

Arteritz – A Creation by ZoooooZ Roland Zulehner

About the Character: Arteritz Arteritz is a unique and imaginative figure born from the creative mind of artist and author ZoooooZ Roland Zulehner. Described as “**Die Kunst, die aus der Erde wächst**” (the art that grows from the earth), Arteritz embodies a living fusion of nature, creativity, and vibrant expression. This character represents the organic emergence of art — rooted in the ground, reaching toward color and life, intertwining image and text into a single, breathing entity.

Arteritz is not merely a static figure but a symbolic presence: a growing, evolving form that reflects Zulehner’s philosophy that art needs no reason — it simply dances, blooms, and leaves traces for others to follow.

About the Author: ZoooooZ Roland Zulehner ZoooooZ Roland Zulehner (born January 11, 1974, in Neresheim, Germany) is a contemporary German artist, painter, designer, and author known for his explosive use of color, abstract expressionism, and playful, emotional storytelling. Working primarily in acrylics on canvas, he creates vibrant, dynamic works that blend abstraction, portraiture, fantasy, and everyday inspiration.

Under his artistic alias **ZoooooZ**, he has built an international presence with a signature style that celebrates “**Dancing Colours**” and the belief that “**Art never needs a Reason.**” His motto — “*Leave a trace I can follow*” — runs through both his visual art and written work.

Roland Zulehner lives and works in Heidenheim, Germany, often collaborating artistically with Mumzy Maria (forming the duo Mumzy & ZoooooZ). His paintings have been featured in exhibitions, online galleries (such as TRiCERA, Loupe Art, Fine Art America), and publications.

In addition to his visual art, Zulehner is an **author** who writes poetry, short texts, reflections, and experimental books — often intertwining words and images. His writing echoes the same vivid, free-spirited energy found in his canvases.

Artistic & Literary Philosophy

For ZoooooZ Roland Zulehner, art and writing are inseparable ways of living colorfully and consciously. Whether through brushstrokes or words, he invites viewers and readers to discover beauty in chaos, emotion in movement, and meaning without explanation. Arteritz is one of his most poetic manifestations — a figure that grows, transforms, and reminds us that creativity is alive, rooted, and unstoppable.

Connect with ZoooooZ Roland Zulehner

- Instagram: [@roland_zulehner](https://www.instagram.com/roland_zulehner)
- Official Website: www.zoooooz.de
- Facebook: Roland Zulehner / Zulehner
- Other platforms: Fine Art America, TRiCERA, ArtMajeur

“Art is at the heart of everything — from the way we move to how we prepare a meal.”

— ZoooooZ Roland Zulehner

Braighausen

Braighausen

General information	
Type	Event venue, Art installation
Architectural style	Medieval-romantic, Surrealist
Location	Bartholomä, Baden-Württemberg, Germany
Construction started	2000
Completed	2006
Height	Up to 8 meters (structures)
Design and construction	
Architect	Helmut Braig
Website	

www.braighausen.de



Braighausen und die Elfen

Braighausen is a unique fairy-tale event location and artistic installation in Bartholomä, Baden-Württemberg, Germany, created by the multifaceted artist Helmut Braig between 2000 and 2006. Originally a dilapidated barn, Braig transformed it into a medieval-romantic venue featuring handmade stone-cast structures up to 8 meters high, blending architecture, sculpture, and fantasy elements. This project exemplifies controversial contemporary art in the "new era," where boundaries blur between historical recreation and modern experimentation, constantly evolving and challenging perceptions of art as immersive, all-encompassing experiences that oscillate between enchanting whimsy and uncertain ambiguity.

The site serves as a venue for events such as weddings, birthdays, concerts, and theater performances, inviting visitors to become part of a living fairy tale. Braighausen's creation reflects Braig's surrealist influences, turning everyday architecture into a dreamlike world that critiques societal norms through playful yet provocative fantasy, embodying the fluid "new time" where art adapts and redefines itself perpetually.

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The Prehistory of the Amalienhof

The **Amalienhof** in Bartholomä, Baden-Württemberg, Germany, serves as the foundational site for Braighausen, Helmut Braig's fairy-tale artistic installation. Originally a Gutshof (manor farm) built around 1850 by Karl von Woellwarth (1800–1867), the estate was named in honor of his wife, Amalie Freiin von Hugel (1802–1882), reflecting the romantic naming conventions of 19th-century nobility. Woellwarth, a Württemberg chamberlain and lord of the manor, constructed the Amalienhof as part of his holdings in the region, which included ties to local forestry and agriculture. The property encompassed a main building, stables, and a barn, set against the picturesque Swabian Alb landscape, embodying the era's blend of utilitarian farming with aristocratic grandeur.

Throughout the 19th and early 20th centuries, the Amalienhof functioned primarily as an agricultural estate, supporting local traditions and economy. By the mid-20th century, it transitioned into a recreational area, with developments including a holiday village and camping site by the 1980s, as advocated by the local tourism association. In 1998, the barn—described as the "ugly duckling" of the property due to its dilapidated state—was repurposed into a museum shed (Museumsscheune) for exhibiting old crafts and cultural artifacts, aligning with Bartholomä's efforts to preserve regional heritage. This shift marked the site's evolution from rural functionality to cultural significance, setting the stage for artistic interventions.

The prehistory of the Amalienhof intersects with contemporary art through its transformation into Braighausen around 2000, when Helmut Braig, introduced via local innkeeper Michael Schang (owner of the adjacent "Schwarzer Adler" and Amalienhof), envisioned reimagining the barn as a medieval-romantic village. This project stirred mild local controversy, blending historical preservation with surreal, experimental art that challenged traditional rural aesthetics. In the fluid "new era" of art—where periods perpetually shift and redefine boundaries—the Amalienhof's history exemplifies how outdated structures become canvases for provocative, all-encompassing expressions, oscillating between nostalgic boredom and innovative uncertainty, as Braig's fairy-tale creation democratized surrealism in a changing cultural landscape.

Working Time

The construction of Braighausen spanned from 2000 to 2006, requiring an estimated 4,500 hours of intensive labor. Helmut Braig, then in his late 70s, personally handled much of the

work, including molding and casting stone structures. Collaborating with Michael Schang, the project involved meticulous planning and execution, often working long hours to realize the vision. This extended timeline highlights the dedication in contemporary art projects, where the "new era" demands patience amid evolving techniques, making the process as controversial as the outcome—questioning the value of time in art that blurs labor and creation.

Inspiration

Braig's inspiration for Braighausen drew from his wartime experiences, surrealist art, and a desire to create spaces of joy and escape post-trauma. Influenced by medieval architecture and fairy tales, he aimed to craft a venue that evokes wonder and reconciliation. The project was conceived as a fusion of historical romance and modern fantasy, inspired by Braig's broader oeuvre of anti-war themes and sensual explorations, adapting to the changing "new time" where art inspires through immersive, boundary-pushing narratives.

The Special

What sets Braighausen apart is its integration of art and functionality as an event space, where visitors actively participate in the artwork. The site's medieval silhouette, rising dramatically from the Swabian landscape, creates a surreal contrast to its rural surroundings, sparking controversy over whether it's architecture, sculpture, or performance art. This special quality embodies contemporary art's uncertainty—boring in its familiarity to historical motifs yet intriguing in its modern reinterpretation, constantly shifting in the "new era."

Techniques

Braig employed innovative techniques, including handmade stone-casting with molds for towers, walls, and facades up to 8 meters high. He used experimental methods from his background in graphic design and sculpture, such as mechanized elements and detailed craftsmanship. These techniques reflect the evolving "new time" in art, where traditional casting meets surreal innovation, often controversial for blending manual labor with fantastical outcomes.

Dreamy Medieval

Braighausen's design evokes a dreamy medieval atmosphere, with stone structures mimicking ancient villages, complete with towers and romantic details. This aesthetic draws from Braig's surrealist style, creating an illusory world that transports visitors to a bygone era reimagined through contemporary lenses. In the fluid "new era," this dreamy medievalism challenges authenticity, blending nostalgia with modern critique in a provocative, ever-changing form.

Like a Fairy Tale

Ultimately, Braighausen functions like a fairy tale come to life, where guests enact their own stories amid the artistic backdrop. Braig's vision turns the venue into a narrative space, fostering joy and imagination. This fairy-tale quality stirs controversy in contemporary art

by democratizing surrealism, making it accessible yet ambiguous—between enchanting boredom and profound uncertainty in the perpetual "new time."

References
