



WELCH

REZENSIONEN-REVIEWS

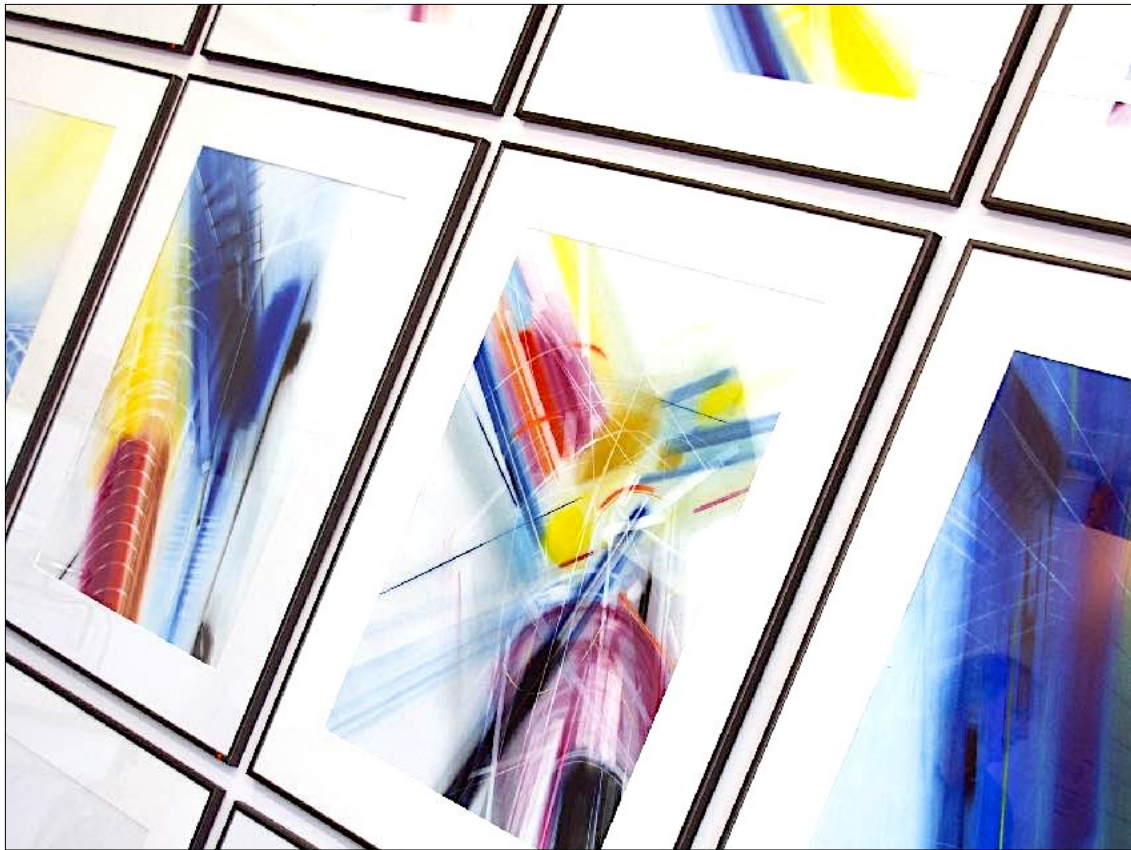


An Exhibition At The Upper Gate Tower Gallery In Markgröningen Germany.

Markgröninger Nachrichten by Erhard Anthes

On Saturday, 27th of October 2012, was the vernissage of the current exhibition in the Upper Gate Tower: The freelance graphic designer and artist Wilhelm Wilfried Welch from Stuttgart-Sillenbuch shows paintings and sculptures on all four floors; most of the work has been created in recent years. The paintings are captivating due to their great colorfulness and the use of generous, rapid curvatures by hand, so that the observer receives the impression of movement, and rotations. The graphic elements are sometimes clear, sometimes blurred lines and bends; the inking of the pigments is applied using different techniques and equipment to produce sharp edges and blurred contours. By contrast, there are also some tender paintings with nature related themes. In addition, you can see sculptures of various kinds; human figures and heads, some strongly abstracted or surreal, as well as futuristic-looking flying objects. The versatile Mr. Welch has studied graphics, sculpture and painting in Kassel and Stuttgart, Germany, then art history and archeology in Tübingen and Stuttgart, and art education and pedagogy in Stuttgart and Esslingen. He worked as a graphic artist, sculptor and in model making, and finally, for many years as an art teacher in Göppingen. This variety of careers and professional experience is reflected in his artistic work.

The exhibition is open daily until the 11th of November between 12 a.m. and 6 p.m. The artist is usually present and looks forward to visitors and their willingness to talk.



Fotos: Theresa Pirron, Stuttgart

Atelierausstellung 2009 Arbeiten auf Papier und Leinwand
Studio Exhibition 2009 Works On Paper and Canvas

Controlled Design And Joy In Trying

's Blättle -City district in the spotlight February 27th 2015

He hired as a docker, drove to New York as a dishwasher on the MS Berlin, studied graphics, sculpture, painting, printing and advertising in Kassel and Stuttgart, art history and archeology in Tübingen as well as art education and pedagogy in Esslingen, has a soft spot for model building and sometime "anchored" in Sillenbuch: the artist Wilhelm Wilfried Welch set up a studio in the old town hall in Tuttlinger Strasse and sometimes made the rooms of the house available as a gallery.

His works by Wilhelm Wilfried Welch are as diverse as his career and his interests: graphics are created that captivate with their great colors and rapid hand movement, which give the impression of movement and rotation, have sharp edges and blurred contours, she wrote Markgröninger Nachrichten about an exhibition by the Sillenbuch artist.

In addition, Welch paints delicate pictures of nature, sometimes creates live-sized figures and sculptures that are almost scary, and last but not least designs objects and material studies that sometimes seen organic, sometimes technical-futuristic.

„Over time, I was able to set up three separate work studios with the appropriate materials," says Welch, who approaches his works in his own way. When I start a job, I don't think of art. I develop my work out of my areas of interest. In terms of graphics in particular, I'm done with the idea, but I'm always looking for something new. Tis is how my works are created in the interplay of controlled design and the joy of experiment.

Wilhelm Wilfried Welch often blurs the boundaries between graphics and painting: „I intend to abolish the principle of 'one-sidedness' during the manufacturing process. Specifically, this means: my pictures have no top or bottom, I always turn the bid format during production. I want the pictures to be able to be hung around any way. In terms of content, I strive for ambiguity, so I also forego titles that tend towards the content.

His objects and plastics are first created on the drawing board and then become physical through appropriate materials. „Basically, I do all the work steps myself, I have the tools and the machines for it," says Welch, who works between eight and fifteen hours a day in his studios. He draws inspiration from his numerous areas of interest, for example from biology and anthropology or also from nature, future research and astronomy.

„I had a desire to deal with art very early on. The time cannot be determined exactly. My father was a sculptor and ran a memorial shop. He also painted naturalistic, beautiful romantic corners as he liked to see his city. I have these Still pictures and maybe I'll show them here in the town hall," says Wilhelm Wilfried Welch about his beginnings as an artist.

His career is certainly not linear: „In order to see something of the world and see what professional opportunities I have, after two semesters of studying graphics I wanted to escape the predestination that I would be artistically active all my live: I am a dishwasher on the MS Berlin drove. The trip went to New York. We had storms and heavy seas. I was

terribly seasick all the way and had to vomit constantly and work hard.

In order to keep myself afloat, I helped as a dock worker in Bremerhaven to put out ships, such as imported bananas or potash. We went in circles all day. It was no fun and I came to the realization that I had to learn something sensible first and so I started my studies again and I'm still studying today."

As a member of the Association of Visual Artists Württemberg - in short; VBKW - Welch finally came to a room in the former Sillenbuch town hall and was able to gradually rent more rooms. „In order to be able to work properly, I started to renovate the rooms, in other words to renew floors, walls, ceilings, electrics, water and many other things."

He also gives fellow artists the opportunity to exhibit free of charge in his rooms and in the specious stairwell. Guests were, for example, the Sillenbuch artist Uwe Leonhardt,

Deeter Hastenteufel (Canada)

Mechild Schöllkopf-Horlacher.

When Wilhelm Wilfried Welch does not work in the studio, he likes to read and cook or go on educational trips to important museums and prefers to study world-class works of art: „That is why I have been to many European countries as well as New York, Toronto and Cuba."

If you would like to know more about the versatile artist, you can visit him in his studio or at any time on his homepage after calling : Mobil 0170/5360214, www.welchgrafik.de

Text: nic

Foto: Sofian Serage SA

OFFENES ATELIER 12. und 13. OKTOBER 2013 WILHELM WILFRIED WELCH

Grafik, Malerei, Objektdesign, Plastik
Tuttlinger Straße 99, D-70619 Stuttgart
+49 170 5360214, welchgrafik@yahoo.de



Childhood Memory And Fear Of The Future In A Figure

Sillenbuch Kultur for Us:
An Invitation To Visit Wilhelm Wilfried Welch
At The Old City Hall Studios.

Sabine Schwieder

In his childhood Wilhelm Wilfried Welch experienced; that every night a dark figure appeared and stood beside his bed. The seven year old did not find the apparition scary and was not frightened by it. Only at a "childrens' s health camp" at the age of ten, did the phenomenon disappear. However, for the last couple of years the dark, larger than life figure dominates his studio. Half a dozen sculptures in progress are also based on his childhood memory. Following an invitation to participate in a „Cultural Event“ in Sillenbuch, W. W. Welch opens his studio doors at the Old City Hall, on Sunday, Nov. 25th. 2018 at 11:00AM.

The general public has the opportunity to witness the fabrication process of Welch's unique sculptures and gather information about a huge selection of paintings, drawings, 3-D-objects and graphics on display.

Normally the retired College Professor, who works since 2008 as a freelance artist and designer, shows his work only after completion. But the latest is a movie that shows the artist at work and it runs in the background of his design studio. This studio is the only one heated, because working in his sculpture studio, and producing movable objects in the basement of the Old City Hall the artist works up quite a sweat, no need to feed the stove.

For me the artist reveals; 2018 was a turbulent and exhausting year. I traveled to Andalusia in Spain, San Francisco. Los Angeles and Huntington Beach in the USA. All under the avoidance of Museums, as the artist points out; I was more interested in Cable-Cars, bridges and technical constructions.

This interest reflects in his work on paper and canvases. Where dynamic processes take place and turbulence and Jet-streams compete with the physical representation of his interest in nuclear research.

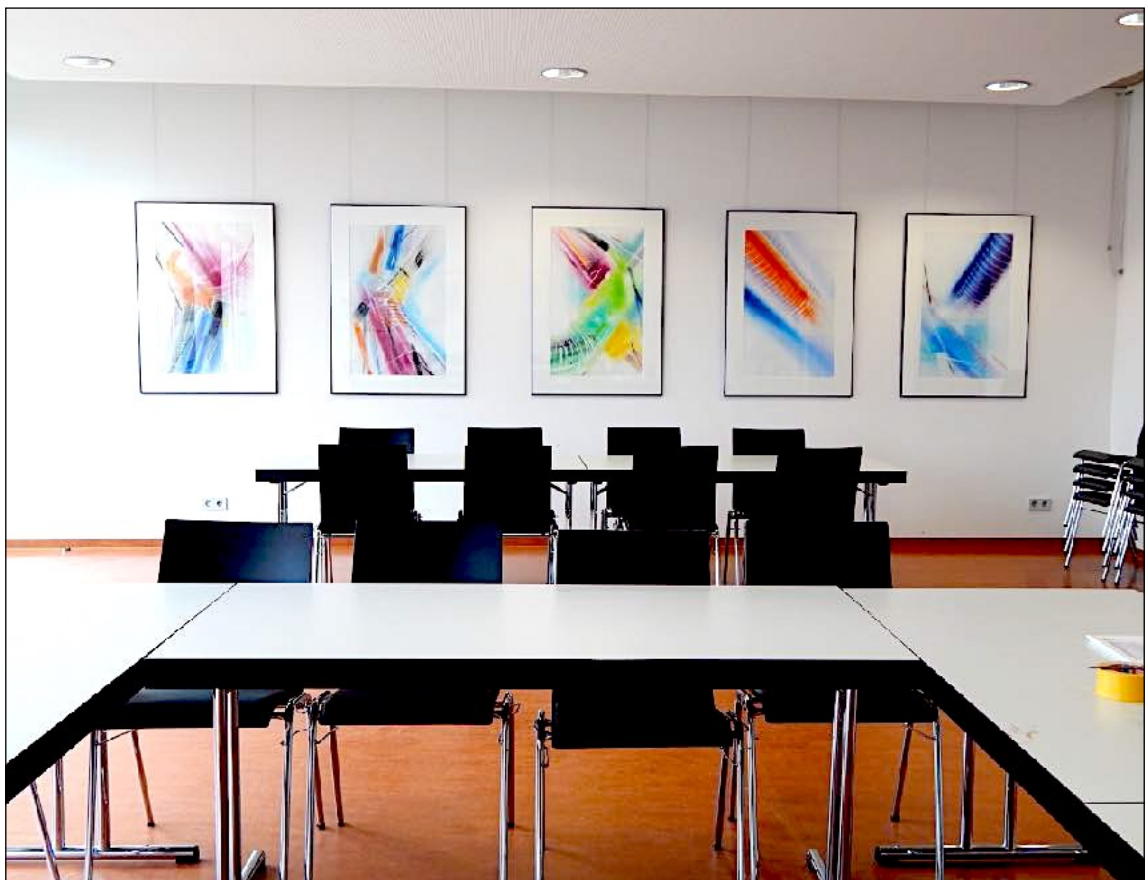
Dominating the studio are the faceless figures in their supreme presents. These oversized busts morphing into Aliens are reminiscent of what we see in sci-fi-flicks.

But here the artist's concerns are deeper; Welch seriously investigates experimental, albeit critical and fully conscience, the relationship and optimisation of man and nature, man and machine. With advanced possibilities gene manipulation and artificial body parts the "Cyborg" must not be mere fantasy in the future. Digital implants may enhance the artificiality of human existence. These are themes that move the artist Welch into the direction of his work.

Born in "Nordhesse" in 1940 the artist had to overcome post war stress as a child, he now with equal intensity posts the question of mankind's future. His figures are humanoids, but are not human. The arms and legs of these figures are melted into the body and with that, radiate an enormous frightening strength, ready to be released. For the moment, they are cocooned in their tight polyester skin but in their fists, are these round dowels, like weapons. Do we have to worry that these artificial man/borgs will march against us, and take over life one day? That is the question their creator asked himself and us.

A spooky and ghostly idea!

Translation by: Deeter Hastenteufel, Canada



Konferenzräume - Conference rooms



Air Turbulences on Canvasses banished

Möhringen The painter and graphic designer Wilhelm Wilfried Welch presents his works in the Bürgerhaus from 8 April. *From Sabine Schwieder*

Material skulls greet visitors in the staircase of his atelier on the Tuttlinger Straße; they are reminiscent of robots and since fiction films. Nevertheless, the two dimensional paintings in the atelier of the Sillenbuch artist Wilhelm Wilfried Welch are more pleasant to look at: the colours bright and luminous, the chaos of the strokes tamed through a painting style which appears as if printed. At the moment the painter and graphic designer is preparing an exhibition for the Bürgerhaus Möhringen which opens on Friday, 8 April at 18.00 h. At the invitation of the Möhringen art group Wilhelm Wilfried Welch will display selected samples of his work up to 30 June under the simple title of "Painting and Graphics".

Wilhelm Wilfried Welch born 1940 in "no-mans-land" between two north hessian villages is biased from family, regarding vocation. His father was a sculptor and painter. As a young man Welch first explored the world, sailed to sea worked as a Docker and - as mentioned - looked around Paris. He studied graphics, print and advertising at the Kassel Comprehensive University; he studied painting and sculpture at Stuttgart Academy of Fine Arts. Later followed history of art, ancient history and archaeology in Tübingen, history of art education in Stuttgart, pedagogy in Esslingen.

A well-read man, so Welch passed on his knowledge to his pupils as art teacher at a Göppinger grammar school. Since 2008 he works in his Sillenbuch atelier as freelance artist in various fields: computer graphics, photography, painting, object design, sculptures. The two small rooms in the old town hall are crammed with large-sized paintings which Welch moves from the one corner to the next, during which he tries at the same time to fight the dust and dirt arising from his work, "Chaos does not necessarily belong to an artist life, but if I work with wood or polyester then chipping fall down", Otherwise he uses aryl if he paints canvasses, pigment colours if he works on paper.

His two dimensional work can be seen in the Bürgerhaus, supplemented with some aphorisms of famous artists such as Kandinsky or Franz Marc who impressed Welch. His paintings bear titles like "Jet Stream", "Turbulences" or "Centrifugal Force"; they are abstract creations which show a lot of dynamics. For the artist the idea in the head is decisive, and if the result does not correspond to his imagination, it is rigorously thrown out. A saying of Pablo Picasso clearly illustrates his own method: "I paint things just as I imagine them, not as I see them", the great artist formulated. "I could have said that too" Welch says smiling.

His themes are often taken from the physical world. They show air turbulences, a rocket appears to rise into the sky, the European Organisation for Nuclear Research (CERN) appears in one title. Nonetheless social development also stimulates Welch to work. For

example he sees in the collapsing twin towers of the World Trade Center for all its cruelty a beauty as well, another painting shows, "how a shadow is laid over the world".

A Reporten the genetic engineering pioneer Craig Venter has occupied him for a long time and incited him to his robot-like monsters.

That synthetic cells can help in future organisms to carry out that which its creator wants is a fascinating but also gruesome idea to the artist.

"I paint things
just as I imagine
them, not as I see
them".
Pablo Picasso



Welch in Residenz, im Atelier Deeter Hastenteufel, Flesherton, Ontario - Kanada



Double Door Studios And Art Gallery, Ontario. Opening reception Sept. 5th. 2015



COPP2232NR23

Pigmente auf Papier
22 x 32 cm
23. August 2015
Privatbesitz: Tim Noonan
Toronto, Kanada

COPP2232NR23

Pigments on paper
8,66 x 12,6 inch
August 23th. 2015
Collection: Tim Noonan
Toronto, Canada



COPP4071NR14 - Pigmente auf Papier
40 x 71 cm, Kanada, 20. August 2015

COPP4071NR14 - Pigments on paper
15,75 x 27,95 inch, Canada, August 20th. 2015



COPP2232NR02
Kanada, Ontario
Pigmente auf Papier
22 x 32 cm
18. August 2015

COPP2232NR02
Canada, Ontario
Pigments on paper
8,66 x 12,6 inch
August 18th. 2015



Thursday, September 3, 2015 • 705-726-6537 • barrie.news@sunmedia.ca

■ PEOPLE: German man bringing work to Anten Mills gallery

Artist loves to blur the lines

Double Door Studios and Art Gallery Anten Mills, Canada-Ontario hosts its first international exhibition this weekend.

Wilhelm Wilfried Welch is a multi-disciplinary artist from Germany who is creating this show especially for the Anten Mills gallery.

He has been working on the exhibition non-stop since he arrived in Canada at the beginning of August to serve as artist-in-residence for Deeter Hastenteufel's studio in Flesherton.

Both men have been friends for years and have curated each other's work for shows in both countries.

Hastenteufel is curating the Double Door show of Welch's work as well as serving as interpreter. He will also be onsite, with Welch, at the gallery, during the opening on Saturday, Sept. 5.

"This is (Welch's) first time showing in Canada. He is a multi-disciplinary artist – sculpture painting, pastels," said Hastenteufel. "He uses a special technique; (he) transfers pigment in bowl, uses these with cotton pads, transfers it onto paper, erases lines and introduces other pastels into it."

The pastel drawings – there will be around 20 for the show – have been titled Space Explorations. The exhibition is named for his colourful and other-worldly works. They speak to Welch's ability to be ahead of his time, yet the roots of his artwork are guided by the past.

Welch started out studying graphic art in Kassel, Germany. He was working with ball-point pens – black, red and blue – on letter-size paper at a time when no one else was. Despite the change of mediums, Hastenteufel believes that pointed the direction to his current work, which includes the exhibition at Double Door.

His images blur the line between graphics and paintings.

"Images spreading out over large sheets of paper and canvases, all finding their Big Bang beginnings in a three-colour pen," he said.

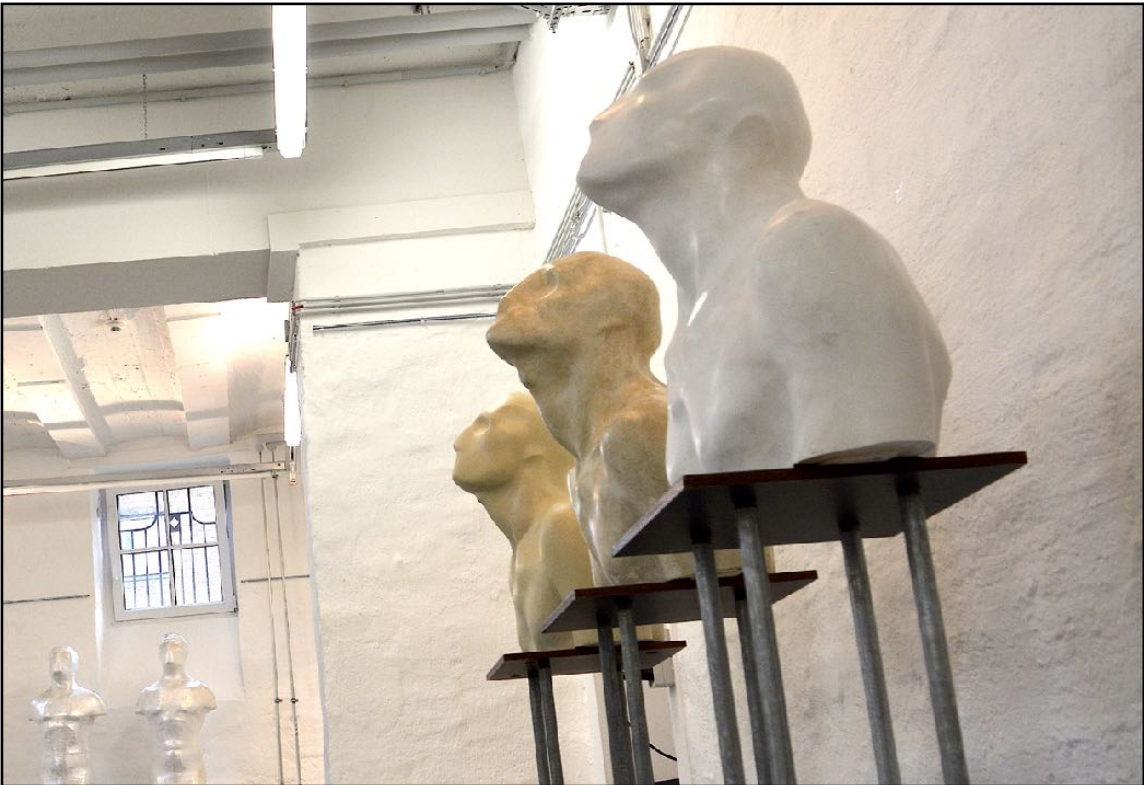
"I think Wilhelm Wilfried Welch proves with his latest work that he is secretly as much of an experimental scientist as he is (also) an innovative artist."

He said Welch lives the avant garde. The German artist is also a perfectionist, who "rigorously discards works" until he is satisfied with it. As a result, very little remains from his Stuttgarter Akademie time aside from a few pieces Hastenteufel has collected. Welch's most experimental time period was when he was studying painting under professor K.R.H. Sonderborg in Stuttgart...

By Susan Doolan, Special to QMI Agency
Thursday, September 3, 2015 8:30:56 EDT PM
barrie.news@sunmedia.ca



Oben: Ausstellungseröffnung: 12.11.2016, Redner: Herr Grewe (1. Vorsitzender)
Unten: Eröffnung, Kunst-Keller-Krefeld, Mitte: Herr Schilling (Schatzmeister)



Oben: „Kunstmensch“ 195 cm, 2016 - Holz, Styropor, Polyester, Füllspachtel
Unten: „Ecce homo“ Hohlplastiken, 2015-16, Holz, Styropor, Gips, Füllspachtel

Clones and Set Pieces Wilhelm Wilfried Welch In the Kunst-Keller-Krefeld

Wilhelm Wilfried Welch calls his latest exhibition in the Kunst-Keller-Krefeld under the Müllerei Pensionskasse, "Ecce homo", Though it is not related to the torture of Christ. What fascinates him is in fact the rapid advances in gene technology which he finds ambivalent. On a text framed by Welch on his basement wall you can read that the American Craig Venter, was the first person to decode the whole human genome and has in the meantime even produced a complete genome himself and planted it into a cell so that a new viable bacteria was created.

Therefore human clones populate the Welch's exhibition and humane, animal and human set pieces can be found everywhere which still wait to be assembled into hybrid creatures. A group of human skulls belong to the clones, made of grey plasticine modeled identically part from different tooth damage. One of them shows a detail of its inner structure as a sculpture. Another group shows the torsos thrusting out their faces to the basement ceiling, likewise made from just one template. these larger pieces are constructed very similar to the Statue of Liberty which the artist visited in New York and also busily photographed from the inside. A hollow

framework is created from wooden frames glued on top of each other which is clad with different materials and partly contoured roughly, partly designed with fine detail. Cast resin, polyester, epoxy, building plaster and paraffin, partially polished so that a marble impression is created or tightly wrapped plastic foil from the surfaces. The statue of a complete man a little larger than life, build strikingly symmetrically, was created according to this principle. Bone joints, reproduced on the lathe and also plant from such as flying seeds from ashes can be found in the exhibition. A "street" that demonstrates the steps of Welch's production method and also pencil and ballpoint pen drawings which were developed as studies round off the exhibition.

From Mojo Mendiola

*Kunst - Keller - Krefeld, Lyentalstraße 28,
vom 12. 11. to 12. 12. 2016
Friday to Sunday, 16 - 18.00 h*