

**GALERIE
JOEELYN
WOLFF**

ART BASEL 2021

with works by William Anastasi, Zbyněk Baladrán,
Diego Bianchi, Katinka Bock, Miriam Cahn, Santiago de
Paoli, Prinz Gholam, Irene Kopelman, Frédéric Moser &
Philippe Schwinger, Élodie Seguin, Franz Erhard
Walther, Christoph Weber, Clemens von Wedemeyer

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**GALERIE
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BOOTH L19, HALL 2.1

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Our 2021 Art Basel presentation is articulated around 4 axes:

- The presentation of « **Zufallsbilder** », A manifesto-like artwork by Franz Erhard Walther, chaînon manquant between pop and conceptual art ;
- The presentation of a pair of « **Gegenstück** » by Christoph Weber, a conceptual sculpture, both speaking of fragility and monumentality ;
- The hosting of a *Wunderkammer* presentation by **Take Ninagawa**, our friend gallery from Tokyo, with a solo show of artist Gozo Yoshimasu. Solidarity and friendship during the pandemic crisis.
For more information please click on the following link:
www.takeninagawa.com
- A selection of **very new or never exhibited before works** by gallery artists, including works produced late Summer.

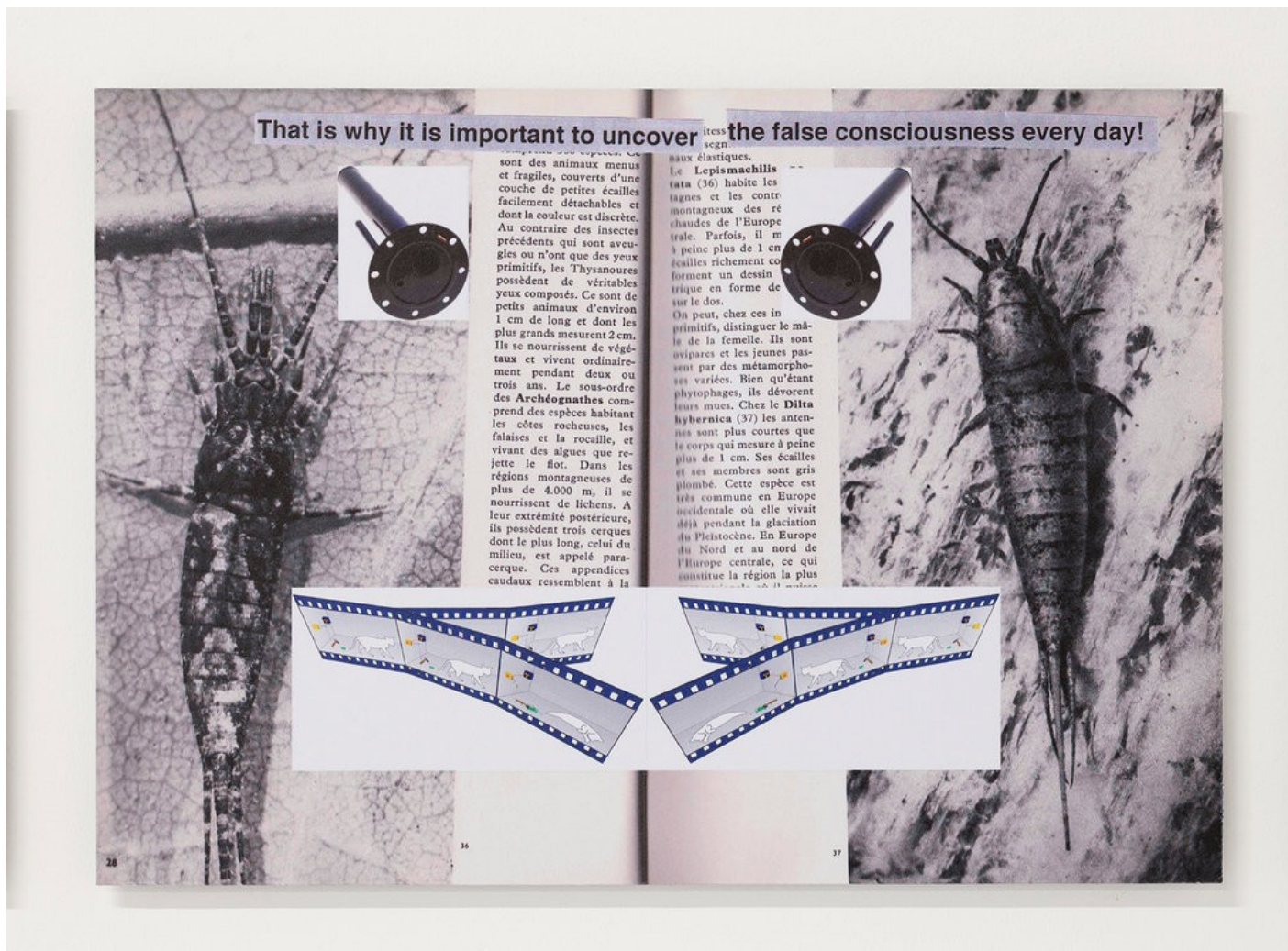
Solidarity, freshness, artistic substantiality and vivid plastic research are the key words of this year's presentation at Art Basel.

**GALERIE
JOEELYN
WOLFF**

ZBYNĚK BALADRÁN

BORN IN 1973 IN PRAGUE, CZECH REPUBLIC.
LIVES AND WORKS IN PRAGUE, CZECH REPUBLIC.

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Zbyněk Baladrán
Observation, 2017
 color print on cardboard

21 x 29.7 cm
 1/3 + 1 A.P.

Inv.# ZB/PH 13



Zbyněk Baladrán
Observation, 2017
 color print on cardboard

21 x 29.7 cm
 1/3 + 1 A.P.

Inv.# ZB/PH 20

**GALERIE
JOEELYN
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DIEGO BIANCHI

BORN IN 1969 IN BUENOS AIRES, ARGENTINA.
LIVES AND WORKS IN BUENOS AIRES, ARGENTINA.

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Diego Bianchi

Versatility, 2021

stainless steel, epoxy clay, plastic objects, glass, bones and flip flops

220 x 99 x 105 cm

Inv.# DB/S 146



Diego Bianchi

Versatility, 2021

stainless steel, epoxy clay, plastic objects, glass, bones and flip flops

220 x 99 x 105 cm

Inv.# DB/S 146



Diego Bianchi
Inflation 1, 2021
full HD video

11 min. 58 sec.
ed. of 3 + 1 A.P.

Inv.# DB/V 1

<https://vimeo.com/554983697>

**GALERIE
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KATINKA BOCK

BORN IN 1976 IN FRANKFURT AM MAIN, GERMANY.
LIVES AND WORKS IN PARIS, FRANCE.

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Katinka Bock

Sculpture du soir, 2013
ceramics, wooden chair

2 elements : 90 x 78 x 60 cm approx
Unique

Inv.# BOC/S 192



Katinka Bock
Sculpture du soir, 2013
ceramics, wooden chair

2 elements : 90 x 78 x 60 cm approx
Unique

Inv.# BOC/S 192



Katinka Bock
Sculpture du soir, 2013
ceramics, wooden chair

2 elements : 90 x 78 x 60 cm approx
Unique

Inv.# BOC/S 192

**GALERIE
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MIRIAM CAHN

BORN IN 1949 IN BASEL, SWITZERLAND.
LIVES AND WORKS IN STAMPA, SWITZERLAND.

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Miriam Cahn
würgen, 2013 + 4.6.20 , 2013 - 2020
oil on canvas

180 x 260 cm

3596
Inv.# CAH/P 2044



Miriam Cahn
o.t., 20.2.+20.3.+17.5.21, 2021
oil on canvas

180 x 200 cm

4804
Inv.# CAH/P 2817



Miriam Cahn

FLUCHT (mit geschwister flüchten), 2010 + 26.2.20 , 2010 - 2020
oil on canvas

130 x 150 cm

3835

Inv.# CAH/P 2818



Miriam Cahn
WAS MICH ANSCHAUT, 21.12.20 , 2020
oil on wood

140 x 100 cm

4806
Inv.# CAH/P 2820



Miriam Cahn
liebenmüssen, 11.3.08 , 2008
oil on canvas

130 x 100 cm

3037
Inv.# CAH/P 6



Miriam Cahn
fleischmadonna, 7.12.2020 , 2020
oil on canvas

105 x 62 cm

4736
Inv.# CAH/P 2828

**GALERIE
JOEELYN
WOLFF**

SANTIAGO DE PAOLI

BORN IN 1978 IN BUENOS AIRES, ARGENTINA.
LIVES AND WORKS IN BUENOS AIRES, ARGENTINA.

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Santiago de Paoli
Little yellow moon, 2021
candle, pigments and sizing on plaster

73 x 56 x 2.5 cm

Inv.# SDeP/P 230



Santiago de Paoli
Low moon, 2021
oil on felt fabric

83 x 59 x 3 cm

Inv.# SDeP/P 238



Santiago de Paoli
Nightfall, 2021
candle, pigments and sizing on plaster

56.5 x 44 x 3 cm

Inv.# SDeP/P 231



Santiago de Paoli
Interior light, 2021
candle, pigments and sizing on plaster

56 x 44 x 2.5 cm

Inv.# SDeP/P 232



Santiago de Paoli

Solo, 2021
oil on felt fabric

65 x 80 cm

Inv.# SDeP/P 236



Santiago de Paoli
The furniture is too small, 2021
oil on felt fabric

52 x 40 cm

Inv.# SDeP/P 233

**GALERIE
JOEELYN
WOLFF**

HARALD KLINGELHÖLLER

BORN IN 1954 IN METTMANN, GERMANY.
LIVES AND WORKS IN DÜSSELDORF, GERMANY.

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Harald Klingelhöller

*Schlaf tief - Schattenversion dreifach (Kupfer) in Kartonform einfach (Kupfer)
in Kartonform zweifach (Stahl)*, 2014
waxed steel sheet and copper (15 elements)

108 x 146 x 26 cm

unique

WVZ Nr. 241

Inv.# HK/S 26



Harald Klingelhöller
*Schlaf tief - Schattenversion dreifach (Kupfer) in Kartonform einfach (Kupfer)
in Kartonform zweifach (Stahl)*, 2014
waxed steel sheet and copper (15 elements)

108 x 146 x 26 cm
unique
WVZ Nr. 241
Inv.# HK/S 26



Harald Klingelhöller

Schlaf tief - Schattenversion dreifach (Kupfer) in Kartonform einfach (Kupfer)

in Kartonform zweifach (Stahl), 2014

waxed steel sheet and copper (15 elements)

108 x 146 x 26 cm

unique

WVZ Nr. 241

Inv.# HK/S 26

**GALERIE
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WOLFF**

IRENE KOPELMAN

BORN IN 1974 IN CÓRDOBA, ARGENTINA.
LIVES AND WORKS IN AMSTERDAM, THE NETHERLANDS.

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Irene Kopelman
Water Columns (Spring/Autumn), 2021
glass

2 elements:
1- H 110 x 30 (diameter) cm
2- H 40 x 30 (diameter) cm

Inv.# IK/S 2



Irene Kopelman
Water Columns (Spring/Autumn), 2021
glass

2 elements:
1- H 110 x 30 (diameter) cm
2- H 40 x 30 (diameter) cm

Inv.# IK/S 2



Irene Kopelman
Here and Elsewhere (Rolling Spreads), 2018-2019
crayon on paper

series of 8 drawings
29 x 42 cm each
framed: 36.8 x 49.8 cm each

Inv.# IK/D 1



Irene Kopelman
Here and Elsewhere (Rolling Spreads), 2018-2019
crayon on paper

series of 8 drawings
29 x 42 cm each
framed: 36.8 x 49.8 cm each

Inv.# IK/D 1

**GALERIE
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ISA MELSHEIMER

BORN IN 1968 IN NEUSS, GERMANY.
LIVES AND WORKS IN BERLIN, GERMANY.

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Isa Melsheimer
Afterlife, 2019
ceramic, wooden pedestal

ceramic: H 52 x 42 x 35 cm
wooden pedestal: H63 x 98 x 67 cm
unique

Inv.# MEL/S 122



Isa Melsheimer
Afterlife, 2019
ceramic, wooden pedestal

ceramic: H 52 x 42 x 35 cm
wooden pedestal: H63 x 98 x 67 cm
unique

Inv.# MEL/S 122



Isa Melsheimer
Afterlife, 2019
ceramic, wooden pedestal

ceramic: H 52 x 42 x 35 cm
wooden pedestal: H 63 x 98 x 67 cm
unique

Inv.# MEL/S 122

**GALERIE
JOEELYN
WOLFF**

PRINZ GHOLAM

WOLFGANG PRINZ WAS BORN IN 1969 IN LEUTKIRCH, GERMANY.
MICHEL GHOLAM WAS BORN IN 1963 IN BEIRUT, LEBANON.

BOTH LIVE AND WORK IN BERLIN, GERMANY.

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Prinz Gholam

My Heart is a Poised Cithara, 2020

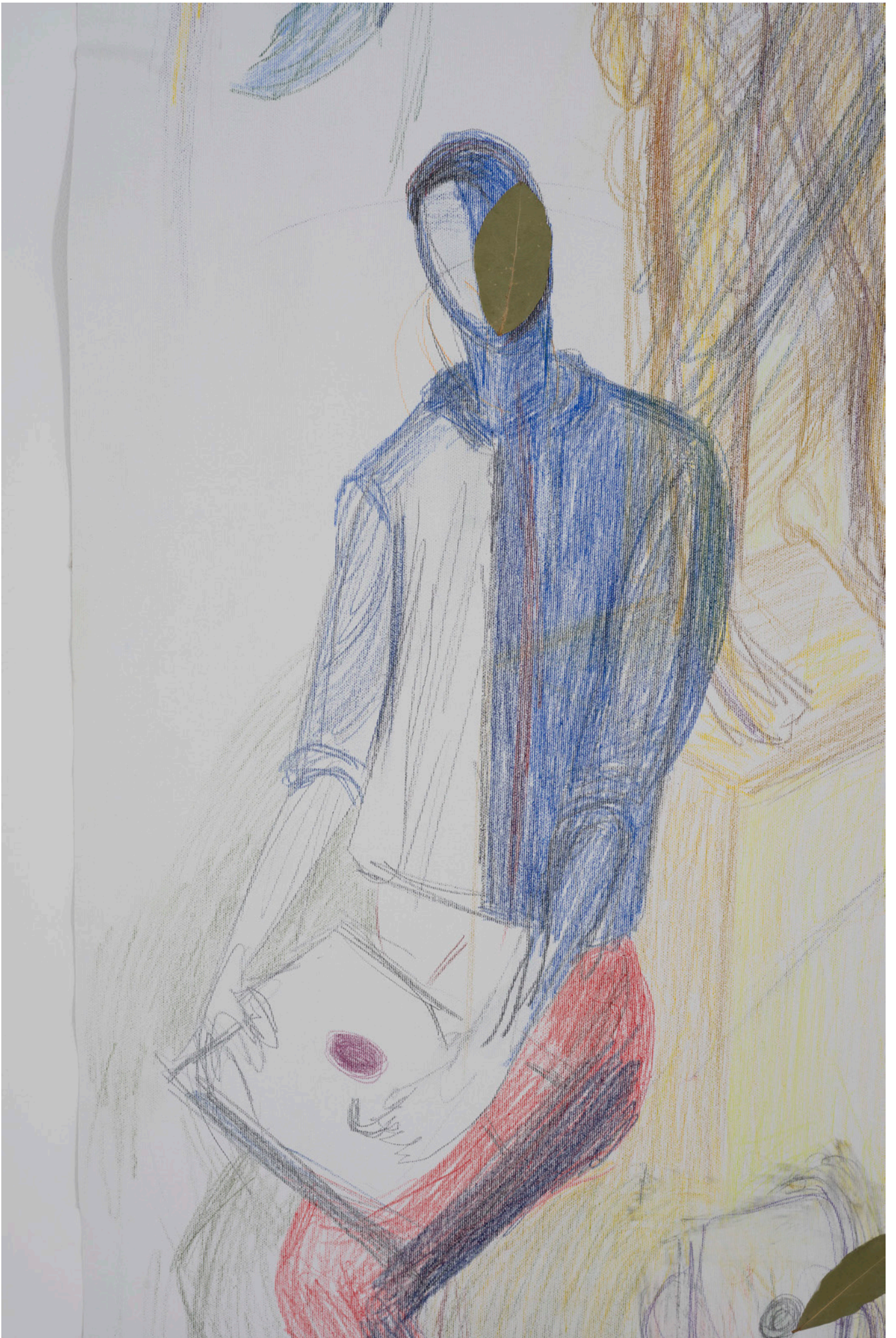
colored pencil on canvas, laurel leaves, two masks (colored pencil on paper, elastic band)

215 x 200 cm

Inv.# PGH/D 74











Prinz Gholam
Dial F for Father, 2019
Inv.# PGH/D 71
color pencil on paper

172 x 366 cm in three parts

20.000.- EUR incl. tax



Prinz Gholam
Dial F for Father, 2019
Inv.# PGH/D 71
color pencil on paper
172 x 366 cm in three parts



Prinz Gholam
Dial F for Father, 2019
Inv.# PGH/D 71
color pencil on paper

172 x 366 cm in three parts



Prinz Gholam
Dial F for Father, 2019
Inv.# PGH/D 71
color pencil on paper
172 x 366 cm in three parts

**GALERIE
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WOLFF**

ÉLODIE SÉGUIN

BORN IN 1984 IN PARIS, FRANCE.
LIVES AND WORKS IN PARIS, FRANCE.

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The works entitled *Papier plié bleu* and *Papier plié beige*, both created by Élodie Seguin in 2021, consist of a plexiglas and wood box containing folded paper, positioned upright and running diagonally across the box or elliptically from the edges.

One half of the paper is painted blue (in the case of *Papier plié bleu*) or beige (in the case of *Papier plié beige*) and the other half is covered with a varnish that creates a very particular transparency effect. By working on the notion of the fold and the gesture of folding, as well as on the relationship between the work on paper, painting and sculpture, Élodie Seguin's works enter into a dialogue with the work of Franz Erhard Walther *Zufallsbilder*, which we are also presenting this year in Basel.



Elodie Seguin

Papier plié bleu, 2021

paper, varnish, ink, wood, plexiglass, plastic

70 x 30 x 30.4 cm
unique

Inv.# SEG/S 137



Elodie Seguin
Papier plié bleu, 2021
paper, varnish, ink, wood, plexiglass, plastic

70 x 30 x 30.4 cm
unique

Inv.# SEG/S 137



Elodie Seguin
Papier plié bleu, 2021
paper, varnish, ink, wood, plexiglass, plastic

70 x 30 x 30.4 cm
unique

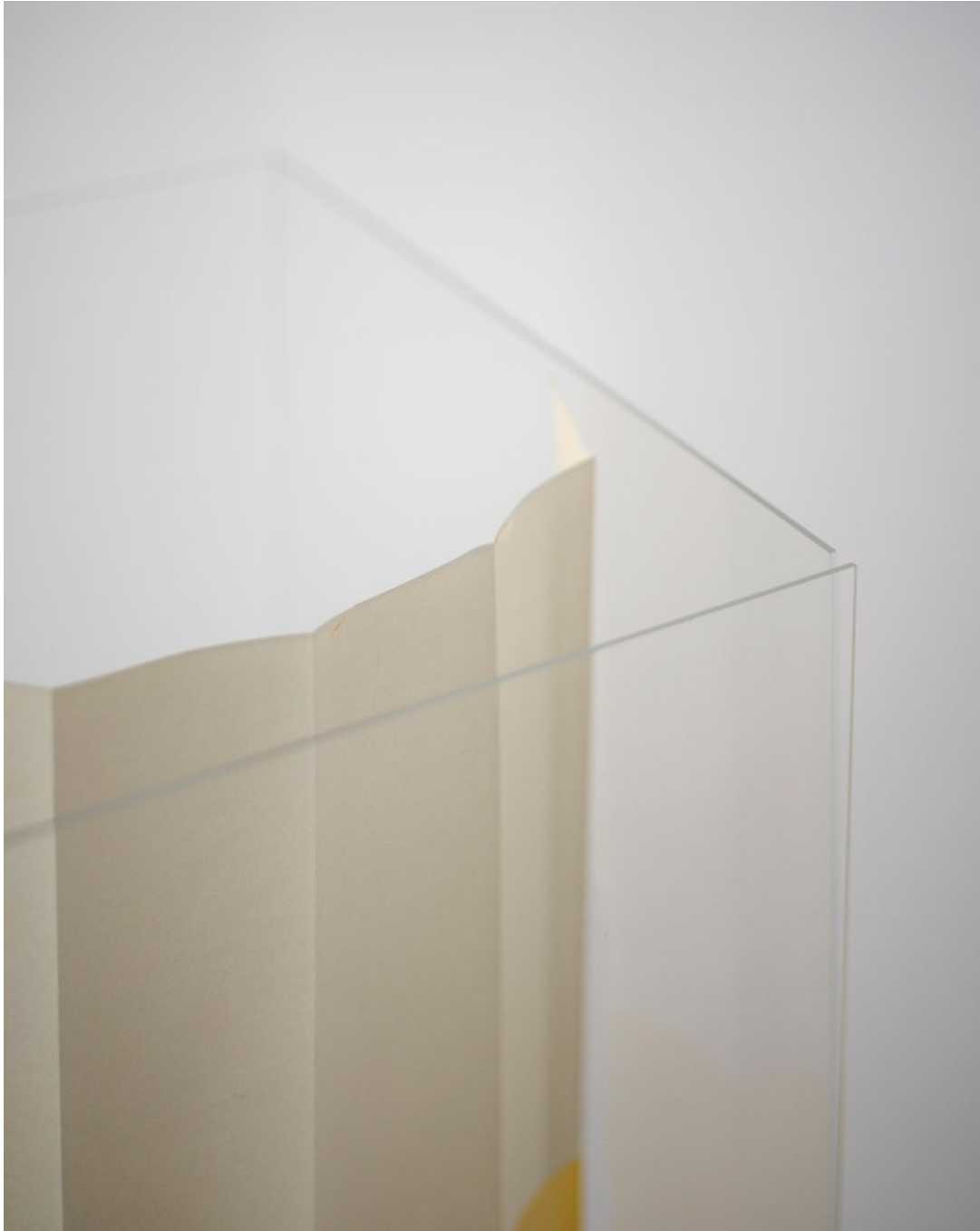
Inv.# SEG/S 137



Elodie Seguin
Papier plié beige, 2021
paper, varnish, ink, wood, plexiglass, plastic

100 x 33 x 33.4 cm
unique

Inv.# SEG/S 138



Elodie Seguin
Papier plié beige, 2021
paper, varnish, ink, wood, plexiglass, plastic

100 x 33 x 33.4 cm
unique

Inv.# SEG/S 138



Elodie Seguin
Papier plié beige, 2021
paper, varnish, ink, wood, plexiglass, plastic

100 x 33 x 33.4 cm
unique

Inv.# SEG/S 138

**GALERIE
JOEELYN
WOLFF**

FRANCISCO TROPA

BORN IN 1968 IN LISBON, PORTUGAL.
LIVES AND WORKS IN LISBON, PORTUGAL.

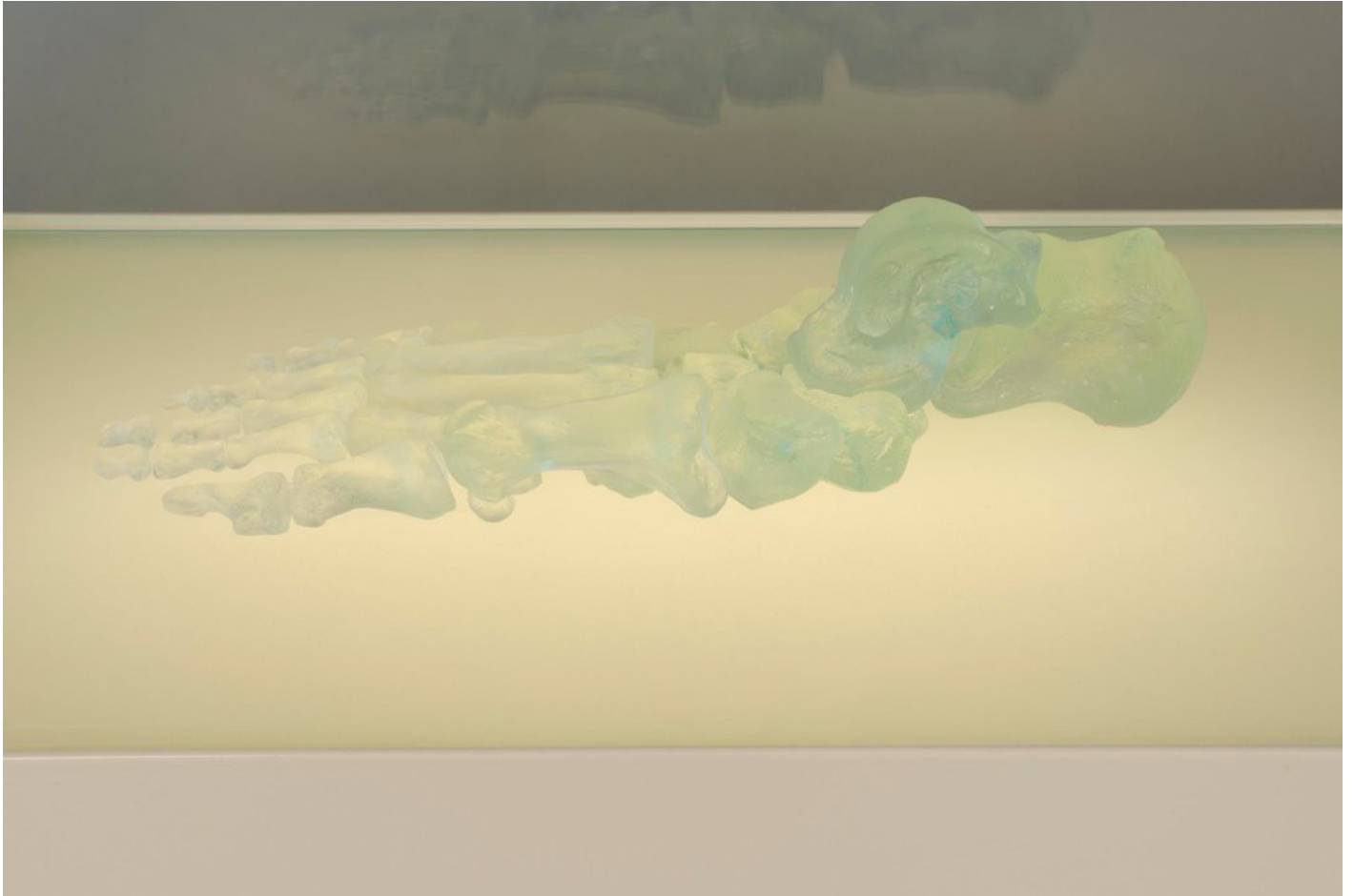
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Francisco Tropa
Gradiva, 2017-2020
26 casting glass elements, glass, metal

ed. 1/4 + 2 A.P.

Inv.# FT/S 242



Francisco Tropa
Gradiva, 2017-2020
26 casting glass elements, glass, metal

ed. 1/4 + 2 A.P.

Inv.# FT/S 242



Francisco Tropa
OUINON
bronze, sand, wood, glass

156 x 85 x 53 cm
unique

Inv.# FT/S 233



Francisco Tropa
OUINON
bronze, sand, wood, glass

156 x 85 x 53 cm
unique

Inv.# FT/S 233



Francisco Tropa
Pietà, 2019
bronze, mirror, steel

pedestal: 90 x 90 x 90 cm
sculpture: 45 x 24 x H: 55 cm
ed. 2/3 + 1 A.P.

Inv.# FT/S 234



Francisco Tropa
Pietà, 2019
bronze, mirror, steel

pedestal: 90 x 90 x 90 cm
sculpture: 45 x 24 x H: 55 cm
ed. 2/3 + 1 A.P.

Inv.# FT/S 234



Francisco Tropa
Pietà, 2019
bronze, mirror, steel

pedestal: 90 x 90 x 90 cm
sculpture: 45 x 24 x H: 55 cm
ed. 2/3 + 1 A.P.

Inv.# FT/S 234



Francisco Tropa
Pietà, 2019
bronze, mirror, steel

pedestal: 90 x 90 x 90 cm
sculpture: 45 x 24 x H: 55 cm
ed. 2/3 + 1 A.P.

Inv.# FT/S 234

Galerie Jocelyn Wolff

ART BASEL 2021

FRANZ ERHARD WALTHER

Zufallsbilder
1962-1963

Introduction:

We are proud to present at **Art Basel 2021** a major work by Franz Erhard Walther, coming directly from the artist's studio, and shown for the very first time to the public. Indeed, *Zufallsbilder* (Images by chance, 1962-1963, folded magazine paper, 833 elements, each 14 x 14 cm / 12.5 x 12.5 cm) is the most important early work by Franz Erhard Walther publicly appearing on the art market since our 2010 solo presentation also in Art Basel, where we presented *Sechzehn Luftkissen aus Illustrierten-Seiten* (figg. nn. 5-6) from the same typology and time period.

Index:

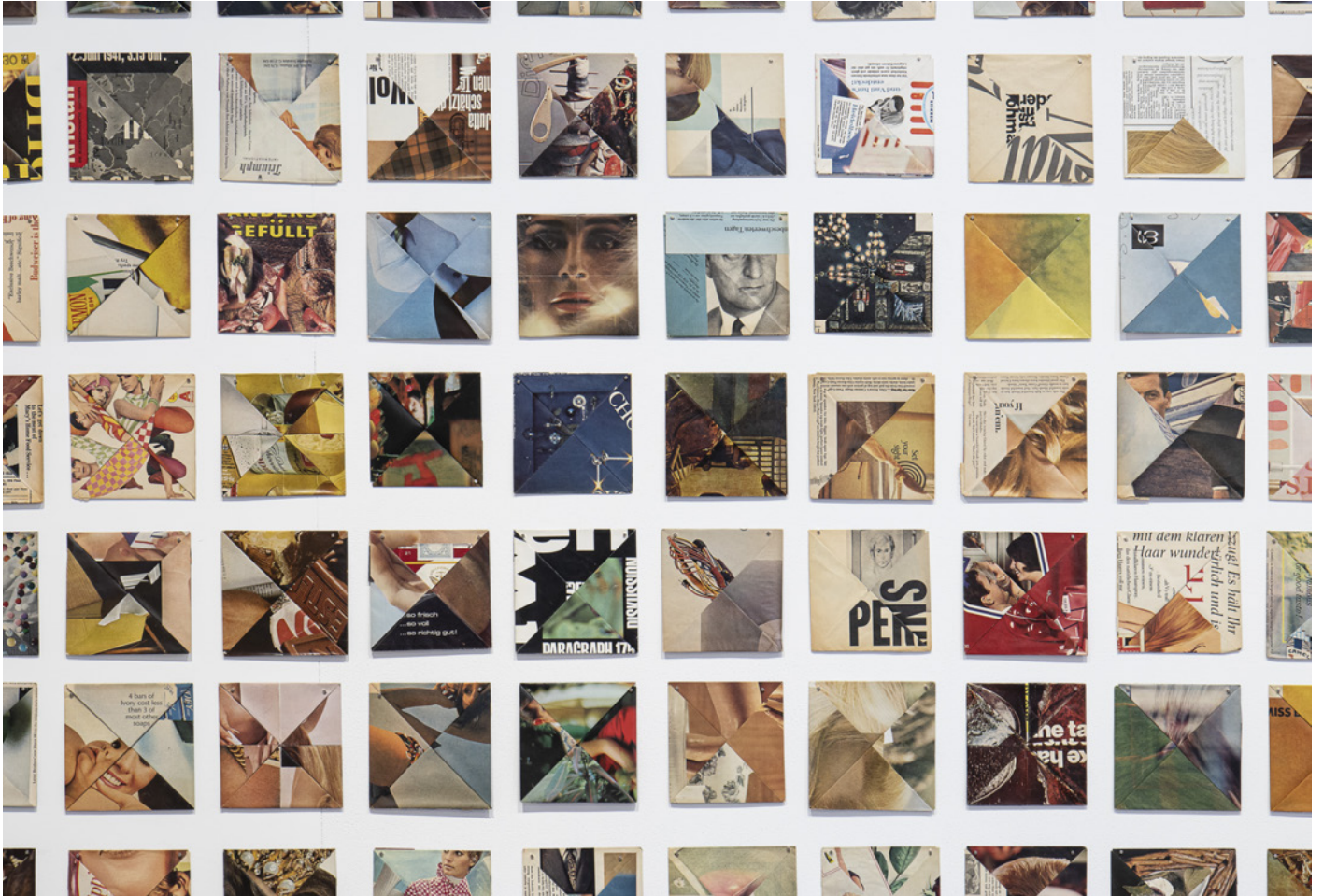
- photographic documentation
- Franz Erhard Walther: *Zufallsbilder / Images by chance* by Erik Verhagen
- Franz Erhard Walther - Early Paper Works
- Magazine Paper, Folding, Volume, The Uniqueness of *Zufallsbilder*
- Biographies: Franz Erhard Walther and Erik Erik Verhagen



Franz Erhard Walther, *Zufallsbilder. (Images by chance)*, 1962-1963
Folded magazine paper
833 elements, each 14 x 14 cm / 12.5 x 12.5 cm

Art Basel display 2021:
Presented in stacks of different volume under plexi vitrine and hanging on the wall in grid format





Franz Erhard Walther, *Zufallsbilder*, (Images by chance), 1962-1963
detail



Franz Erhard Walther, *Zufallsbilder. (Images by chance)*, 1962-1963
detail



Franz Erhard Walther, *Zufallsbilder*, (*Images by chance*), 1962-1963
detail



Franz Erhard Walther, *Zufallsbilder*, (*Images by chance*), 1962-1963

Folded magazine paper
833 elements, each 14 x 14 cm / 12.5 x 12.5 cm
It can be presented in stacks, or hanging on wall, or both

Provenance:

- the artist (via Galerie Jocelyn Wolff)
- The work has never been shown, nor published

Franz Erhard Walther: *Zufallsbilder / Images by chance* by Erik Verhagen

The sizeable ensemble of *Zufallsbilder-images by chance*-has no equal, at least none of this magnitude, in Franz Erhard Walther's corpus. Conceived starting in 1962 and for the most part realized in 1963 in Düsseldorf with a few subsequent additions^[1], this body of work is composed of 833 square elements of varying sizes ranging from 12.5 x 12.5 cm to 14 x 14 cm, whose format is contingent on the size of the pages used. Magazine pages-a "poor" material close to a readymade, as found in some of his "cushions" from the same period-chosen for their visual, chromatic and formal qualities, and later folded by the artist using a method dating back to his childhood. In other words, the elements basically correspond to a partially realized origami sailboat.

These origamis follow a principle that is serial and decided at random, the latter characteristic influencing both the "internal" organization of the folds and their conjugation. It should also be noted that, in keeping with other works by Walther, the *Zufallsbilder* can be deployed in space via a presentation, on the wall or floor, that is sequential and/or takes the form of stacks of the superimposed entities.

Initiated at a decisive moment in Walther's career, this body of work reflects a reconsideration of the "pictorial" whose possibilities, he felt, "would soon be exhausted," to quote from his 1962 journal, pushing him to reinforce an approach focused on action and then on interaction, notably via an entire series of works produced in 1962 and 1963 based on folding and unfolding. Some of these, such as the *Faltungen* or the *Faltbahn*, as different as their modus operandi may be, are well known. Others, like some of the *Zufallsbilder* from the same period but appreciably smaller in terms of volume, were kept confidential, even unseen.

What seems to occur in these works embodies a radical change, a passage from an essentially visual economy to an action imperative. A verbalization. Because in the works produced at the time, in particular in these *Zufallsbilder*, it is not so much the folds, in the compositional sense of the term, that are critical here as the act of folding itself. However, one cannot minimize the iconic aspect of this ensemble - the title reminds us of this - the power of the images, whatever their degree of self-generation, being in its own way active.

Walther was obviously aware of this contradiction. For this reason, this work, initially considered by the artist as the fruit of something playful-spielerisch-and "private," was certainly not assumed within the context and circumstances of its gestation, and as such was relegated to one of the boxes haunting his studio before being unearthed more than half a century later. In the 1960s or 1970s, the *Zufallsbilder* would certainly have obfuscated the message of a tabula rasa that Walther wanted to convey. A trade-off, given the irrepressible seductiveness of the images, their (inter)active credo and their deliciously Pop-art tonality, which must not have helped matters. But it is clear that over time, this contradiction has been attenuated, even eliminated, and that today, it is possible to assess the valuable contribution of this playful approach without falling into the trap of iconoclastic reflexes inherent in the (pre)conceptual period. The images do not interfere with Walther's purpose. They accompany it, and in fine constitute the trace, the evidence of action as such. Its incarnation is as dizzying as it is spectacular.

[1] Franz Erhard Walther ensured that the dates were visible on the pages he added in 1967 and 1970.

Franz Erhard Walther - Early Paper Works

Franz Erhard Walther early paper works are the first testimonies of the main concepts behind his later works.

In the early 60's, the artist was not interested in representing reality via the medium of drawing; instead, the blank sheet of paper, which he considered as a flat body, came to be seen as an object, as an entity in its materiality. When he began to make stacks, blocks and lines with paper (figg. nn. 1-4), he changed the way paper was viewed: it was no longer a medium on which to work but an object in itself. The paper became a study of form and volume, plasticity and space, where the space of the paper itself rests empty and becomes a field of projection for the beholder.

The following reproductions come from *Franz Erhard Walther, Arbeiten 1955 - 1963*. Verlag M. DuMont Schauberg, Cologne. 1972

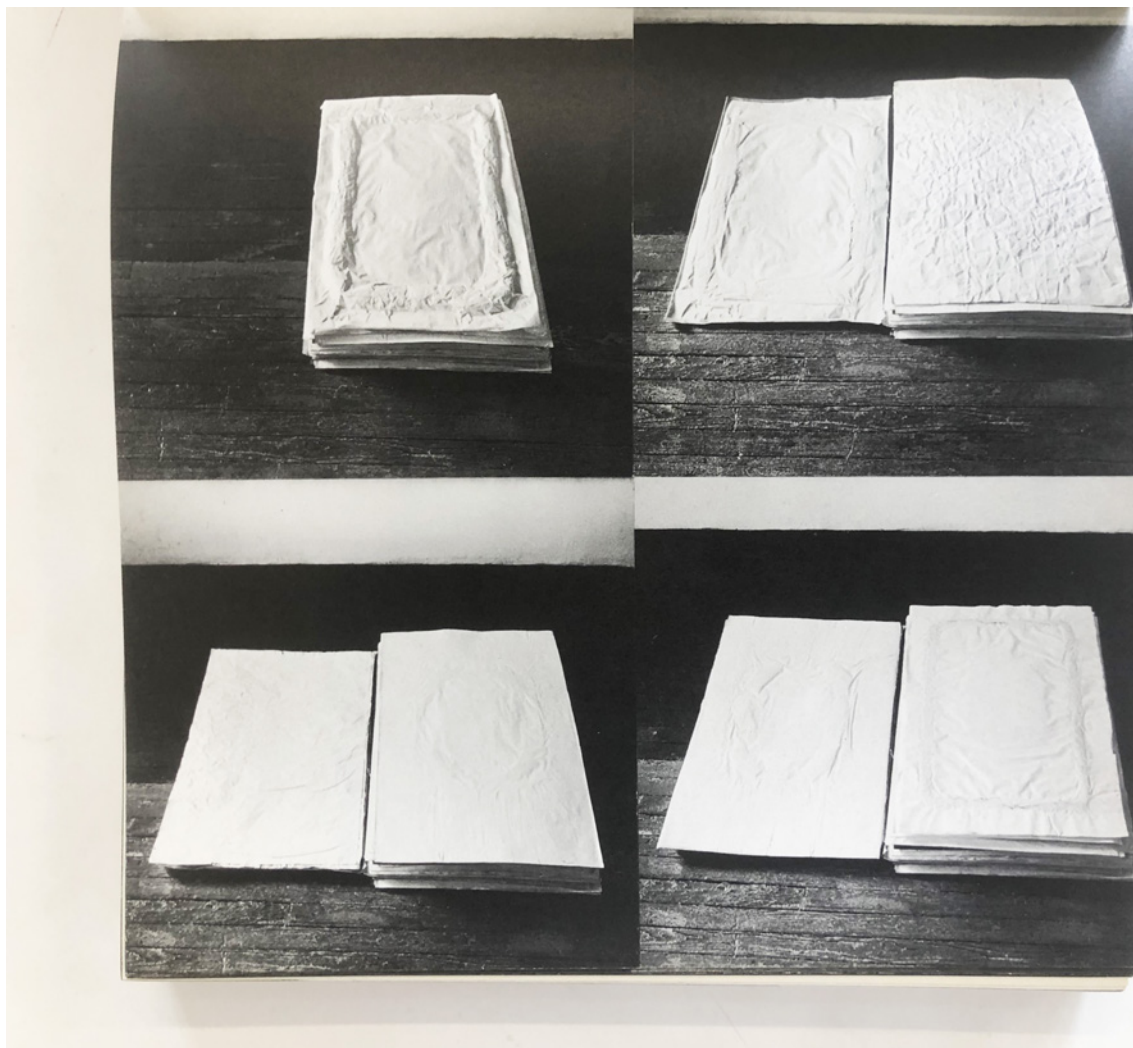


Fig. n. 1
Grosses Buch 1962.



Fig. n. 2
Franz Erhard Walther, *Six-part lay-out work from wrapping paper and illustrated pages*, 1962-1963
28 cm x 18-20cm
illustrated paper, wrapping paper, glue



Fig. n. 3
Franz Erhard Walther, *Twenty five piece cardboard display work*, 1962-1963
25 x 17,5-18 cm
thin gray cardboard, thin felt, glue

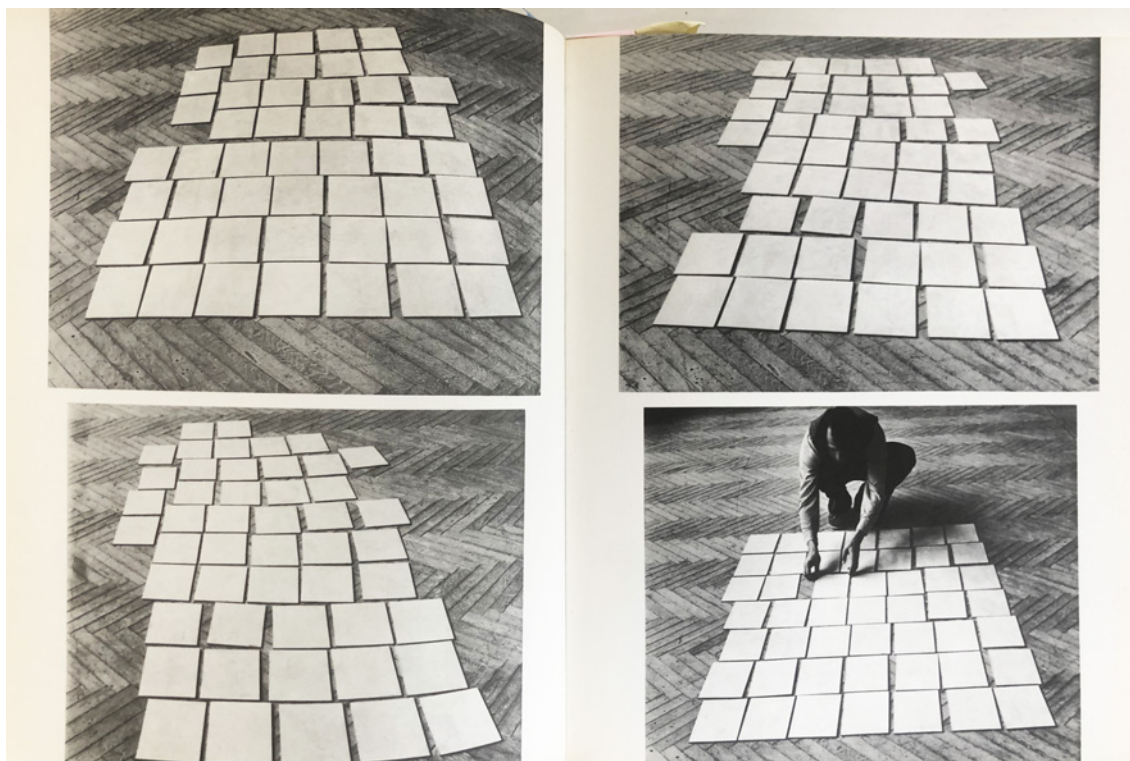


Fig. n. 4
49 elements Boden, 1963

Magazine Paper, Folding, Volume The Uniqueness of *Zufallsbilder*

In the work of Franz Erhard Walther, the use of magazine paper is already characteristic of previously cited works, as *Sechzehn Luftkissen aus Illustrierten-Seiten* (see figg. nn. 5-6).

Here, many colored half-pages from a news magazine was glued together, selected by what was written in the title of the magazine, and then fixed to a piece of cardboard. In this work, at the back, strips of linen composed a grid, the cushions were assembled together with strips of linen and then eventually filled in with polystyrene foam.

Zufallsbilder doesn't contemplate the use of foam or air (see also *Eight cushions in one frame*, and *Green cushion on wall desk*, figg. nn. 7-8) to "inflate" or give volume to the paper elements, if it were not for the type of presentation that provides for a frontal fruition (the hanging elements) or from above (the elements arranged in stacks) or both ways, namely as it will be displayed in Art Basel 2021.

It means that the notion of "volume" is not (only) given by the plastic characteristics of the work per se, but mainly from the conceptual design drawn mentally by the viewer through the act of seeing.

In this sense, *Zufallsbilder*, synthesizes (and anticipates) various instrumental tools specific to Walther's work of this period - including the use of news magazine and printed paper - yet constitutes a unique work of its kind.

On the one hand, the work embodies the artist's interest in folding and crumpling, thus in the naked materiality of paper (see figg. nn. 1-4).

On the one hand, the work embodies the artist's interest in folding and crumpling, thus in the naked materiality of paper (see figg. nn. 1-4). On the other hand, it enhances the legacy of collage and papier collé typical of the avant-garde (Dadaism, Cubism and Suprematism), then (in the post-war period) of Lettrism, Pop Art and Nouveau Réalisme (for eg. the décollages of Mimmo Rotella), then detaching himself from them completely in order to sublimate the two-dimensional aspect of paper, as well as the discursive aspect linked to the de-contextualization of meanings (typical of Dada), creating a universe that expresses itself in the intimacy of the gesture of folding, and in the pragmatics of the relationships between forms that can be opened and closed.

The fold is not, however, understood by Walther as a decorative gesture (as for origami), nor solely as an instrument to underline the material value of the support (as happens instead in the blank papers presented in stack, see previously illustrated works, see figg. nn. 1-4).

In a spectrum that could open up, among his contemporaries, from Sol Le Witt's *Folds and Rips* and Lygia Clark's playful foldable metal sculptures (albeit realized a

Zufallsbilder announces the delineation of a mental space of use that lies between the miniature (of the infinitesimal fold) and the magniloquence (of the hypothetical infinite sequence of forms), anticipating the overcoming of the relationship between representation and imagination.

As Götz Adriani wrote about Walther's work:

“The techniques and objects employed remain anonymous without the intention of their denomination - they are easily to be removed and changed (...). Transformable is the always new and essential leitmotiv of his work which may be observed from the most different angles. Formal association which result necessarily from the relation of a frame motive and the area of perception are neutralized and partially destroyed by rows and repetitions. A sequence of practically identical elements describes a quite uniform appearance as a whole. With this the flair of uniqueness and intuitive creation is avoided”



Fig. n. 5
Franz Erhard Walther, *Sechzehn Luftkissen aus Illustrierten-Seiten*, 1963
cardboard, magazine pages, linen strips, foam, glue, 99.5 x 64 x 5 cm



Fig. n. 6
Franz Erhard Walther, *Sechzehn Luftkissen aus Illustrierten-Seiten*, 1963
cardboard, magazine pages, linen strips, foam, glue, 99.5 x 64 x 5 cm

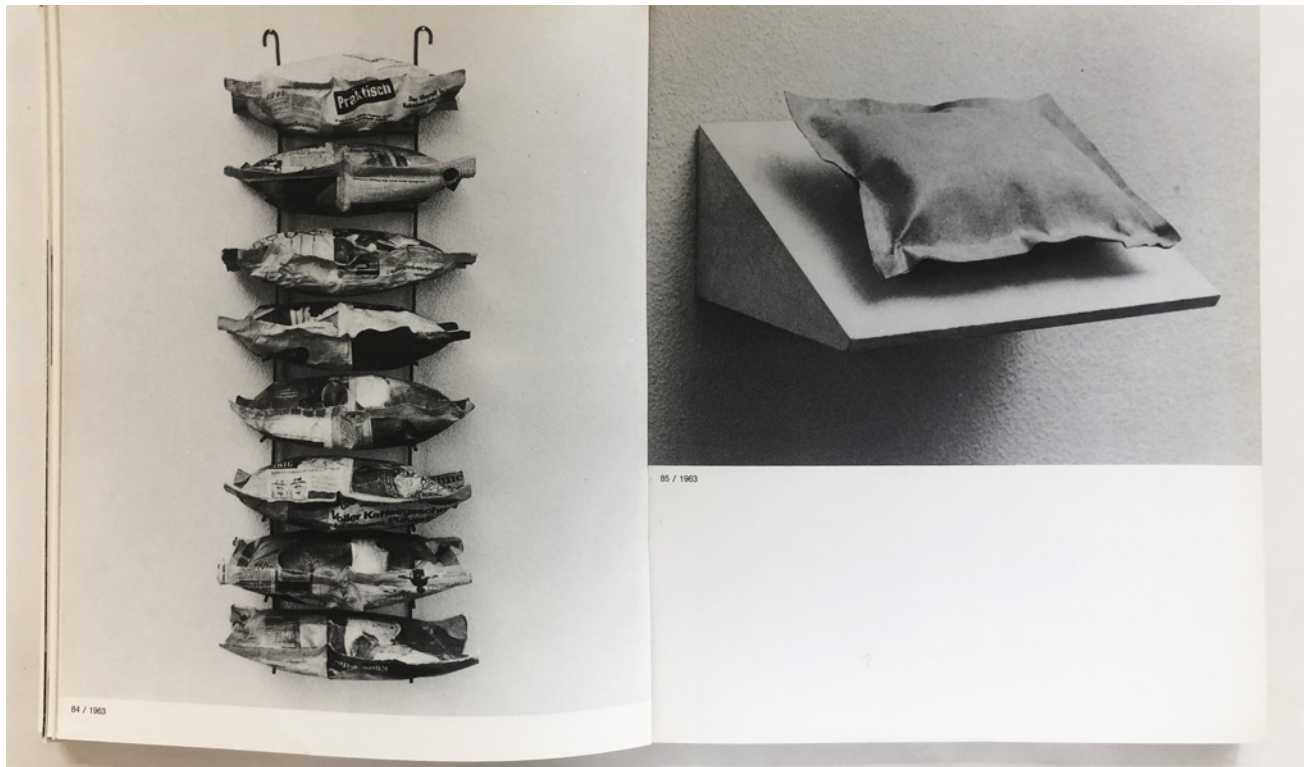


Fig. n. 7
Franz Erhard Walther, *Eight cushions in one frame*, 1963
28.5-30.5 x 42.5-45 x 11-13.5 cm (cushion)
118.5 x 3.5 x 25cm (frame)
Illustrated paper, nettle, linen, foam flakes, thin iron rods

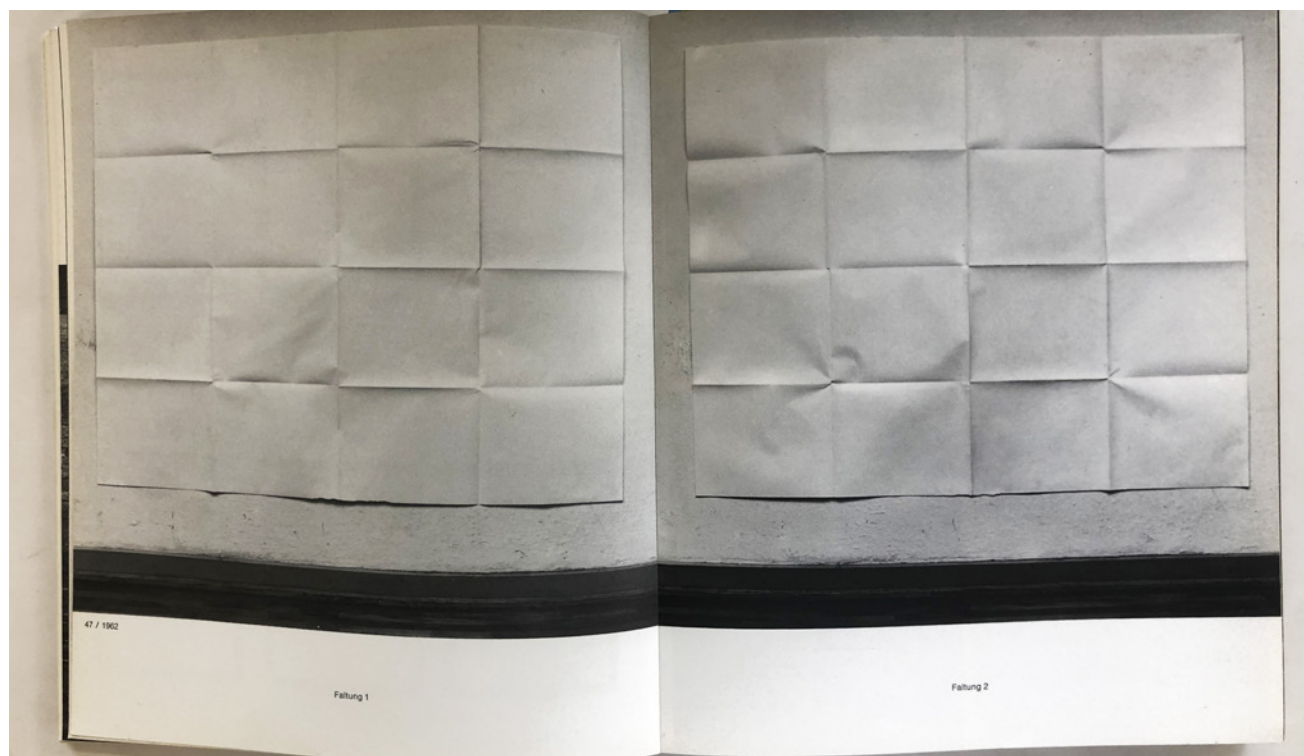


Fig. n. 8
Franz Erhard Walther, *Two large paper folds*, 1962, Strong White Paper
Fig. n. 8
Franz Erhard Walther, *Green cushion on wall desk* 1963, 20.5 x 23.5 x 7.5 cm (cushion), 114.5 x 36.5 x 24.7cm (desk),
Pressboard, paper, linen, foam flakes, white casein paint, diluted green varnish, glue



Fig. n. 9
Sol LeWitt, *Fold Piece, Sixteen Squares*, 1972, 267 x 267 cm ca.



Fig. n. 10
Lygia Clark, *Bicho-Maquete*, 1964, aluminium, dimensions variable

Artist's biography

FRANZ ERHARD WALTHER

Born in 1938 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.

Author's biography

ERIK VERHAGEN



Erik Verhagen is Professor of Contemporary Art History at the Université Polytechnique Hauts-de-France. He also works as a curator and art critic and regularly contributes to the magazine *Art Press*. He has published numerous articles and essays and edited and co-edited books in both Europe and the United States. In 2007, he published the first monograph (updated in 2014) on the photographic work of Jan Dibbets and curated an exhibition dedicated to this artist in 2010 at the Musée d'Art Moderne de la Ville de Paris. He is a member of the AICA, of the reading committee of *Critique d'Art*, of the editorial committee of the *Revue de l'art*, of the scientific board of the LAM of Villeneuve d'Ascq and of the board of the Franz Erhard Walther Foundation in Fulda. He recently published essays on Gerhard Richter (« Gerhard Richter : Birkenau. Quand Auschwitz compense Dresde », *Cahiers du Musée National d'Art Moderne*, n°153, autumn 2020) and Franz Erhard Walther (« Franz Erhard Walther » in *Franz Erhard Walther, Manifestations. Catalogue raisonné of the Posters, books and drafts*, DCV, Esslingen, 2021).

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CHRISTOPH WEBER

BORN IN 1974 IN VIENNA, AUSTRIA.
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Christoph Weber

Gegenstück, 2019-2020

concrete

Overall: H130 x 133 x 90 cm

H130 x 60 x 90 for each cast

unique

this work could be presented indoor as well as outdoor (the artist conceives it as a "garden piece")

Inv.# WEB/S 130





Christoph Weber's work always displays an innate dichotomy between construction and destruction, violence and tenderness, depression and hope. In the artist's own words, it has a distinct "laconic sadness" to it. No sculptures convey this compound dichotomy better than a series of pieces that bear the common designation **Untitled (Gegenstück) (counterpart)**.

In each piece, two monolithic concrete blocks stand facing one another, separated by a crack and appearing to have been broken apart from a single solid block. If one of the blocks is missing an enormous corner piece, its counterpart has a protrusion that matches it perfectly. Yet there are also smooth surfaces between the two blocks, revealing the absurdity of the fissure and thereby the artificial production process. First, one block was cast in concrete. After it hardened, a corner was broken off. Next, the resulting gap was moulded in silicone rubber and added to the cast of the second block, which was then poured. Both objects indicate that Christoph Weber's artistic practice not only accommodates the metaphors inscribed in the material, but also the material's unique consistency. As a type of artificial rock, concrete passes through various states of matter from liquid to solid, enabling it to be cast in a predetermined shape or sculpted in its hardened state. Concrete allows for both "modelling", an additive process that creates a shape by affixing material, and "carving", a subtractive process that creates a shape by removing material.

Weber's *Gegenstück* sculptures always follow the same procedure. Rational, calculated fabrication is followed by physical demolition, which in turn serves as a precondition for renewed fabrication. Construction enables deconstruction and the other way around. The capacity for human control remains crucial throughout. Christoph Weber would never abandon his process-oriented technique in favour of a purely mechanical procedure, unlike the Minimalists, he would never use mass-produced or made-to-measure industrial products. Although his sculptures are reminiscent of minimal art, they never deny the traces of their production conditions, the material's consistency always remains in view, and they never convey the Minimalists' rigid self-referentiality and chilly severity. Christoph Weber even creates the *Gegenstücke*, some of which weigh tonnes and are beyond human scale, by hand on his own. He only resorts to help from a crane and assistants when demoulding and repositioning them. In that sense, Weber is a completely traditional sculptor who processes his work.

Text by Fiona Liewehr

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CLEMENS VON WEDEMEYER

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Clemens von Wedemeyer

Mass, 1999

video, stereo sound, b&w

3 min. 3 min.

ed. 5/10 + 1 A.P.

Inv.# WED/V 21

exhibition view: 'Mehrheiten', Galerie für Zeitgenössische Kunst, Leipzig, 2019



Clemens von Wedemeyer

Mass, 1939

video, stereo sound, b&w

3 min.3 min.

ed. 5/10 + 1 A.P.

Inv.# WED/V 21



Clemens von Wedemeyer
Mass, 1939
video, stereo sound, b&w

3 min.3 min.
ed. 5/10 + 1 A.P.

Inv.# WED/V 21



Clemens von Wedemeyer
Mass, 1939
video, stereo sound, b&w

3 min.3 min.
ed. 5/10 + 1 A.P.

Inv.# WED/V 21

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BOOTH L19, HALL 2.1

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