The image features a square sculpture composed of three concentric, recessed square frames. The frames are set into a light grey, textured surface, creating a sense of depth and geometric precision. The central square is the smallest, surrounded by a slightly larger square, which is in turn surrounded by the largest square. The lighting is soft and even, highlighting the subtle textures and the clean lines of the sculpture.

ulrich
niemeyer

mostly sculpture

The publication serves as supplement to the exhibition Mostly Sculpture
March 5 - April 26, 2026 at Highlands University.

Gratitude is due to

Gina Hartmann
Curator
Highlands University, Las Vegas NM.

Theodore Gonzales
Executive Assistant to the Provost
Highlands University, Las Vegas NM.

Jean Constant
Montreux, Switzerland.

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Ulrich Niemeyer was born 1936 in Trier, Germany, and spent his early years in Bernkastel-Kues. From 1955 to 1958 he attended art schools in Mainz and Saarbrücken, when he left Germany to study figure sculpture at the Royal Academy in Stockholm, Sweden and from 1959 to 1963 at the Slade School, University College, London, England. He travelled extensively in Europe and the Middle East visiting museums and archaeological sites. In 1963, he received the University of London Diploma in Fine Art in sculpture and design. Later that year, he was admitted as a permanent resident in the USA.

In New York he worked as a 3D artist for advertising and medical illustration and taught basic design and sculpture among others at Friends Seminary, Pratt Institute and Rockland Community College. While there in 1987 he was first introduced to computer drafting in the electrical technology department, where he was soon granted unrestricted access to the computer lab. During that time he was a member of the 55 Mercer Street gallery. During a first three-month travel through Central America in 1974 his interest in pre-Columbian art and architecture evolved and began to influence his work.

In 1989, he left New York for Mexico to work in Cuernavaca and subsequently in Taxco. 1990, he moved to Santa Fe, New Mexico.

Leaving New York, he destroyed much of his work but recreated some of it digitally in later years using 3D modeling programs. From 1994 to 2008 he developed and taught a computer based Visual Communication program at Northern New Mexico College.

He lives and works in Santa Fe, New Mexico.

Gallery



Idol #1 1964 Bronze 44 x 28 x 11 cm



Idol #4 1964 Fiberglass 83 x 39 x 15 cm



No.5 1965 Bronze 150 x 35 x 18 cm



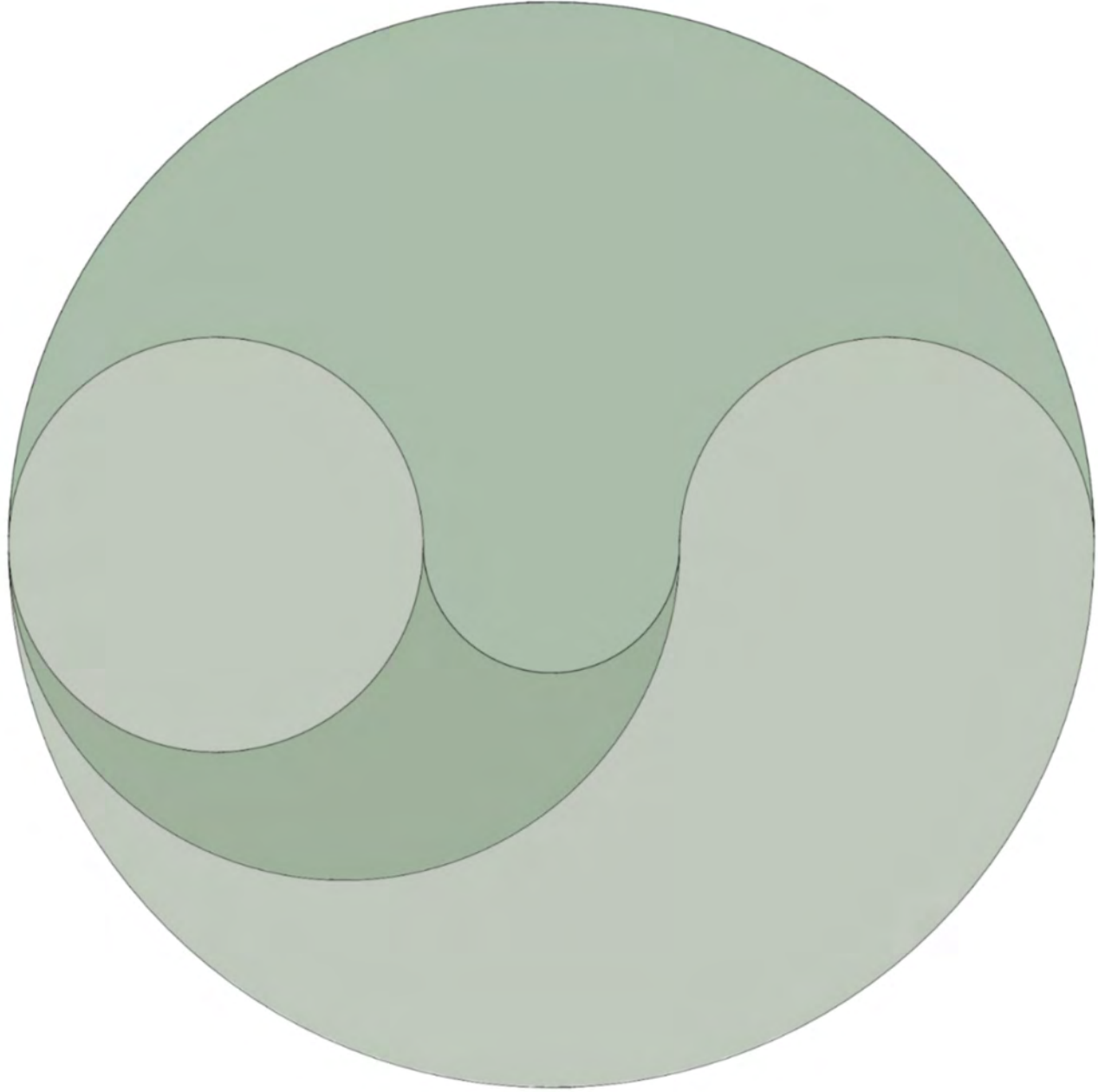
No.8 1965 Bronze 88.4 x 20 x 20 cm



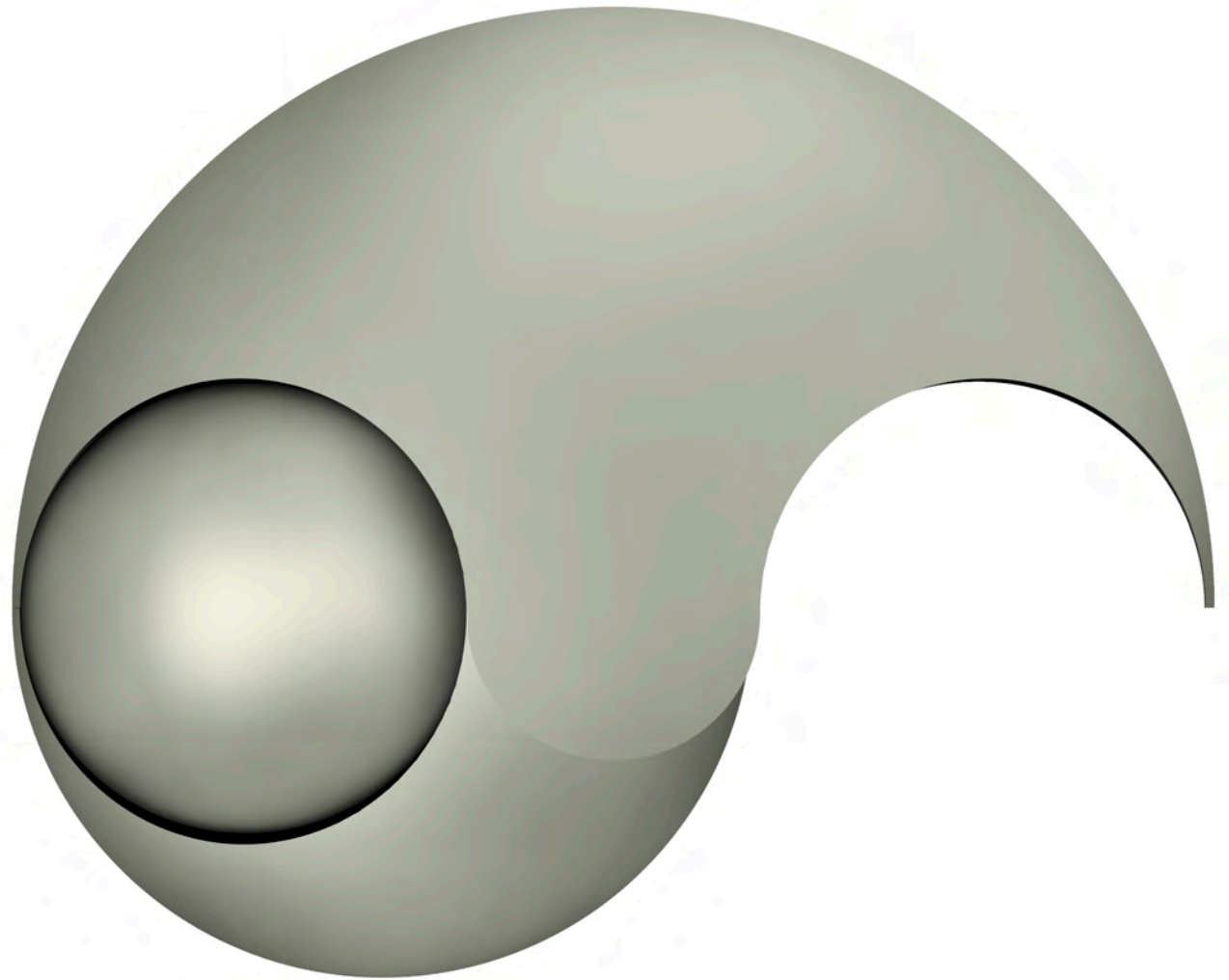
No.9 Ladies of Ur 1965-2012 Bronze 69 x 69 x 69 cm



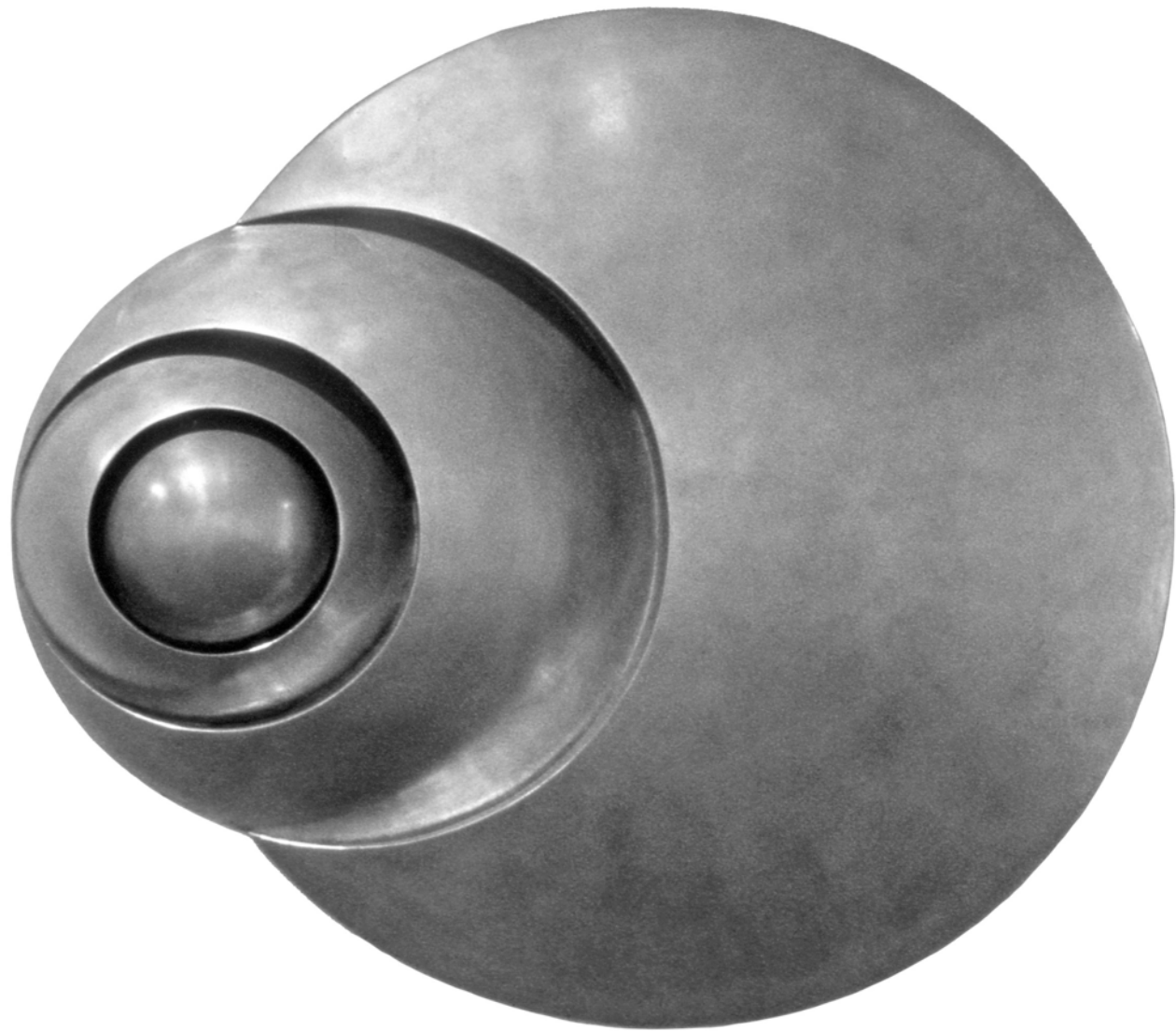
No.9 Ladies of Ur 1965-2012 Bronze 69 x 69 x 69 cm



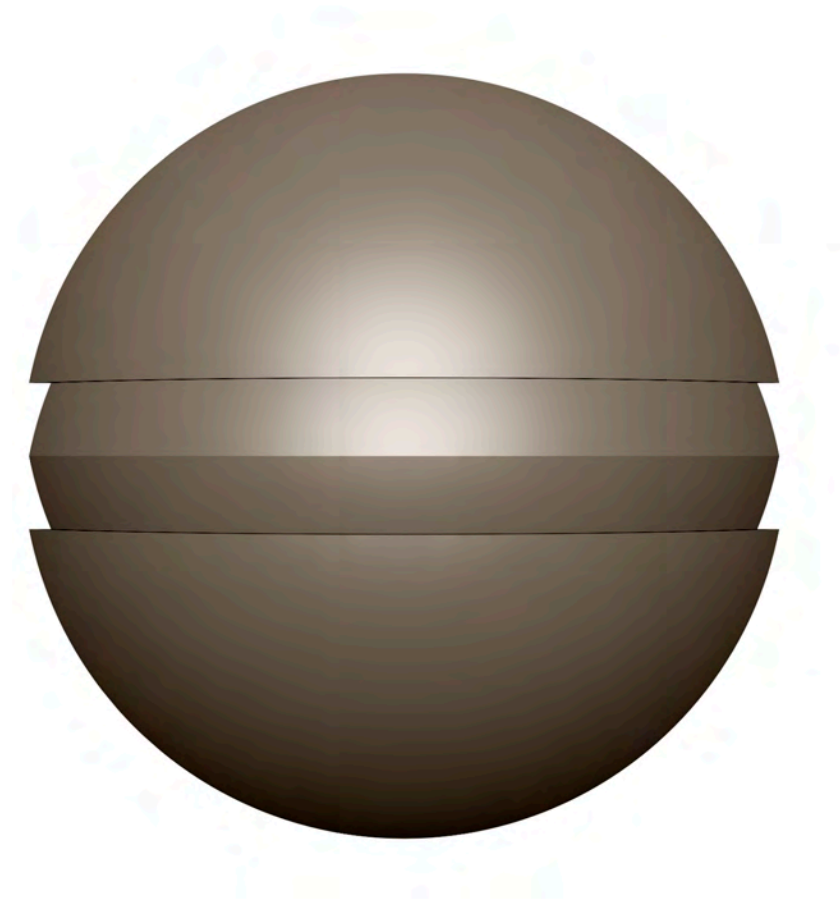
No.15 Circles 1967 Print



No.15 Sphere sections 1967 Fiberglass



No.31 Sphere sections 1972 Aluminum 92 x 104 x 11 cm



No.32 Sphere sections 1972 Bronze 57 x 57 x 10 cm



No.43 Torso 1975 Digital Artwork



No.43 Torso 1975 Digital Artwork



No.29 1971 Bronze 15 x 19 x 19 cm



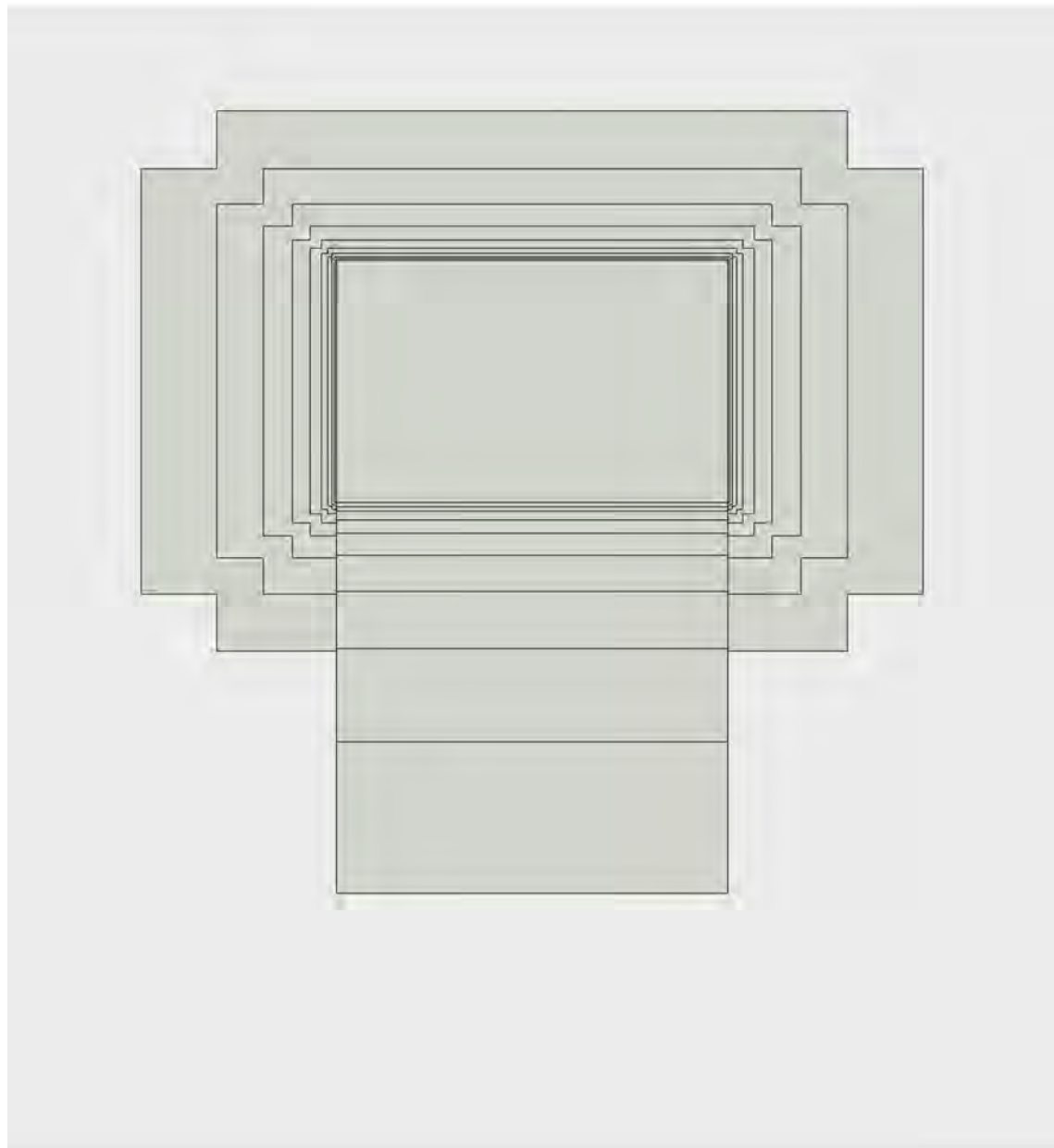
No.45 1976 Bronze 14.5 x 19 x 19 cm



No.46 1976 Bronze 10.5 x 19 x 19 cm



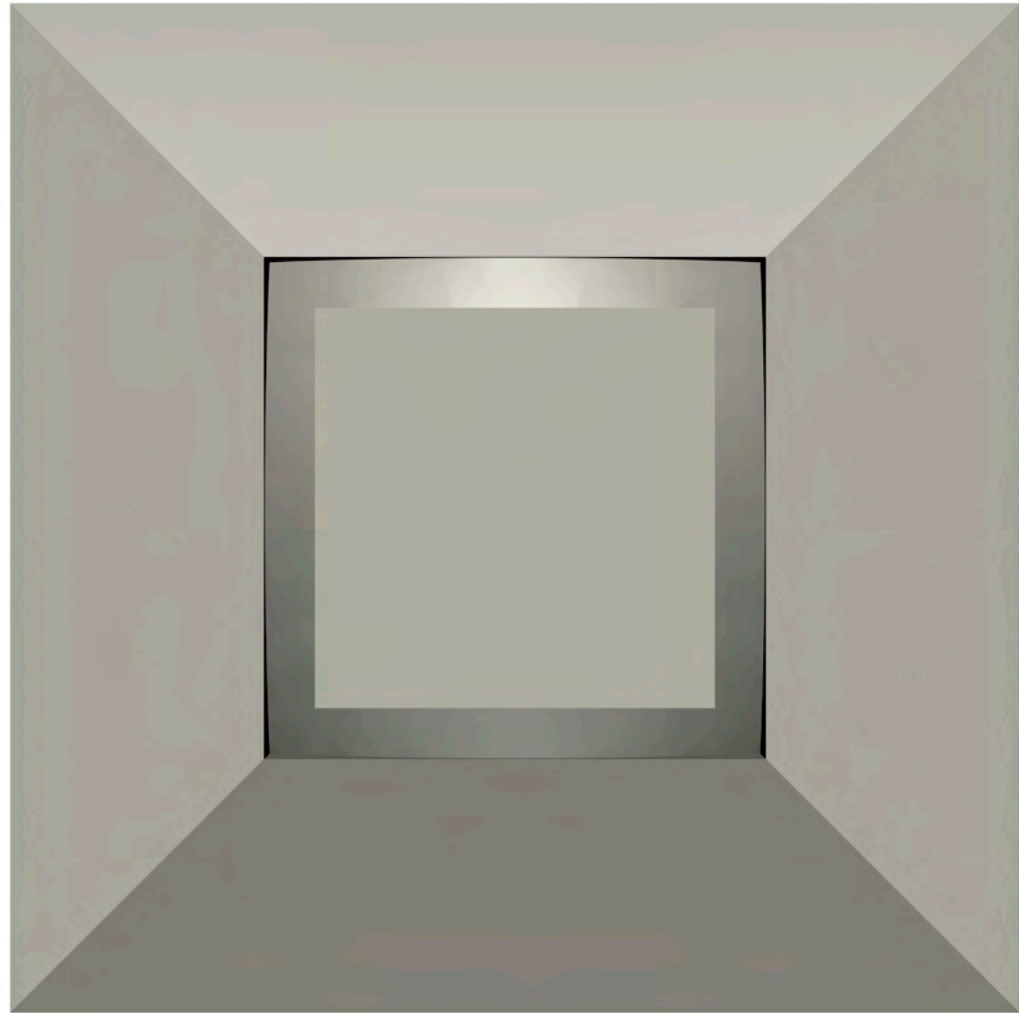
No.49 1976 Bronze 25 x 23 x 23 cm



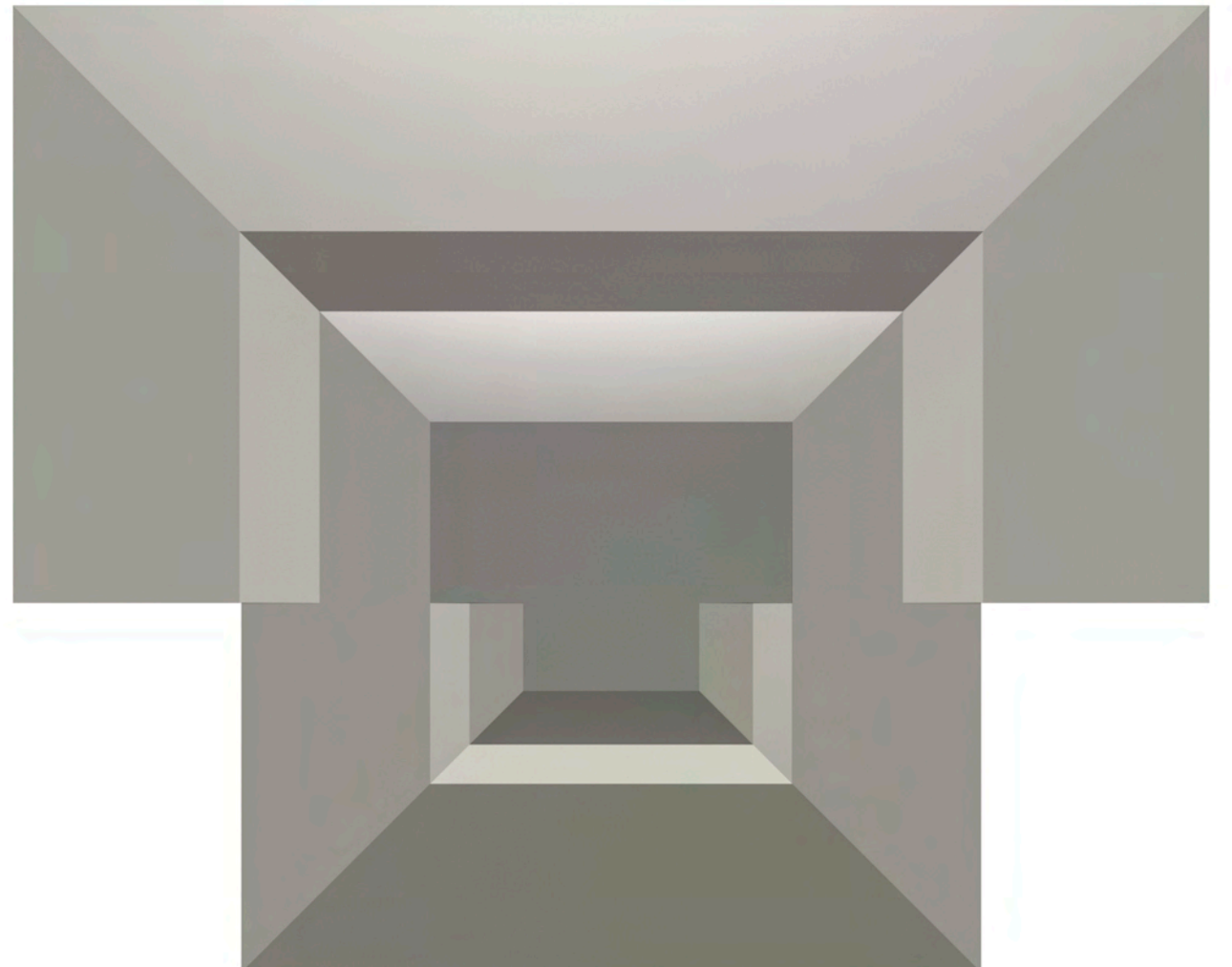
No.37 Tikal #1 1974 Print



No.38 Tikal #2 1974 Print



No.41 Pyramid 1975 Digital Artwork



No.59 Pyramid 1981 Digital Artwork



No.56 Circles 1980 Digital Artwork



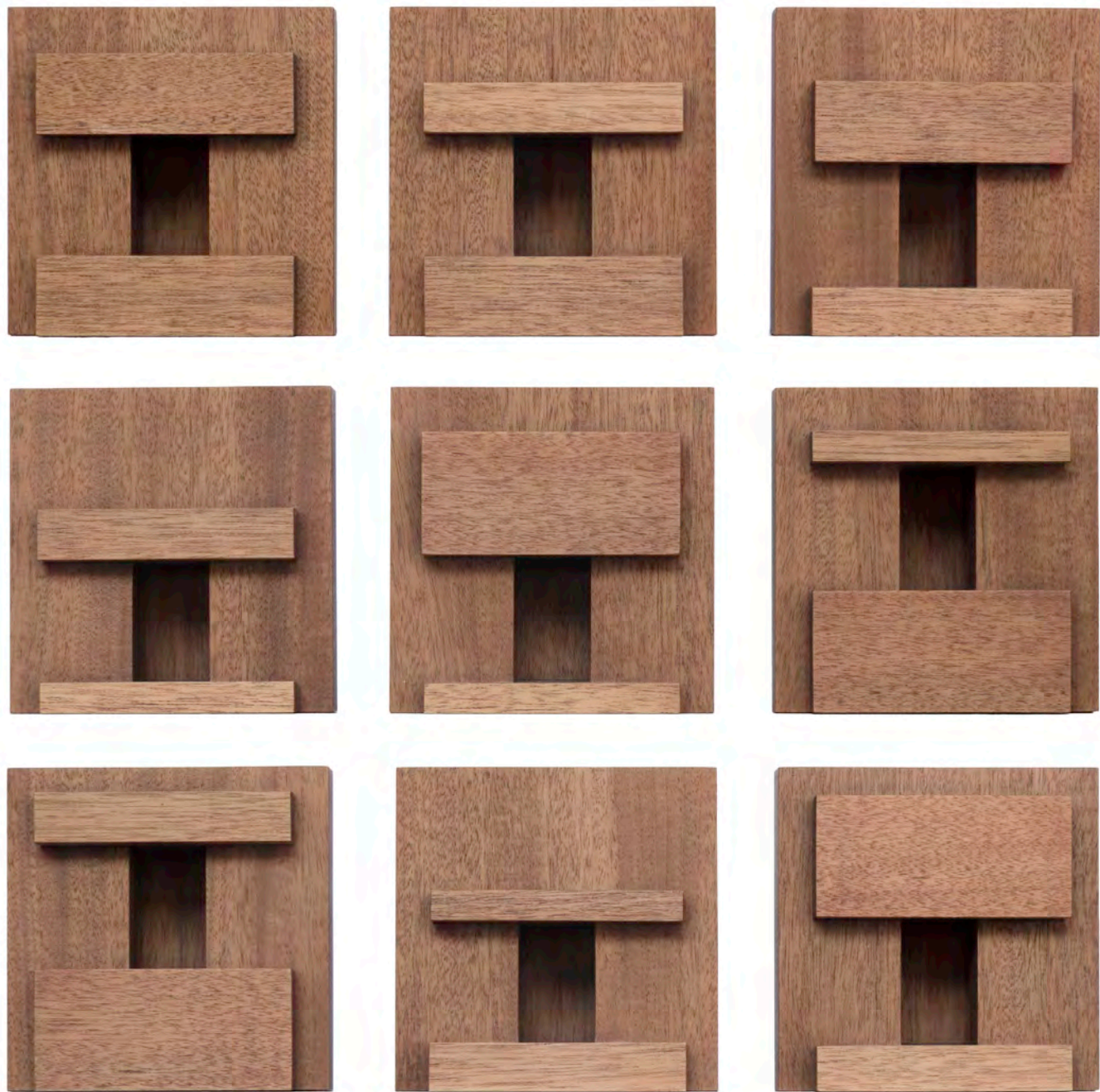
No.57 Circles 1980 Digital Artwork



No.64 #1 1983 Bronze 68 x 17 x 17 cm



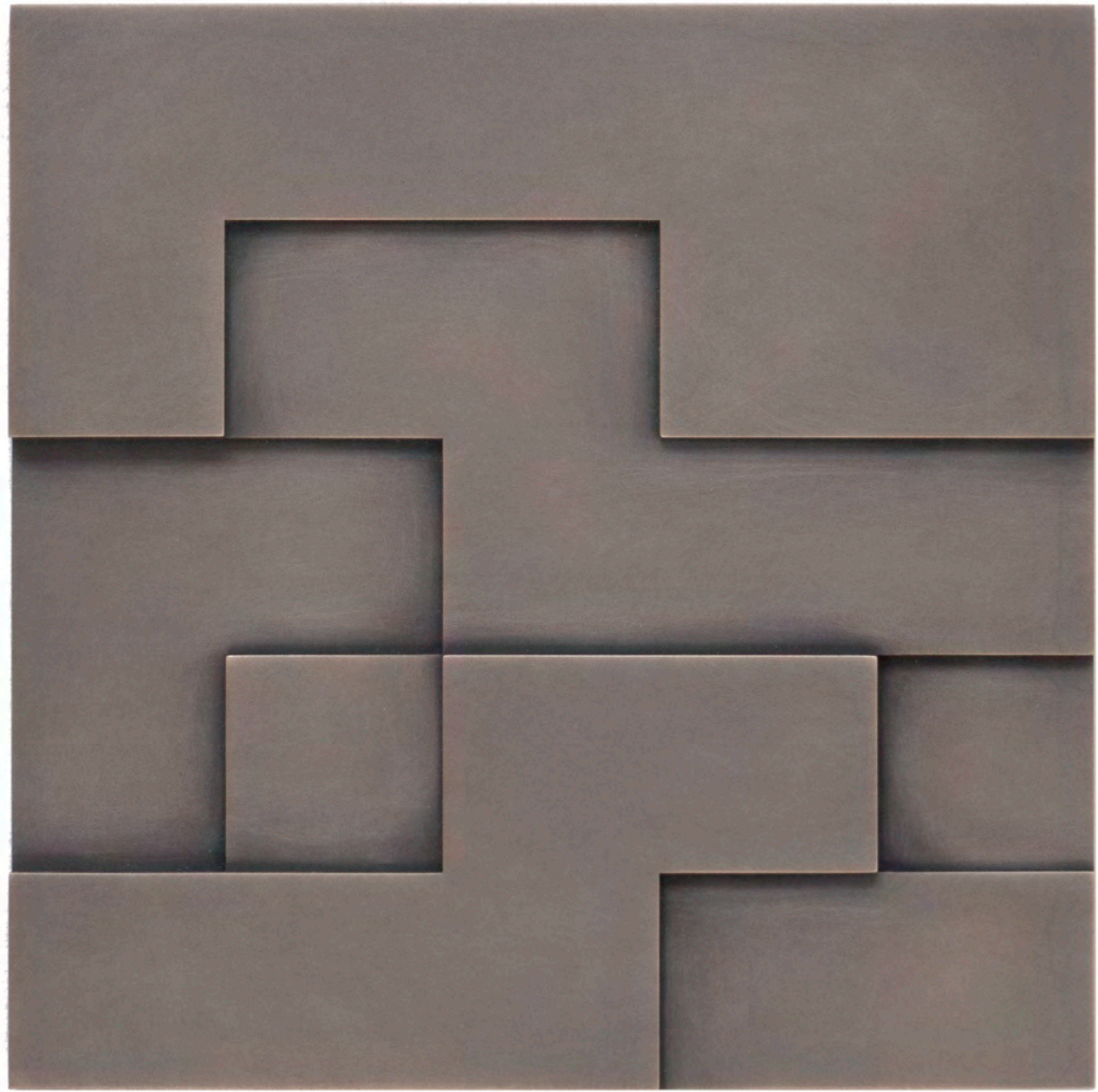
No.64 #3 2016 Aluminum 17 x 78.5 x 8.5 cm



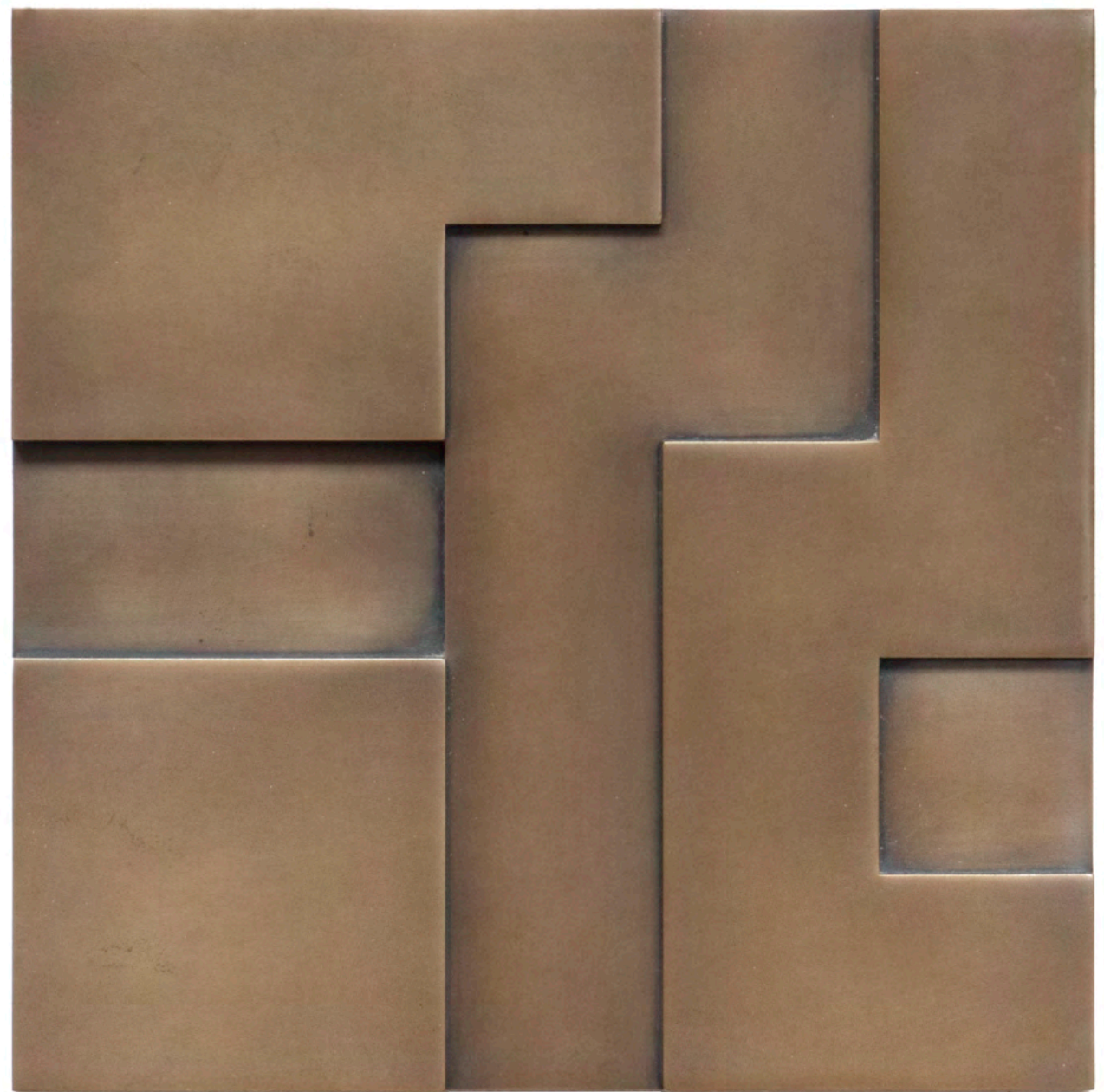
No.66 nine little houses 1985 Mahogany 15 x 15 x 12 cm



No.66 nine little houses 1985 Mahogany 15 x 15 x 12 cm



No.67 Cuernavaca #1 1986 Bronze 20 x 20 x 1.5 cm



No.67 Cuernavaca #2 1986 Bronze 20 x 20 x 1.5 cm



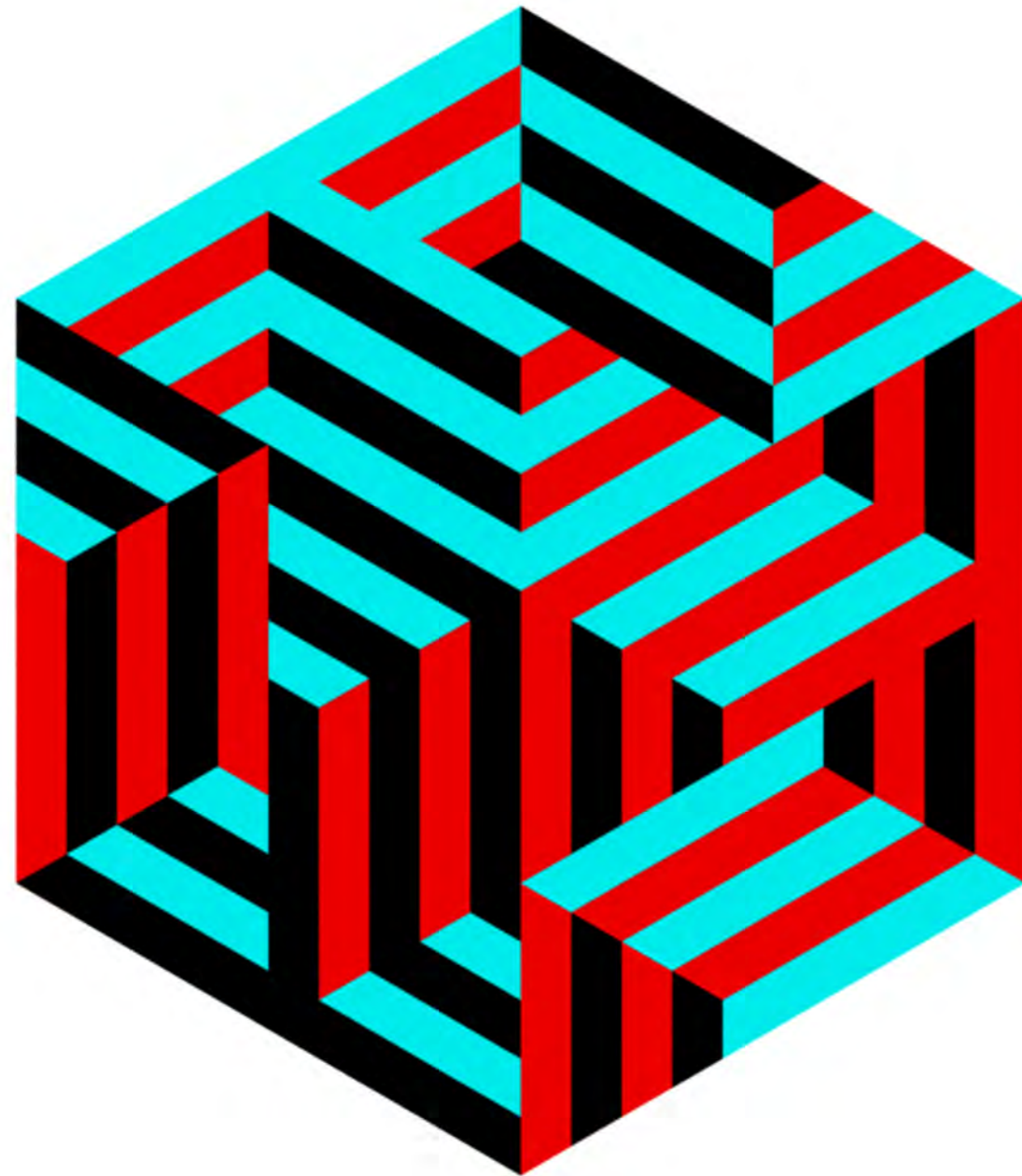
No.69 Cuernavaca #1 1986 Bronze 19 x 19 x 19 cm



No.69 Cuernavaca #2 1986 Bronze 19 x 19 x 19 cm



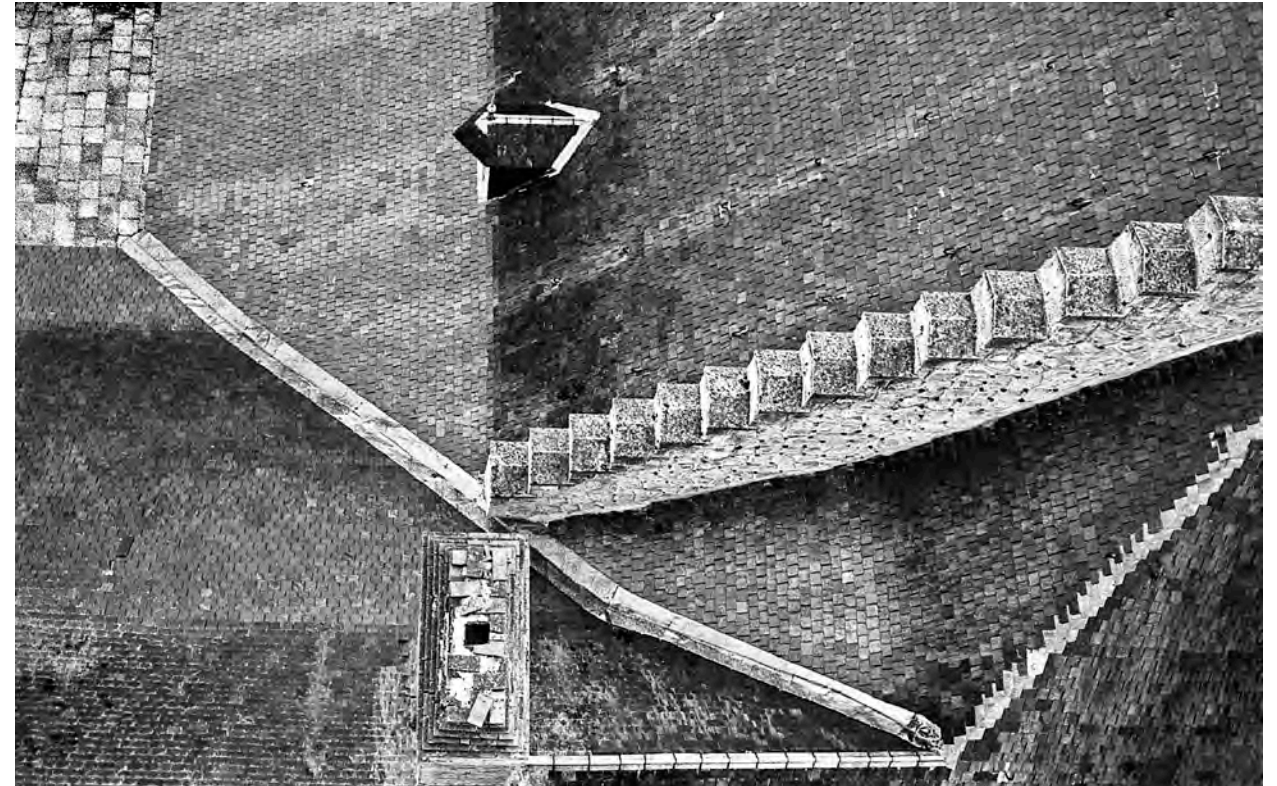
No72 Hexagon E6 1988 Print



No72 Hexagon E7 1988 Print



No.73 Taxco #1 1989-1991 Aluminum 14 x 10 x 2.6 inch



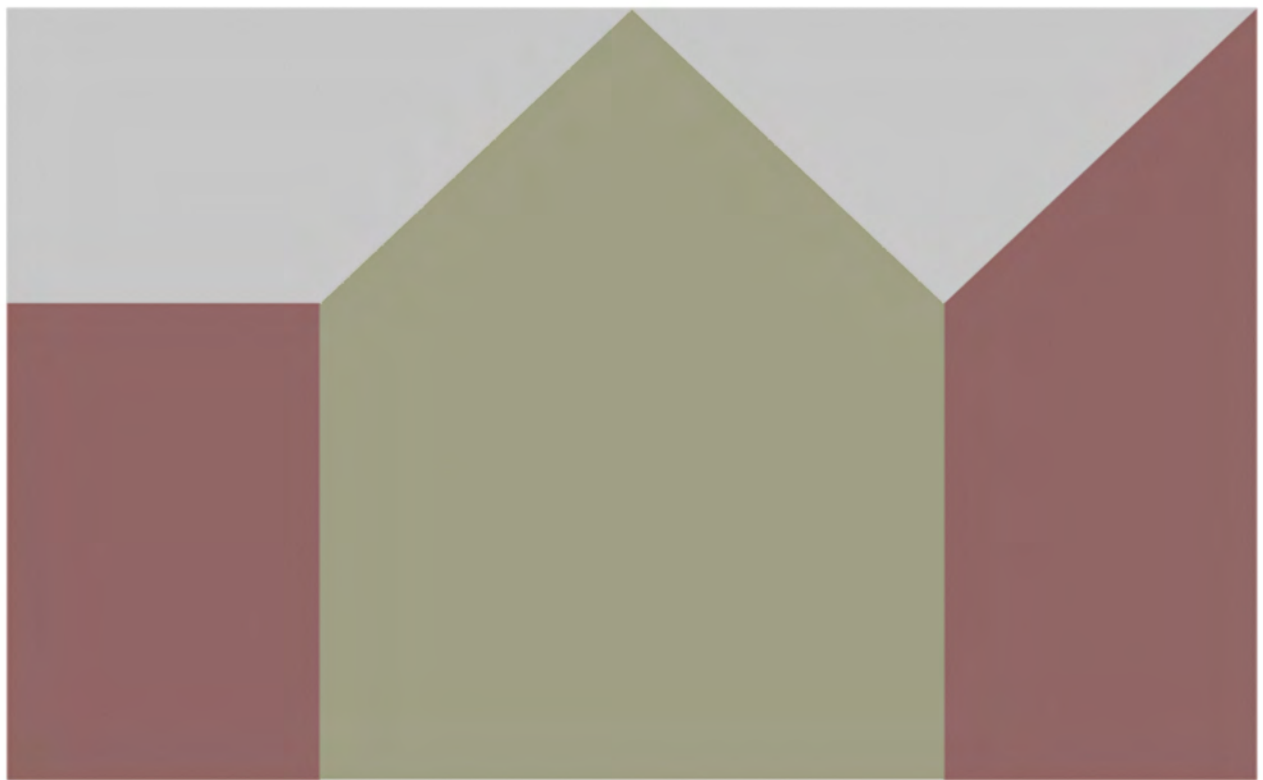
No.97 Alcazar 1958 Print



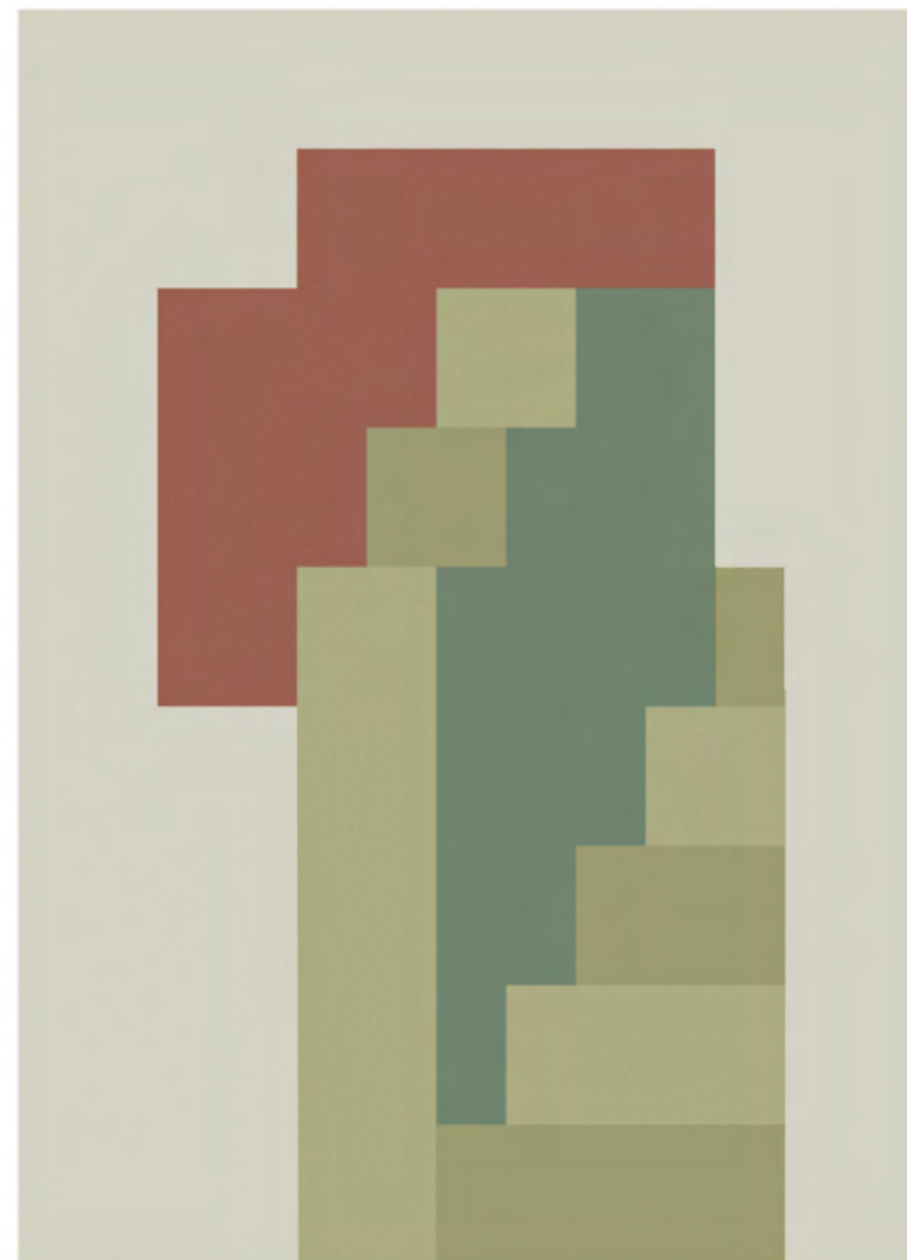
No.76 C2 1992 Bronze 25 x 6 x 6 cm



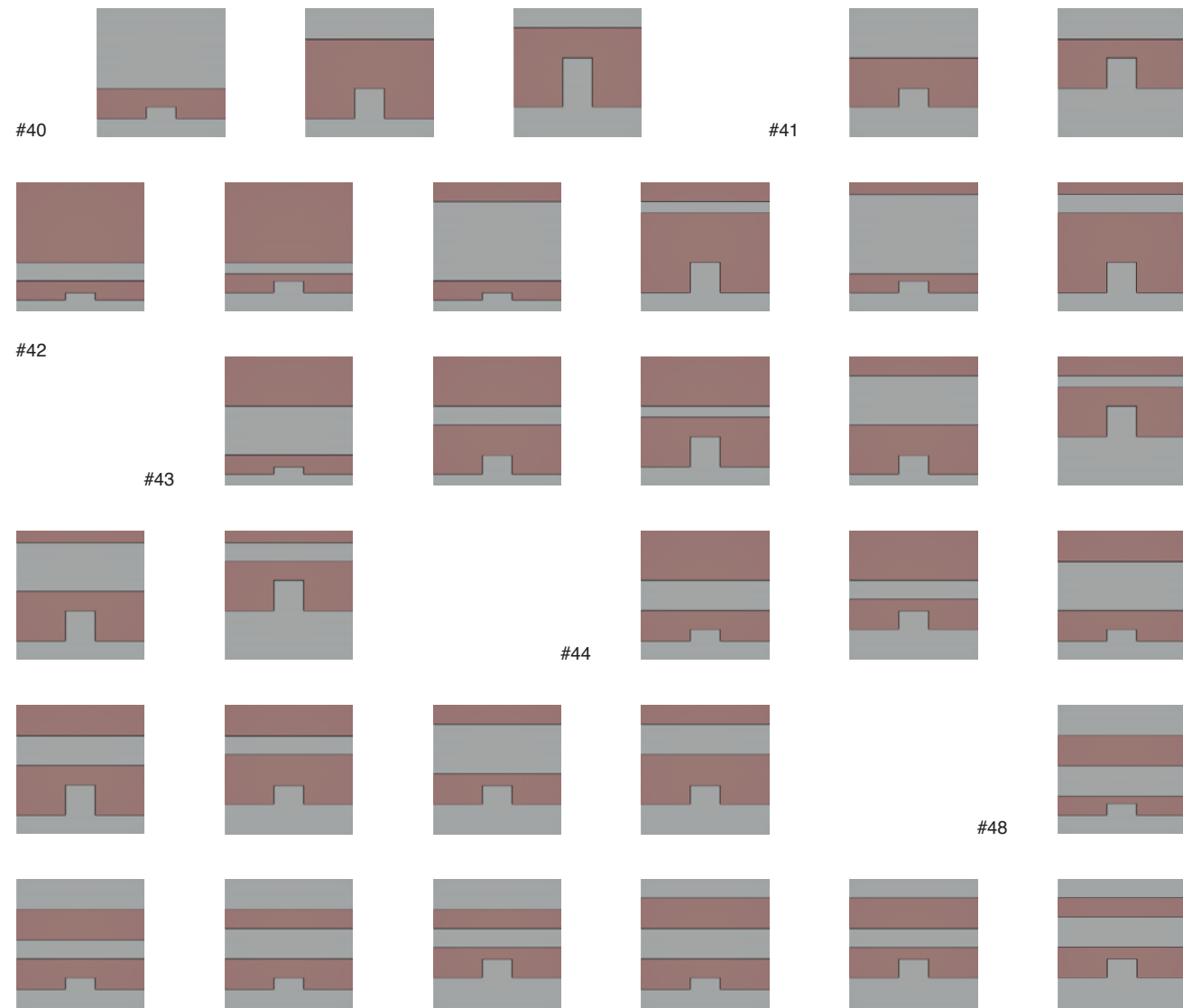
No.85 Tollan 1999 Aluminum 25 x 9.5 x 9.5 cm



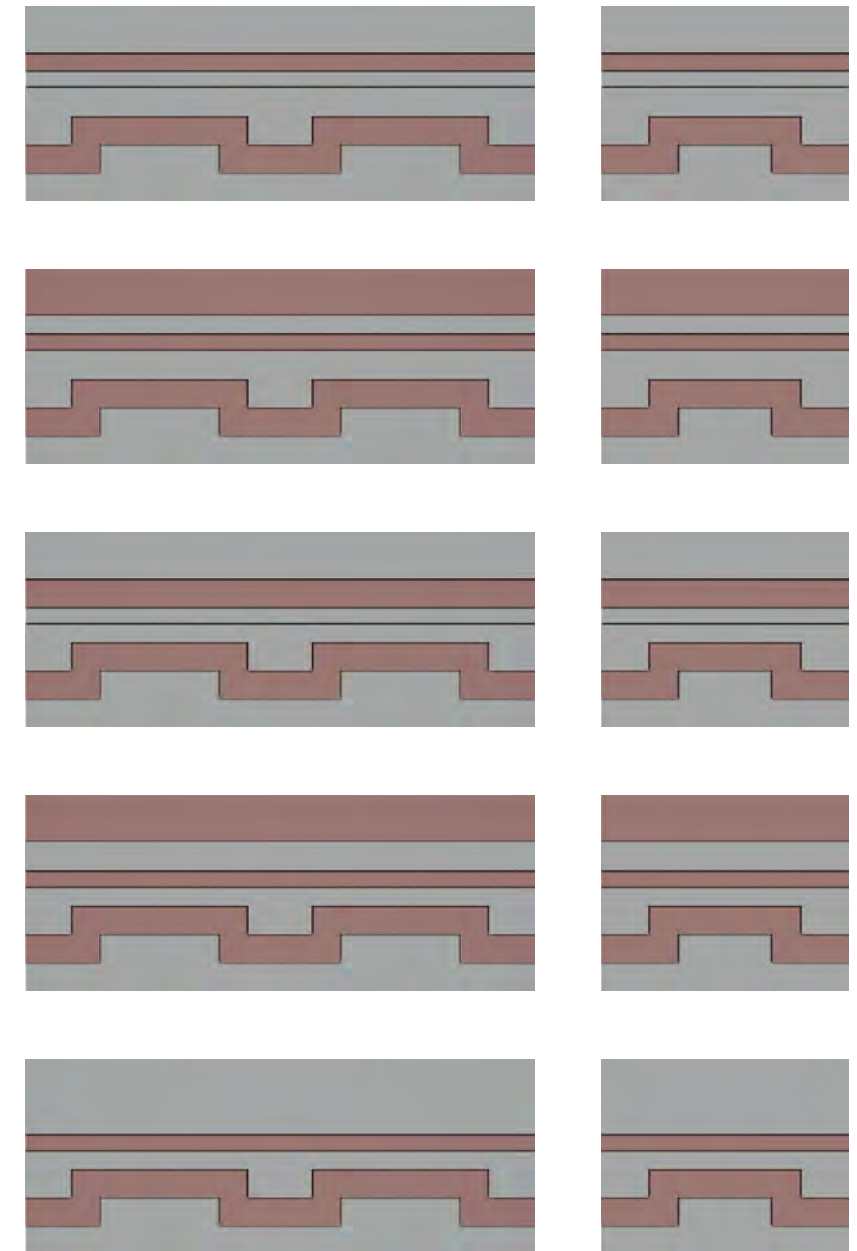
No.79 Santa Fe #2 1992 Oil on Plywood



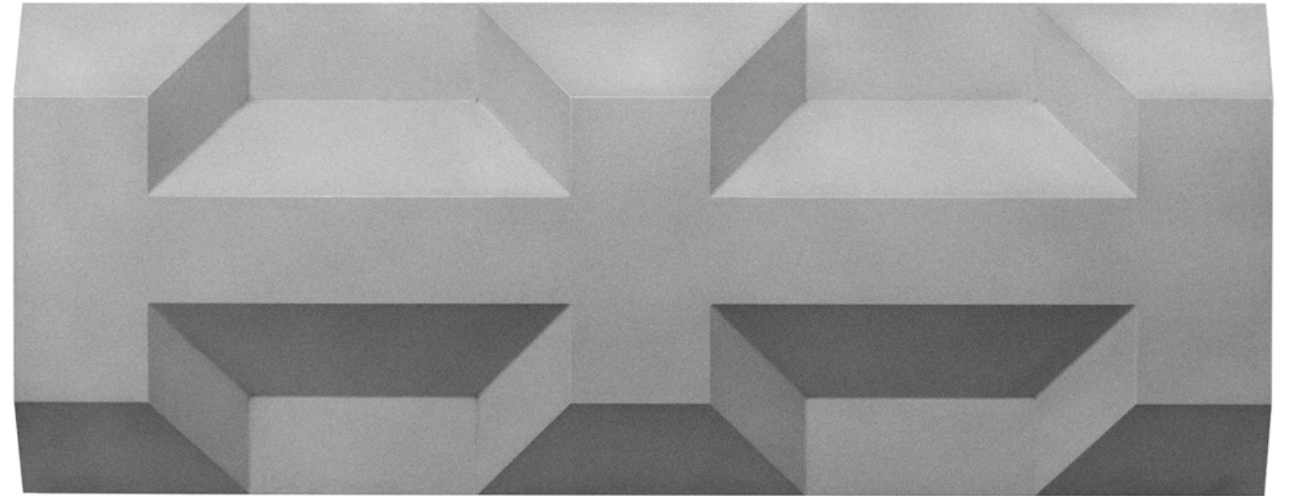
No.79 Santa Fe #3 1992 Oil on Plywood



No.80 Houses #40, #41, #42, #43, #44, #48 1993 15 x 15 cm Steel

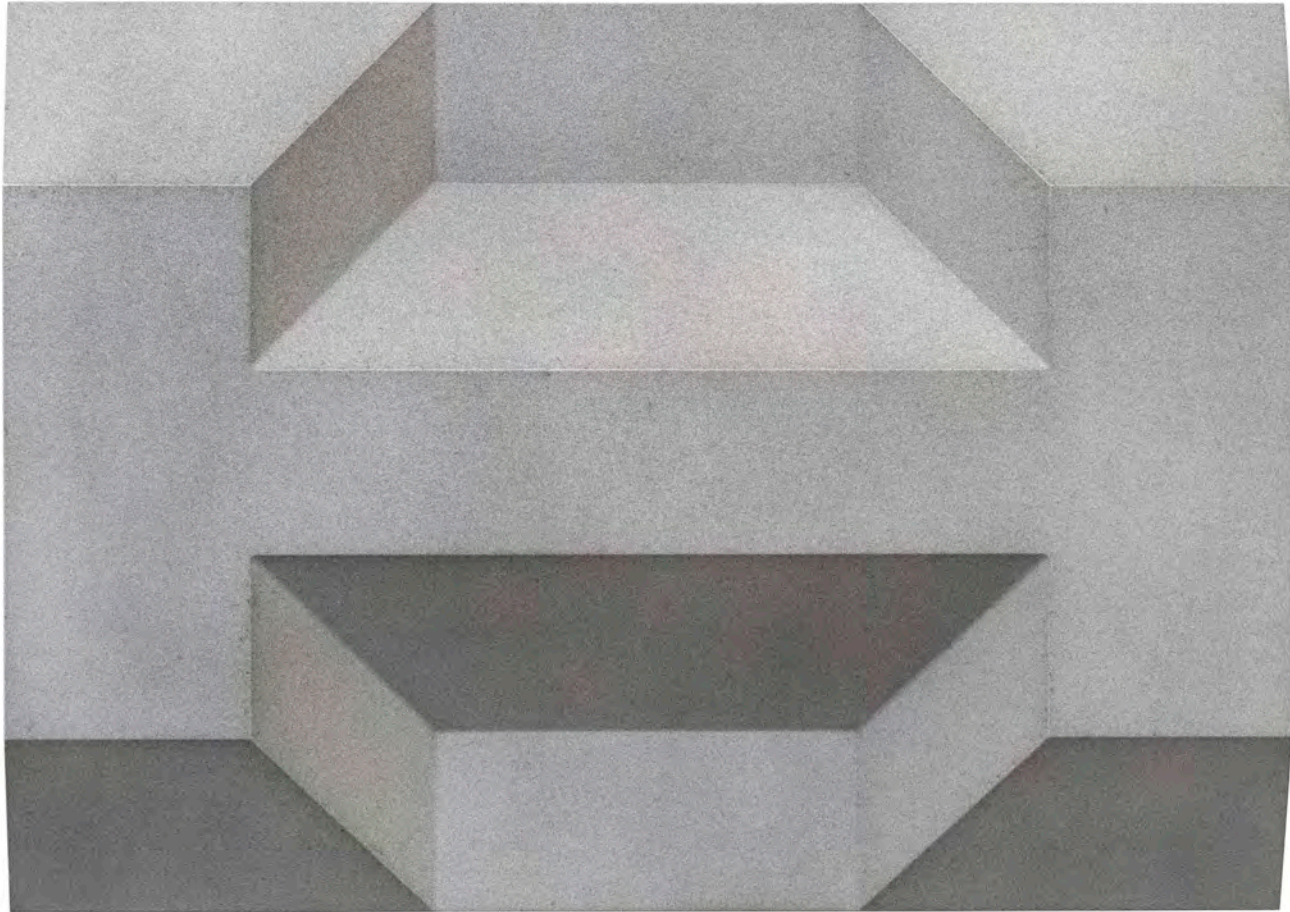


No.80 Houses #35, #36 1993 15 cm high Steel

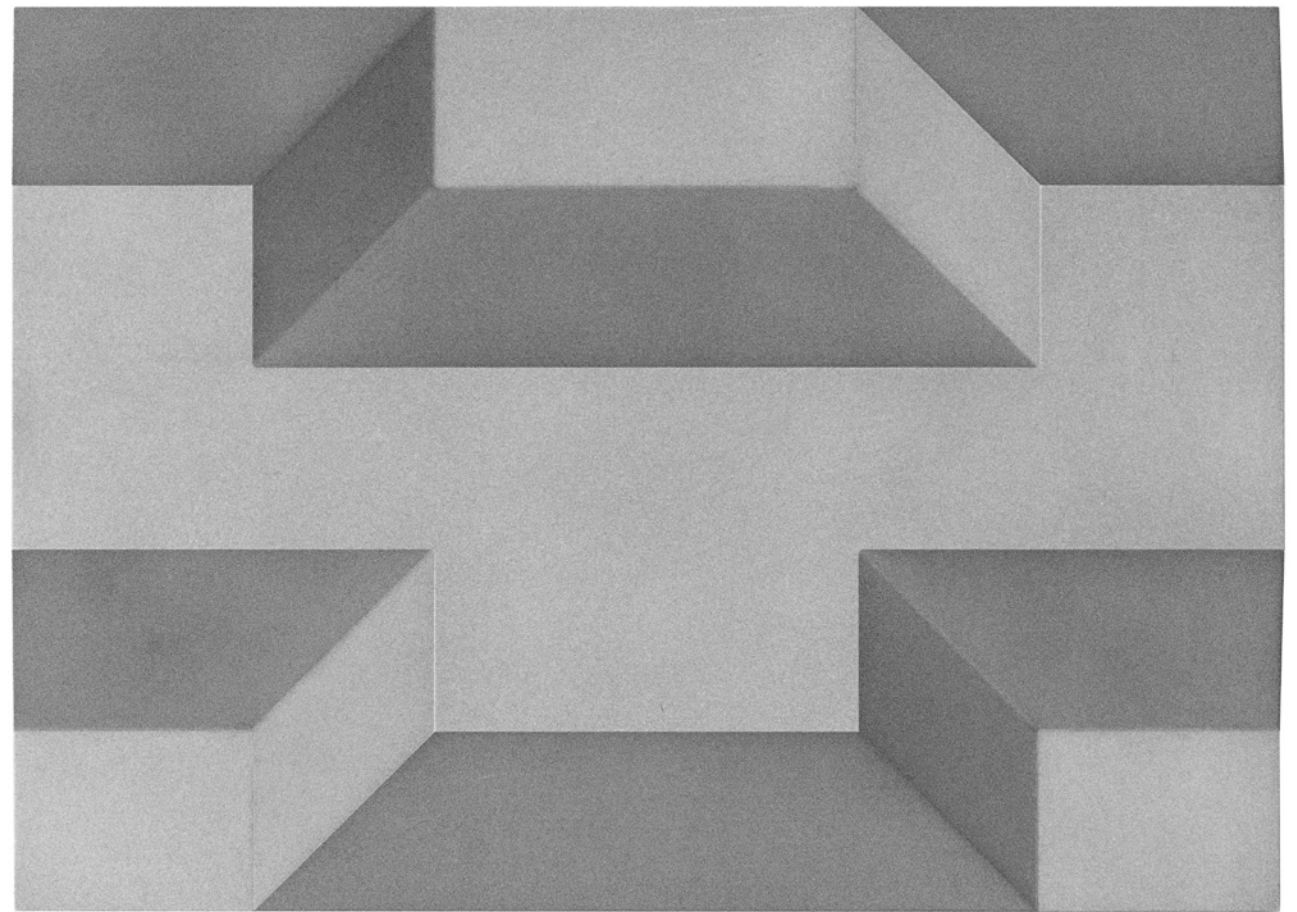


No.81 Nine Bars 4 #1 - 4 #9 - 4 #6 - 4#12 1993 Digital Artwork

No.82 #1A Double Pyramids 1983-1995 Aluminum 15 x 38 x 3 cm



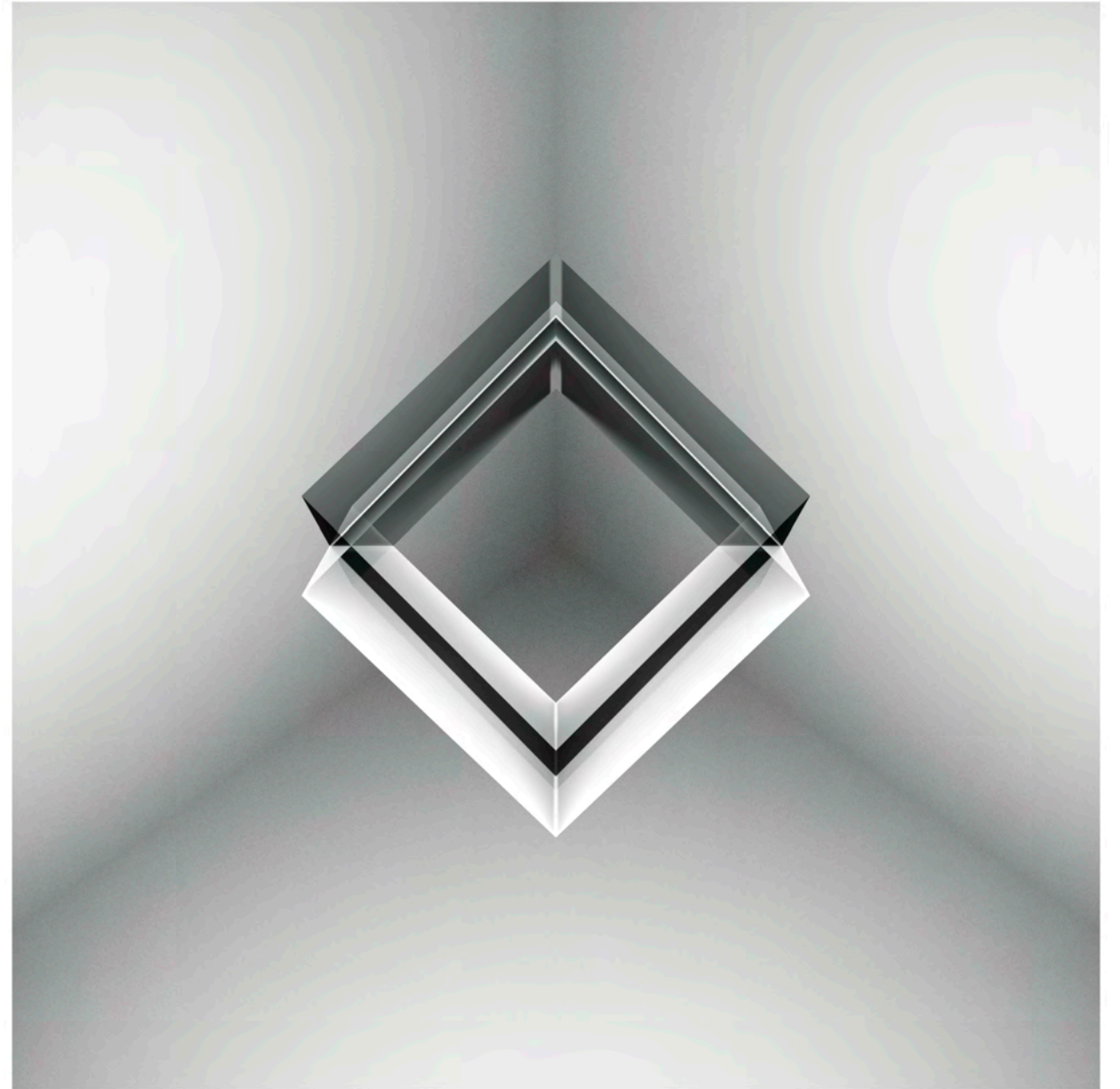
No.82 #1B Double Pyramid 1983-1995 Aluminum 15 x 21 x 3 cm



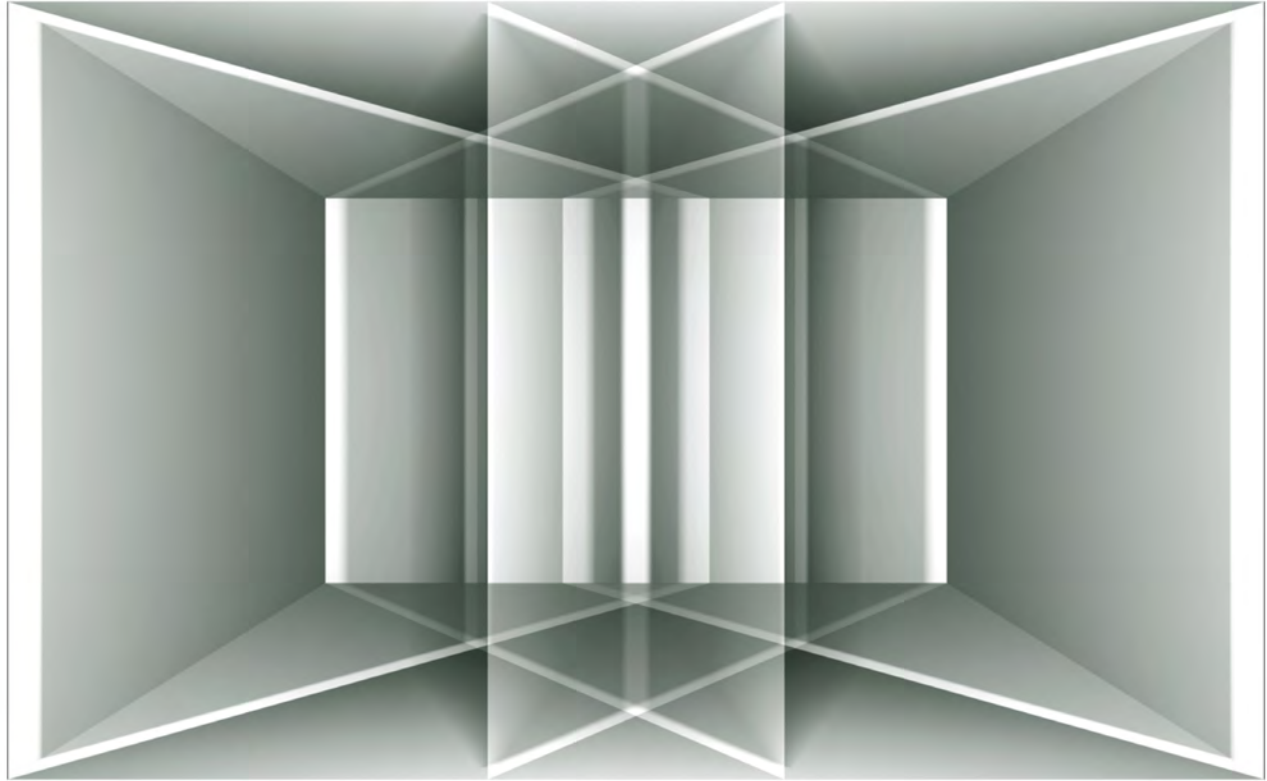
No.82 #7B Double Pyramid 1983-1995 Aluminum 15 x 21 x 3 cm



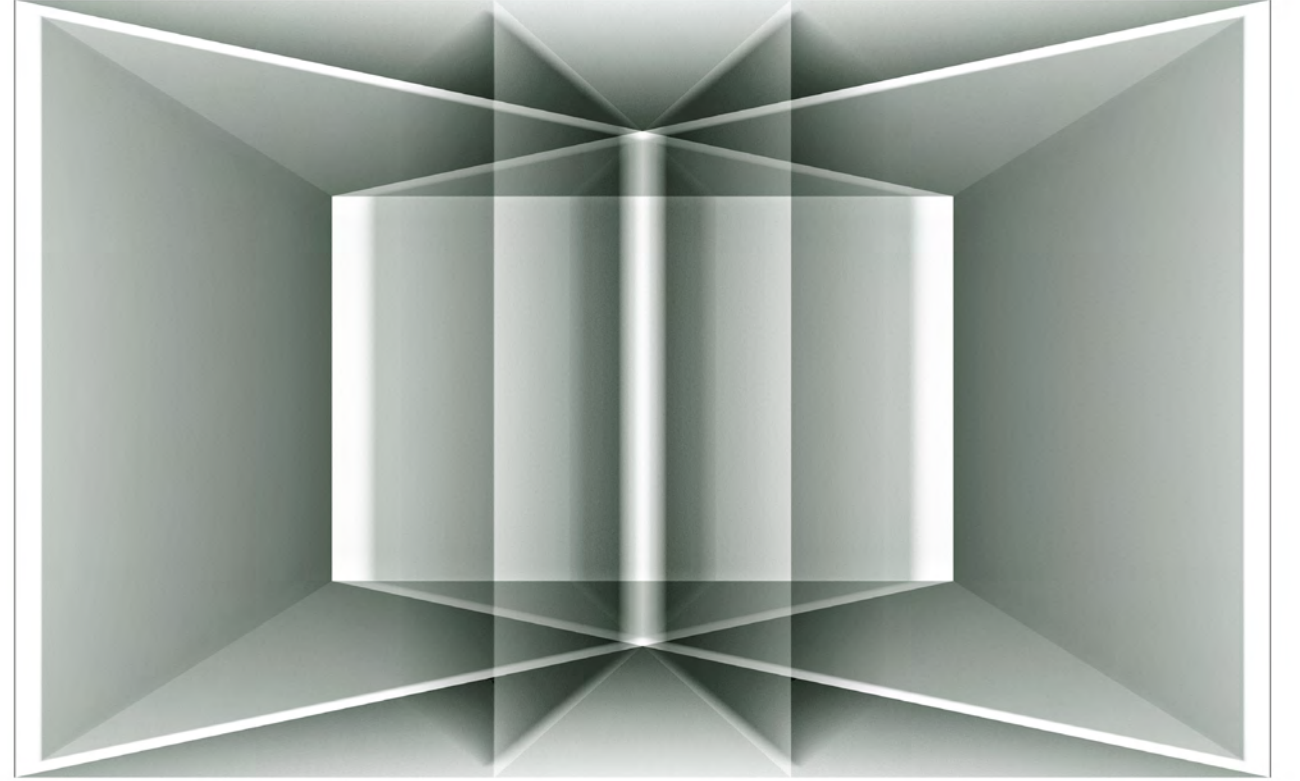
No.92 E-square 5 2003 Print



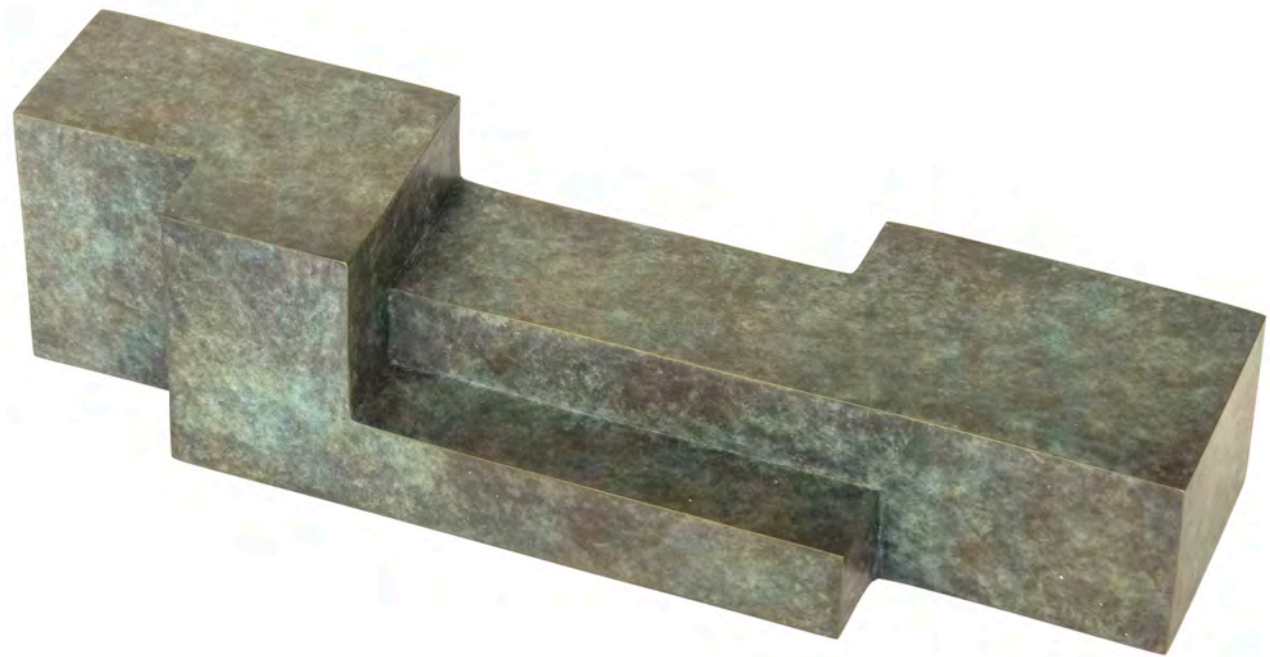
No.92 E-square 6 2003 Print



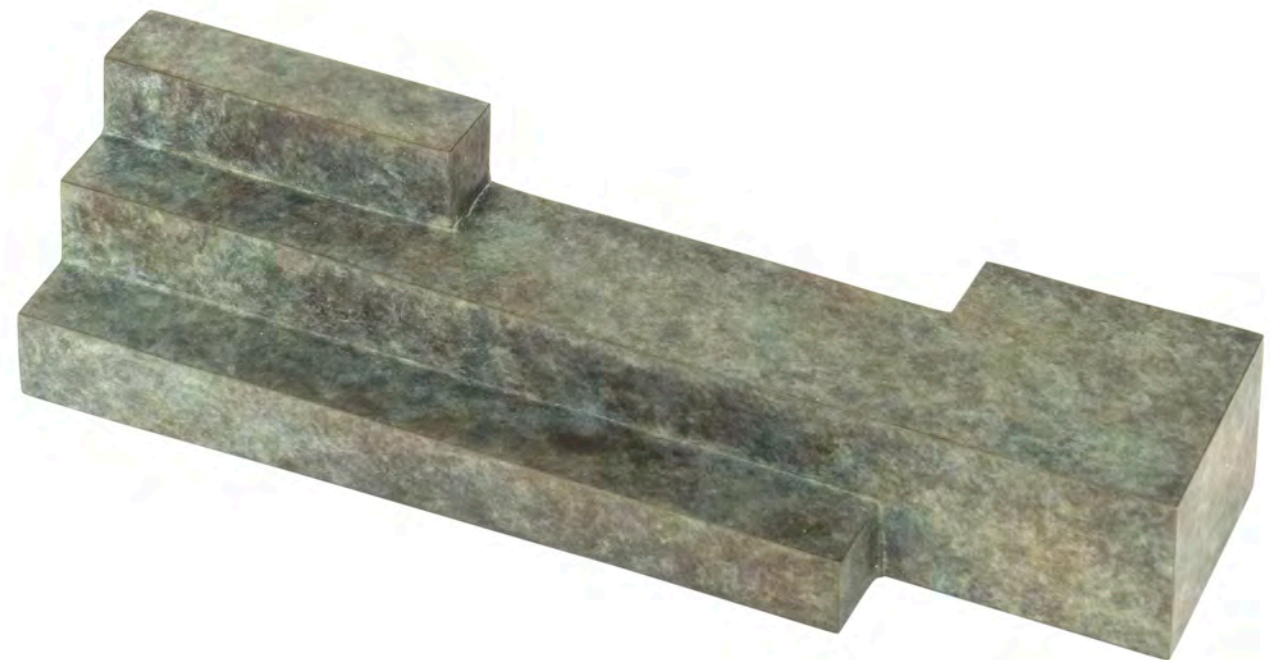
No.95 Environment #1 2003 Print



No.95 Environment #2 2003 Print



No.116 Chacmool #20 2013 Bronze 5 x 21 x 7 cm



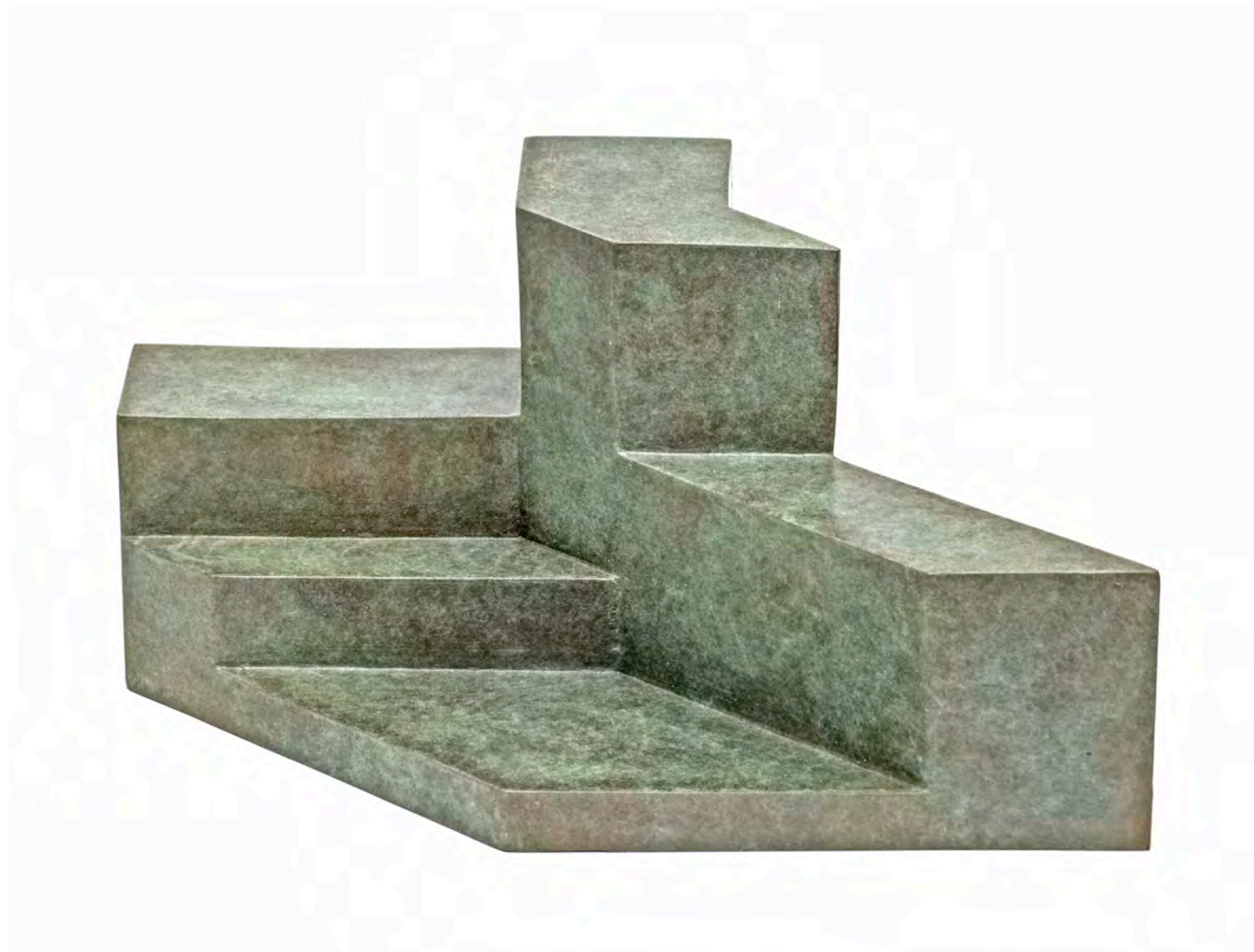
No.116 Chacmool #21 2013 Bronze 5 x 21 x 6 cm



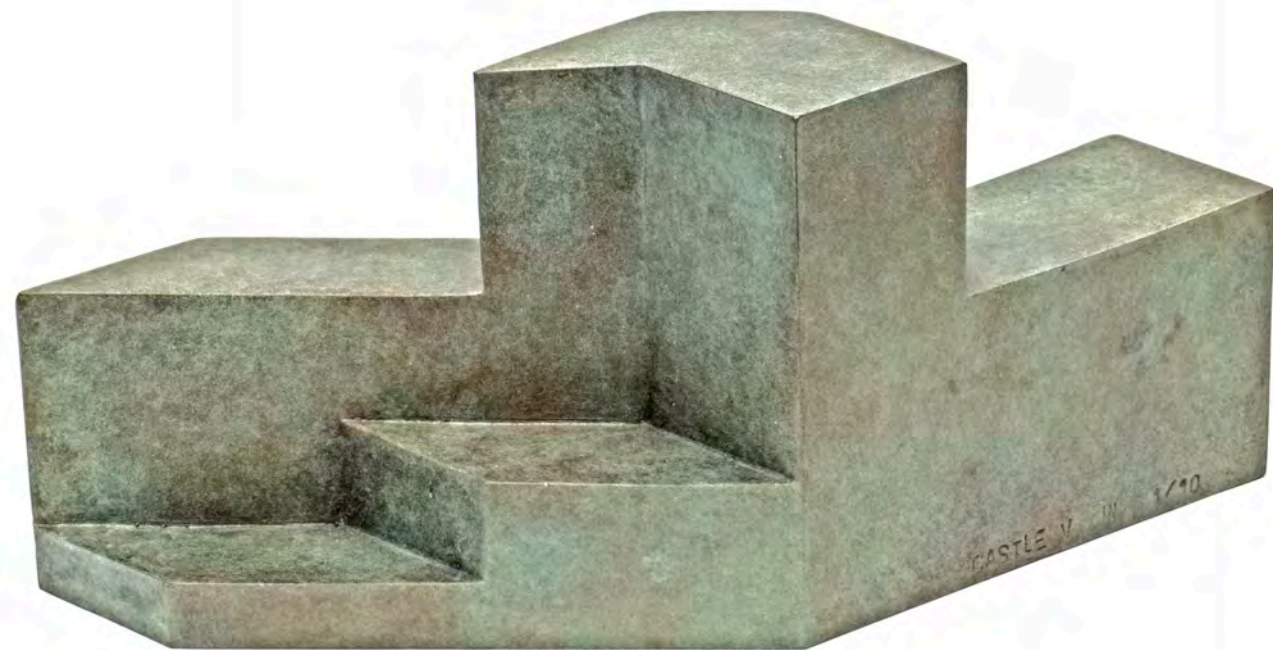
No.117 Castle #1 2013 Bronze 10 x 20 x 12 cm



No.117 Castle #1 2013 Bronze 10 x 20 x 12 cm



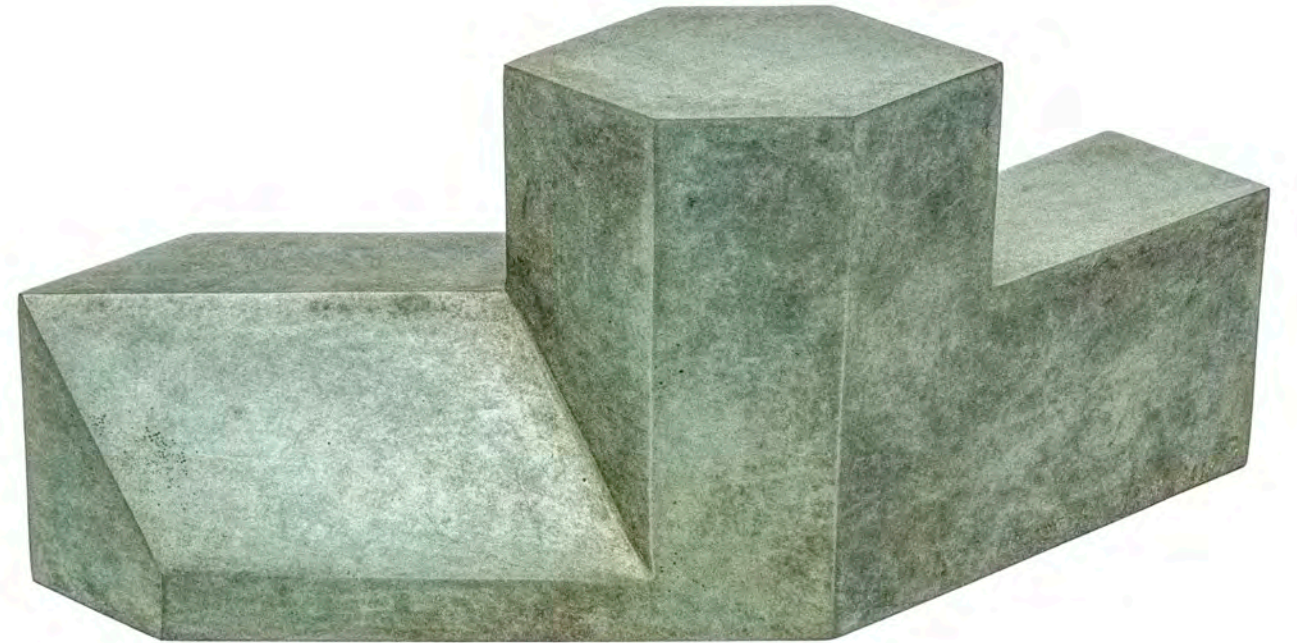
No.117 Castle #5 2013 Bronze 10 x 20 x 12 cm



No.117 Castle #5 2013 Bronze 10 x 20 x 12 cm



No.117 Castle #7 2014 Bronze 10 x 20 x 12 cm



No.117 Castle #7 2014 Bronze 10 x 20 x 12 cm



No.119 Figure #3 2014 Bronze 41 cm high



No.119 Figure #4 2014 Bronze 41 cm high



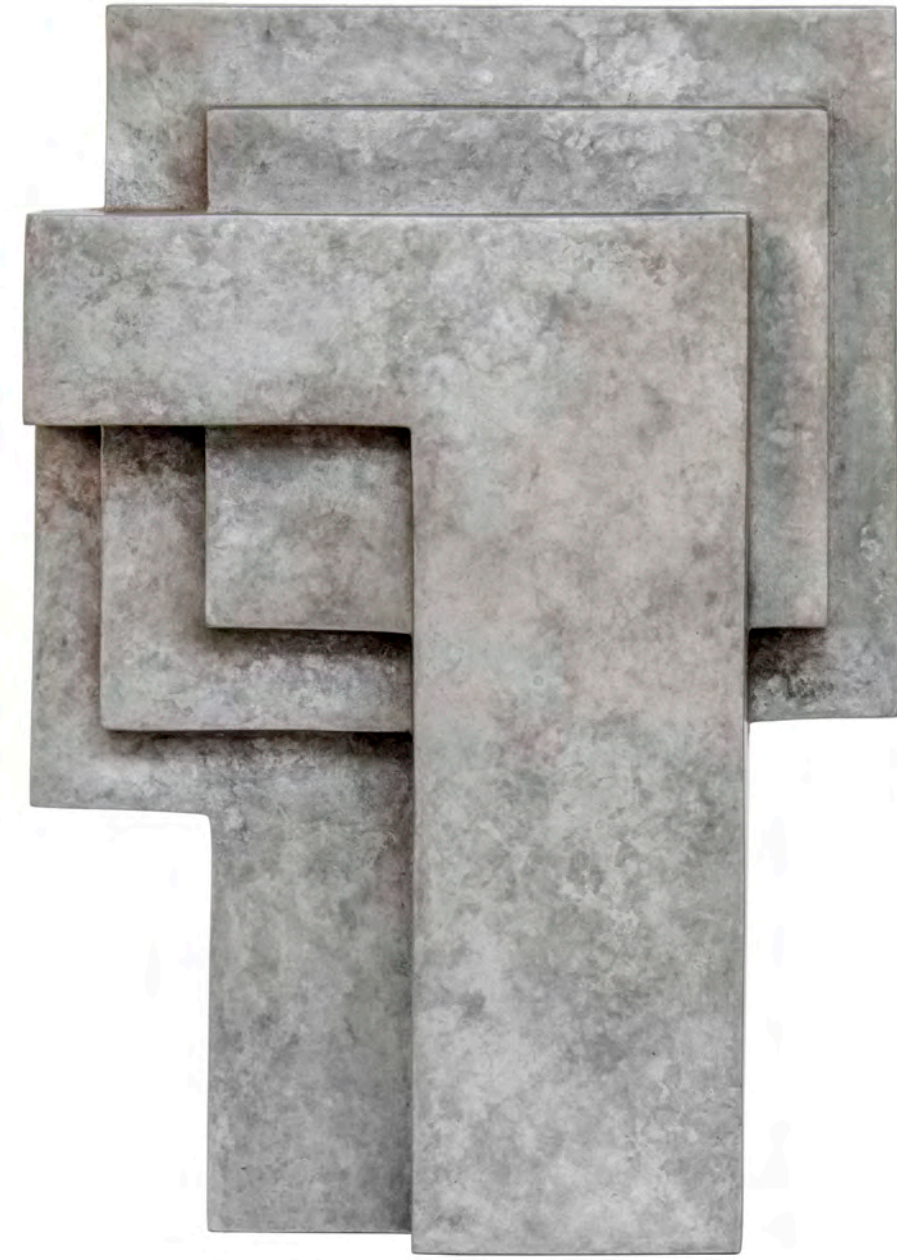
No.120 #2 2014 Bronze 24 x 17 x 8 cm



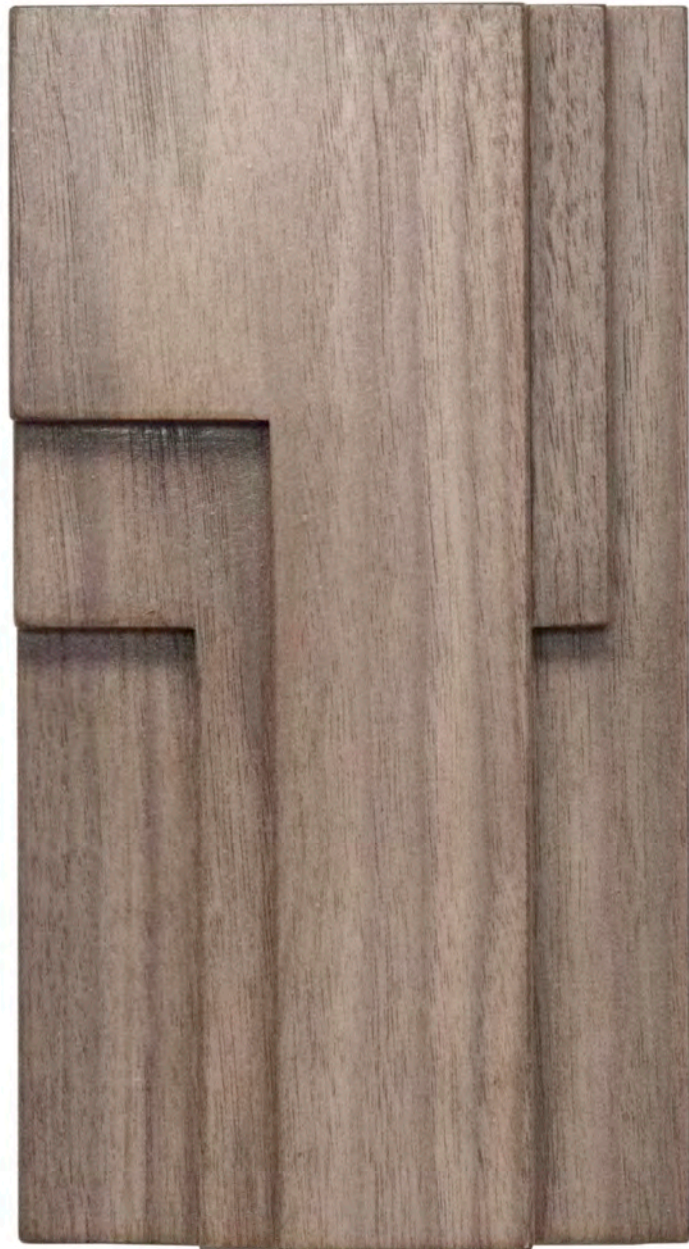
No.120 #3 2014 Bronze 24 x 17 x 8 cm



No.120 #5 2014 Cherry wood 24 x 15 x 7.5 cm



No.120 #7 2014 Bronze 24 x 17 x 7.5 cm



No.120 #10 2014 Walnut 24 x 13 x 6 cm



No.127 #5 - #6 2015 American White Oak 16 x 65 x 6 cm



No.128 #5 2015 Bronze 3 x 7.5 x 7 inch

No.128 #6 2015 Bronze 3 x 7.5 x 7.5 inch



No.128 #8 2015 Bronze 3 x 7.75 x 7.75 inch



No.128 #8 2015 Bronze 3 x 7.75 x 7.75 inch



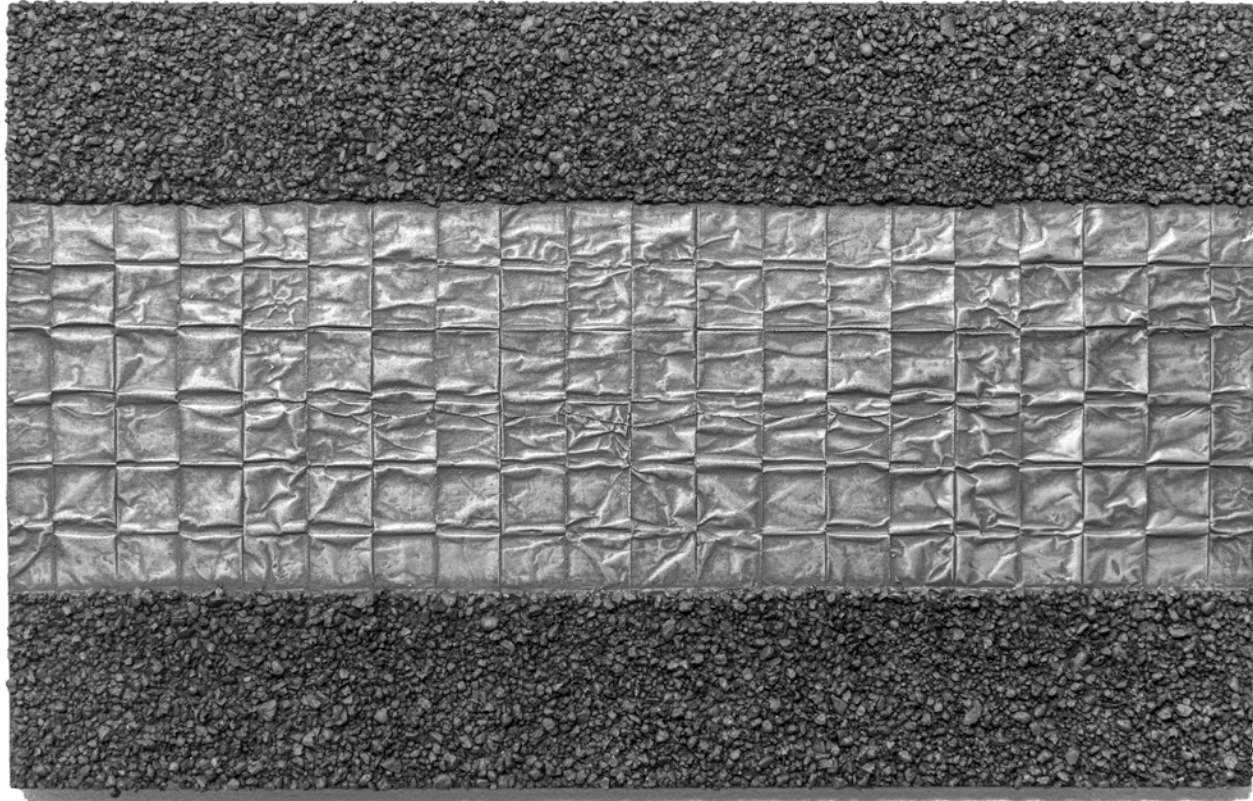
No.132 #2 2018 Walnut height 36 inch



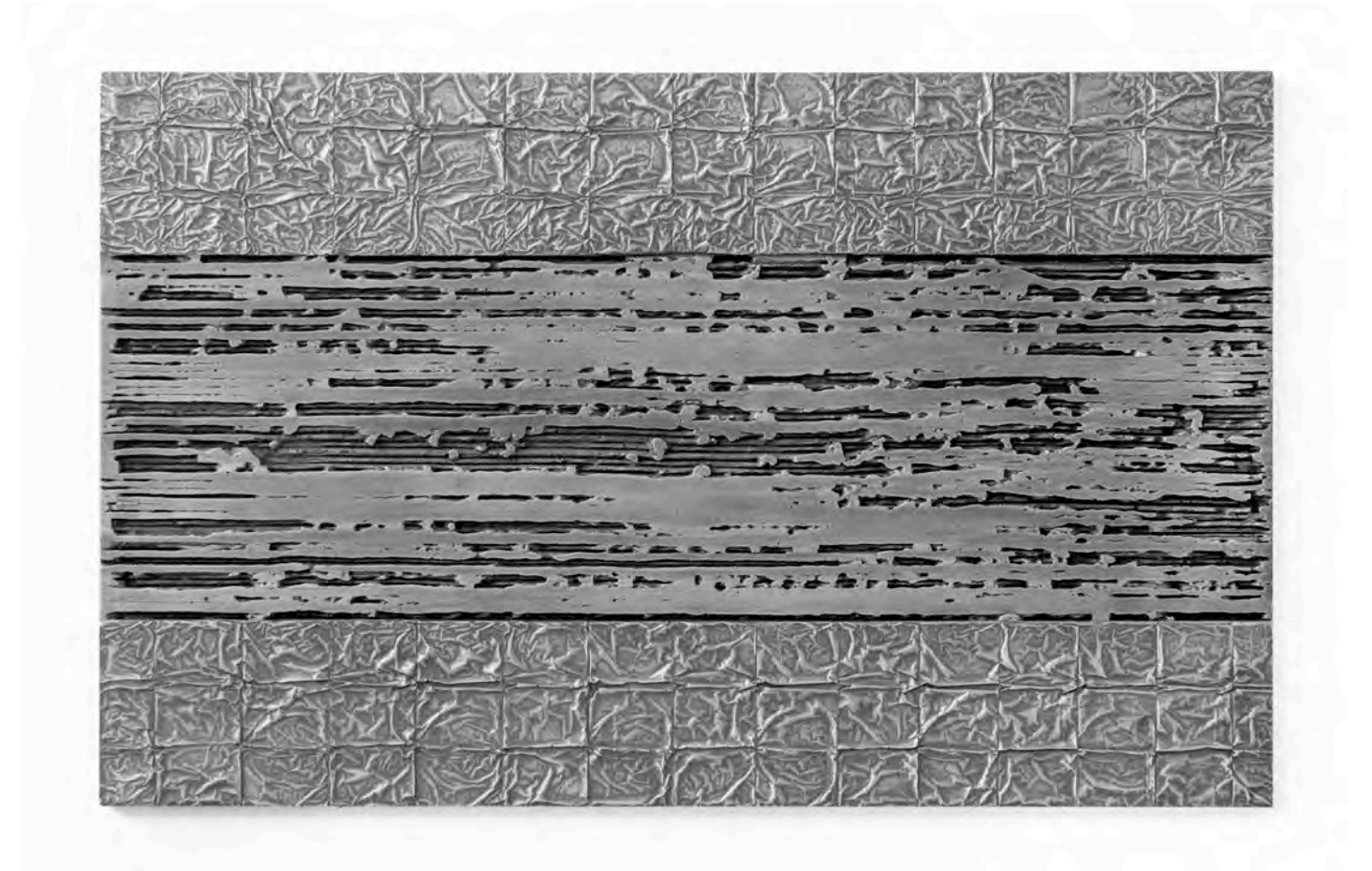
No.133 #2 Tartassos 2018 American White Oak 24 x 46 x 10.5 cm



No.133 #5 Tartassos 2018 American White Oak 22.5 x 46 x 10.5 cm



No.136 #4 2018-2021 Urethane Resin 25 x 40 x 1.5 cm



No.136 #6 2018-2021 Urethane Resin 13 x 21 x .5 inch



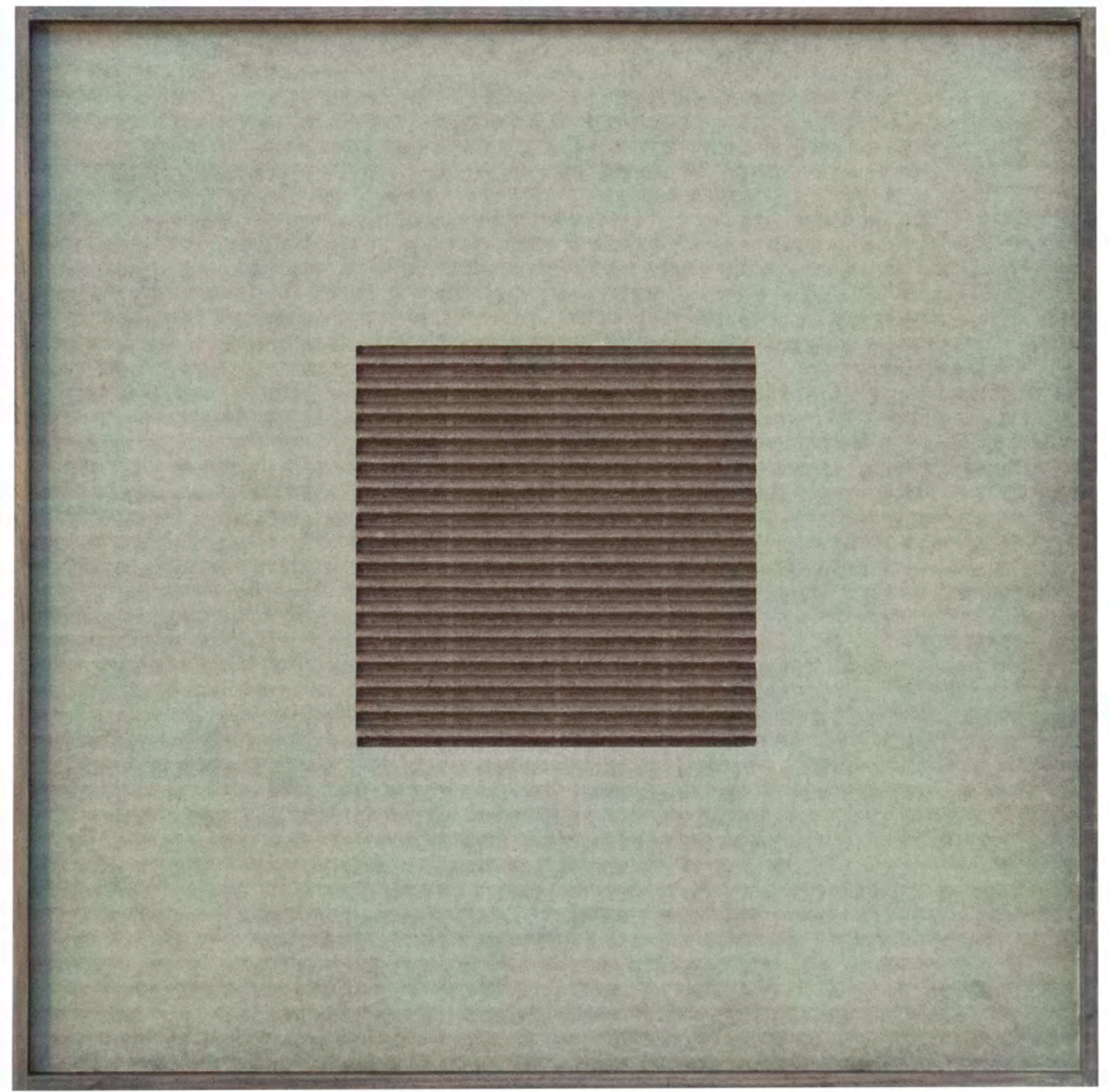
No.135 #2 2018 corrugated board 26 x 41 x 4 cm



No.139 #4 2019 corrugated board 26 x 41 x 4 cm



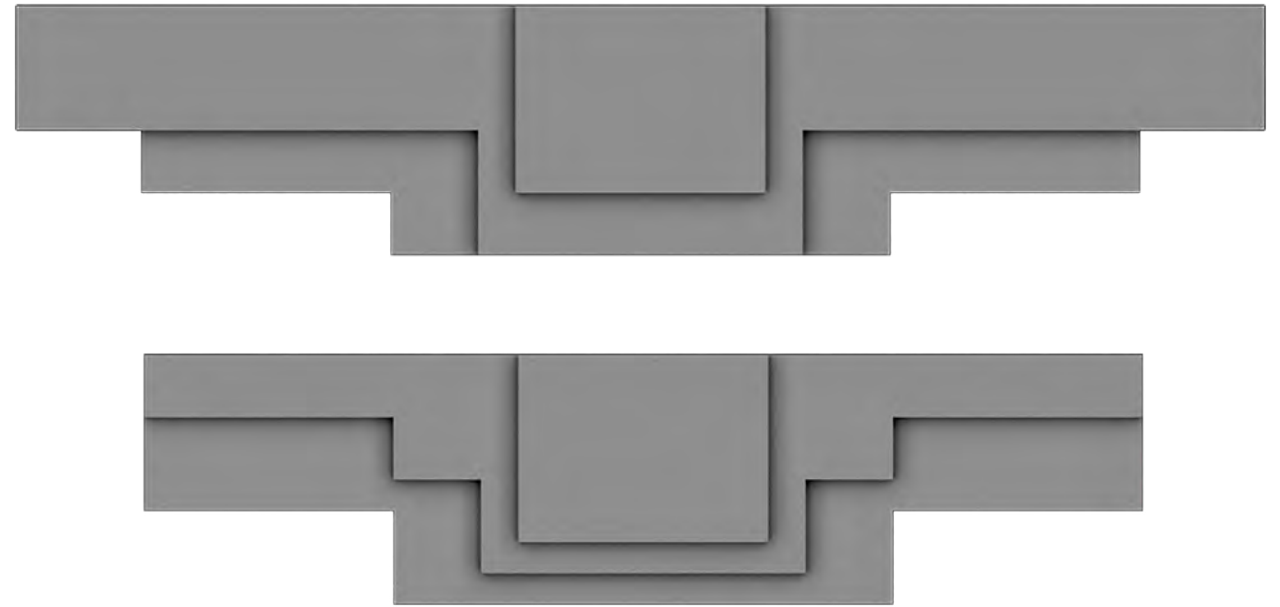
No.140 #1 2019 corrugated board 35 x 35 x 4 cm



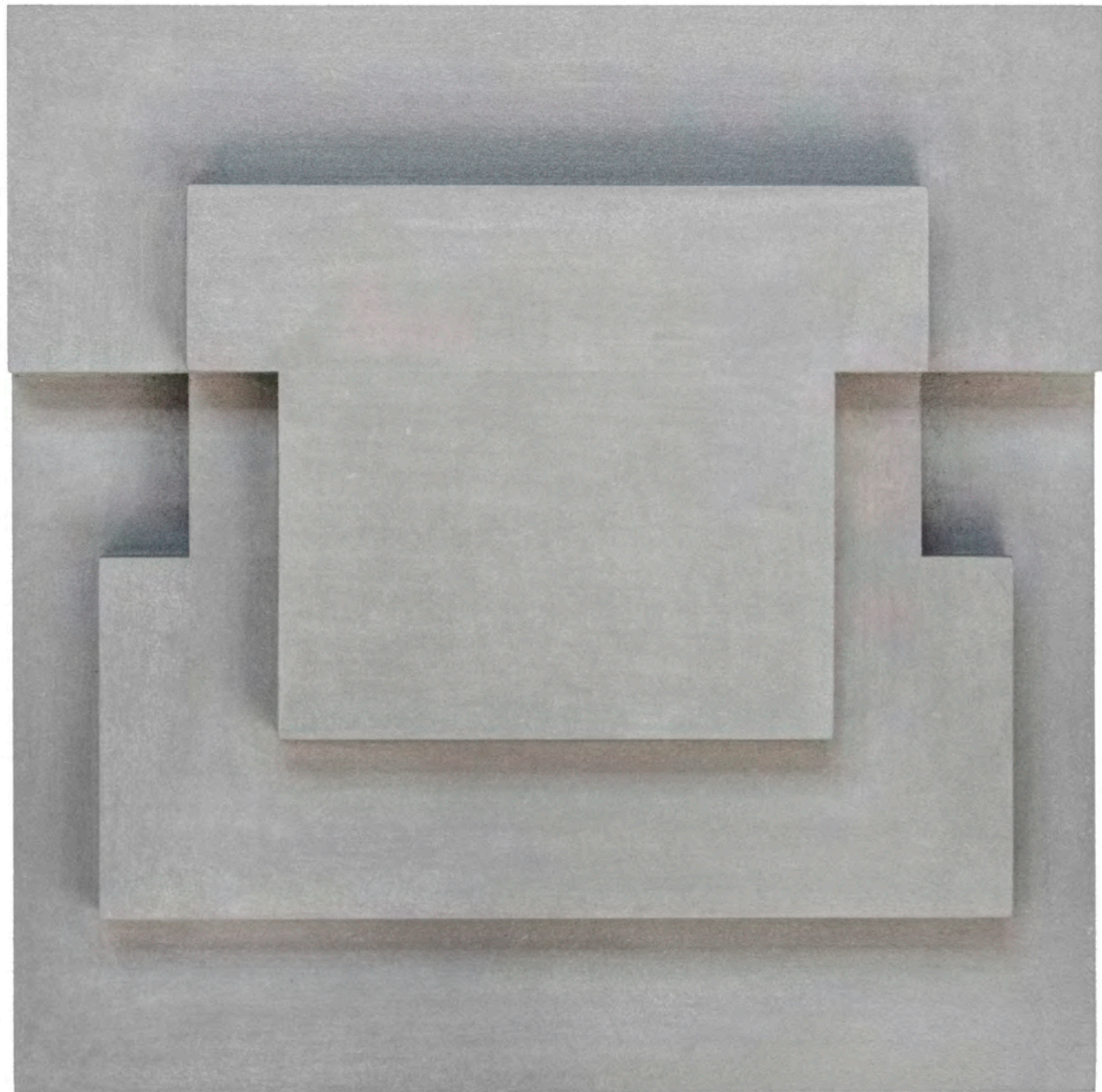
No.141 #3 2019 corrugated board 35 x 35 x 4 cm



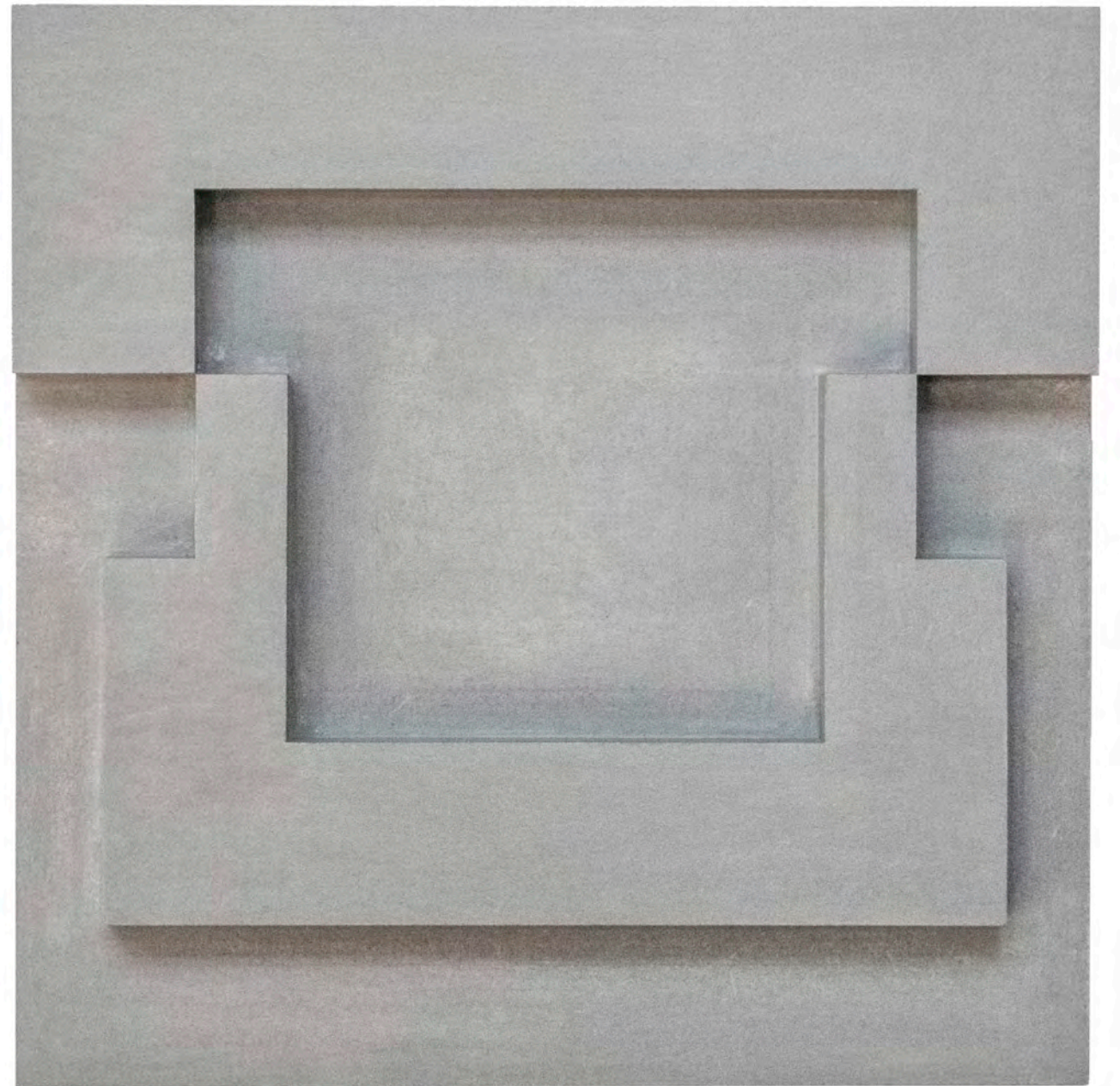
No.142 #1 - #2 2020 Ash 36 x 11.5 x 9 inch



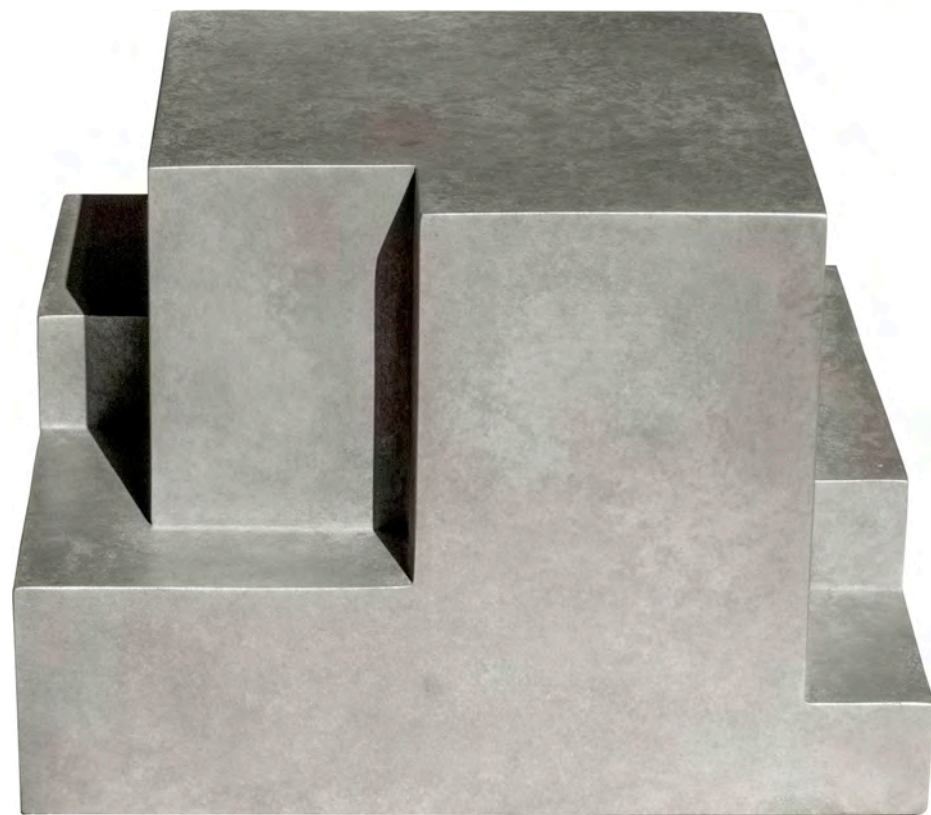
No.156 #1 - #2 Edzna 2025 Digital Artwork



No.143 #1 2020 MDF 12 x 12 x 3 inch



No.143 #2 2020 MDF 12 x 12 x 3 inch



No.143 #7 2020 Bronze 5 x 9 x 9 inch

No.143 #8 2020 Bronze 5 x 7 x 7 inch



No.144 #1 1967-2021 Bronze 29.5 x 12.75 x 6 inch



No.144 #1 1967-2021 Bronze 29.5 x 12.75 x 6 inch





No.144 #4 1967-2022 Bronze 11 x 24 x 5 cm



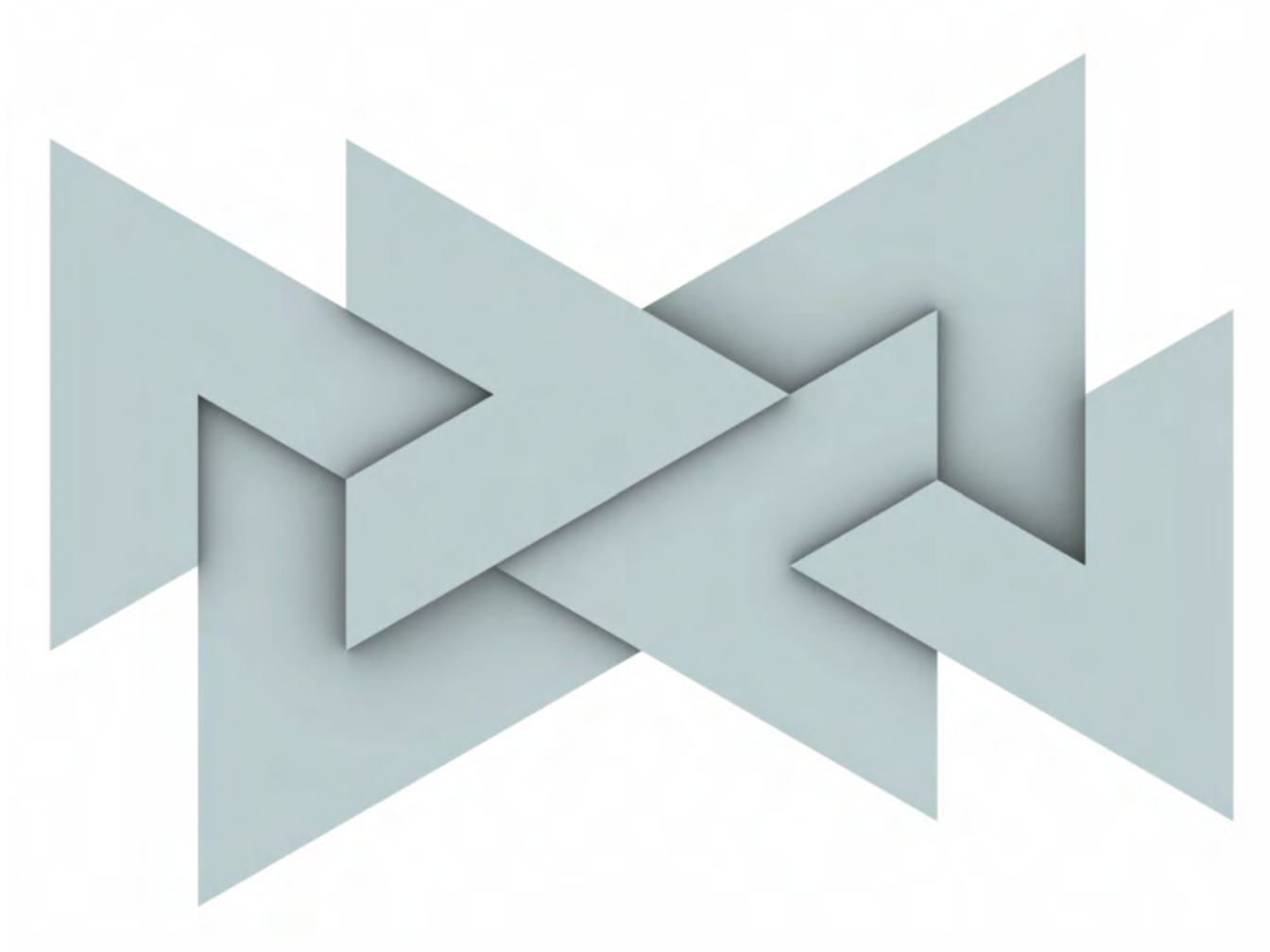
No.144 #4 1967-2022 Bronze 11 x 24 x 5 cm



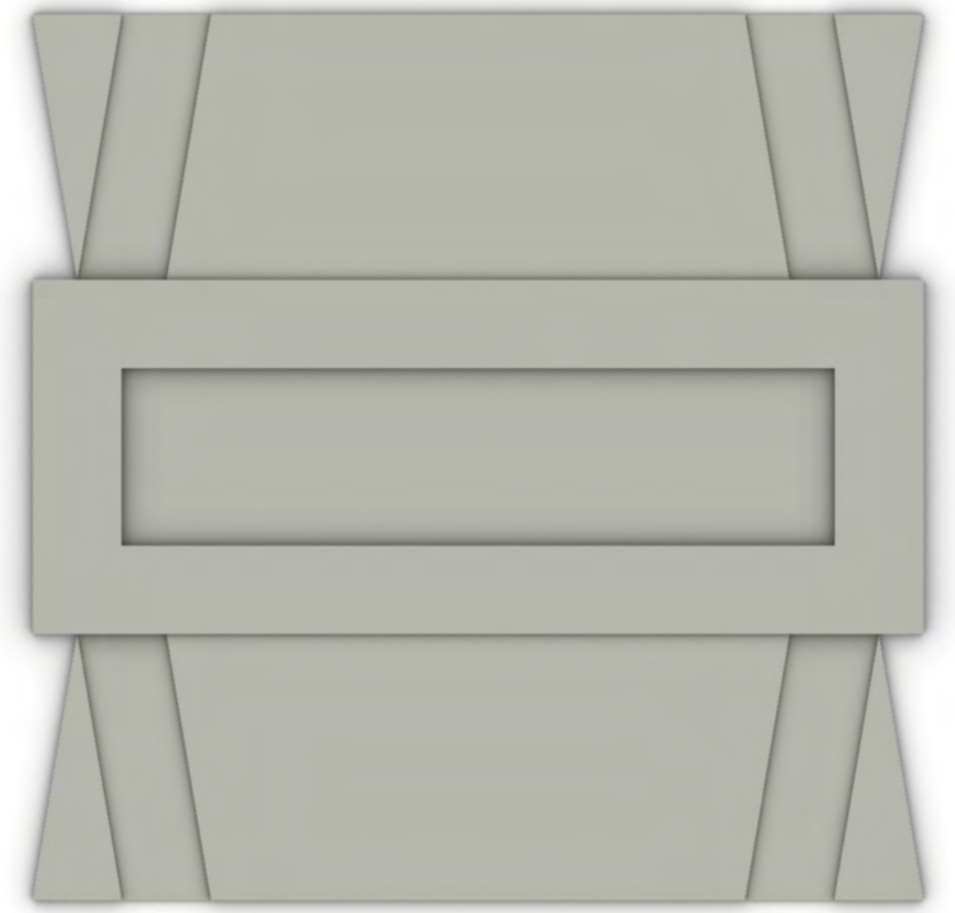
No.89 #2 2002-2023 Bronze 57.6 x 46.6 x 10.75 cm



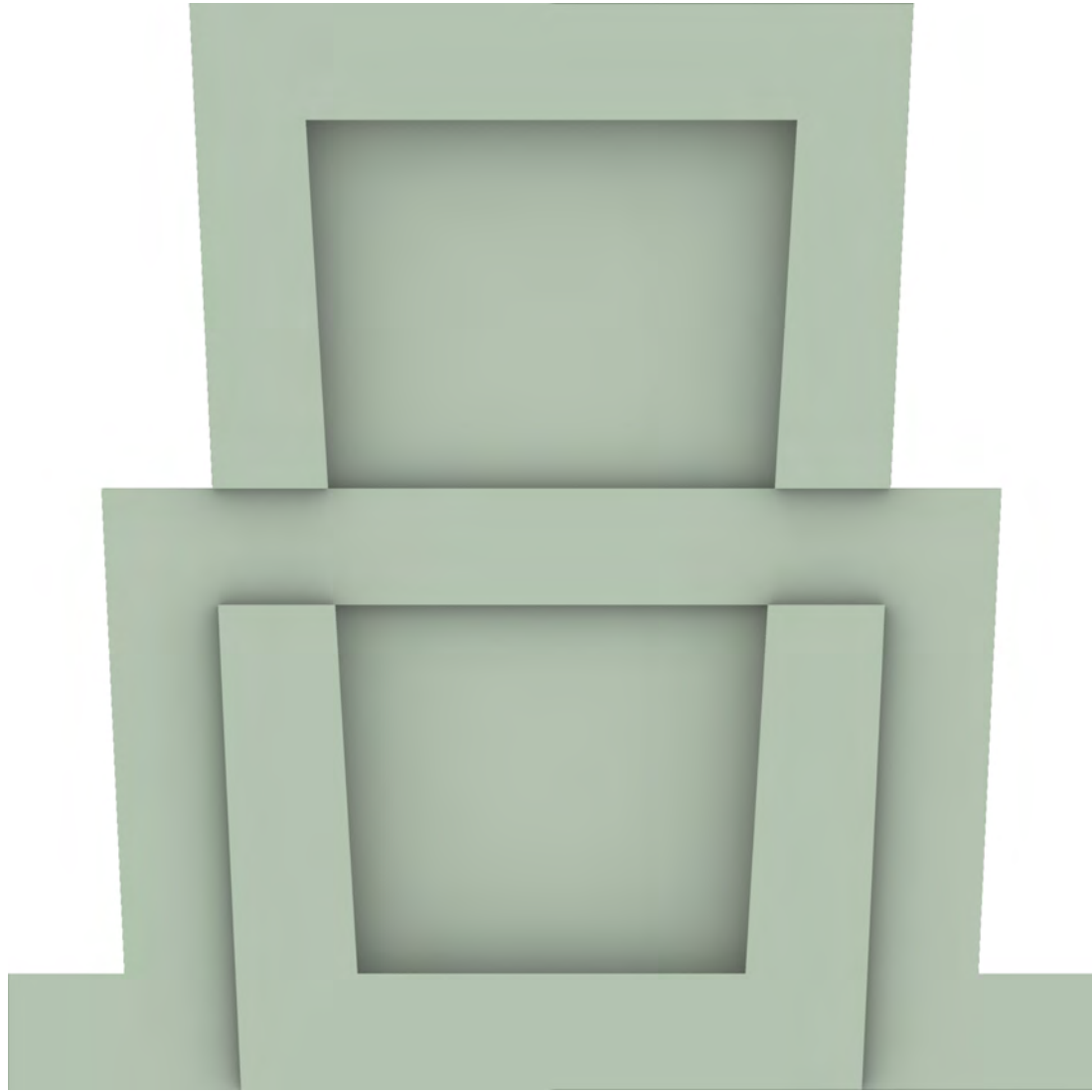
No.147 #1 2002-2023 Bronze 42 x 56 x 9.8 cm



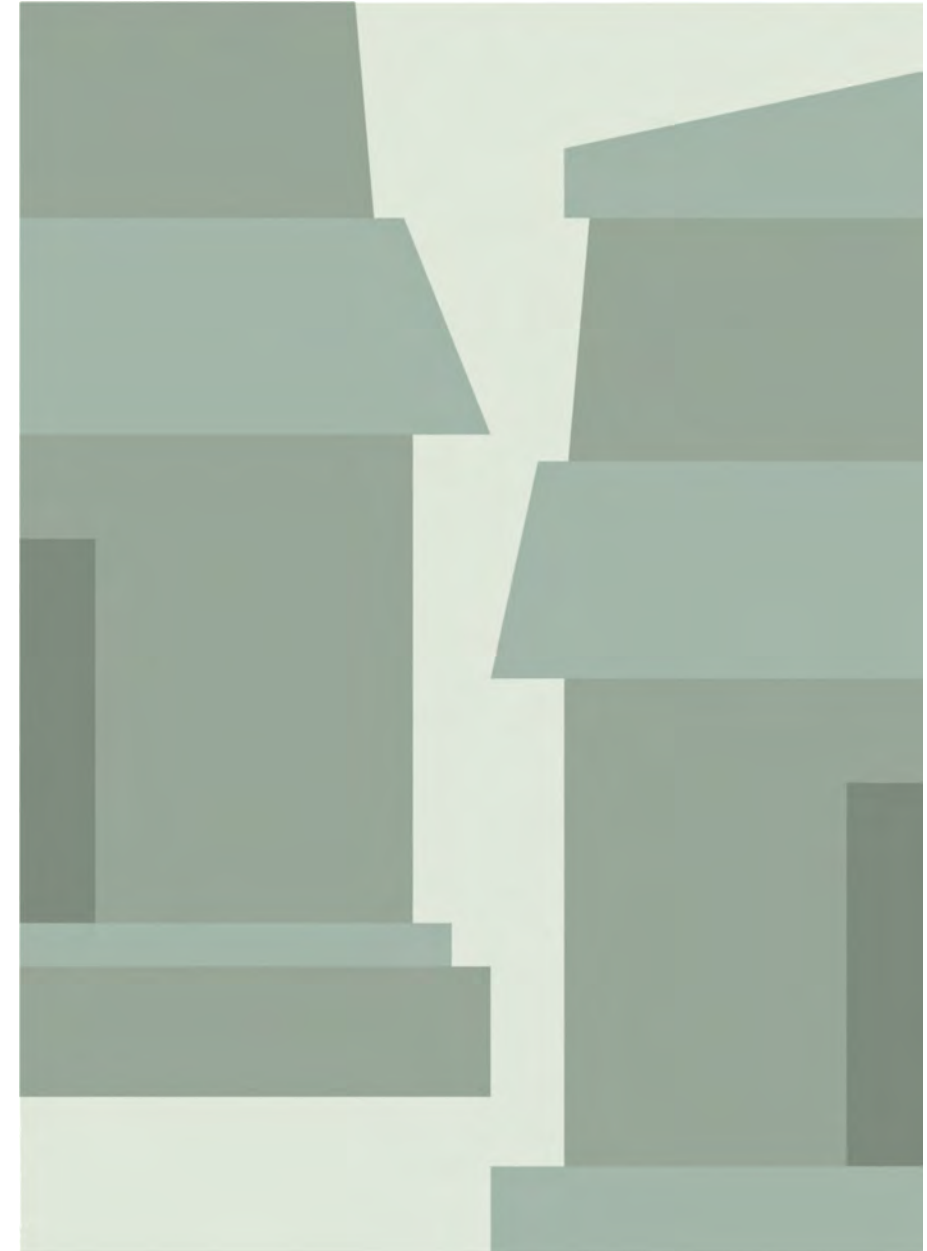
No.151 #4 1991-2023 Digital Artwork



No.151 #5 1991-2023 Digital Artwork



No.151 #6 1991-2023 Digital Artwork



No.155 Palenque #3 2025 Print



From 3D print to aluminum cast at Art21Studio in Zapopan, Jal., Mexico



No.89 #7 Sphere sections

After several years of modeling from life, an understanding of the interconnectivity of form and movement, of anatomy and behavior, lead to a concept of growth as both logic and chance driven.

As a child, I was allowed to view through a microscope thin slices cut from a vine branch and the drawings my father made of the views, to look for abnormalities in the specimen. Years later the institute installed a darkroom, and on weekends, I had access to it. Again, years later, I met an artist, a painter, and that changed my life.

A medieval house in a forgotten corner of town, a narrow staircase, a dark workroom, a very low ceiling, very small windows granting a limited view onto a different world outside. Inside, a very low workbench, low, three-legged stools on which the shoemaker and his son sat cutting thick leather hides with slightly curved cutting tools as if peeling potatoes. Looking at Upper Paleolithic stone tools Cro-Magnon people left behind brought back this view, if not the smell.

Another medieval house, another corner of town, a seamstress on the top floor. Leaving with my mother, sirens began announcing another air raid, with the bridge over the river Mosel as the target. My mother asked the not yet nine years old if he wanted to go back, seek shelter in the cellar of the house just left, or cross the bridge and make for home. I opted for home. The seamstress house got a direct hit. The people in the cellar died suffocating.

In hindsight, events seem to follow in linear fashion. At times, there are options, so in evolution. Everything has predecessors, there are always alternatives.

Some of my work depict change and growth through mathematical progression, such as Fibonacci or phi, the ratio 1.618, other work was modeled in clay and plaster, following its own logic while taking shape. Their debt to objects seen, be it jewelry from the royal graves at Ur, Chinese bronzes of the Shang-Yin and Zhou period or Pre-Columbian temple ruins, is unquestionable.

Idol #1 owes its upper part to a Kore fragment in the museum on Delos, the lower part to an African idol. No.155 focuses on the space between two buildings of the palace section in Palenque.

The exposure to computer drafting, two-dimensional as it was at the time, made me wonder how the Bauhaus people would have responded. I was euphoric. Space could, at the time, only be illusional, No.72-Hexagons. That changed, programs evolved, and the technology first made me reconstruct work digitally, then design directly in the medium. 3D printing evolved and with that a print could be used in a foundry or stand alone. Digitized drawings could be translated into CNC machine language and cut into precise objects, No.82-Double Pyramids.

Photography and photo-printing too evolved, making film and darkroom mostly obsolete. Digitized images can be emailed to appropriate printers and realized on various media. I prefer printing on metal, aluminum as in No.97-Alcazar, No.92-Extruded squares.

Whatever the medium, whatever the technology, tools are secondary. Their use, the artist's vision, is what counts. Cro-Magnon did it, so can we.

Cover image No143 #4 2020