



VILLA

FRANZ ERHARD WALTHER

Collection Seng

Franz Erhard Walther Foundation



Ever since Franz Erhard Walther embarked on his artistic practice in Fulda in the late 1950s, his work has been marked by a radical openness, which at first incorporated material processes and later the spectator as an active participant in the realization of the work. Based on the Seng Collection, the VILLA will be presenting alternating *Work Presentations* showcasing the works that Franz Erhard Walther produced in the late 1950s and early 1960s, augmented by loans from the Franz Erhard Walther Foundation and other lenders. The VILLA ties in with the specific place and period in which the works were created, while at the same time contextualizing Franz Erhard Walther's artistic production in its temporary relevance.

The activities of the VILLA are based on the fundamental principles of Franz Erhard Walther's work. It is a space in which the work is constantly realized anew – a space in flux, in which the early works are shown in ever new constellations.

The trajectory of Franz Erhard Walther's articulation of his participatory concept, which underwent a radical change in 1963 with the production of the first pieces of the *First Work Set*, will be conveyed as a dynamic process that underscores the simultaneity of contrasting approaches and the anticipatory theoretical conception of works that only later came to be materialized.

Between the changing *Work Presentations*, annual exhibition projects will be staged that place Franz Erhard Walther's early work in transcultural and transgenerational dialogues and establish references to their specific place of origin, Fulda and the Rhön region. In an exhibition planned for 2023, Franz Erhard Walther's early works will be shown in dialogue with those of Lygia Clark. 2024 will see an exhibition with Jimmy Robert, in which the artist engages with Fulda's booming jazz scene in the 1950s. 2025 is dedicated to the realization of the unrealized exhibition *Yellow*, which Franz Erhard Walther had conceived for the Galerie Junge Kunst in Fulda in 1965.



Seng Collection

In the summer of 1958, at the opening exhibition of the Junger Kunstkreis (Young Art Circle) co-founded by Franz Erhard Walther in Fulda, the art restorer Gisbert Seng (b. 1933) first encountered Walther's work and shortly thereafter met the then nineteen-year-old artist.

In a context in which Walther's works met with rejection and incomprehension, Gisbert Seng and his first wife, Helga Seng, were among the few with whom Walther could share his reflections on his own art and questions regarding art in general.

Together with Johanna Frieß, the Sengs were the only spectators at Walther's 1962 *Paper Concerto* in Fulda; and in those years, the two couples would spend time together in the Rhön region, activating the first pieces of Walther's *First Work Set*.

When the Walthers moved to New York in May 1967, Gisbert Seng safeguarded several important works which otherwise would have been lost. After the Walthers' return from New York, Walther continuously gifted early works to the Sengs with the idea of forming a collection which would be shown in Fulda one day.

After living with and preserving the works for over fifty years with the support of Gisbert Seng's second wife, Katharina Bongartz, the collection was entrusted by the Seng family to the Franz Erhard Walther Foundation in 2019 as a partial gift, with the wish that the works would be shown in Fulda, the place where most of them were created.

Space Form, 2021

The term *Raumform* (*Space Form*) can be found in a number of the *Work Drawings* from the 1960s. Rather than specifying a particular type of work, it designates experiences with work actions.

From 1971 to 1973 I developed works that contain architectural references, or even articulate architectonic aspects. They define spaces and they appear as forms in space.

The term *Space Form* suggested itself for this.

Although I completed this work group in 1973, works of this type can still come about at any time.

The opportunity arose during the essential redesign of the grounds in front of the VILLA. I have run a large-scale *Space Form* of steel proportionally along the walls and around a wooden shed with the idea of giving the area a sculptural frame. Within this, two sculptural benches have been set axially opposite one another and invite visitors to rest.



**Texts by Franz Erhard Walther on a selection
of works that are on view in the *First Work
Presentation***

Word Picture Eye, 1958

ROOM 1

Shortly after I commenced my studies at the Werkkunstschule Offenbach in spring 1957, I discovered the world of typefaces in Hans Bohn's lettering class. I was fascinated by the typographical constructions I saw there.

I asked Bohn if he would allow me to join his class. Although I had not yet completed the obligatory foundation semesters, I was accepted. However, I did not want to become a typographer. In a very short time I had grasped the conventions that dictated the most diverse typefaces and began to develop what I called *Word Pictures*. I ruled out the customary design patterns and chose the fonts and colors according not to aesthetic standpoints but to ideas concerning content.

From mid-1957 to the end of 1958, I created over 200 *Word Pictures*, each with a different context dictated by the content.

The *Word Picture AUGE* (EYE) plays with a simple optical fact: The colors pink and yellow enter into a certain interaction in the eye that occupies the eye while it reads the word EYE. At the same time, the typeface should not have any salient properties.



Attempt to be a Sculpture, 1958

ROOM 1



My paintings progressed at my own appropriate pace. It did not occur to me to work on sculptures. To my mind, the processes they involved were too slow and cumbersome. I wondered if sculpture could be sped up. This led me to the idea of creating temporary, gestural works in three-dimensions. I developed a repertoire of simple, object-based actions that could be captured with a camera.

I asked an acquaintance who was experienced with the medium of photography to come to my work space.

I hung up a large muslin surface as a backdrop for my actions, set three spotlights in such a way as to create a variety of shadows, placed the selected objects at the ready, and began my poses.

Within little over three hours, 24 photographs had been taken.



Informel Paintings, 1960

ROOM 1

I was fascinated by the Informel painting of the 1950s, but soon realized that I had arrived historically too late to be part of this historical conception. However, the challenging concept still retained its importance:

In order to break up the sacrosanct painting surface and somehow escape the classical pictorial canon, I added three-dimensional sections to the paintings using papier-mâché. This had far-reaching consequences for my art.

It also pointed to the double-sided nature of the works.



Swept up, 1963

ROOM 2

At that time I had finished with the world of painting, but the concept of the picture remained. I felt painting to be a limited medium that would not allow me to realize the way I conceived of a work. I developed my Action Pieces and Body Forms, in which the human body becomes a component of the work, or even becomes the work itself. Parallel to this, I was still working though on picture formats that were far removed from painting. All of these works were determined by material processes.

For *Zusammengekehrt* (*Swept up*) I took a canvas stretched on a frame, laid it on the floor, coated it with paste and swept onto it all the pieces of paper lying around the floor, without paying attention to the form.

I then stretched a plastic sheet over this accumulation.

I was paying homage to the principle of chance that Jean Arp had discovered in 1917, and it was also a tribute to Kurt Schwitters.



Pink Field, 1961
With Blue Zone, 1961

ROOM 3

I was very moved by Yves Klein's concept of monochromy, but the idealism rhetoric with which he accompanied it was of no interest to me. I was looking for a material basis that I could combine with my love for the Informel, and I also envisaged a further, imaginative development of the picture surface in the form of projective action.

In order to undermine traditional conceptions of the picture, I used flat padding to give the surfaces a certain volume.

Panels to put in position, thirteen parts, 1963

ROOM 4



The thirteen panels are to be placed in various forms along one wall, two, three or four walls. Both sides of the panels are equally valid. The considerations regarding their arrangement are to be determined by the activators.

This work, which can never be finalized, touches on several areas of art: it can be read pictorially, as a sculptural manifestation, as an architectural reference, and as a time-related, temporary work figure. The responsibility of the activators for the work will challenge their understanding of form.



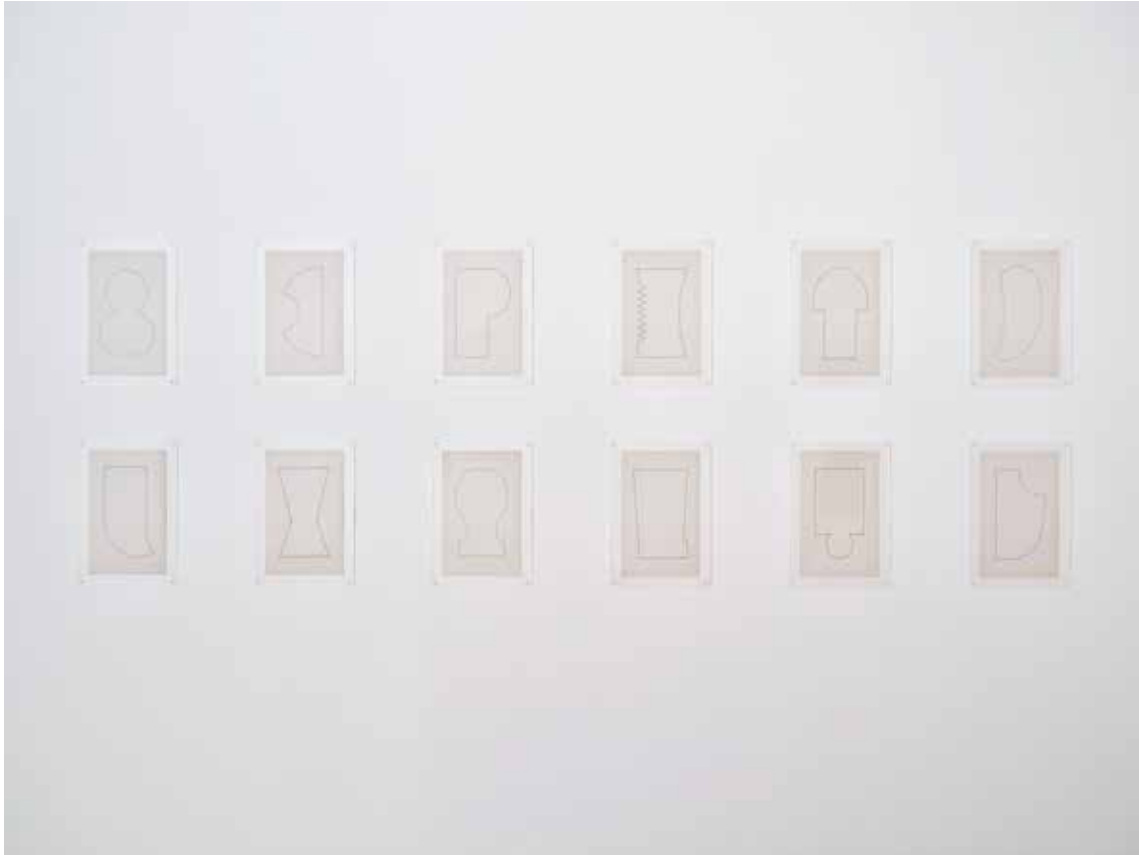
Work Drawings, 1963–1972

ROOM 5

The actions for activating the *First Work Set* managed to attain the character of works. My aim was to capture these physical, spatial, and temporal articulations. This could not be done with the media of photography or film. They would merely show the outward image: what mattered to me was the “inner modeling”. That is how I termed people’s personal experiences, perceptions, insights and projections. I chose the drawings as a means to visualize my projections and those of the other activators. This could not be realized in illustrations, but only by parallel graphic forms in which language, concepts and typography took on a special meaning. In order to give the drawings a spatio-temporal dimension, I devised the form of the double-sided sheet. Going back and forth between the mutually related drawings introduced the aspect of action to the viewers.

Outline Drawings, 1956

ROOM 6



I can't say how I came up with the idea of the *Outline Drawings*. Suddenly it was there. I started with simple, large-format head outlines which were free of any internal drawing, with the idea that the viewers should fill in the inner area in their minds. I drew the outlines without any notable features, because my concern was not with the lines as such. Soon I progressed to outlines that did not depict obvious objects, and I also avoided geometric shapes. I envisaged that these drawings would stimulate the viewers' imaginations so that they would project their own ideas onto them.

This idea of participation in the realization of the work, as I later called it, has fascinated me throughout my life.

Hand Pieces, 1963

ROOM 6



With my *Gouache Drawings*, I began in fall 1961 to work with cohesive series that could be attached in rows to a wall or displayed in a stack on a table. To my knowledge, stacks had not previously constituted a work form in art. In the summer of 1962, I developed series of large-format works on paper that could be mounted on a wall or presented in stacked form. Because the paper works were double-sided, the act of turning the leafs presented an additional element.

At some point I wondered whether these actions could be seen as parts of the work. With this in mind, I developed what I called *Hand Pieces*, consisting of untouched sculptural bodies which developed, however, a different definition when acted on. They made the actions part of the work.

When I discovered the technique of sewing for my works, I was able to realize forms and formats that would not previously have been possible with my glued works. The *Stirnstück* (*Forehead Piece*), which I developed in spring 1963, became an artistic manifesto for the work actions.

Four Triangles II, 1963

ROOM 7

I was still preoccupied with the concept of the image, but it was to take on a new, expanded form that differed from the traditional concepts.

The *Four Triangles* were part of this investigation. Image. Which transpired on a wall, had a delimited format and a surface area. Could the elements of time and change be added to this?

This gave rise to a number of works, each with several parts – as was the case with the *Four Triangles*. They are attached to a wall in rectangular landscape format, with the rectangle echoing their size and proportions. When the four parts are placed closer together, the rectangle appears on the wall as a plastic form. If the pieces are moved out to the four corners of the wall, notions of proportionality arise and lend emphasis to the wall itself, such that it can become an actual component of the work.

Image, sculpture, space, action and temporality become interconnected.



Lying Form / Casing, 1964
Eleven Meter Path, 1964
Vest, 1965

ROOM 7



With the discovery of the technique of sewing for my works, I was able to work with formats that could not previously be realized with my glued pieces. In 1963, sewn hand and also body pieces were made in smaller formats. From the early 1964 onward I developed work pieces based on the whole body, which introduced place, space and time into the work activations. The inclusion of the whole body opened up new imaginations of what constitutes a work.

The *Lying Form* envelops the entire body like a casting mold. It can be activated at the most diverse places, making them part of the work. The rolled up *Eleven Meter Path* underlines how the storage form is also a work form. The sculptural, spatial form in the temporary activation. The sculptural dialog between two people. Wearing the Vest as a sculpture transforms the actor into a pedestal. Movements in indoor and outdoor spaces. A sculptural idea outside the traditions.

Air-filled bag on a bare tree, 1954

ROOM 8

From very early on I was drawn to performative gestures that stood out from everyday life.

This began with the egg toss I staged before an audience at the age of six.

One Sunday in the spring of 1954, I chose a largish, sturdy paper bag in my parents' bakery, packed a camera into my bag, and asked a friend from the neighborhood to accompany me by bike to the surroundings of Fulda. She arrived with a friend and off we went.

I was looking for a mighty tree without leaves, and found one in the Fulda valley west of the city. I gave my camera to my friend, Inge, with the request to photograph my actions. I climbed the tree to a height of several meters, inflated the bag, held it in my mouth and balanced on a thick branch, aware of the mortal danger of falling.

I kept the paper bag together with the photo as a souvenir.



Six Muslin Boxes, 1963

ROOM 8

Much as with the *Four Muslin Triangles*, here I tackled the concept of the image beyond the established canon.

Form, format, material and position of the *Six Muslin Boxes* emerged from several conceptual imaginaries. The flat box form serves as a setting, like a frame. The dimensions of the single forms emerged from notions of proportion, while the materials cardboard and muslin recall painting surfaces. The proportion on the wall is based on each piece relating to the others and to the given wall surface. Those were the associations that formed the idea behind my intentions.

The viewers do not have to follow my intentions at all. It's the visual that counts. The conception is to be surmised.



Biography Franz Erhard Walther

1939

Franz Erhard Walther is born in Fulda on 22 July 1939.

1955

Begins very early on to draw and, at the age of sixteen, attends a drawing course. Terminates his apprenticeship as a baker in his parents' business.

1957

Begins studies at the Werkkunstschule in Offenbach am Main.

1958

Together with two friends, Walther founds the 'Junge Gruppe 58' and organises his first exhibitions, among others in his parents' house. Co-founds the 'Junger Kunstkreis' in Fulda.

1959

Transfers to the class of Ferdinand Lammeyer at the Städelschule in Frankfurt am Main. Visits the exhibition *documenta 2* in Kassel, where he sees

for the first time works by, among others, Jackson Pollock, Barnett Newman, Robert Rauschenberg, and Lucio Fontana.

1961

Expelled from the Städelschule. The reason behind this is his *Nettle Ground* works, the reverse sides of older paintings, which Walther declares to be autonomous pictures.

1962

Commences his studies in the class of K. O. Götz at the Düsseldorf Academy of Art. *Two-Hour Exhibition, Determination of Proportion – Paper Concert* at the Galerie Junge Kunst, Fulda.

1963

Discovers fabric as a material for his works, which – in contrast to the glued paper and nettle works – allows for larger formats. Since then, Johanna Frieß, his later wife and long-term collaborator, has been sewing Walther's fabric works according to his designs.

Walther begins with the first elements of the *First Work Set*.

1964

Marries Johanna Frieß. Their first son, Moritz, is born. Completion of his studies at the Düsseldorf Academy of Art. Participates in the exhibition *new impulses fulda – object – picture – sculpture* in the Galerie Junge Kunst Fulda.

1966

Lehmann, the second son of Franz Erhard und Johanna Walther, is born. First public demonstration of the *First Work Set* at Galerie Aachen.

1967

Using – As an Element of Art takes place in the auditorium of the State Academy of Art in Düsseldorf. Moves to New York with Johanna Walther and their two sons. During this time, Walther cultivates contacts and friendships with artists such as Richard Artschwager, James Lee Byars, Walter De Maria, Donald Judd, Claes Oldenburg, Robert Ryman, Richard Serra, and Lawrence Weiner.

1968

Marcel Duchamp wishes to meet Walther. The meeting does not take place, however, since Duchamp dies shortly before in Neuilly-sur-Seine.

1969

Activation of the *First Work Set*, now complete with fifty-eight pieces, in the exhibition *Spaces* at The Museum of Modern Art in New York. Participates in the exhibition *Live in Your Head. When Attitudes Become Form (Works – Concepts – Processes – Situations – Information)*, curated by Harald Szeemann, at the Kunsthalle Bern.

1970

Visiting professor at the University of Fine Arts Hamburg (HFBK).

1971

Begins his tenure as Professor for Sculpture at the University of Fine Arts Hamburg (HFBK).

1972

Participates in *documenta 5* in Kassel, curated by Harald Szeemann.

1977

Participates in *documenta 6*, curated by Manfred Schneckenburger, as well as in the Bienal de São Paulo, curated by Götz Adriani.

1982

Participates in *documenta 7*, curated by Rudi Fuchs.

1987

Participates in *documenta 8*, again curated by Schneckenburger.

1989–1991

Works on the draught design for the Kunsthalle Ritter, Klagenfurt; the building is completed in 1991.

1996

Marries Susanne Krenkler, who, from 1997 onwards, assumes responsibility for exhibition and publication planning.

2001

Giorgina, the daughter of Franz Erhard and Susanne Walther, is born.

2005

Walther retires after thirty-five years at the University of Fine Arts Hamburg (HFBK), where his students included, among others: Rebecca Horn, Lilli Fischer, Martin Kippenberger, Klaus Kumrow, Santiago Sierra, Peter Piller, Stef Heidhues, Christian Jankowski, John Bock and Jonathan Meese.

2006

Walther moves his main residence back to Fulda.

2007

Establishment of the Franz Erhard Walther Foundation on the initiative of Susanne Walther, who becomes Chairwoman.

2007–2009

Walther draws and writes the autobiographical narration *Dust of Stars*.

2017

Participates in the Venice Biennale, curated by Christine Macel; Walther receives the Golden Lion for his contribution to the international exhibition *Viva Arte Viva*.

2022

Opening of the VILLA.

FIRST WORK PRESENTATION List of exhibited works

ROOM 1

Speier (Gargoyle), *Memento mori*, *Rahmen* (Frame) from *Versuch eine Skulptur zu sein* (Attempt to be a Sculpture), 1958
Silver gelatin print on RC paper.
17,5 × 24 cm. Collection Franz Erhard Walther Foundation

Materialbild, *plastisch* (Material Picture, *Sculptural*), 1960
Paper mâché, casein and oil on hardboard. 79 × 59 cm.
Collection Jehn

Gelb und rot plastisch (Yellow and Red *Sculptural*), 1960
Paste, caparol, paper maché, casein and oil on hardboard.
75,8 × 50,5 cm. Collection Seng in the Franz Erhard Walther Foundation

AUGE (EYE), 1958. *Wortbilder* (Word Pictures), 1957–1958
Pencil and gouache on thin card.
69,6 × 99,4 cm. Collection Giorgina Walther

ABC / Gelbes Lied (ABC / Yellow Song), 1957. *Wortbilder* (Word Pictures), 1957–1958
Pencil and gouache on paper.
40 × 32,5 cm. Collection Franz Erhard Walther Foundation

Verso: Aufbruch mit Zentrum (Break-up with Centre), 1960
Oil paint on casein on hardboard
Recto: Gestische Antwort (Gestural Answer), 1960
Oil paint on casein on hardboard.
50 × 40 cm. Private collection

Verso: Rot umfasst Gelb (Red Embraces Yellow), 1960
Oil paint on casein on hardboard.
Recto: Formaflösung mit Nabel (Decomposition of Form with Navel), 1960
Oil paint on casein on hardboard.
73 × 48,5 cm. Private collection

Ohne Titel (Untitled), 1959
Gouache on paper. 60,5 × 86 cm.
Private collection

ROOM 2

Papierfaltungen (Paper Foldings), 1963
Paper. 24 pieces, each 9,5 × 9,5 cm.
Private collection

Mit Rahmen, Feld mit zwei Formen festgelegt (With Frame, Field Determined by Two Forms), 1959
Charcoal on thin paper.
70 × 90 cm. Private collection

Papierkonzert (Paper Concerto), 1962
Staged in 1993. Different kinds of paper. Collection Franz Erhard Walther Foundation

Gelbes Bild, plastisch (Yellow Picture, *sculptural*), 1960
Cardboard, paste, fabric and acrylic paint. 17 × 23 cm.
Private collection

Zusammengekehrt (Swept up), 1963
Glue, paper and plastic foil on canvas. 90 × 70 × 6 cm. Collection Seng in the Franz Erhard Walther Foundation

Ummantelte Kunstzeitschriften (Cased Art Magazines), 1962
2 art magazines, paper and oil.
Each 35,4 × 27 × 0,5 cm.
Collection Seng in the Franz Erhard Walther Foundation

ROOM 3

Proportionsbestimmungen (Determinations of Propositions), 1962
(recording 1972). SD Video, 4:3, b/w, 39:16 min. Produced by Fernsehgalerie Gerry Schum.
Collection Franz Erhard Walther Foundation, Courtesy KOW, Berlin

Drei weiche rosa Lacktafeln (Three Soft Pink Lacquered Panels), 1963
Foam, cardboard, glue, muslin, priming paste, synthetic resin and lacquer. 3 parts, each 27 × 34,7 × 1 cm. Collection Franz Erhard Walther Foundation

Gesang der Wollgarnhüllen (Song of the Wool Yarn Envelopes), 1962–63
Wrapping paper, glue, adhesive tape and metal eyelets. 140 parts/6 stacks: each 17,5 × 12,7 × 16–16,5 cm. (Selection) Collection Franz Erhard Walther Foundation

Zwei kleine Nesselkästen (Two Small Muslin Boxes), 1963
Cardboard, paste and muslin.
29 × 18 × 13 cm. Collection Susanne Walther

Linienzeichnungen (Line Drawings), 1963
20 drawings, each 42 × 30 cm.
Collection Franz Erhard Walther Foundation

Mit blauer Zone (With Blue Zone), 1961
Nettle cloth, foam and casein paint on wooden frame.
61 × 121 × 3,5 cm. Collection Jehn

Rosa Feld (Pink Field), 1961
Nettle cloth, foam and casein paint on wooden frame.
61 × 121 × 3,5 cm. Collection Jehn

ROOM 4

BILD (IMAGE), 1957
Wortbilder (Word Pictures), 1957–1958
Pencil and gouache on paper.
30,3 × 49,9 cm. Collection Franz Erhard Walther Foundation

Dreizehn Stelltafeln (Panels to put in position, thirteen parts), 1963
Hardboard panel, plywood panel, muslin, white priming paste. Between 122,5 × 24,2 and 45,9 × 37,8 cm. Collection Franz Erhard Walther Foundation

ROOM 5

Werkzeichnungen (Work Drawings), 1963–1972
Pencil, watercolour, gouache and typescript on paper. 29,7 × 21 cm.

Geräusche der Umgebung (Sounds from the Surroundings), 1964/66
Reference to no. 5, 1. Werksatz (First Work Set), 1963–69.
Collection Susanne Walther

Stirn (Forehead), 1963/67
Reference to no. 1, 1. Werksatz (First Work Set), 1963–69.
Private collection

Im Kopf Zeichnung (Inside the Head Drawing), 1964/67
Reference to no. 1, 1. Werksatz (First Work Set), 1963–69.
Collection Susanne Walther

Raum (Space), 1965/69
Reference to no. 3, 1. Werksatz (First Work Set), 1963–69.
Collection Franz Erhard Walther Foundation

Ohne Titel (Untitled), 1964
Reference to no. 3, 1. Werksatz (First Work Set), 1963–69. Collection Franz Erhard Walther Foundation

Dieses Handeln der Geschichte Gegenüber (This Action Opposite History), 1963/67
Reference to no. 1, 1. Werksatz (First Work Set), 1963–69.
Collection Susanne Walther

Die Bewegung vernichtet den Raum (The Movement Diminishes the Space), 1966
Reference to no. 9, 1. Werksatz (First Work Set), 1963–69.
Collection Susanne Walther

Ohne Titel (Untitled), 1969/70
Reference to no. 57, 1. Werksatz (First Work Set), 1963–69.
Collection Seng in the Franz Erhard Walther Foundation

Der Ausgangspunkt liegt selten in der Mitte (The Origin is Rarely Located at the Center), 1965/66
Reference to no. 7, 1. Werksatz (First Work Set), 1963–69.
Collection Susanne Walther

Form Sockel (Form, Pedestal), 1964
Reference to no. 4, 1. Werksatz (First Work Set), 1963–69.
Collection Susanne Walther

Stirn statt Auge (Forehead instead of Eye), 1963/69
Reference to no. 1, 1. Werksatz (First Work Set), 1963–69.
Collection Susanne Walther

Die Stellen der Handlung (*The Sites of Action*), 1964
Reference to no. 6, 1. Werksatz (*First Work Set*), 1963–69.
Collection Susanne Walther

Der Rhein, der Rhein (*The Rhine, the Rhine*), 1964/66
Reference to no. 3, 1. Werksatz (*First Work Set*), 1963–69.
Collection Susanne Walther

Lieber Jörg (*Dear Jörg*), 1968
Reference to no. 23, 1. Werksatz (*First Work Set*), 1963–69.
Collection Seng in the Franz Erhard Walther Foundation

Ich bin Sockel für die Plastik (*I am the Pedestal for the Sculpture*), 1965/69
Reference to no. 11, 1. Werksatz (*First Work Set*), 1963–69. Collection Franz Erhard Walther Foundation

Stufenfolge (*Sequence of Stages*), 1972
Collection Seng in the Franz Erhard Walther Foundation

Schreitsockel, Handlungsraum (*Pedestal to walk on, Action Space*), 1964/65
Reference to no. 2, 1. Werksatz (*First Work Set*), 1963–69.
Collection Susanne Walther

Der Körper ist Teil des Werks (*The Body is Part of the Work*), 1964/69
Reference to no. 5, 1. Werksatz (*First Work Set*), 1963–69.
Collection Susanne Walther

Der Körper als Sockel (*The Body as Pedestal*), 1964
Reference to no. 4, 1. Werksatz (*First Work Set*), 1963–69.
Collection Susanne Walther

Lieber Jörg (*Dear Jörg*), 1965
Reference to no. 11, 1. Werksatz (*First Work Set*), 1963–69.
Collection Seng in the Franz Erhard Walther Foundation

Das ist meine Erfahrung (*That is My Experience*), 1965
Reference to no. 5, 1. Werksatz (*First Work Set*), 1963–69. Collection Franz Erhard Walther Foundation

Stirn (*Forehead*), 1963
Reference to no. 1, 1. Werksatz (*First Work Set*), 1963–69.
Collection Susanne Walther

Ich trage die Plastik (*I Wear the Sculpture*), 1965/69
Reference to no. 11, 1. Werksatz (*First Work Set*), 1963–69. Private Collection

Torsion, Hand Wrist, 1969/71
Reference to no. 53, 1. Werksatz (*First Work Set*), 1963–69. Private Collection

ROOM 6

Umrisszeichnungen (*Outline Drawings*), 1956
Selection of 12 drawings from a group of 60, each 34,7 × 21,7 cm. Pencil on thin cardboard. Collection Franz Erhard Walther Foundation

Fünf-Kissenstreifen mit vier Bändern (*Five Pillow Strips with Four Bands*), 1963
Cotton wadding and muslin. 180 × 24 × 4,5 cm. Collection Seng in the Franz Erhard Walther Foundation

Beinstück (*Leg Piece*), 1964
No. 4, 1. Werksatz (*First Work Set*), 1963–69. Foam rubber and cotton. 20 × 37 × 20 cm. Collection Giorgia Walther

Sechs weiche Quadrate (*Six Soft Squares*), 1963
Muslin, casein paint, foam rubber. 6 pieces, each 20 × 20 cm. Collection Susanne Walther

Stirnstück (*Forehead Piece*), 1963
No. 1, 1. Werksatz (*First Work Set*), 1963–69. Foam rubber flakes, wood, velvet and cotton. 105 × 27 cm. Collection Susanne Walther

Zwei Stoffrahmen, plastisch (*Two Fabric Frames, Sculptural*), 1963
Fabric filling and muslin. 2 parts, each: 31,5 × 21,5 × 1,5 cm. Collection Franz Erhard Walther Foundation

Rosa Lackkasten (*Pink Lacquered Box*), 1963
Corrugated cardboard, adhesive tape, filling, glue, priming paste, lacquer. 22 × 14,6 × 11 cm. Galerie Jocelyn Wolff, Paris

Zwei weinrote Samtkissen [*Gefüllt und Leer*] (*Two Ruby-red Velvet Cushions [Filled and Empty]*), 1963
Fabric filling, fabric and velvet. 2 parts: 24,4 × 16 × 2,6 cm / 24,7 × 16,4 × 1,5 cm. Galerie Jocelyn Wolff, Paris

Zwei kleine Ovale mit Taschen (*Two Small Ovals with Pockets*), 1963
Foam, muslin and satin. 2 parts, each: 20,5 × 13,5 cm. Collection Seng in the Franz Erhard Walther Foundation

ROOM 7

Vier Dreiecke II (*Four Triangles II*), 1963
Muslin filled with cloth. 4 parts, each 26 × 26 × 2 cm. Collection Franz Erhard Walther Foundation

Gestell mit acht Kissenformen (*Eight Cushion Forms on a Rack*), 1963
Magazine pages, muslin, foam flakes, thin iron rods and linen. Cushions: 28,5–30,5 × 42,5–45 × 11–13,5 cm / Rack: 118,5 × 32,5 × 25 cm. Collection Seng in the Franz Erhard Walther Foundation

Skizzenbuch (*Sketchbook*), 1962–63
Pencil, ballpoint pen, watercolour, chalk, gouache and ink on paper. 21 × 14,8 cm. Collection Franz Erhard Walther Foundation

Schwere Nesselpackung (*Heavy Muslin Package*), 1962/63
Wood, muslin, glue. 37 × 29 × 2 cm. Collection Franz Erhard Walther Foundation

Handbrett I (*Handboard I*), 1962
Goauche on hardboard. 47,3 × 37,2 × 1 cm. Collection Susanne Walther

Elfmeterbahn (*Eleven-Meter Path*), 1964
No. 5, 1. Werksatz (*First Work Set*), 1963–69. Foam, muslin, plastic and cotton. 1100 × 55 × 1,5 cm. Collection Franz Erhard Walther Foundation

Weste (*Vest*), 1965/2022
Foam, muslin and vinyl. Original version destroyed. Reconstruction 2022. Proto type for no. 11, 1. Werksatz (*First Work Set*), 1963–69. 76 × 64 × 7 cm. Collection Franz Erhard Walther Foundation

Ummantelung (*Casing*), 1964
Proto type for no. 3, 1. Werksatz (*First Work Set*), 1963–69. Foam panels, muslin and vinyl. 210 × 110 cm. Collection Seng in the Franz Erhard Walther Foundation

ich war draußen (*I Was Outside*), 1958. *Wortbilder* (*Word Pictures*), 1957–1958
Pencil and gouache on paper. 41,7 × 58,8 cm. Collection Franz Erhard Walther Foundation

ROOM 8

Mit luftgefüllter Tüte auf einem kahlen Baum (*Air-filled bag on a bare tree*), 1954
Exhibition print of original photograph. 17 × 17 cm. Private collection

Drei Bänder (*Three Bands*), 1963
Linen strips and nail. 3 parts: each 733 × 3 cm. Collection Franz Erhard Walther Foundation

Papierskulptur (*Paper sculpture*), 1962
Paper. 38 cm (height). 3 parts: Ø 10,7 × 14,3 cm. Collection Seng in the Franz Erhard Walther Foundation

Nesselkistengruppe (*Group of Muslin Boxes*), 1963
Corrugated cardboard, adhesive tape, muslin and synthetic resin. 6 parts : 32 × 30 × 3.6 cm / 37.6 × 38.5 × 5.9 cm / 23.6 × 23.4 × 5.5 cm / 56.8 × 36.8 × 3.9 cm / 25 × 12.8 × 4 cm / 41.2 × 32.6 × 3.7 cm. Collection Seng in the Franz Erhard Walther Foundation

Kasten mit zwei Kissenformen (*Box with Two Cushion Shapes*), 1963
Wood, newspaper, muslin, linen, foam flakes, glue and iron hooks. Box: 67,5 × 53,5 × 7,7 cm / Cushions: 27,5 × 43 × 15 cm / 28 × 43 × 15,5 cm. Collection Seng in the Franz Erhard Walther Foundation

VILLA NICE

VILLA

A joint project by the Franz Erhard
Walther Foundation and the City of
Fulda

Franz Erhard Walther Foundation

Susanne Walther

Conception overall project, Artistic
Director, Co-conception exhibition
program

Carolin Köchling

Co-conception exhibition program,
Guest curator

Julia Heldt

Educational projects (as of 2023)

Stadt Fulda

Dr. Frank Verse

General Management

Franziska Schlemmer

Research Assistant, Coordination

Michél Kranz

Custodian

Organization of the exhibition

Judith Mader

Museologist, Museums of the
City of Fulda

Daniel Bley

Workshop Manager, Museums
of the City of Fulda

Michaela Zwergel

Freelance Conservator

This booklet is published in conjunction
with the *First Work Presentation* at VILLA

All images: © Franz Erhard Walther

Photos Archive Franz Erhard Walther
Foundation: Cover: Reiner Ruthenbeck;
p. 1: Reiner Ruthenbeck; p. 12: Erhard
Imhof; p. 30: Timm Rautert; p. 32:
Inge Enders

All installation views VILLA:
Norbert Miguletz

Translations from German to English:
Malcolm Green and Gérard Goodrow

Graphic Design:
Studio Manuel Raeder
(Eglè Petraškaitė, Manuel Raeder,
Jade Missuwe)

Printing: DRUCKEREI RINDT GMBH &
CO. KG, Fulda

Nominal charge: 2 Euros