FRANZ ERHARD WALTHER

« Les couleurs sont des actions de la lumière... »

13 September - 29 October 2025

Opening
13 September 2025, 5-8 pm



Galerie Jocelyn Wolff
1 rue de Penthièvre 75008 Paris
(new address)

Les couleurs sont des actions de la lumière…

Galerie Jocelyn Wolff is pleased to inaugurate its new space in Paris with an exhibition by the German artist Franz Erhard Walther.

Franz Erhard Walther (Fulda, 1939), winner of the Venice Biennial Golden Lion in 2017, is an artist interested in language, color, volume and the power of imagination. After studying at the Kunstakademie in Düsseldorf, with Sigmar Polke and Gerhard Richter, he was soon interested in the use of textile as a material that combines both flatness and fluidity. For this exhibition, Susanne Walther - head of Franz Erhard Walther Foundation - selected a combination of works (sculptures and drawings) dated from the early 70s to today.

One of the most important work groups of Walther's oeuvre, the "Wall Formations" - a series which Walther worked on throughout the 70s and 80s - will be presented through three fabric pieces which crystalize the main thematics of this series in specific and unique ways.

Für Körper (For bodies), 1988, is a late work from the Wall Formation series which integrates elements that structure space geometrically (recalling an earlier family of works from the 70s), creating spaces that are activatable by the bodies which occupy it.



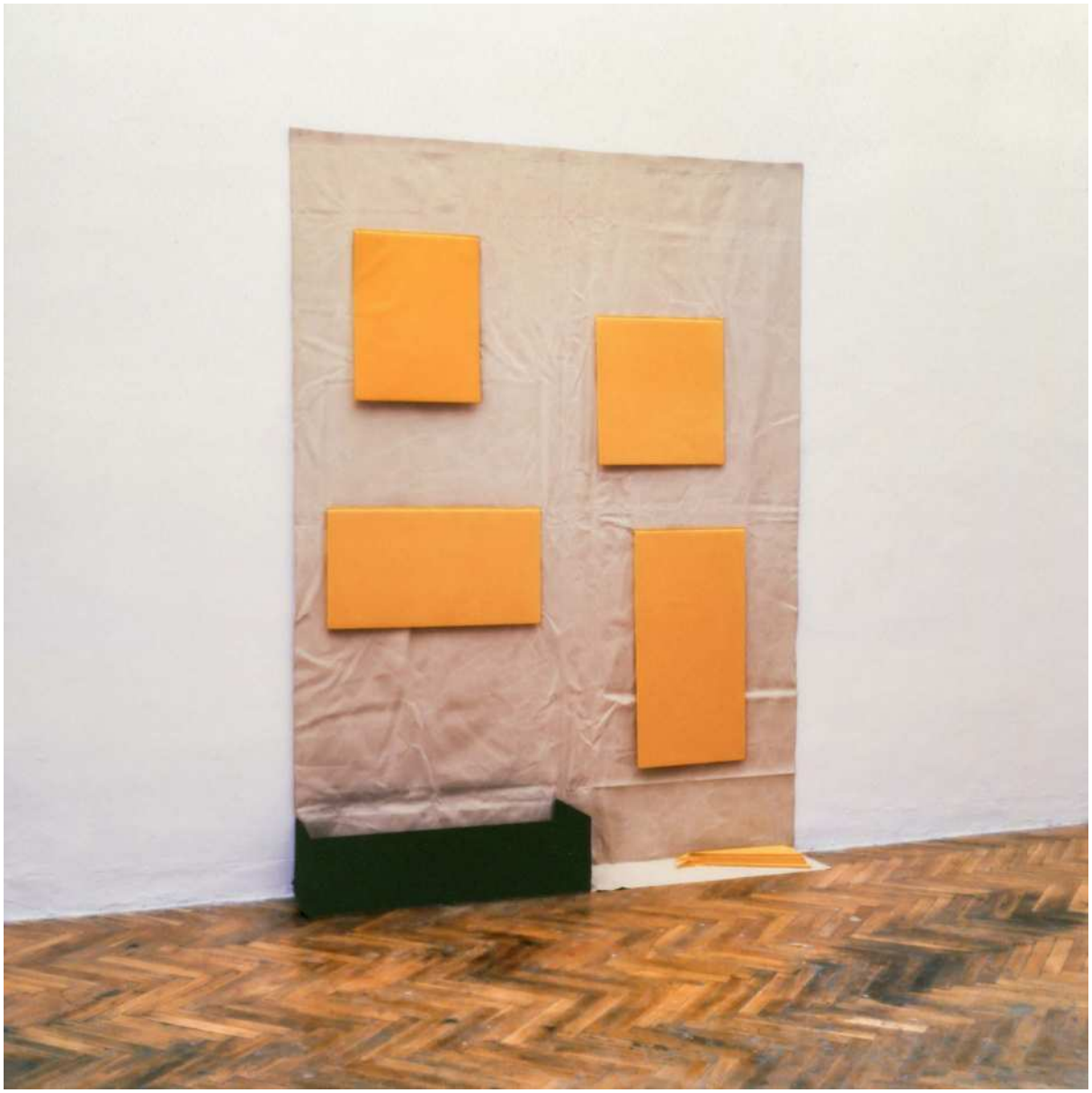
Franz Erhard Walther, *Für Körper (For bodies)*, 1988, Cotton, Wood, 3 parts, 245 x 225 x 70 cm. Photo: Archive image



Franz Erhard Walther, *Ergänzen und brechen zugleich (To complement and break at the same time)*, 1985, Cotton, Wood, 15 parts, 145 x 240 x 30 cm, Photo: Archive image

Ergänzen und brechen zugleich (To complement and break at the same time), 1985, is a sculpture floating on the wall implicating the observer in a playful variation of colored fabric segments. The work is composed of two sets of seven dyed cotton fabric squared panels - half brick tone and half green - that can be arranged into a grid of boxes, composing a full, homogenous, image (a volumetric parallelepiped all brick tone colored) or into a formation which breaks this homogeneity through the alternation of colors.

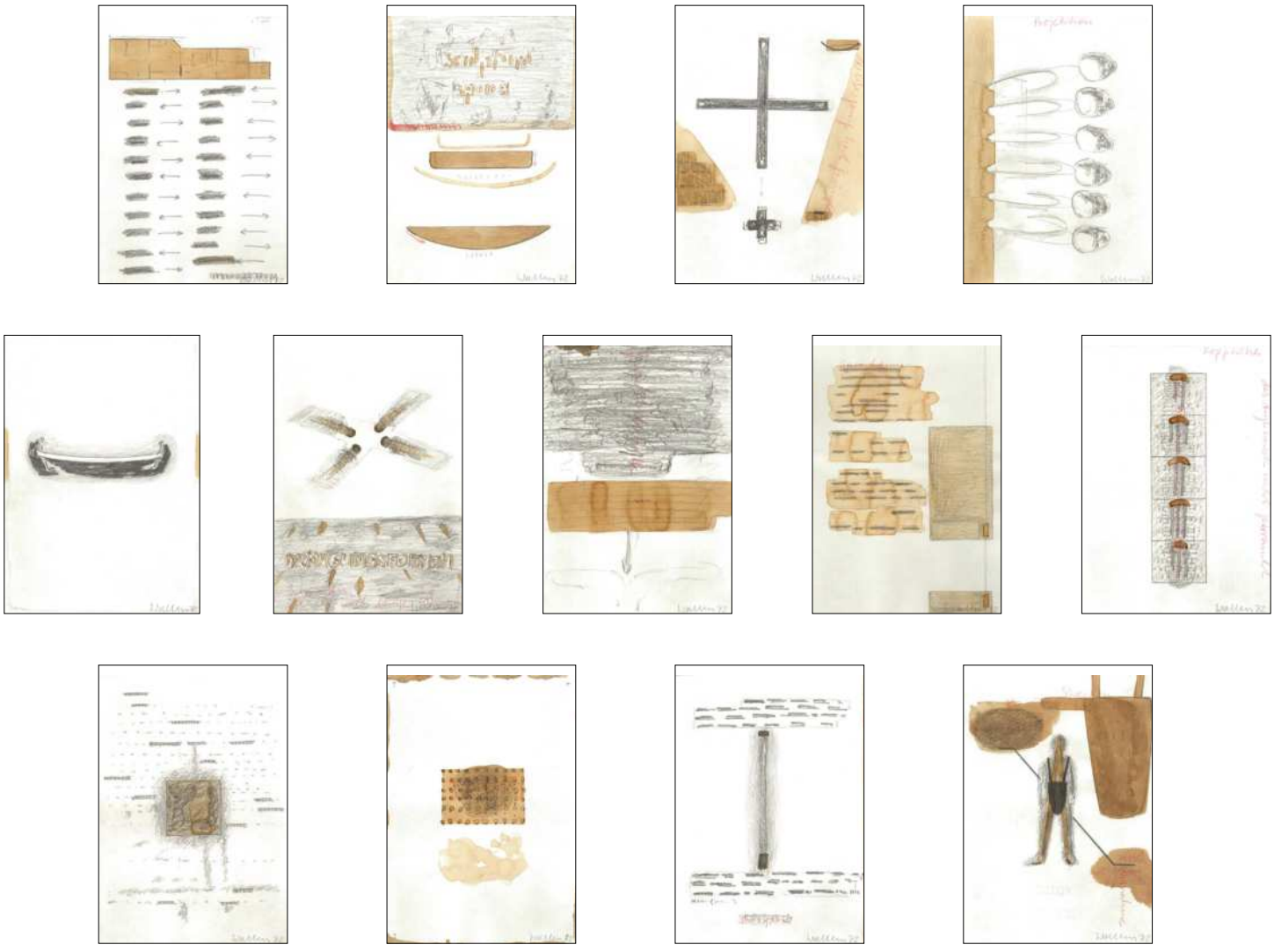
Schwarz-Gelb, fünf Stellen (Black-Yellow, five positions), 1980, is an early Wall Formation piece that plays - as in the case of the two previously described works - with the ideas of relation to the body, activation and color variation. Though, because of the special geometry of the forms, the flatness of the surfaces, and the presence of a large canvas on the background, this work, more so than the others, represents a surface of projection involving the observer´s gaze and imagination in creating their own combination of relationships between volumes and shapes.



Franz Erhard Walther, *Schwarz-Gelb, fünf Stellen (Black-Yellow, five positions),* 1980, Cotton, Linen, Wood, 275 x 200 x 30 cm (one piece), Photo: Archive image

A set of 76 work drawings dated 1972 will be also presented for the first time to the public. As in the more known series of the *Werkzeichnungen* (Work drawings) 1963-1974, each of these drawings is related and represents the graphic translation of Walther´s thinking upon one of the 58 single sculptural elements composing the iconic *Erste Werksatz* (1963-1969), the "first work set" of cotton fabric sculptures whose final form is defined through its deployment in the space operated by one or more activators. This 76-element series represents a diversion (again a *unicum*) within the *Werkzeichnungen* series, first of all because of its homogeneity in terms of aesthetics, material used (coffee, tea, graphite) but also, and foremost, because of the time of their production.

The drawings presented were all created in the year 1972 - during a very short time span at the end of the entire series´ production frame - and were made in the stream of retrospective thinking of his past production.



Franz Erhard Walther, *Zweitzeichnungen von Werkzeichnungen*, 1972, watercolour, pencil and ink on paper, 76 drawings, each 29,7 x 21 cm (selection)

The exhibition will be completed with a series of several ***Probenähungen (Trial sewing)***, pieces recently produced using sets of colored and monochrome fabric tubes put together in relation to the proportions of hands, arms and fingers. These pieces assemble an inventory of the most typical colors and forms synthetizing the entanglement and the overlapping between bi-dimensionality and volume, image and sculpture, observation and action which have animated Walther's practice since the beginning of his artistic career.

Text by Martina Panelli



Franz Erhard Walther, *Probenähungen (Trial sewing)*, variable dimension, Photo: Artist's studio, Fulda, June, 2025



Franz Erhard Walther, *Für Körper (For bodies)*, 1988

Exhibitions:

Franz Erhard Walther, Villa Arson, Centre National d'Art Contemporain, Nizza (20.04.90- 20.05.90)

Franz Erhard Walther. Dialoge, Werkgruppen 1957-1987, Kunstverein Hamburg, Hamburg (1990)

Literature:

"Franz Erhard Walther", Exhib.-Cat. Villa Arson, Nizza, 1992., Abb. S. 96.

"das Haus in dem ich wohne. Die Theorie zum Werkentwurf von Franz Erhard Walther", hrsg. von Michael Lingner, Klagenfurt, 1990, Abb. S. 265.



Franz Erhard Walther, *Ergänzen und brechen zugleich (To complement and break at the same time)*, 1985

Exhibitions:

Franz Erhard Walther. Ich bin die Skulptur, Kunstverein Braunschweig (17.04.86- 01.06.86)

Franz Erhard Walther, Villa Arson, Centre National d'Art Contemporain, Nizza (20.04.90- 20.05.90)

Franz Erhard Walther. WERKrede, Kunsthalle Nürnberg (04.06.92- 23.08.92)

Literature:

Köttering, Martin (Ed.), "Franz Erhard Walther. Orte der Entstehung - Orte der Wirkung. Sites of Origin - Sites of Influence. Ausstellungen 1962- 2000. Exhibitions 1962-2000", Exhib.-Cat. Städtische Galerie Nordhorn, Nordhorn, 2000, Page 192

Schweinebraden Freiherr von Wichmann-Eichhorn, Jürgen (Ed.), "Franz Erhard Walther. Bild und Sockel zugleich. Zeit ruht", Exhib.-Cat. Kunsthalle Dresden, Niedenstein, 1997, Photo Page 96 (Photo: Jens Rathmann)

"Franz Erhard Walther", Ausst.-Kat. Villa Arson, Nizza, 1992, Photo Page 89.

"das Haus in dem ich wohne. Die Theorie zum Werkentwurf von Franz Erhard Walther", Michael Lingner (Ed.), Klagenfurt, 1990, Photo Page 87.



Franz Erhard Walther, *Schwarz-Gelb, fünf Stellen (Black-Yellow, five positions), 1980*

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GALERIE JOCELYN WOLFF | INAUGURAL EXHIBITION

Galerie Jocelyn Wolff is pleased to inaugurate its new space at 1 rue de Penthièvre, in the 8th arrondissement–an address rooted in the heart of Proustian Paris[1]. The new gallery is housed in a former Franprix supermarket, redesigned by the architectural firm NDA - Noël Dominguez Architecte.

Since its founding, Galerie Jocelyn Wolff has played a key role in reshaping the artistic geography of eastern Paris. In 2003, the gallery established itself in Belleville, first on Rue Rébeval, then on Rue Julien-Lacroix. In 2013, it co-founded the collective project Komunuma in Romainville alongside several galleries: Air de Paris, Galerie Sator, In-Situ Fabienne Leclerc, later joined by Laurel Parker Book, 22,48 m, Iragui Gallery, and Nika Project Space. Over these six years, the gallery presented exhibitions that profoundly shaped its identity and affirmed the rigor of its program.

Although our relocation to a more traditional district of the Parisian art market suggests a departure from previous geographic choices, this decision continues the trajectory initiated by our experimental space Abraham & Wolff, located at 12 rue des Saints-Pères in the 7th arrondissement.

It is precisely this presence of a research-and experiment-driven project in the Matignon district–a neighborhood where the secondary art market plays a dominant role–that we believe offers a contrast rich in new energy and possibilities.

1. Our new address lies at the heart of a Proustian map of Paris–between the salon of Laure de Chevigné and the residenceof Countess Greffulhe, both inspirations for the Duchess of Guermantes. Marcel Proust spent his childhood nearby at 9 boulevard Malesherbes and later moved to 102 boulevard Haussmann, where he wrote most of *In Search of Lost Time*.



Please note that the artist will be present at the following events and available for questions:

Breakfast Press

Friday 12 September 2025, 10.30 am

Opening

Saturday 13 September 2025, 5-8 pm

For press enquiries (images, interviews or private visits)

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