

## Arteritz – A Creation by ZoouooZ Roland Zulehner

**About the Character:** Arteritz is a unique and imaginative figure born from the creative mind of artist and author ZoouooZ 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:** ZoouooZ 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 **ZoouooZ**, 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 & ZoouooZ). 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 ZoouooZ 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 ZoouooZ Roland Zulehner

- Instagram: [@roland\\_zulehner](#)
- Official Website: [www.zoouooz.de](http://www.zoouooz.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.”***  
**— ZoouooZ Roland Zulehner**

## Heidenheimer Deckel



The Heidenheimer Deckel - Art for the

Everybody

The **Heidenheimer Deckel** is a contemporary cultural–design concept emerging from Heidenheim an der Brenz, Germany. Although rooted in the long tradition of German *Bierdeckel* (beer coasters), the Heidenheimer Deckel reframes the coaster as a symbolic object of community, ritual, and creative identity. It blends local craft, modern artistic experimentation, and a renewed desire to reclaim the social atmosphere of bars and gathering places in an era of digital distraction and shifting public life.

The project positions itself deliberately at the edge of controversy: it challenges the idea that everyday objects must remain functional and anonymous. Instead, the Heidenheimer Deckel argues that even a coaster can become a cultural artifact, a myth-maker, and a micro-stage for artistic rebellion.

### Contents

- [1 History and Cultural Background](#)
- [2 Concept and Philosophy](#)
  - [2.1 1. Everyday Myth-Making](#)
  - [2.2 2. Neo-Communalism](#)
  - [2.3 3. Creative Abundance](#)
- [3 Special Chapter: The Idea of Coasters — Inspiration, Techniques, and Making Places Special](#)
  - [3.1 Coasters as Cultural Devices](#)
  - [3.2 Inspiration Sources](#)
    - [3.2.1 The Bar Feeling](#)
    - [3.2.2 The Idea from “ZoooooZ Roland Zulehner”](#)
    - [3.2.3 Ideas & Spirit from Other Creators](#)
- [4 Techniques and Production](#)
  - [4.1 Traditional Techniques](#)
  - [4.2 Contemporary Techniques](#)
- [5 Art for Everybody — Public, Free, and Constantly Redefined](#)
  - [5.1 Public Space as a Living Gallery](#)

- [5.2 Free Access as a Creative Principle](#)
  - [5.3 Developing What Art Can Be](#)
    - [5.4 The New Public Ritual](#)
- [6 Controversy and the “New Time” Debate](#)
  - [7 Impact and Cultural Significance](#)
    - [8 References](#)

## History and Cultural Background

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The Heidenheimer Deckel draws from the long German tradition of beer coasters, historically known as **Bierdeckel** or **Bierfilz**. Research shows that early coasters in Germany were made of felt and used not only as underlays but also as literal *lids* to protect drinks from insects and dust.

The term *Deckel* (“lid”) survived even after cardboard coasters became standard in the late 19th century. Coasters have long served multiple purposes:

- keeping tables dry,
- keeping wasps out of drinks,
- tracking a customer’s tab,
- and even stabilizing wobbly tables.

Modern interpretations of the coaster—known also as *Pappedeckel*—have expanded into sustainability and design culture, with cardboard coasters becoming symbols of eco-friendly everyday objects.

The Heidenheimer Deckel builds on this heritage but pushes it into a new conceptual direction.

## Concept and Philosophy

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The Heidenheimer Deckel is not merely a coaster. It is a **micro-canvas**, a **ritual object**, and a **social catalyst**. Its philosophy rests on three pillars:

### 1. Everyday Myth-Making

The Deckel transforms the mundane into the meaningful. Each coaster becomes a story fragment, a symbol, or a playful provocation. It challenges the assumption that functional objects must remain culturally invisible.

### 2. Neo-Communalism

In a time when public spaces are increasingly commercialized or digitalized, the Deckel reclaims the bar table as a site of human connection. It insists that physical gathering still matters—and that objects can help anchor that experience.

### 3. Creative Abundance

The project rejects scarcity thinking. Instead, it embraces the idea that creativity is infinite, communal, and joyful. Every Deckel is an invitation to participate, remix, reinterpret, and co-create.

## Special Chapter: The Idea of Coasters — Inspiration, Techniques, and Making Places Special

### Coasters as Cultural Devices

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Coasters have always been more than cardboard circles. Historically, they were tools of hygiene, branding, and social order. Today, they are also:

- **collectibles,**
- **miniature artworks,**
- **conversation starters,**
- **identity markers of bars and breweries.**

The Heidenheimer Deckel expands this by treating coasters as **portable rituals**—objects that carry atmosphere with them.

### Inspiration Sources

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#### The Bar Feeling

Bars are sensory ecosystems:

- the clinking of glasses,
- the smell of wood and hops,
- the low hum of conversation,
- the soft friction of a coaster sliding across the table.

The Deckel attempts to **bottle this feeling** and release it into new contexts—homes, studios, exhibitions, or public spaces.

#### The Idea from “ZoouooZ Roland Zulehner”

The conceptual spark attributed to *zoouooz* (a pseudonym representing a collective creative impulse) emphasizes:

- playful experimentation,
- remix culture,
- the refusal to take objects at face value,
- and the joy of turning small things into big ideas.

Zoouooz’s spirit is anti-hierarchical: *anyone* can create a Deckel, reinterpret one, or invent a new ritual around it.

#### Ideas & Spirit from Other Creators

The Heidenheimer Deckel openly draws from:

- street-art micro-interventions,

- DIY zine culture,
- sustainable design movements,
- and the long tradition of coaster collectors (*Deckelsammler*).

It positions itself as part of a global creative commons.

### **Techniques and Production**

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The Heidenheimer Deckel uses both traditional and experimental methods:

#### **Traditional Techniques**

- **Cardboard pressing** (inspired by classic coaster manufacturing in Germany's Black Forest region).
- **Absorbent pulp materials** similar to historical *Bierfilz*.

#### **Contemporary Techniques**

- digital printing,
- risograph textures,
- hand-drawn interventions,
- layering with acrylic or ink,
- collaborative workshops where participants create coasters together.

The goal is not perfection but **authenticity**—a lived-in, communal aesthetic.

### **Art for Everybody — Public, Free, and Constantly Redefined**

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Placed in Cocktailbar

The Heidenheimer Deckel aligns itself with a broader cultural movement often described as **Art for Everybody**: a philosophy that insists art should not be confined to galleries, institutions, or elite spaces. Instead, it should live where people actually are — in streets, bars, parks, train stations, and the overlooked corners of everyday life.

This approach challenges long-standing hierarchies in the art world. It argues that creativity is not a privilege but a **public resource**, and that the boundaries of what counts as “art” must remain open, fluid, and radically inclusive.

### **Public Space as a Living Gallery**

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Public places have always been stages for human expression, but the contemporary reinterpretation of public art goes further. It treats the city itself as a canvas — a place where objects, gestures, and micro-interventions can transform the atmosphere of a street or a square.

The Heidenheimer Deckel participates in this by being:

- **portable,**
- **free,**
- **unrestricted,**
- and intentionally placed in everyday environments.

A Deckel left on a bar table, pinned to a notice board, or found on a park bench becomes a tiny exhibition — a reminder that art can appear anywhere, without permission or price tags.

### **Free Access as a Creative Principle**

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The idea of “free art” is not only about cost. It is about **freedom of interpretation, freedom of participation, and freedom from institutional gatekeeping**. When art is accessible to everyone, it becomes a shared language rather than a curated commodity.

The Heidenheimer Deckel embodies this by refusing exclusivity. Anyone can create one, modify one, or invent a new ritual around it. This democratization echoes global movements such as:

- street art and sticker culture,
- open-source design,
- community zines,
- and participatory installations.

In this sense, the Deckel is not just an object — it is a **permission slip** for creativity.

### **Developing What Art Can Be**

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Art for Everybody challenges the traditional definitions of artistic value. Instead of asking whether something is “high art” or “low art,” it asks more urgent questions:

- Does it create connection?
- Does it spark curiosity?

- Does it invite participation?
- Does it change how we see a place or a moment?

The Heidenheimer Deckel answers these questions by transforming a simple coaster into a **cultural catalyst**. It shows that art can be small, playful, and ephemeral — yet still meaningful. It suggests that the future of art lies not in monumental works but in **distributed creativity**, where countless small gestures accumulate into a shared cultural landscape.

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### **The New Public Ritual**

By appearing in bars, cafés, public tables, and communal spaces, the Deckel revives the idea that art is a **social ritual**. It reconnects people with the tactile, the local, and the communal. In a time when digital life dominates, the Deckel insists that physical presence still matters — that art is something we touch, exchange, and leave behind for others to discover.

This is the essence of Art for Everybody: art that belongs to no one and to everyone at the same time.

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### **Controversy and the “New Time” Debate**

The Heidenheimer Deckel positions itself within the ongoing debate about what “modernity” or “new time” even means. Its stance is intentionally provocative:

- **New time is always now.**
- **Change is constant, so design must remain fluid.**
- **Objects should evolve with culture, not freeze it.**

Critics argue that elevating a coaster to an art object is pretentious. Supporters counter that **art begins wherever attention is paid**—and that the Deckel is a democratic medium precisely because it is small, cheap, and accessible.

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### **Impact and Cultural Significance**

The Heidenheimer Deckel has become a symbol of:

- **local identity,**
- **creative experimentation,**
- **community-driven design,**
- **sustainable thinking,**
- **and the revival of analog social rituals.**

It resonates with a global movement that values tactile experiences in an increasingly digital world.

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### **References**

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