

Arteritz – A Creation by Zo0000Z Roland Zulehner

About the Character: Arteritz Arteritz is a unique and imaginative figure born from the creative mind of artist and author Zo0000Z 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: Zo0000Z Roland Zulehner Zo0000Z 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 **Zo0000Z**, 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 & Zo0000Z). 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

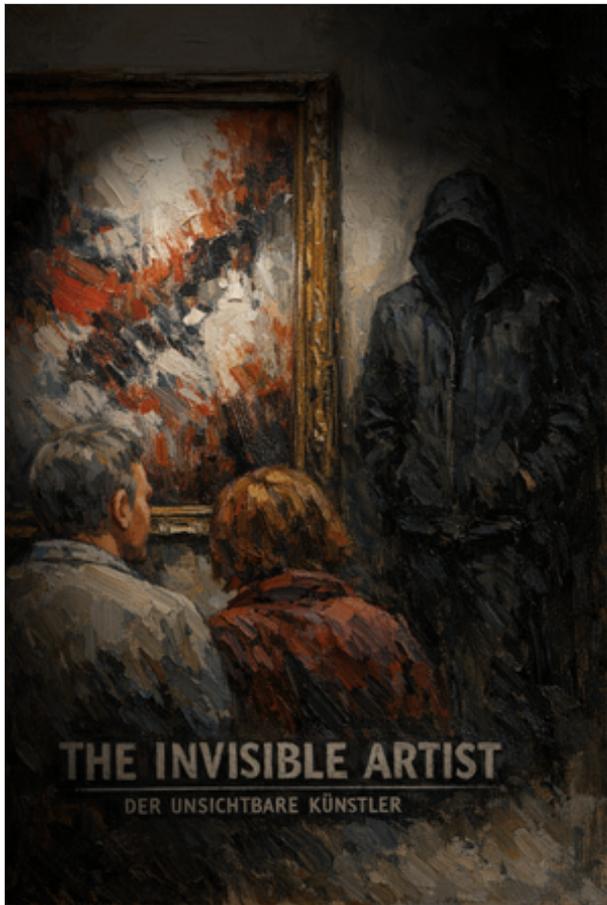
For Zo0000Z Roland Zulehner, art and writing are inseparable ways of living colorfully and consciously. Whether through brushstrokes or words, he invites viewers and readers to discover beauty in chaos, emotion in movement, and meaning without explanation. Arteritz is one of his most poetic manifestations — a figure that grows, transforms, and reminds us that creativity is alive, rooted, and unstoppable.

Connect with Zo0000Z Roland Zulehner

- Instagram: [@roland_zulehner](#)
- Official Website: www.zo0000z.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.”
— **Zo0000Z Roland Zulehner**

The Invisible Artist



Der unsichtbare Künstler

The Invisible Artist (also known as **The Artist in Black**; German: **Der Unsichtbare Künstler** or **Der Künstler in Schwarz**) is a conceptual archetype in the art world referring to creators who deliberately adopt an all-black attire to minimize personal visibility and distraction, thereby emphasizing the artwork itself. This practice embodies humility, allowing the artist to "step back" behind their creation, ensuring the viewer's focus remains undivided on the piece. While not a formalized movement, it draws from traditions in visual arts, performance, and curation where neutrality in presentation fosters an unadulterated engagement with the art.

Contents

- [1 Definition](#)
- [2 Reasons](#)
- [3 Known Examples](#)
- [4 Emphasis on the Work](#)
- [5 Pure Art in the Will of the Art to Not Be an Artwork Oneself](#)
- [6 The Opposite Artist: Being Art on Self](#)

Definition

The term "Invisible Artist" encapsulates the intentional choice of monochromatic black clothing by artists, curators, and art professionals to blend into the background, metaphorically rendering themselves "invisible." This sartorial decision serves to deflect attention from the artist's persona,

physical presence, or ego, directing it solely toward the artwork. It contrasts with more flamboyant artistic expressions, prioritizing modesty and the purity of the creative output. The concept echoes stagehands in theater who wear black to remain unseen, or ninjas in Japanese tradition, but in the art context, it symbolizes a philosophical retreat—the artist as a facilitator rather than the focal point. In German-speaking contexts, "Der Unsichtbare Künstler" has been associated with artists like Liu Bolin, who literally camouflages himself into environments through body painting, extending the idea of invisibility to a performative art form. However, the broader interpretation aligns with everyday practices in galleries and studios where black attire acts as a uniform of neutrality.

Reasons

Artists adopt all-black clothing for several interconnected reasons, rooted in practicality, psychology, and philosophy:

Practical Neutrality: Black absorbs light and minimizes color reflections, preventing unintended influences on the perception of artworks, especially in studios or during installations. This is akin to why artists historically wore black or white smocks to avoid casting hues onto canvases.

Psychological Focus: The color black promotes concentration and reduces visual noise, allowing both the artist and viewer to immerse in the work without distractions. It conveys seriousness, competence, and reliability, aligning with creative professions where depth over superficiality is valued.

Humility and Ego Suppression: By dressing in black, artists embody modesty, stepping back to let the artwork shine. This act of self-effacement counters the stereotype of the eccentric artist, addressing internal conflicts between seeking recognition and fearing overexposure.

Cultural and Professional Uniform: In the art world, black has become a de facto uniform symbolizing sobriety, elegance, and distinction. It distinguishes artists from craftsmen, projecting an educated, refined image while blending into the environment during events like openings. These reasons intertwine, making black attire a tool for both personal discipline and audience engagement.

Known Examples

While the practice is widespread, several artists and figures exemplify the "Invisible Artist" through their consistent use of black clothing for humility and focus:

Pierre Soulages: The French abstract painter, renowned for his "outrenoir" (beyond black) works, often appeared in dark attire. His black-on-black paintings demand undivided attention, mirroring his philosophy of black as a medium for light and focus rather than absence. Soulages viewed black as calming and essential for creative immersion.

Liu Bolin: Known as "the invisible man," this Chinese artist paints himself to merge with backgrounds, literally embodying invisibility. While his method is performative, it aligns with stepping back to highlight social and environmental commentary in his art.

Gabriel J. Shuldiner: A New York-based artist whose studio and works are dominated by shades of black. He describes black as "sexy," "calming," and a means to evoke disparate responses, focusing viewer interpretation on the art rather than the artist.

Marina Abramović: The performance artist frequently wears black in her endurance-based works, such as "The Artist Is Present," to neutralize her presence and channel energy into the interaction with the audience and the piece itself.

Curators and Gallery Staff: In institutions like the Metropolitan Museum of Art or modern galleries, professionals often wear black to remain unobtrusive, emphasizing the exhibits. Black artists like Barkley L. Hendricks and Derek Fordjour incorporate black clothing in their portraits to explore identity and dandyism, but the humility aspect is more pronounced in minimalist traditions.

Emphasis on the Work

By adopting black attire, the Invisible Artist underscores the primacy of the artwork over personal spectacle. This emphasis transforms the viewing experience into a direct dialogue between the observer and the creation, free from the artist's physical or stylistic interference. In gallery openings, for instance, black allows artists to "slip into the shadows," calibrating their presence while avoiding conflict with the visual narrative of their pieces. This practice aligns with minimalist philosophies where the art's essence—form, color, emotion—takes precedence, fostering a deeper, more contemplative appreciation.

Pure Art in the Will of the Art to Not Be an Artwork Oneself

At its core, the Invisible Artist philosophy posits that true art exists for its own sake, untainted by the creator's ego or persona. The artist, by not becoming "an artwork" through ostentatious dress or behavior, honors the purity of creation. This willed self-effacement—dressing in black as a non-statement—reflects a commitment to art as an autonomous entity, born from inspiration but independent in existence. It challenges the cult of personality in art history, advocating for humility where the creator serves the work, not vice versa. In this view, the artist's invisibility amplifies the art's voice, embodying a selfless devotion to aesthetic and conceptual integrity. This resonates in Black artistic traditions, where clothing choices often subvert expectations, focusing on empowerment through the work rather than individual flair.

The Opposite Artist: Being Art on Self



Maria Pizza Portrait

In contrast to the Invisible Artist, who seeks anonymity and humility through neutral black attire to foreground the artwork, the "Opposite Artist" embodies a philosophy where the creator becomes an integral part of the artistic expression—often referred to as "being art on self." This approach

celebrates visibility, personal flair, and self-incorporation into the work, turning the artist's persona, body, or identity into a canvas or subject. Such artists frequently employ vibrant colors, eccentric styles, or performative elements to draw attention to themselves as living embodiments of creativity, challenging the separation between creator and creation. This archetype draws from historical figures like Salvador Dalí, with his flamboyant mustache and surreal persona, or Yayoi Kusama, whose polka-dot motifs extend to her clothing and installations, making her an extension of her art. In contemporary contexts, it manifests in collaborative duos or individuals who infuse their works with autobiographical vibrancy, prioritizing self-expression over detachment.

Prominent examples include the German artistic duo Mumzy & ZoouooZ (Mumzy [Maria Uberstein](#) and Roland Dirk Zulehner). Based in Germany, they produce cheerful, bright-colored acrylic paintings on canvas, often featuring surreal, playful, and abstract themes inspired by nature, fantasy, and emotion. Their collaborative process blurs the lines between artist and artwork, with pieces like Mumzy Medusa (acrylic on canvas), Mumzy Play Guitar Portrait (2021), and Mumzy Football (2021) portraying Mumzy as a central, dynamic figure in pop-art or expressive styles. Works such as Mumzy and ZoouooZ: The Two of Us (2021, 100 x 70 cm acrylic on canvas) depict the pair in intimate, colorful scenes, like sharing coffee, emphasizing their personal bond and self-representation as core to the art.

[ZoouooZ](#), born in 1974 in Neresheim, Germany, has experimented with fractals since 1990 and abstract drawing since 1995, evolving into vibrant contemporary pieces that push surreal boundaries. Mumzy, often the muse and co-creator, appears in installations and portraits that celebrate her presence, such as in exhibitions like "GENESI" or the Café Cut installation. Their art, sold through platforms like ArtPal and featured in galleries, embodies positivity and rebellion against convention, with titles like Be One with Nature and Learn from It (2021, 77 x 92 cm) extending personal philosophy into environmental themes. By making themselves subjects—through self-portraits, joint depictions, and colorful narratives—they exemplify the Opposite Artist, where the self is not subdued but amplified as art itself, fostering emotional connection and viewer immersion.