FRANZ ERHARD WALTHER

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SEPTEMBER 2013

FRANZ ERHARD WALTHER

SYNAGOGE STOMMELN

September 13 - November 18, 2018

Synagogue, Stommeln, Germany

Press release:

Franz Erhard Walther's exhibition at Stommeln Synagoge seems at first to be a conversational presentation of the two-part sculpture Zwei Köperformen GELB [Two Body Shapes YELLOW, 2013]: a pair of equal-sized, almost isosceles triangles made of yellow cotton with irregular protrusions on their vertical sides, have been set slightly staggered in the space. As such, the positioning of the two pieces is flexible, but for Stommeln, Walther felt that a staggered arrangement was best. With their plain and simple materiality and powerful chromatic presence, the sculptural configuration in the square space radiates nothing short of a religious sublimity. Even though the work already existed before-hand, this choice for the synagogue in Stommeln could scarcely have been more suited as regards to form, size, and proportions. Although the simple triangular shapes fit, on the one hand, the calm grammar of forms employed in the neo-Romanesaque building, at the same time they break with the canon of architectural design – above all through the irregular protuberances on their sides. But these protrusions are the key to a deeper understanding of the work, because they have a direct relation to human proportions. The contours of his head, abdomen, and feet can be seen in negative form alongside the faces of the triangles. It becomes clear with the performative activation of Zwei Körperformen GELB – as soon as a person places himself before or at a freely chosen distance to the form (both being valid forms of activation) - that the work is about the relationship between object and body, and the relation of these two "components" to space and time. In a broader sense one could say that it is about bringing the mutual relationship between man, object, surroundings to awareness. Like oversized, materialized shadows, the triangles extend the physical volume of the human body into space and enter with it into a silent yet vital dialogue. Here too the focus in on thought connected with sculpture, on theoretically playing with through all the possible actions, and on the openness of the setup. Thinking through the action in advance, in various phases, albeit independent of any actual realization, is a fundamental conceptual part of the work. Yet it is not only the action that has to be thought through, but also one's own relationship to the work and the surrounding space: how one acts as actor – and always in relation to the material, the form, the other, to space, and in time. Apart from these purely artistic aspects, it is also perhaps and above all the positive image of the human being that informs Franz Erhard Walther's work, because he regards the person freed from the role of passive viewer as able to think for him- or herself, to act and work self-reliantly. With his sculptures Walther sunders the traditional binary of actor and recipient in truly artistic fashion. He as the artist no longer stands diametrically opposed to the viewers as some ingenious creator but lets them take active role in his works. Especially in times marked by complex crisis and challenges, in which many people trust blindly in populists and frequently leave it to them to do the thinking, the political power in Franz Erhard Walther's work becomes apparent: people can think, and ideally should always do so in relation to their surroundings in the broadest sense, and take full responsibility for their actions. These components make Franz Erhard Walther's work so timeless and fundamentally human.









Franz Erhard Walther
Körperformen GELB, 2012
sewn dyed cotton fabric, foam, nettle cloth 1/2: 219 x 219 x 40 cm
2/2: 219 x 219 x 40 cm
unique
Exhibition views: Synagoge Stommeln, Stommeln, Germany, 2018





Franz Erhard Walther

Exhibition views: Synagoge Stommeln, Stommeln, Germany, 2018





Franz Erhard Walther

Exhibition views: Synagoge Stommeln, Stommeln, Germany, 2018

FRANZ ERHARD WALTHER

MURALNOMAD

February 23 - August 19, 2018

Le Quadrilatère, Beauvais, France

Commissaire : Tiphanie Dragaut-Lupescu
Scénographie : Dominique Mathieu
Signalétique et design : Syndicat

Communiqué de presse :

Le Quadrilatère présente l'exposition MURALNOMAD. Empruntant son titre au concept de Le Corbusier le « Mural-nomad », l'exposition est indissociable de la vie errante de l'homme moderne et les œuvres sculpturales, souvent porteuses d'un message politique répondent à ce besoin de construction et/ou de déconstruction de l'espace. Lieu commun, espace à vivre et à expérimenter, MURALNOMAD convoque les visiteurs à chan- ger leur regard sur la tapisserie et l'art tissé. À travers des œuvres produites par des Manufactures nationales et privées, l'exposition valorise les savoir-faire et la technicité des artisans d'art. Par la rencontre avec des pièces et installations textiles monumentales MURALNOMAD tisse des liens entre la structure architecturale du Quadrilatère et le désir de beauté et de confort voulu par Le Corbusier selon les normes du Modulor.

Présentant plus d'une quarantaine d'oeuvres originales MURALNOMAD propose de vivre une expérience de l'art tissé en écho aux évolutions des pratiques artistiques contemporaines. Les œuvres présentées sont représentatives de problématiques d'une grande diversité et les artistes ont fait appel à des médiums différents. De cet ensemble naît un lieu vivant, une plateforme ouverte à tous les courants, allant de la tradition à l'avant-garde

L'exposition est produite en partenariat avec le Mobilier national et avec l'ai- mable collaboration de la Cité internationale de la tapisserie et de l'art tissé, Aubusson, du Centre national des arts plastiques, du Musée national d'Art moderne - Centre de création indus- trielle, du Musée d'Art moderne de la Ville de Paris, ainsi que du FRAC Centre, du fracpicardie I des mondes dessinés et des galeries Art Concept, Salle Principale, Obadia, Jocelyn Wolf,...

Artistes : Caroline Achaintre, Olga de Amaral, Michel Aubry, Karina Bisch, BLESS, Alighiero Boetti, Ulla von Brandenburg, Jagoda Buic, Le Corbusier, Patrick Corillon, Josep Grau-Garriga, Benjamin Hochart, Chloé Jarry, Philippe Mayaux, Mathieu Mercier, Isa Melsheimer, Otobong Nkanga, Mai-Thu Perret, Gianni Pettena, Bernard Piffaretti, Laure Prouvost, Klaus Rinke, Franz Erhard Walther, ...



Franz Erhard Walther

Exhibition view: Muralnomad, Le Quadrilatère, Beauvais, France, 2018



Franz Erhard Walther
Configuration Orange, 1992 - 1993, dyed cotton fabric, 180 x 130 x 11 cm (8 elements all together)
unique

Exhibition view: Muralnomad, Le Quadrilatère, Beauvais, France, 2018



Franz Erhard Walther
Handlungsbahn #32, 1996-2003 Dyed cotton, dimensions variable
unique

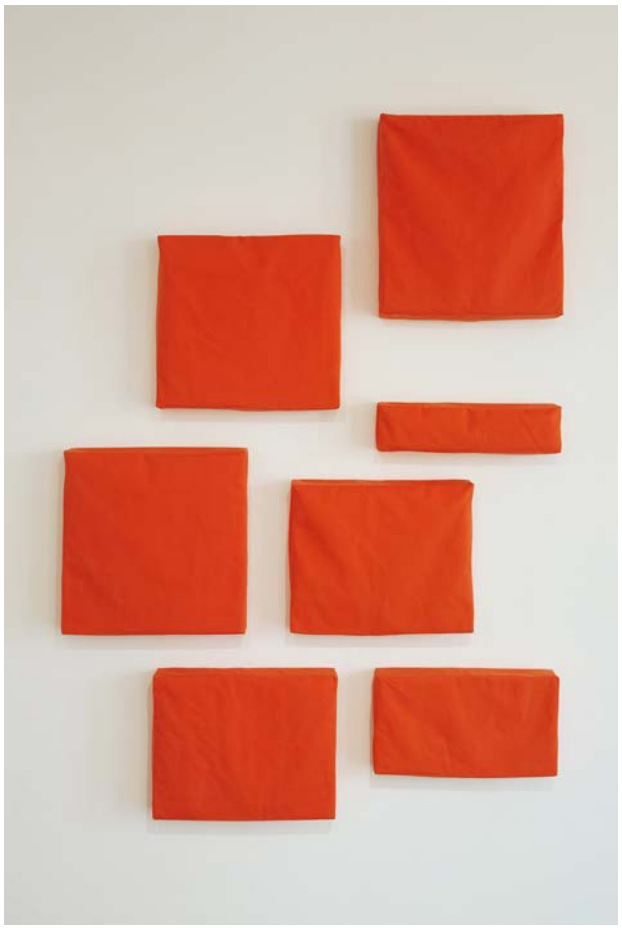
Exhibition view: Muralnomad, Le Quadrilatère, Beauvais, France, 2018





Franz Erhard Walther
Körperformen HELLGRAU, 2006, sewn dyed cotton fabric, foam, nettle cloth, 218 x 180 x 20 cm
unique

Exhibition view: Muralnomad, Le Quadrilatère, Beauvais, France, 2018





Franz Erhard Walther
Configuration Rosa, 1992-1993, dyed cotton fabric, 180 x 130 x 11 cm, dimensions variable
unique

Exhibition view: Muralnomad, Le Quadrilatère, Beauvais, France, 2018

FRANZ ERHARD WALTHER

DU CORPS VER LA SCULPTURE

October 18 - December 22, 2018

Galerie Jocelyn Wolff, Paris, France

Press release:

Notes from a conversation between Franz Erhard Walther, Susanne Walther and Jocelyn Wolff on October 16th 2018

«Sockel-Standstelle UMWANDLUNG, (1970, executed 2018)» needs a site and a direction: when you step on it, you relate to the word engraved in it with a specific font that I designed. This simple plate of metal becomes a pedestal when a person is on it, who then can see herself as a sculpture.

The usual questions I am being asked are: Why are you using fabric? Why are you using these colors?

I started using fabric in the early 60's (1963) specifically because this technique at the time was not used in the field of art and was seen as belonging to that of craftsmanship. It gave me lots of freedom, especially when I started working with sewn fabrics, thanks to Johanna (who also realized all the works here in the show) and was no longer gluing fabric as I did a few years before, a technique referring to collage, which did not fit with my intentions.

In the 60's, I didn't use bright colors because this was not needed in the work concept. I started to use bright colors "as material" with the Wall Formation series.

As the show states, everything with me starts with drawings: I conceived approximatively a hundred Wall Formations between 1979 and 1986. When I started this new series of works, soon after the Stride Pieces in metal, it was not planned that it would become such a large and central group in my work. The reception of this group was difficult at the time, and I had to fight for it (because of the Werksatz diffusion mostly). Wall Formations use the body as a part of their formulation, not the body as a work. They are centered around this idea that they work as a sculptural image when you face the work, but when you step in it it becomes a kind of pedestal in the wall.

All Wall Formations are participatory works and body-related in terms of proportions. They basically remain fragments that you complete by imagination or stepping in it.

I also would like to add that the drawings of the show were not meant as works: for me they are rather an implement, they became such as the Workdrawings of the Plandrawings.

For this show, in addition to Susanne's initiative to execute the non realised Wall Formations I found also interesting her idea to integrate "Wandgesang (1990)", a multiple, that gathers as a library of samples all the colors I use (except the natural cotton) in the Wall Formation and the Configuration series and other workgroups.

Previously exhibited on the floor in Herford, "Two Box Shapes, Inserted Sculptural Frame" is a little bit the "chainon manquant" between the Wall Formation group and further work groups to come...



Franz Erhard Walther
Proportionsverschiebung, 1981 (executed 2018) cotton, wood, 275 x 310 x 30 cm
unique

Exhibition view: Du corps ver la sculpture, Galerie Jocelyn Wolff, Paris, France, 2018



Franz Erhard Walther
Sockel-Standstelle, 1970 (executed 2018), steel
320 x 80 x 1 cm, 205 kg
unique

Exhibition view: Du corps ver la sculpture, Galerie Jocelyn Wolff, Paris, France, 2018



Franz Erhard Walther
Series of 36 drawings related to the Wall Formation series, mixed media on paper (detail)
Framed

Exhibition view: Du corps ver la sculpture, Galerie Jocelyn Wolff, Paris, France, 2018



(left)
Franz Erhard Walther
Wandgesang, 1990 wood, fabric
151.5 x 23 x 31.5 cm, 3/3 artist edition, ed. of 40



Franz Erhard Walther
Wandgesang (detail), 1990 wood, fabric
151.5 x 23 x 31.5 cm, 3/3 artist edition, ed. of 40



Franz Erhard Walther
Wandgesang (storage form), 1990 wood, fabric
151.5 x 23 x 31.5 cm, 3/3 artist edition, ed. of 40

Exhibition views: Du corps ver la sculpture, Galerie Jocelyn Wolff, Paris, France, 2018



Franz Erhard Walther
Two Box Shapes, Inserted Sculptural Frame, 1991,
dyed cotton fabric, 63 x 93 x 17 cm
unique

Exhibition view: Du corps ver la sculpture, Galerie Jocelyn Wolff, Paris, France, 2018



Franz Erhard Walther
Series of 36 drawings related to the Wall Formation series, mixed media on paper, detail
Framed

Exhibition views: Du corps ver la sculpture, Galerie Jocelyn Wolff, Paris, France, 2018





Franz Erhard Walther
Wartet Auf Entwicklung, 1981 (executed 2018)
cotton, wood
1/2: 275 x 135 x 30 cm
2/2: 275 x 145 x 30 cm
unique

Exhibition views: Du corps ver la sculpture, Galerie Jocelyn Wolff, Paris, France, 2018

FRANZ ERHARD WALTHER

OBJETOS, PARA USAR / INSTRUMENTOS PARA PROCESOS

OBJECTS, TO USE / INSTRUMENTS FOR PROCESSES

May 12-September 30, 2018

Museo Jumex (Fundación Jumex Arte Contemporáneo), Mexico City, Mexico

Press release:

Museo Jumex will present Franz Erhard Walther. Obje s, to use. In ruments for processes, the first comprehensive survey in Latin America of Walther's oeuvre, anning a career of six decades.

The work of Franz Erhard Walther (Fulda, Germany, 1939) addresses a series of complex issues at the center of the ruptures and shi s that took place in the 1960s and 1970s. This was a time in which new forms of arti ic produ ion emerged that radically broke with art-hi orical categories and conventions; from those that ressed the role of information and communication in the generation of ae hetic situations to those that aimed towards a dematerialization of the work of art, resulting in a sy ems-based approach that included the artwork, the public, and the gallery ace.

Franz Erhard Walther. Obje s, to use. In ruments for processes presents a significant selection from his major bodies of work, such as 1. Werksatz [Fir Work Set], (1963-1969), Kon gurationen [Con gurations], and Werkzeichnungen [Work Drawings] and Wortbilder [Word pi ures]. These works in the exhibition manife the ideas at the core of his pra ice as an arti , and underscore his various intere s in language, communication, process, ace, scale, and the a ive role of the e ator.

At the center of the exhibition is Walther's seminal Fir Work Set which can be considered the conceptual, operative and material matrix from which his subsequent produ ion unfolds. Possibly one of the mo radical works produced in the 1960s,
the Fir Work Set destabilized traditional notions of sculpture, redefined the object as well as its relation to the gallery space and the spectator, and like many practices of the 1960s, also proposed linguistic and discursive functions for photography.

This exhibition is parallel and complementary to the exhibition at E ancia Femsa Casa Luis Barragán Determinaciones de proporción.





Franz Erhard Walther

Exhibition views: Objects to use / Instruments for Processes, Museo Jumex, Mexico City, Mexico, 2018





Franz Erhard Walther

Exhibition views: Objects to use / Instruments for Processes, Museo Jumex, Mexico City, Mexico, 2018





Franz Erhard Walther

Exhibition views: Objects to use / Instruments for Processes, Museo Jumex, Mexico City, Mexico, 2018





Franz Erhard Walther
Sieben Papierblöcke in Kassetten, 1962-1963, cotton, paper, plywood
size of each object:
1. 32,4 x 24 x 5,8 cm
2. 32,2 x 24 x 6,6 cm
3. 32,2 x 24 x 6,6 cm
4. 32,2 x 24 x 7,1 cm
5. 32,4 x 24 x 7 cm
6. 32,4 x 24 x 8,5 cm
7. 32,4 x 24 x 8,5 cm

Exhibition views: Objects to use / Instruments for Processes, Museo Jumex, Mexico City, Mexico





Franz Erhard Walther

Exhibition views: Objects to use / Instruments for Processes, Museo Jumex, Mexico City, Mexico, 2018



Franz Erhard Walther

Exhibition view: Objects to use / Instruments for Processes, Museo Jumex, Mexico City, Mexico, 2018



Franz Erhard Walther

Exhibition view: Objects to use / Instruments for Processes, Museo Jumex, Mexico City, Mexico, 2018

FRANZ ERHARD WALTHER

DETERMINACIONES DE PROPORCIÓN / DETERMINATIONS OF PROPORTION

May 12-September 30, 2018

Estancia FEMSA, Casa Luis Barragán, Mexico City, Mexico

Press release:

Estancia Femsa – Casa Luis Barragán with the support of Franz Erhard Walther Foundation presents Determinations of Proportion, a solo exhibition by German artist Franz Erhard Walther.

Walther was one of the most notorious and unique voices leading the artistic experimentations around language and the materiality of the art object that took place in the 1960s. The exhibition in Casa Luis Barragán brings together several works created by the artist throughout the 1960s and until today. Determinations of Proportions showcases pieces from Walther's iconic series First Work Set (1963-1969), a selection of early drawings installed in the Barragán Studio and a new site-specific drawing created by Walther especially for the house.

Estancia FEMSA – Casa Luis Barragán invited Mexican curator and independent critic Daniel Garza Usabiaga to collaborate in a publication parallel to this exhibition, delving into the conceptual connections between Walther's material, poetic explorations and Luis Barragán's legacy. This publication will also include the first translation to Spanish and English of Walther's text Architektur: Vernichtung des Raums, written in the 1990s.

Throughout his artistic career, Franz Erhard Walther has explored topics related to the body, sculpture, architecture and the concept of action. Most of his work takes place in the intersection between different techniques and artistic languages, emphasizing the mental and poetic associations that arise the moment when the body of the viewer experiences and thus brings a work of art into completion. Walther understands the artwork as an act of communication, a "sculptural action in space". As such, time, body, language and memory become the building blocks of his sculptural actions. In the context of Casa Luis Barragán, the curatorial approach proposes a dialogue with the legacy of Luis Barragán by pointing out the affective and emotional dimension of his architecture, concepts addressed by Walther in his own practice through the haptic quality of his pieces, as well as in the unpredictability of the artwork's activations by spectators. These qualities evoke a spatial experimentation that is central to both Walther and Barragán's practices.

Determinations of Proportion complements and takes place alongside the exhibition Objects, to use / Instruments for Processes in Museo Jumex.





Franz Erhard Walther

Exhibition views: Determinations of Proportion, Estancia FEMSA, Casa Luis Barragán, Mexico City, Mexico, 2018



Franz Erhard Walther
Zwei rotbraune Samtkissen (gefüllt und leer), 1963, Raw bordeaux-red velvet, black tissue, filling material, 24.4 x 16 x 2.6 cm and 24.7 x 16.4 x 1.5 cm

Exhibition view: Determinations of Proportion, Estancia FEMSA, Casa Luis Barragán, Mexico City, Mexico, 2018



Franz Erhard Walther

Exhibition view: Determinations of Proportion, Estancia FEMSA, Casa Luis Barragán, Mexico City, Mexico, 2018





Franz Erhard Walther

Exhibition views: Determinations of Proportion, Estancia FEMSA, Casa Luis Barragán, Mexico City, Mexico, 2018





Franz Erhard Walther

Exhibition views: Determinations of Proportion, Estancia FEMSA, Casa Luis Barragán, Mexico City, Mexico, 2018





Franz Erhard Walther

Exhibition views: Determinations of Proportion, Estancia FEMSA, Casa Luis Barragán, CDMX, Mexico, 2018

FRANZ ERHARD WALTHER

ODRADEK

February 17-May 6, 2018

Malmö Konsthall, Malmö, Sweden

Press release:

In his short story The Cares of a Family Man, first published in 1919, Franz Kafka introduces Odradek as a deliberately undefined protagonist. It is simultaneously a thing, an object, which he describes as an informal entanglement of threads, and a being, a living organism able to move, talk, and even laugh. It is also, and primarily, a word, seemingly uproted from any language. Odradek suggests an open field for interpretation, but in the first place, it emphasizes the potential of the caring gaze and of closely paid attention to animate the inanimate, which blur the boundaries between object and subject.

Odradek, an exhibition at Malmö Konsthall, invites eight artists whose works similarly transgress the fixed dualities between subject and object, and who tend to include the viewers in processes characterized by attention, care, and participation. The exhibition aims at making links and weaving affinities between the practices of these artists from various backgrounds and generations: Nairy Baghramian (b. 1971, Iran), Katinka Bock (b. 1976, Germany), Henri Jacobs (b. 1957, the Netherlands), Laura Lamiel (b. 1948, France), Judith Scott (b. 1943, d. 2005, USA), Hassan Sharif (b. 1951, d. 2016, Dubai, the Emirates), Oscar Tuazon (b. 1975, USA) and Franz Erhard Walther (b. 1939, Germany).





Franz Erhard Walther

Exhibition views: Odradek, Malmö Konsthall, Malmö, Sweden, 2018



Franz Erhard Walther
from right to left)
Handlungsbahn #38, 1996-2003, dyed cotton, dimensions variable
Handlungsbahn #7, 1996-2003, dyed cotton, dimensions variable
Handlungsbahn #26, 1996-2003, dyed cotton, dimensions variable
Gelbe Modellierung, 1985, cotton cloth, wood, 365 x 600 x 30 cm

Exhibition view: Odradek, Malmö Konsthall, Malmö, Sweden, 2018

FRANZ ERHARD WALTHER

VANTABLACK

WITH ANDRÉ CADERE, MIRIAM CAHN, CLAIRE CHESNIER, JAN DIBBETS, LENA HILTON, ELODIE SEGUIN, FRANCISCO TROPA, PIETER VERMEERSCH, FRANZ ERHARD WALTHER

Exhibition co-curated by Erik Verhagen and Jocelyn Wolff

June 24 - July 29, 2017

Galerie Jocelyn Wolff, Paris

Press release by Erik Verhagen

Imagine someone pointing to a place in the iris of a Rembrandt eye and saying, “the walls of my room should be painted this colour”. Ludwig Wittgenstein, Remarks on Colour

In May 1960, Yves Klein registered at the French patent office the envelope Soleau n°63471, which contained two sheets of paper formatted 21.1 x 13 cm, on which the artist, who was used to taking such steps, claimed the international rights for Klein Blue, whose chemical formula he therein revealed[1]. By specifying, on the first sheet, that the mixture should never be heated directly, and on the second that the colour should be applied “with a roller, a brush or a pistol onto wood, chipboard or hardboard, supported by back cleats and covered with velum”, Klein quite clearly indicated that he was not to be the sole user. Any comparison with the epigone who, in 2016, managed to acquire exclusive rights to the use of a material, which he hadn’t even invented, made up of grey carbon nanotubes, with an absorption coefficient of 99.965%, would thus be vain. Claiming the monopoly over a (material coinciding with a) colour seems to us to be just as absurd and revolting as it did to Maurice Merleau-Ponty, when he said that something coloured cannot be disassociated from the “very experience that reveals it”.

The artists (and works) selected for this exhibition belong to complementary stories, generations and sensitivities but each of them has managed to put (back) into perspective, or even deconstruct colour or colour(s) by applying them to procedures, materials, media and protocols that position them or it at the heart of their various approaches. It thus seemed instructive to us to emphasise this dimension, with a chromatic persistence, if not obsession, to offer a few works that “spill over” from the official chronologies of certain artists and thus bring in pieces from their early youth, such as when “Cadere before Cadere” or “Dibbets before Dibbets” laid down the bases of examinations that were to become manifest later on. The presence of these works, relayed by pieces produced between the 1970s and now, means being able to review the commonplace that aims at shutting up conceptualism – with which several artists in the exhibition are associated – in a “neutral” tonality.

translation: Ian Monk

[1]See Didier Semin, Le peintre et son modèle déposé, Geneva, Mamco, 2001

FRANZ ERHARD WALTHER

VANTABLACK

AVEC ANDRÉ CADERE, MIRIAM CAHN, CLAIRE CHESNIER, JAN DIBBETS, LENA HILTON, ELODIE SEGUIN, FRANCISCO TROPA, PIETER VERMEERSCH, FRANZ ERHARD WALTHER

Commissaires de l'exposition: Erik Verhagen et Jocelyn Wolff

24 juin - 29 juillet, 2017

Galerie Jocelyn Wolff, Paris

Communiqué de presse par Erik Verhagen

Imagine que quelqu'un indique un certain endroit de l'iris dans un œil à la Rembrandt, et qu'il dise: « Je veux que les murs de ma chambre soient peints de cette couleur ». Ludwig Wittgenstein, Remarques sur les couleurs

En mai 1960, Yves Klein enregistre à l'Institut national de la propriété industrielle l'enveloppe Soleau n°63471 enfermant deux feuilles de papier de 21,1 x 13 cm sur lesquelles l'artiste, coutumier de tels dépôts, fait valoir ses droits sur l'International Klein Blue dont il dévoile la formule chimique. En précisant sur la première feuille que le mélange ne doit jamais être chauffé à nu et sur la seconde qu'il convient d'appliquer la couleur « au rouleau, au pinceau ou au pistolet sur support de bois, de contreplaqué ou d'isorel, armé de tasseaux au dos et recouvert de velum », Klein signifie très clairement qu'il ne saurait en être l'unique usager. Toute comparaison avec un épigone qui a su s'assurer en 2016 la concession exclusive des droits d'utilisation d'une matière, alors qu'il n'en est pas l'inventeur, composée de nanotubes de carbone gris témoignant d'un coefficient d'absorption de 99,965% serait donc vaine. S'arroger le monopole d'une (matière coïncidant avec une) couleur nous semble d'autant plus absurde et révoltant que comme l'a parfaitement signifié Maurice Merleau-Ponty, la chose chromatique ne saurait être désolidarisée de « l'expérience même qui la révèle ».

Les artistes (et travaux) retenus pour cette exposition appartiennent à des histoires, générations et sensibilités complémentaires mais chacun d'entre eux a su (re)mettre en perspective voire déconstruire des ou la couleur(s) en les appliquant à des procédures, matériaux, supports et protocoles qui les ou la placent au cœur de leur propos respectif. Il nous a à ce titre semblé instructif afin d'accentuer cette dimension, persistance pour ne pas dire obsession chromatique de proposer quelques œuvres qui « débordent » sur les chronologies officielles de certains artistes et de convoquer des travaux de jeunesse qui à l'image du « Cadere avant Cadere » ou du « Dibbets avant Dibbets » posent les jalons d'interrogations qui vont se manifester dans un second temps. La présence de ces œuvres relayées par des pièces produites entre les années 1970 et aujourd'hui permet aussi de revenir sur un poncif visant à cloisonner le conceptualisme - plusieurs artistes de l'exposition y sont associés - dans une tonalité « neutre ».

[1]Se reporter à Didier Semin, Le peintre et son modèle déposé, Genève, Mamco, 2001.





Franz Erhard Walther
Sechs Ummantelungen, 1998, fabric and steel, dimension of the piece installed: approx 310 x 259 cm

Exhibition views: Vantablack, Galerie Jocelyn Wolff, Paris, France 2017





Franz Erhard Walther
Sechs Ummantelungen, 1998, fabric and steel, dimension of the piece installed: approx 310 x 259 cm

Exhibition views: Vantablack, Galerie Jocelyn Wolff, Paris, France 2017





Franz Erhard Walther
Sechs Ummantelungen, 1998, fabric and steel, dimension of the piece installed: approx 310 x 259 cm (details)

Exhibition views: Vantablack, Galerie Jocelyn Wolff, Paris, France 2017

FRANZ ERHARD WALTHER

VIVA ARTE VIVA - LA BIENNALE DI VENEZIA

WINNER OF THE GOLDEN LION AWARD FOR THE BEST ARTIST OF THE 57TH INTERNATIONAL ART EXHIBITION

May 13 - November 26, 2017

Arsenale, La Biennale di Venezia, 57 Esposizione Internazionale d'Arte, Venice, Italy

Curated by Christine Macel

Press release:

Today, faced with a world full of conflicts and shocks, art bears witness to the most precious part of what makes us human, at a time when humanism is precisely jeopardized. Art is the ultimate ground for reflection, individual expression, freedom, and for fundamental questions. The role, the voice and the responsibility of the artist are more crucial than ever, within the framework of contemporary debates. Viva Arte Viva is a Biennale designed with artists, by artists and for artists, about the forms they propose, the questions they ask, the practices they develop and the ways of
life they choose. Rather than broaching a single theme, the exhibition offers a route that molds the artists' works. The journey unfolds over the course of nine chapters, beginning with two introductory realms in the Central Pavilion: the Pavilion of Artists and Books and the Pavilion of Joys and Fears, followed by another seven across the Arsenale through
the Giardino delle Vergini: the Pavilion of the Common, the Pavilion of the Earth, the Pavilion of Traditions, the Pavilion of Shamans, the Dionysian Pavilion, the Pavilion of Colors and the Pavilion of Time and Infinity. There is however, no physical separation between the various pavilions which flow together like the chapters of a book. From the Pavilion of Artists and Books to the Pavilion of Time and Infinity, these nine episodes tell a story that is often discursive and at times paradoxical with detours that mirror the world's complexities, a multiplicity of approaches and a wide variety of practices.
The exhibition is intended as an experience, an extrovert movement from the self to the other, towards a common space beyond defined dimensions.





Franz Erhard Walther
Die Erinnerung untersockelt (Drei Zitate), Memory Base (Three quotations) Wallformation series, 1983, Cotton, wood
Gelbe Modellierung, 1985, cotton cloth, wood
8 Schreitsockel,1975-1977, steel

Exhibition views: Viva Arte Viva, La Biennale di Venezia, Venice, Italy, 2017









Franz Erhard Walther
Die Erinnerung untersockelt (Drei Zitate), Memory Base (Three quotations) Wallformation series, 1983, Cotton, wood
Gelbe Modellierung, 1985, cotton cloth, wood
8 Schreitsockel,1975-1977, steel
Die Drehung entgegen (Wandformation), Towards Rotation (Wallformation), 1986, cotton, wood

Exhibition views: Viva Arte Viva, La Biennale di Venezia, Venice, Italy, 2017

FRANZ ERHARD WALTHER

DISOBEDIENT BODIES:
JW ANDERSON CURATES THE HEPWORTH WAKEFIELD

March 18 - June 18, 2017

The Hepworth Wakefield, England

Press release:

Disobedient Bodies: JW Anderson curates The Hepworth Wakefield sees one of the world's most innovative and critically acclaimed contemporary fashion designers responding to Wakefield's impressive collection of modern British art. This is the first in a new series of exhibitions at the award-winning gallery, curated by key figures from creative fields outside the visual arts, from fashion and music to film and literature. As his starting point for the exhibition, Anderson was drawn to early works by Barbara Hepworth and Henry Moore from the 1920s and 1930s that represented the human body in radical new ways. These increasingly abstracted, yet defiantly figurative sculptures led to an exhibition exploring how the human form has been reimagined by artists and designers across the 20th and 21st centuries.
The exhibition gathers together a personal selection of more than 100 objects spanning art, fashion, ceramics and design in a series of unexpected and irreverent groupings. Using fabric from JW Anderson's archive, 6a architects have transformed the David Chipperfield-designed galleries into a series of rooms
that are designed to conjure an intimate social gathering. Sculptures by artists including Jean Arp, Louise Bourgeois, Lynn Chadwick, Naum Gabo, Alberto Giacometti, Barbara Hepworth, Sarah Lucas, Henry Moore, Magali Reus and Dorothea Tanning are brought into direct dialogue with fashion pieces by designers such as Christian Dior, Jean Paul Gaultier, Rei Kawakubo of Commes des Garçons, Helmut Lang, Issey Miyake and Vivienne Westwood. At the centre of the exhibition, Anderson has created an installation comprising a forest of oversized jumpers, which invites visitors to transform their own bodies into abstract forms. The physical experience of interacting with materials, silhouettes and shapes is an important element of Anderson's vision for the exhibition. An introductory gallery presents Henry Moore's masterpiece Reclining Figure (1936), a highlight of Wakefield's Collection, against a series of photographs by Jamie Hawkesworth. The Thinleys series is a creative collaboration between Hawkesworth and Anderson that the pair have returned to annually exploring different fabrics each time – knit (2015), fur (2016) and cotton (2017) – turning the human form into sculptural shapes that have interesting parallels with many of the artworks shown throughout the
exhibition. Jonathan Anderson said: "This is a rare and exciting opportunity for me to bring together pieces of art and fashion that have long inspired my own creative work and to see what happens when these objects rub up against each other. I want the exhibition to mirror the speed and unexpected encounters that characterise the way in which we consume images today, as well as being a space in which to explore ideas of gender and identity that have been an ongoing part of my creative practice." Simon Wallis, Director of The Hepworth Wakefield said: "We are absolutely delighted to be working with one of the world's most talented contemporary fashion designers and a leading architectural practice to show our collection in an unconventional and innovative way. This ambitious exhibition was born out of Jonathan's genuine and long-standing passion for modern art twinned with his experiments with nongendered clothing. This very personal interpretation will entice visitors to enjoy our outstanding collections in a very different context and get inspired by the cross-pollination inherent in the creative process."







Franz Erhard Walther
Drei Säulen Gelb, 1985

Exhibition views: Disobedient Bodies: JW Anderson curates The Hepworth Wakefield, England, 2017

FRANZ ERHARD WALTHER

SKULPTUREN AUS PAPIER
VON KURT SCHWITTERS BIS KARLA BLACK

March 19 - July 2, 2017

Kunsthalle Vogelmann, Heilbronn, Germany

with: Arman, Karla black, Thomas Demand, Dan Flavin, Raymond Hains, Erwin Heerich, Thomas Hirschhorn, Isamu Noguchi, Robert Rauschenberg, Dieter Roth, Charlotte Posenenske, Kurt Schwitters, Jacques de la Villeglé, Wolf Vostell, Franz Erhard Walther.

Seit etwa fünfzehn Jahren sieht man auf Messen und biennalen immer häufiger Skulpturen aus Papier. Dabei handelt es sich nicht um Modelle oder Studien, sondern um vollendete werke. wie kommt es, dass Künstler gerade im bereich der Skulptur dieses empfindliche und vergängliche Material verwenden? Seit wann wird es für die beständige Skulptur eingesetzt und woher stammt die idee, bronze und Marmor durch Papier zu ersetzen?
Pablo Picasso ist einer der ersten, der bereits 1912 Skulpturen aus Papier herstellt. aus einzelnen abstrakten Formen konstruiert er eine Gitarre. wie funktioniert ein bild, ein abbild, diese Frage treibt Picasso an. auch sein Zeitgenosse Kurt Schwitters be- ginnt in den 1920er-Jahren, collagen aus gefundenen Papierresten herzustellen, um herauszufinden, was eine bildnerische Komposition ausmacht. wir zeigen in der aus- stellung drei collagen von Schwitters, die seine entwicklung von den zarten Kompositi- onen der 1920er-Jahre hin zu wilden, gestischen arrangements in den 1940er-Jahren sichtbar machen. Durch seine collagen modelliert sich Schwitters von der Fläche in den raum: resultat ist sein Merzbau, eine „collage“ aus Papier und alltagsfunden, die mehrere Zimmer füllt und von Schwitters über Jahre hinweg fortgeführt wird.
Die französische Gruppe der „affichistes“ knüpft nach dem Zweiten weltkrieg direkt an Schwitters an, dreht dessen Prinzip aber um: Durch das abziehen der obersten Schich- ten vielfach überklebter Plakatwände schaffen sie neue Kompositionen. Kunst wird auf der Straße gemacht, die bilder sind bereits vorhanden, man muss sie nur entdecken.
in den 1960er-Jahren erlebt die Papierskulptur eine erste hochphase, als man dem ehrwürdigen charakter der Kunst und seiner für die ewigkeit geschaffenen bildwerke entkommen möchte. Kunst, so das neue credo, soll für jeden verständlich und er- schwinglich sein, sie soll einen möglichst direkten Kontakt zum alltäglichen leben haben. in diese Zeit fallen die arbeiten von charlotte Posenenske, erwin heerich, Franz erhard walther und Dieter roth. Posenenske entwickelt riesige Skulpturen aus Karton, die aus seriell gefertigten einzelteilen bestehen. trotz ihrer Größe kann man sie mit einer hand zur Seite schieben, so karikiert die Künstlerin die Monumentalität der bildhauerei. Das auf- und abbauen der werke durch die besucher gehört durchaus zum Konzept. auch für Franz erhard walther spielt das Prozesshafte eine wichtige rolle. Der arbeitsprozess im atelier soll sich in die werke einschreiben, sie dürfen die Spuren des entstehungsprozesses zeigen. Durch einfachste Methoden – beispielsweise den atem des Künstlers – werden aus aufeinander geklebten Papierbahnen Skulpturen.
Seit den 1990er-Jahren macht thomas hirschhorn durch große installationen aus Karton auf sich aufmerksam, die sich ganz explizit auf die Geschichte der Skulptur beziehen. Die schottische turner-Prize-trägerin Karla black, die 2011 auf der biennale von Venedig mit ihren skulpturalen arbeiten aus Zuckerrohrpapier für Furore sorgte, wird eigens für heilbronn eine neue Papierskulptur entwickeln. So können wir direkt erfahren, mit welchen formalen und inhaltlichen Fragen sich die Papierskulptur heute beschäftigt. neben den raumgreifenden Skulpturen von Karla black und thomas hirschhorn ist ein großer raum den Papierskulpturen Franz erhard walthers gewidmet, den wir bereits 2011 als Preisträger des ernst Franz Vogelmann-Preises hier in heilbronn begrüßen durften.





Franz Erhard Walther

Exhibition views: Skulpturen aus Papier., Kunsthalle Vogelmann, Heilbronn, Germany, 2017

FRANZ ERHARD WALTHER

A PLACE FOR THE BODY

April 6 - September 10, 2017

Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain

curated by João Fernandes

Press release:

The work of Franz Erhard Walther (Fulda, Germany, 1939) spans a period from the late 1950s to the present day. It anticipates many issues that came to the fore in later art history, such as the condition of the artistic object (sculpture, its materials, techniques and uses) and the nature of the viewer as receiver and participant.

A Place for the Body, the first major anthological exhibition to be held in Spain on Franz Erhard Walther, presents a large number of sculptures, drawings, paintings, photographic documentation and archive material from the whole of his career. The exhibition is articulated around the two main themes of action and language.

Walther sees his sculptures as places for the body, inhabitable spaces that modify their appearance and significance in accordance with multiple formal solutions, and also with the actions (which the artist terms “activations”) suggested to the public by the artist and the works themselves. By these means, the artist reinterprets the definition of the artistic object, as well as the relationship between art and the viewer. For Franz Erhard Walther, the body in itself is already the sculpture.

Since the early sixties, Walther has been using textiles in the configuration of his works. Couture here functions as a constructive principle, rather as 20th century collage and assemblage do when they are conceived as processes for the approximation of art and life. Their undeniably tactile appearance, reinforced by a complex use of color, gives these works a ludic character replete with possibilities. In the artist’s own words, these textile prototypes become “a set of conditions rather than a finite object”.

Walther’s work with textiles and its use within the framework of an action might appear at first to bear a relation with the initiatives that emerged in Brazil in the 1960s, such as Hélio Oiticica’s Parangolés, Lygia Clark’s sensorial objects, or Lygia Pape’s Divisor. However, Walther’s activation should not be interpreted in a performative sense, since the action and movement are not intended for an audience. When the pieces are activated, the action implies a moment of presentation, not representation.

Together with action, language is another of the tools used by Franz Erhard Walther to redefine the work of art. This places him within a genealogy stemming from Mallarmé and extending up to concrete poetry. In his case, the artist resorts to his profound knowledge of the history of typography to represent the word as working material, from the drawings of his Wortbilder [Word Pictures] series to the reinvention of typographic forms revealed in his sculptural alphabets, volumes which invite the viewer to discover their legibility in space and interact with them.



Franz Erhard Walther

Exhibition view: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017



Franz Erhard Walther

Exhibition view: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017



Franz Erhard Walther
Körperformen GELB, 2012 (left)
sewn dyed cotton fabric, foam, nettle cloth
219 x 219 x 40 cm each (2 elements)

Exhibition view: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017



Franz Erhard Walther
Form M, 1995 (foreground)
cotton cloths, foamed plastic
180 x 180 x 300 cm

Exhibition view: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017



Franz Erhard Walther
Form A, 2016 (background, left)
dyed cotton, foam, 220 x 164 x 20 cm

Form G, 2016 (background, right)
dyed cotton, foam, 220 x 164 x 20 cm

Exhibition view: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017



Franz Erhard Walther
Franz Erhard Walther performing Neuere Geschichte erweitert, 1981-1982,
cotton, wood
360 x 600 x 80 cm

Exhibition view: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017







Franz Erhard Walther
Franz Erhard Walther performing Neuere Geschichte erweitert, 1981-1982, cotton, wood
360 x 600 x 80 cm
Exhibition views: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017





Franz Erhard Walther
Activation of 1. Werksatz (First Work Set), 1963-1969

Exhibition views: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017





Franz Erhard Walther
Activation of 1. Werksatz (First Work Set), 1963-1969

Exhibition views: A Place for the Body, Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain, 2017

FRANZ ERHARD WALTHER

NINETEEN ACTION SHAPES, 2015

2017

Erste Campus, Vienna, Austria

Press release by Kathrin Rhomberg & Pierre Bal-Blanc

Franz Erhard Walther designed his nineteen-part “Gesamtkunstwerk” for some Meeting rooms on the office levels of the Erste Campus. The parts that make up the whole here are rectangular shapes made of cotton fabrics and dyed according to the artist’s specifications in bold colours such as orange, burnt umber, burgundy, blue, and bright green. Much like in a cloakroom, these objects preserve “body shapes” made of the same material. They include arm and leg shapes, half-length coats, waistcoats, suits, and half-body sheathes. “Depending on how they are contemplated,” explains Walther, “these works can be viewed as sculptural pictures or pictorial sculptures, the action having to be imagined in either case.” Employees working at the Erste Campus can stand in front of, or even among, Walther’s works. They can take down the “body shapes” and “body sheathes” and use them like items of clothing. Walther thus declares the active participation of his viewers to be a constitutive aspect of his artistic work. “If the body shapes and body sheathes are removed and placed on a real body,” he explains, “the actors will be seen as parts of the work who, through their actions, extend the work into space.” But viewers can also stand in front of “the empty segments, where they function as a kind of intermediate form that adds definition to the pictorial and sculptural character of the works.” For the employees working at the Erste Campus, the possibility of interaction turns Walther’s “Nineteen Action Shapes” into an invitation to take time out from their everyday responsibilities and play a formative role in the ongoing creation of a work of art. Their capacity to reflect on their own actions is thus enhanced.





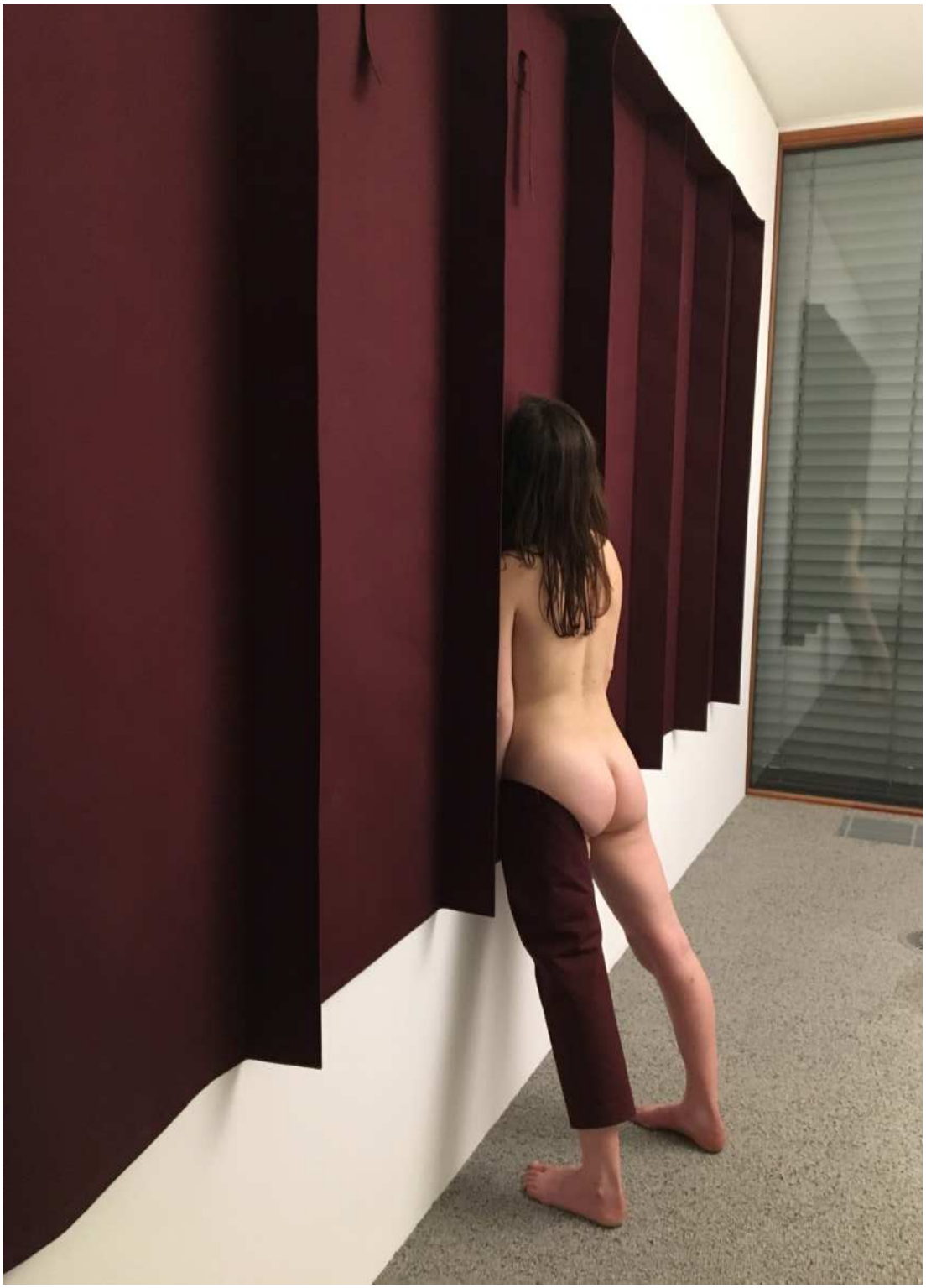
Franz Erhard Walther
Nineteen Action Shapes, 2015

Exhibition views: Erste Campus, Vienna, Austria, 2017



Franz Erhard Walther
Nineteen Action Shapes, 2015

Exhibition view: Erste Campus, Vienna, Austria, 2017



Franz Erhard Walther
Nineteen Action Shapes, 2015

Exhibition view: Erste Campus, Vienna, Austria, 2017





Franz Erhard Walther
Nineteen Action Shapes, 2015

Exhibition view: Erste Campus, Vienna, Austria, 2017

FRANZ ERHARD WALTHER

CALL TO ACTION

October 31 - September 5, 2016

The Power Plant, Toronto, Canada

Franz Erhard Walther's first major solo exhibition in Canada brings together bodies of work produced between the 1950s to the present. Call to Action offers insight into Walther's radical ideas about the relationship between space, object and the human body. Presenting sculptural form, drawing and video, Walther's influential work emphasizes action. His work sheds light on the potential of spectators to consider their body as a means to activate sculpture and disrupt the space of display and the landscapes in which it is presented.

He first gave this concept physical form with his 1. Werksatz (First Work Set) (1963–69), a work comprised of 58 objects made of fabric intended to be used alone or in a group. The sculptures materialize through measured actions laid out for viewers to enact according to the artist's instructions: unfolding them, standing on them, lying down inside them and pulling them around and over one's body. With this approach, Walther's sculptures transcend their physical and formal qualities to position the viewer's body, and the space and time it acts within, as material form. Paired with Walther's 1. Werksatz are a series of videos that show documentation of each fabric piece being activated. Throughout the duration of the exhibition, visitors will be invited to activate various elements, reminding audiences that the work is meant to be physically experienced through their active participation.

Walther's interest in the body continues in Formantwort (Form Answers) (1989-90). Made of fabric and hung in the gallery, this body of work is installed with the architecture of The Power Plant's Fleck Clerestory in mind. The dimensions and proportions of the hanging forms make reference to the human body while their spatial configuration calls for a physical experience beyond static spectatorship. Walther does not view the physical form of Formantwort (Form Answers) as a completed work, but rather as objects that must be experienced by the viewer and read by the body. In so doing, Walther relinquishes control of the work's realization by calling upon his respective audiences to contribute to its final form. Analogous to the visitors' movement in space, the works are constantly changing. Schreitbahnen (Stride Paths) (1972) and Handlungsbahnen (Action Paths) (1997-2003) will be presented and activated throughout the exhibition at regular hours on a weekly basis. Doing so allows visitors to experience the work within the four walls of the gallery as well as outside at the waterfront, where they will change our perception and engagement with the landscape.

Walther's Das Neue Alphabet (The New Alphabet) (1990-96) is comprised of 26 sculptural objects made of fabric and wood that formally relate to the letters of the alphabet. A selection of works from this series on view at The Power Plant – hung on the wall or placed on the floor – have a human scale that evoke the possibility of action through linguistic reading.

Through the presentation of Walther's past and more recent pieces, as well as video and drawing documentation, Call to Action highlights the artist's and the viewer's shared role in shaping material form.



Franz Erhard Walther

Exhibition view: Call to Action, The Power Plant, Toronto, Canada, 2016



Franz Erhard Walther
Detail from 1. Werksatz (First Work Set), 1963-1969

Exhibition view: Call to Action, The Power Plant, Toronto, Canada, 2016



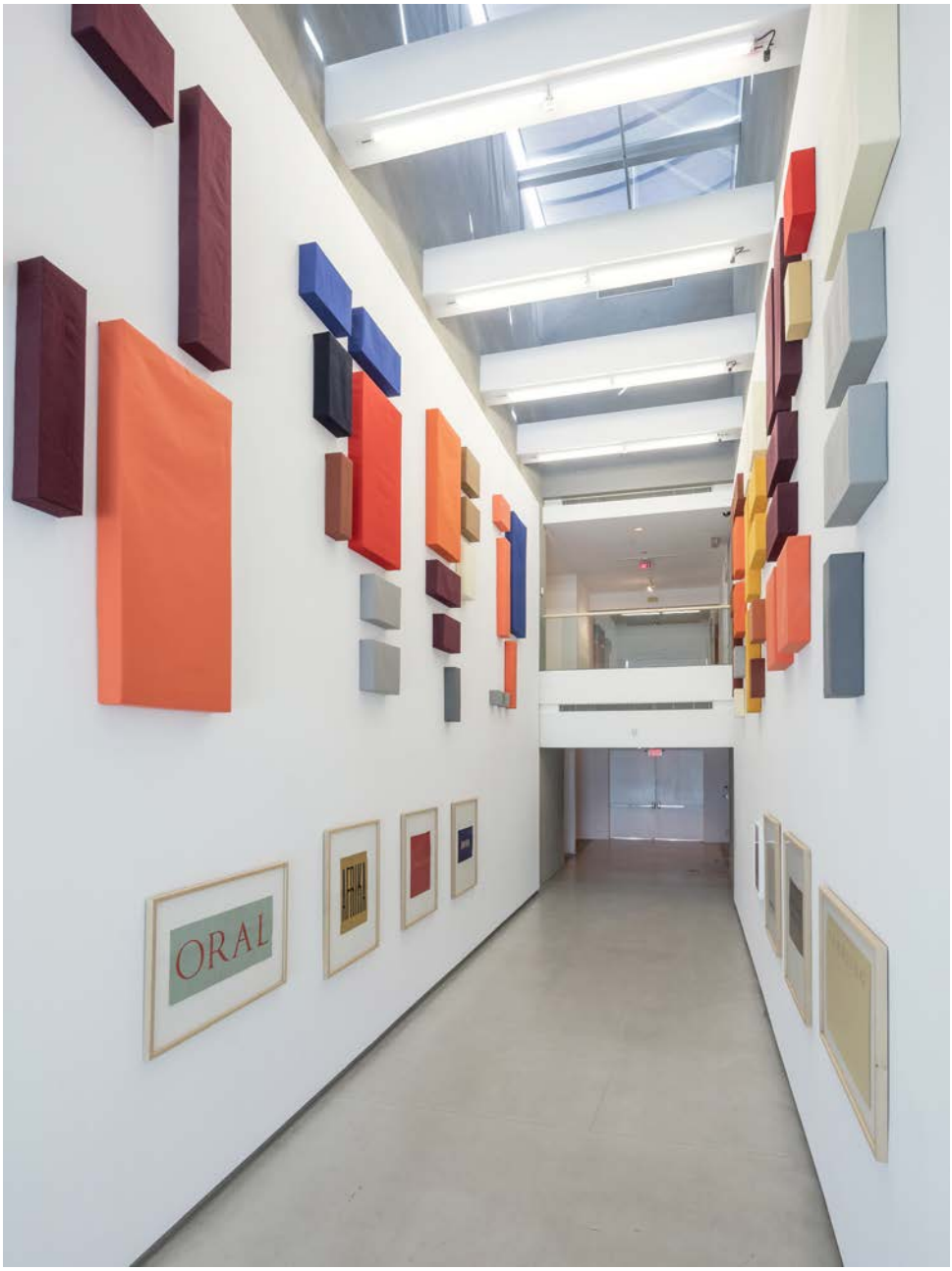
Franz Erhard Walther
Selection from Das Neue Alphabet, 1990-1996

Exhibition view: Call to Action, The Power Plant, Toronto, Canada, 2016



Franz Erhard Walther
Activation of 1. Werksatz (First Work Set), 1963-1969

Exhibition view: Call to Action, The Power Plant, Toronto, Canada, 2016



Franz Erhard Walther

Exhibition view: Call to Action, The Power Plant, Toronto, Canada, 2016



Franz Erhard Walther
Selection of 55 Handlungsbahnen (Action Paths), 1997-2003

Exhibition view: Call to Action, The Power Plant, Toronto, Canada, 2016

FRANZ ERHARD WALTHER

THE BODY DRAWS

October 31 - March 06, 2016

Henry Art Gallery, Seattle, USA

The Henry presents the first American survey of the influential German artist Franz Erhard Walther (born 1939), featuring nearly 300 pivotal works from the last six decades, many never previously exhibited in the United States.

The exhibition considers the complex and rich relationship that drawing—in its broadest and most conceptual sense—has had within Walther's entire production since the late 1950s. The flexibility of the medium, as well as its capacity to transform itself without losing its inherent qualities has fascinated the artist since his earliest memories, as has its intrinsic relationship to writing and language.

Walther—long considered an 'artist's artist'—has influenced the wider discussion about contemporary art practice, while his art has served as a point of origin for many younger artists whose work directly or indirectly expands on diverse aspects of his groundbreaking investigations.

One of Germany's most prominent artists since the 1960s, Walther's work was included in When Attitudes Become Form (Kunsthalle Bern, 1969) and dOCUMENTA V (Kassel, 1972) both curated by Harald Szeemann. His first American group exhibition in 1970 was Spaces at the Museum of Modern Art. Recent exhibitions include , MUDAM, Luxembourg (2015); WIELS Centre d'Art Contemporain, Brussels (2014) and CAPC Musée d'Art Contemporain de Bordeaux, France (2014); and Dia Art Foundation, New York (2010–12).

His work is in the permanent collections of Museum of Modern Art, Dia Art Foundation, Museum of Contemporary Art Chicago, Art Institute Chicago, The Centre Pompidou, Walker Art Center, and Musée d'Art Moderne Grand-Duc Jean, Luxembourg, Nationalgalerie Berlin, Hamburger Kunsthalle, Kunsthaus Zürich, Museum für Moderne Kunst Frankfurt, Van Abbemuseum Eindhoven, and MAMCO Musée d'Art Moderne et Contemporain, Geneva.
The exhibition will feature daily activations of elements from the 1. Werksatz (First Work Set) (1963-69).





Franz Erhard Walther
Wortbild
Deckfarbenzeichnungen (16 Gruppen), 252 gouaches on different types of paper, 1961

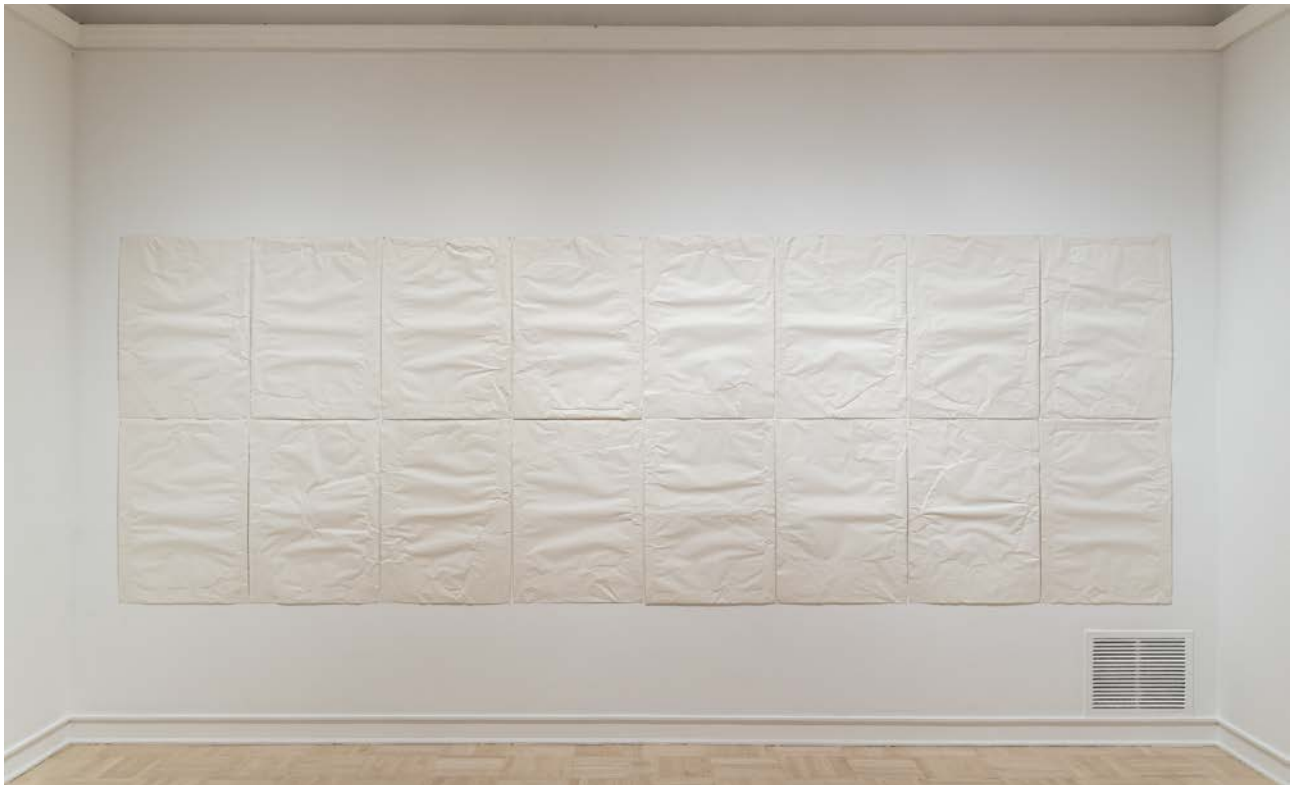
Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther
Wortbild AMERIKA, pencil and gouache on thin cardboard, 1958

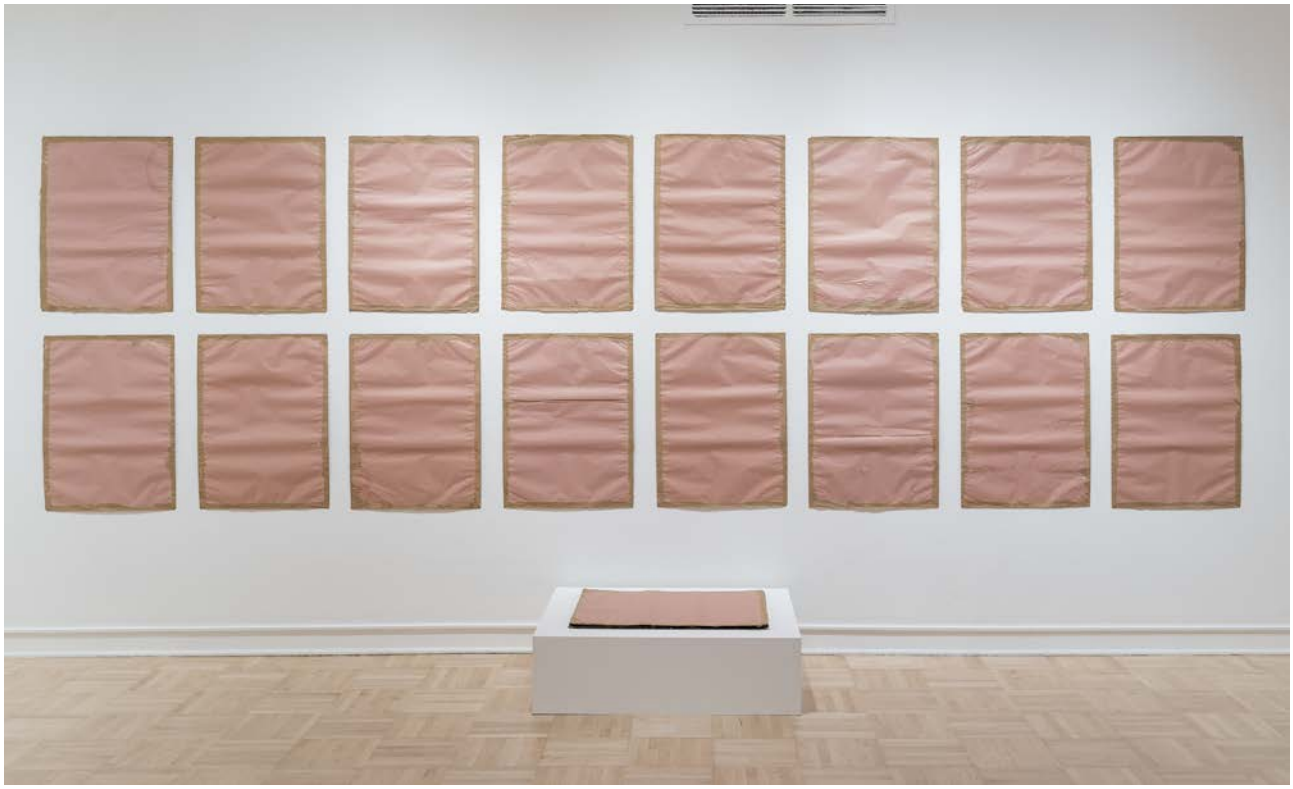
Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther
Nachzeichnungen

Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther
Nachzeichnungen

Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther
1. Werksatz (First Work Proposition), 1963-1969
Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther
1. Werksatz (First Work Proposition), 1963-1969
Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





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Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

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Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther

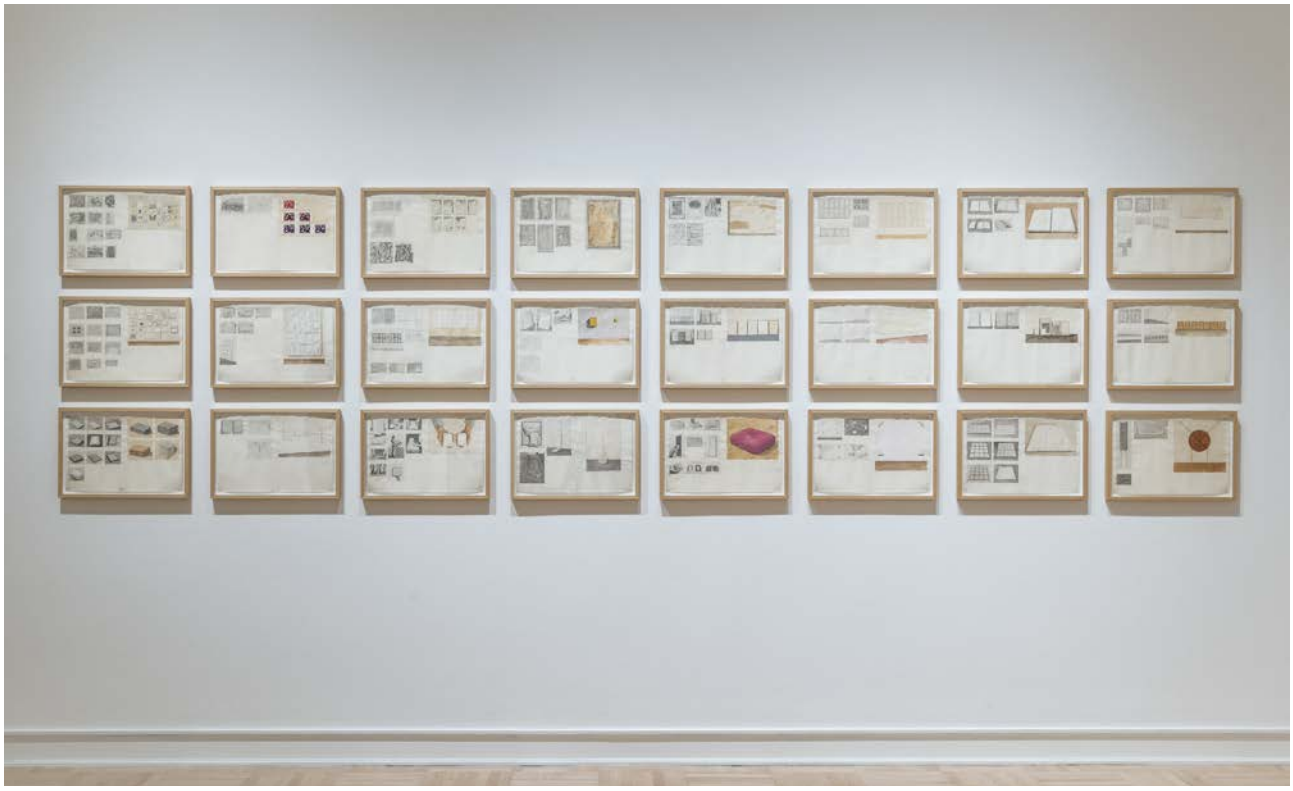
Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





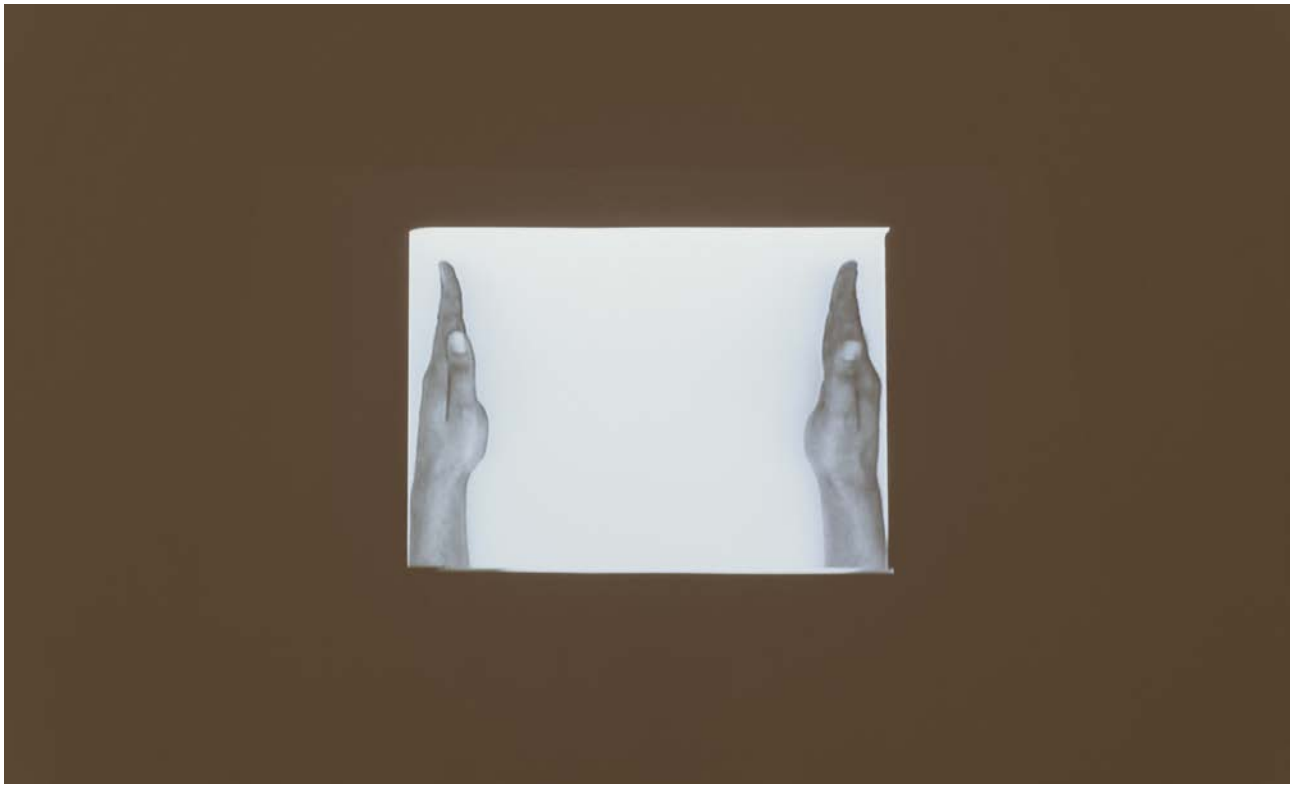
Franz Erhard Walther

Exhibition views: Franz Erhard Walther,The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther
Sternenstaub, a drawn novel; pencil on paper, 2007-2008

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther
Werkzeichnungen

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016





Franz Erhard Walther

Exhibition views: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, The Body Draws, Henry Art Gallery, Seattle, USA, 2016

FRANZ ERHARD WALTHER

SCHREITBAHNEN UND ZEICHNUNGEN, 1972

May 30 - June 27, 2015

Galerie Jocelyn Wolff, Paris, France

An interview with Franz Erhard Walther, Paris, 28 May, 2015

Nasim Weiler: Entering the gallery space I hear a recording of your voice giving performing (or should I say activation) instructions for Vier rechte Winkel mit Binnenfeld (Four right angles with enclosed field). Would you describe the piece, please?

Franz Erhard Walther: First, you may use both terms, performing or activating the piece are equally correct. By the way it is not an instruction but the simulation of a real acting. Vier rechte Winkel mit Binnenfeld is an action path piece made of bordeaux-red cotton fabric, with sewn pockets along their seam. It measures 21 x 21 m and is conceived for an activation by four persons. The piece needs to be laid out on the ground, preferably on an outside space. It consists of four angles that are attached and form a square at their center. All four participants begin at one of the two ends of their angle. The activation is done step by step, one foot follows the other sideways, each person chosing his/her own time frame. This way, time and space are articulated. After covering one third of the total distance, the participants reach a point where the track of one participant either runs into or crosses another's own track. The inner field remains untouched. Each participant refers in the first instance to the far distance, then to the enclosed field and finally to a laterally limited adjacent field, or in the reverse order. The participants relate to the surrounding as well as to each other.

NW: Vier rechte Winkel mit Binnenfeld is part of the series named Schreitbahnen (stride paths), consisting of 36 works, that you conceived in the year 1972. How do they differ from each other?

FEW: Lets speak about what they have in common first. Their fabric pockets and the fact that they are all minimal floor pieces is one aspect in common; and all are related to the idea of time and space. While working on the first pieces, it became clear that different activations created different relations to the inner and to the outer space, to a change of directions, and to the other participants. I sat down and drew all possible shapes as simply as possible. I had to find a basic measurement module related to classical ideas of proportion. The basic module turned out to be 16m. The stride paths have often been exhibited, and mostly, as seen here in the gallery, in their storage state. I see the storage state as a valid work situation. The activation of a piece is imagined from the viewer by means of a drawing and the written work definition, as you can see here on the back wall. This is the reason the drawings are of such importance. In its storage state, the fabric piece is the work, and the viewer imagines the activation. During the activation of a piece, the acting itself becomes the work and the fabric piece turns into a tool.

NW: What is the key element of your art practice?

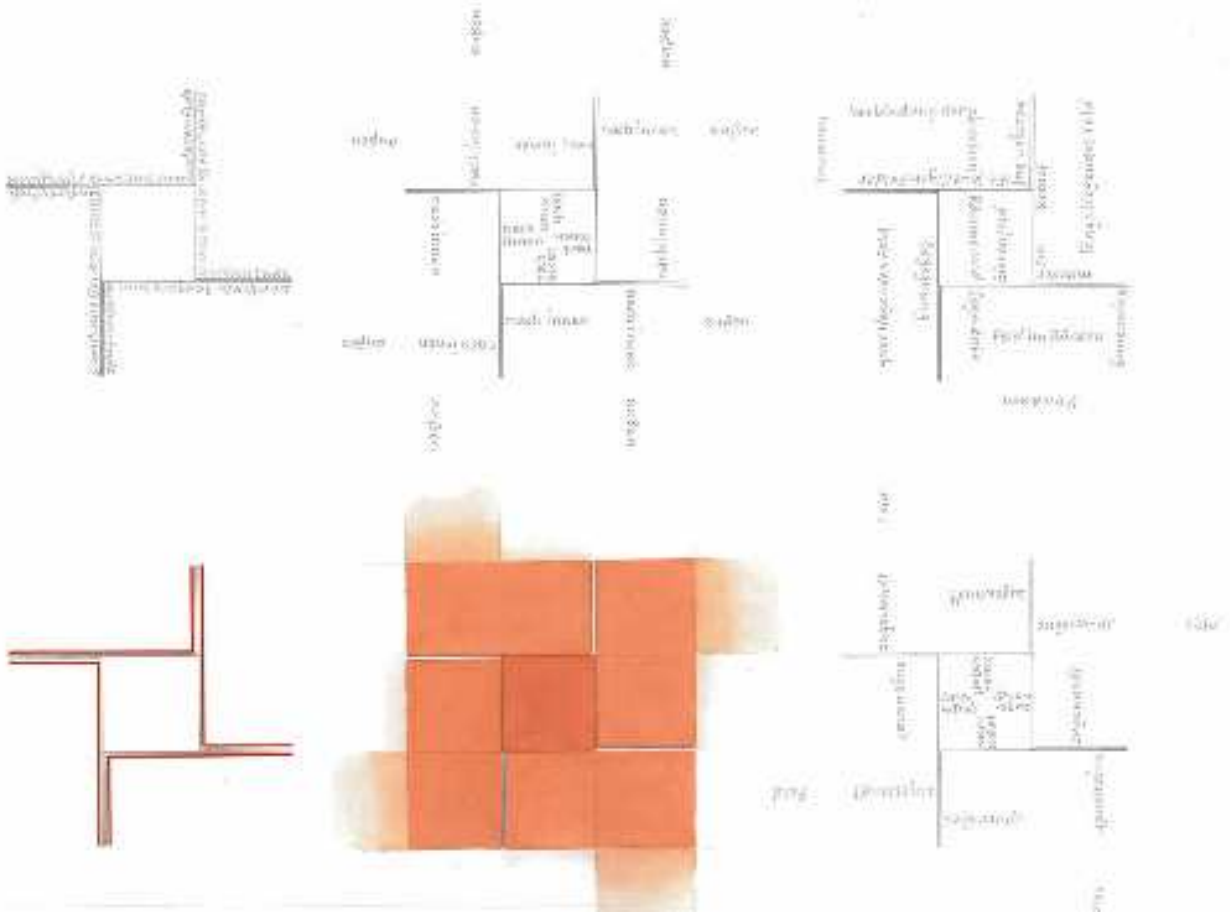
FEW: That I trust in the ability of people to imagine form and shape and thus to create an art work.

NW: Time factors into your art work – how?

FEW: In acting with the pieces one transforms real time into a material to sculpt with.

NW: The series of Schreitbahnen have been outlined as a continuation of the 1. Werksatz (First Work Set) from 1963 - 1969. What is the 1. Werksatz and how do the stride paths succeed them?

FEW: The 1. Werksatz (1963-1969) is a set of process-inducing objects, sewn from dyed and undyed cotton fabric. They introduce my concept of sculpture combining geometrical forms with simple sequences of movement, thus making the viewer to an integral part of the work. In 1972 I wanted to start a 2. Werksatz (Second Work Set) and titled the stride paths as such. But after some time I decided the term 36 Schreitbahnen to be more objective. Both set of works have in common their activation. In case of the 58 elements of the 1. Werksatz the elements each have a different theme and definition of time and space, and their articulation varies the position of the body in relation to time and space. Whereas in case of the 36 stride parths the activation is a like but each stride path organizes a different relation to its inner and outer space and time. Also for me a momentum of architecture appears. In both set of works the activation is the quality of the work. Surprisingly even after almost several decades after their first design, the Schreitbahnen seem to remain fresh and undated. This is like a miracle to me.





Franz Erhard Walther

Exhibition view: « Schreitbahnen und Zeichnungen », Galerie Jocelyn Wolff, Paris, France, 2015



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Franz Erhard Walther

Schreitbahnen, 1972 - activation 2015



Franz Erhard Walther

Schreitbahnen, 1972 - activation 2015

FRANZ ERHARD WALTHER

THE ARCHITECTURE DECIDES

March 7 - May 31, 2015

Mudam, Luxembourg

Franz Erhard Walther's concept of the artwork as such developed from the late 1950s, at a time when many artists were starting to question the parameters of art. Traditional forms of art were not capable of expressing Walther's artistic aspirations at the time; he found it more interesting to examine material processes, action and even modes of exhibition as components in the definition of an artwork.

Thus, according to Walther's concept, art had an immaterial, performative character and took place within the individual physical and mental processes enacted by those encountering particular works. The role of the artist shifted from being the creator of works with a particular meaning to becoming the mere facilitator of a conscious and personal experiencing of aesthetic phenomena. This tendency had already been adumbrated in early actions such as Versuch, eine Plastik zu sein (Trying to be a sculpture, 1958), and, after many years in which Walther experimented with a variety of materials, led finally in 1963 to the discovery of the technique of sewing, a working method that met Walther's need for formal rigour. The works he produced up to 1969 using this technique were to be collected in the so-called 1. Werksatz (First Work Set). The 58 individual works sewn from sturdy fabric that comprise the 1. Werksatz, which Walther called "Werkstücke" (Work pieces) or "Handlungsstücke" (Action pieces), were for him simply "forms" that prescribed concrete patterns of action and were reliant on being actually handled by one or several participants for attaining the character of an artwork, a character that remained bound to the action itself.



Franz Erhard Walther

Exhibition view: Franz Erhard Walther,The Architecture decides at Mudam, Luxembourg, 2015





Franz Erhard Walther

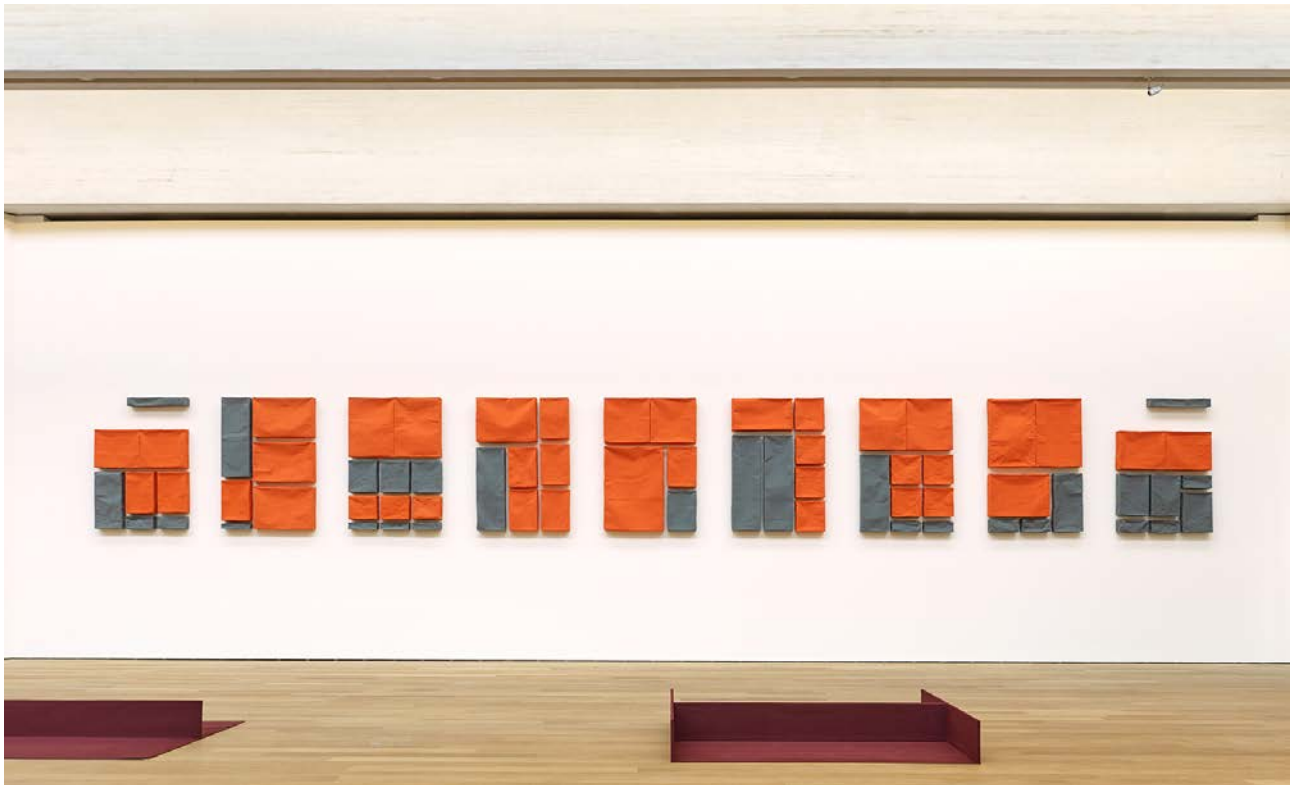
Exhibition views: Franz Erhard Walther,The Architecture decides at Mudam, Luxembourg, 2015





Franz Erhard Walther

Exhibition views: Franz Erhard Walther,The Architecture decides at Mudam, Luxembourg, 2015





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Franz Erhard Walther

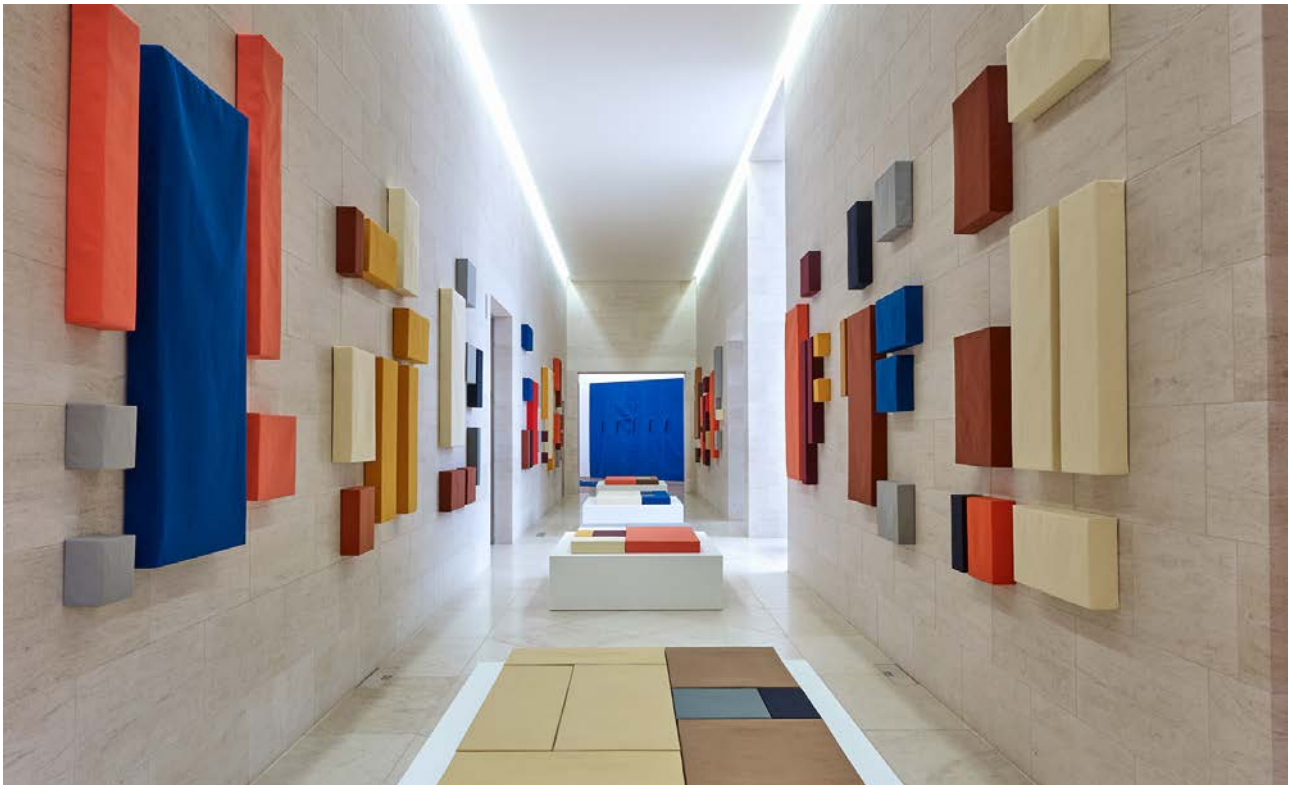
Exhibition views: Franz Erhard Walther,The Architecture decides at Mudam, Luxembourg, 2015

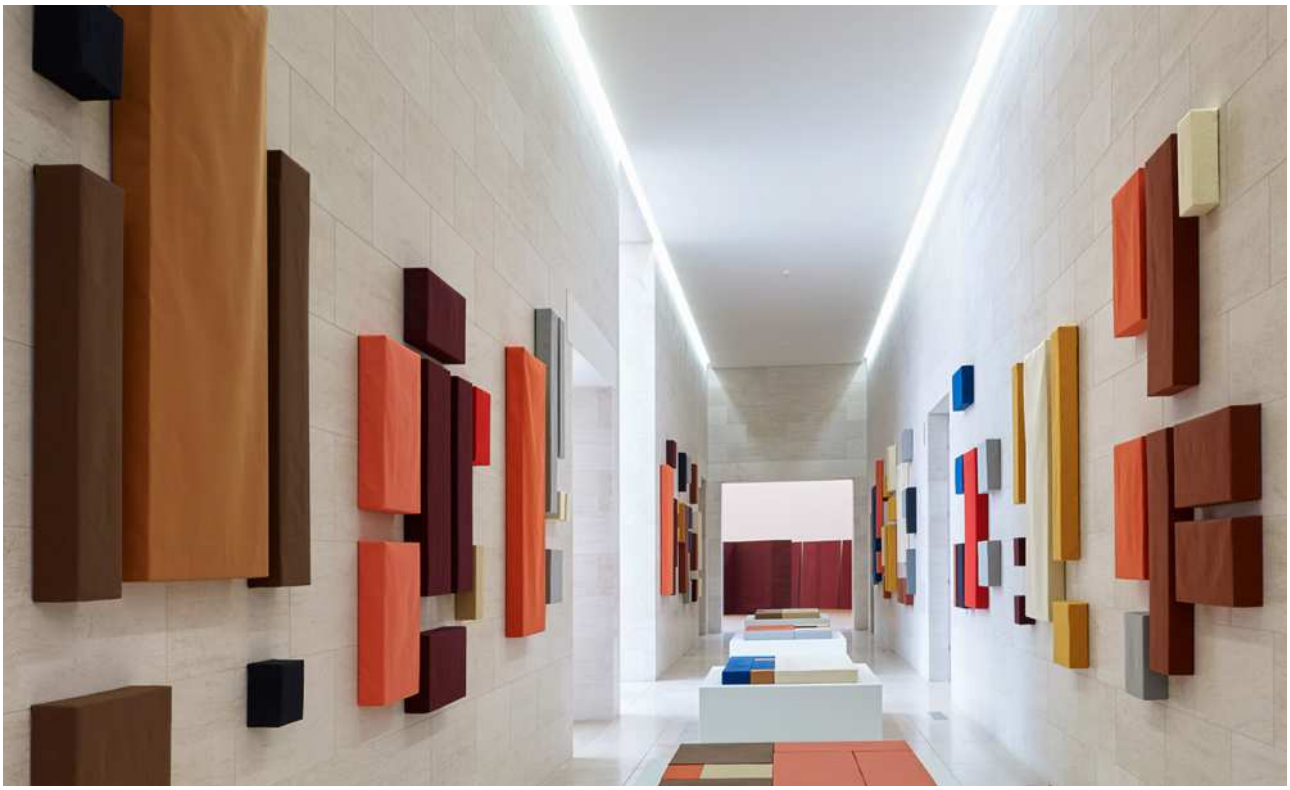




Franz Erhard Walther

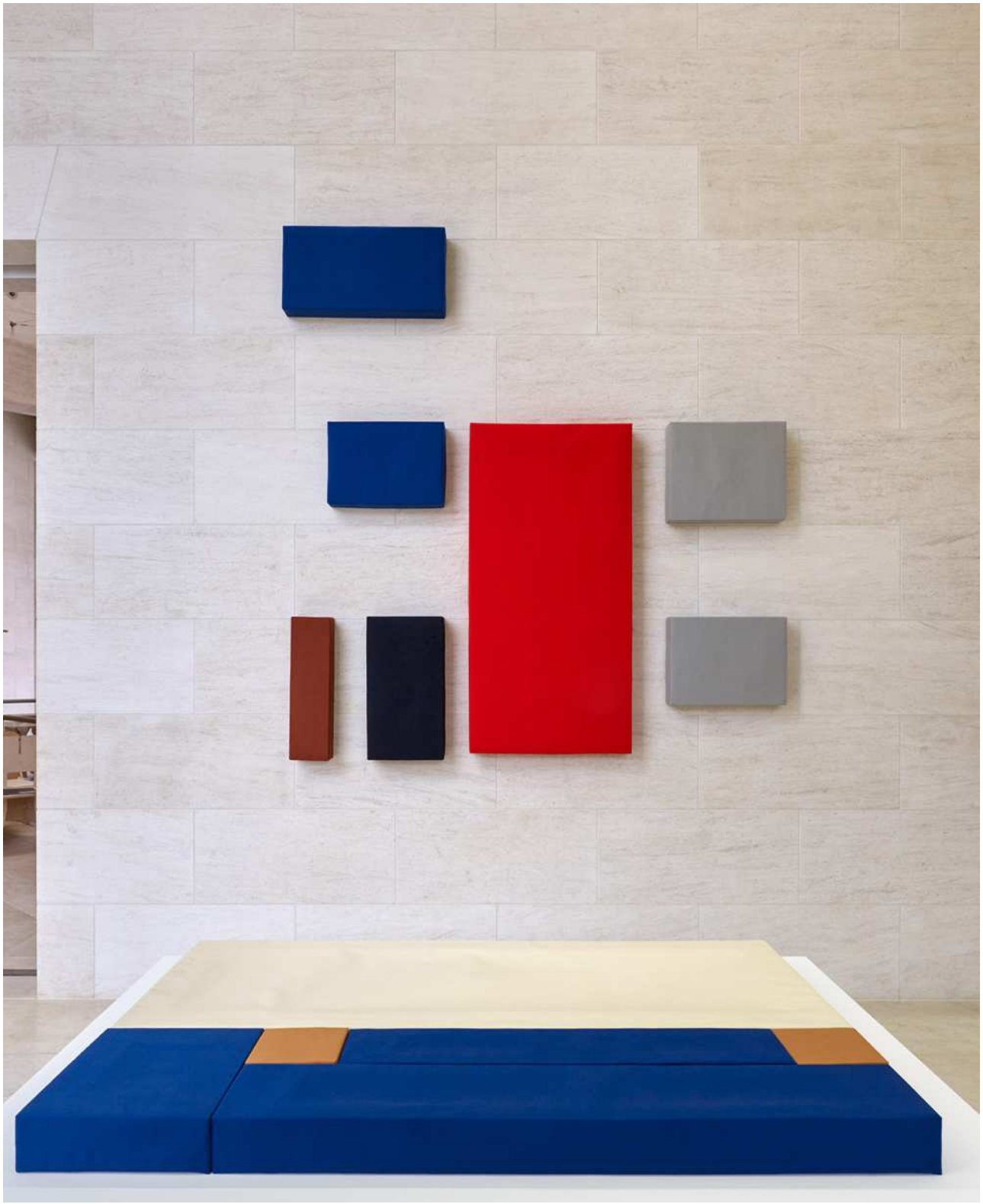
Exhibition views: Franz Erhard Walther,The Architecture decides at Mudam, Luxembourg, 2015





Franz Erhard Walther

Exhibition views: Franz Erhard Walther,The Architecture decides at Mudam, Luxembourg, 2015



Franz Erhard Walther

Exhibition view: Franz Erhard Walther,The Architecture decides at Mudam, Luxembourg, 2015

FRANZ ERHARD WALTHER

THE BODY DECIDES

February 21 - May 5 2014

WIELS, Contemporary Art Center, Brussels, Belgium

Curated by Elena Filipovic

Franz Erhard Walther's exhibition offers an in-depth look at an influential German artist whose pioneering work straddles minimalist sculpture, conceptual art, abstract painting, and performance all while positing fundamental questions about the conventional idea of the artwork as an immutable, obdurate pedestalor wall-bound thing. Bringing together pivotal works made between the 1950s and the present, this exhibition focuses on Walther's ability to transform notions of objecthood and perception through drawings, paintings, fabric sculptures, participatory forms, languagebased works, photographic documentation and archival material.

Having participated in Harald Szeemann's legendary When Attitudes Become Form (1969) and dOCUMENTA V (1972) as well as the Museum of Modern Art's landmark Spaces (1970), Walther's remarkable coupling of elementary forms with conceptual ideas and a radical rethinking of the relationship between sculpture and action, so influential to the contemporary practices of young artists today, deserves renewed attention. With his novel use of fabric forms, which he developed while in art school in the early 1960s, the artist's aesthetics of actionincites visitors to engage with both sculpture and the institution in challenging ways.

The show at WIELS, the first for the artist in Belgium and one of the larger of his solo exhibitions to date, will underscore the essential tension provoked by Walther's work and the ways it thinks about what and artwork can do, or what can be done with it as opposed to how merely it appears or what it is. The show will trace this tension via a sweeping panorama of the artist's production, including more than one hundred works, while also drawing attention to the artist's relationship to documentation, both photographic and drawn, and his fundamental conception of the exhibition itself as a platform for social action. It will include numerous objects to be manipulated in the exhibition and will be animated by several workshops and work demonstrations led by the artist.



Franz Erhard Walther

Exhibition view: Franz Erhard Walther,The Body Decides, WIELS, Contemporary art center, Brussels, Belgium, 2014



Franz Erhard Walther

Exhibition view: Franz Erhard Walther,The Body Decides, WIELS, Contemporary art center, Brussels, Belgium, 2014



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Exhibition view: Franz Erhard Walther,The Body Decides, WIELS, Contemporary art center, Brussels, Belgium, 2014



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Franz Erhard Walther

Exhibition view: Franz Erhard Walther,The Body Decides, WIELS, Contemporary art center, Brussels, Belgium, 2014

FRANZ ERHARD WALTHER

SPACE THROUGH ACTION

May 26 – September 9, 2012

ZKM | Museum of Contemporary Art

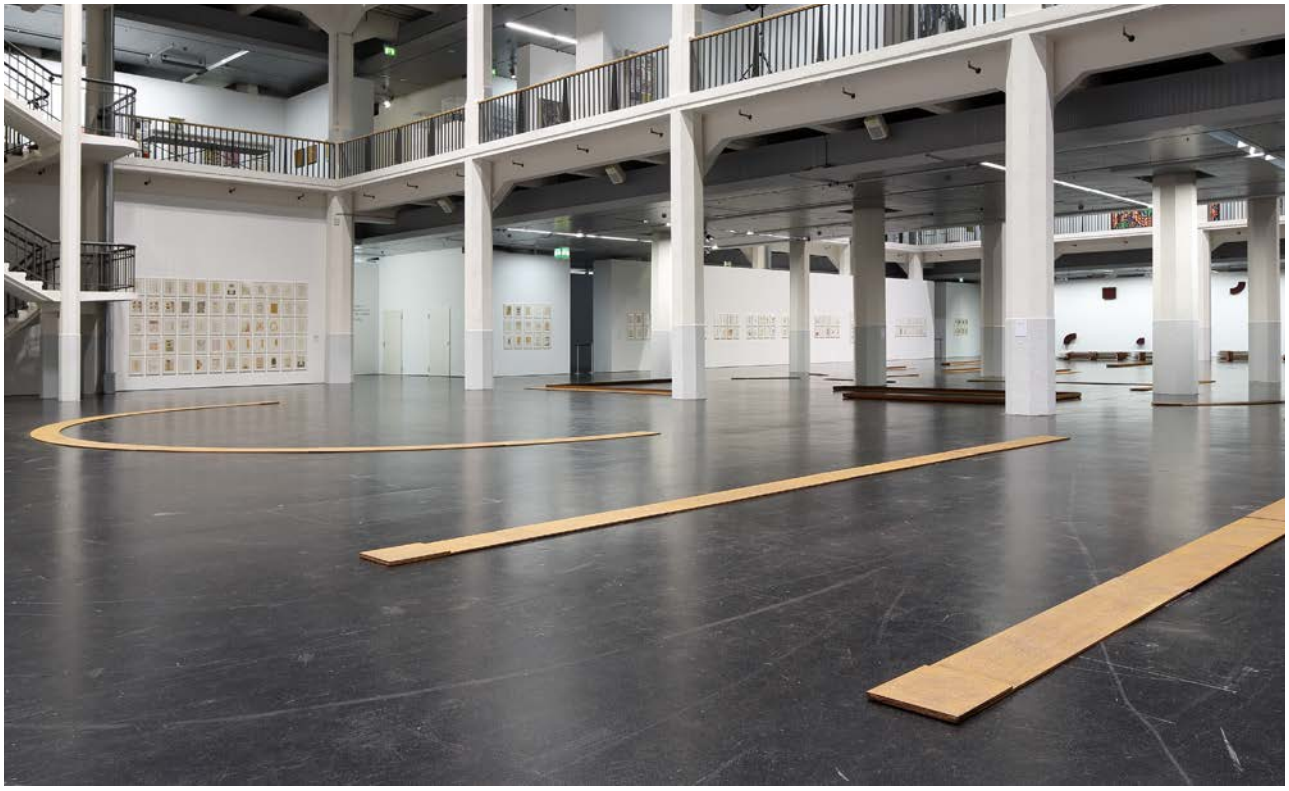
Curated by Peter Weibel and Andreas F. Beitin

Franz Erhard Walther is unquestionably one of the most influential artists of recent decades. Scarcely any other artist has been able to change the definition of what sculpture can be, with such foresight and consequence as Walther has done. Through his participative objects and textile sculptures, he has subjected the understanding of art and the relationship between art and the observer to a fundamental re-evaluation and amplification. Not least, also through his teaching engagement over many years, he has inspired many contemporary artists. The ZKM | Museum of Contemporary Art is now showing for the first time, in the framework of this year's central exhibition theme of performativity, a large part of Franz Erhard Walther's «Stride Plinthes» accompanied by the complete series of «Stand Pieces» that are presented for the first time along with a selection of early photographs, as well as large-format drawings.

Already in his early photographic works at the end of the 1950s, Franz Erhard Walther began to further the discourse on the definition of sculpture set forth by Marcel Duchamp. The relationship between art, artist, and observer shifted into the focus of artistic creation and the role of the art consumer was questioned by inviting their interaction. Long before artists such as Bruce Nauman, among others, used their own bodies as a sculptural medium, Walther has already put himself and the audience into the work as sculptural "material."

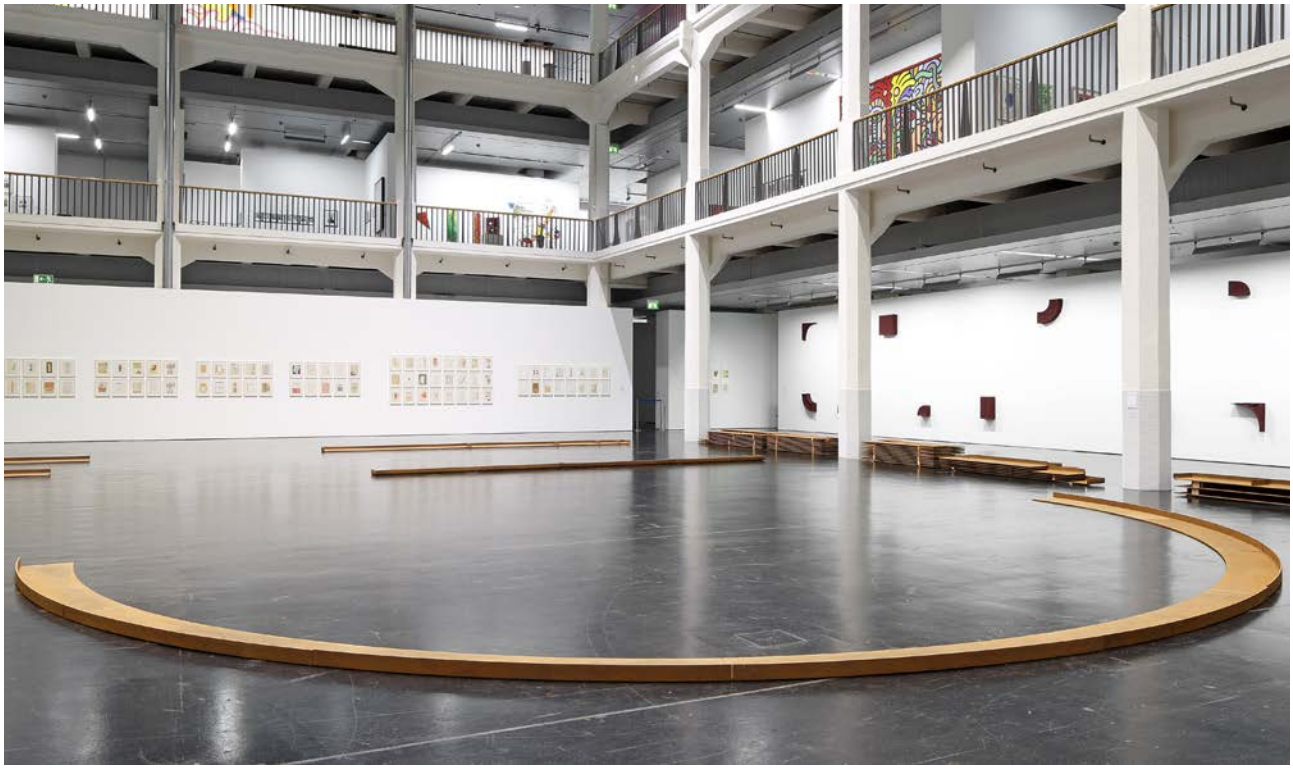
After completing his studies with K. O. Götz, Franz Erhard Walther set out in 1967 for New York. Just two years later, at an exhibition in New York's MoMA, he showed his legendary "1. Werksatz" – a 58-part work, that today belongs to the museum's collection. Fundamentally new in his works of the 1960s was the involvement of the observer, formerly condemned to contemplation only, into the sculptural process. The exhibition visitor was given the possibility of using the works, which were made of textile materials. The artist presented the works in the exhibition as "offers," which could be unfolded, newly arranged, or stretched in between several visitors. According to this basic concept, the first publication by Franz Erhard Walther was titled "OBJEKTE, benutzen" [OBJECTS, use] (1968). The book, long out of print, will be republished in a new edition on the occasion of the exhibition at ZKM | Museum of Contemporary Art.

The active engagement with an artistic offer, experiencing haptics of fabrics and materials, the responsiveness of one's own physicality and the resulting action in the room are some of the reasons that Franz Erhard Walther's work is still today an extraordinary contribution to contemporary art. His work can be seen as a synthesis of Process art, Minimal art, and Conceptual art and stands in dialogue with numerous prominent positions within contemporary art.



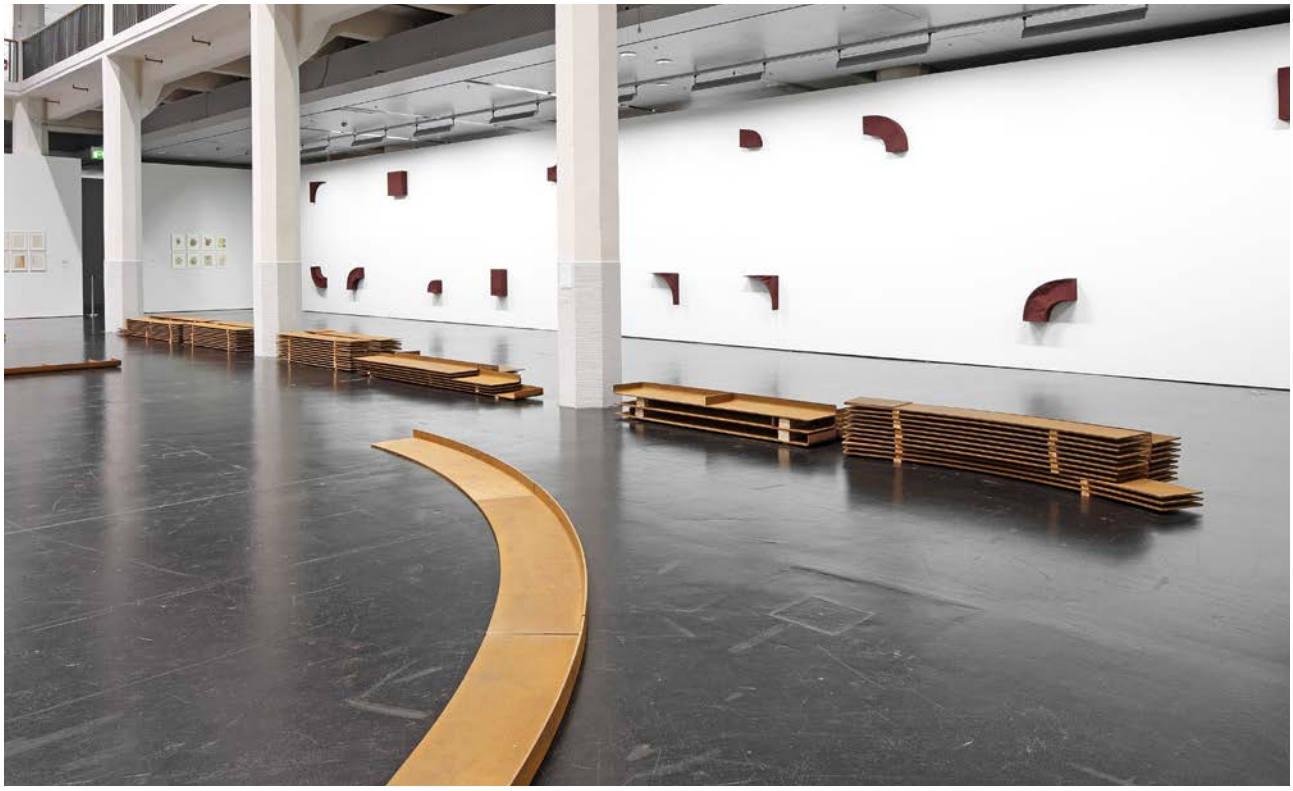
Franz Erhard Walther

Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012



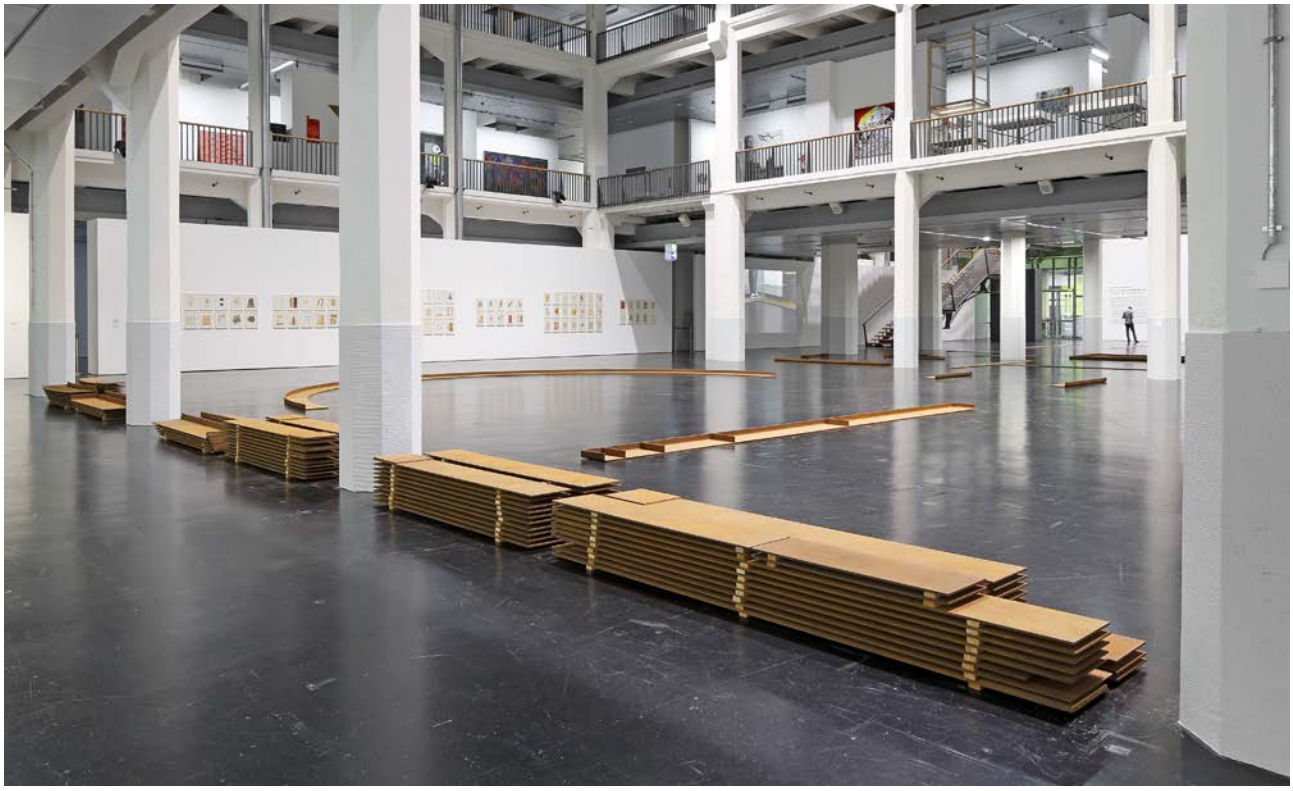
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Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012



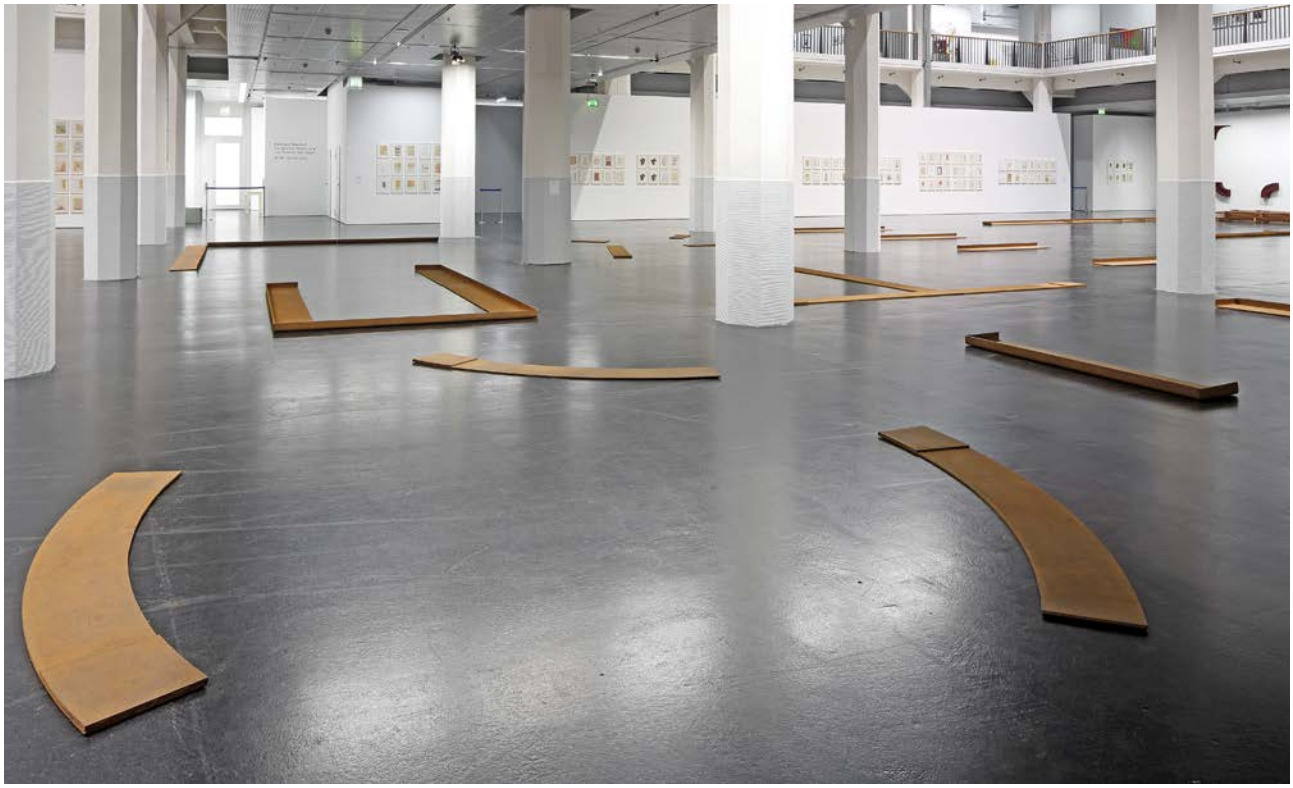
Franz Erhard Walther

Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012



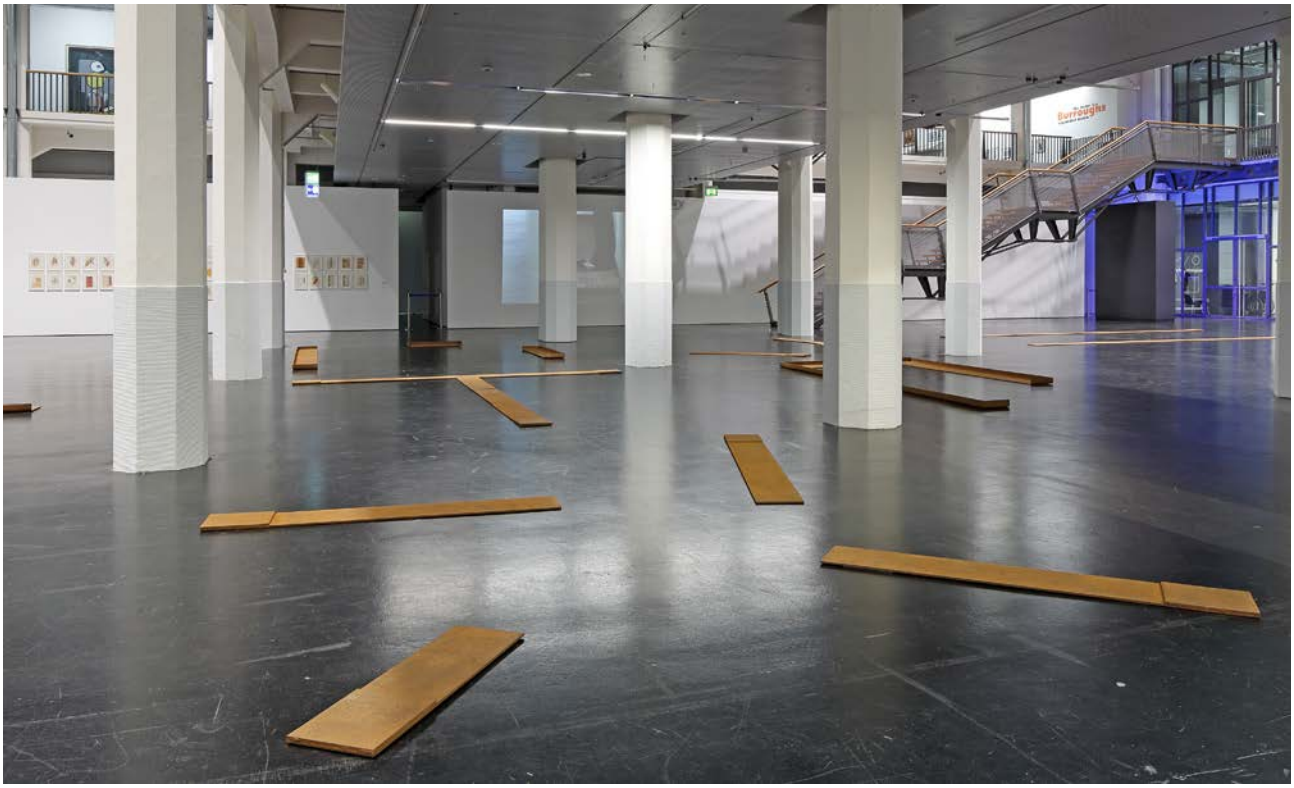
Franz Erhard Walther

Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012



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Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012



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Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012



Franz Erhard Walther

Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012



Franz Erhard Walther

Exhibition view: Space through action, ZKM | Museum of Contemporary Art, 2012

FRANZ ERHARD WALTHER

EYES CLOSED/EYES OPEN
RECENT ACQUISITIONS IN DRAWINGS
AT THE MUSEUM OF MODERN ART

2012

Museum of Modern Art, New York, USA



Franz Erhard Walther
1. Werksatz (First Work Proposition)
1963-1969
Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

58 Werkzeichnungen
1963_1972
mixed media on paper: watercolors, gouache, oil, coffee, lead pencil, color pencils, offset printing, type-writing, ballpoint pencil, ink, India ink, carbon paper, resin, organic adhesive tape, organic glue

Exhibition view: Eyes Closed/Eyes Open, Recent Acquisitions in Drawings at The Museum of Modern Art, 2012



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1963-1969
Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

58 Werkzeichnungen
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Exhibition view: Eyes Closed/Eyes Open, Recent Acquisitions in Drawings at The Museum of Modern Art, 2012



Franz Erhard Walther
1. Werksatz (First Work Proposition)
1963-1969
Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

58 Werkzeichnungen
1963_1972
mixed media on paper: watercolors, gouache, oil, coffee, lead pencil, color pencils, offset printing, type-writing, ballpoint pencil, ink, India ink, carbon paper, resin, organic adhesive tape, organic glue

Exhibition view: Eyes Closed/Eyes Open, Recent Acquisitions in Drawings at The Museum of Modern Art, 2012



Franz Erhard Walther
58 Werkzeichnungen (detail)
1963_1972
mixed media on paper: watercolors, gouache, oil, coffee, lead pencil, color pencils, offset printing, type-writing, ballpoint pencil, ink, India ink, carbon paper, resin, organic adhesive tape, organic glue

Exhibition view: Eyes Closed/Eyes Open, Recent Acquisitions in Drawings at The Museum of Modern Art, 2012



Franz Erhard Walther
Activation of the 1. Werksatz (First Work Proposition)
1963-1969
Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

Exhibition view: Eyes Closed/Eyes Open, Recent Acquisitions in Drawings at The Museum of Modern Art, 2012



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Activation of the 1. Werksatz (First Work Proposition)
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Franz Erhard Walther
Activation of the 1. Werksatz (First Work Proposition)
1963-1969
Muslin, canvas, ink, cotton batting, rope, wax, wood and mixed media

Exhibition view: Eyes Closed/Eyes Open, Recent Acquisitions in Drawings at The Museum of Modern Art, 2012

FRANZ ERHARD WALTHER

GESANG DER SCHREITSOCKEL (BORDER BASE SONG)

October 30, 2010 - February 6, 2011

Kunstmuseum Luzern, Lucerne, Switzerland

Press release:

With the 1975 installation Gesang der Schreitsockel, Museum of Art Lucerne was able to acquire a major work by the German artist Franz Erhard Walther from his 1992 solo exhibition in the old Kunsthaus. The 55 individual pieces that can be arranged into different-shaped tracks are matched with a 70-part series of working drawings. Together they convey sculptural ideas, possible arrangements and instructions for an actual use of the 'walking-tracks' presented in 'storage form', and represent a concept of the work that includes the visual idea of a level of action alongside the real object. The work is now being shown for the first time in the new museum spaces, and made available for discussion.



Franz Erhard Walther

Exhibition view: Gesang der Schreitsockel (Border Base Song), Kunstmuseum Luzern, Lucerne, Switzerland, 2010-2011



Franz Erhard Walther

Exhibition view: Gesang der Schreitsockel (Border Base Song), Kunstmuseum Luzern, Lucerne, Switzerland, 2010-2011



Franz Erhard Walther

Exhibition view: Gesang der Schreitsockel (Border Base Song), Kunstmuseum Luzern, Lucerne, Switzerland, 2010-2011



Franz Erhard Walther

Exhibition view: Gesang der Schreitsockel (Border Base Song), Kunstmuseum Luzern, Lucerne, Switzerland, 2010-2011



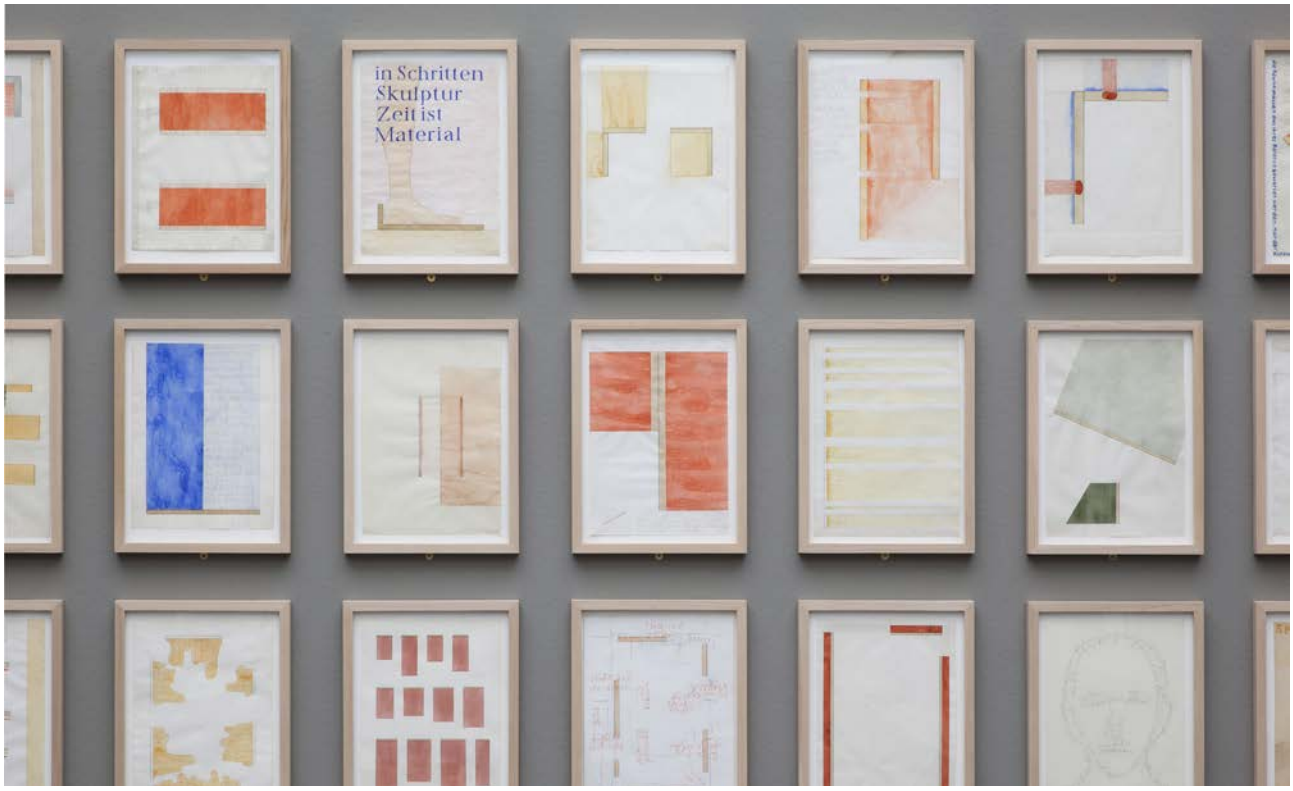
Franz Erhard Walther

Exhibition view: Gesang der Schreitsockel (Border Base Song), Kunstmuseum Luzern, Lucerne, Switzerland, 2010-2011



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FRANZ ERHARD WALTHER

ATLAS: HOW TO CARRY THE WORLD ON ONE´S BACK?

November 26, 2010 - March 28, 2011

Museo Nacional Centre de Arte Reina Sofia, Madrid, Spain

Press release:

Starting from the Mnemosyne Atlas:
Atlas is the name given in Greek mythology to a titan who, along with his brother Prometheus, contested the power of the gods of Olympus in order to make that power available to man. Legend has it that while Prometheus had his liver torn out by a vulture in the far East, Atlas was forced (in the West, between Andalusia and Morocco), to bear on his shoulders the weight of the celestial vault. It is also said, that from this weight he gained an unsurpassable knowledge of the world and an – albeit hopeless – wisdom. He is the ancestor of astronomers and ge graphers; some even say he was the first philosopher. He gave his name to a mountain (Mount Atlas), to an ocean (the Atlantic), and to an anthropomorphic architectural form (an atlas or atlantes) which is designed to support an entablature. Atlas, finally, gave his name to a visual form of knowledge: a gathering of geographical maps in a volume, and more generally, a collection of images intended to bring before our eyes, in a systematic or problematic way – even a poetic way, at the risk of being erratic, if not surrealist – a whole multiplicity of things gathered there through elective affinities, to use the words of Goethe. The atlas of images became a scientific genre in itself in the 18th century (we can think of the plates of l'Encyclopèdie) and it developed considerably in the 19th and 20th centuries. There are very serious atlases, very useful atlases – which are often very beautiful – in the life sciences (for example, the collections by Ernst Haeckel on jelly fish and other marine animals); there are more hypothetical atlases (for example, in the domain of archaeology); there are absolutely detestable atlases in the fields of anthropology and psychology (for example, L'Atlas de l'homme criminel [The Atlas of the Criminal Man] by Cesare Lombroso, or certain collections of "racial" photographs made by some pseudo-scholars in the 19th century). In the visual arts, the Mnemosyne Atlas of images, composed by Aby Warburg between 1924 and 1929, and yet left unfinished, remains for any art historian – and even for any artist today – a reference and an absolutely fascinating case-study. Warburg completely renewed our way of understanding images. He is to art history what Freud, his contemporary, is to psychology: he opened the understanding of art to radically new questions, those concerning unconscious memory in particular. Mnemosyne is his paradoxical masterpiece and his methodological testament: it gathers all of the objects of his research in an apparatus that is also a reaction to two fundamental experiences: that of madness, and that of war. It can therefore be considered a documentary history of the Western imagination (as such, the inheritor of the Disparates and the Caprichos of Goya) and as a tool for understanding the political violence of images in history (comparable, as such, to a collection of Desastres).

At the montage table:
ATLAS. How to carry the world on one's back? is an interdisciplinary exhibition which crosses the 20th and 21st centuries by taking the Mnemosyne Atlas as its point of departure. In spite of the differences of method and content which might separate the research of a historian-philosopher from the work of a visual artist, what is striking is their common heuristic — or experimental — method when based on a montage of heterogeneous images. We discover that Warburg shares with the artists of his time the same passion for an operating visual affinity, which makes him the contemporary of avant-garde artists (Kurt Schwitters or László Moholy-Nagy), of photographers of the "documentary style" (August Sander or Karl Blossfeldt), of avant- garde filmmakers (Dziga Vertov or Sergei Eisenstein), of writers who employed literary montage (Walter Benjamin or Benjamin Fondane), or even surrealist poets and artists (Georges Bataille or Man Ray).
The ATLAS exhibition was not conceived to bring together beautiful artifacts, but rather to understand how certain artists work – beyond the question of any masterpieces – and how this work can be considered from the perspective of an authentic method, and, even, a non-standard transverse knowledge of our world. You will not see, therefore, Paul Klee's beautiful watercolours, but instead his modest herbarium and the graphic or theoretical ideas which came of it; you will not see Josef Albers' modern squares, but instead his photographic album devoted to pre-Columbian architecture; you will not see Robert Rauschenberg's immense tableaux, but instead a series of photographs uniting objects both modest and heterogeneous; you will not see the coloured splendours of Gerhard Richter, but a section of montages created for his ongoing Atlas; you will not see Sol LeWitt's cubic structures, but instead his photographs of the walls of New York. In preference to the tableaux (the result of work) we have chosen, for this occasion, tables (as operating spaces, surfaces for play or for getting down to work). And we will have discovered in this way that the so-called "moderns" are no less subversive than the "post-moderns", and that the latter are no less methodical and concerned with form than the "moderns"... This is a way of recounting the history of the visual arts outside academic art criticism's historical and stylistic outlines.

Piecing together the order of things:
When we arrange different images or different objects — playing cards, for example — on a table, we are free to modify constantly their configuration. We can make piles or constellations. We can discover new analogies, new trajectories of thought. By modifying the order, we can arrange things so that images take positions. A table is not made for definitively classifying, for exhaustively making an inventory, or for cataloguing once and for all – as in a dictionary, an archive or an encyclopaedia – but instead for gathering segments, or parcelling out the world, while respecting its multiplicity and its heterogeneity — and for giving a legibility to the underlying relations. This is why ATLAS shows the game to which numerous artists have given themselves, this "infinite natural history" (according to Paul Klee) or that "atlas of the impossible" (according to Michel Foucault regarding the disconcerting erudition of Jorge Luis Borges). We can discover, then, in what sense contemporary artists are "scholars" or inventors of a special genre: they gather the scattered pieces of the world as would a child or a rag-and- bone man – two figures to whom Walter Benjamin compared the authentic materialist scholar. They bring together things outside of normal classifications, and glean from these affinities a new
kind of knowledge which opens our eyes to certain unperceived aspects of our world and to the unconscious of our vision.

Piecing together the order of places:
To make an atlas is to reconfigure space, to redistribute it, in short, to redirect it: to dismantle it where we thought it was
continuous; to reunite it where we thought there were boundaries. Arthur Rimbaud once cut up a geographical atlas in order to record, on the pieces obtained, his personal iconography. Later, Marcel Broodthaers, On Kawara and Guy Debord invented several forms of alternative geographies. Warburg, for his part, had already understood that every image – every production of culture in general – is the crossing of numerous migrations: it is to Baghdad, for

example, that he went to find unperceived meanings of certain frescoes of the Italian Renaissance. There are many contemporary artists who are not content to rely solely on the landscape to tell us about a country: this is why they bring together, on the same surface – or plate of an atlas – different ways of representing space. It is a way of seeing the world and of going through it according to heterogeneous viewpoints combined with one another, as we see in the works of Alighiero e Boetti, Dennis Oppenheim or, more generally, in the way that the urban metropolis was envisaged, from Man with a Movie Camera by Dziga Vertov to recent installations by Harun Farocki. Piecing together the order of time If the atlas appears as an incessant work of re-composing of the world, it is first of all because the world itself does not cease to undergo decomposition upon decomposition. Bertolt Brecht said of the "dismantling of the world" that it is "the true subject of art" (it should be enough, to understand this, to think of Guernica). Warburg, by contrast, saw cultural history as a genuine field of conflict, a "psychomachia", a "titanomachia", and a perpetual "tragedy". We could say that many artists adopted this point of view by reacting against the historical tragedies of their time with a work in which montage, once again, played the central role: we can think of the photomontages of John Heartfield in the 1930's, or more recently, Jean-Luc Godard's Histoire(s) du cinéma, and the work of artists like Walid Raad or Pascal Convert. It is therefore time itself which becomes visible in the montage of images. It is up to everyone – artist or scholar, thinker or poet – to make such a visibility into a power to see the times: a resource for observing history, for undertaking its archaeology and its political critique, for "dismantling" it in order to imagine alternative models.



Franz Erhard Walther

Exhibition view: Atlas. How to carry the world on one's back?, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 2010-2011



Franz Erhard Walther

Exhibition view: Atlas. How to carry the world on one's back?, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 2010-2011



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Exhibition view: Atlas. How to carry the world on one's back?, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 2010-2011

FRANZ ERHARD WALTHER

HABITER POÉTIQUEMENT LE MONDE (THE WORLD LIVING POETICALLY)

September 25, 2010 - January 30, 2011

Lille Metropole Musée d'art moderne, d'art contemporain, et art brut (LAM), Lille, France

Press release:

With over 350 works, the exhibition Habiter poétiquement le monde (The world living poetically) highlights the artist's technique, as well as the writers and filmmakers, describing and interpreting their presence in the world. "This is the measure of a man. Rich in merits, but always poetic, man dwells on earth," writes the poet Friedrich Hölderlin. Creation and everyday are not separate, but merged; strolling, wandering, disappearing, accumulating and performing are at the heart of the formation of real and imaginary space with the capacity, according to the requirements governing their creation, open or closed from the outside.

Transversal art (contemporary art and art brut) consists of multiple echoes and associations between the works and the archived documents from a very different context over more than century, the exhibition is designed "in constellation", as a tour that crosses different museum spaces (exhibition spaces, auditoriums, parks, internet sites). The exhibition brings together works, that for some of them, are familiar with the museum space, although some resist the confined space; others are entered for the first time, and their unexpected meeting permits the questioning of artistic acts, of the aesthetic gesture, or of the poetic experience.

They relate their archival gestures to the self and to the world, from maps and traces of experience, documenting relationships, at times painful and erratic, between the individual and their environment. Finally, they are considered life performances, forms of expression, transmission, and communication, at times open to the other while contained in their own complex systems.

City routes, long crossing landscapes, walking aimlessly, the nomadic life: the artist (like travelling writers) takes the measure of the world, establishing a relationship between words and drawings, between gesture and line. The artist "explores the world", as Thomas Hirschhorn wrote, and the poem becomes a place to explore its own disappearance or dissolution. It is sometimes, or simultaneously, a construction that takes form in real space, trajectory, cursive, and seismically transient.

This discovery of reality can drive an artist to find an intervening space: to be physically here and now, but caught in a time where past and future merge. The journey, both physical and internal, pressured or sometimes lost, of reality is transmitted or related like a travel diary. The everyday is not separated from the work. The borders between intimate and common are blurred in a question that seems commonly shared. "Poetically living" turns away the everyday gestures and the most obvious appearances, and reveals the strange and normal. It creates, as Pierre Dhainaut says, a child-like spirit that permits, without comfort, living in the world like a poem.



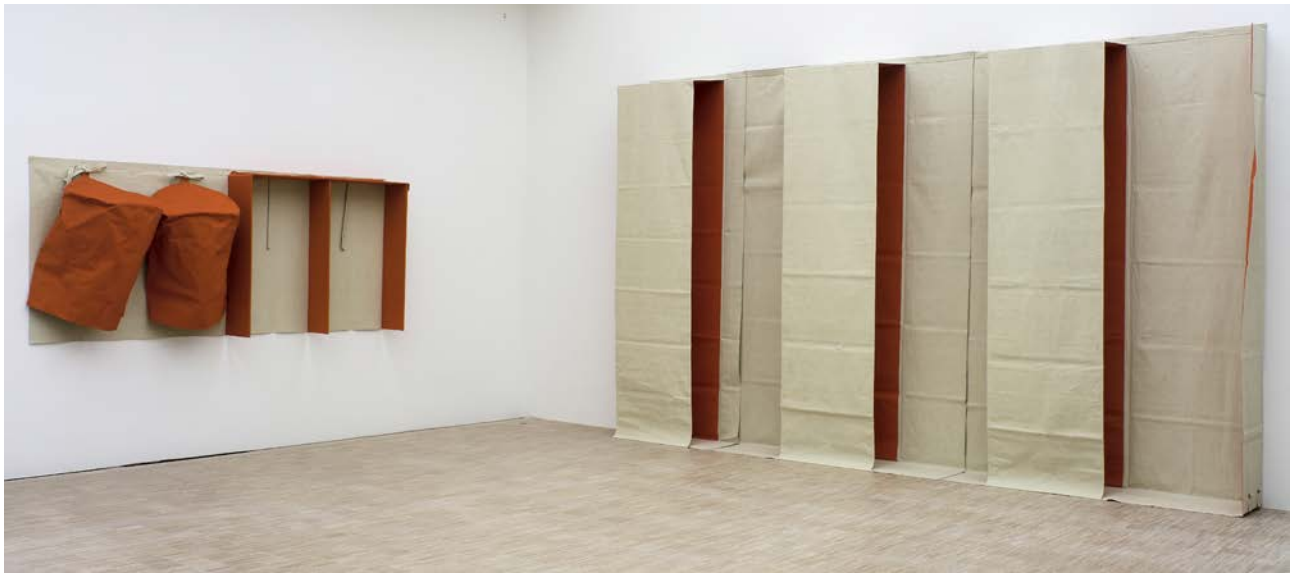
Franz Erhard Walther

Exhibition view: Habiter Poétiquement le monde (The World Living Poetically), LAM, Lille, France, 2010-2011



Franz Erhard Walther

Exhibition view: Habiter Poétiquement le monde (The World Living Poetically), LAM, Lille, France, 2010-2011



Franz Erhard Walther

Exhibition view: Habiter Poétiquement le monde (The World Living Poetically), LAM, Lille, France, 2010-2011



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Franz Erhard Walther

Exhibition view: Habiter Poétiquement le monde (The World Living Poetically), LAM, Lille, France, 2010-2011

FRANZ ERHARD WALTHER

FRANZ ERHARD WALTHER: WORK AS ACTION

October 2, 2010 - February 13, 2012

Dia:Beacon, Riggio Galleries, Dia Art Foundation, New York, USA

Press release:

DIA ART FOUNDATION ANNOUNCES MAJOR EXHIBITION BY GERMAN ARTIST FRANZ ERHARD WALTHER AT DIA:BEACON, RIGGIO GALLERIES

Dia's presentation marks the artist's first major exhibition in the United States since 1990

New York, NY – Dia Art Foundation presents Franz Erhard Walther: Work as Action, opening October 2, 2010, at Dia:Beacon, Riggio Galleries. This major exhibition will comprise more than two dozen works by Walther (German, b. 1937), who is internationally recognized for his five-decade-long investigation into the foundations of action, language, and space. Organized by Dia curator Yasmil Raymond, Franz Erhard Walther: Work as Action will remain on view through February 13, 2012. It is the artist's first solo museum exhibition in the United States since 1990.

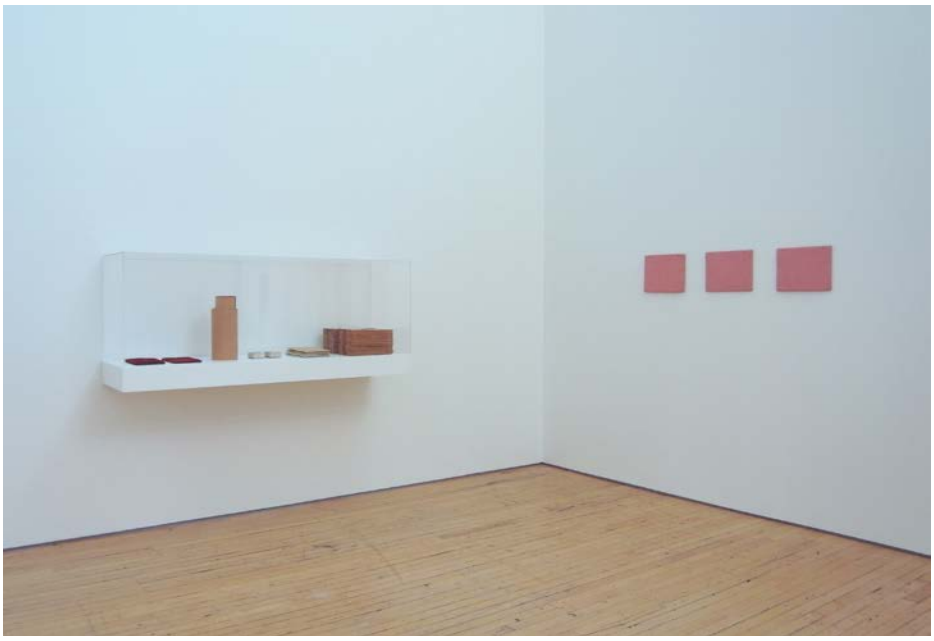
While the exhibition will include a diverse selection of works created between 1962 and 1973, it will focus on the artist's Handlungs tücke (Action Pieces) and Werkstücke (Work Pieces) from the early 1960s. It was in these works that Walther first explored using straightforward physical actions—such as pressing, folding, unfolding, and covering surfaces with malleable materials— as a sculptural principle. The centerpiece of the exhibition will be the complete presentation of a Work Piece from Dia's collection, titled 1. Werksatz (First Work Set). Dating from 1963–69, this comprises fifty-eight fabric elements, or instruments for processes, that are intended to be unfolded, used, and worn by visitors according to the artist's instructions.

Walther's provocative meditations on the concept of art as an act of doing that is temporal, subjective, and open to interpretation have resulted in an interdisciplinary practice that challenges conventional categories of painting and sculpture. He elaborated on these ideas in First Work Set, which will be shown in its totality for the first time in the United States since 1970, when it was included in the exhibition Spaces, at the Museum of Modern Art, New York. This major work, acquired by Dia in 1978, is a pioneering example of installation art, one that reconsiders the space of display as a storage site where objects are accessible to visitors and their forms determined by the ways in which they are used. With each of the work's elements, Walther poses a spatial and temporal challenge for the beholder, whose physical actions and presence become integral parts of the conception and completion of the work. A selection of elements from First Work Set will be made available for interaction with visitors, from 11am to 1pm and 2pm to 4pm
on days the museum is open, for the duration of the exhibition.

In the early 1960s, Walther trained at the Offenbach School of Applied Art and at the Düsseldorf Kunstakademie. Early influences included the work and manifestos of artists Lucio Fontana, Yves Klein, and Piero Manzoni, among others, who together triggered his conviction to, as he once said, conceive work out of an action. While at the Kunstakademie, he also became acquainted with Joseph Beuys and befriended fellow students Gerhard Richter and Blinky Palermo, the latter of whom he shared a studio with. Both Beuys and Richter have works on long-term view at Dia:Beacon, and Blinky Palermo: Retrospective 1964–1977 will be on view at Dia:Beacon from June through October 2011, concurrent with Walther's exhibition.

Despite the importance of his work, his relationship with many American artists, and the influence of his extensive output on subsequent generations of artists, Walther's practice remains largely unknown in the United States. Dia's exhibition recognizes the historical significance of the artist's First Work Set and his radical conception of the work of art as an experience of uninhibited action.





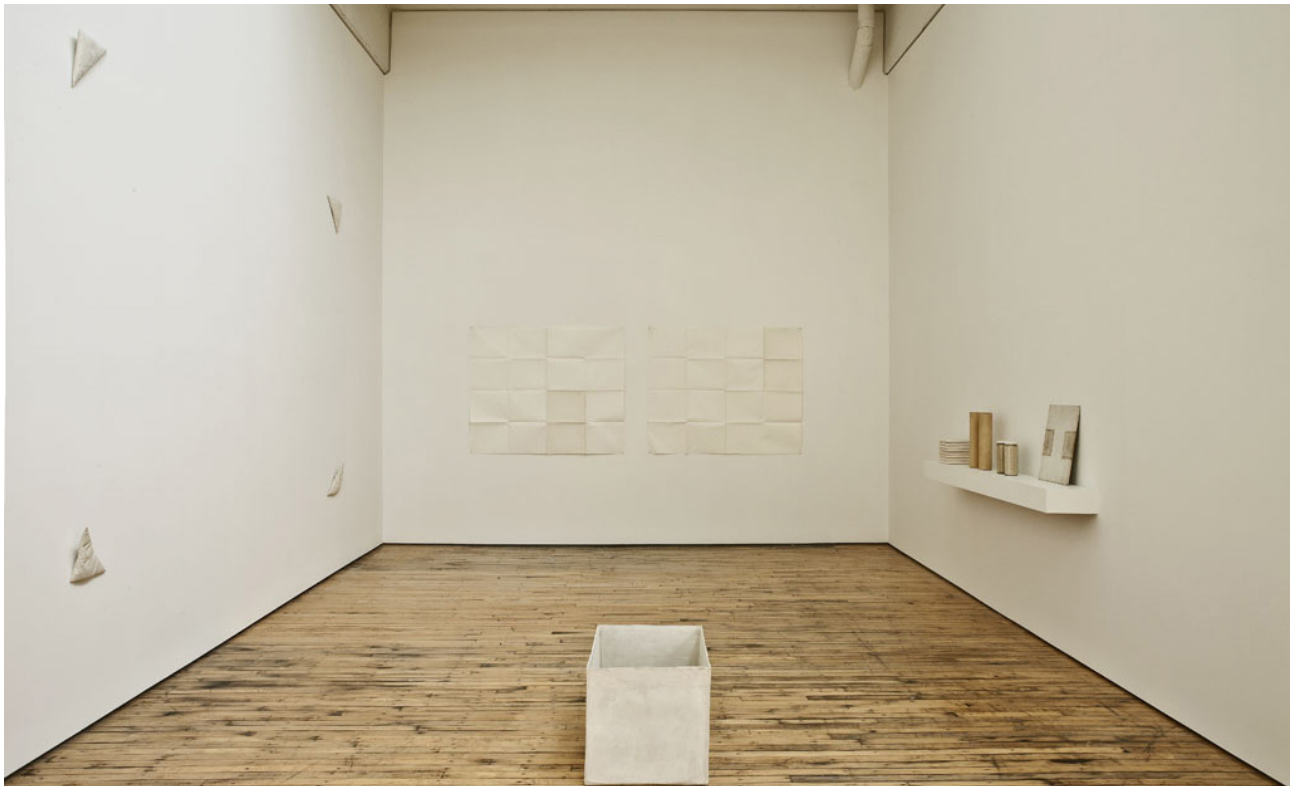
Franz Erhard Walther

Exhibition views: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Papierfaltung I and II, 1962

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Wand-Ecken II, 1963

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
8 Nesselplatten, 1963
Zwei Pappröhren (Verlegenheitsstück), 1962
Zwei Gläser mit Reis, 1963
Handbrett I, 1962/1963

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Weste, 1965

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Zentriert, 1967
cotton, 87 x 87 x 11 cm

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Vier Felder, 1966
sewn dyed fabric, 146 x 146 cm

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Ummantelung, 1964
sewn dyed canvas
99 x 198 cm

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Sehkanal, 1968

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Positionen, 1969

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012



Franz Erhard Walther
Kopt Leib Glieder, 1967

Exhibition view: Franz Erhard Walther: Work as Action, Dia:Beacon, Riggio Galleries, Courtesy Dia Art Foundation, New York, USA, 2010-2012

FRANZ ERHARD WALTHER

SOLO EXHIBITION

November 6, 2010 - February 5, 2011

Koch Oberhuber Wolff, Berlin, Germany

Press release:

The work of Franz Erhard Walther has attracted critical attention since the mid 1960s. It becomes increasingly apparent not only how much he contributed to the development of an action-oriented concept of art in the second half of the 20th century, but also how his position continues to serve younger artists as inspiration. The notion that one is permitted to look at art but not touch it, that there is some impregnable boundary between a work of art and our physical selves, our demeanor, our social roles, continues to provoke opposition. Walther was one of the forerunners in this protest, an
exponent of a relational aesthetic avant la lettre, one that takes into account the physical nature of the work of art on a substantial level.

Walther's work has been included in four documenta exhibitions. Since 1963 he has consistently championed the concept of sculpture as performance and participation, the notion that art is a collaborative event in which artist and public contribute on an equal footing. For Walther the "meaning" of a work has always been primarily what results from this collaboration, not something to be discovered through detached and solitary contemplation. His uncomplicated, straightforward objects and installations address their viewers with partly tactile, partly intellectual stimuli; they trigger the temptation to act, the desire to experience things in a physical way, and question their viewers' positions in space and in relation to each other. As evolved over the last five decades, Walther's oeuvre presents an exemplary variety of methodological approaches. It also illustrates the difficulties faced by any form of art that hopes for participation on the part of the public, with the intention of making the appreciation of art a more collective, even democratic enterprise.

Our exhibition reprises some central themes and approaches in Walther's work from the late 1950s to the present.

• We present the artist's variant of a minimalist aesthetic that we have chosen to call "PARTICIPATORY MINIMALISM" (KOW ISSUE 1, 2009) as a way of distinguishing it from the canon of American Minimalist Art. In the period of early Minimalism, Walther conceived works similar in form but substantially different in intention. His sculptures, though intended as exhibition pieces, induce in viewers a desire to manipulate them and become physically involved. At the same time, the viewer's actual participation is itself expected to be minimal.

• We trace how Walther first questioned the confinement of the picture support and then transcended it between 1960 and 1963. His "escape from the picture" is apparent as an interest in open, flexible framing situations. The objects stitched out of fabric from his "First Work Set" (1963–69) can be seen as the conceptual and sculptural consequence of this search for a sustainably dynamic dimension in his plastic work, one that also characterizes his architectonic space modules of the 1970s. For the first time the stitching technique itself, developed by the artist beginning in 1963 and realized by Johanna Walther, is illuminated more precisely.

• Ever since he first practiced typography at the School of Applied Art in Offenbach, one of Walther's primary interests has been the formal organization of language, the design of text and idea. From the "Word Pictures" (1957–58) up to the "New Alphabet" from the years 1990–96, we illustrate how Walther's aesthetic program continuously mediates between pictorial space (in drawing and sculpture), textual space (including book space), as well as the physical space of the active subject, and questions how they are interrelated.

The exhibition includes some thirty works supplemented by documentary pictorial material–from various phases of the artist's oeuvre. In cooperation with INTERNATIONALES JUGENDKUNSTUND KULTURHAUS SCHLESISCHE27 we invite Berlin teenagers to handle individual pieces of Walther's and discuss them publicly. Please ask about times.
Text and photos: Alexander Koch



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



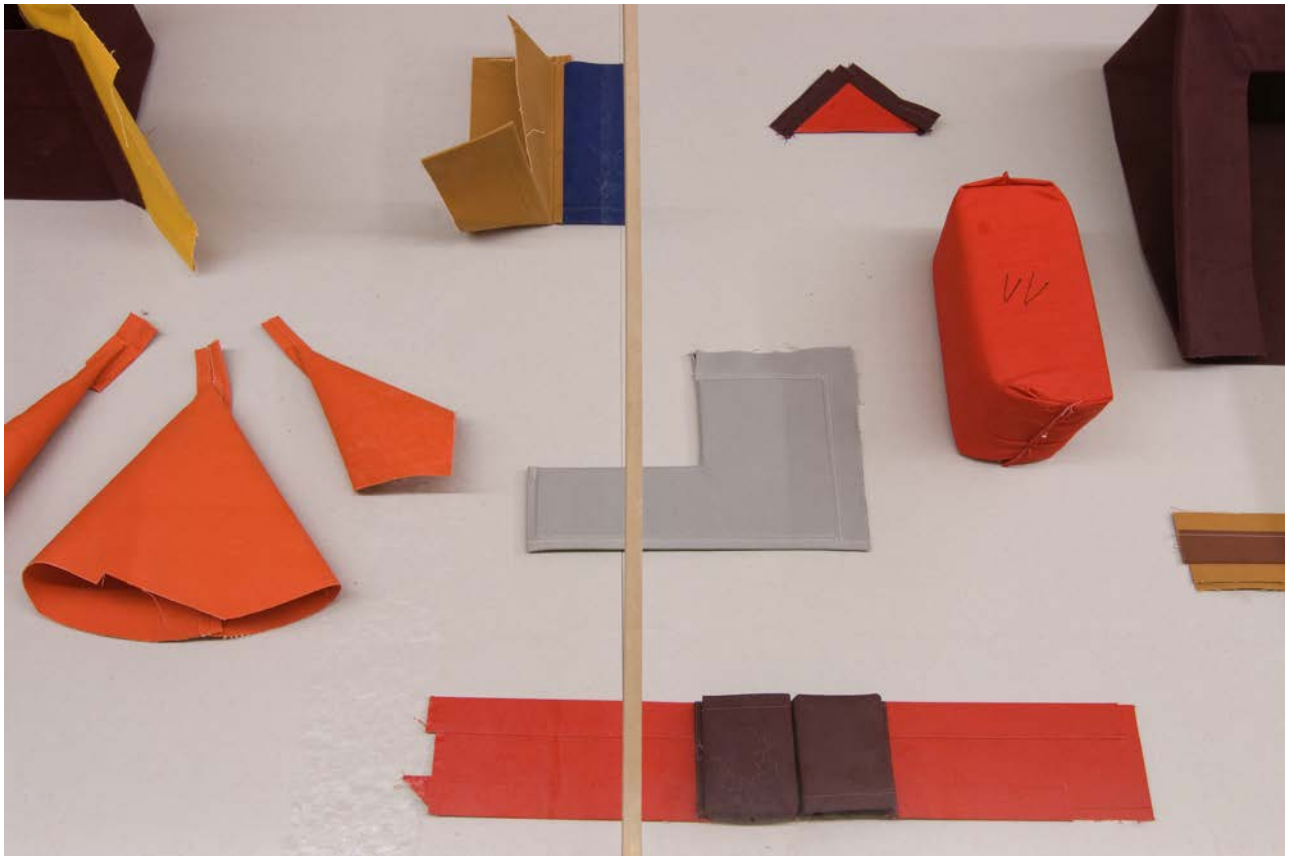
Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



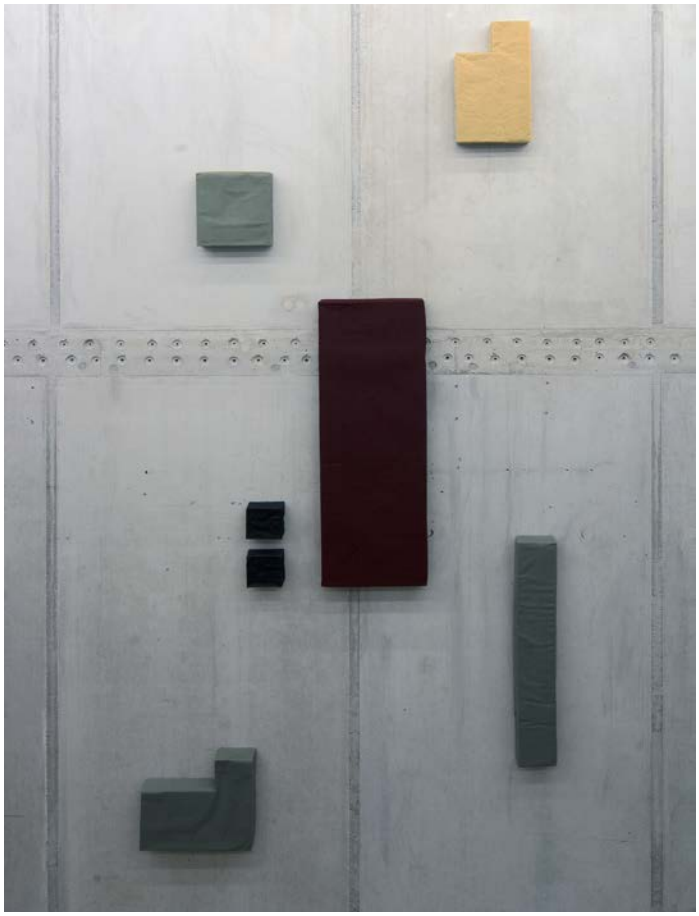
Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



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Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011



Franz Erhard Walther

Exhibition view: Franz Erhard Walther: Solo Exhibition, Koch Oberhuber Wolff, Berlin, Germany, 2010-2011

FRANZ ERHARD WALTHER

ART BASEL FEATURE

June 16 - June 20, 2010

Art Basel 41, Basel, Switzerland

Press release:

The notion of oeuvre and the concept of action are one in the same in Franz Erhard Walther's work. In essence, the work itself is immaterial.

The entire material production of Franz Erhard Walther serves this concept of immateriality.

In the early 1960's, Franz Erhard Walther, following Manzoni and Klein, sought to develop an innovative idea of the work as action.

Before systematically developing a sculptural corpus joined to an action in time and in space, the early investigations of Franz Erhard Walther used air –immaterial material- trapped in paper volumes. This series of works that belong to the 'early works' group are largely unknown still today.

For Art Features, Galerie Jocelyn Wolff will propose an exceptional ensemble of Franz Erhard Walther's pieces. Before systematically developing a sculptural corpus joined to an action in time and in space, the early investigations of Franz Erhard Walther used air –immaterial material- trapped in paper volumes. Some of which have not been presented since the early 1960's.



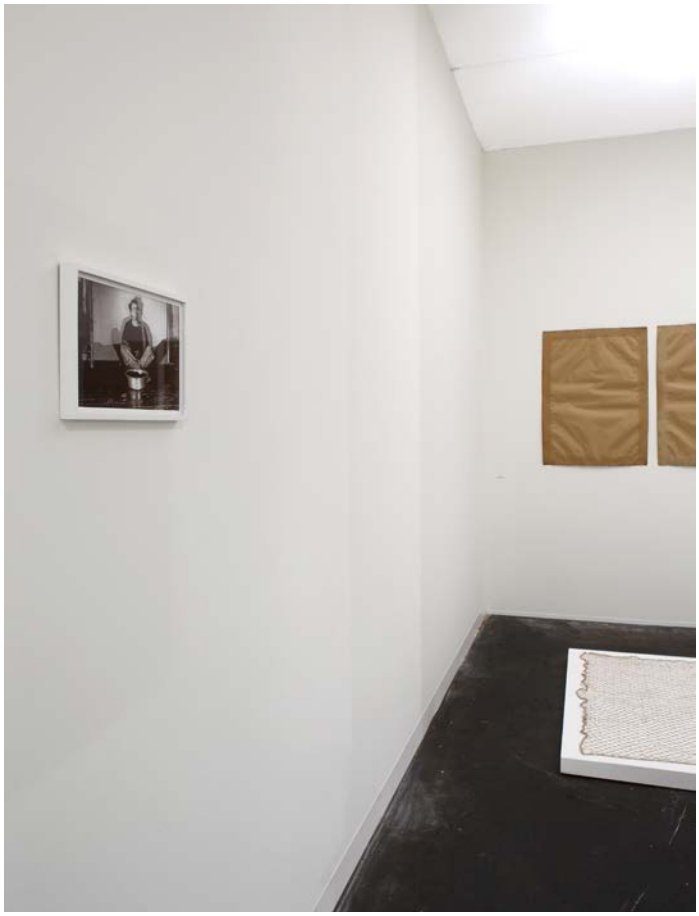
Franz Erhard Walther

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



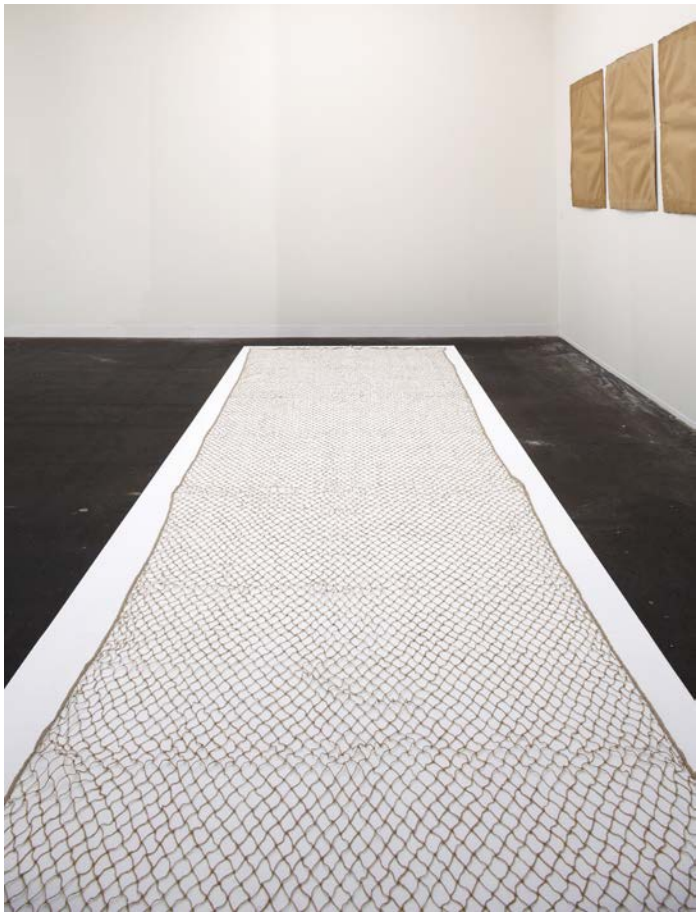
Franz Erhard Walther
Sieben Packpapierklebungen II, 1963
kraft paper, glue, vegetable oil
7 elements, each: 100.5 x 74 cm

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther
Netz, 1963
ochre net
507 x 154 cm
unique piece

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



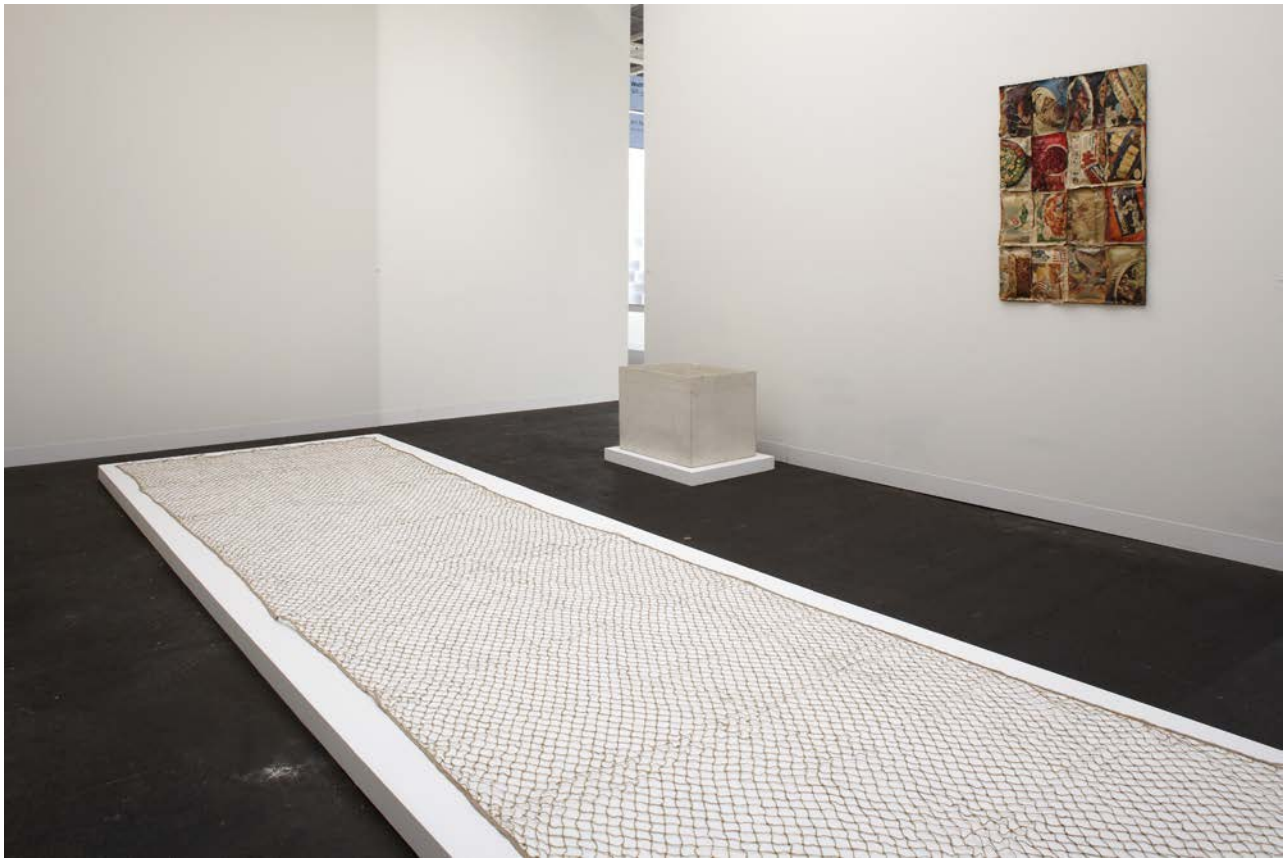
Franz Erhard Walther

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther
Nesselkiste, 1963
corrugated board, glue strip, glue, untreated canvas
48 x 63.5 x 48 cm
unique piece

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010



Franz Erhard Walther
Sechzehn Luftkissen aus Illustrierten-Seiten, 1963
cardboard, magazine pages, linen strips, foam, glue
99.5 x 64 x 5 cm
unique piece

Exhibition view: Art Basel Feature, Art Basel 41, Basel, Switzerland, 2010

FRANZ ERHARD WALTHER

THE COLLECTION AT KUNSTHALLE MANNHEIM

Kunsthalle Mannheim, Mannheim, Germany, 2010



Franz Erhard Walther

Exhibition view: Collection at Kunsthalle Mannheim, Kunsthalle Mannheim, Mannheim, Germany, 2010



Franz Erhard Walther

Exhibition view: Collection at Kunsthalle Mannheim, Kunsthalle Mannheim, Mannheim, Germany, 2010



Franz Erhard Walther

Exhibition view: Collection at Kunsthalle Mannheim, Kunsthalle Mannheim, Mannheim, Germany, 2010



Franz Erhard Walther

Exhibition view: Collection at Kunsthalle Mannheim, Kunsthalle Mannheim, Mannheim, Germany, 2010

FRANZ ERHARD WALTHER

FRANZ ERHARD WALTHER

March 11 - May 1, 2010

Peter Freeman, Inc., New York, USA

Press release:

Peter Freeman, Inc. is pleased to announce the representation of Franz Erhard Walther and his first solo exhibition in America in almost twenty years, from 11 March to 1 May 2010. The show is devoted to the artist's early works from the 1960s, most of which were created when Walther lived in New York City from 1967 to 1971.

The exhibition presents four elements from Walther's «1.Werksatz» («First Set of Works»), a series of fifty-eight canvas objects intended for use. Each work in the series – whether a kilometer-long cord meant to be unrolled, a bag with pockets in which to collect objects while walking, or a padded curtain hanging in a doorway through which the visitor must pass – draws attention to the body as sculptural form by guiding the participants through specific actions. When several works from the group were shown in Harald Szeemann's seminal exhibition «When Attitudes Become Form» (1968), Walther noted: «These objects are only instruments, they have little perceptual significance. The objects are important only through the possibilities originating from their use.»

The works presented at Peter Freeman, Inc. span the entirety of Walther's early production, beginning with his first participatory piece: «Two Cardboard Rolls (Piece to Overcome Embarrassment)» (1962), which consists of tubes meant to be handled. In «Connection (Head)» (1967), two viewers place their heads through a single piece of canvas, while facing each other. In «Plinth, Four Areas» (1969), participants stand in the corners of a canvas block, pulling it taut. In addition, sixteen related watercolors from 1963 to 1969 will be on view.

Walther studied at the Düsseldorf Academy in the early 1960s under K.O. Götz. There, he became close to Joseph Beuys, as well as his peers Gerhard Richter and Blinky Palermo. In 1970, he was included in Jennifer Licht's «SPACES» exhibition at The Museum of Modern Art, New York, with Michael Asher, Dan Flavin, Larry Bell, and Robert Morris. He has exhibited internationally for over 40 years, with numerous one-person shows at venues including the Sprengel Museum, Hanover; Stedelijk Van Abbemuseum, Eindhoven; and Mies van der Rohe Haus, Berlin. A major retrospective of Walther's work opens on 17 February 2010 at Musée d'art moderne et contemporain, Geneva.



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, Peter Freeman Inc., New York, USA, 2010



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, Peter Freeman Inc., New York, USA, 2010



Franz Erhard Walther
Zeit Stelle Dauer Richtung Bezug (Nr. 58, 1. Werksatz), 1969
sewn dyed canvas and wood, in two parts
a) 30.5 x 441.3 x 154.3 cm
b) 30.5 x 221 x 156.2

Exhibition view: Franz Erhard Walther, Peter Freeman Inc., New York, USA, 2010



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, Peter Freeman Inc., New York, USA, 2010



Franz Erhard Walther
Für Zwei (Nr. 31, 1. Werksatz), 1967
sewn dyed canvas
123.2 x 46 cm

Exhibition view: Franz Erhard Walther, opening reception, Peter Freeman Inc., New York, USA, 2010



Franz Erhard Walther

Exhibition view: Franz Erhard Walther, Peter Freeman Inc., New York, USA, 2010



Franz Erhard Walther
Werkzeichung, 1968 - 1969
offset print, pencil and gouache on paper
29.6 x 21.4 cm

Exhibition view: Franz Erhard Walther, Peter Freeman Inc., New York, USA, 2010



Franz Erhard Walther
Armstück (Nr. 34, 1. Werksatz), 1967
sewn dyed canvas
69.2 x 18.1 cm

Exhibition view: Franz Erhard Walther, Peter Freeman Inc., New York, USA, 2010

FRANZ ERHARD WALTHER

DE L´ORIGINE DE LA SCULPTURE (THE ORIGIN OF SCULPTURE), 1958 - 2009

February 17 - May 2, 2010

MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland

Press release:

The Body of Work

"The viewer who acts will define and answer the work; it is not only implied in the way that he looks at the work: his whole body is engaged." Franz Erhard Walther's declaration designs the frame in which his work exists: it is with the body that he or she activates the work, so that it can really be alive, and the art takes a sense and place in the global sum of assumed activities from the human subject.

The physical dimension and participatory sculpture – what the artist qualifies as objects, highlighting their instrumental character-, F.E. Walther has established this since 1963, the date at which he debuted a group of works under the title 1. Werksatz (Series of works No. 1). To do this, he chose not to operate under a system of closed forms- artifacts that would only be contemplated and never actually seized by the viewer- but according to a process, created by singular gests and never set as one way for all of the objects he produced. Simple geometric forms (rectangles, squares, lines, circles, etc.) are done in fabric and can be transformed around vests, carpets, strips, etc. The way that the viewer can take the work remains impossible to anticipate: the body decides each time how to activate, to reveal, to invent its own artistic possibilities with these sculptural objects. Each time it is the acting individual that creates the usage of these available forms. The utilization of malleable fabric creates a configuration, but can also be used according to the operator's actions (folding, unfolding, dressing the person), facilitating physical appropriation of the sculpture. It permits this "return to the point of departure, where everything begins to form" that seeks to encourage F. E. Walther; otherwise saying that is permits the body to experiment with the origin of sculpture, experiencing the process and the apparition of a form. By this encouraged physical relationship, an action thus gives the work its full artistic range, an act that creates sculpture; the artist "shows that it is not only our visual perception that has value but the body that has a sense and signification." From this flowing situation comes several important consequences. Contrary to Western tradition, which has its roots in Platonic philosophy, for which art is a pure affaire and meant exclusively for observing- it is the sense of cosa mentale by Leonardo Da Vinci-, contrary to the reserved status by the Western viewer envisioned as an eye without a body (the eye of the soul), F.E. Walther binds the vision exercise with the reality of incarnation, thereby fundamentally making works to be touched. Here lies aesthetic and historical rupture. Also, the fact that the body, its gestures and attitudes, make the piece, transforms the process in which time plays a crucial role: the body insists on the object's temporary character of the sculpture. Finally, with his work at the beginning of the 1960's, F.E. Walther rejoins a certain group of artists who have, during this period, produced sculptures not only activated by the viewer but actually configured by them as well, as seen with the Brazilian Lygia Clark who initiated her series Bichos in 1960, from manipulated, metallic structures without a fixed form. Similarly, F.E. Walther would explore and invent destined works to be forever available, that is to say that the forms will never stop taking form or being invented or reinvented. He would go on to create open works, designed by the Italian semiotician Umberto Eco in a famous 1962 work, just one year before F.E. Walther commenced his works Series No. 1.

The Deconstruction of a Painting

The work of Franz Erhard Walther comes from a construction that often refers to the history of painting. Among them, we see Mural Formations in which the artist says “although they have something pictorial, they are not paintings, as a painter, I hang on the walls”. Much of Walther’s work consists of questioning the resources of the painted object (and of the pictorial) without equally forgetting the classic practice of painting.
The way that an artist expresses the hanging or distribution of a space represents the deliberate and instable status that surrounds his work. “The Mural Formation supported or hanging on a wall is like a pedestal turned at 90°, on which I place myself.” Related to painting because of the frontal presentation and the relationship established display wall, Walther’s fabric Mural Formations nevertheless remain and rely simultaneously on the history of sculpture: the manners of pedestals that one considers for the works but also welcome the action of a subject, a body, themselves diverse models. Equally said that the painted object equally affirms for the artist his displaced identity, that also acquires its sense, often the case with this work, starting from the utilization of the invented form by the viewer in which F.E. Walther can, for example, propose to take a colored combination, itself included in the pictorial device, for creating a work. To be in front of or inside the created work- this is the alternative picture that F.E. Walther constructed. We find here, like outside of the work, the idea that art is a question of physical process crossing the idea of production (“the work is not only created in the process of action”, “the process, the experience are the work”), a feeling that disappears as soon as the gestures stop (the art is a sum of gestures). But this revisitation of the frontal painting format also passes by non-manipulated structures created by the viewer, fixed on a pedestal according to various rhythms. These are also the manners of boxes, featured from geometric forms and recovered in fabric, that are visible on the wall. Always colorful, like the Mural Formations, the majority of times in a vivid manner (red, orange, brown, yellow, green, blue…), it is made from polychrome, which is an essential dimension of this work, as they often make paintings that are not paintings in the conventional sense. They draw rectangles and squares starting from composed elements- and in which they are decomposed- which are closed one by one without being glued, in a puzzle-type manner so that they pieces are orthogonal. In the same boxes, F.E. Walther proposes also a constellation of elements separated from pedestals so that the presentation mode is always linear, avoiding the biomorphism and the absence of a constructed presentation, without the works taking up a painting format. Finally, he can make these devices horizontal, on large white pedestals, being as close pictorially and sculpturally. All of these montages participate in the deconstruction of the two manners of painting. First, by splitting the latter components in the space, ruining the material unity and the essential elements of its definition and its history. Then, by dispersing the same components in the space, on the pedestal, to create an element of colored form circulation. By these two acts, the work of F.E. Walther- an artist who analyzes the painted object without being a painter in the traditional sense of the word- participates in the deterritorialization of the painting. Mondrian’s phenomenon of 20th century art, in spatializing color in his Paris and New York studios at the end of the 1920’s and the middle of the 1940’s, has been given a major pulse.

Drawing

The practice of drawing is fundamental in the work of Franz Erhard Walther as well as his work before his career began (1958), when he was still a student in Germany at the Ecole d’arts appliqués d’Offenbach. Drawing occurs at all stages of creation whether it be describing a work, designing and creating its appearance, or for developing and conditioning the start of the work that, like his New Alphabet, exists simply inside and for the space.
Drawing is an everyday practice and structure for F.E. Walther. It is a notation system that functions in a higher, cumulative dimension. In this sense, the artist simply creates the antique formula cited by Pline l’Ancien from remarks by the painter Apelle saying that a true artist does not go a day without creating a line, “nulla dies sine linea”. These accumulations of traces, from his period of studies and the first years of his career, have a classification and a detailed description. Here exists Wortzeichnungen (Dessins de mots), Wortbilder (Word images), Krizelzeichnun-

gen (Scribbled drawings), and also Textzeichnungen (Text drawings) and Textfelder (Fields of texts) without forgetting Diagram-und Werkzeichnungen (Diagram drawings and Work drawings) whose over ten thousand items have been, to this day, been listed. Through the statement of these categories of graphic work immediately appears the importance of text and writing, the importance of the line as a sign of the artist's work. In effect, like Paul Klee says "writing and drawing are identical at the core", F.E. Walther considers writing "only as another form of drawing" that condenses all of the expression of his work so that "without using language and writing, I see my art as something absolutely pointless. " Certain drawings that he's created such as Wortwerke (Word works) and Wortformationen (Word formations) exist in reference to architecture. These are drawings in reference to writing, and writing that affirms drawing. This link verifies also that F.E. Walther was a student at the Ecole d'arts appliqués d'Offenbach, during the era when he created Wortbilder (summer 1957- fall 1958), 200 gouaches that were only visible in letters and words. These "word-images" search and invent a new typography and produce a new language that is visible and readable, and will be equally active in the eyes of the viewer-reader. Shown at Mamco in its entirety, The New Alphabet (1990-1996) resembles a group of pictorial device that are a spatial extension of letters and drawn words at the end of the 1950's. It is composed of twenty-six fabric elements that represent the letters of the alphabet. These are hung on a wall or placed on the floor without any respect to alphabetical order and the signs are not always legible. Attributing a different color for each vowel, in the Rimbaud manner, the voluminous letters imagined by Walther were constructed by a seamstress and are all made of dyed cotton (red, orange, brown, beige, yellow, green…). They can be shown as pure and simple objects (painting on a wall or sculpture on the floor) but also unfolded and used by the artist. For example, the stems at the center of the letter Z are demountable. They become batons that accompany and create several new gestures and attitudes. As in many devices created by F.E. Walther, the heart of the work depends on the physical implication of the subject who gives a spatial, physical, and temporal existence to the process. All that occurs as if the objective of this series of 26 letters was to be incorporated to the viewer-reader, as if the language (including drawing, writing, sculpture, and painting) was destined to be incarnated. We will understand what resonates within the New Alphabet across several disciplines, techniques, and procedures explored by F.E. Walther. It is the reason for which is it, in the etymological sense of the term, a crucial work.



Franz Erhard Walther

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Das Neue Alphabet - Form E, 1992
cotton and wood
195 x 75 x 15 cm

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Das Neue Alphabet - Form A, 1994
cotton, foam, wood
270 x 50 cm

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Das Neue Alphabet - Form L, 1994
cotton, foam, wood (21 elements)
180 x 66 x 15 cm

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Das Neue Alphabet - Form N, 1994
Das Neue Alphabet - Form Q, 1994
Das Neue Alphabet - Form H, 1994

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Das Neue Alphabet - Form J, 1994
Das Neue Alphabet - Form Q, 1994
Das Neue Alphabet - Form Z, 1994

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
21 Elements of ‘Ensemble Raumelemente’
wood, cotton
height: all 220 cm, width between 80 and 160 cm

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
on the floor: 40 sockel, 1978
ensemble of 40 forms composed of 148 elements
wood, cotton, glue

against the wall: Luzerner Schreitsockelensemble, 1975-1977
ensemble of socles; cotton, wood, glue (52 elements)

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



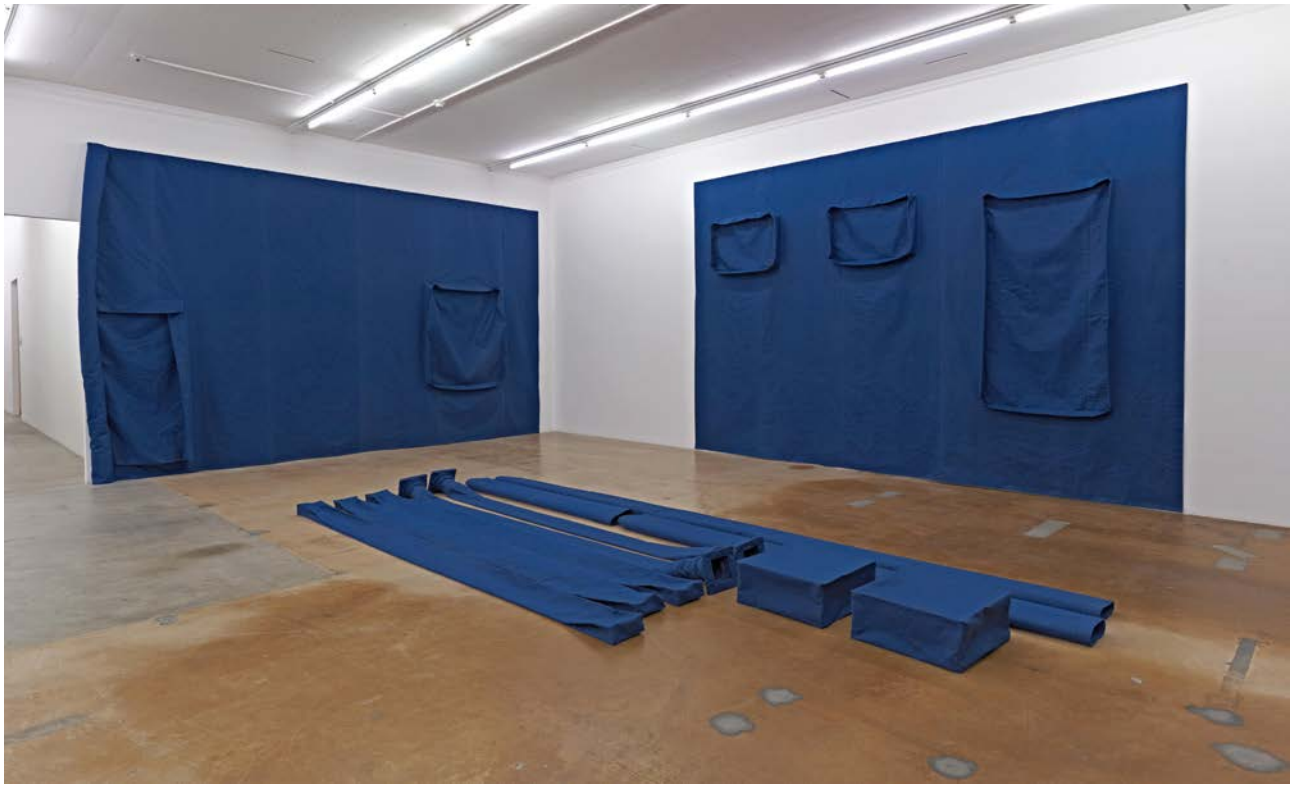
Franz Erhard Walther
21 Elements of ‘Ensemble Raumelemente’
wood, cotton
height: all 220 cm, width between 80 and 160 cm

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
21 Elements of ‘Ensemble Raumelemente’
wood, cotton
height: all 220 cm, width between 80 and 160 cm

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Raumabnahme BLAU, 1997-1998
wood, cotton (about 14 elements)

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
36 Schreitsockel, weinrot
ensemble of 36 elements, cotton

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



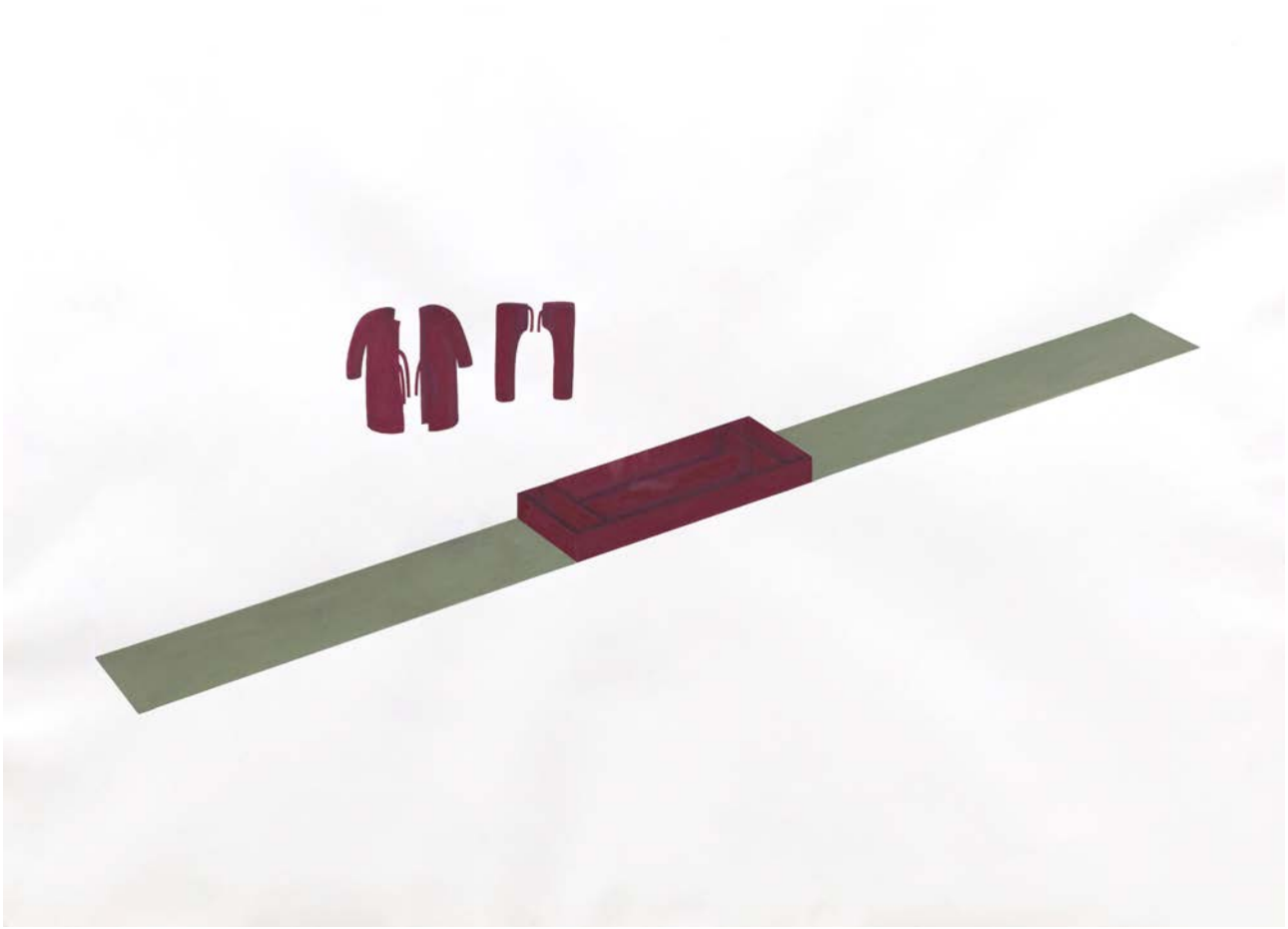
Franz Erhard Walther
Handlungsbahnen, 2002-2005
40 elements, cotton, foam

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Handlungsbahnen - Zeichnungen, 2002-2005
1 drawing of 56

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Welt, 1958
gouache on paper
99.8 x 70.1 cm

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Photograph of 1. Werksatz, 1963-1969, 1 photo of 58

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Sternenstaub, 2007-2009
ensemble of 525 framed drawings, pencil on paper and aquarelle on paper

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Sternenstaub, 2007-2009 (detail)
ensemble of 525 framed drawings, pencil on paper and aquarelle on paper

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Sechs Ummantelungen, 1998
ensemble of 6 cloths, metallic crotchets

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010



Franz Erhard Walther
Gesang des Lagers, 1989-1990
cotton
variable dimensions

Exhibition view: The Origin of Sculpture, MAMCO, Geneva, Switzerland, 2010

FRANZ ERHARD WALTHER

SHIFTING POSITIONS

November 29, 2009 - February 7, 2010

Museum Goch, Goch, Germany

Curated by Nadine Zeidler and Christoph Platz

Press release:

The exhibition shifting positions discloses a dialogue between the works of the artist duo Prinz Gholam (Wolfgang Prinz, *1969 Leutkirch; Michel Gholam, *1963 Beirut, Lebanon) and Franz Erhard Walther (*1939, Fulda). shifting positions
examines the possibility of shifting perspectives and habitual ways of seeing, inviting the visitor to redefine his role within the relational field of work, author and spectator. A process-oriented notion of art forms the basis of the presented works, which perceives the artwork not as a material object but as a physical or imagined realisation within space and time.

As early as the 1960s, Franz Erhard Walther already transformed the autonomous artwork into a tool for action with his “1. Werksatz”, radically challenging the traditional categories of art. Through the physical use of his pieces, purely visualperception is extended to include bodily experiences, and at the same time the authorship of the artwork shifts at the moment of action to the actor/viewer himself. His work during subsequent decades extends Walther’s investigations into the notion of art to the field of imagined activity.

Positioning the body within time and space is a core aspect in Prinz Gholam’s live and video performances. Their choreographies are characterized by meditation-like postures, which emerge from painting, sculpture, dance or film. Remaining almost completely absorbed within these postures deepens the physical and mental process, seemingly
suspending the perception of time. Through the visual language of their bodies, Prinz Gholam paces a choreographic path that appeals to the individual image archive of the spectator.

shifting positions not only questions how the physical and imagined positioning of the body is negotiated within these artistic concepts, but also how a sustained shifting between visual perception, physical and imagined action is related to our consciousness of experiencing and shaping our own identity in everyday life.

The exhibition shifting positions is a cooperation between the Museum Goch and the German-Dutch European project smax (2009 –2010). Part of smax is a twelvemonth residency for young German and Dutch curators. The residents realise exhibition projects for several cultural institutions in both countries, accompanied by exceptional, artist-run
educational programs. smax is supported by INTERREG/Euregio.
www.schloss-ringenberg.de



Franz Erhard Walther
1. Werksatz (First Works Set 1963-1969)
element N°26: Kopf Leib Glieder
cotton
reproduction

Exhibition view: Shifting positions, Museum Goch, Germany, 2009



Franz Erhard Walther
1. Werksatz (First Works Set 1963-1969)
element N°26: Kopf Leib Glieder
cotton
lagerform

Exhibition view: Shifting positions, Museum Goch, Germany, 2009



Franz Erhard Walther

Exhibition view: Shifting positions, Museum Goch, Germany, 2009



Franz Erhard Walther
1. Werksatz (First Works Set 1963-1969)
element N°1: Stirnstück (1963)
reproduction

Exhibition view: Shifting positions, Museum Goch, Germany, 2009

FRANZ ERHARD WALTHER

FIAC 2008

Wednesday, October 22 and Thursday, October 23, 2008

FIAC 2008, Paris, France

Press release:

Franz Erhard Walther was born in 1939 in Germany. After having completed his studies in Applied Arts at the Ecole des Beaux-Arts d'Offenbach, the artist enrolled at the Kunstakademie de Düsseldorf. He then created the "form from the action", intended for the artist himself or for the viewer. Pushing further the principles of informal art, the artistic process of Franz Erhard Walther is in effect the design of object and situation that can be completed by the human body (whether it's the artist or the viewer). By inviting the public to materialize the work, the artist wishes to implicate the responsibility in the creation, demanding an engagement both physical and mental.

The action Höhe, Breite, Tiefe (Height, Width, Depth) consists of the evolution of three wooden sticks inserted by a waist belt of the artist in a way that suggests the three dimensions: height, width, depth. The artist places the sticks in front of, behind, to the right, to the left, above, and below. These movements suggest the contradiction and expansion of limits of the body in the surrounding space. In this action, the artist proposes at the time an experience of sculpture and modeling of time and space.



Franz Erhard Walther
5x2 Holzblöcke, 1969
performance on Thursday, October 23, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



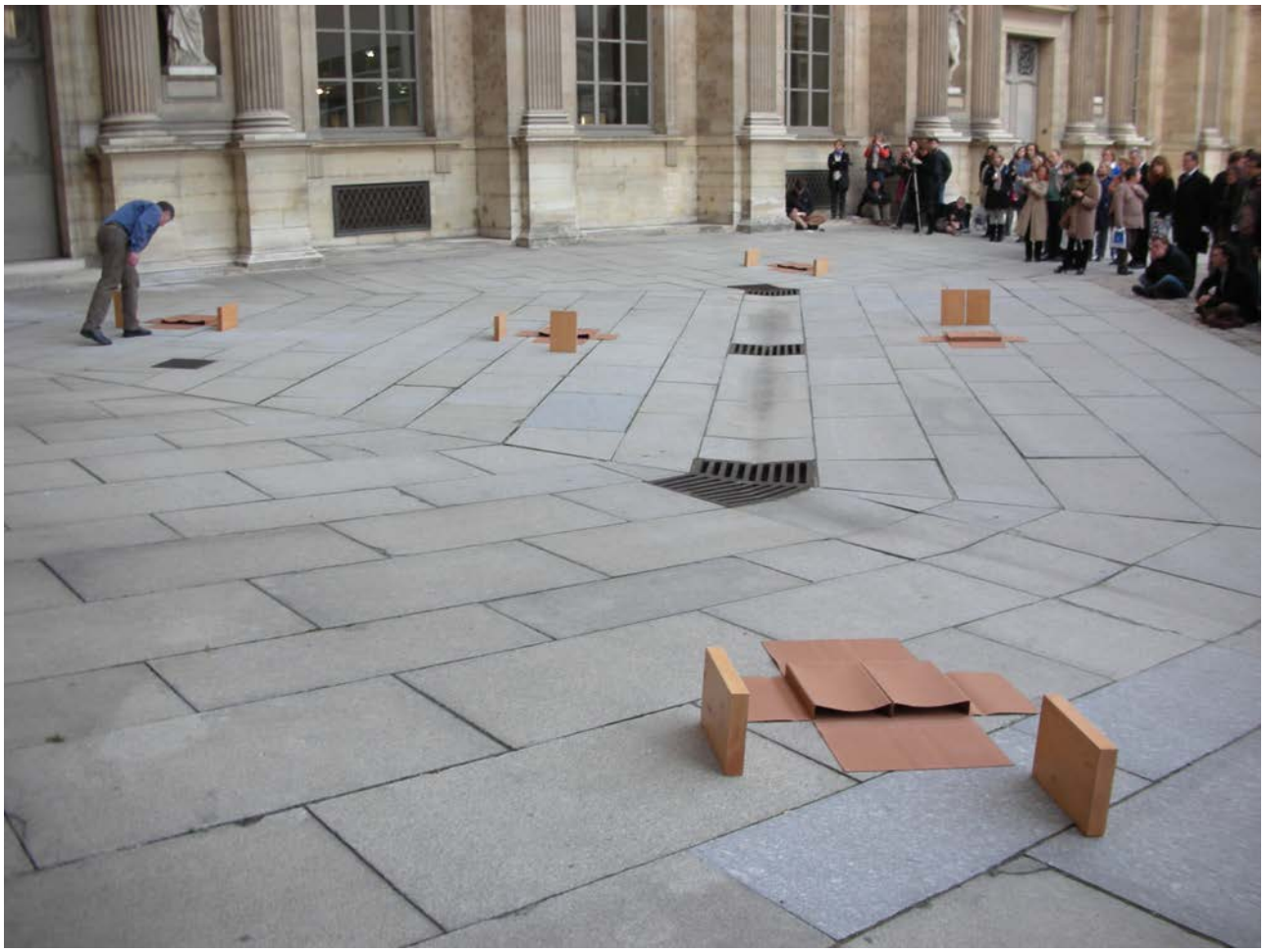
Franz Erhard Walther
5x2 Holzblöcke, 1969
performance on Thursday, October 23, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



Franz Erhard Walther
5x2 Holzblöcke, 1969
performance on Thursday, October 23, 2008

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Franz Erhard Walther
5x2 Holzblöcke, 1969
performance on Thursday, October 23, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



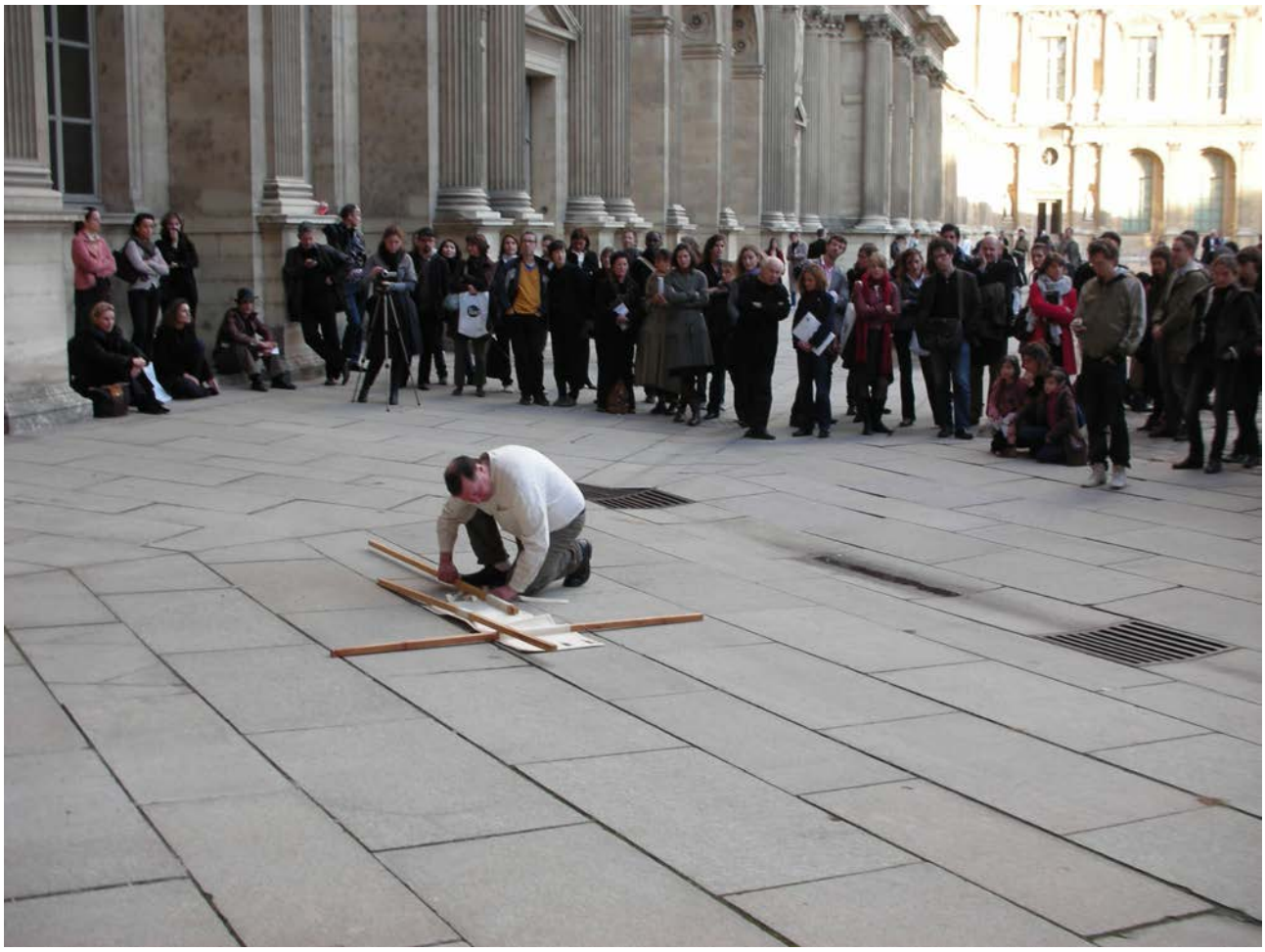
Franz Erhard Walther
5x2 Holzblöcke, 1969
performance on Thursday, October 23, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



Franz Erhard Walther
Höhe, Breite, Tiefe, 1969
performance on Thursday, October 22, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



Franz Erhard Walther
Höhe, Breite, Tiefe, 1969
performance on Thursday, October 22, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



Franz Erhard Walther
Höhe, Breite, Tiefe, 1969
performance on Thursday, October 22, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



Franz Erhard Walther
Höhe, Breite, Tiefe, 1969
performance on Thursday, October 22, 2008

Activation view: Cour Carrée, Louvre, FIAC 2008, Paris, France, 2008



Franz Erhard Walther
58 Werkzeichnungen, 1963 - 1972
mixed media on paper: watercolors, gouacher, oil, coffee, lead pencil, color pencils, offset printing, type-writing, ballpoint pen, ink, Indian ink, carbon paper, resin, organic adhesive tape, organic glue

Exhibition view: Jocelyn Wolff gallery's booth, FIAC 2008, Paris, France, 2008



Franz Erhard Walther
58 Werkzeichnungen, 1963 - 1972
mixed media on paper: watercolors, gouacher, oil, coffee, lead pencil, color pencils, offset printing, type-writing, ballpoint pen, ink, Indian ink, carbon paper, resin, organic adhesive tape, organic glue

Exhibition view: Jocelyn Wolff gallery's booth, FIAC 2008, Paris, France, 2008v

FRANZ ERHARD WALTHER

May 21 - June 28, 2008

Galerie Jocelyn Wolff, Paris, France

Press release:

From May 21 to June 28, Galerie Jocelyn Wolff is proud to present the solo exhibition of Franz Erhard Walther.

Born in 1939 in Fulda, Germany, Franz Erhard Walther is a pioneer of minimal and conceptual art, introducing the action as a form of creation and reception in 1963.

He has participated in historic exhibitions such as
- Quand les attitudes deviennent formes (When attitudes become forms) (1969-1970) – commissioned by Harald Szeeman
- SPACES at the MOMA (1969-1970) with Michael Asher, Larry Bell, Dan Flavin, Robert Morris, and Pulsa Group
- Documenta 5 (1972) – commissioned by Harald Szeeman.

For his exhibition at the gallery, Franz Erhard Walther organized the presentation of his works in two sets:

• Sternenstaub – a drawn novel (2007-2008) is an installation composed of 425 pages pinned to the walls. This work, completed for the exhibition, takes the form of a drawn autobiographical novel in which the artist recalls how he became an artist, which works have influenced him and the artists he has met. He also creates states of evolution from the reception and development of his works.

• A set of historical works from 1961 to 1963 that show how Franz Erhard Walther became a precursor in the 1960's, starting in 1963, of the action at the heart of his work, soliciting the physical presence of the viewer to activate and complete his works.

Presented in relation to this second set is the New York Book; a set of 500 pages covered in drawings on both sides (there are 100 drawings). They were created during the artist's stay in New York (1967-1973). These drawings are related to the work 1. Werksatz (1963-1969), a sculpture containing 58 elements of fabric, presented either in storage, or activated by manipulation.

The exhibition of Franz Erhard Walther at the gallery permits the manipulation of sewn fabric works, which are the first to be design this way by the artist. In the same way, the New York Book can be consulted page by page in the exhibition.



Franz Erhard Walther
New Yorker Buch / New York Book, 1967 - 73
500 pages, 1000 drawings
cover: fiberboard, cardboard, linen ribbons, glue
drawings: watercolour, gouache, pencil, ballpoint pen, crayon
28.6 x 21.8 x 6 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



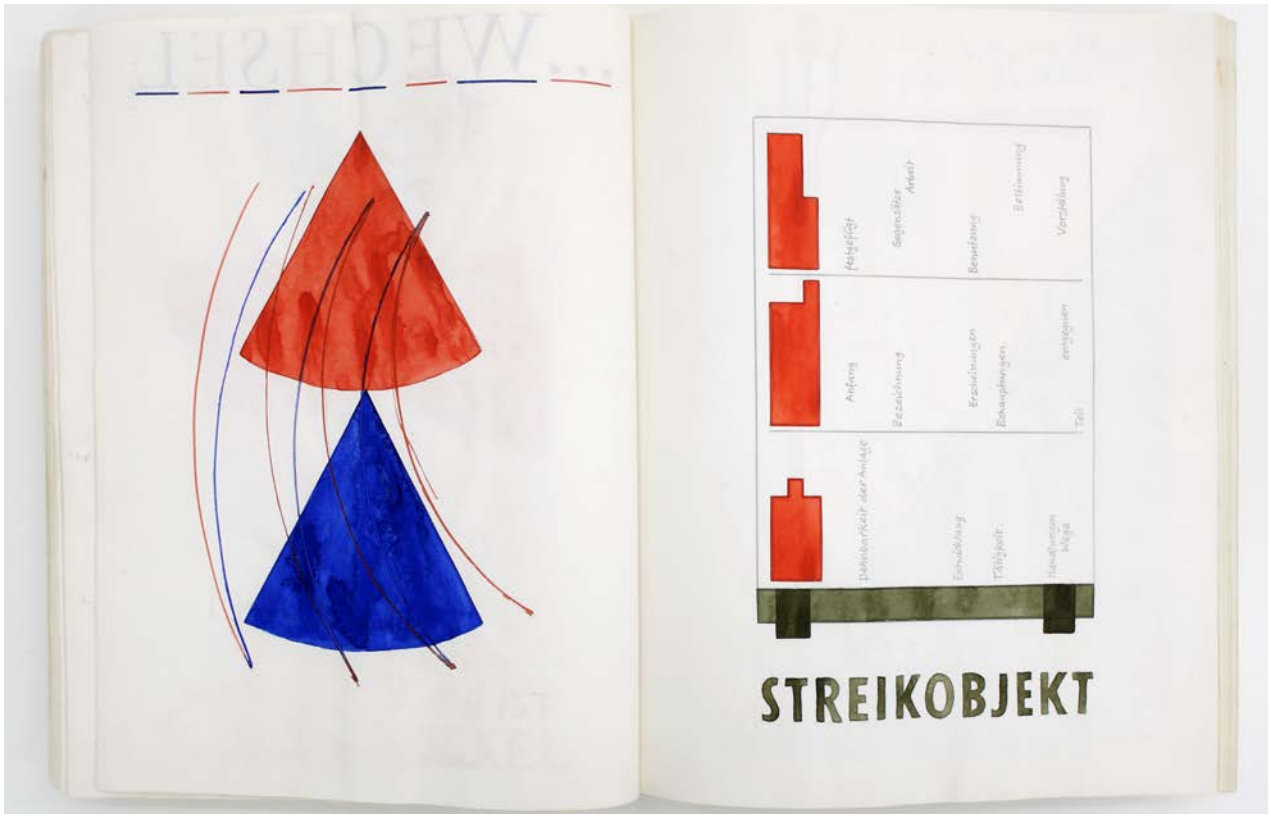
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New Yorker Buch / New York Book, 1967 - 73
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28.6 x 21.8 x 6 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Sternenstaub - A Drawn Novel, 2007-2008
installation, 425 pages nailed on wall, paper
each page 21 x 29.7 cm
edition 1 of 3 + 1 AP

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Sternenstaub - A Drawn Novel, 2007-2008
installation, 425 pages nailed on wall, paper
each page 21 x 29.7 cm
edition 1 of 3 + 1 AP

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Sternenstaub - A Drawn Novel, 2007-2008
installation, 425 pages nailed on wall, paper
each page 21 x 29.7 cm
edition 1 of 3 + 1 AP

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
From left to right:
Sternenstaub - A drawn Novel, 2007 – 2008 - installation - 425 pages nailed on wall, paper, A4 format
Deckfarbenzeichnungen (16 Gruppen), 1961 - gouache on different types of paper
alltogether 252 pieces in a box - each element between 12.6 – 18 cm x 9.2 – 12.7 cm
New Yorker Buch / New York Book, 1967 – 73 - 500 pages, 1000 drawings - cover:
fiberboard, cardboard, linen ribbons, glue - drawings: watercolour, gouache, pencil, ballpoint pen, crayon - 28.6 x 21.8 x 6 cm -
Zwei rotbraune Samtkissen (gefüllt und leer), 1963 - raw bordeaux-red velvet, black
tissue, filling material - 24.4 x 16 x 2.6 cm and 24.7 x 16.4 x 1.5 cm
Zwei Stoffrahmen, plastisch, 1963 - black and white nettle-cloth, filling material -
31.5 x 21.5 x 1.5 cm
Rosa Lackkasten, 1963 - corrugated cardboard, glue, filling material, primer ground,
laque - 22 x 14.6 x 11 cm

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Deckfarbenzeichnungen (16 Gruppen), 1961
gouache on different types of paper
alltogether 252 pieces in a box
each element between 12.6 – 18 cm x 9.2 – 12.7 cm
unique

Exhibition view, Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Zwei Pappröhren (Verlegenheitsstück), 1962
cardboard (millboard), paper, glue
height: 39.8 cm, diameter: 9 cm
unique

Exhibition view, Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Zwei Pappröhren (Verlegenheitsstück), 1962
cardboard (millboard), paper, glue
height: 39.8 cm, diameter: 9 cm
unique

Exhibition view, Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Zwei rotbraune Samtkissen (gefüllt und leer), 1963
raw bordeaux-red velvet, black tissue, filling material
24.4 x 16 x 2.6 cm and 24.7 x 16.4 x 1.5 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Zwei rotbraune Samtkissen (gefüllt und leer), 1963
raw bordeaux-red velvet, black tissue, filling material
24.4 x 16 x 2.6 cm and 24.7 x 16.4 x 1.5 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Zwei Stoffrahmen, plastisch, 1963
black and white nettle-cloth, filling material
31.5 x 21.5 x 1.5 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Zwei Stoffrahmen, plastisch, 1963
black and white nettle-cloth, filling material
31.5 x 21.5 x 1.5 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Rosa Lackkasten, 1963
corrugated cardboard, glue, filling material, primer ground, laque
22 x 14.6 x 11 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Drei breite Bänder, 1963
cotton, nail
8.5 x 825 cm
unique

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
100 m Linie, 1963
lemp-cord, 100 m long

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008



Franz Erhard Walther
Zwei Gläser mit Reis, 1963
(replica 1995)
glass, metal-lid, laque, round and long grain rice
21.8 cm high each, 8.4 cm diameter

Exhibition view: Galerie Jocelyn Wolff, Paris, France, 2008

FRANZ ERHARD WALTHER

"1. WERKSATZ" (1963 - 1969)

February 10 - March 21, 2008

CAC Brétigny, Brétigny-sur-Orge, France

Press release:

Franz Erhard Walther is interested in the relationships between language, space, and the work. At the beginning of the 1960's, he was particularly focused on the process and the temporary dimension of the work. Notably, he created works on paper (drawings, folds, collages). In 1963, he introduced action as a "work form".

" 1. Werksatz" (1963-1969) results from this reflection, of a progressive maturation of the artistic gesture, from the process of creation and from the work reception. Compared to his previous works, the piece affirms the idea that guides the work of the artist- that the work is not in its true form during an interaction with the viewer. For "1. Werksatz" (1963-1969), Franz Erhard Walther invites the public to manipulate the 58 objects that compose the exhibition. For the exhibition, "When Attitudes Become Shapes", Harald Szeeman selected several objects of "1. Werksatz" in 1969 that were presented at the MOMA New York in December of the same year.

This historic presentation, in which some of the objects were recently presented at the exhibition "Living Currency" at STUK in Leuven in November 2007 and at the Tate Modern in London on January 26 and 27, 2008, will be reactivated in it's entirety at CAC Brétigny for the first time in France since its acquisition in 1999 by the MAC-Museum of Contemporary Art Marseille, by Franz Erhard Walther and volunteers according to a defined calendar for the duration of the exhibition.



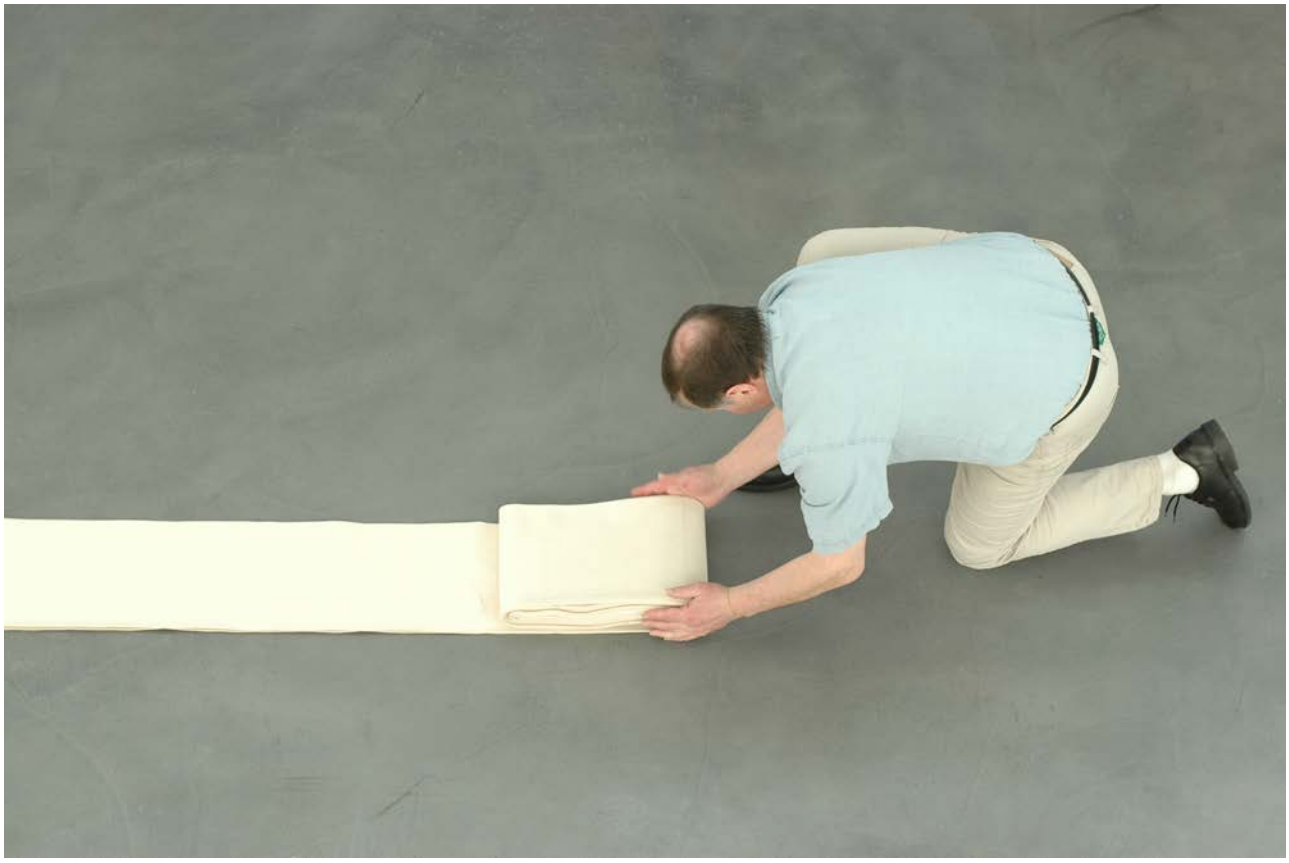
Franz Erhard Walther,

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



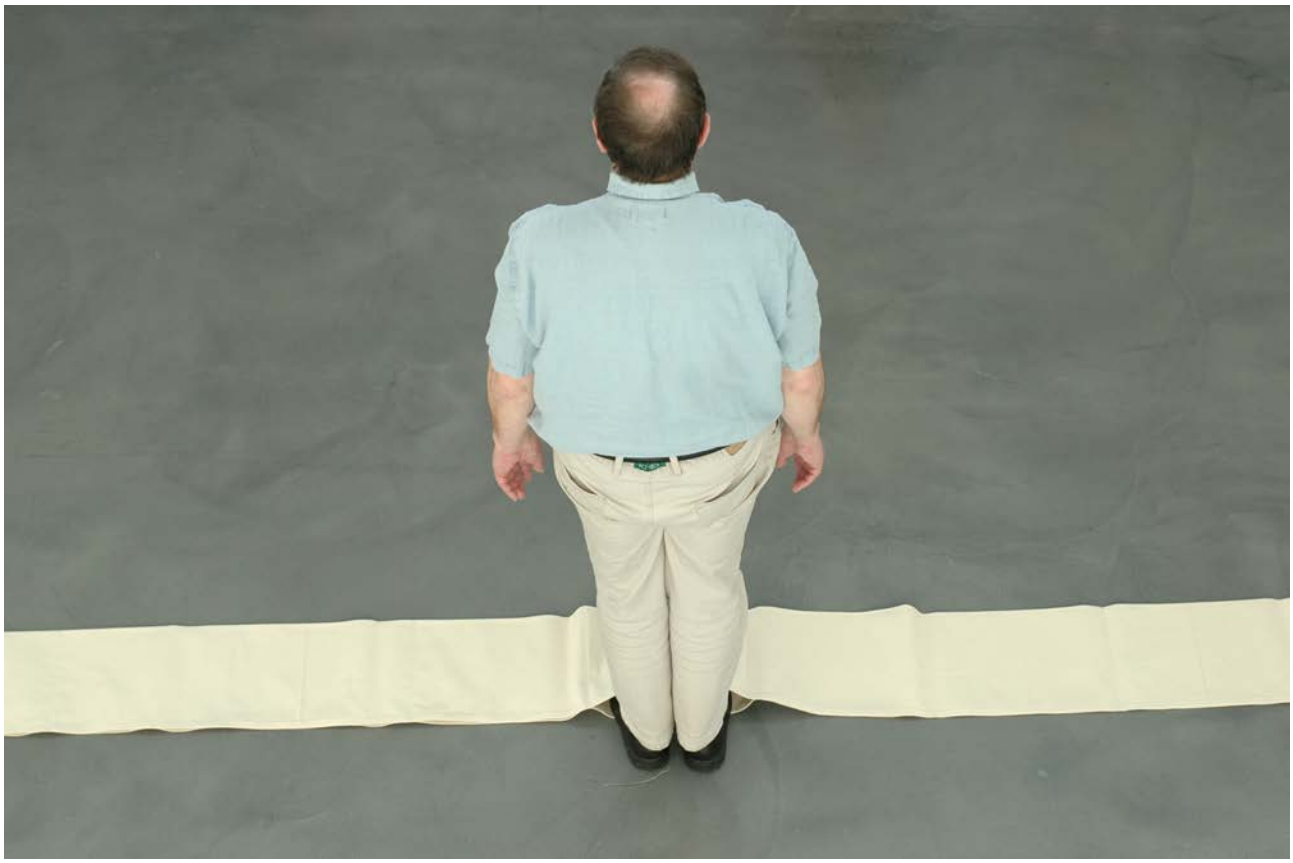
Franz Erhard Walther
Franz Erhard Walther performing 28 Standstellen (28 stations), 1967

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008.



Franz Erhard Walther
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Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Performing Centered, 1963

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Performing Centered, 1963

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Performing Body weights (and the weight of the piece itself)

Exhibition view, 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008.



Franz Erhard Walther

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Performing N° 46, 1968

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Versuch, ein Skuklptur zu sein, 1958
Photograph

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008

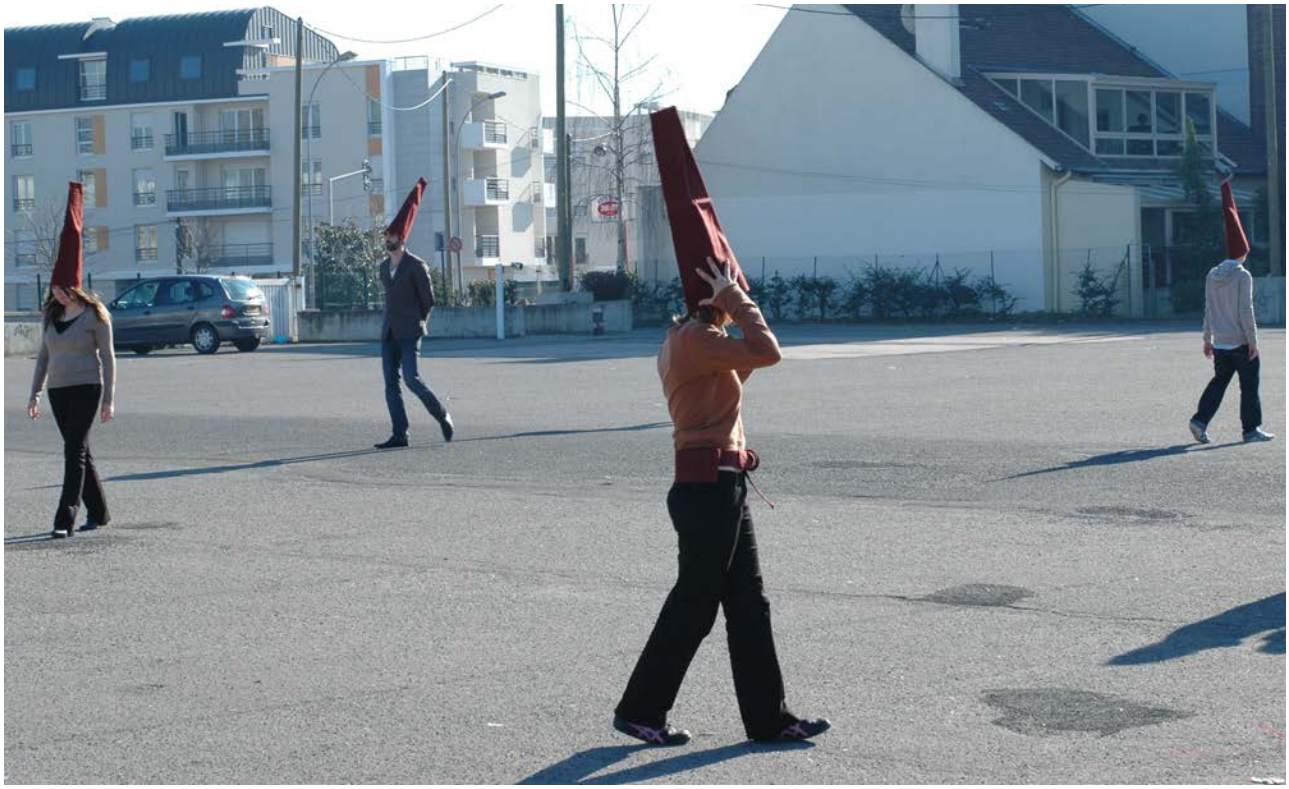


Franz Erhard Walther
Versuch, ein Skuklptur zu sein, 1958
Photograph

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008.



Franz Erhard Walther
Kreuz Verbindungsform (n° 36 from 1. Werkstaz, 1693-1969), 1967
cotton fabric, 49 x 49 x 7 cm – unfold : 138 x 138 cm



Franz Erhard Walther
Performing Caps, 1969

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Performing Caps, 1969

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Performing Caps, 1969

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008



Franz Erhard Walther
Performing Sack Segments, 1969

Exhibition view: 1. Werksatz (1963-1969), CAC Brétigny, Brétigny-sur-Orge, France, 2008

FRANZ ERHARD WALTHER

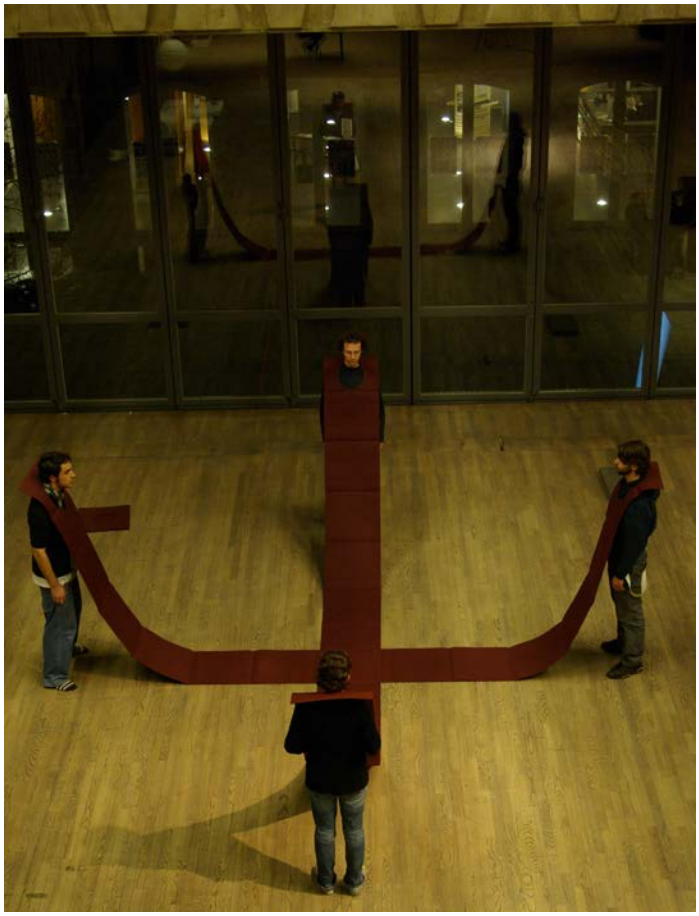
LIVING CURRENCY

November 7, 8, 9, 2007

STUK Leuven, Leuven, Netherlands

Press release:

At Living Currency the public can freely move between the works on stage or walk in or out of any performance in progress. On the stage of a theatre, within a well-defined time frame, the focus is on the interaction between visual art and live arts. Living Currency consists of a series of art works, performances and actions. The work of some fifteen international visual artists is linked to the specific context of STUK by curator Pierre Bal-Blanc. The theme of the event is our everyday relation to the body, and how it is influenced by the contemporary culture of spectacle. In 2006 Pierre Bal-Blanc (director of the CAC Brétigny) presented the first part of Living Currency/La Monnaie Vivante in Studio Micadanses in Paris.



Franz Erhard Walther
Kreuz Verbindungsform (n° 36 from 1. Werkstaz, 1693-1969), 1967
cotton fabric, 49 x 49 x 7 cm – unfold : 138 x 138 cm

Exhibition view: Living Currency, STUK Leuven, Leuven, Netherlands, 2007

FRANZ ERHARD WALTHER

LIVING CURRENCY

January 26, 27, 2008

Tate Modern, London, United Kingdom

Press release:

The Living Currency (La Monnaie Vivante) is a two-day exhibition, in which historical and more recent approaches to the body as a focus of performance in the visual arts are placed in confrontation with the latest developments in contemporary dance. The Living Currency will feature works by Tania Bruguera, Prinz Gholam, Sanja Ivekovic, David Lamelas, Santiago Sierra, Isidoro Valcárcel Medina, Annie Vigier and Franck Apertet (les gens D'Uterpan), Franz Erhard Walther and Lawrence Weiner.

Occurring within the public space of the museum and set in relation to each other, these performances situate actions in a physical and political space, producing gestures and signs that inflect the collective, cultural environment.

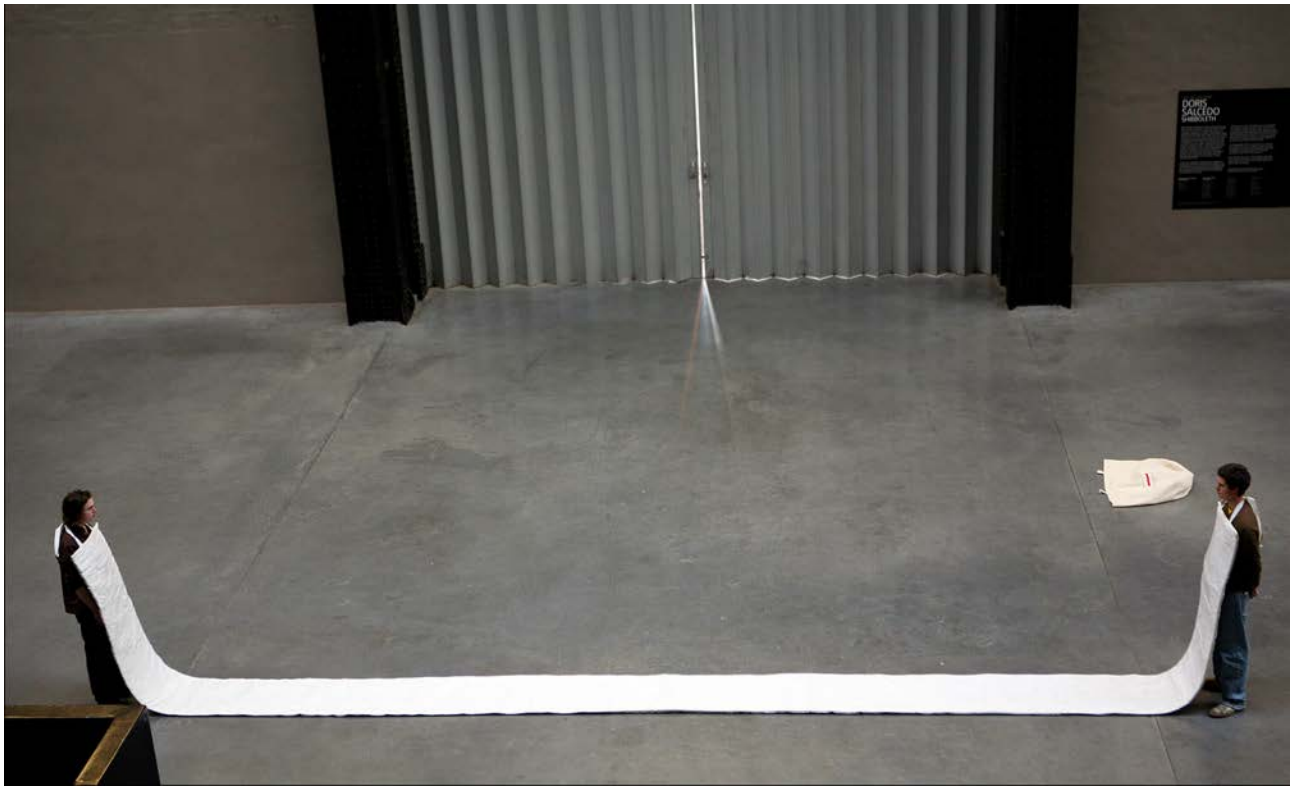
The title of the exhibition refers to La Monnaie Vivante (1970), a text by the French writer and painter Pierre Klossowski (1905–2001). Klossowski's text develops an alternative model of economic exchange, which places the body at the center of our everyday relation to the economy as the only valid form of currency. The Living Currency brings together artists who explore this theme in a number of contrasting, illuminating and provocative ways; in terms of living objects and inanimate bodies, human presence, use and manipulation, and law and order in society for example.

"The intention with the introduction of art works and performances by visual artists into a theatrical situation is not to consider these works as theatrical, but rather to expose them as anti-theatrical. As for the interactivity with the public, the exhibition The Living Currency is not dealing with the interactive notion but on the contrary with the situation of interpassivity installed by the information society and the mass media. Anti-theatricality and interpassivity are investigated by the artists and artworks in The Living Currency to propose a certain duality between disciplines rather than an official dialogue." Pierre Bal-Blanc

A talk about Klossowski's essay, featuring speakers Pierre Bal-Blanc and Sarah Wilson takes place in the Starr Auditorium on Saturday 26 January from 17.00 until 18.30 (free, limited capacity).

UBS Openings: Live. The Living Currency is curated by Pierre Bal-Blanc, director and curator of the CAC Brétigny, France, in collaboration with Alice Koegel, Curator, Tate Modern, and Vanessa Desclaux, Assistant Curator, Tate Modern.

Previous versions of the ongoing project were presented in 2006 in Studio Micadanses in Paris and in November 2007 at STUK in Leuven (Belgium).



Franz Erhard Walther,
Eleven metre track (from 1. Werksatz), 1964

Exhibition view: Living Currency, Tate Modern, London, United Kingdom, 2008



Franz Erhard Walther
Sockel (from 1. Werksatz), 1969

Exhibition view: Living Currency, Tate Modern, London, United Kingdom, 2008



Franz Erhard Walther
Kreuz Verbindungsform (from 1. Werksatz), 1967
cotton fabric, 49 x 49 x 7 cm - unfold: 138 x138 cm

Exhibition view: Living Currency, Tate Modern, London, United Kingdom, 2008



Franz Erhard Walther
Double sculpture (from 1. Werksatz), 1963-1969
protection bag with instructions

Exhibition view: Living Currency, Tate Modern, London, United Kingdom, 2008



Franz Erhard Walther
Head body limbs (from 1. Werksatz), 1963-1969
protection bag with instructions

Exhibition view: Living Currency, Tate Modern, London, United Kingdom, 2008

GALERIE
JOELLYN
WOLFF