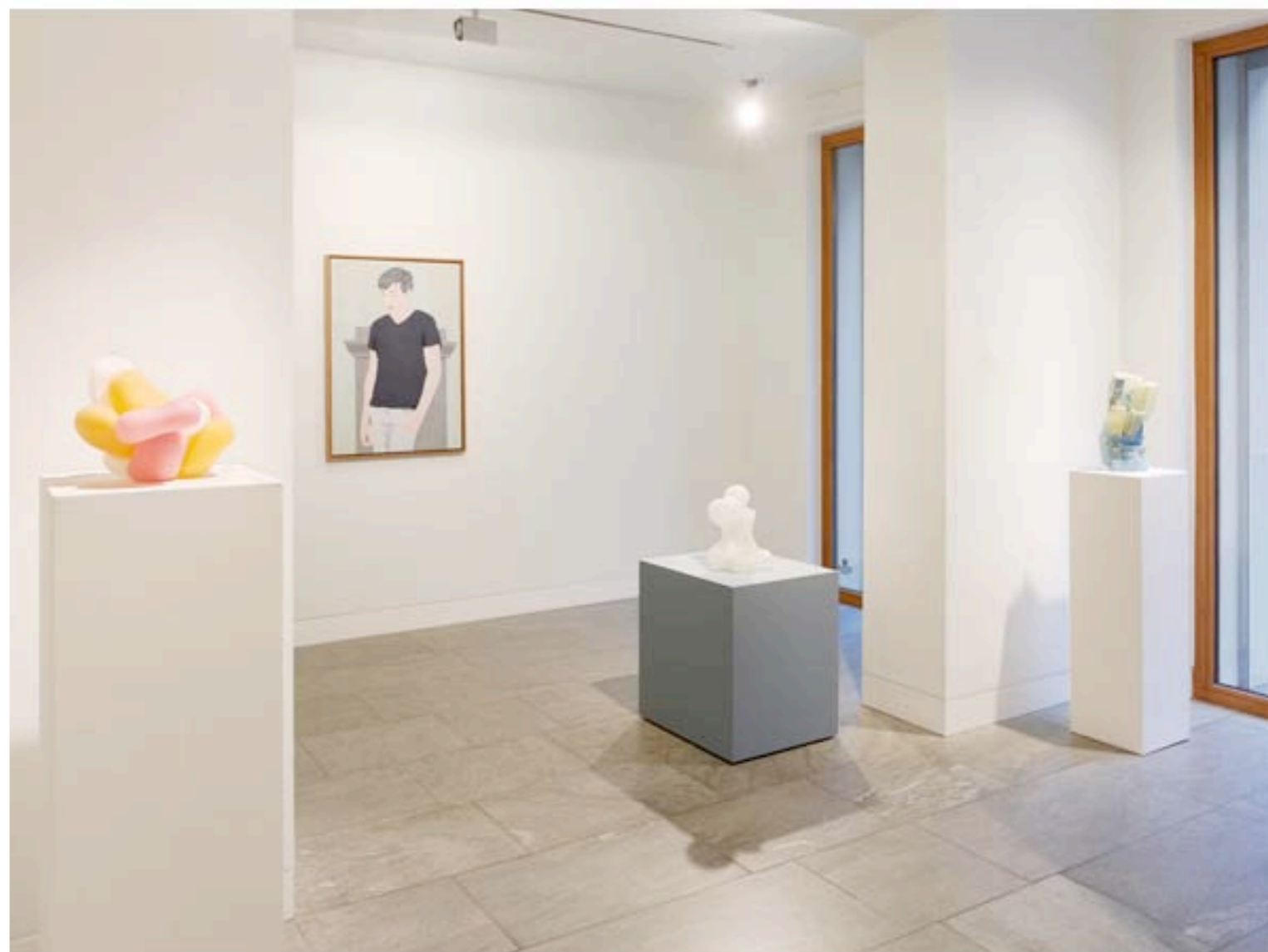
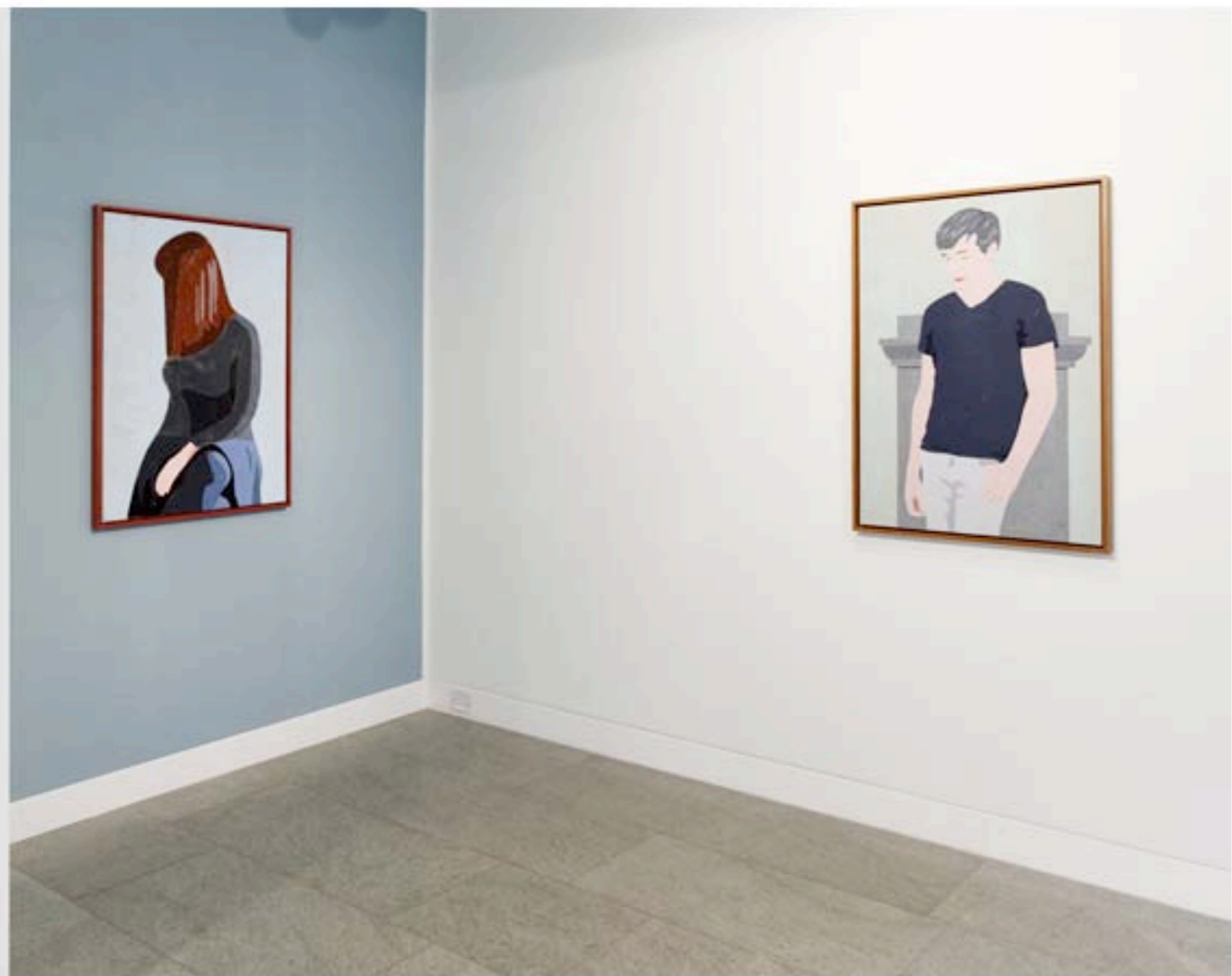
















## **Glass Sculptures**



*Placebo*

Sculpture

Blown glass, kiln-fired, sandblasted

25 x 33 x 30 cm

9.8 x 13 x 11.8 inches

Executed in 2017



*Missing Link*

Sculpture

Industrial glass, glass color, kiln-fired, sandblasted

38 x 19 x 15 cm

15 x 7.5 x 5.9 inches

Executed in 2017



*Freezer*

Sculpture

Industrial glass, glass color, kiln-fired, sandblasted

33 x 28 x 19 cm

13 x 11 x 7.5 inches

Executed in 2017





*Erosion*

Sculpture

Laboratory glass, kiln-fired, sandblasted

31 x 25 x 24 cm

12.2 x 9.8 x 9.5 inches

Executed in 2017



*Compression*

Sculpture

Industrial glass, glass color, kiln-fired, sandblasted

30 x 20 x 17 cm

11.8 x 7.9 x 6.7 inches

Executed in 2017



*Organic Chemistry Yellow*

Sculpture

Laboratory glass, glass color, kiln-fired

30 x 39 x 34 cm

11.8 x 15.3 x 13.4 inches

Executed in 2016





*Organic Chemistry Blue*

Sculpture

Laboratory glass, glass color, kiln-fired

29 x 28 x 24 cm

11.4 x 11 x 9.5 inches

Executed in 2017



*Before After*

Sculpture

Laboratory glass, kiln-fired, sandblasted

42 x 15 x 14 cm

16.5 x 5.9 x 5.5 inches

Executed in 2017



*Yellow Cluster*

Sculpture

Industrial glass, glass color, kiln-fired

33 x 32 x 25 cm

13 x 12.6 x 9.8 inches

Executed in 2016





*Cluster Clear*

Sculpture

Industrial glass, kiln-fired

35 x 30 x 28 cm

13.8 x 11.8 x 11 inches

Executed in 2017



*Colours*

Sculpture

Blown glass, kiln-fired

38 x 42 x 34 cm

15 x 16.5 x 13.4 inches

Executed in 2017





## Monotype Stencil Prints



*Pink Blanket*

Monotype

Stencil print on canvas

100 x 150 cm

39.4 x 59.1 inches

Executed in 2016



*Angelika*

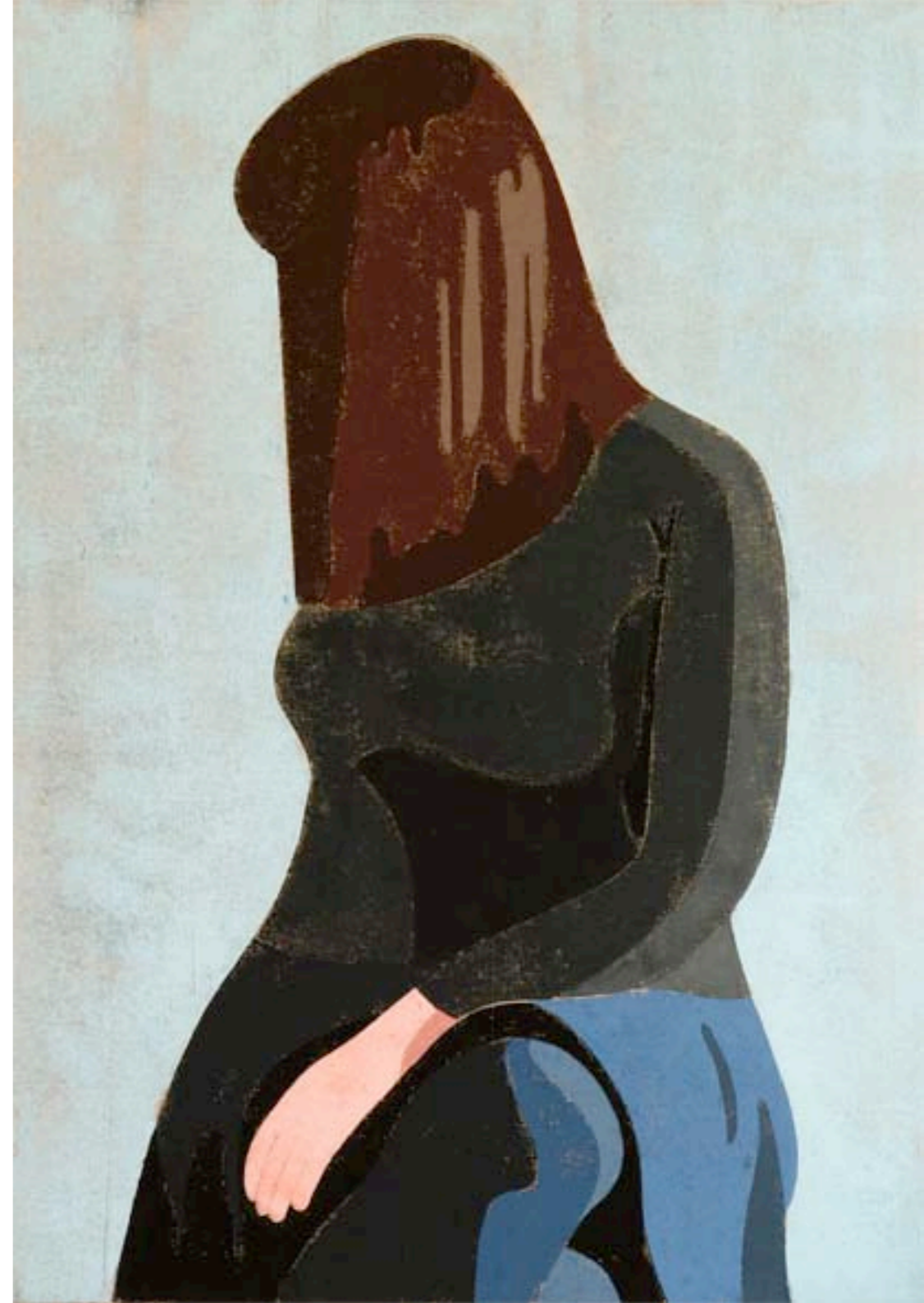
Monotype

Stencil print on canvas

100 x 70 cm

39.4 x 27.6 inches

Executed in 2016



*Tanja*

Monotype

Stencil print on canvas

120 x 80 cm

47.2 x 31.5 inches

Executed in 2017





*Peter*

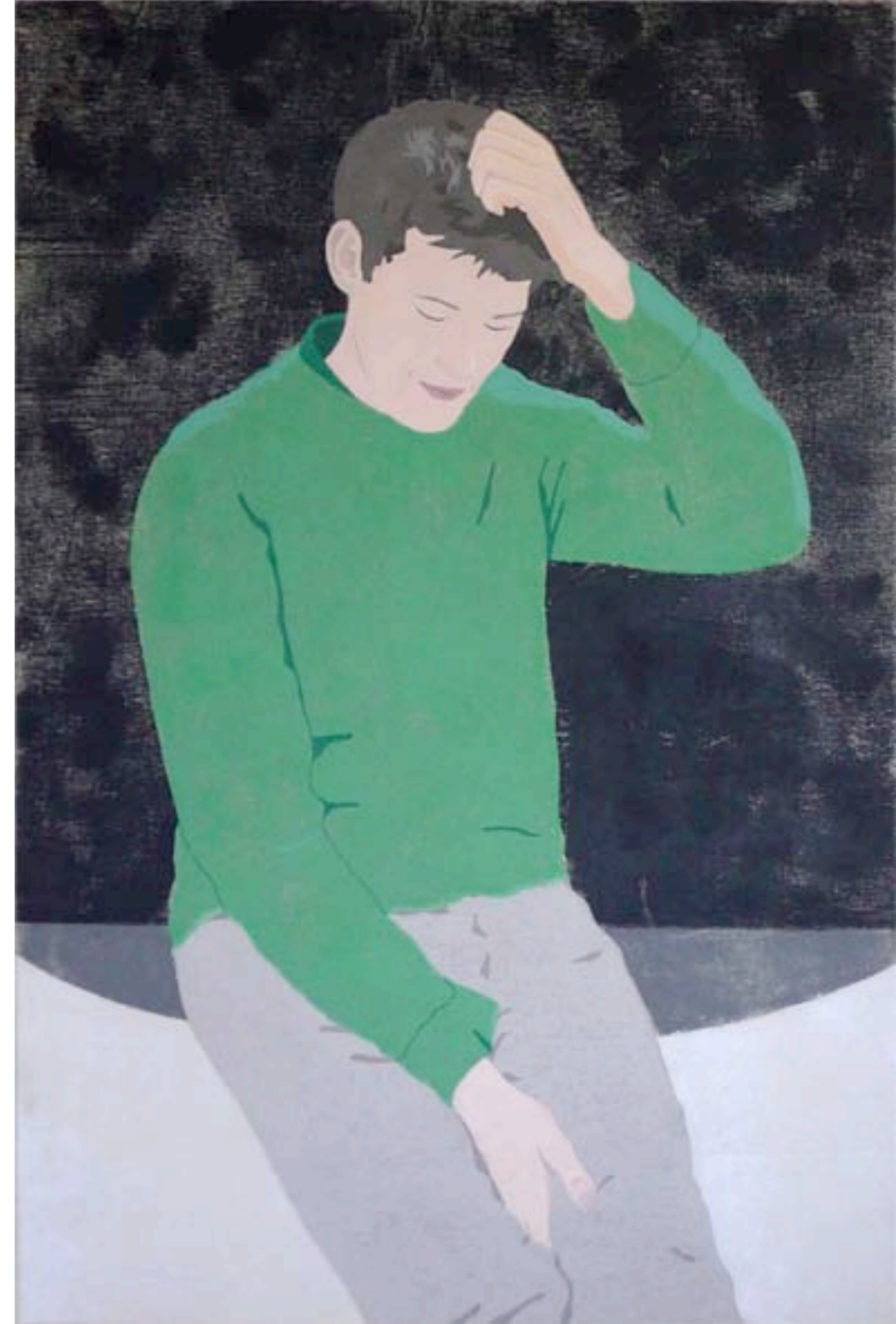
Monotype

Stencil print on canvas

120 x 80 cm

47.2 x 31.5 inches

Executed in 2016



*Study (Angelika)*

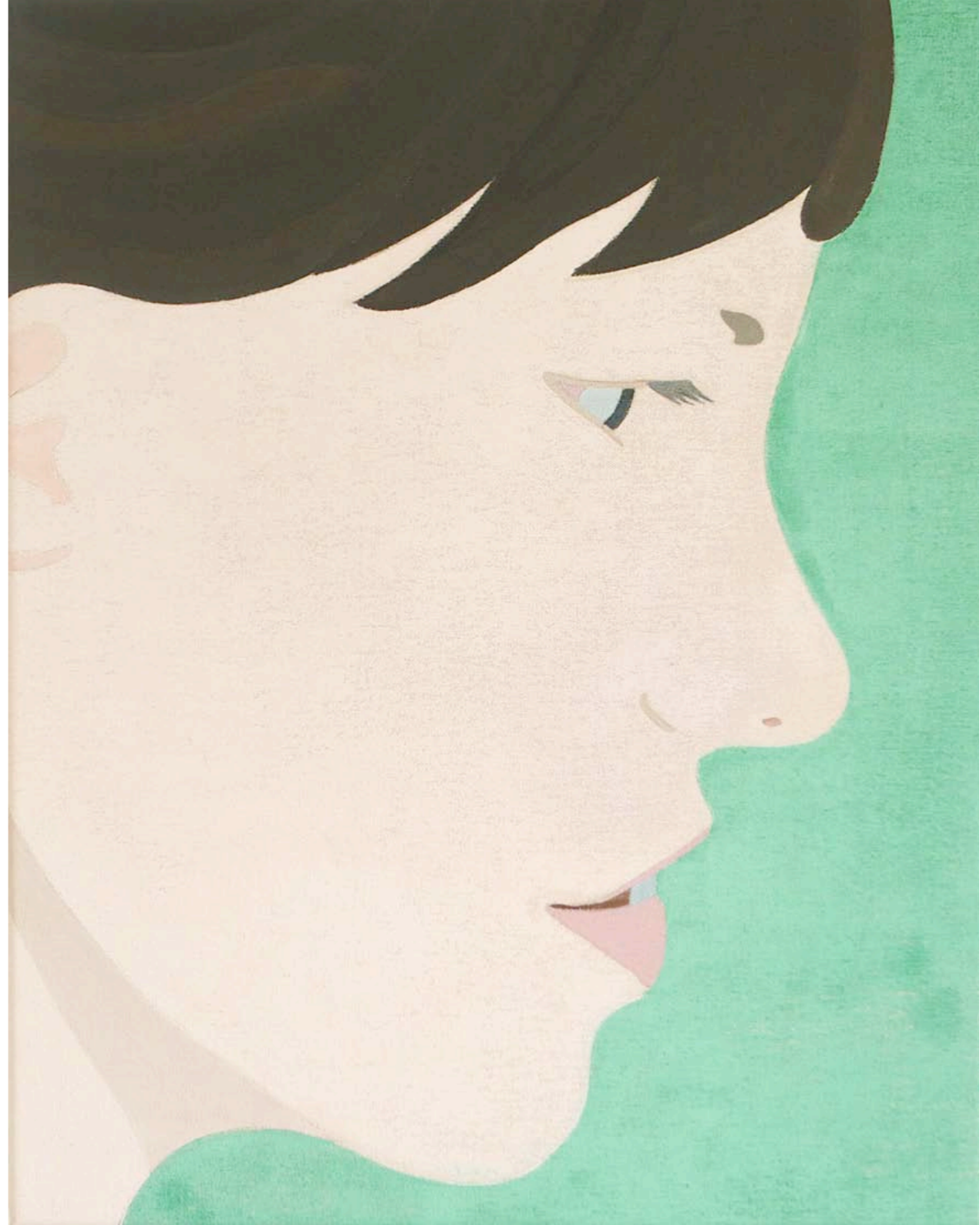
Monotype

Stencil print on canvas

50 x 40 cm

19.7 x 15.7 inches

Executed in 2016



*Untitled (Self)*

Monotype

Stencil print on canvas

100 x 70 cm

39.4 x 27.6 inches

Executed in 2016





## JULIUS WEILAND

Julius Weiland, born in Lübeck/DE in 1971, studied design at the Academy of Fine Arts in Hamburg.

In 1998, he received a student scholarship for the Pilchuck Glass School in Stanwood/US-WA.

Julius Weiland lives in Berlin

### Awards, Recognitions, Lectureship

- 2017 · Artist Residency | Berlin Glas
- 2011 · 1st Prize | Jutta Cuny-Franz Prize
- 2009 · Guest lecturer | IKKG | Höhr-Grenzhausen | DE
- 2007 · Supporting Award | Jutta Cuny-Franz Prize
- 2006 · Honorable Mention | Coburg Glass Prize
- 2004 · Gold Prize | Kanazawa International Exhibition of Glass

### Public Collections

- Victoria & Albert Museum | London
- Würth Collection | Künzelsau | DE
- Museum Kunstpalast | Glas-Museum Hentrich | Düsseldorf
- Kunstsammlungen der Veste Coburg | DE
- Notojima Glass Art Museum | Notojima | JP
- MusVerre | Sars-Poteries | FR
- Glass Museum Ebeltoft | DK
- Museum Jan van der Togt | Amstelveen | NL
- Museum für Kunst und Gewerbe | Hamburg
- Ernsting Stiftung | Coesfeld-Lette | DE

### Solo Exhibitions

- 2017 · Cluster and Contour | Iorch+seidel | Berlin
- Dekor und Deformation | Mies van der Rohe Haus | Berlin
- 2012 · Flux | Litvak Gallery | Tel Aviv
- 2009 · Weiss | Galerie B | Baden-Baden | DE
- Luminous Space | Ernsting Stiftung | Coesfeld-Lette | DE
- Lux | Keramikmuseum Westerwald | Höhr-Grenzhausen | DE
- 2008 · High Glide | Museum Kunstpalast | Glas-Museum Hentrich | Düsseldorf
- The Great Curve | Glass Museum Ebeltoft | DK
- Modesty Violette | Cisternerne Museum of Modern Glass Art | Copenhagen

### Group Exhibitions

- 2017 · Une Passion Partagée - La Collection Gigi & Marcel Burg | MusVerre | Sars-Poteries | FR
- EisWasserGlas - Glass Collection Hans Hansen | Gewerbe Museum Winterthur | CH
- Land Schafft Kunst Biennale VI | Neuwerder | DE
- 2014 · Trends in Contemporary Glass Art | Himalayas Art Museum | Shanghai
- Coburg Glass Prize | Kunstsammlungen der Veste Coburg
- 2013 · Translucide | Biennal du Verre / Radial Art Contemporain | Strasbourg
- 2012 · European Glass Context | Bornholm Art Museum | DK
- 2010 · iGlass | Levant Art Gallery | Shanghai
- 2009 · Glass-Trends in Contemporary Glass Sculpture | Litvak Gallery | Tel Aviv
- 2007 · Contemporary Glass of the Würth Collection | Hirschwirtscheuer | Künzelsau | DE
- International Exhibition of Glass | Kanazawa | JP
- 2006 · Coburg Glass Prize | Kunstsammlungen der Veste Coburg | DE