Galerie Jocelyn Wolff
Preview
Art l Basel Hong Kong

Franz Erhard Walther

Booth 3C15
March 27 - 31, 2018

FRANZ ERHARD WALTHER

Born in 1939 in Fulda, Germany.
Lives and works in Fulda, Germany.

Franz Erhard Walther’s art practice has integrated the notion of participation into sculpture. The art viewer is invited to actively engage in the artwork, either by performing or looking at the work being performed, or using his own imagination to unlock the meaning of the sculpture.

Walther has liberated sculpture from its three dimensional boundaries into the dimension of time and imaginativeness.

A pioneer in the development of conceptual art and "relational aesthetics", Franz Erhard Walther has an immense influence towards younger generations of artists all over the world. For Franz Erhard Walther, the artwork itself is an action, in time and space, most of the time made possible through a material object, such as Walther’s fabric sculptural performative object.

From the beginning of his artistic career Franz Erhard Walther had solo exhibitions in famous museums such as the MOMA New York (1970), the National Gallery in Berlin (1981), or the Museum Ludwig in Cologne, Germany (1977). He participated in now legendary, seminal exhibitions, such as "When Attitudes Become Form" (1969), 14. Biennale de Sao Paulo in Brazil (1977). He participated four times at the world's most famous international art show, documenta: documenta 5 (1972), documenta 6 (1977), documenta 7 (1982), documenta 8 (1987). He received the Golden Lion for the best artist in the central show of Venice Biennale 2017 and had important museum exhibitions all over the world.

Wandformationen

Wallformation series

Franz Erhard Walther has named three simple forms of relations that are valid for the "Wallformations":

"You stand in front of them (close up, or further away),
you stand beside them or you stand inside them.
The positions in front-beside-inside are crucial for the definition of the work
(it would be too simple to say: that thing on the wall there is the work.)
If I move about in front of the work then I am a viewer,
if I stand beside it I can become part of the work,
if I stand inside it I am inevitably part of the work.
It also makes a difference whether I look at/into the work or look out of it…
My attitude towards the work is also its work definition.
When I talk about 'work' I mean the material part. A work naturally contains this material part, but WORK is essentially also idea, imagination, experience, projection, built up with the work done in action."

text from Franz Erhard Walther ANTWORT DER KÖRPER, Galerie Villa Merkel der Stadt Esslingen am Neckar,1994







Above: the award ceremony of the Golden Lion for the best artist of Venice Biennale 2017

Lower left: the work of Franz Erhard Walther before activation at Arsenale of 57th Venice Biennale 2017

Lower right: Franz Erhard Walther demonstrated a body sculpture as a standing pedestal on/in front of his work at Arsenale of 57th Venice Biennale 2017. Photos taken by Galerie Jocelyn Wolff



Einladung der Volumen

1986

cotton fabric, wood

unique

275 x 180 x 36 cm

Inv.#FEW/S 81



work detail







Drei Bänder

1963

cotton, nail, paper roll

unique

Installed: H 316 x approx W 3.8 cm

Inv.# FEW/S 273

Handlungsbahnen

Action Paths

Franz Erhard Walther:
The work group titled Action Paths (Handlungsbahnen) consists of 53 individual sculptures,
all following one principal:

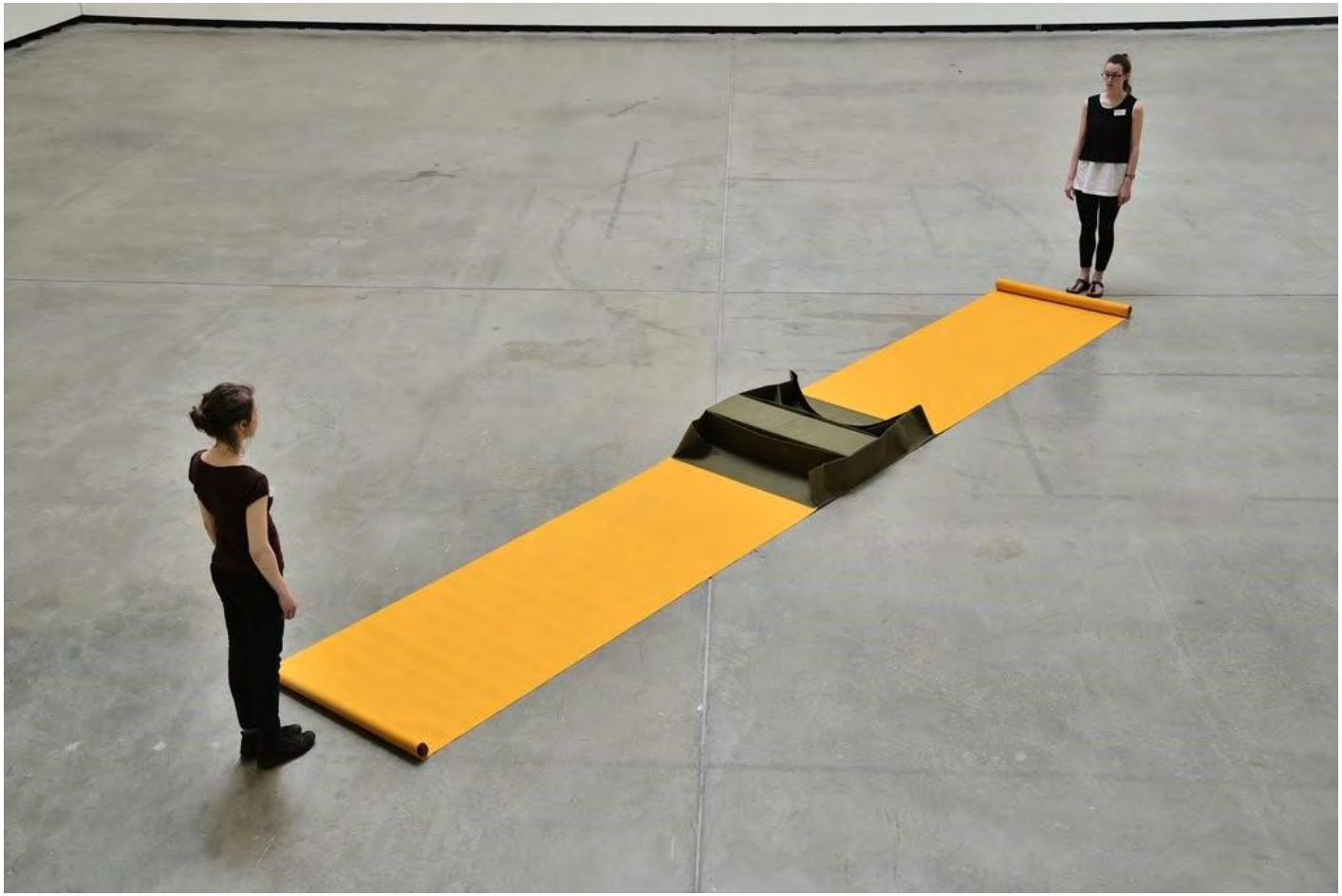
A sculptural form is situated in the middle of a canvas lane 100cm wide.
This sculptural form can be activated.
The canvas lane is aligned on both sides towards its sculptural form.
The sculptural form is folded.
This is the storage mode of the Action Path.

During the activation of an Action Path, the canvas lane is unfolded symmetrically or unsymmetrically in a given space.
As a second step the sculptural form is unfolded.
The Action Path may remain in this mode or the sculptural form can be changed into different variations.
If a direct reference or activity with the body is suggested, the persons activating may act accordingly.
After its activation the Action Path is to be restored into the initial situation.

The colors of the Action Paths and their sculptural forms are based on imagined pictorial shapes.
The different conditions of the sculptural forms can be followed on the documentation.

The actions paths were created in the years 1997 up to 2003.

Exhibition history (selection): 2010: Franz Erhard Walther. De l'origine de la sculpture, 1958-2009, solo exhibition, MAMCO, Genève, Switzerland



Handlungsbahn #39

activation view

Handlungsbahn #39

1996-2003

dyed cotton

unique

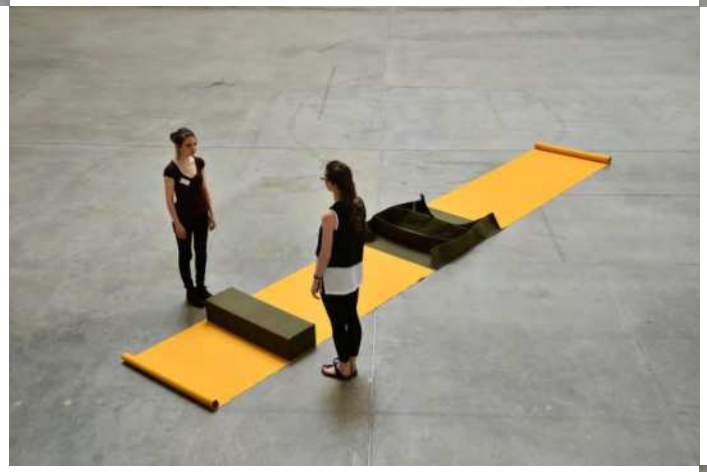
dimensions variable

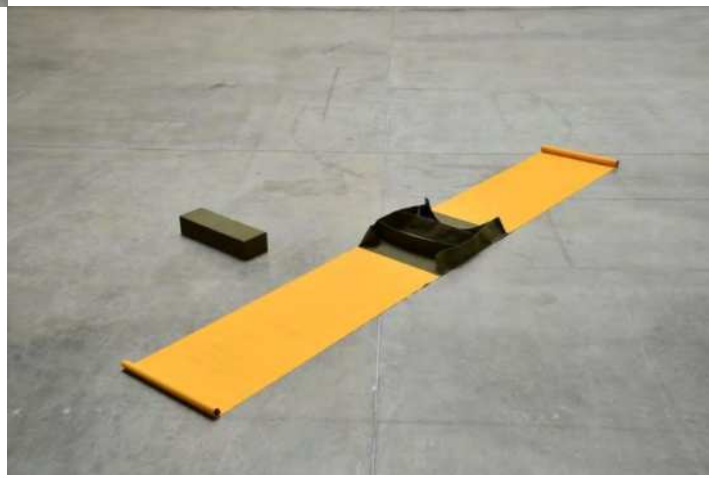
Inv.#FEW/S 168





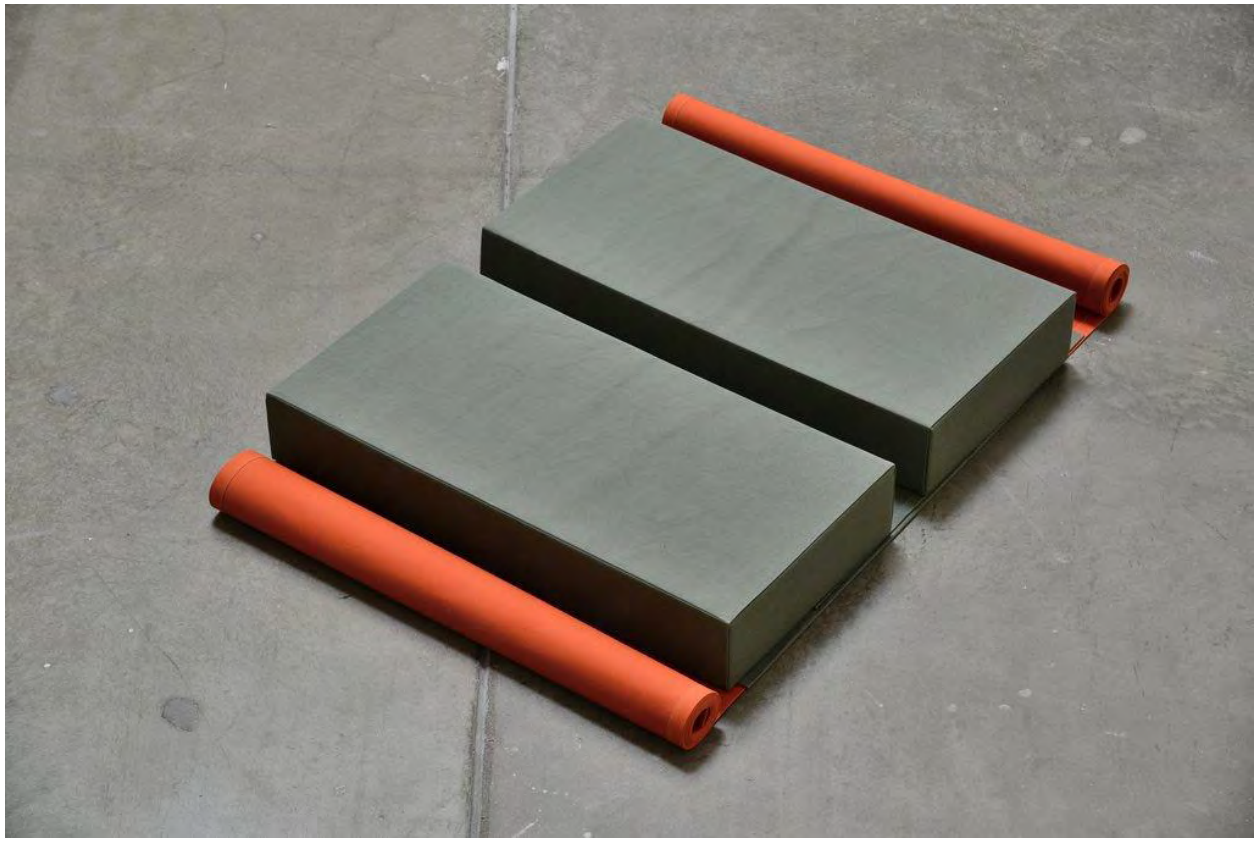






Handlungsbahn #39

activation view



Handlungsbahn #37

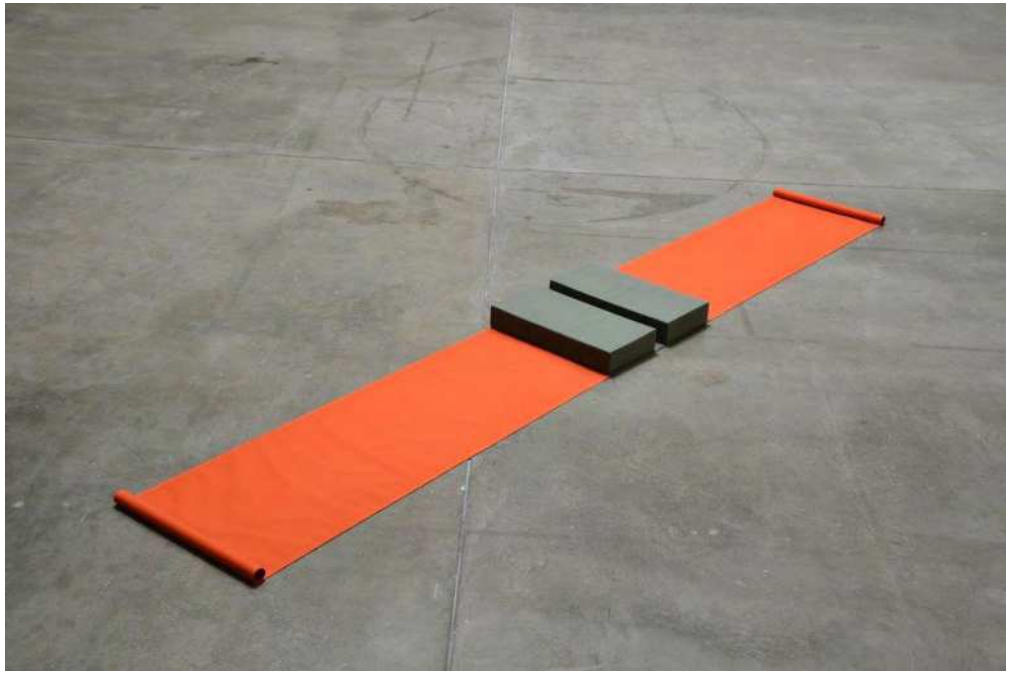
1996-2003

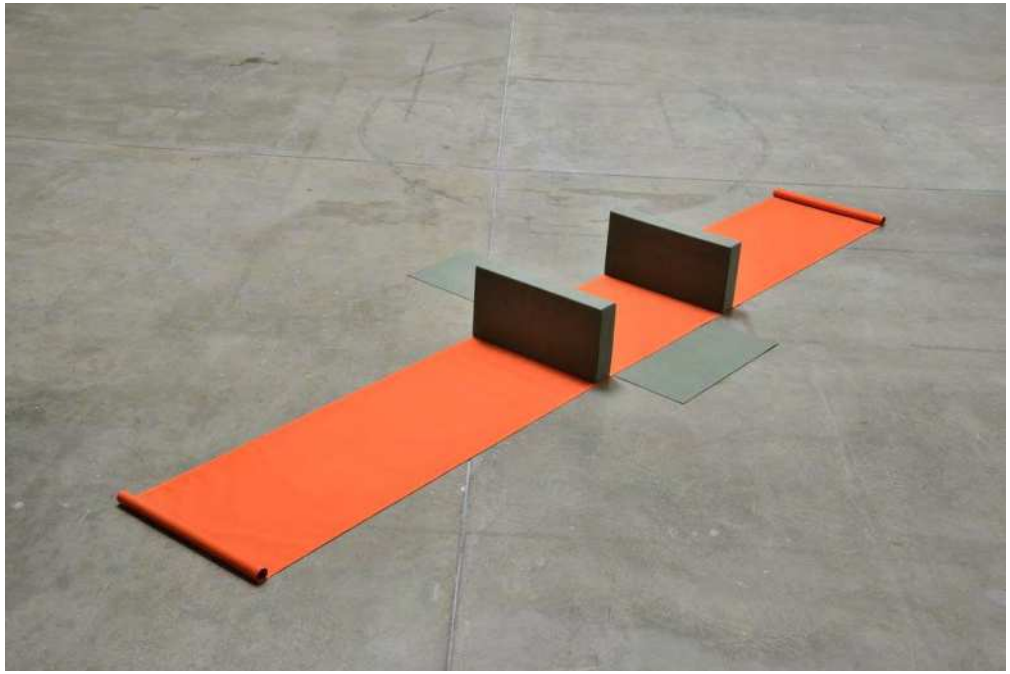
dyed cotton

unique

dimensions variable

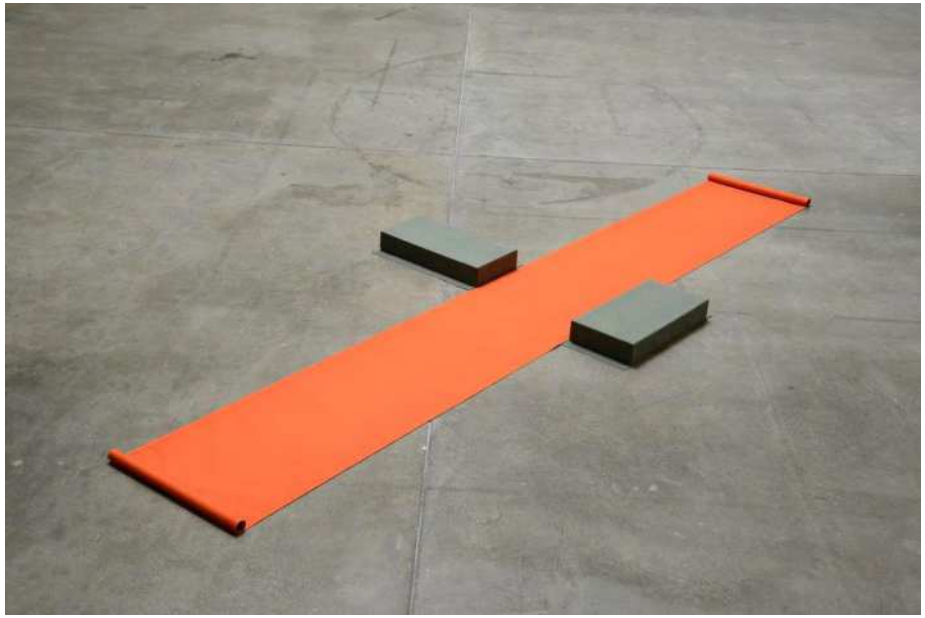
Inv.#FEW/S 166

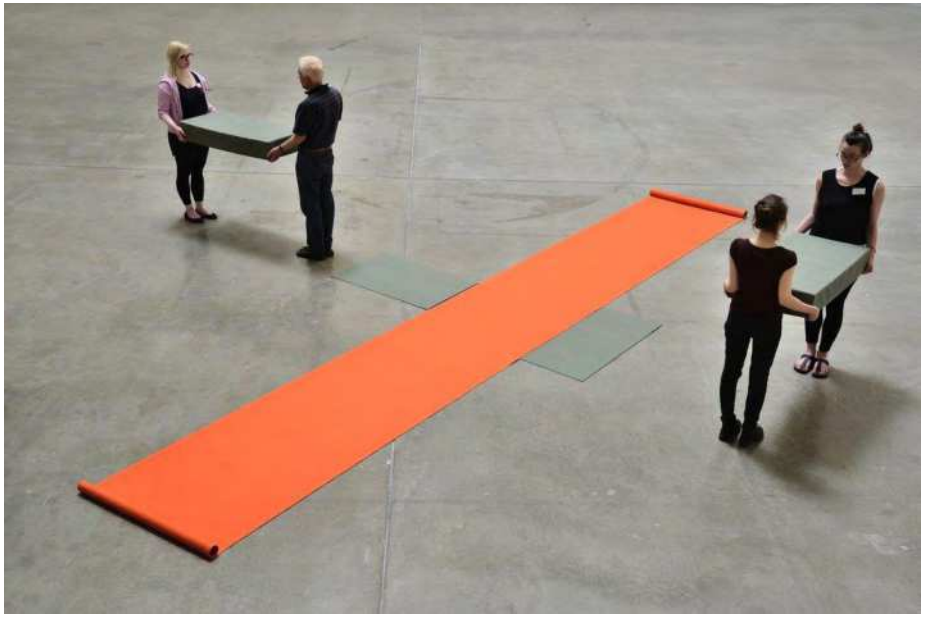


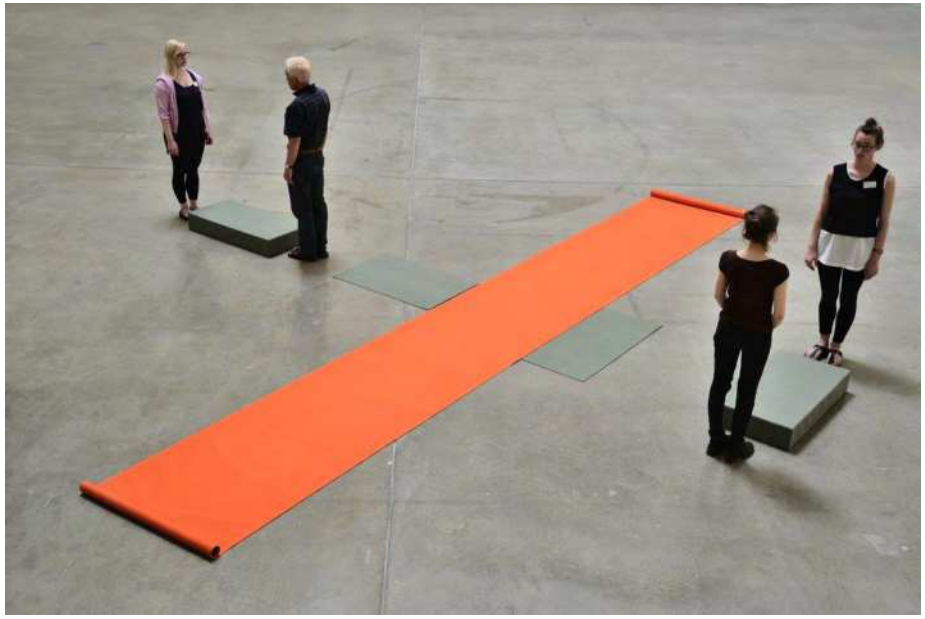


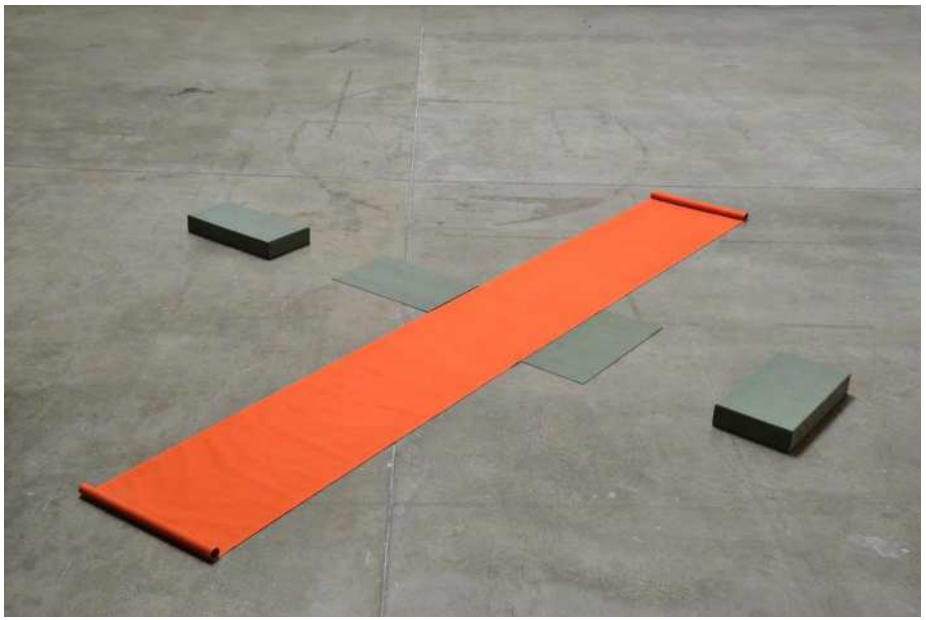
Handlungsbahn #37

activation view









Handlungsbahn #37

activation view

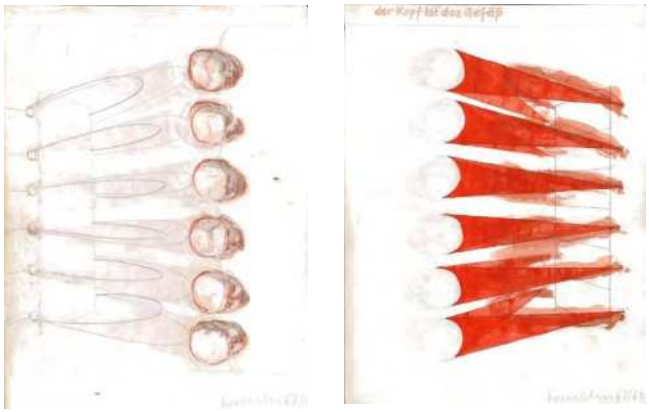
Werkzeichnung

Work Drawing

From the beginning of the work First Work Set there were different types of drawings. On the one hand sheets in which I set down experiences, ideas, and images that entered my mind during the action. Mostly these were recorded in a notational way. Then there are sheets that are more programmatic or like manifestos. These are intended as it were as an advertisement or propaganda for the *First Work Set*. They often have the character of layouts, because they could be printed and published in that form. […]

Memory is a place for recordings, on language in the Diagramme and Werkzeichnungen, pp. 130,

Franz Erhard Walther in conversation with Susanne Richardt, *Franz Erhard Walther Dialogues*, Museum Nacional Centro de Arte Reina Sofia, Franz Erhard Walther Foundation, 2017



Werkzeichnung

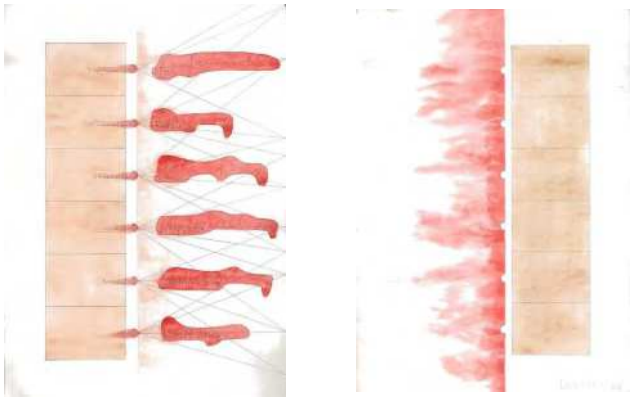
1967/1969

pencil, colored pencil, gouache, watercolor, glue on paper

double sided drawing

29.7 x 21 cm

Inv.# FEW/D 311



Werkzeichnung

1966/1968

pencil, watercolor, gouache on paper

double sided drawing

29.5 x 20.8 cm

Inv.# FEW/D 314





Werkzeichnung

1966/1968

pencil, watercolor, gouache on paper

double sided drawing

29.5 x 21 cm

Inv.# FEW/D 306





Werkzeichnung

1969/1970

pencil, watercolor, gouache on paper

double sided drawing

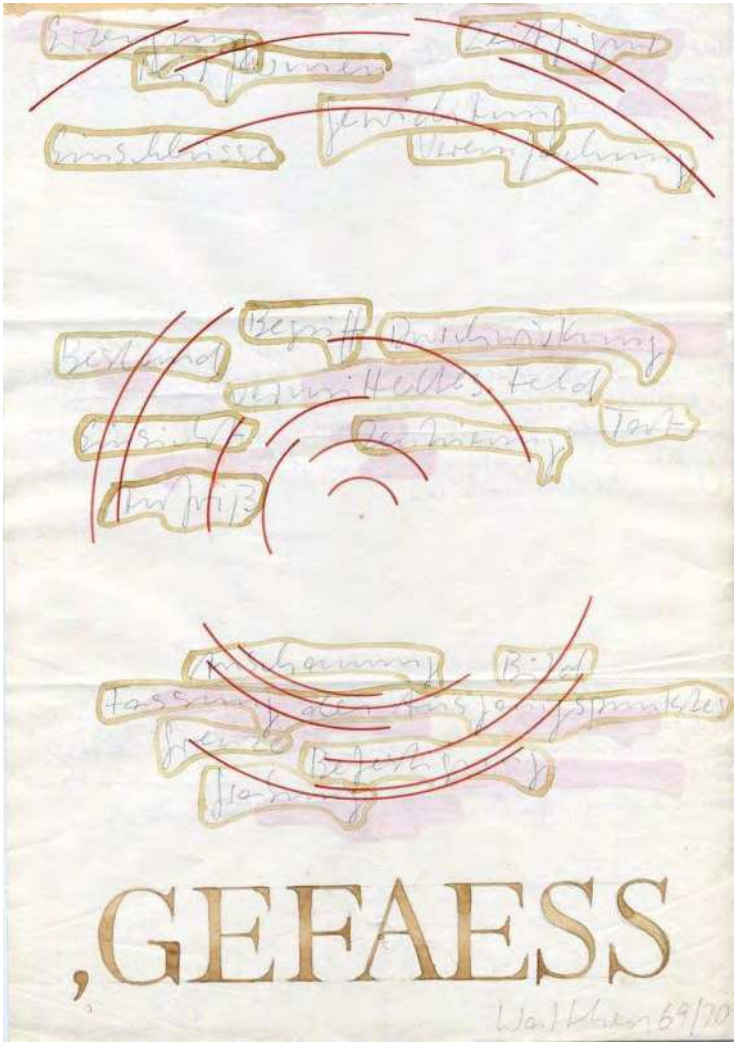
29.5 x 21 cm

Inv.# FEW/D 305

[…] I can present much broader arguments in the Werkzeichnungen (Work drawing), which present visual and conceptual formulations at the same time, so that the combinations and amalgamations become much weightier. A major concern in them is historical awareness. With the Werkzeichnungen (Work Drawing) I could attempt to evoke historical structures, directions, and relationships, bring them back to consciousness and enter a dialogue with them.

Memory is a place for recordings, on language in the Diagramme and Werkzeichnungen, pp. 129,

Franz Erhard Walther in conversation with Susanne Richardt, *Franz Erhard Walther Dialogues*, Museum Nacional Centro de Arte Reina Sofia, Franz Erhard Walther Foundation, 2017





Werkzeichnung

in relation to single element n°12 of Werksatz

1969/1970

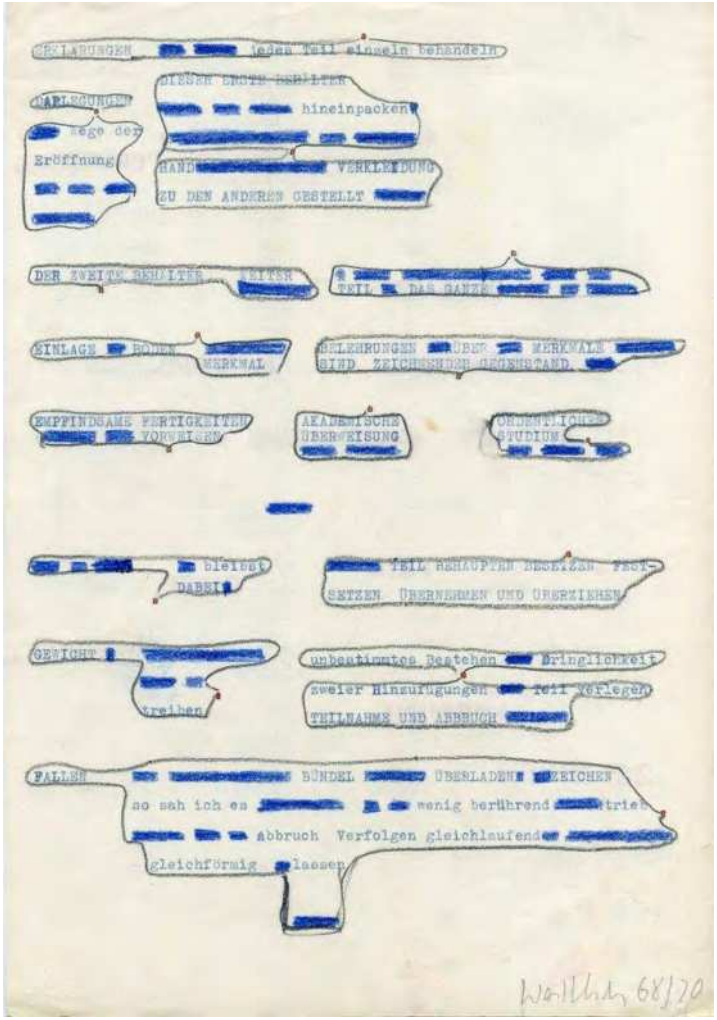
watercolor, pencil on paper

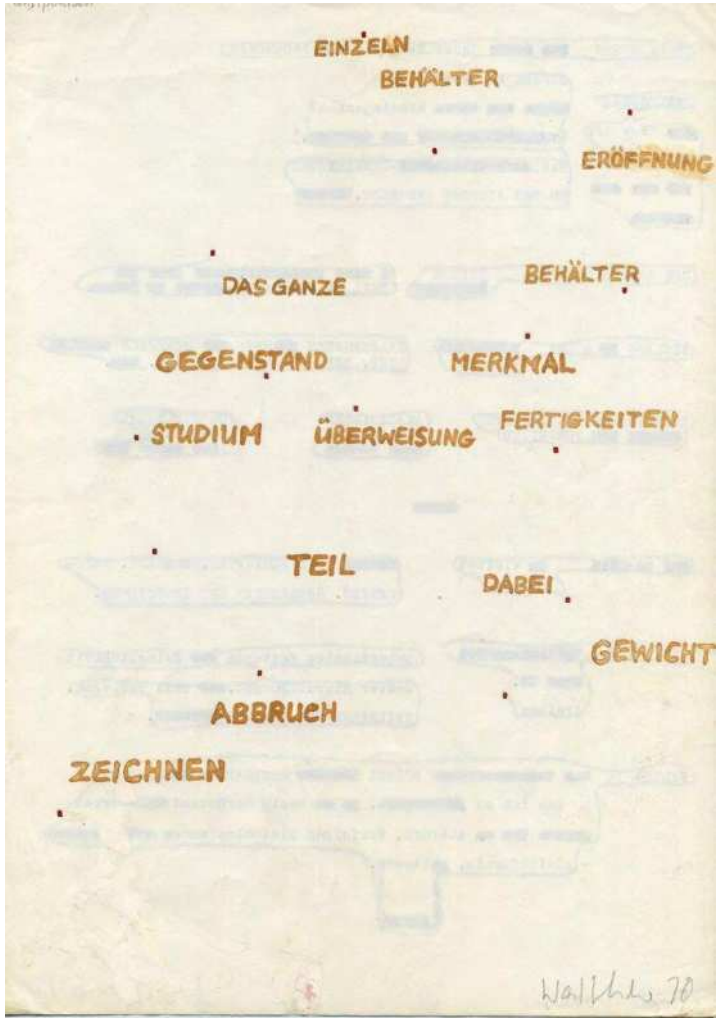
signed and dated front side at the bottom, right

double sided drawing

30 x 21 cm

Inv.#FEW/D 52





Werkzeichnung

in relation to single element n°57 of Werksatz

1968/1970

watercolor, color pencil, pencil,

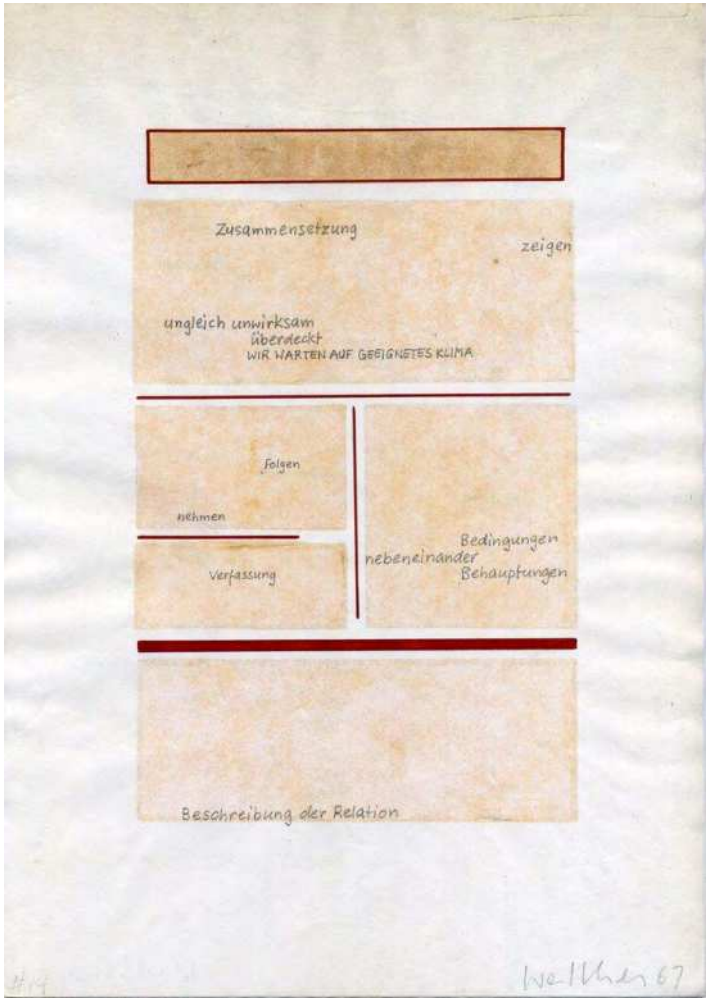
carbone, gouache on paper

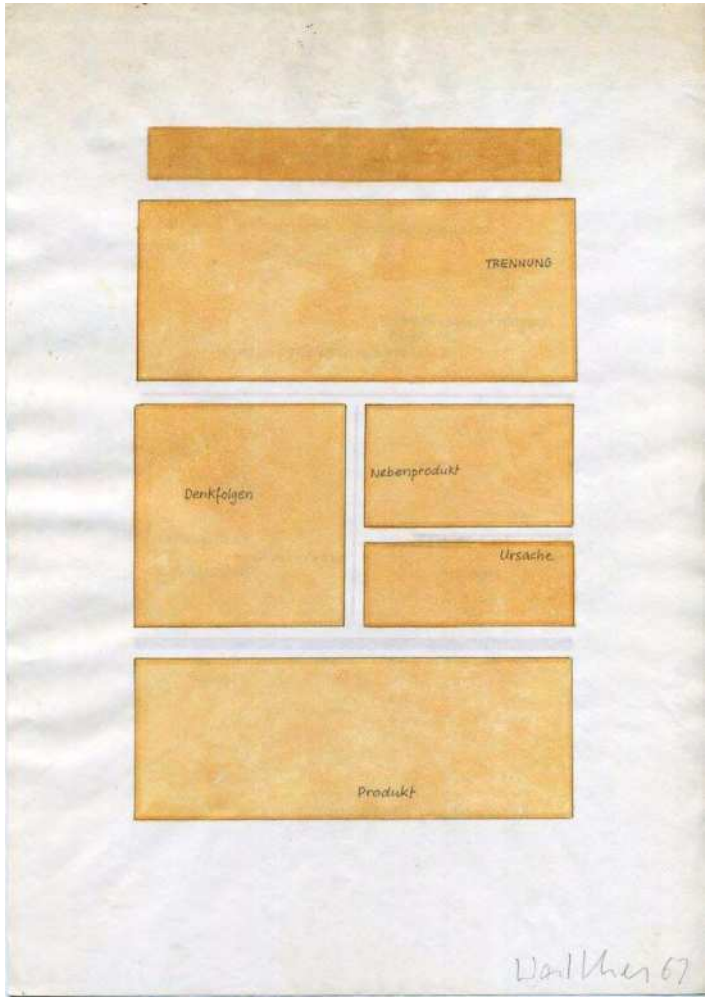
each side is signed and dated at the bottom right

double sided drawing

30 x 21 cm

Inv.#FEW/D 125





Werkzeichnunge

in relation to single element n°14 of Werksatz

1967

watercolor, pencil, gouache on paper

each side is signed and dated at the bottom right

double sided drawing

30 x 21 cm

Inv.#FEW/D 126

SR: You use a variety of scripts for the text in the Werkzeichnung (Work Drawing): handwriting, printed letters, capitals, typewriting, and written constructions done in different kinds of types—outlined in lead pencil or watercolor and often colored in—as well as printed proofs. Each of these forms determines to a large extent the significance of the word. To what extent are the references to specific contents related to the various forms of scripts?

FEW: […] There, where I draw, construct and color in letters, assumes something of the character of a manifesto and is highlighted. In that way I monumentalize a concept or a phrase, often placing it on top of a drawing or complex of writing. If I were to write a concept—TIME, for instance—by hand or with a typewriter, that would have not only a different feel and quality but also a completely different meaning from TIME constructed in Roman. Roman types come complete with a memory space for history.

Memory is a place for recordings, on language in the Diagramme and Werkzeichnungen, pp. 138,

Franz Erhard Walther in conversation with Susanne Richardt, *Franz Erhard Walther Dialogues*, Museum Nacional Centro de Arte Reina Sofia, Franz Erhard Walther Foundation, 2017

Umrisszeichnungen (1955)
Outline Drawings

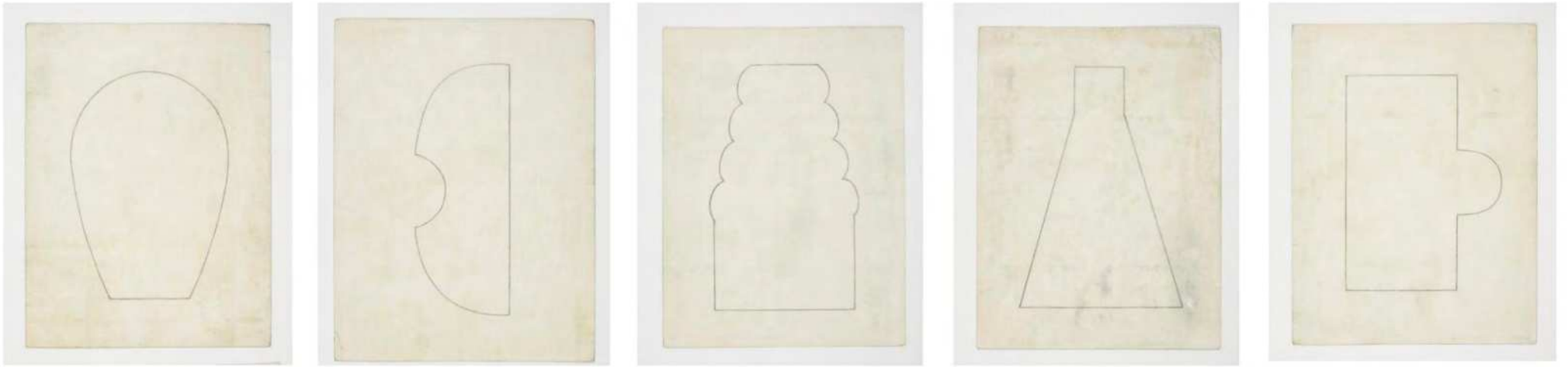
Walther does not limit his exploration of outlines and framing to a single series, carrying on his ideas into his Umrisszeichnungen series. Emphasizing the visual potential of an outline for the creation of an image, the center of the drawings remains unfilled. Yet again, the viewer becomes an active participant in the work through filling in these frames with their own projections.

Schraffurzeichnung (1958/1959)
Hatch Drawing

Walther's work continues confronting conventional forms of drawing by employing hatching techniques in a new series. The Schraffurzeichnungen series present pencil drawings where recognizable forms are hatched and shaded over, creating dark spots in various points on the paper. While the original images are not visible, their composition remains discernible. The viewer is left to imagine and consider the possibilities in the compositions, making form and meaning tangible yet not definitely fixed.

Schichtenzeichnung (1976/1981)
Layer Drawing

The Schichtenzeichnungen, referred to by the artist as "notes without language", are made up of sketches that had been originally created with the explicit intent of reworking. These sketches were then loosely painted with red or yellow paint, an addition to the drawing as opposed to an erasure of previous strokes. For Walther, "the memory of the Werkzeichnungen becomes erased with paint", and unlike these previous drawings, one side of the paper remains blank. Reflection and thought are intentionally neglected and replaced by impulsive gestures, turning a new page in the artist's work.



Umrisszeichnungen

Ensemble of five drawings

1955

pencil, silkscreen on paper

monogrammed back side, at the bottom, right

all 29 x 22 cm

Inv.#FEW/D 294



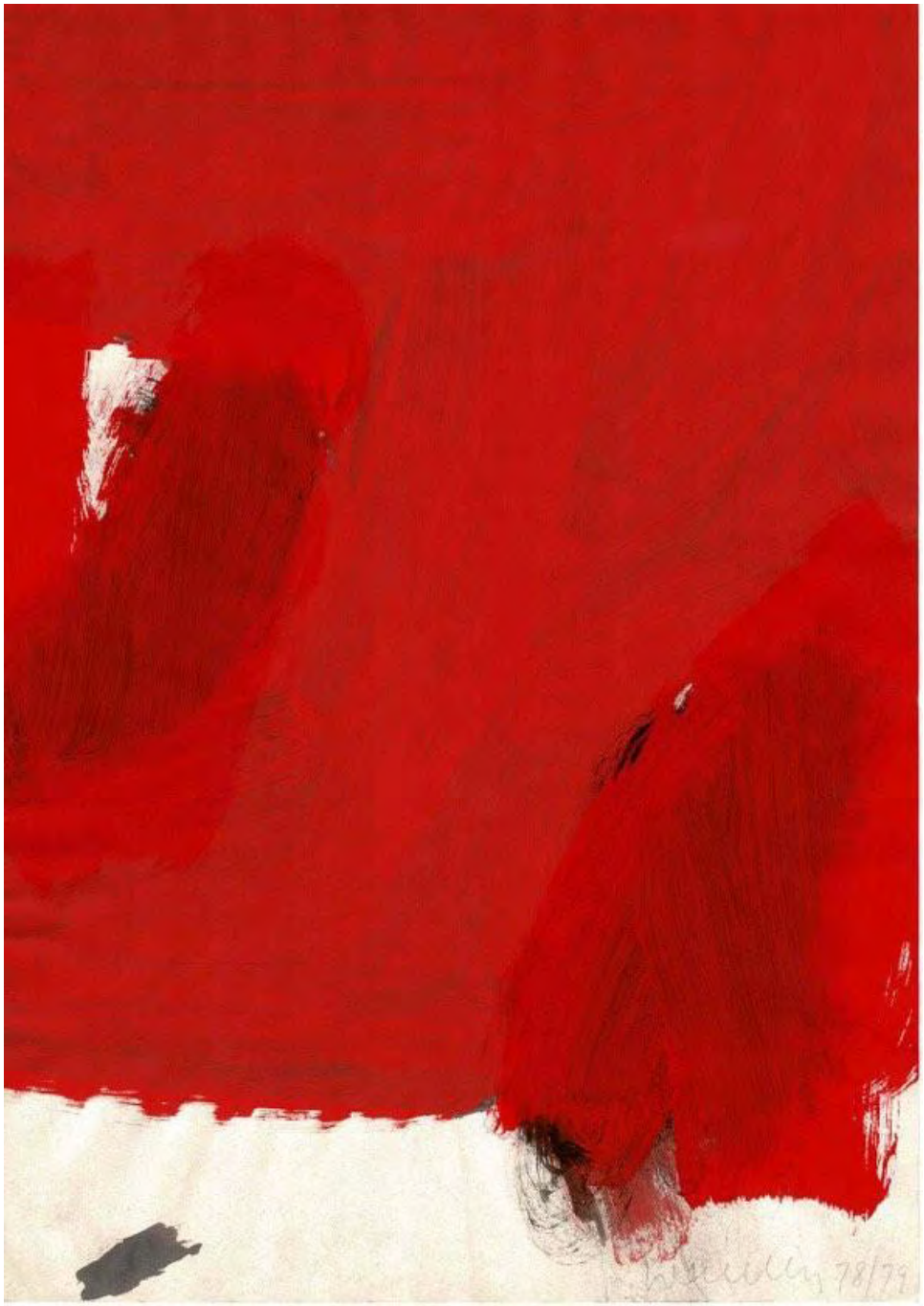
Schraffurzeichnung

1959

graphite on paper

31.4 x 48.5 cm

Inv.# FEW/D 277



Schichtenzeichnung ROT

1978-1979

gouache, watercolor, pencil on paper

signed and dated front side at the bottom, right

29.5 x 21 cm

Inv.#FEW/D 373



Schichtenzeichnung ROT

1977-1980

gouache, pencil on paper

29.6 x 20.9 cm,

Inv.# FEW/D 242



Schichtenzeichnung ROT

1974-1980

gouache, watercolor,

pencil on paper

29.5 x 21 cm,

Inv.# FEW/D 371



Schichtenzeichnung ROT

1979-1980

gouache, watercolor,

pencil on paper

29.5 x 21 cm

Inv.# FEW/D 368



Schichtenzeichnung GELB

1976-1980

gouache, watercolour,

pencil on paper

29.5 x 20.9 cm,

Inv.# FEW/D 244.



Schichtenzeichnung GELB

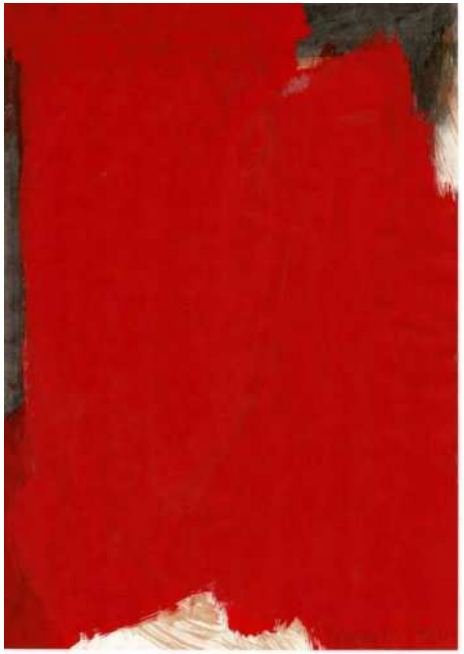
1978-1981

gouache, watercolor,

pencil on paper

29.5 x 21cm,

Inv.# FEW/D 375



Schichtenzeichnung ROT

1979-1980

gouache, watercolor,

pencil on paper

29.5 x 21 cm,

Inv.# FEW/D 372



Schichtenzeichnung ROT

1974-1980

gouache, watercolor,

pencil on paper

29.5 x 21 cm,

Inv.# FEW/D 374

Review:

Franz Erhard Walther

Werksatz (First Work Set)



at Hessisches Landesmuseum, Darmstadt, 1971.

Courtesy: The Franz Erhard Walther Foundation. Photo: Tim Rautert

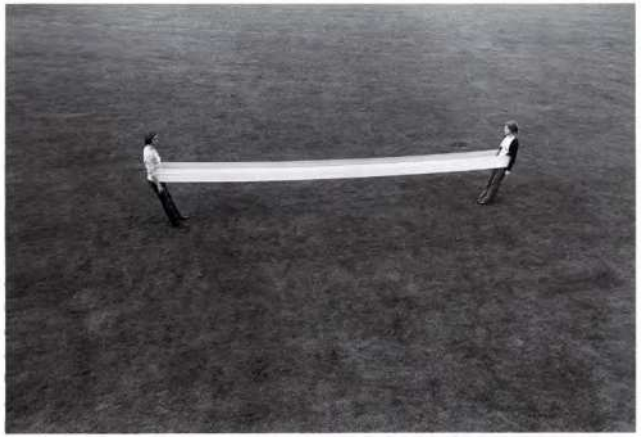
Review:

Franz Erhard Walther

Werksatz (First Work Set)



1



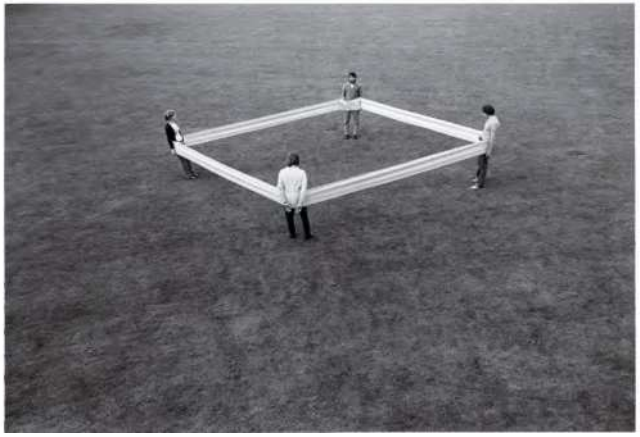
2



3



4



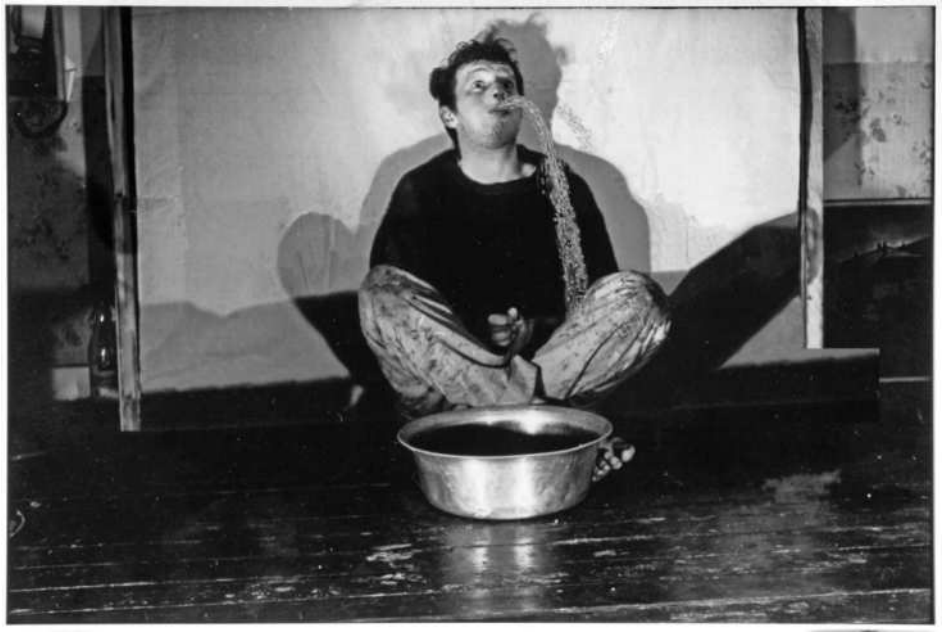
5



6

Photo 1-5 (activated state) taken by Timm Rautert, copyright: Franz Erhard Walther foundation, Timm Rautert

Photo 6 (stored state), exhibition view, *1. Werksarz*, CAC Brétigny, photo: Steeve Beckouet, collection: Musée d'art contemporain de Marseille



Versuch eine Skulptur zu sein

1958 / print 2010, inkjet print on photo paper, black and white

22 x 31.6 cm

Inv.# FEW/PH 3

Walther sums up the core of his work with the following concepts:

"Frame forms, 'vacant' areas- projection of the figure

Material process – language in the material

Storage form- work form- 'potential' form condition

Action-work – time-related, body-related, space-related

Real-virtual processual – time, space, body, language, sites… are materials with which I shape

Ideas are produced/ defined/ reshaped in action

Break traditions to explore WORK

WORK is not in the object- it is a product of imagination

Work definition- instrumental

Emergence of meanings (ideas about this since 1959/60)."

Quoted from *Franz Erhard Walther ANTWORT DER KÖRPER*,

Galerie Villa Merkel der Stadt Esslingen am Neckar,1994

Franz Erhard Walther

Current and upcoming exhibitions:

solo show curated by Julieta González at Museo Jumex, Mexico City, Mexico (May 12 - September 30, 2018).

solo show at Casa Luis Barragán, Mexico City, Mexico (2018).

solo show at Galerie Jocelyn Wolff, Paris, France (October - December 2018).

ODRADEK, group Show co-curated by Malmö Konsthall and François Piron, Malmö Konsthall, Malmö, Sweden (February 17 - May 6, 2018).

Past shows:

57th Venice Biennale, Venice, Italy (2017); Reina Sofia, Madrid, Spain (2017); WIELS, Brussels, Belgium (2014); Dia art foundation, New York, USA (2010); documenta 8 (1987), documenta 7 (1982), documenta 6 (1977), documenta 5 (1972), Kassel, Germany; 14th São Paulo Biennial, São Paulo, Brazil (1977); MOMA, New York, USA (1970); When Attitudes Become Form, Kunsthalle Bern, Bern, Switzerland (1969).

Major public collections:

Dia:Beacon, MOMA, New York, USA; Centre Pompidou, Paris, France; Hamburger Kunsthalle, Hamburg, Germany; Nationalgalerie Berlin, Berlin, Germany; Museum of Contemporary Art Chicago, Chicago, USA ; S.M.A.K., Ghent, Belgium; MUDAM, Luxembourg.

Galerie Jocelyn Wolff

Contact

Sandrine Djerouet, director:
s.djerouet@galeriewolff.com
M: +33 6 62 02 03 87



Nasim Weiler, director:
n.weiler@galeriewolff.com
M: +33 7 62 50 35 41



http://www.galeriewolff.com/
Tel: +33 1 42 03 05 65
78, rue Julien-Lacroix, F-75020 Paris
gallery wechat ID: Jocelyn_Wolff

